



**RMIT
DESIGN
ARCHIVES
JOURNAL**

VOL 14 № 1 | 2024

FASHION AND TEXTILES
1994-2024



YOU ARE INVITED
TO AN
EXHIBITION OF
NEW WORK BY

MICHAEL O'CONNELL
AT 52A COLLENS ST
ON TUESDAY 22ND
OPENING
AT 5.15 P.M.

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CONTENTS

4
**Teachers' aids: 30 years of the
fashion and textile design
collections at RMIT University**
Noel Waite

14
Into the Archives
Tarryn Hancock
Australian Aboriginal and Torres Strait
Islander people are advised that this
article contains material which
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We acknowledge the people of the eastern Kulin Nations on whose unceded lands we conduct our business and we respectfully acknowledge their Ancestors and Elders, past and present.

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Front Cover

Model wearing Gloweave Shirt, c. 1957, unknown photographer. Gift of Gloweave Consolidated 2011.

Three Quarter Cover

Sewing sample from workbook, c. 1960, student Frances Troja, Emily McPherson College. Donated by School of Fashion and Textiles, RMIT University 2009.

Inside Front Cover

Invitation to opening of Michael O'Connell exhibition at 52A Collins St, 1932, designer Michael O'Connell 2011. Gift of Seamus O'Connell. ©2024 Seamus O'Connell.

Below

Design drawing for advertisement for Kahan Tailor, Vienna, c. 1930s, designer Louis Kahan. Gift of Lily Kahan 1997. © 2024 Estate of Louis Kahan.



Teachers' aids: 30 years of the fashion and textile design collections at RMIT University

Noel Waite

This Journal is a celebration of the 30th anniversary of what was, in 1994, the RMIT Textile Resource Centre [RTRC]. This issue was conceived as an archival lookbook, providing a glimpse of the extensive fashion and textile collection which formed the basis of the RMIT Design Archives [RDA], that was established under the directorship of Professor Harriet Edquist in 2007.

A fashion lookbook is a catalogue of images which conveys the essential identity of a collection through creative storytelling. However, there is more to a 'look' than what we see in a publication. There is the texture and feel of the material, the way a design is printed on a textile, or a garment moves when worn and the entire sensory perception it creates, and the reception when worn or used in public.

Rather than telling a story, this lookbook into the expanded RDA archive invites inquiry and research, functioning as both a learning and finding aid to understand design histories and cultures and, through reflection and sense-making, imagine sustaining future practices. Educational philosopher Donald Schön described designing as “a conversation with the materials of the situation” where the designer shapes the situation in accordance with their initial appreciation of it. These situated archives talk back, and we welcome responses to this back-talk”.¹

The RTRC was a teaching collection and so a resource for learning about the processes, craft and manufacturing practices of textile design. In a pre-Internet age, it was a trope that the design history lecturer could always be identified on campus in that they travelled to studios with two to three slide carousels, a pile of books and a precarious array of artefacts and materials as a necessity of relating history, criticism and theory to practice – or the importance of material culture to understanding the relationship between tangible and intangible cultural heritage.

In 1997 the RTRC was renamed the Frances Burke Resource Centre to acknowledge the material and immaterial contribution of Frances Burke to textile design in Australia between 1937 and 1970, as well as her sustained contribution to the art, entrepreneurship and profession of design throughout her life. The Frances Burke collection is exemplary in that it demonstrates the value of an integrated archive of a practising designer, which combines manuscripts and records, realia and ephemera, which show the design process from conception to finished objects, aesthetic value and originality and a commitment to developing a disciplinary and interdisciplinary community of practice. This extended from initiatives with local department stores (Georges and Myer Emporium) to the separation of production (Textile Converters, led by Burke’s former business partner in Burway Prints, and Melbourne Technical College peer, Maurice Holloway from 1942) from design and marketing via Frances Burke Fabrics Pty Ltd.

What initially began as a response to import restrictions and an emerging nationalism caused by the Second World War developed into a commitment to collaborating with local designers for tourism, civic and commercial projects, as well as architecture and urban design. This commitment to the emerging design profession took expression in Burke’s Good Design shop (later NEW Design Pty Ltd), which sought to integrate textiles, homeware and Australian furniture design in 1948, balancing a need for local design with the emergence of an international modernist design aesthetic with local inflections.

More importantly for the local design profession, Frances Burke became a founding member of the Society of Designers for Industry in 1947, supporting a much broader art, craft and design community in Australia between 1947 to 1971 through active membership in several important organisations. Her commitment to the art, craft and profession of design did not conclude on her retirement in 1970, but continued with a commitment to education, chairing the course advisory committee for Textile Design

at the Royal Melbourne Institute of Technology, 1980–83. Frances Burke’s contribution to practice, the design profession and education was recognised with an MBE in 1970 and an honorary doctorate from RMIT in 1982.

The Active Archive is both a foundational curatorial proposition of the RDA, as well as, from 2012, an architecturally manifested space located at 100.02.05, and therefore part of the foundation of Building 100, the Design Hub. In this way it is an active expression of RMIT’s commitment to the city’s design culture. It is also a collective endeavour, building relationships through an inclusive culture of design thinking, action & engagement. The Frances Burke collection is both foundational and integral to the Active Archive concept, as demonstrated by Robyn Healey’s two-part 2008 project, *Nomadic Archive One* and *Nomadic Archive Two*, which performatively unpacked the Frances Burke collection alongside the archive and active engagement of graphic and industrial designer Gerard Herbst, and the Fashion Design Council of Australia archive. This dialogic approach enabled creative connections to be made across disciplines and design practices.

In “Reflections on the Archive”, Harriet Edquist contrasts this approach with the *High Risk Dressing/Critical Fashion* exhibition, where the Fashion Design Council [FDC] archive was conceived as “a repository for innovative design thinking and practice that could form the conceptual basis for new work by contemporary practitioners.”² This was indeed the case for Master of Communication Design students, who curated and designed *Not an Exhibition Exhibition* through a party and lookbook celebrating the diverse performative legacy of the Fashion Design Council in the Active Archive and Window Gallery.³ More significantly, *High Risk Dressing/Critical Fashion* was the catalyst for visitor Anne Shearman to donate the archive of her late brother, Robert Pearce (co-founder with Kate Durham and Robert Buckingham of the FDC), to the RDA, further expanding and strengthening the fashion and textile collection.

The fashion and textile collection has featured in one third of the issues of the *Journal* to date, contributing equally to the archival triumvirate of built environment (architecture and landscape architecture) and product design (industrial and graphic design). This includes the acquisition of the Zab Design textile archive (Vol. 2, N^o. 1 | 2012), textile designer, educator, curator and costume historian Marion Fletcher, and eclarté, the studio weavers founded in Melbourne in 1939 by Catherine Hardess and Mollie Grove (Vol. 4, N^o. 2 | 2014). In the tenth-anniversary issue (Vol. 17, N^o. 1 & 2 | 2017), the first of 100 objects featured from the RDA collection (one quarter of which were from the growing fashion and textile collection) was a photograph of Frances Burke in her studio in 1960. The subsequent 99 objects progress chronologically from 1926 to 2014, demonstrating the breadth and depth of the RDA collection while foregrounding Frances Burke’s seminal contribution.

Opposite

Detail of a 3rd-year Cutting Book (1, 1942), student Lorna Clarke, Emily McPherson College. Donated by RMIT University Library, 1999.

With an active archive of design, another triumvirate, or 'trinity' as Denise Whitehouse described it,⁴ is operating, that is the history, critical analysis and interpretation and theory of design. When explored in relationship to studio practice, this approach develops cultural intelligence and a desire for inquiry into, through and for design. History as an insight into the moving process of life requires critical, theoretical and creative practice-informed judgement, such that the diachronic (chronological) and synchronic (thematic) analysis is "conceived in inter-relation, that is vertically and horizontally connected within the network of historical objects, they delimit constellations."⁵

An example of a three-dimensional constellation is the *Design and Manufacturing* issue of the *Journal* (Vol. 10, N°.2 | 2020), where Laura Jovic reflects on the inter-relationship of local manufacturers and artisans with the fashion and textile partnership of Sara Thorn and Bruce Slorach in Melbourne from 1983 to 1994, while different relationships with manufacturing are simultaneously explored through architecture and bicycle design. Similarly, *Australian Designers and Japan* (Vol. 12, N°. 2 | 2022) enables transnational translation and comparison of Australian design through examination of Norma Tullo's and Prue Acton's corresponding fashion partnerships through design and licensing with Japanese wholesalers and retailers, as well as the local media contributions and connections of Robert Pearce and Michael Trudgeon, and the Fashion Design Council's participation in Australian trade delegations to Japan. Finally, *Radical Utopia* (Vol. 13, N°. 1 | 2023) provides an integrated approach to unpacking Melbourne's interdisciplinary design culture in the 1980s, examining and expressing the archaeology of a creative city, and the way architecture, fashion, game, graphic design and publishing intersected.

This brings us to the current issue which seeks to further disclose the fashion and textile archives for future activation, expanding access beyond the essential finding aids and digitisation to present a companionable conversation with the archive. This is an open invitation to treat and engage with the fashion and textile collection within and outwith the interdisciplinary RDA collection. This has come about as a dialogue with the collection between myself, as incoming editor of the *Journal*, and Curatorial Officer Ann Carew and Archives Officer Simone Rule and Collection Coordinator Jenna Blyth. Personally, this has been a journey of discovery, as a recent arrival and design parachutist to Melbourne in 2016, and an exploration of a diverse community of practice. Our intention was to represent and celebrate the diverse fashion and textile collections, as well as to suggest the ways they radiate and resonate with other collections and have much potential, if activated by students, researchers and the public, to inform education, scholarship and innovative future practices.

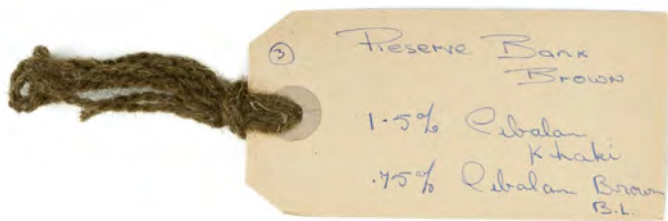
The social production of fashion and textiles is a rich participatory thread in Melbourne's design culture, demonstrating the importance of individual and collective creative agency. This sampling seeks to represent the breadth and depth of the fashion and textile collections,

and takes the form of six themes: Colour, Enterprise, Illustration, Location, Manufacturing and Publics. Regina Lee Blaszczyk explored how artificial dyes and pigments enabled innovations in automotive, fashion and interior design in *The Color Revolution* (2012), balancing the art of colour selection and forecasting with the applied science of ink and material chemistry.⁶ These experiments and tensions are evident in the shift from craft to industrial production in Australia, such as the muted palette of indigenous flora designed by Beverley Knox in the 1950s to the ebullient Maggs yellow coat worn by Frances Burke and the bright and bold patterns embraced by Zab Design in the 1970s. Before the term 'dopamine dressing' was coined, American textile designer Dorothy Liebes described colour as a "magic elixir," advising there are no bad colours, only bad colour combinations.⁷

Fashion, like publishing, is a risky business venture, requiring an enterprising mind and a need to surprise. Names become identities, whether this be milliner William Beale's assertive and discerning 'Mr Individual,' Rae Ganim's angular signature or the more understated 'Chai' designed by Clarence Chai for his youthful and vibrant fashion house. Fashion and textiles are also collective enterprises, such as Tullo incorporating Peppinella Australian Merino wool, the funky streetwear of Slorach and Thorn's Konka or the molten core of Galaxy, "a new kind of fashion store!!"

Illustration is both a process, of sketching for ideation, and outcome of fashion design, serving to exemplify the character of a garment, advertise fit, movement and space or explain technique, construction and context. Louis Kahan's 1956 advertisement for the German firm of Niehues & Dütting focusses attention on the man's trench coat by highlighting it against a black background and labelling the "self-ventilating" Nino Flex material in the published version. By contrast, Alfredo Bouret's illustration clearly advertises the beachside location of Torquay for Jaeger's New Fashion House in the United Kingdom. Clarence Chai's three sketches for The Gown of the Year in 1979 show a transformation from restrained daywear to an exuberant gown decorated with feathers (including sample) and sequins. The drawing is also annotated with a note about its adaptation to "a more wearable mode" for a client who wore it to the Australian television Logie Awards. Diane Masters' illustrations are perhaps the most remarkable for their explanatory capacity in terms of attention to fashion history and her work as an archivist and curator. Her insider perspective as a high fashion model, who modelled Hall Ludlow's Gown of the Year in 1959, is revealed in her meticulous attention to detail in her notes for the 2005 *Dressed to the Eyes: Fashion Designs by Hall Ludlow* exhibition at the RMIT Gallery, as well as her informally elegant 2007 sketch of Frances Burke in her yellow Magg dress and coat.

Through film and photography, location speaks and responds to place. Gerard Herbst was a designer for Prestige (Fabrics) Limited, who produced three films on design, including *Language of Design* (1950), where bold, flowing



patterns are put in sharp relief on a rocky seashore. Diane Masters also recalled the challenging locations preferred by photographer Athol Shmith who sought out demolition sites: “They’d put us on a great heap of stone and rubbish and we’d have to balance on our high heels.”⁸ The sheep pen at the Royal Melbourne Show and the atmospheric medieval architecture of the Monsalvat artist community provide contrasting locations for Prue Acton photo shoots in the late 1960s, in turn speaking to natural fibre production and counter-cultural movements. Other iconic locations are the Crystal Ballroom in St Kilda for the Fashion 83 parade, and the Melbourne City Baths for the *Substance of Dreams* launch in 2003.

Manufacturing suggests large scale industrial production, but the human hand and eye are everywhere evident in the textile design studio at Prestige Fabrics in Brunswick in c. 1950, as they are in the eclarté workshop preparing the “Reserve Bank Brown” tufted rug for Australia’s central bank. These small industries were crucial to support the development of commercial fashion and textile production due to their agility and willingness to experiment. Glowave developed from a company making military shirts into a leading menswear retailer, producing popular nylon shirts and adapting hosiery production processes to manufacturing shirts. The Glowave collection was donated to the RTRC by Chairman and founder Saul Same. He recounted how Glowave had 322 employees and 18 machines producing 9 million yards of fabric, but was equally proud of the English classes and graduation nights he held for the many migrant women who made up “one big family.”⁹

Publics are the most interesting and contested sites where design agency meets collectivism. From Michael O’Connell’s intimate hand-printed textile invitation for his 1932 exhibition at 52A Collins St and Gerard Herbst’s mid-century design films to the variegated publications ranging from Australian *Home Beautiful* to the zine-like *Fashion Design Council Newsletter* to the New Wave *Tension*, publics are sought and created. Similarly, window displays, and fashion parades perform fashion, while individual photographic portraits capture emerging professionals and Norma Tullo’s scrapbooks record reception. It is in this interdisciplinary mingling of people and practices that the creative dynamism emerges, but also requires attentiveness to the archival materials of the situation, considered research and open inquiry. These are not definitive or exhaustive themes in the collection, but fingerposts for further discovery, activation and prototyping.

As the Frances Burke Resource Centre was originally developed as an educational resource, Tarryn Handcock’s reflection on what takes place when her ‘Fashion, Textile, Place and Story’ studio goes ‘Into the Archives’ demonstrates the continued educational value of these collections. Students encounter first-hand technical, commercial and productive shifts in textile design practice in mid twentieth-century Melbourne, while also being attentive to wider cultural and creative turns embodied in the diverse materiality of the archive. Handcock’s studio activates the archive through a processual exploration of ways of thinking and doing design which enables emerging designers to exercise designerly judgment and imagination, demonstrating the ways in which the richness of the RDA collections can continue to provoke questions, challenge, inspire and activate contemporary design practices.

ENDNOTES

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7. Dorothy Wright Liebes, Cooper Hewitt, Smithsonian Design Museum, accessed June 10, 2024, <https://collection.cooperhewitt.org/people/18045817/bio#ch>
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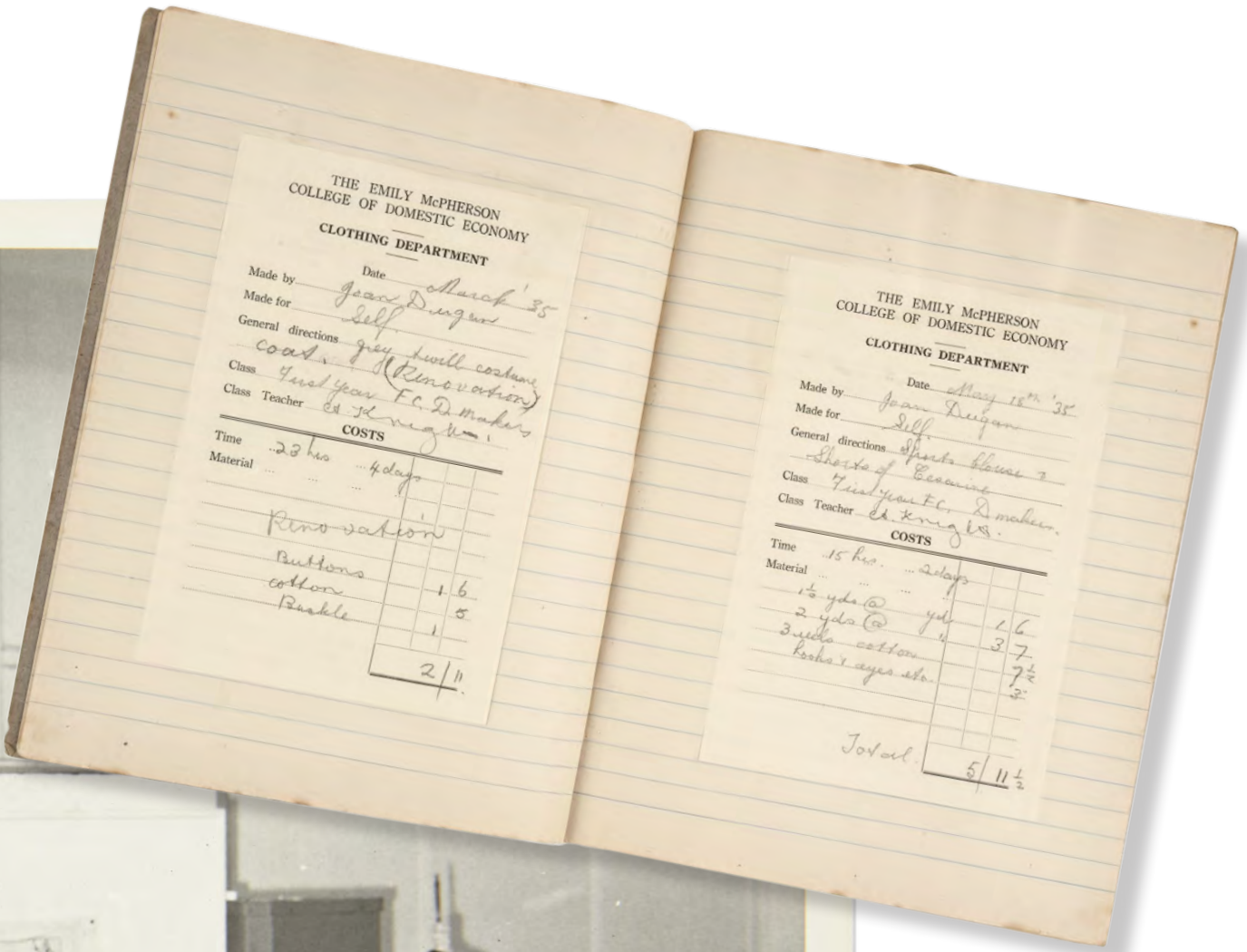
Above

Dyed brown wool yarn attached to cardboard tag titled ‘Reserve Bank Brown’, creator eclarté. Gift of Elizabeth Hill 2017.

Sample of tufted rug for Reserve Bank of Australia, c. 1960, designer and manufacturer eclarté. Gift of Elizabeth Hill 2019.

Continued





Left
Jenny de Nijs and RMIT fashion design students, c. 1970s, unknown photographer. Gift of Romaine de Nijs 2006. RMIT Design Archives.

Above
First and second year dressmaking notebook, student Joan Dugan (née Rutland), Emily MacPherson College. Gift of Christine Johnson 2001. © 2024 Christine Johnson.

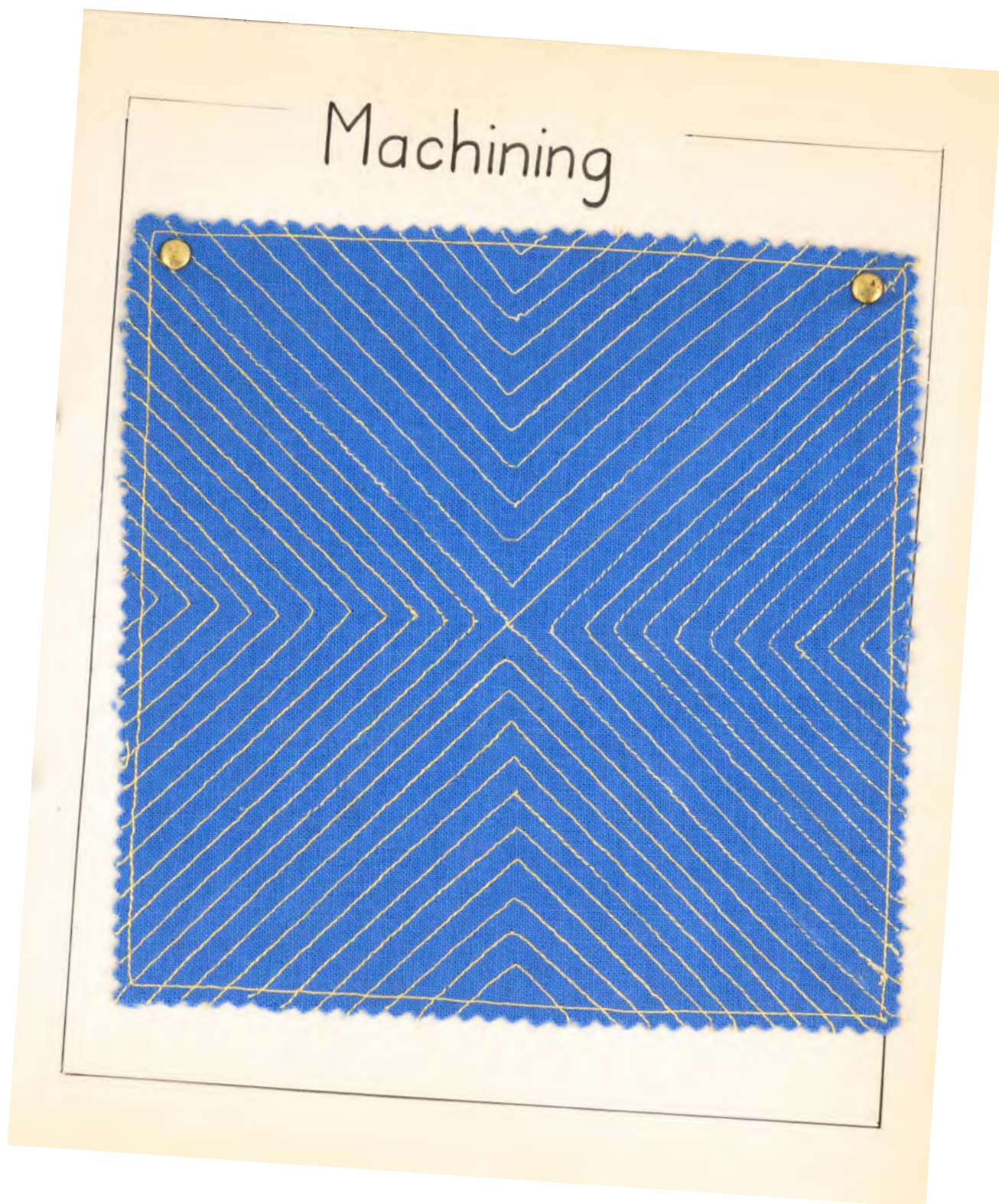
Continued





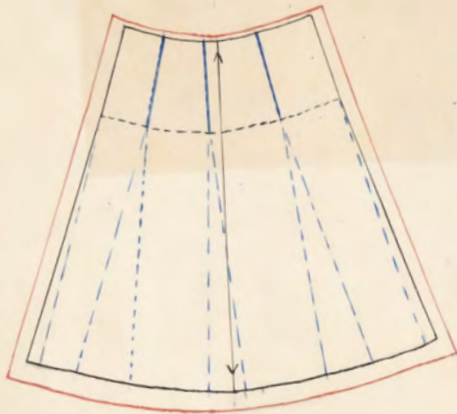
Opposite
Clarence Chai at RMIT,
1967, unknown
photographer. Gift of
Clarence Chai 2022.
© RMIT University.

Above
Fashion illustration,
Vienna, 1930s,
illustrator and designer
Jenny de Nijs. Gift of
Romaine de Nijs 2006.



A NEW STRIPED SKIRT

6-4-42



To get this pattern a foundation skirt must be taken off on some paper and fold darts out; cut up to them and let them open till skirt sits flat. Put side seams together as far down as hip line; let this open as darts.

$1\frac{1}{8}$ YARDS OF 36" MATERIAL

Opposite
Sewing sample from
workbook, c. 1960,
student Frances Troja,
Emily McPherson College.
Donated by School of
Fashion and Textiles,
RMIT University 2009.

Above
3rd Year Cutting Book 1,
1942, student Lorna Clarke,
Emily McPherson College.
Donated by RMIT University
Library, 1999.



Inside the Archives

Tarryn Handcock





Inside the Archives

Tarryn Handcock

Each semester in RMIT's School of Fashion and Textiles, the undergraduate course *Fashion, Textiles, Place and Story* invites students from fashion enterprise, sustainable innovation, fashion and textile design to enter the RMIT Design Archives (RDA). We file into the Active Archive space where long tables are laid out with textile swatches, garments, photographs and journals. Often this is the first time that emerging designers and entrepreneurs encounter an archive collection, and the visit is a formative experience, introducing disciplinary approaches, concerns and contexts through design storytelling.

For first-year fashion and textile students, visits to the Archives are an opportunity to observe how co-existing stories can become embedded in material practices. The items we examine from contemporary and mid twentieth-century designers are selected to open discussion about the evolution of design thinking, experimentation and technical development in the context of fashion and textiles practice in Melbourne. Here, I reflect on three key areas that are drawn out through visits to the collection.

Advancing technologies, changing industry

The Archives reflect significant shifts in textile technology and practice taking place in Melbourne since the 1930s. A photograph of British-born artist Michael O'Connell from this period, shows him kneeling outdoors, working with a chisel and wood block at his Beaumaris studio. O'Connell is surrounded by materials for textile printing – a roller, ink-stained bowls, blotting cloth, and a large linocut – as well as bolts of fabric printed in his distinctive style. Behind him, a domestic table setting is visible through an open door. Initially taught linoleum cutting and printing by his wife-to-be, Ella Moody, O'Connell went on to establish himself as a leading textile designer, generating local demand for hand-printed original art on high-quality textiles and forming distribution relationships with a number of Melbourne department stores before returning to England in 1937. Throughout this time O'Connell worked from a home studio and the photograph is part of a broader picture of textile practices as a primarily craft-based activity in Melbourne at this time.

When O'Connell's hand-printed textile art prints are placed beside the silk screen prints of textile designer Frances Burke (some produced only a few years later), O'Connell's work appears faded due to his use of 'fugitive' inks that degrade with exposure to light and water. Burke's dyes are colourfast and have remained bright, largely due to collaborations with experienced printers (including her business partner in Burway Prints, Maurice Holloway) and textile dye chemists. Burke invested in emerging

textile technologies, choosing to upgrade studio processes from lino print to silk screen printing to better support commercial high yardage textiles for domestic interiors and architectural-scale commissions. The RDA collection includes detailed journals and colour swatches that show the ongoing development and testing of new dye recipes and printing processes in Burke's businesses, as well as her advocacy for textiles to be identified as a design discipline.¹ Alongside other post-war textile archives (including eclarté and Glowave), items in the Frances Burke collection show the impacts of the post-war industrial manufacturing technologies boom in Australia. Viewed together, these archives spark conversation about the nature of craft and design, and highlight the transition of textiles and printing practice in Melbourne from a cottage industry to a design profession.

Attention to the Turn

Looking back on the works of many mid twentieth-century designers held in the RDA collection, we see different international and local influences at play alongside changing expressions of Australian identity. Alongside colour names (including Ochre, Banksia, Yarra) and designs that reference Australian flora and fauna, landscapes and seascapes, Frances Burke incorporated motifs that were loosely based on Aboriginal art into some textile yardage prints. First Nations-inspired designs were also used for a number of her large-scale commissions, including curtains for the State Library of Victoria's La Trobe Library, and the Australian Room of the YWCA Residence in Taipei, Taiwan.² While it is unclear who decided to incorporate these references into the spaces, the commissions evidence that textiles were seen to play a role in expressing a sense of national identity at the time.

Today's audiences see these influences in a different light, meaning the work can be uncomfortable to view now. However, experiencing this turn in the Archives invites critical discussions about the state of design and what constitutes acceptable practice. Seeing the archive

Preceding Pages

Left

Textile swatch of 'Shields' print in 'Yarra' colourway, 1950-1951, manufacturer Frances Burke Fabrics. © RMIT University.

Middle

Textile swatch of 'Totem' print in 'Ochre' colourway, c. 1950, manufacturer Frances Burke Fabrics. © RMIT University.

Right

Textile swatch of 'Lunar' print in 'Lichen' colourway, c. 1948, manufacturer Frances Burke Fabrics. © RMIT University.

Opposite

Textile featuring women dancing, c. 1932, designer Michael O'Connell. Gift of Christopher Wood, 2008. © 2024 Seamus O'Connell.



enables us to recognise changes taking place in Australian design and culture and asks visitors to engage with issues of cultural appropriation and cultural theft, national identity and multicultural exchange. As entry points into interconnected and interdisciplinary stories, archives can offer emerging fashion and textiles practitioners a material connection to the evolution and innovation of their field, including these shifting cultural and critical terrains, as well as encouraging reflection on how their own ways of thinking and doing can enact personal and professional values.

Ways of thinking and doing design

Practice processes are a great concern of design education yet rarely a focus for archive collections. Over the 30 years since the Frances Burke collection was acquired, the RDA's collection has grown exponentially to include work from the 1930s through to the 21st century. Today the collection comprises 52 fashion archives and 28 textile archives, and there are currently 7595 object records listed on the RDA's collection catalogue, many not yet digitised. All focus on how design is undertaken and reveal problem-solving and learning as actions embedded in processes of practicing (designing, collaborating, marketing, sourcing, testing, making).

Two recent acquisitions into the fashion and textiles collection are works by fashion designer Linda Jackson. Known for establishing Flamingo Park with Jenny Kee, Jackson's textile experiments with gathered eucalyptus leaves show how engaging with materiality is critical to honing creative and technical processes *through* making. We can see that Jackson has selected leaves of different shapes and sizes to undertake iterative and playful screen printing, layering and inking tests. In other items from the Linda Jackson collection, such as the hand-appliquéd *Wildflowers* garments,³ we see processes of exploratory making and knowing-in-action. Jackson did not develop drawings or toiles for these pieces. Instead, the garment forms and textile designs embody processes of knowing and reflection that are tacit and intuitive.⁴ They show how Jackson has developed and adopted approaches and methods to produce distinctive designs through the cumulative experience of making. Seeing a breadth of approaches to creatively thinking and doing design, including exploratory methods, is critical for students in practice-based design fields.

Reflections

Working with collections can demystify the functions of archive spaces and encourage undergraduate students to access and use facilities that can initially appear intimidating. However, increasing access to these resources and facilities is, in my experience, contingent on several factors. Firstly, educators, collections coordinators, curatorial and archives officers need to invest time in scholarship and research of collection holdings and collaborate to develop experiences that draw on the archives in connection with coursework. Secondly, courses working with archival materials benefit from including educative experiences situated (at least partially) in archival spaces, with time dedicated to guidance and interpretation, and opportunities to browse. Finally, initial visits need a compelling storytelling hook and call to action.

In *Fashion, Textiles, Place and Story*, we approach this by asking emotive questions: Would this practice be acceptable in fashion now? Would this designer's work still be considered radical today? For those entering the archive for the first time, connecting what they observe in the archive to their own experiences and perspectives can be validating. This reflection can reveal a lineage between past practice and what they hope for design in the future and encourages thoughtful engagement with current issues in discourse with past practices without succumbing to presentism. Most importantly, leading with a question is a call to dig deeper, to be curious, and return for more.

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Opposite Top Left

Velvet with gum leaf print, 1985, designer Linda Jackson, Gift of Linda Jackson 2011.
© 2024 Linda Jackson.

Opposite Top Right

Bush Couture handprint, 1986, designer Linda Jackson, Gift of Linda Jackson 2011.
© 2024 Linda Jackson.

Opposite Bottom

Fabric with gum leaf print, 1985, designer Linda Jackson, Gift of Linda Jackson 2011.
© 2024 Linda Jackson.

Colour





Left
Frances Burke's coat, 1953,
fashion designer Dame Zara
Holt, fashion house Magg.
Gift of Diane Masters 2016.





Opposite
Textile piece featuring squiggle print, 1986, textile designer Rae Ganim. Gift of Rae Ganim 1999. © 2024 Rae Ganim.

Left
Textile piece titled ABC, c. 1972–1989, designer Helen and Ken Abson, manufacturer ZAB Design. Gift of Harriet Edquist 2017. © 2024 Ken Abson.





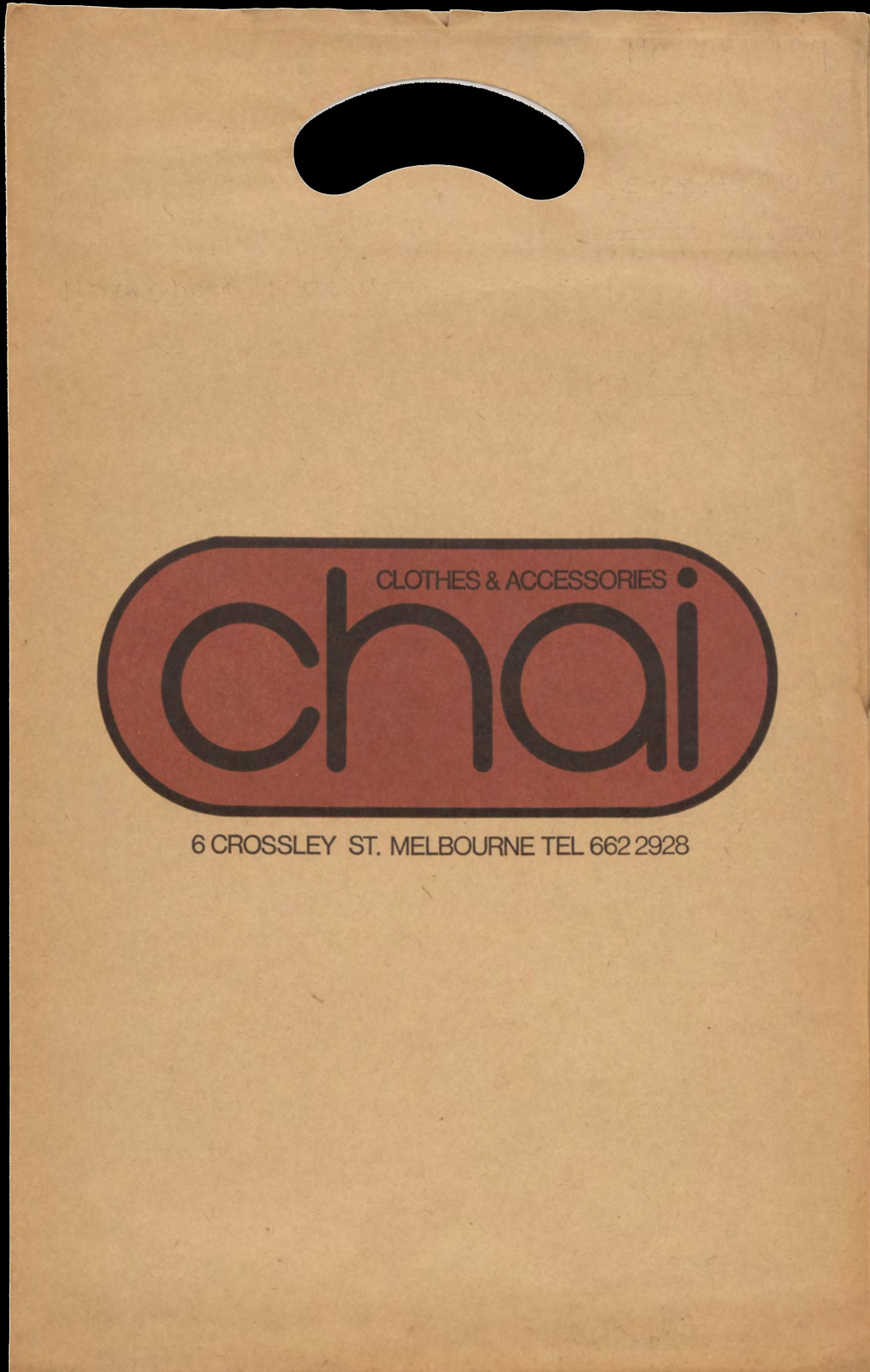
Opposite

Model wearing hat by Mr. Individual, c. 1960s, unknown photographer, designer William Beale. Gift of Paris Kyne 2004.

Above

Bee Taplin, 1960–1969, unknown photographer. Gift of Bee Taplin 1995.

Enterprise





chai

SHOP 18 BLOCK ARCADE 282 COLLINS ST. MELBOURNE 3000. (03) 660 4222
SHOP 54 LEVEL 1 STRAND ARCADE GEORGE ST. SYDNEY 2000. (02) 235 1582





LUTTO
IN
PEPPINELLA
AUSTRALIAN MERINO WOOL



Above
Design drawing for advertisement for Kahan Tailor, Vienna, c. 1930s, designer Louis Kahan. Gift of Lily Kahan 1997. © 2024 Estate of Louis Kahan.

Pages 26 and 27
Paper bags for Chai, 1974–1979, graphic designer Clarence Chai, fashion house CHAI. Gift of Clarence Chai, 2022. © RMIT University.

Page 28
Georges Australia Hat Box, c. 1981, retailer Georges Australia Limited. Gift of Harriet Edquist 2011.

Page 29
Label for 'Tullo in Peppinella Australian Merino Wool,' on women's floral print dress, 1973–1977, designer Norma Tullo. Donated by the National Textile Museum of Australia 1994.



Top Left
Sticker for Galaxy, 1988–1992, designers Bruce Slorach and Sara Thorn, fashion house Galaxy. Gift of Sara Thorn and Bruce Slorach 2010. © 2024 Bruce Slorach and Sara Thorn.

Top Right
Label for Rae Ganim from Portfolio for Rae Ganim, c. 1992, fashion house Rae Ganim. Gift of Rae Ganim 1999. © 2024 Rae Ganim.

Above Left
Greeting card for Le Louvre, Melbourne, c 1950s, designer Louis Kahan. Gift of Lily Kahan 1997. © 2024 Estate of Louis Kahan.

Above Right
Swing tag for Mr. Individual, 1960–1989, milliner William Beale, millinery house Mr. Individual, Melbourne. Gift of Paris Kyne 2004.

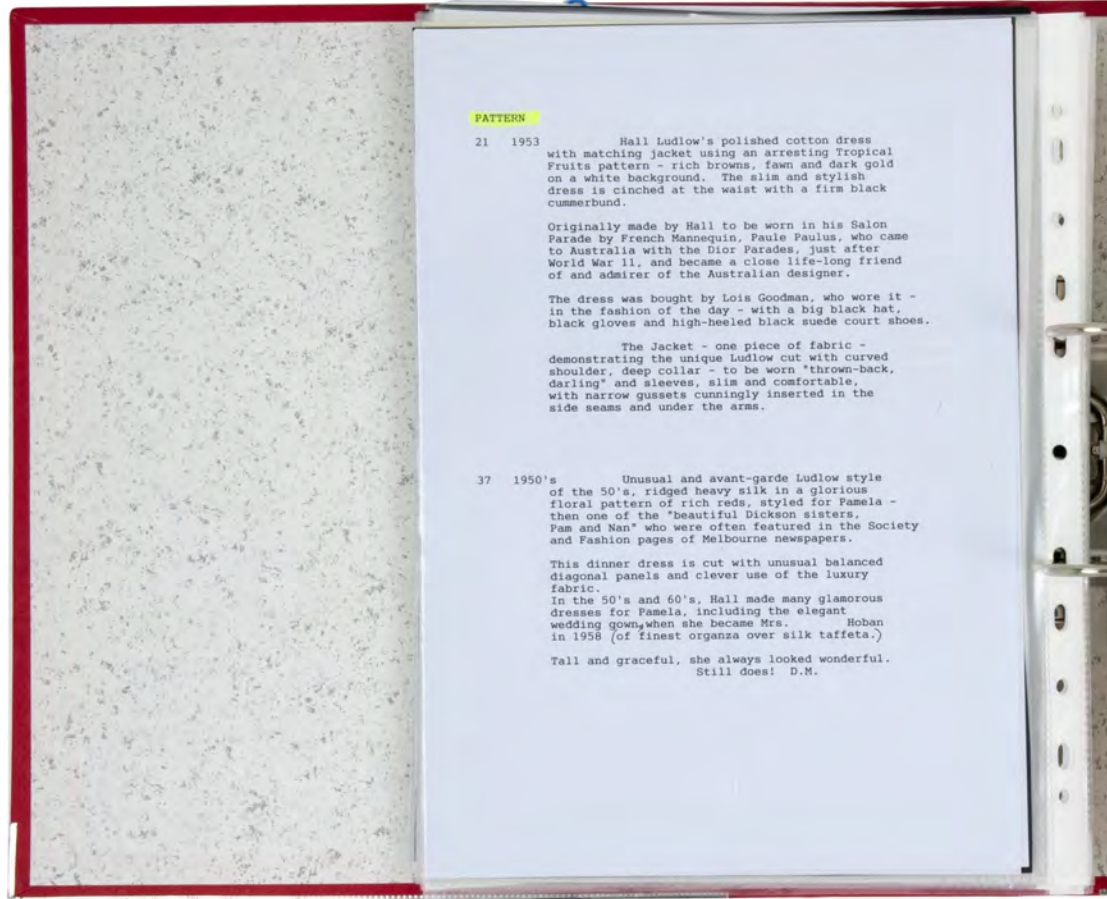
Illustration





Left
Illustration for the launch of Jaeger's
New Fashion House, Fleet Street,
Torquay, England, 1957, illustrator,
Alfredo Bouret. Gift of Lex Robert
Aitken. © 2024 Estate of Alfredo Bouret.

Above
Fashion illustration for Australian
Wool Corporation's 1984 advertising
campaign, 1983, illustrator Robert
Pearce. Gift of Anne Shearman 1983.
© 2024 Anne Shearman.



Top Left
 Sketches and research for *Dressed to the Eyes: Fashion Designs by Hall Ludlow* exhibition, illustrator and author. Diane Masters. Gift of Diane Masters 2009. © 2024 Estate of Diane Masters.

Top Right
 Advertisement for Niehues & Ditting, West Germany, 1956, illustrator Louis Kahan. Gift of Lily Kahan 1997. © 2024 Estate of Louis Kahan.

Bottom Left
 Illustration of dress designed by Corvette for *English Vogue*, 1960, illustrator Alfredo Bouret. Gift of Lex Robert Aitkin. © 2024 Estate of Alfredo Bouret.

Bottom Middle
 Sketch of Frances Burke in Magg dress and coat, c. 2007, illustrator Diane Masters. Gift of Diane Masters 2009. © 2024 Estate of Diane Masters.

Opposite
 Design sketch of Gown of the Year submission, 1979, illustrator and designer Clarence Chai. Gift of Clarence Chai 2022. © RMIT University.



21



POLISHED
COTTON
DRESS &
JACKET
BLACK
CUMMERBUND

TROPICAL
FRUITS
PATTERN
BOWLS
ON WHITE

PATTERN

21 1953

Hall Ludlow's polished cotton dress with matching jacket using an arresting Tropical Fruits pattern - rich browns, fawn and dark gold on a white background. The slim and stylish dress is cinched at the waist with a firm black cummerbund.

Originally made by Hall to be worn in his Salon Parade by French Mannequin, Paule Paulus, who came to Australia with the Dior Parades, just after World War II, and became a close life-long friend of and admirer of the Australian designer.

The dress was bought by Lois Goodman, who wore it - in the fashion of the day - with a big black hat, black gloves and high-heeled black suede court shoes.

The Jacket - one piece of fabric - demonstrating the unique Ludlow cut with curved shoulder, deep collar - to be worn "thrown-back, daring" and sleeves, slim and comfortable, with narrow gussets cunningly inserted in the side seams and under the arms.

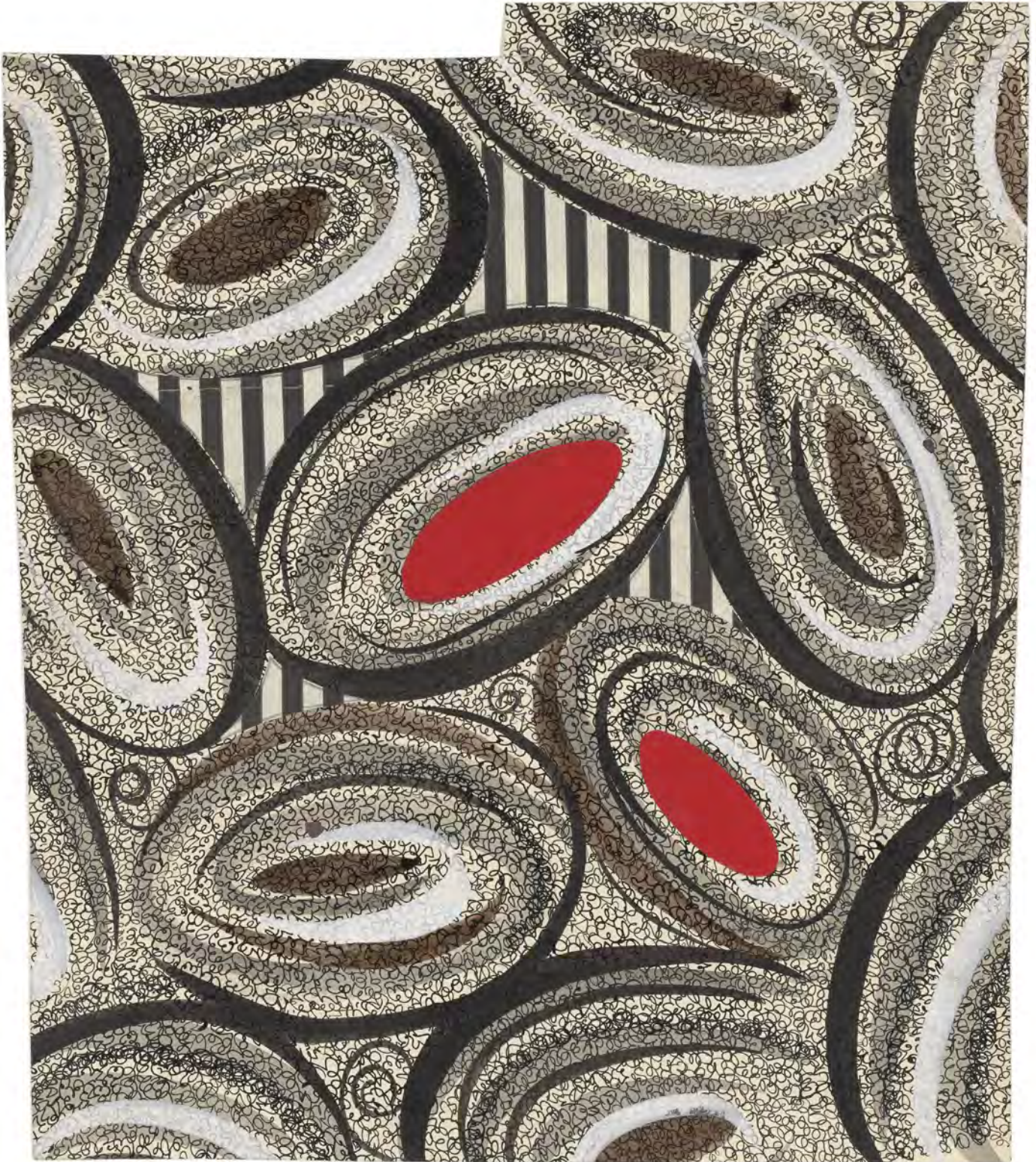
Original Day

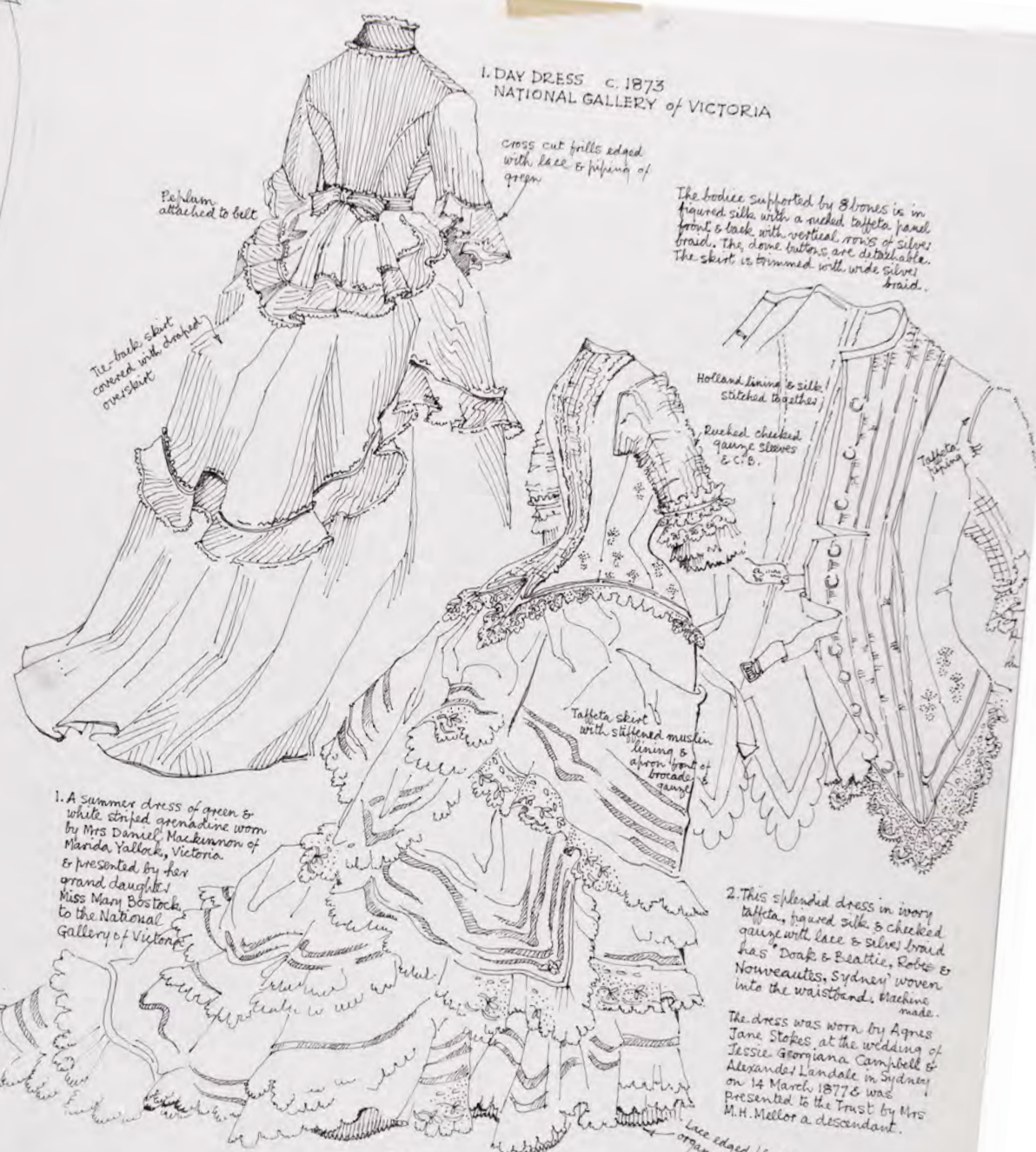


1953



THESE 3 SKETCHES WERE MY SUBMISSION FOR
GOWN OF THE YEAR IN 1979 SPONSORED BY
THE INTERNATIONAL HAIR STYLIST SOCIETY
OF AUSTRALIA
WHITE SILK WITH BLACK SILK SHIMMERS
WITH DECORATED BOW, SLEEVES & SKIRT IN
TRANSPARENT MESH DECORATED WITH
FRUIT & FLOWERS
THE TOP WAS FORMERLY WORN IN A SHOP
NEAR THE ASPEN - SOLD TO A CUSTOMER WHO HAD PLEASING SLEEVES





2. AFTERNOON OR DINNER GOWN 1877
NATIONAL TRUST of AUSTRALIA (VICTORIA)

Opposite
Textile design titled 'Monti-Carlos', unknown designer, textile manufacturer Prestige Fabrics. Gift of Gerard Herbst c. 1994.

Above
Page layout featuring sketch of 1870s dresses for *Costume in Australia* book, c. 1980-1984, illustrator Marion Fletcher. Gift of Angus and James Fletcher 2013. © RMIT University.

Location









Previous Pages

Models on the beach during the filming of *Language of Design*, c. 1951, unknown photographer, fashion house Prestige Fabrics. Gift of Gerard Herbst 1995.

Opposite

Diane Masters, Elly Lukas and a Georges Pool Executive, Olympic Pool, Melbourne, 1956, unknown photographer. Gift of Laurie Carew 2008.

Above

Model wearing Prue Acton fashions at Monsalvat, 1967, fashion house Prue Acton, photographer Australian News and Information Bureau, The Prue Acton Collection, Museum of Victoria and RMIT. Donated by Prue Acton 1994.

Above Right

Model wearing Prue Acton fashions at Royal Melbourne Show, c. 1966, unknown photographer, The Prue Acton Collection, Museum of Victoria and RMIT, Donated by Prue Acton 1994.

Bottom

'Substance of Dreams Collection' launch, Melbourne City Baths, 2003, photographer Maurice Grant-Drew, milliner Paris Kyne. Gift of Paris Kyne Family 2013.

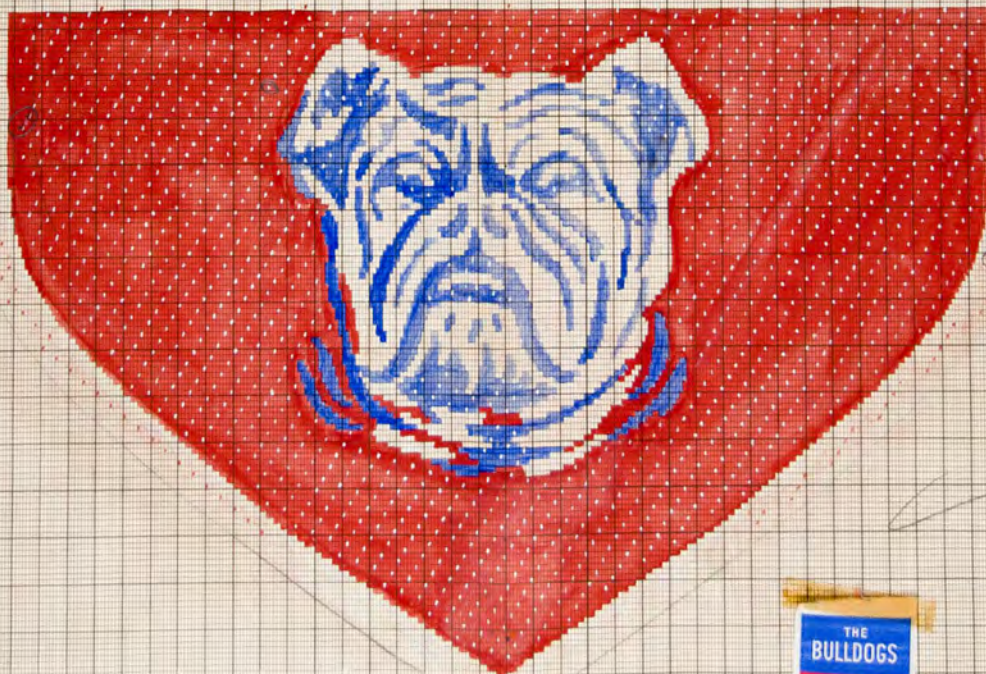
Manufacturing



Top
Silk screen and textile featuring gum blossom, spider orchids and flannel flower design, c 1955, designer Frances Burke. Gift of Fabie Chamberlin in honour of her lifetime companion Frances Burke 1995. © RMIT University.

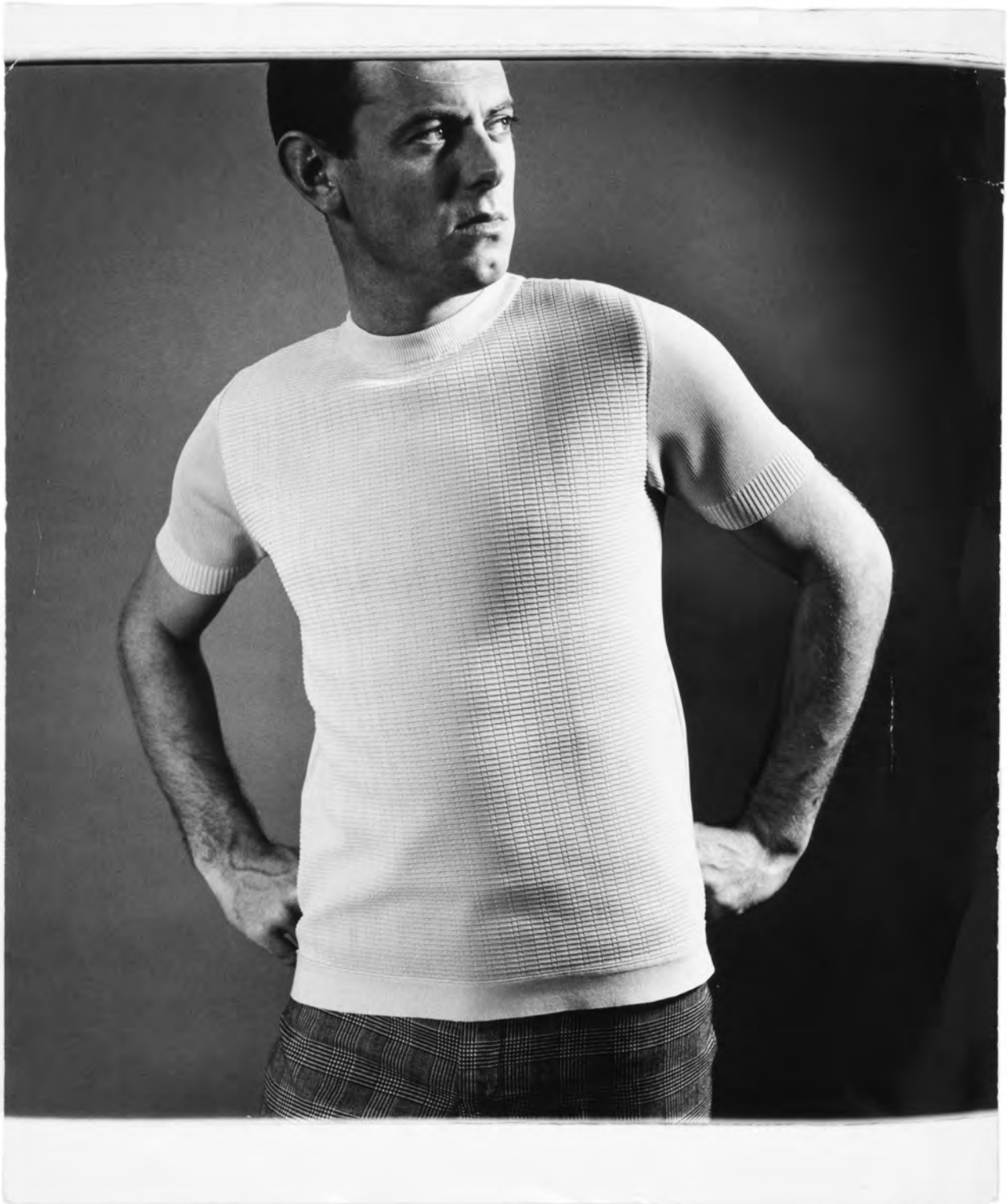
Opposite
Point paper design titled 'The Bulldogs', 1966, creator Cash's (Australia) Pty Ltd. Gift of Cash's Australia. © 2024 Cash's Apparel Solutions.

Handwritten notes at the top of the page, including "18. 11. 2012" and "18. 11. 2012" written twice. There are also some illegible scribbles and numbers.



Handwritten notes at the bottom of the page, including "20. 11. 2012" and "20. 11. 2012" written twice.





Above
Model wearing Gloweave shirt, c. 1957, unknown photographer. Gift of Gloweave Consolidated 2011.

Opposite Top Left
Gloweave Knitting Machine, c. 1961, photographer Gordon Allingham. Gift of Gloweave Consolidated 2011.

Opposite Top Right
eclarté weavers making tufted rug for the Reserve Bank of Australia, c. 1960, photographer Clifford Bottomley, Australian News and Information Bureau. Gift of Elizabeth Hill 2019.

Opposite Bottom
Textile designers working at Prestige Fabrics, Brunswick, c. 1950, unknown photographer. Gift of Gerard Herbst 1994.





Left

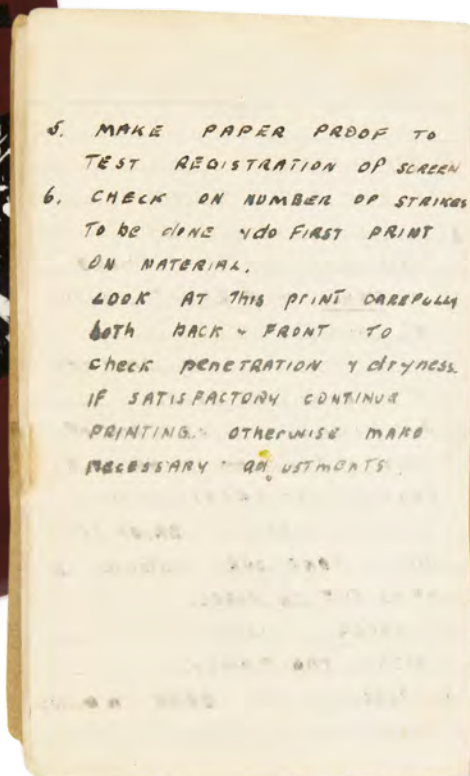
A Visit to the Victorian Tapestry Workshop Kit. Slide of Sara Lindsay at the loom weaving 'Summer in the South' tapestry, 1978, designer Alun Leach Jones, client Royal Automobile Club of Victoria, Australian Tapestry Workshop Collection. Gift of Sue Walker 2014. © 2024 Australian Tapestry Workshop.

Below

Transparency featuring textile design, 'Splutter 978', c. 1949-1959, creator Prestige Fabrics, unknown photographer. Gift of Gerard Herbst 1994.

Bottom

Printing notebook, 1949-1953, author Gordon Shelby, printer Frances Burke Fabrics Pty Ltd. Gift of Gordon Shelby 1994. © RMIT University.





Opposite Top
Lino block of tree design,
1940-1949, designer
Michael O'Connell. Gift
of Seamus O'Connell 2011.
© 2024 Seamus O'Connell.

Opposite Bottom
Michael O'Connell in his
textile workshop in
Beaumaris, 1932, unknown
photographer. Gift of
Seamus O'Connell 2011.

WASHING SCREENS.

Always be systematic.
Time taken should be about 10 min.

1. SCRAPE ALL DYE OUT OF SCREEN
BOTTLE LABELS WITH NAME OF
DYE & DATE.
2. HOSE DOWN BACK OF SCREEN TO
REMOVE FLUFF. PEEL OFF PAPER.
3. HOSE DOWN FRONT OF SCREEN TO
REMOVE ALL LOOSE DYE.
4. WASH AROUND TAPES & WOOD
WITH BRUSH DIPPED IN WARM
SOAPY WATER. HOSE OFF SOAP.
5. WASH SILK WITH SOFT CLOTH
DIPPED IN WARM SOAPY WATER.
6. HOSE TILL WATER RUNS
ABSOLUTELY CLEAR.
7. WIPE ADAMS. STAND TO DRY.



Publics

V · I · R · G · I · N

PRESS

NUMBER NINE

DEC/JAN 1981

SIMPLE MINDS

ECHO & THE BUNNYMEN

MERYL STREEP



MENTAL AS ANYTHING

ABRAMOVIC·ULAY

LYNDALL HOBBS

JENNY BANNISTER

SIXTY CENTS

Registered for posting as a publication - Category B, Publication No. 171P-4286.

A GUY CALLED CHAI



'Clarence Chai' is a men's outfit of khaki jodhpurs, \$55, cotton shirt, \$54 and reversible linen/velour parka with hood & knitted bands, \$95.

Meet Clarence Chai who has made quite an impression on the Melbourne fashion scene since opening his Crossley Street boutique in 1974. He designs exciting, individual creations for as Rudolph Nureyer & Peter Allen. Clarence models a few of his exciting off-the-rack outfits.

SCENE

At night: calico jumpsuit with airbrushed safety pins, \$35.



Top: Tiger print velour top, \$85.
Left: Cotton parka, \$95.

STORY: KERRY YATES
PICS: BERNIE REICHER

WOMAN'S DAY 24TH APRIL '78

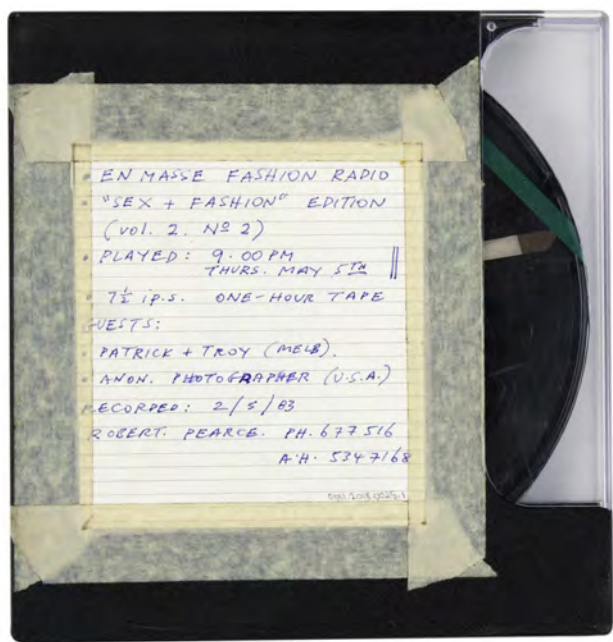


Top Left
 Scrapbook of Norma Tullo
 ephemera 1963–1965,
 fashion house Norma Tullo
 Pty Ltd. Gift of Christopher
 Tullo King in memory of
 Norma Tullo 2019.

Left
 Audio reel box titled
 'En Masse Fashion Radio:
 Sex + Fashion Edition',
 Vol. 2, No. 2, 1983, producer
 Robert Pearce. Gift of Anne
 Shearman 2018.
 © 2024 Anne Shearman.

Top Right
 Promotional tunic in
 'Fighting Cocks' furnishing
 fabrics, c. 1950–1960,
 designer Bee Taplin,
 Falkiner Fabrics. Gift of
 Bee Taplin 1995.

Opposite Left
 Fashion Design Council
 of Australia Newsletter,
 designer Robert Pearce,
 Fashion Design Council
 of Australia. Gift of Robert
 Buckingham 1998.
 © RMIT University.





kurt veld
Born in Latvia. Leading fashion photographer. One-time advertising art director.

vivid Vonnel!

"Exciting colour leads to exciting fashion shots. Vonnel's colours are fascinating. They seem to be dyed really deep into the fibre — so pure, so ... vibrant. Marvellous to photograph!"

*Diamond-patterned hot orange skinny rib from Tre Sur. Slacks from Sportsgirl.

vote 1
Vonnel for colour

Home Beautiful
AUSTRALIA'S HOW-TO-DO-IT MAGAZINE SEPTEMBER, 1958. 2/6

Another HB Scoop!
SPRING FURNISHING FASHIONS
With Free Samples of Fabrics!

20 CLEVER HOME PLAN IDEAS

How to make the PERFECT LAWN



Ad/Art

Fashion Issue



Perron



**mary
craig**



*Fashion Editor for "The Age".
On recent overseas trip met
top international designers.*

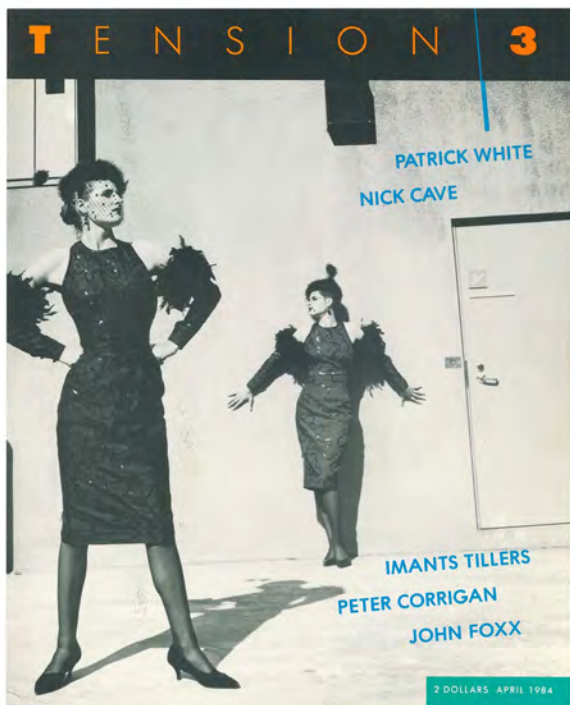
versatile Vonnel!

"Style is always important news to me. Whether fashion calls for a fabric that's light and lacy or bold and bulky, versatile Vonnel suits all styles."

*Multi-stripped catwalk designed by Casimir.

**vote 1
Vonnell
for style**

FIBRES, FABRICS AND FASHIONS JANUARY 1968



Top Left
Fibres, Fabrics & Fashions, January 1968, photographer Kurt Veld, publisher Lisner-Reynolds Publications Pty Ltd. Gift of Fabie Chamberlin in honour of her lifetime companion Frances Burke 1995.

Opposite Left
Australian Home Beautiful, Vol 37, No 9, September, 1958. Gift of Fabie Chamberlin in honour of her lifetime companion Frances Burke 1995.

Above
Crowd magazine, Edition 2, January 1984, designers and editors Michael Trudgeon and Jane Joyce, publisher Crowd Publications, cover photograph Henry Talbot. Gift of Michael Trudgeon and Jane Joyce 2013. ©2024 Michael Trudgeon, cover photograph © 2024 Lynette Anne Talbot.

Opposite Middle
Poster for *Ad Art: Fashion Issue*, 1984–1988, designer, Robert Pearce, publisher Art Pro Pty Ltd. Gift of Anne Shearman 2017. © 2024 Anne Shearman.

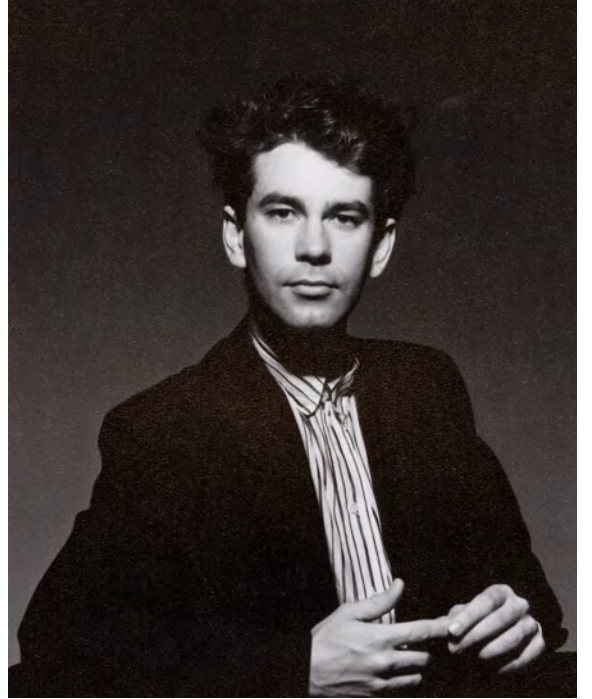
Left
Tension, No. 3, April 1984, Editor Ashley Crawford, Ashley, Assistant Editor Robin Barden, cover photograph Andrew Lehmann, Fashion Design Council Collection. Gift of Robert Buckingham. © 2024 Ashley Crawford, cover photograph © 2024 Andrew Lehmann.





Left
Program for *Fabrics in Motion*,
The House of Prestige, Brighton
Town Hall, 1953, designer Gerard
Herbst. Gift of Colette Reddin 1997.

Above
Valerie Grieg during filming of *Fabrics
in Motion*, 1952, photographer Wolfgang
Sievers, director Gerard Herbst, producer
Geoffrey Thompson, Cinesound
Productions. Gift of Gerard Herbst 1994.
© National Library of Australia.





Opposite Top Left
 Kate Durham, 1985,
 photographer Andrew
 Lehmann, Fashion Design
 Council of Australia
 Collection. Gift of Robert
 Buckingham 1998.
 © 2024 Andrew
 Lehmann.

Opposite Top Right
 Robert Buckingham, 1985,
 photographer Andrew
 Lehmann, Fashion Design
 Council of Australia
 Collection. Gift of Robert
 Buckingham 1998. © 2024
 Andrew Lehmann.

Opposite Bottom
 Fashion Design Council
 of Australia Nescafé
 Fashion *88 parade, 1988,
 photographer Michael
 Rayner. Gift of Robert
 Buckingham 1998.



Left Top
 Mandy Murphy, 1988,
 photographer Andrew
 Lehmann, Fashion Design
 Council of Australia. Gift
 of Robert Buckingham
 1998. © 2024 Andrew
 Lehmann.

Left Bottom
 Bernie Goegan, 1988,
 photographer Andrew
 Lehmann, Fashion Design
 Council of Australia
 Collection. Gift of Robert
 Buckingham 1998. © 2024
 Andrew Lehmann.

Above
 Models wearing 'Cartoon'
 print track suits by Sara
 Thorn and Bruce Slorach,
 1983, photographer
 Kate Gollings, designers
 Bruce Slorach and Sara
 Thorn. Gift of Sara Thorn
 2016. Courtesy of Kirstin
 Gollings for the Estate
 of Kate Gollings. © 2024
 Estate of Kate Gollings.





Top Left

Program for *Gown of the Year* 1956, cover designer Mr. C. Payne, publisher Mannequin's Association. Gift of Diane Masters 2009.

Top Right

Prue Acton's entry for *Gown of the Year*, 1965, designer Prue Acton, model Janni Goss, photographers Reeder & Williams, The Prue Acton Collection, Museum of Victoria and RMIT. Donated by Prue Acton 1994.

Bottom Left

Janice Wakely, Norma Tullo Place, Melbourne, photographer Bruno Benini, fashion house Norma Tullo. Gift of Christopher Tullo King in memory of Norma Tullo 2019. © 2024 Estate of Bruno Benini.

Bottom Right

Australian fashion designers on the steps of Wool House, 1967, photographed by Australian Wool Board for a Pure New Wool promotion, The Prue Acton Collection, Museum of Victorian and RMIT. Donated by Prue Acton 1994.



Top
 Georges Australia window for Spring, 1964, visual merchandiser Laurie Carew, photographer Irvine Green, Edwin G. Adamson. Gift of Laurie Carew 2008.

Above Left
 Paris Kyne with model, City of Stonnington Fashion Hall of Fame, Prahran Town Hall, 2008, photographer Philip Betts, milliner Paris Kyne. Gift of Paris Kyne Family 2013.

Above Right
 Zinc Cream dress, 1978-1981, designer Jenny Bannister, unknown photographer. Gift of Jenny Bannister 2014.

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This Page

Simone Rule with Wildflowers, 1976, designed by Linda Jackson, RMIT Design Archives, 2024.

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Dr. Tarryn Handcock is a Senior Lecturer and Program Manager for the Bachelor of Fashion (Design), RMIT University.

FASHION AND TEXTILES 1994-2024

ACTON, PRUE

AILSA GRAHAM ART FABRICS
(DESIGNERS: AILSA GRAHAM,
BEVERLY GRAHAM)

ALEXANDER LAU PTY. LTD.

ART PARK FABRICS
(DESIGNER: LOUISE BICKLE)

BANNISTER, JENNY

BOURET, ALFREDO

BUCKLEY & NUNN
(RETAILER)

BURKE, FRANCES

CAREW, LAURIE
(VISUAL MERCHANDISING)

CASH'S AUSTRALIA

CERINI, NICOLA

CHAI, CLARENCE

CLARINGBOLD, JOHN

COREEN FASHIONS
(DESIGNER: BERNARD ROSENBAUM)

FRESCA

ECLARTE

EMILY MACPHERSON
STUDENT WORKBOOKS

FLETCHER, MARION

GANIM, RAE

GLOWEAVE

HASKIN, LEON

HOOPER, GAYNER

JACKSON, LINDA

KAHAN, LOUIS

KYNE, PARIS

LORRAINE, EILEEN

LUDLOW, HALL

MASTERS, DIANE

MATERIAL BY PRODUCT

MR. INDIVIDUAL
(DESIGNER: WILLIAM BEALE)

NEWELL, LUCY

O'CONNELL, MICHAEL

PRESTIGE FABRICS
(DESIGNERS: GERHARD HERBST,
SUSAN COPOLOV, STANISLAUS
OSTOJA-KOTKOWSKI)

ROBERT MALTUS
(DESIGNERS: MARIAN SWINTON,
ADRIANUS JANSSENS)

RODRIQUEZ, JOHN

RYDER, JULIE

SLORACH, BRUCE & THORN, SARA

SPORTSGIRL/SPORTSCRAFT

TAPLIN, BEE

THE FASHION DESIGN COUNCIL

TULLO, NORMA

TURNER, VIDA

VERCOE, ELIZABETH

AUSTRALIAN TAPESTRY
WORKSHOP

VIXEN

ZAB