

THE KRYSTYNA CAMPBELL-PRETTY FASHION GIFT

ARTWORK LABELS

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The Krystyna Campbell-Pretty Fashion Gift

This exhibition features more than 150 of the 250 works gifted by Krystyna Campbell-Pretty to the NGV Collection over the last three years in memory of her late husband, Harold Campbell-Pretty.

The Krystyna Campbell-Pretty Fashion Gift is a microcosm of the world of haute couture and Parisian fashion, from the 1890s to the present day. It charts important early revolutions in women's dress, from the artistry of Charles Frederick Worth, the celebrated 'father of haute couture', to the modernity of Madeleine Vionnet and Coco Chanel, the surreal genius of Elsa Schiaparelli, and the classicism of Madame Grès. Representing the late twentieth century, iconic and ground breaking designs by Christian Dior, Yves Saint Laurent, Christian Lacroix and Alexander McQueen trace key moments in fashion history, with many being exhibited in Australia for the first time.

The exhibition also features original sketches and studio drawings from fashion houses Boué Soeurs and Lanvin, a selection of Madame Grès original workbooks, an embroidered sample from Maison Lesage for Vionnet, editorial photography from Paris fashion houses such as Balenciaga and rare early fashion journals, including *Journal des dames et des modes*, *Gazette du bon ton*, *Vogue* and *L'Officiel*. These materials form the basis of the

Krystyna Campbell-Pretty Fashion Research Collection,
a new specialist fashion research archive created for
the NGV.

The Krystyna Campbell-Pretty Fashion Gift is a testament
to how a dedicated supporter can transform a
gallery's collection.

All hats and headpieces in this exhibition have been created by milliners
Stephen Jones, London and Richard Nylon, Melbourne.

Worth, Paris couture house

France 1857–1954

Charles Frederick Worth designer

France 1825–95

Afternoon dress

c. 1890

silk (satin, cut velvet)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.688.a-b

Charles Frederick Worth is renowned as the Englishman who radically shifted the concept of fashion production in the mid nineteenth century by assuming the role of designer and 'signing' his works as an artist would. By the 1860s, Worth had begun marking the waistband of each dress with his name, positioning himself as a couturier and tastemaker. He maintained his interest in lavish textiles, often incorporating elements of commissioned designs and historical references into his full skirts and accompanying bodices. These two-piece ensembles display vast lengths of ornate textiles trimmed and fashioned into late nineteenth-century silhouettes.

For kids

Charles Frederick Worth was a fashion designer who liked to sign his dresses the way an artist would sign their work. An artist often signs a painting in the corner of the canvas, but Charles Frederick Worth put his name on the waistband of the dresses he made. This signature became known as a label. Today, the label is usually inside the back of the garment at the neckline or waist.

Can you find the label on your clothes? What does it say?

Worth, Paris couture house

France 1857–1954

Jean-Philippe Worth designer

France 1856–1926

Day dress

c. 1895

wool, silk (satin), cotton (net, tulle), glass (beads)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.689.a-b

England

Visiting dress

1897

cotton, balleen, silk

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2019

Félix, Paris couture house

France 1865–1901

Auguste Poussineau designer

France 1831–1910

Emile Poussineau designer

France 1841–1930

Dinner dress

1889

silk (velvet, faille)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.626.a-c

Félix was jointly operated by brothers Auguste and Emile Poussineau under the label A. Félix or E. Félix. This dinner dress was reportedly worn by the wife of a senator to the inauguration of US president Benjamin Harrison on 4 March 1889. Wealthy Americans were some of the most prolific patrons of French fashion, as haute couture represented the epitome of style, wealth and class.

France

Day suit

c. 1900

wool, silk (taffeta), metal, enamel (buttons)

Purchased with funds donated by
Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.698.a-b

Félix Studios, Paris photography studio
active 1910s

Fashion illustration (dress by Paquin)

c. 1909

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Félix Studios, Paris photography studio
active 1910s

Fashion illustration (dress by Paquin)

c. 1909

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Félix Studios, Paris photography studio
active 1910s

Fashion illustration (dress by Paquin)

c. 1909

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Félix Studios, Paris photography studio
active 1910s

Fashion illustration (dress by Paquin)

c. 1909

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Early fashion photography provides a fascinating insight into the evolution of celebrity culture. This series of studio portraits, dated 1909, features leading Parisian theatre star Arlette Dorgère. A regular on the covers of *Les modes* and *Comoedia illustré*, Dorgère frequently dressed in French couture both on and off the stage. Here, she is posing in garments designed by Paris *couturière* Jeanne Paquin. Images like this, which appeared in the press, were instrumental in generating mutually beneficial publicity for both the star and the designer.

Callot Soeurs, Paris couture house

France 1895–1937

Marie Callot Gerber designer

France c. 1870–1927

Afternoon dress

1905 summer 1905

wool, silk (satin), lace, metallic thread

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.585.a-b

Established in 1895 by four sisters, French fashion house Callot Soeurs grew to become one of the premier firms of the Belle Époque (the 'beautiful era', spanning 1871–1914). Head designer Marie Gerber was responsible for the label's aesthetic and her designs spoke to the elegance and pleasures of upper-class life. Callot Soeurs gowns were distinguishable by their impeccable cut, luxuriant textiles and signature use of fine and antique laces. Here the silhouette conforms to the exaggerated S-shape of the Edwardian era, created by an underlying armature that thrusts the chest forward and the hips backward.

Callot Soeurs, Paris couture house

France 1895–1937

Marie Callot Gerber designer

France c. 1870–1927

Evening dress

c. 1910

cotton (lace), silk (satin, tulle), metallic thread (lace),
beads

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.592

Prior to establishing their fashion house in 1879, the Callot sisters opened a small shop that specialised in quality lingerie, ribbon and laces, a venture that undoubtedly informed the development of their design vocabulary. *Evening dress*, 1910, shows a Callot Soeurs trademark: the piecing together of separate borders and panels of lace to create a sumptuous patterned overlay. In composition, the stylistic and textural contrasts of needle and bobbin laces, and variations in scale, create visual interest further highlighted by the soft apricot palette beneath.

Callot Soeurs, Paris couture house

France 1895–1937

Marie Callot Gerber designer

France c. 1870–1927

Afternoon dress

c. 1900

silk (taffeta, chenille), lace

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.584.a-c

Verhaeren, New York fashion house

active 1900s

Evening gown

c. 1909

silk, satin, velvet, rhinestones

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gift Program, 2019

France

Evening dress

c. 1910

silk (satin, tulle), glass (beads)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.699

Worth, Paris couture house

France 1857–1954

Jean-Philippe Worth designer

1856–1926

Evening dress

1912 winter 1912

silk (satin, net), metallic thread (lace, tassell), glass
(diamanté)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.693

French for 'beautiful era', the Belle Époque spanned 1871 to 1914 and was characterised by its excess and opulence. Paris, in particular, had become the epicentre of luxury and fashion goods. At the House of Worth, silk-satin gowns shimmered or glittered with accoutrements and trims. This asymmetrically draped evening dress from 1912 is embellished with silver tassels and cord designed to subtly catch the light and frame the cream and midnight-blue satin. In the Belle Époque period, silhouettes were softer and more romantic than their late nineteenth-century counterparts, and had a distinctive S-shaped line.

For kids

Around 120 years ago, it was fashionable for women to wear long dresses made out of shiny fabrics decorated with lace, beads and sequins. Ladies wore a type of underwear called a corset underneath their dresses, which helped push up their bust, pull in their waist and push out their bottoms. This shape was known as the S-bend silhouette.

Can you see the shape of an 'S' in any of these dresses?

Worth, Paris couture house

France 1857–1954

Jean-Philippe Worth designer

1856–1926

Rita, evening dress

1912 winter 1912

silk (satin, net, velvet), jet (beads), glass (diamanté)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.692

Worth, Paris (attributed to)

couture house

France 1857–1954

Jean-Philippe Worth (attributed to)

designer

1856–1926

Evening dress

c. 1912

silk (crepe, tulle, georgette, chiffon), glass (beads, diamanté)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.691

Ch. Drecoll, Paris couture house

France 1902–29

Maguerite de Wagner director

Belgium, worked in France c. 1896 – c. 1918

Ernest de Wagner director

Switzerland, worked in France c. 1896 – c. 1918

Dinner dress

c. 1914

silk (satin, net, chiffon, velvet)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.625.a-b

Ch. Drecoll was first established in Vienna as 'Drecoll', by Belgian Baron Christophe Drecoll but, understanding the prestige of Paris, designer Madame de Wagner bought the business, renamed it Ch. Drecoll and moved it to 21 rue de la Paix in Paris, where its elaborate designs fitted in with the era's conspicuous displays of wealth. The draped front of *Dinner dress*, c. 1914, shows the penchant for softness at the time while the fabric flowers reveal the expertise of French artificial-flower makers.

Paquin, Paris couture house

France 1891–1956

Jeanne Paquin designer

1869–1936

Afternoon dress

1912 winter 1912

silk (chiffon, velvet, tulle), linen, cotton (lace)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.671

Chanel, Paris (attributed to)

couture house

France 1914–39, 1954–

Gabrielle ‘Coco’ Chanel (attributed to)

designer

France 1883–1971

Jacket

1913–17

silk (jersey), wood, metal

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.603

Chanel's early designs were based on functional simplicity and elegance. She produced suits in jersey and tweed fabrics and broke new ground for women with her practical and stylish garments. Chanel was instrumental in popularising new materials and unstructured garment forms in the period immediately after the First World War and for championing soft, unstructured pieces that were previously more likely to be encountered in the realm of sports and leisure wear.

Paul Poiret, Paris (attributed to)

couture house

France 1903–29

Paul Poiret (attributed to) designer

1879–1944

Divided dress

c. 1911

silk (satin), metallic thread, diamanté

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.677

Known as the ‘King of Fashion’ in America and ‘Le Magnifique’ in France, Paul Poiret was central to the development of modern fashion in the early twentieth century. His vision of radical simplicity transformed the prevailing silhouette by renouncing heavy structure in favour of loose drapery and Neoclassical lines. Poiret began experimenting with form to produce new garment types, including kimono coats, the hobble skirt, chemise dresses, the *jupe culotte* (or ‘pantaloon gown’) and the minaret (or lampshade) tunic. His garments liberated women from constricting layers of undergarments by incorporating stylistic references from ancient Greece, Japan, India and the Far East.

Paquin, Paris couture house

France 1891–1956

Jeanne Paquin designer

1869–1936

Homer, walking suit

1912 summer 1912

silk (chiffon, velvet, satin, braid), mother-of-pearl (buttons)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.670.a-b

Jeanne Paquin was one of the most influential and accomplished *couturières* of the early twentieth century, celebrated for her personal glamour, mastery of colour and progressive designs. Paquin was particularly in tune with the contemporary mood and introduced designs that answered a growing desire for more practical clothing. In 1905 her Neoclassical, high-waisted gowns foreshadowed the abandonment of the corset and were a move away from the elaborate confections of the Edwardian era, while her elegant *tailleurs* (walking suits) of the 1910s provided a stylish daywear option for travel and leisure.

France

Evening dress

c. 1922

silk (tulle), jet (beads), sequins

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.703

In the 1920s, descriptions of dresses were often as intoxicating and vibrant as the garments themselves. In F. Scott Fitzgerald's *The Great Gatsby* (1925) and Zelda Fitzgerald's *Save Me the Waltz* (1932), which were set in the 1920s, garments were described variously as 'jaunty', 'bright', 'rippling' and 'fluttering'. Garments of this era were defined by their shape, which was largely unstructured and provided a blank canvas for ornamentation. Here, geometric abstract diamonds at various angles evoke the fragmented rhythms of jazz music, or the work of Russian painter Wassily Kandinsky, an artist renowned for using sound to inspire his works of art.

France

Evening dress

c. 1923

silk (satin, tulle), glass (beads), sequins

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.704

France

Evening dress

c. 1925

silk (satin, chiffon), glass (beads)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.705

France

Evening dress

c. 1918

silk (tulle), metallic thread, glass (beads)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.604.a-b

Jean Patou, Paris couture house

France 1919–87

Jean Patou designer

France 1887–1936

Evening dress

c. 1923

silk (lace, crepe, satin, chiffon), metallic thread

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.642

In a 1924 edition of *Harper's Bazar* (later renamed *Harper's Bazaar*), Jean Patou described his working process: 'Months before my collections have started, [the designers] are given antique textiles, bits of embroideries, in fact, precious documents, to derive inspiration from, with special indications of styles of colourings I wish them to develop'. Antique lace likely provided the inspiration for the gold lace overlay in this evening dress, while the fringed details were typical of the 1920s Jazz Age, when movement and sheen were popular.

Boué Soeurs, Paris couture house

France 1899–1940

Madame Sylvie Montegut designer

France 1872 – United States 1953

Baronne Jeanne d'Etreillis designer

France 1876 – United States 1957

Evening dress

1923 summer 1923

silk (tulle, lace), lamé, metallic threads

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.582.a-b

Boué Soeurs, Paris couture house

France 1899–1940

Madame Sylvie Montegut designer

France 1872 – United States 1953

Baronne Jeanne d'Etreillis designer

France 1876 – United States 1957

Romance, robe de style

1925 autumn–winter 1925–26

silk/cotton (lace), lamé, metal (fastenings)

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gifts Program, 2018

2018.319.a-b

Sisters Sylvie Montegut and Baronne Jeanne d'Etreillis (nee Boué) opened their Parisian couture house in 1899 on the fashionable rue de la Paix. They advanced a distinctively romantic style, characterised by the use of fine lace, delicate embroidery and festoons of ribbon-work flowers, and achieved great international success in the early decades of the twentieth century. In particular, the house was known for its *robe de style*, an ultra-feminine, historicist design that drew upon the eighteenth century as a source of inspiration. Low-waisted and wide-skirted in silhouette, it was supported internally by *pannier*-like hoops.

Schiaparelli, Paris couture house

France 1927–54

Elsa Schiaparelli designer

Italy 1890 – France 1973, emigrated to France 1922

Evening coat

1932 *Speakeasy* collection, winter 1932–33

silk (velvet, satin), fur

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.683

Elsa Schiaparelli was born in Italy and moved to the United States in 1916. After working at a boutique in New York, she moved to Paris and began designing her own collections in 1927. For her winter 1932–33 *Speakeasy* collection, she produced this evening coat, a response to Prohibition that features a small squared-off back bustle where one might conceal a contraband flask of alcohol. This charming, comfortable and easy style of coat, hanging loose like a peasant's smock, was welcomed at a time of fitted suits and coat dresses.

Lucien Lelong, Paris couture house

France 1921–48

Lucien Lelong designer

1889–1958

Coat

c. 1935

silk (velvet), metal, diamanté (buttons)

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2017

2017.597

Lucien Lelong is a pivotal figure in the development of French fashion in the early twentieth century. Designers who began their careers working for Lelong include Pierre Balmain, Christian Dior and Hubert de Givenchy. Around the time this work was created Lelong was elected chairman of the *Chambre Syndicale de la Couture* (the governing body of the French haute couture industry) and was instrumental in the promotion and revival of couture during the Second World War and immediately after its end. This luxurious evening coat combines plush black silk velvet with inventive cartridge pleat sleeve details and dazzling diamanté clasps fastening an elegant funnel neckline.

Paul Poiret, Paris (attributed to)

couture house

France 1903–29

Paul Poiret (attributed to) designer

1879–1944

Day coat

1921 spring–summer 1921

wool, silk (satin, embroidery thread)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.678

Callot Soeurs, Paris couture house

France 1895–1937

Marie Callot Gerber designer

France c. 1870–1927

Evening cape

c. 1910

silk (damask, chiffon, velvet)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.587

In both form and decoration, the evening capes, coats and cloaks of the early twentieth century drew heavily upon the visual codes associated with Japanese art and design. Referencing the many depictions of kimono in *ukiyo-e* woodblock prints, Callot Soeurs introduced evening cloaks with excessively wide sleeves, asymmetrical fastenings, pooling hemlines and dropped-back collars that revealed the nape of the neck. This *Evening cape* combines many of these effects and is augmented by the richness of patterned damask and hanging tassels.

France

Evening coat

c. 1920

silk (satin), glass (beads), metallic thread, feathers

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.590

France

Evening cape

c. 1925

silk (velvet, thread, satin), glass (beads)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.648

Madeline Vionnet, Paris couture house

France 1912–39

Madeline Vionnet designer

France 1876–1975

Evening cape

1928 summer 1928

silk (tulle, chiffon) metallic thread, lamé

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.654

Western fascination with Japanese wares flourished after Japan was forced to open up to trade by the US in 1854. This led to fashions that featured stylised Japanese motifs or surface effects, or which used the flat form of the kimono as a template for construction. This new aesthetic, known as Japonisme, was particularly visible in the work of couturiers Paul Poiret, Jeanne Paquin, Callot Soeurs and Madeleine Vionnet. Here, a design of radiating embroidered ellipses edged in golden lamé references *maki-e*, a form of Japanese lacquerware in which the decoration is executed in gold or silver powder to create a raised surface design.

Liberty & Co., London manufacturer and retailer England est. 1875

Coat

c. 1910

silk, paint, glass beads

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gift Program, 2018

This sumptuous silk coat is a beautifully handpainted and embroidered example of the influence of Japanese art and decorative arts on Western fashion during the early twentieth century. The unstructured, draped cut clearly references the kimono. It was commonplace for customers to encounter antique Japanese wares and kimonos alongside contemporary designs in the Liberty & Co. stores. At the time of this coat's creation Liberty & Co. had already been established for thirty-five years, with its specialist fashion department in existence from 1884.

Madeleine Vionnet, Paris (attributed to)

couture house

France 1912–39

Madeleine Vionnet (attributed to)

designer

France 1876–1975

Evening dress

1933 winter 1933

silk (velvet, chiffon)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.661

Madeleine Vionnet, Paris couture house

France 1912–39

Madeleine Vionnet designer

France 1876–1975

Evening dress

1931 summer 1931

silk (chiffon), glass (beads)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.655

Madeleine Vionnet's pioneering innovations in design and construction introduced a language of modernity to fashion in the early decades of the twentieth century. With her technical ingenuity, Vionnet reconceived femininity in new and progressive terms. Her fluid, streamlined dresses offered artful elegance without the need for complex underpinnings or fastenings. She prioritised movement and comfort in her designs, favouring materials which, when cut on the bias, delivered a greater elasticity and a close fit. This example in silk chiffon is sparingly decorated with delicate embroidery developed especially for Vionnet by the leading Parisian embroidery house, Lesage.

For kids

The fashion designer Madeleine Vionnet worked with the embroiderers at Lesage, one of the best embroidery houses in Paris. For this dress, Lesage made embroidery samples using tiny beads in cream and turquoise (a greenish blue colour) that make the circles look three-dimensional. These were then hand-sewn onto this cream evening dress.

Can you see the circles on the dress? How many can you count?

Madeleine Vionnet, Paris couture house

France 1912–39

Madeleine Vionnet designer

France 1876–1975

Evening dress

1938 summer 1938

silk (crepe satin), metal (buckle), rhinestones

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.660

Madeleine Vionnet, Paris couture house

France 1912–39

Madeleine Vionnet designer

France 1876–1975

Afternoon dress

1923 summer 1923

silk (crepe), metal (fastenings)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.652

Schiaparelli, Paris couture house

France 1927–54

Elsa Schiaparelli designer

Italy 1890 – France 1973, emigrated to France 1922

‘Hall of Mirrors’ jacket and dress

1938 *Zodiac* collection, autumn–winter 1938–39

silk (velvet), glass (ornament), metal (thread, fastenings)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2019

Along with its matching evening dress, this rare ‘Hall of Mirrors’ jacket was a key work from Schiaparelli’s *Zodiac* collection, which was renowned for its lavish embroidery and dazzling ornamentation. Presented in August 1938, the collection drew on two main themes: astrology and the magnificent Palace of Versailles. The iconic mirrored archways found in the palace seem likely to be the inspiration for the ornate decoration on the front of the jacket. Schiaparelli frequently visited Versailles and its grounds to call on her friend, the renowned interior designer Lady Mendl (Elsie de Wolfe), who lived there. This outfit belonged to Mrs Vera Worth, who purchased the ensemble from Schiaparelli’s London boutique to attend a company dinner-dance with her husband.

Grès, Paris couture house

France 1942–88

Madame Grès designer

France 1903–93

Dress

1976 autumn–winter 1976

silk, metal (fastenings)

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Grès, Paris couture house

France 1942–88

Madame Grès designer

France 1903–93

Evening dress

1976 autumn–winter 1976–77

silk (jersey, organza)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.631

Madame Grès often incorporated complex pleating arrangements in the bodices of her dresses. Combining panels of various sizes, shapes, angles and curves, Grès brought a textured three-dimensional form to her designs. In this example from 1976 the bodice is surprisingly provocative, with teardrop-shaped coverings of graduating pleated panels just concealing the breasts. Anchored to a gored skirt with a pooling hemline that follows but does not cling to the body, this dress acknowledges the growing influence of disco on expressions of sexuality in the late 1970s.

Grès, Paris couture house

France 1942–88

Madame Grès designer

France 1903–93

Evening dress

1980

silk (jersey, chiffon)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.632.a-d

Alix, Paris couture house

France 1934–42

Madame Grès designer

France 1903–93

Evening dress

1935 spring 1935

silk

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.578

Grès, Paris couture house

France 1942–88

Madame Grès designer

France 1903–93

Dress

1985 autumn–winter 1985–86

silk (jersey), metal (fastenings)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.634

Grès, Paris couture house

France 1942–88

Madame Grès designer

France 1903–93

Evening dress

1946 spring–summer 1946

silk (jersey, crepe)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.628

Grès, Paris couture house

France 1942–88

Madame Grès designer

France 1903–93

Cape

c. 1970s

cotton, silk

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the Australian Government's Cultural Gifts Program, 2019

Jeanne Lanvin, Paris couture house

France est. 1889

Jeanne Lanvin designer

1867–1946

Garden party dress

1939 summer 1939

cotton, silk, metal (fastening)

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2017

2017.1050

Founded by Jeanne Lanvin in 1889, Lanvin is the oldest surviving couture house in near-continuous existence. Lanvin was a pragmatic designer whose continued success and fame were ensured by the way she responded to the changing needs of a woman's wardrobe. She was known for her overtly feminine designs at a time when her contemporaries, such as Chanel, favoured a more utilitarian approach. Lanvin believed in romantic clothes that enhanced her client's femininity, enabling them to look smart but not ostentatious. This dress, with its delicate floral print, decorative bow and full skirt, embodies this sensibility.

Jean Patou, Paris fashion house

France 1919–87

Jean Patou designer

France 1887–1936

Afternoon dress

c. 1930–35

synthetic fibre

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gifts Program, 2017

2017.598

Maisons Agnès-Drecol, Paris

couture house

France 1931–63

Dress and cape

c. 1938

silk

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gifts Program, 2017

2017.1044.a-b

Schiaparelli, Paris couture house

France 1927–54

Elsa Schiaparelli designer

Italy 1890 – France 1973, emigrated to France 1922

Evening dress

1936 spring–summer 1936

silk (satin), tulle

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.684

In 1936, Elsa Schiaparelli designed seven ensembles for the film *Le Vagabond bien-aimé* (*The Beloved Vagabond*) which starred Maurice Chevalier. One of the gowns in the film was originally made in green satin in Schiaparelli's ateliers at Upper Grosvenor Street, London. For her summer 1936 collection, Schiaparelli adapted the dress in pink satin with ruffles at the hem, as seen here. The evening dress also appeared in *Harper's Bazaar* in a photograph by Man Ray that showed the front, side and back view in the same image. In addition to Man Ray, Schiaparelli regularly collaborated with artists such as Salvador Dalí and Jean Cocteau.

Alix, Paris couture house

France 1934–42

Madame Grès designer

France 1903–93

Evening dress

1939 spring–summer 1939

silk

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.580

‘Once one has found something of a personal and unique character, its execution must be exploited and pursued without stopping.’

MADAME GRÈS

Madame Grès was formally trained as a sculptor before she began producing high-fashion clothing in the early 1930s and won first prize for haute couture at the Paris Exposition Universelle (World’s Fair) in 1937 under her label Alix. Over the course of her long career, Grès perfected the art of pleating and draping, building from the simplicity and purity of Grecian classicism to more avant-garde expressions in her later years. This early example reduces, by pleating, metres of silk jersey to create a self-supporting and dramatic form-fitting gown.

Chanel, Paris (attributed to)

couture house

France 1914–39, 1954–

Gabrielle ‘Coco’ Chanel (attributed to)

designer

France 1883–1971

Evening dress

1931 spring–summer 1931

silk (organdie)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.600

Maggy Rouff, Paris couture house

France 1929–65

Maggy Besançon de Wagner designer

1896–1971

Evening dress

c. 1935

silk (crepe satin)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.664

On 4 January 1929, an advertisement appeared in American fashion bible *Women's Wear Daily* announcing the arrival of Maggy Rouff, a new Parisian couture house. With a design philosophy based on 'modernism and distinction', Rouff produced sophisticated collections of sharply tailored daywear and bias-cut evening gowns that were fêted in the pages of leading fashion magazines for their silver-screen glamour. Working directly onto a living mannequin in order to create the perfect architecture of line, Rouff brought a sensual quality to her work that was echoed in luxuriant fabrics and exacting cutting.

Maggy Rouff, Paris couture house

France 1929–65

Maggy Besançon de Wagner designer

1896–1971

Evening dress

1937 autumn–winter 1937–38

silk (velvet, satin)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.665

For kids

In an interview for an Australian magazine, Maggy Rouff talked about why she started her own fashion house instead of working for an existing one. She said, 'a business, like the human body, can actually get old and incapable of absorbing new ideas'.

Do you think she is right? How important is it to forge your own path?

Chanel, Paris couture house

France 1914–39, 1954–

Gabrielle 'Coco' Chanel designer

France 1883–1971

Evening dress

1929 winter 1929

silk (chiffon, lace), metal, glass

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.598

The expression 'little black dress' (often abbreviated to LBD) has become ubiquitous in contemporary fashion vernacular and is largely associated with fashion designer Gabrielle 'Coco' Chanel. Featured in US *Vogue* in 1926, Chanel's black dress was praised as the garment that would become 'a sort of uniform for women all over the world, from all backgrounds regardless of their walk of life'. *Vogue*, however, did not call it the 'little black dress', but 'Chanel's Ford' after the Ford Model T, which was minimal, versatile, affordable and accessible.

Chanel, Paris couture house

France 1914–39, 1954–

Gabrielle ‘Coco’ Chanel designer

France 1883–1971

Evening dress

c. 1922t

silk (crepe de chine), glass (beads)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.597

Chanel, Paris couture house

France 1914–39, 1954–

Gabrielle ‘Coco’ Chanel designer

France 1883–1971

Dress

1919

silk (chiffon), feathers

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.595

Chanel, Paris couture house

France 1914–39, 1954–

Gabrielle ‘Coco’ Chanel designer

France 1883–1971

Dinner dress

c. 1919

silk (satin, thread, tulle)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.596.a-b

Chanel, Paris (attributed to)

couture house

France 1914–39, 1954–

Gabrielle 'Coco' Chanel (attributed to)

designer

France 1883–1971

Evening dress

c. 1926

silk (crepe, georgette, fringing)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.606

Maggy Rouff, Paris couture house

France 1929–65

Maggy Besançon de Wagner designer

1896–1971

Evening dress

1945

silk (velvet), cotton, plastic (beads), metal (fastenings)

Promised Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

This striking evening dress was owned and worn by Mrs H el ene Arpels (nee Ostrowksa), the wife of Louis Arpels, whose father co-founded luxury jewellers Van Cleef & Arpels. As a fashion model in the late 1920s and early 1930s, H el ene worked for top couture houses Worth, Schiaparelli and Reboux, and was celebrated for her great beauty and elegance. After her marriage to Arpels in 1933, however, H el ene was reported to have been dressed exclusively by Maggy Rouff.

Lanvin, Paris couture house

France est. 1909

Antonio Cánovas del Castillo designer

Spain 1908–84, worked in France 1936–84

Evening dress

1952 winter 1952

silk (crepe)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.647

Antonio Cánovas del Castillo was invited to design Lanvin's haute couture collection in 1950. Cánovas del Castillo had come to France during the Spanish Revolution in 1936. He had studied architecture in Spain but in Paris met Madame Misia Sert, a patron and friend of artists who introduced him to the inner circle of Paris haute couture. Through Sert's influence, he began designing garments and accessories. This evening dress was described by French fashion magazine *L'Officiel* as 'sticking to the body like a second skin, with a huge scarf, topped with tubular fringes, deployed like a wing on one side'.

Lanvin, Paris couture house

France est. 1909

Marie-Blanche de Polignac designer

1897–1958

Evening dress

1947 spring–summer 1947

silk (jersey)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.646

Jeanne Lanvin, Paris (attributed to)

couture house

France est. 1909

Jeanne Lanvin (attributed to) designer

1867–1946

Flambée, dress

1933 winter 1933

silk (satin, organza)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.651.a-c

Maggy Rouff, Paris couture house

France 1929–65

Maggy Besançon de Wagner designer

1896–1971

Evening dress

1945

Silk (velvet), cotton, plastic (beads), metal (fastenings)

Promised Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

This striking evening dress was owned and worn by Mrs Hélène Arpels (nee Ostrowksa), the wife of Louis Arpels, whose father had co-founded luxury jewellers Van Cleef & Arpels. A fashion model in the late 1920s and early 1930s, Hélène worked for top couture houses Worth, Schiaparelli and Reboux, and was celebrated for her great beauty and elegance. In 1949 she was voted onto the world's "10 Best Dressed list, a position she held for the next ten years. After her marriage to Arpels in 1933, however, Hélène was reported to have been dressed exclusively by Maggy Rouff.

Paquin, Paris (attributed to)

couture house

France 1891–1956

Jeanne Paquin (attributed to) designer

1869–1936

Nuit Enchanté

1930 spring 1930

silk (chiffon, satin), glass (beads)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.672

Paquin, Paris couture house

France 1891–1956

Colette Massignac designer

active 1945–49

Evening dress

1947 spring–summer 1947

silk (faille, tulle), cotton, metal (zip)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty
in memory of Mr Harold Campbell-Pretty,
Jewellery by Maryse Blanchard

2015.674

In August 1947, *The Australian Women's Weekly* staged a series of French fashion parades in department stores in Sydney, Melbourne and Adelaide. The parades were organised by the magazine's fashion advisor Mary Hordern, who flew to Paris to select the garments, and featured the work of more than thirty couture houses worn by leading French models. Two Australian models, Judy Barraclough and Diana Gregory, also took part. Gregory wore this Paquin design, which the magazine reported was 'especially suitable for the very young'.

Bruyère, Paris (attributed to)

couture house

France 1928–59

Marie Louise Bruyère (attributed to)

designer

1884 – (after 1959)

Evening dress

1947 winter 1947

silk, acetate

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.583

Paquin, Paris couture house

France 1891–1956

Lou Claverie designer

active 1949–53

Volupte, evening dress

1952 spring–summer 1952

silk (organdie, faille, velvet)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.676

Paquin, Paris couture house

France 1891–1956

Colette Massignac designer

active 1945–49

Evening dress

1946 winter 1946

acetate, lace, glass (beads), metal (zip)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.673

Jacques Fath, Paris couture house

France 1936–57

Jacques Fath designer

France 1912–54

Gavarni, evening dress

1949 autumn–winter 1949–50

acetate (satin), sequins, crystals

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.637

Jacques Fath was a renowned showman famous for his decadent parties and astute business sense. He entered the world of couture with his wife, an actress who was also a secretary at Chanel. His designs were considered risqué but tasteful and were characterised by their sense of movement, with diagonal lines or decadent swathes of fabric at the hip. In *Gavarni, evening dress*, movement is accentuated by the asymmetrical line through the skirt, which sweeps to the side, as well as the single shoulder strap and sequinning.

Jacques Griffe, Paris couture house

1941–68

Jacques Griffe designer

1917–96

Ballgown

c. 1950

silk (velvet, tulle, faille), metal (fastening)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

Presented by Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2017

2015.638

Jewellery by House of Dior Jacques Griffe worked in the tailoring atelier of Madeleine Vionnet making evening dresses between 1936 and 1939, before establishing his own Parisian fashion house after the Second World War. He quickly gained a reputation as a master of drape and cut, and his designs were recognised for their material and aesthetic qualities, particularly his innovative use of softly coloured tulle fabrics. *Ballgown* combines artful pleating and volume with rear-sweeping angled inserts of pale-grey tulle against a dark expanse for dramatic effect.

Jacques Griffe, Paris couture house

1941–68

Jacques Griffe designer

1917–96

Ballgown

c. 1950

silk (velvet, tulle, faille), metal (fastening)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

Presented by Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2017

2015.638

Jewellery by House of Dior Jacques Griffe worked in the tailoring atelier of Madeleine Vionnet making evening dresses between 1936 and 1939, before establishing his own Parisian fashion house after the Second World War. He quickly gained a reputation as a master of drape and cut, and his designs were recognised for their material and aesthetic qualities, particularly his innovative use of softly coloured tulle fabrics. *Ballgown* combines artful pleating and volume with rear-sweeping angled inserts of pale-grey tulle against a dark expanse for dramatic effect.

Molyneux, Paris couture house

France 1919–77

Edward H. Molyneux designer

England 1891 – Monaco 1974

Evening dress

1949 winter 1949

silk (taffeta), metal (fastenings)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.667

Molyneux, Paris couture house

France 1919–77

Edward H. Molyneux designer

England 1891 – Monaco 1974

Evening dress

1949 winter 1949

silk (taffeta), metal (fastenings)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.667

Christian Dior, Paris couture house

France est. 1946

Christian Dior designer

France 1905 – Italy 1957

Aladin, dress

1947 *Corolla (Corolle)* line, autumn–winter 1947–48
acetate (satin)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.609

Christian Dior was highly influential in redefining the feminine postwar silhouette in the late 1940s to mid-1950s by introducing styles that featured rounded shoulders, exaggerated padded hips and full skirts made with an abundance of fabric. Despite its plunging décolletage, this dress was affectionately nicknamed the ‘Mother Hubbard’ dress by American fashion magazine *Harper’s Bazaar* due to its loose-fitting and voluminous form. With echoes of an informal housecoat or eighteenth-century mantua robe, *Aladin, dress* still retains Dior’s signature cinched and belted waistline. In spite of its relaxed style, this dress is intended to make an impression with its metres of jewel-like satin.

Maggy Rouff, Paris couture house

France 1929–65

Maggy Besançon de Wagner designer

1896–1971

Evening dress

c. 1940

rayon

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.666

Grès, Paris couture house

France 1942–88

Madame Grès designer

France 1903–93

Hostess dress

c. 1948–49

silk (ottoman), metal (fastenings)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.629

For kids

In the 1940s and 1950s, it was common for magazines to tell their readers what types of dresses or outfits to wear for different times of the day. There were dresses for the morning, afternoon, cocktail hour, dinnertime and evening. This is a type of dress that was worn at home by the hostess when she was entertaining visitors. It is long and glamorous but not complicated, making it easy to move in.

What do you wear at home when your friends come over?

Jean Patou, Paris couture house

France 1919–87

Raymond Barbas director

active 1940s

Madeleine Patou director

active 1940s

Dinner jacket

1942 winter 1942

silk (crepe, satin), wool, metal

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.643.a

This sleek, glossy and sophisticated jacket is skilfully constructed with a series of inlaid panels highlighted with the addition of two decorative buckles at the waistline. In its earlier decades, the house of Patou was best known as Chanel's main rival for its innovative and striking geometric sportswear. Here, the house delivers an understated example of softly tailored attire perfect for a sophisticated evening soirée.

Christian Dior, Paris couture house

France est. 1946

Christian Dior designer

France 1905 – Italy 1957

Pre Catalan, dress

1947 *Figure eight (En huit)* line, spring–summer 1947
linen, glass (beads)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.608

Paquin, Paris couture house

France 1891–1956

Colette Massignac designer

active 1945–49

Day suit

1947 spring–summer 1947

linen, cotton

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.675.a-c

In the postwar period, understated suits and simple tailored dresses executed in unadorned wool, cotton or linen were a popular wardrobe choice for informal day wear. This playful example from 1947, designed by Colette Massignac for Paquin, is disarmingly simple while still being overtly feminine and youthful with its scalloped sleeve and bodice details and triple-scalloped ruffle through the hipline.

Schiaparelli, Paris couture house

France 1927–54

Elsa Schiaparelli designer

Italy 1890 – France 1973, emigrated to France 1922

Afternoon dress

1946 summer 1946

rayon (crepe)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.685

Top row, left to right

Unknown photographer

**Fashion illustration (Evening gown
by Maison Marcelle Chaumont),
1949 spring**

1949

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Unknown photographer

**Fashion illustration (Evening gown
by Maison Marcelle Chaumont),
1950 winter**

1950

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Luigi Diaz photographer

active 1920s – 50s

**Fashion illustration (Evening gown
by Maison Marcelle Chaumont), 1950
winter**

1950

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Jean-Marie Marcel, Paris

photography studio

active 1930s–1950s

**Fashion illustration (Ball gown by
Bruyère), 1948**

1948

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Bottom row, left to right

Laure Albin Guillot, Paris photographer

France 1879–1962

**Fashion illustration (Poésie [Poetry],
evening gown by Bruyère), 1948**

spring–summer

1948

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Studio Dorvyne, Paris

photography studio

active 1930s–1950s

**Fashion illustration (Infanta, evening
gown by Balenciaga), 1939**

1939

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

...continued overleaf

Unknown photography studio

Fashion illustration (Evening dress by Paquin), 1946 winter

1946

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Studio Franz, Paris photography studio

active 1930s–1950s

Fashion illustration (Evening gown by Balenciaga), 1938 spring–summer

1948

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Left to Right

Unknown photographer

Fashion illustration (Evening suit by Paquin), 1945

1945

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Studio Dorvyne, Paris

photography studio

active 1930s–1950s

Fashion illustration (Day suit by Balenciaga), 1939 spring–summer

1939

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

...continued overleaf

Studio Dax, Paris photography studio
active 1930s–1950s

**Fashion illustration (Day dress by
Balenciaga), 1939 spring–summer**
1939
gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

René Gruau illustrator

France 1909–2004

**Fashion illustration for L'Officiel,
no. 307–08, 1947**

**(*Aladin, day dress* by Christian Dior,
1947 autumn–winter 1947–48)**

1947

offset lithography

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Philippe Pottier photographer
active 1930s–1950s

**Fashion illustration for L'Officiel,
no. 389–90, 1954
(*Cuba, dress by Christian Dior,
1954 Winter*)**
offset lithography

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Séeberger Studios, Paris

photography studio

France 1907–77

**Fashion illustration for Femme Chic
(Evening gowns by Nina Ricci and
Carven), 1950**

1950

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Left to Right

Studio Lavoisier, Paris

photography studio

active 1940s–60s

Fashion illustration (Day dress by Paquin), 1942

1942

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Photo Kublin, Paris photography studio

active 1950s

Fashion illustration (Outfit by Paquin), 1952 spring

1952

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Philippe Pottier photographer

active 1940s–60s

**Fashion illustration (Day dress by
Maison Marcelle Chaumont), 1949
spring**

1949

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Harper's Bazaar, New York

fashion magazine

United States est. 1867

Cover by Alexey Brodovitch

July 1946

offset lithography

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Vogue, Paris fashion magazine

France est. 1920

**Cover by Henry Clarke (Outfit by
Christian Dior)**

September 1952

offset lithography

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Vogue, Paris fashion magazine

France est. 1920

**Cover by Cecil Beaton (Dress by
Balenciaga)**

October 1951

offset lithography

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Harper's Bazaar, New York
fashion magazine
United States est. 1867

Cover by Richard Avedon
March 1959
offset lithography

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Photo Forlano–M.A.P, Paris

photography studio

active 1930s–1950s

Fashion illustration (Outfit by Christian Dior), 1947 autumn–winter

1947

gelatin silver photograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Carven, Paris couture house

France est. 1945

Marie-Louise Carven designer

1909–2015

Dress

c. 1957

cotton, nylon

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2017

2017.1043.a-b

Born Carmen de Tommaso, Marie-Louise Carven studied interior design and architecture but, when introduced to the world of couture by her aunt, Josy Boyriven, decided to establish a fashion house that created clothes for petite women. The name 'Carven' combines the first half of her own name with the surname of her aunt. Carven's designs were simple, constructed with clean lines and often featured green – a colour she chose to represent her house because of its association with nature and hope. This dress, made from delicate white lace, is overprinted with blue and green flowers.

Rochas, Paris couture house

France est. 1925

Marcel Rochas designer

France 1902–55

Dress

c. 1950

silk (chiffon), metal

Gift of Krystyna Campbell-Pretty and the Campell-Pretty Family through the Australian Government's Cultural Gifts Program, 2017

2017.1046

Marcel Rochas's third wife, Hélène, is said to have inspired his intensely feminine and romantic designs. This dress shows his fondness for colour, with its textile woven with gold over green, cerise and cream, and softly draped shoulders and bust. The dress was originally owned by Nina Mdivani, a Georgian aristocrat who fled to Paris with her family after the Soviet Russian invasion of Georgia in 1921. At the time of the dress's production, Mdivani would have been married to her second husband, Denis Conan Doyle, son of writer Sir Arthur Conan Doyle, creator of the fictional detective Sherlock Holmes.

Christian Dior, Paris (attributed to)

couture house

France est. 1946

Christian Dior (attributed to) designer

France 1905 – Italy 1957

Dress and jacket

1956 *Arrow (Flèche)* line, spring–summer 1956

silk (organdie)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.615.a-b

Christian Dior, Paris couture house

France est. 1946

Christian Dior designer

France 1905 – Italy 1957

Cuba, evening dress

1954 *H-line*, autumn–winter 1954–55

silk (tulle), diamanté, metallic thread

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.614

During the ten years he presided over his couture house, Christian Dior designed twenty-two collections, each consisting of more than 150 pieces. In addition to his influential New Look silhouette, the other major impact Dior had on the silhouette was the loosening of the waist with the introduction of his *H-Line* for autumn–winter 1954, known in France as the *Haricot vert* (French bean) look. With Dior's continuous manipulations of hem, bust and waistlines during the 1950s, his twice-yearly collections – and their associated hemlines and volumes – brought a fervour of anticipation.

Christian Dior, Paris couture house

France est. 1946

Christian Dior designer

France 1905 – Italy 1957

Village party (Fête au village), cocktail dress

1955 *A-line*, spring–summer 1955

silk, cotton (embroidery), acetate (lining)

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gifts Program, 2017

2017.606

Flowers have inspired many of Christian Dior's creations. He shared a passion for them with both his mother and his younger sister Catherine, a horticulturist who worked as a sales agent at the Halles wholesale flower markets in Paris for many years. Dior's first fashion silhouettes were based on the swirl of unfurling flower petals and were frequently decorated with these motifs. *Fête au village* incorporates these references with its cinched waist, full skirt along with its delicate floral embroidery of pink violet sprigs.

Lanvin, Paris couture house

France est. 1909

Antonio Cánovas del Castillo designer

Spain 1908–84, worked in France 1936–84

Cocktail dress

c. 1955

silk, (taffeta), synthetic fabric, metal (threads), plastic

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gift Program, 2019

Christian Dior, Paris couture house

France est. 1946

Christian Dior designer

France 1905 – Italy 1957

Mexico, cocktail dress

1954 *H-line*, autumn–winter 1954–55

silk (faillie, velvet), metallic thread, sequins

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.613

Jean Patou, Paris couture house

France 1919–87

Gérard Pipart designer

France 1933–2018

Cocktail dress

1957

cotton, silk, sythetic (lining), metal, (fastenings)

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

Like Christian Dior, designer Gérard Pipart began his career selling sketches before being hired as a design assistant by Pierre Balmain at age sixteen. Although he never established his own couture house, Pipart built his reputation throughout the 1950s working for leading French designers Jacques Fath, Hubert de Givenchy and Jean Patou. At Patou from 1953 to 1957, Pipart produced sophisticated and elegant collections that spoke to the glamour of the era.

Balenciaga, Paris couture house

France 1937–68

Cristóbal Balenciaga designer

Spain 1895–1972, worked in France 1937–68

Evening coat

1955 winter 1955

silk

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.581

Balenciaga, Paris couture house

France 1937–68

Cristóbal Balenciaga designer

Spain 1895–1972, worked in France 1937–68

Ball gown

1955

silk, metal (fastenings)

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gift's Program, 2017

2017.239

Balenciaga, Paris couture house

France 1937–68

Cristóbal Balenciaga designer

Spain 1895–1972, worked in France 1937–68

Coat

1955 autumn–winter 1955

synthetic fur, grosgrain, silk

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian
Government's Cultural Gift's Program, 2017

2017.1040.a-b

Balenciaga, Paris couture house

France 1937–68

Cristóbal Balenciaga designer

Spain 1895–1972, worked in France 1937–68

Dress

1968

wool, silk, plastic, metal

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gift's Program, 2017

2017.1041

From the 1950s onwards Balenciaga pioneered a modernist approach that sought to minimise construction details and subvert the natural silhouette. Inspired by the Japanese kimono, he created coats that draped backwards to reveal the nape of the neck and introduced balloon hems, semi-fitted dresses and jackets that cocooned at the back. Here the design is animated by using the fabric on both the straight grain and the bias.

Balenciaga, Paris couture house

France 1937–68

Cristóbal Balenciaga designer

Spain 1895–1972, worked in France 1937–68

Evening gown and wrap

c. 1963

silk, metal (fastenings)

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2017

2017.240.a-b

Fabric was an integral part of the design process for Balenciaga. In the early 1960s – in search of a fabric that would hold the shape of the cut without the need for additional underpinnings or support – he worked with Swiss fabric house Abraham to create a specialist silk gazar. The fabric, as evidenced in *Evening gown and wrap*, c. 1963, combined a fine textural weave with stiffness, which afforded Balenciaga the freedom to create more dynamic and sculptural works.

Balenciaga, Paris couture house

France 1937–68

Cristóbal Balenciaga designer

Spain 1895–1972, worked in France 1937–68

Jacket

1947

silk, metallic thread, glass (diamantes)

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

Cristóbal Balenciaga was apprenticed to a tailor at age twelve, and his couture achievements were the result of years of rigorous training and experience during his formative years in Spain. He was renowned for his mastery of cut and construction and for obsessively pursuing the perfect fit. During the early years of his house, Balenciaga frequently incorporated aspects of his Spanish heritage into his designs. This tailored evening jacket from the late 1940s combines rich cream silk satin as a background for ornate scrolling metallic braidwork that recalls the embellishments found in traditional Spanish costume.

Christian Dior, Paris couture house

France est. 1946

Yves Saint Laurent designer

Algeria 1936 – France 2008, worked in France 1954–2008

Bagheera, ensemble

1959, autumn–winter 1959

wool, silk, synthetic (lining)

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

Christian Dior died suddenly in late 1957 and twenty-one-year-old Yves Saint Laurent was appointed as the house's creative director after spending just two years as Dior's assistant. Although he held Dior in great esteem, Saint Laurent's designs forged a new direction for the house. While Dior had presented lavish seasonal lines centred around a feminine form, Saint Laurent drew inspiration from contemporary culture, simplifying haute couture so that it appealed to a more youthful clientele. His impact was visible in collections that comprised less inner structure, softer lines and which featured cropped jackets, controversial 'hobble skirts' and bohemian elements.

United States

Handbags

1950s

plastic (polymethyl methacrylate), metal

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

Bottom row, center

Charles S. Khan inc., Miami

manufacturer

active 1950s

Handbag

1950s

plastic (lucite), metal

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

After the Second World War, recently developed thermoplastics became symbols of glitz and glamour in industrial and interior design. In the world of fashion, sturdy plastics like Lucite were used to make solid unlined handbags in jewel-like hues. Lucite was created in 1931 by the US chemical company DuPont as a durable acrylic material made from polymethyl methacrylate (PMMA). During the 1940s, Lucite was used to make fashionable accessories in New York, but by the 1950s, bags made of Lucite were also seen near Miami Beach, which had become a popular destination for wealthy sun-seeking American vacationers.

For kids

After the Second World War, it was fashionable to make things out of plastic, including handbags. These handbags were made using a new type of plastic called Lucite, which was slightly see-through and could be coloured and treated to look like tortoise or pearl shells. The hard surfaces and rigid handles meant that they looked a little bit like jewellery boxes.

Are you carrying anything plastic?

Eisa, San Sebastian, Barcelona and Madrid couture house

1938–68

Cristóbal Balenciaga designer

Spain 1895–1972, worked in France 1937–68

Dress

1953

silk, metal (fastening)

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2018

2017.1336

Spanish-born Cristóbal Balenciaga remains one of the most acclaimed couturiers of the mid twentieth century, famed for his exceptional tailoring skills and experimentation with form. Apprenticed to a San Sebastian tailor at age twelve, Balenciaga founded seven couture houses between 1917 and 1936 before relocating to Paris in 1937, where he worked for the next thirty years. Innovative with cut and construction, Balenciaga also referenced elements of his Spanish heritage, including art, Catholicism, regional dress, the colour black, bullfighting and flamenco. Here, the embroidered silk cord carnations of this dress recall Spain's national flower, often seen in a flamenco dancer's hair.

For kids

The fashion designer Cristóbal Balenciaga started working as an apprentice in San Sebastian, Spain, when he was twelve. He later moved to Paris, France, to start his own business but he still liked to refer to the history and culture of Spain in some of his collections. These included things like art, traditional clothing, bullfighting, flamenco dancing and Spain's national flower, the carnation, which is used to decorate this dress.

Can you see the flowers? What is your favourite flower?

Grès, Paris couture house

France 1942–88

Madame Grès designer

France 1903–93

Dress

1976 autumn–winter 1976

silk, metal (fastenings)

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2018

Top row

Arne Jacobsen designer

Denmark 1902–71

Stelton, Copenhagen manufacturer

Denmark est. 1960

Cylinda-line, tea and coffee set

c. 1965

stainless steel, opaque synthetic polymer resin

Presented by Incorporated Agencies Pty Ltd, 1972 D63.a-h-1972

Bottom row

Carlton Ware Ltd, Stoke-on-Trent,

Staffordshire manufacturer

England 1890–1989

Wellington, coffee service

c. 1965

earthenware

Gift of John Hinds, 2017

2017.504.a-g

Paco Rabanne, Paris fashion house

France est. 1966

Paco Rabanne designer

Spain born 1934, emigrated to France 1939

Mini dress

1967 spring–summer 1967

metal

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2018

Paco Rabanne revolutionised fashion with his unconventional use of materials. Rather than tailor cloth, Rabanne made garments from linked tiles in metal, plastic or leather that would move over the body like articulated medieval armour, referencing the historic scale-plating techniques of European and samurai armour. 'My clothes are like weapons', he said. 'When you fasten them, you can almost hear the trigger of a revolver.' This dress is a remarkable example of Rabanne's innovative use of unlikely materials to create a new dress design.

Pierre Cardin, Paris couture house

France est. 1950

Pierre Cardin designer

Italy born 1922, emigrated to France 1926

Dress

1969 spring–summer 1969

wool (jersey), vinyl, metal (fastenings)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.681

In 1969, the Apollo moon landing had a profound effect on the cultural landscape, heralding a new way of appreciating and conceptualising the known world while elevating humankind's confidence in itself and what it could achieve. For Pierre Cardin, the Apollo moon landing had made 'tomorrow now'. The era's postwar 'youthquake' and sexual revolution also saw a re-conception of established rules, including those relating to dress. This dress by Cardin, with its ultra-short length and vinyl details, reflects both this rethinking of fashion and youth, and Cardin's continued exploration of new materials.

Yves Saint Laurent Rive Gauche, Paris

fashion house

France 1966–2002

Yves Saint Laurent designer

Algeria 1936 – France 2008, worked in France 1954–2008

Ensemble

1971 autumn–winter 1971–72

wool, leather

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gifts Program, 2018

2018.330.a-c

Yves Saint Laurent, Paris couture house

France 1961–2002

Yves Saint Laurent designer

Algeria 1936 – France 2008, worked in France 1954–2008

Ensemble

1971 autumn–winter 1971–72

wool, plastic (buttons), leather

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gifts Program, 2018

2018.329.a-d

Yves Saint Laurent Rive Gauche, Paris

fashion house

France 1966–2002

Yves Saint Laurent designer

Algeria 1936 – France 2008, worked in France 1954–2008

Coat

1969

polyvinyl chloride, wool, metal (fastenings)

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gifts Program, 2018

2018.328.a-b

Yves Saint Laurent, Paris couture house

France 1961–2002

Yves Saint Laurent designer

Algeria 1936 – France 2008, worked in France 1954–2008

Suit

1967 spring–summer 1967

silk, cotton, plastic (buttons)

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gifts Program, 2017

2017.254.a-c

From his first collection in January 1962, Yves Saint Laurent set about translating the male wardrobe for women, inverting staples such as the pea coat, trench coat, dinner suit and jumpsuit. In summer 1966 he created one of his most iconic designs, the *Le Smoking* tuxedo suit. At a time when it was still controversial for women to wear trousers in public, Saint Laurent's *Le Smoking* was a radical proposition. Over the next few years, he created different variations of the trouser suit for a generation eager for greater social and aesthetic freedom.

Yves Saint Laurent Rive Gauche, Paris

fashion house

France 1966–2002

Yves Saint Laurent designer

Algeria 1936 – France 2008, worked in France 1954–2008

Saharienne

c. 1968

cotton, metal

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2018

Yves Saint Laurent was only twenty-five years old when he left Christian Dior and launched his own couture house in partnership with Pierre Bergé in 1961. Yet throughout the 1960s and 1970s, his ground breaking collections and revolutionary innovations in ready-to-wear made an enormous impact on contemporary fashion. He took inspiration from the street, art history, other cultures and various muses including Françoise Hardy, Loulou de la Falaise and Betty Catroux. Saint Laurent introduced a pioneering and modernist vocabulary to fashion, reinventing menswear for women and designing collections that were as beautiful as they were provocative.

Yves Saint Laurent, Paris couture house

France 1961–2002

Yves Saint Laurent designer

Algeria 1936 – France 2008, worked in France 1954–2008

Ensemble

1976 *Opéras – Ballets Russes* collection,
autumn–winter 1976–77

silk, lurex, leather, elastic

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gifts Program, 2018

2017.1337.a-c

For Yves Saint Laurent, couture was a means to channel his passion for art and the theatre, which he explored thematically in collections throughout his career. Saint Laurent's *Opéra – Ballets Russes* collection was inspired by Orientalist paintings and the costume designs of Russian painter and costume designer Léon Bakst. It was praised by the press for its opulence and was a testament to Saint Laurent's skill as a colourist. The composition of *Ensemble*, 1976, brings together the delicacy of chiffon, the crispness and volume of taffeta, the richness of velvet and the gleam of lamé to create a fanciful form of peasant chic.

Yves Saint Laurent, Paris couture house

France 1961–2002

Yves Saint Laurent designer

Algeria 1936 – France 2008, worked in France 1954–2008

Dress

1971 *Liberation or Forties* collection, spring–summer 1971
synthetic fabric, leather, plastic (buttons), metal
(fastenings)

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gifts Program, 2017

2017.255

Yves Saint Laurent, Paris couture house
France 1961–2002

Yves Saint Laurent designer
Algeria 1936 – France 2008, worked in France 1954–2008

**Look 113, *Hommage à ma maison*
(Tribute to my couture house)
ensemble**

1990 spring–summer 1990

silk (organza, satin), metal, lamé, rock crystal, glass

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

In 2017 influential fashion journalist Alexander Fury named this ensemble as one of ten looks that defined the work of Yves Saint Laurent. The affectionate homage was a tribute to the skilled artisans who worked in the couture house. With its rock-crystal and gilt decoration it was intended to resemble the mirrors and chandeliers of Yves Saint Laurent's couture salons at 5 Avenue Marceau in Paris. The embellishments were hand-embroidered at Maison Lesage's specialist ateliers. The jacket took 700 hours to complete and is one of only two examples ever made.

Yves Saint Laurent, Paris couture house

France 1961–2002

Yves Saint Laurent designer

Algeria 1936 – France 2008, worked in France 1954–2008

Evening dress

1995 autumn–winter 1995–96

silk, cotton, metal

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gifts Program, 2017

2017.1045

Yves Saint Laurent, Paris couture house

France 1961–2002

Yves Saint Laurent designer

Algeria 1936 – France 2008, worked in France 1954–2008

Look 96, evening dress

1990 autumn-winter 1990–91

silk (moiré), metal, lamé, rock crystal

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

Yves Saint Laurent, Paris couture house

France 1961–2002

Yves Saint Laurent designer

Algeria 1936 – France 2008, worked in France 1954–2008

Look 67, evening dress

2000 spring–summer 2000

silk (chiffon), sequins, metallic thread

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

Yves Saint Laurent, Paris couture house

France 1961–2002

Yves Saint Laurent designer

Algeria 1936 – France 2008, worked in France 1954–2008

Evening dress

1990 spring–summer 1990

silk (gazar, satin, organza), jet (beads)

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

Yves Saint Laurent, Paris couture house

France 1961–2002

Yves Saint Laurent designer

Algeria 1936 – France 2008, worked in France 1954–2008

Look 89, evening dress and robe

2001 spring–summer 2001

silk (satin, gazar), feathers (ostrich)

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

Yves Saint Laurent was frequently inspired by the glamour of 1930s and 1940s Hollywood, and regularly made reference to this era in his collections. This ensemble embodies that spirit, with its luxurious, heavy silk-satin gown layered with a diaphanous robe trimmed with delicate ostrich plumes. The feathers were supplied by Maison Lemarié, a specialist plumassier that was founded in Paris in 1880 to service the haute couture industry. In 2002 American model Jerry Hall wore this ensemble during the retrospective section of Saint Laurent's last ever show, held at the Centre Pompidou in Paris.

Yves Saint Laurent, Paris couture house

France 1961–2002

Yves Saint Laurent designer

Algeria 1936 – France 2008, worked in France 1954–2008

Look 46, coat and dress

1996 spring–summer 1996

silk (satin), marabou (feathers)

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

This ensemble is one of seven Yves Saint Laurent works acquired by Krystyna Campbell-Pretty at a recent Paris auction of couture works from the wardrobe of Mouna Ayoub, a French socialite and businesswoman. Ayoub has been an avid collector of haute couture for more than thirty-five years. She is reported as having the largest private collection of haute couture in the world and is believed to never wear the same item twice.

Yves Saint Laurent, Paris couture house

France 1961–2002

Yves Saint Laurent designer

Algeria 1936 – France 2008, worked in France 1954–2008

Ensemble

1999 autumn–winter 1999–2000

silk (satin, thread, velvet), sequins

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

Throughout his career Yves Saint Laurent paid tribute to the artists he loved, especially Henri Matisse. Saint Laurent's autumn-winter 1981 collection was a homage to the artist and featured a blouse that was a direct reference to Matisse's 1940 painting, *La Blouse Roumaine*, which features a woman wearing a traditional Romanian peasant blouse. For his autumn-winter 1999–2000 collection, Saint Laurent revisited this theme and presented a series of outfits in richly coloured silks that were a contemporary reinterpretation of this traditional costume.

Christian Lacroix, Paris couture house

France 1986–2009

Christian Lacroix designer

France born 1942

Look 33, jacket and skirt

1989 autumn–winter 1989–90

silk, synthetic thread, glass (rhinestones), metal
(fastening)

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian
Government's Cultural Gift Program, 2018

2018.325.a-c

Christian Lacroix, Paris couture house

France 1986–2009

Christian Lacroix designer

France born 1942

Caramba, dress

1988 spring–summer 1988

silk, synthetic fibre, (coated paper), metal

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2017

2017.1042.a-b

Christian Lacroix opened his fashion house in 1987 and soon attracted critical attention for his opulent garments and signature treatments, including the short puffball skirt known as *le pouf*, rose prints and low décolletage. He drew widely from other styles from fashion history (like the corset and the crinoline), folklore and traditional dress from many parts of the world, mixing his many references in a varied manner. *Caramba, dress* was previously owned by Hélène de Mortemart, the former head of haute couture at Christian Lacroix, and combines the wild colours that led Lacroix to be called the 'colour couturier'.

Christian Lacroix, Paris couture house

France 1986–2009

Christian Lacroix designer

France born 1942

Look 33, jacket and skirt

1989 autumn–winter 1989–90

silk, synthetic thread, glass (rhinestones), metal
(fastening)

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian
Government's Cultural Gift Program, 2018

2018.325.a-c

Christian Lacroix, Paris couture house

France 1986–2009

Christian Lacroix designer

France born 1942

Suzanna

1987 autumn–winter 1987–88

silk, metal (fastening, hooks and eyes)

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gift Program, 2018

2018.324

Claude Montana, Paris fashion house

France est. 1979

Claude Montana designer

France born 1949

Jacket and bodysuit

1992 autumn–winter 1992–93

silk (zibeline, satin organza), glass, sequins, diamantés,
metal

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.619.a-c

Thierry Mugler, Paris fashion house

France est. 1974

Thierry Mugler designer

France born 1948

Suit

1998 spring–summer, 1998

linen, wood (clasp), polyester

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.687.a-c

The forceful femininity and exaggerated silhouettes associated with 1980s ‘power dressing’ owe much to the work of charismatic Parisian designers Thierry Mugler and Claude Montana. Establishing their houses in 1974 and 1979 respectively, the designers’ hyper-modern, body-conscious designs created a new prototype for women’s fashion – one that was centred on razor-sharp tailoring, bold colour and asymmetrical cuts. Mugler’s highly stylised ideal, seen in provocative catwalk presentations, was a square-shouldered, wasp-waisted femme fatale with ample hips and an appetite for sex. This suit was presented at the Musée des Arts Africains et Océaniens, a Paris museum that explored African culture.

Alaïa, Paris fashion house

France est. 1960

Azzedine Alaïa designer

Tunisia 1940 – France 2017, lived in France 1957–2017

Dress

1985

rayon, metal (fastening)

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2017

2017.593

Known as the 'king of cling', Azzedine Alaïa produced his first collection in 1980. Alaïa's designs, including this one, expressed his love of the female form, which was nurtured through his background in sculpture. His study of form was also informed by his personal fashion collection, which included work by Madeleine Vionnet, perhaps the first designer known to master fabric's 'cling' in her body-length, bias-cut gowns.

Zandra Rhodes, London fashion house

England 1968

Zandra Rhodes designer

born England 1940

Evening ensemble

1981 *Renaissance* collection, autumn–winter 1981–82
silk, synthetic fabric, metal (fastenings), plastic

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

When British designer Zandra Rhodes heard from *Vogue* in 1981 about a possible royal wedding, her response was to create the *Renaissance* collection, also known as the *Gold* collection. Inspired by royalty, sixteenth-century Elizabethan dress and eighteenth-century panniers, the collection evoked a sense of occasion. The forthcoming wedding was, of course, that of Prince Charles and Lady Diana Spencer. This golden ensemble, with magnificent pleated sleeves and voluminous skirt, was worn by Londoner Claire Hesketh to a friend's fiftieth birthday party in New York.

For kids

When the designer Zandra Rhodes found out that there was going to be a royal wedding, she designed a collection that reminded her of dresses that princesses have worn throughout history. These were sometimes gold and often had wide skirts. She made this dress in gold coloured fabric with large pleated sleeves and a big, pleated skirt. It was then bought by someone and worn to a party.

What is your favourite thing to wear to a party?

Comme des Garçons, Tokyo

fashion house

Japan est. 1969

Rei Kawakubo designer

Japan born 1942

Dress

2003

wool, metal (fastenings)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.622

In April 1981, Japanese designers Yohji Yamamoto and Rei Kawakubo presented their debut collections during Paris Fashion Week. The oversized, deconstructed, monochromatic works they presented to the fashion press at this and subsequent parades were a dramatic departure from the prevailing aesthetic of the era and set them squarely on an anti-establishment course. Garments that appeared simplistic and at times ragged and unfinished were in fact a considered and progressive design choice intended to question established Western ideals of gender and beauty. By challenging fashion's status quo, they led the way for an influential new avant-garde.

Yohji Yamamoto, Tokyo fashion house

Japan est. 1972

Yohji Yamamoto designer

Japan born 1943

Dress

1986 spring–summer 1986

rayon

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.694.a-b

Issey Miyake, Tokyo fashion house

Japan est. 1971

Issey Miyake designer

Japan born 1938

Dress

c. 1996

polyester, plastic (button)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

2015.635

Issey Miyake is known for his technology-driven designs but is particularly renowned for his pleated garments. First launched as part of the Issey Miyake line in 1989, his Pleats Please designs were later released as a separate line for spring–summer 1994. Miyake's intention was to create innovative garments which were lightweight, functional, easy to wear and visually striking. His revolutionary concept of pleating polyester knitted fabric was something that he and his design team had been experimenting with in 1988. The pioneering method applied the pleats after the fabric was cut and sewn, which at the time was a radical departure from traditional processes.

Alexander McQueen, London

fashion house

England est. 1992

Alexander McQueen designer

England 1969–2010

Look 4, dress

1998 *Untitled* collection, spring–summer 1998

wool, silk (net), metal (fastenings)

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gift Program, 2019

Alexander McQueen was one of the most provocative and original designers of the late twentieth and early twenty-first centuries. His exceptional technical artistry and paradoxical language of 'sabotage and tradition' redefined fashion conventions and challenged accepted standards of beauty. McQueen often tackled unsettling subjects, and his narrative-driven and autobiographical collections were accompanied by spectacular runway presentations. This early work, with its use of Prince of Wales check and play on menswear traditions, speaks to McQueen's background in bespoke tailoring on London's Savile Row.

Alexander McQueen, London

fashion house

England est. 1992

Alexander McQueen designer

England 1969–2010

Look 30, dress

2006 *Widows of Culloden* collection, autumn–winter 2006–07

wool, cotton, silk, metal

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gift Program, 2018

More than ten years after his provocative *Highland Rape* collection of 1995, Alexander McQueen revisited his Scottish heritage with the *Widows of Culloden* collection. Referencing the bloody Battle of Culloden, which saw the Jacobite uprising finally defeated in 1746, McQueen presented a suite of outfits in the distinctive black, red and yellow McQueen tartan, alongside other signifiers of Scottish and Victorian-era dress such as lace jabots, bustles and underpinnings.

For kids

Alexander McQueen's fashion collections often told stories inspired by his Scottish ancestry and historical events, such as important battles. He created outfits with particular characters in mind and used materials that had special meaning, such as tartan. Today, people all over the world wear tartan, but some designs remain exclusive to a particular family or 'clan'. McQueen's family tartan is black, red and yellow.

What would your own tartan look like?

Alexander McQueen, London

fashion house

England est. 1992

Alexander McQueen designer

England 1969–2010

Look 3, dress and boots

2010 *Angels and Demons* collection, autumn–winter
2010–11

silk, metal thread, leather, plastic

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gifts Program, 2017

2017.595.a-c

This outfit is from the collection McQueen was still constructing when he died in 2010. Posthumously titled *Angels and Demons*, it was conceived and draped on the stand but completed by the atelier after McQueen's death and shown in a series of intimate presentations. Exploring themes of religion and the afterlife, the collection reworked scenes from paintings by Hieronymus Bosch, translating digital images of the works of art into woven jacquards, printed silks and against three-dimensional gilt embroideries. The result was medieval in lineage but modern in form.

Alexander McQueen, London

fashion house

England est. 1992

Alexander McQueen designer

England 1969–2010

Look 4, dress

2010 *Angels and Demons* collection, autumn–winter

2010–11

silk, metal

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gift Program, 2018

Alexander McQueen, London

fashion house

England est. 1992

Alexander McQueen designer

England 1969–2010

Look 33, dress

2006 *Widows of Culloden* collection, autumn–winter
2006–07

wool, cotton, silk, metal, leather

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

Alexander McQueen, London

fashion house

England est. 1992

Alexander McQueen designer

England 1969–2010

Toile for dress

2006 *Widows of Culloden* collection, autumn–winter
2006–07

silk, cotton, metal (boning)

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

Alexander McQueen, London

fashion house

England est. 1992

Alexander McQueen designer

England 1969–2010

Toile for dress

2006 *Widows of Culloden* collection, autumn–winter

2006–07

wool, silk (tulle)

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

A toile is a trial garment typically used by the maker to test the design, cut, fit and drape of the cloth. They are usually made in inexpensive calico, but Alexander McQueen made his toiles with the fabrics he used in the final collection. Here we see how the cut is trialled to align the tartan plaid into precise diamonds. On the work beside it, the unfinished trial garment includes tacking stitches that provide evidence of the making process.

Givenchy, Paris couture house

France est. 1952

Alexander McQueen designer

England 1969–2010

Top and skirt

1998 autumn–winter 1998–99

silk, plastic (beads, sequins)

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gifts Program, 2017

2017.594.a-b

Givenchy, Paris couture house

France est. 1952

Alexander McQueen designer

England 1969–2010

Ensemble, Look 40

1997 *The Search for the Golden Fleece* collection,
spring–summer 1997

silk, synthetic fabric, metallic thread, silk (lining)

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

In 1996, a shift occurred in haute couture with the appointment of two young and rebellious British designers to top positions at prestigious French fashion houses: John Galliano became creative director at Dior, and Alexander McQueen became chief designer of womenswear at Givenchy. McQueen presented his first collection, *The Search for the Golden Fleece*, during Paris Fashion Week in 1997 and used a palette of gold, white and silver to reference both the house logo and Grecian mythology. This work, with its severe lines and exaggerated volumes, remains recognisably McQueen in its highly tailored aesthetic.

Givenchy, Paris couture house

France est. 1952

Alexander McQueen designer

England 1969–2010

Suit

1999 autumn–winter 1999–2000

wool, enamel (buttons), metal (fastenings)

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gifts Program, 2017

2017.241.a-b

Christian Dior, Paris couture house

France est. 1946

Christian Dior designer

France 1905 – Italy 1957

Cavaliere, suit

1948 *Flight (Envol)* line, spring–summer 1948
wool, silk (velvet)

Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory
of Mr Harold Campbell-Pretty, 2015

2015.610.a-b

John Galliano, London fashion house

England est. 1985

John Galliano designer

Gibraltar born 1960, lived in England 1966–91, France 1991–

Look 5, suit

1995 *Pin-up/Misia Sert* collection, spring–summer 1995
wool, silk, metal

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gift Program, 2018

In the 1950s, Christian Dior said the suit is 'without doubt the most important piece in the female wardrobe, for it is the best adapted to today's lifestyle'. To this end many of his collections featured ingenious examples of tailored day wear. Dior believed the suit to be capable of displaying just as much technical prowess and fashionable appeal as a daring cocktail dress or dazzling evening gown. More than forty years later, young British designer John Galliano made his own statement on the power of the suit with this updated interpretation of the influential herringbone suit with its inverted halter-style lapel and cutaway sleeve detail.

For kids

When John Galliano made this suit in 1995, he was thinking about Christian Dior, a designer that he admired and respected, and the suits that he made almost fifty years earlier in 1948. Galliano used black and white wool to make a suit similar to the one that Dior had made. He made some changes though. For example the pockets, buttons and collar are different.

Can you see any other differences between this suit and the one next to it?

Christian Dior, Paris couture house

France est. 1946

John Galliano designer

Gibraltar born 1960, lived in England 1966–91, France 1991–

Suit

1998

wool, silk (lining)

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

John Galliano was the creative director of Dior for twenty-nine seasons, from 1997 to 2011. His appointment made him the first British designer in nearly 150 years to head a major French fashion house and was a bold choice, as he was perceived by many as a young radical. From his first collection, Galliano tapped into Dior's heritage with his remaking of feminine ideals, deep knowledge and respect for the fashion history, eclectic sources of inspiration, and spectacular runway shows. This work is a restrained and elegant example of two elements that became synonymous with the Galliano era: the wide-legged pant suit and a passion for reinventing design codes from the Christian Dior era, such as the creative use of decorative bows.

Jean-Charles de Castelbajac, Paris

fashion house

France 1978–

Jean-Charles de Castelbajac

Morocco born 1949, worked in France 1968–

Tunic

2012

polyester

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2019

Sarah Morris

English born 1967

Academia militar

from the *Bye bye Brazil suite*

2014

digital inkjet print

ed. 13/45

Purchased NGV Foundation, 2014

2014.546.4

Jean-Charles de Castelbajac, Paris

fashion house

France 1978–

Jean-Charles de Castelbajac

Morocco born 1949, worked in France 1968–

Tunic

2012

polyester

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2019

Jean-Charles de Castelbajac, Paris

fashion house

France 1978–

Jean Charles de Castelbajac

Morocco born 1949, worked in France 1968–

Tunic

2012

polyester

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2019

French designer Jean-Charles de Castelbajac made his mark in the 1970s and 1980s with his idiosyncratic designs that combined pop culture and humour with striking colour and graphics. Viewed as a maverick by the fashion press, his flamboyant work included inflatable ponchos and coats made of teddy bears. These tunic dresses were four from a series of eighty created by the designer to parade on 6 October 2012, during a unique performance for the opening of the *Lille 3000 Fantastic 2012* arts festival in France.

Jean-Charles de Castelbajac, Paris

fashion house

France 1978–

Jean-Charles de Castelbajac

Morocco born 1949, worked in France 1968–

Tunic

2012

polyester

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2019

Christian Dior, Paris couture house

France est. 1946

Maria Grazia Chiuri designer

Italy born 1964

Outfit

2019 *Resort* collection, 2019

polymide, polyester, wool, silk, cotton, paper, viscose, leather

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gift Program, 2019

In July 2016, Maria Grazia Chiuri became the first female creative director and seventh designer at Christian Dior. Drawing inspiration from a range of artistic, historical and cultural references, Chiuri imbues her collections with a spirit of romantic youthfulness that is unapologetic in its overtly feminine appeal. For this collection, presented in May 2018, Chiuri took her inspiration from female Mexican rodeo riders known as *escaramuzas*. The collection included flared skirts in crisp light cotton that were printed and embroidered with updated 'toile de Jouy' motifs, worn over cloudlike layers of tulle and topped off with rodeo-inspired hats.

René Gruau

Italian 1909–2004

Cinzano

c. 1954

gouache and ink over pencil

Purchased NGV Foundation 2019

René Gruau is well known for his fashion illustrations. A self-trained graphic designer, he made his name in the 1940s when he worked for Christian Dior. In the early 1950s Gruau turned from fashion illustration to advertising, working for companies such as Martini, Perrier and Cinzano. This gouache is a preparatory design for a Cinzano advertisement that was printed as a lithograph and published in magazines in 1954.

New acquisition

Left to right, top to bottom

Harper's Bazar, New York fashion magazine

1867–

Romaine de Tirtoff (Erté) illustrator

Born Russia 1892, worked in France

1912–90

Cover

August 1918

offset lithograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Harper's Bazar was established in 1867 as a weekly magazine, before becoming a monthly in 1901. Retitled *Harper's Bazaar* in 1929, the magazine was renowned for its arresting cover illustrations by Erté, who was contracted by the magazine from 1915 until 1937. During this period, Erté produced more than 200 cover designs, recognisable for their elegant line work informed by Art Nouveau and orientalism, but also rich in detail and colour.

...continued overleaf

Harper's Bazar, New York fashion magazine

1867–

Romaine de Tirtoff (Erté) illustrator

Born Russia 1892, worked in France

1912–90

Cover

May 1921

offset lithograph

National Gallery of Victoria, Shaw Research Library
Campbell-Pretty Fashion Research Collection

Harper's Bazar, New York fashion magazine

1867–

Romaine de Tirtoff (Erté) illustrator

Born Russia 1892, worked in France

1912–90

Cover

February 1922

offset lithograph

National Gallery of Victoria, Shaw Research Library
Campbell-Pretty Fashion Research Collection

Harper's Bazar, New York fashion magazine

1867–

Romaine de Tirtoff (Erté) illustrator

Born Russia 1892, worked in France

1912–90

Cover

April 1921

offset lithograph

National Gallery of Victoria, Shaw Research Library
Campbell-Pretty Fashion Research Collection

Harper's Bazar, New York fashion magazine

1867–

Romaine de Tirtoff (Erté) illustrator

Born Russia 1892, worked in France

1912–90

Cover

June 1924

offset lithograph

National Gallery of Victoria, Shaw Research Library
Campbell-Pretty Fashion Research Collection

Harper's Bazaar, New York fashion magazine

1867–

Romaine de Tiroff (Erté) illustrator

Born Russia 1892, worked in France
1912–90

Cover

January 1931

offset lithograph

National Gallery of Victoria, Shaw Research Library
Campbell-Pretty Fashion Research Collection

Vogue fashion magazine

1892–

Helen Dryden illustrator

United States 1882–1972

Cover

1 July 1919

offset lithograph

National Gallery of Victoria, Shaw Research Library
Campbell-Pretty Fashion Research Collection

Vogue fashion magazine

1892–

Helen Dryden illustrator

United States 1882–1972

Cover

1 October 1919

offset lithograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

American artist Helen Dryden was one of the leading fashion illustrators of the early twentieth century. First published in Vogue in 1910, she went on to work for the magazine, producing more than eighty covers over the next thirteen years. Dryden's work was romantic in style and highly decorative, often presenting a single figure against a fanciful and detailed background.

Vogue, Paris fashion magazine

1920–

Helen Dryden illustrator

United States 1882–1972

Cover

15 November 1920

offset lithograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

...continued overleaf

Vogue, Paris fashion magazine

1920–

Helen Dryden illustrator

United States 1882–1972

Cover

1 May 1921

offset lithograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Vogue fashion magazine

1920–

Helen Dryden illustrator

United States 1882–1972

Cover

1 February 1922

offset lithograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Vogue fashion magazine

1892–

George Lepape illustrator

France 1887–1971

Cover

15 January 1919

offset lithograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Known for his fashion illustrations for couturier Paul Poiret and the luxury magazine Gazette du bon ton, Georges Lepape designed his first cover for Vogue in 1916. Over the next two decades, he would go on to design over 100 more. Lepape's illustrations, which combined clean lines, flat planes and strong geometric forms and colours, were expressive of Art Deco style and helped to give the magazine its association with modernity.

Vogue, Paris fashion magazine

1920–

George Lepape illustrator

France 1887–1971

Cover

1 August 1920

offset lithograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

...continued overleaf

Vogue, Paris fashion magazine

1920–

George Lepape illustrator

France 1887–1971

Cover

15 October 1921

offset lithograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Vogue, Paris fashion magazine

1920–

George Lepape illustrator

France 1887–1971

Cover

15 February 1922

offset lithograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Vogue, Paris fashion magazine

1920–

George Lepape illustrator

France 1887–1971

Cover

1 April 1922

offset lithograph

National Gallery of Victoria, Shaw Research Library Campbell-Pretty Fashion Research Collection

Dolce & Gabbana, Italy fashion house
est. 1985

Domenico Dolce designer
Italy born 1958

Stefano Gabbana designer
Italy born 1962

Handbag

2019

leather, resin, plastic, metal, silk (swatch)

Promised Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

Dolce & Gabbana, Italy fashion house

est. 1985

Domenico Dolce designer

Italy born 1958

Stefano Gabbana designer

Italy born 1962

Handbag

2017

painted resin, LED lights, plastic, leather, metal, glass, cotton

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

Known for their glamorous clothing designs, which draw upon their Italian heritage, Dolce & Gabbana frequently inject a sense of playful opulence into their accessory lines. This handbag, inlaid with diamantés, pearls, flowers and a floating cherub, has a resoundingly Baroque sensibility that is underscored by a background of changing coloured lights that operate at the touch of a button.

For kids

Designers Domenico Dolce and Stefano Gabbana design clothes and accessories that often reference their Italian heritage. This can include things like gondolas, works of art, architecture or buildings, like churches. It can also include figures from religious artwork, such as angels, which are included in this gold light-up handbag.

Can you see what the angel is holding in its hand?

Dolce & Gabbana, Italy fashion house
est. 1985

Domenico Dolce designer
Italy born 1958

Stefano Gabbana designer
Italy born 1962

Handbag

2018

painted resin, leather, metal (fastenings)

Promised gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

The remarkable shoes on this plinth are contemporaneous with the dresses on display. In the 1920s, as hemlines rose, shoes also became bolder. They subsequently became points of focus and interest, and were made in bold clashing colours and embellished with diamantes and metallic fibres. The T-bar style of shoe was also particularly popular in this period as it stayed firmly on the foot as women danced to the new jazz music.

The shoes accompanying the ensembles by Madame Grès, Jean Patou and Maggy Rouff are contemporaneous with the works on display. In the 1940s, fashionable shoes were typically pragmatic, with peep toes, platforms, wedges and straps around the ankle. They also displayed interesting details. For example, the cross lacing on the uppers of these shoes add interest at the toe, while the gold metallic leather gives them a glamorous edge.

Christian Dior, Paris fashion house

France est. 1946

Maryse Blanchard designer

active 1950s – 60s

Necklace

1950s Paris, France

metal, glass

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2017

2017.1047

Christian Dior, Paris fashion house

France est. 1946

Christian Dior designer

France 1905 – Italy 1957

Necklace

1950s Paris, France

metal, paste jewels

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2017

2017.608

Domenico Dolce and Stefano Gabbana draw from their Italian heritage, Sicilian culture and *la dolce vita*, or the sweet life, for their clothing collections, leather goods and accessory lines. They frequently inject a sense of audacious opulence into their designs; for example, the first of these three Dolce & Gabbana bags playfully references the designer at work, with a sign reading 'do not disturb', along with the impression of a sketch, fabric swatch at the side and three giant gems on one of the two handles of the bag. The bag in the centre is inlaid with diamantés, pearls, flowers and a floating cherub, and has a resoundingly Baroque sensibility that is underscored by a background of changing coloured lights that operate at the touch of a button. The third bag – a posy of flowers, cast in resin and presented in a basket – takes on the role, much like the others, of a pleasing object rather than a functional bag. All three bags are an expression of fashion's current playful mood.

The Campbell-Pretty Fashion Research Collection

Acquired by the NGV in 2015 with the support of Krystyna Campbell-Pretty, in memory of her late husband Harold Campbell-Pretty, The Campbell-Pretty Fashion Research Collection is an acknowledgement of the growing importance of archival resources within museums today. Diverse in scope, the Research Collection comprises designer workbooks and sketches, studio drawings, collection guides, client books, documentary and editorial photographs, fashion publications, embroidery samples, and press clippings, enabling us to consider fashion design as both a process and a system.

Dispersed throughout the exhibition, the archive has a direct dialogue with the garments on display, their designers and the era they are from. Highlighting the diversity and strength of materials, the selection allows us to consider the different mechanisms of design, image-making, communication and consumption in place throughout fashion history.

The below four volumes of the influential *Journal des dames et des modes* (1797–1839) provide an early example of historical fashion press, showing the importance of the fashion plate as a valuable source of information on the latest styles.

The 'little black dress'

Fashion underwent a dramatic transformation in the early twentieth century. In keeping with the appearance of a new type of independent and self-confident woman who went to the beach, played sport, drove cars, travelled and worked, fashion broke away from tradition to embrace a doctrine of modernity. Instrumental in this shift were the *couturières* Gabrielle 'Coco' Chanel and Madeleine Vionnet who, in their different ways, rewrote fashion conventions with new design ideas and pioneering approaches to fabric and construction. Equally brilliant was Madame Grès, who continued to recalibrate notions of femininity by considering the relationship between the natural, or 'anatomical', body and cloth from the 1930s.

This display of black dresses includes five Chanel dresses dating from 1919 to 1929, situated amid bronzes from the NGV Collection. It demonstrates how Chanel changed fashion through her maxim of 'less is more', her dedication to black and her aesthetic of 'costly simplicity'.

The Campbell-Pretty Fashion Research Collection

Fashion photography forms the most varied section of The Campbell-Pretty Fashion Research Collection. The holdings comprise studio portraiture along with documentary and editorial images from the late nineteenth century to the mid twentieth century. Included in this gallery are images from the photography studios of Séeberger, Dorvyne, Laure Albin Guillot and Philippe Pottier featuring the work of famed couture houses Schiaparelli, Paquin, Maison Marcelle Chaumont, Balenciaga and Nina Ricci. Spanning in-house fashion shoots and commercial imagery produced for leading magazines, the photographs are as artistically diverse as the designers themselves.

A selection of French and American magazines also charts the dissemination of fashion imagery throughout the late twentieth century. Extensive holdings of *Harper's Bazaar* and *Vogue* illustrate the influence and evolution of fashion photography, while publications such as *L'Officiel* and *Textiles Suisses* also reveal the symbiotic relationship between fabric suppliers and fashion houses.

Mid-century elegance

Presenting his first collection in February 1947, Christian Dior reinvigorated an ailing postwar French fashion industry. His New Look transformed how women dressed, reasserting femininity, restoring luxury and introducing a silhouette comprising rounded shoulders, exaggerated padded hips and full skirts made with an abundance of fabric. It is still one of the most recognisable styles in the history of fashion. This gallery highlights some key examples from Dior's early collections that show variations of the New Look and the designs that followed, alongside work by other French couture houses that flourished in the postwar period.

Gowns by Jacques Heim, Jacques Fath, Edward Molyneux, Jean Patou and Colette Massignac exemplify the glamour that became part of the 1950s fashion lexicon, supported by the use of luxury materials and specialist techniques.

Christian Lacroix

In 1987, Christian Lacroix established his own couture house, presenting a critically acclaimed collection notable for its extravagance and theatricality. Merging different eras and styles, Lacroix took inspiration from historical costume, the wasp-waisted silhouette of Dior's New Look, and folkloric and traditional dress, mixing his many references in varied ways. His aesthetic was brash and flirtatious, typified by his signature short puffball skirt, known as *le pouf*, and his fondness for a low décolletage. By combining exaggerated silhouettes with vivid colour, and lustrous and experimental fabrics sometimes handwoven in local Parisian workshops, Lacroix brought an exuberance to fashion in the late 1980s and early 1990s.

Yves Saint Laurent

Yves Saint Laurent was born in Algeria in 1936 and developed an interest in fashion at a young age. In 1954 he moved to Paris and studied fashion at L'École de la Chambre Syndicale de la Couture. The same year he was awarded first prize by the International Wool Secretariat for his sketch of a black crepe cocktail dress and was hired by Dior. He rapidly rose to the position of assistant designer and at the age of twenty-one became chief designer at the house following Christian Dior's death in 1957.

Saint Laurent established his own fashion house in 1961 and throughout the 1960s and 1970s his radical collections had an enormous impact on contemporary fashion. He took inspiration from menswear, the street, art history and a selection of 'muses', producing signature looks and collections that included safari jackets and the tuxedo suit for women. In another radical move, Saint Laurent introduced a full ready-to-wear line in 1966, sold through his Rive Gauche (Left Bank) boutique, marking an important shift in the business of fashion at the time.

In 1983 a retrospective of Saint Laurent's work was presented by the Metropolitan Museum of Art, New York, and was the first exhibition dedicated to a living fashion designer. In January 2002 he announced his retirement, presenting his final spring couture collection at the Centre Pompidou, Paris. His couture house closed later that year, on 31 October. However, the YSL brand lives on today in various forms.

Alexander McQueen

Alexander McQueen knew from an early age that he wanted to be a designer and spent his formative years drawing and reading books on fashion. He left school at the age of sixteen and began a series of apprenticeships at the revered Savile Row tailors Anderson & Sheppard and Gieves & Hawkes, where he developed specialist cutting and patternmaking skills that would inform his later designs.

McQueen completed his Master of Arts in 1992 and sold his graduate collection to the influential stylist Isabella Blow, who went on to become his muse and patron. McQueen immediately established his own label and went on to become one of the most provocative and important designers of our age, renowned for his emotive and narrative-driven collections and spectacular catwalk presentations.

In October 1996, at the age of twenty-seven and having produced only eight collections, McQueen was appointed designer-in-chief at Givenchy in Paris, replacing John Galliano, who went to Christian Dior.

McQueen was named British Fashion Designer of the Year four times, in 1996, 1997, 2001 and 2003. In 2003 he was awarded International Designer of the Year by The Council of Fashion Designers of America. McQueen committed suicide in 2010. Shortly after, the Metropolitan Museum of Art, New York, staged *Savage Beauty*, a major retrospective of McQueen's work.

The Belle Époque to the Jazz Age

French for 'beautiful era', the Belle Époque spanned 1871 to 1914 and was characterised by its excess and opulence. Paris, in particular, had become the epicentre of luxury and fashion goods. Walking down the rue de la Paix, one would encounter the storefronts of Charles Worth, Jeanne Paquin, Félix and Callot Soeurs. Around 1900, a distinctive S-shaped silhouette, created by a specific style of corset, was a standard style. Around 1906, however, designer Paul Poiret began to 'lay siege to the corset', producing new garment types, including the *jupe culotte* (or 'pantaloon gown'), which were much more linear in form, liberating women from constricting layers of undergarments. By the 1920s, garments were largely unstructured, providing a blank canvas for ornamentation with beads, sequins, lace and fringing.

The Krystyna Campbell-Pretty Fashion Gift is displayed with the NGV's collection of international painting and decorative arts to draw parallels between the collection areas and to encourage audiences to view the wider collection in new ways.

Practicality and style: the bag

The bag is a key fashion accessory; it can be purely practical, or largely ornamental. It dates back to ancient Egypt, when it was tied around the waist. The modern bag developed in the early nineteenth century in response to the narrowing of the Neoclassical fashion silhouette, which meant that hanging pockets could no longer be hidden under skirts. The bags of this period were small and decorative, as well as serving a practical purpose, and were called 'indispensables'. In the nineteenth century, train travel increased the need for handheld luggage and gave rise to the term 'handbag'. In the twentieth and twenty-first centuries bags became a fashion statement; they were often made in daring and bold styles and carried under the arm for both ease and style.

From Balenciaga to Paco Rabanne

Spanish-born Cristóbal Balenciaga remains one of the most acclaimed couturiers of the mid twentieth century, famed for his exceptional tailoring skills and experimentation with form. During the 1950s and 1960s, in particular, Balenciaga's groundbreaking designs transformed the relationship between garment and body. Innovative with cut and construction, he created a lexicon of new silhouettes for women defined by abstraction and soft volume, among them the chemise, tunic, cocoon, sack and 'baby doll' styles. Throughout his career, Christian Dior would call Balenciaga 'the master of us all'.

However, a major change swept through Paris haute couture in the 1960s: the miniskirt. In 1961, hemlines were just above the knee, and gradually moved upwards until 1969, when they reached the thigh. Proponents of the miniskirt included Paris-based couturiers Paco Rabanne and Pierre Cardin, who also drove additional fashion innovations such as the introduction of synthetic fibres, vinyl details and the continued exploration of new materials and construction techniques.

Yves Saint Laurent, Paris couture house
France 1961–2002

Yves Saint Laurent designer
Born Algeria 1936, worked in France 1954–2008

**Look 113, *Hommage à ma maison*
(Tribute to my couture house)
ensemble**

spring–summer 1990
silk (organza, satin), gold (thread, lamé) rock crystal,
glass

Promised Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family

In 1982, Saint Laurent declared, 'I am no longer concerned with sensation and innovation, but with the perfection of my style'. From this point on he set about refining his signature pieces and did so in large part by pushing the art of haute couture to new heights. His spring–summer 1990 haute couture collection featured a series of homages: to his mentor Christian Dior, to Coco Chanel's work, and to his own couture house. This work was titled *Hommage à ma maison (Tribute to my couture house)*.

In 2017 influential fashion journalist Alexander Fury named this ensemble as one of ten looks that defined the work of Yves Saint Laurent. The affectionate homage was also a tribute to the skilled artisans who worked in the couture house. With its rock-crystal and gilt embellishments it was intended to resemble the mirrors and chandeliers of Yves Saint Laurent's salons in Paris. The embellishments of rock crystal were hand-embroidered at Maison Lesage's specialist ateliers. This piece required 700 hours of work on the embellishment alone and is one of only two examples ever made.

Georges Barbier illustrator

France 1882–1932

Costumes Parisiens

plate 21 from *Journal des dames et des modes*, 1912
hand-coloured engraving

National Gallery of Victoria, Shaw Research Library
Campbell-Pretty Fashion Research Collection

Georges Barbier illustrator

France 1882–1932

Costumes Parisiens

plate 46 from *Journal des dames et des modes*, 1913
engraving and pochoir with hand-colouring

National Gallery of Victoria, Shaw Research Library
Campbell-Pretty Fashion Research Collection

In June 1914, American *Vogue* labelled a group of artists turned fashion illustrators who had trained at the *École des Beaux-Arts*, Paris the ‘Beau Brummells of the brush’, in reference to the Regency-era dandy who elevated dress to an art form. Included in this group were Pierre Brissaud, Bernard Boutet de Monvel, Charles Martin and Georges Barbier. One of the most prolific illustrators of his day, Barbier was influenced by Art Nouveau, and his illustrations evoked the opulence of the Belle Époque (or ‘beautiful era’, 1871–1914). He worked for couturiers and designed sets and costumes for the theatre, as well as jewellery and wallpaper.

Victor Lhuer illustrator

Romania 1876 – France 1952, active 1910s

Costumes Parisiens

plate 79 from *Journal des dames et des modes*, 1913
engraving and pochoir with hand-colouring

National Gallery of Victoria, Shaw Research Library
Campbell-Pretty Fashion Research Collection

Michonet embroidery house

France 1858–1924

Maison Lesage embroidery house

France est. 1924

Embroidery samples

1922–38

fabric, glass (beads), metallic threads

National Gallery of Victoria, Shaw Research Library
Campbell-Pretty Fashion Research Collection

In 1924 Albert Lesage purchased the celebrated Parisian embroidery house Michonet. Founded in Paris in 1858, Michonet was patronised by European aristocracy and leading fashion designers Charles Frederick Worth, the Callot sisters of Callot Soeurs and Jacques Doucet throughout the late nineteenth century. By the 1920s, the firm was producing work for a new generation of couturiers. At the time of purchase, Albert Lesage married Marie-Louise Favot, an assistant in charge of embroidery and millinery at Madeline Vionnet, and it is said that the couple received an exclusive contract with Vionnet as their wedding gift. These samples show a range of designs produced for the house.

Christian Bérard

France 1902–49

Fashion illustration for British Vogue, December 1946 (Evening dress and bolero, Cristóbal Balenciaga, 1947)

1946

gouache on paper

National Gallery of Victoria, Shaw Research Library
Campbell-Pretty Fashion Research Collection

Christian Bérard was an artist, illustrator and costume designer. Throughout the 1930s, he produced numerous fashion illustrations for couturières Elsa Schiaparelli, Madeleine Vionnet and Coco Chanel, many of which appeared in *Harper's Bazaar* and *Vogue*, often on the covers. Into the 1940s, Bérard worked for Christian Dior and Balenciaga, whose work is depicted here.

Top to bottom, left to right

Unknown illustrator

Costumes Parisiens

page 212 in *Journal des dames et des modes*, 1812
coloured etching

National Gallery of Victoria, Shaw Research Library
Campbell-Pretty Fashion Research Collection

Journal des dames et des modes is an important example of historical fashion press and was instrumental in setting standards of taste and elegance among the Parisian *beau monde* and fashion-conscious readers internationally throughout the nineteenth century. Published every five days, it featured news, reviews and poetry alongside one or two fashion plates per issue. Titled *Costumes Parisiens*, these detailed illustrations were 'drawn from life' by artists before being translated by engravers for printing, handcolouring, binding and distribution.

Unknown illustrator

Costumes Parisiens

page 308 in *Journal des dames et des modes*, 1826
coloured etching

National Gallery of Victoria, Shaw Research Library
Campbell-Pretty Fashion Research Collection

Unknown illustrator

Costumes Parisiens

page 396 in *Journal des dames et des modes*, 1830
coloured etching

National Gallery of Victoria, Shaw Research Library
Campbell-Pretty Fashion Research Collection

Unknown illustrator

Costumes Parisiens

pages 546–7 in *Journal des dames et des modes*, 1832
coloured etching

National Gallery of Victoria, Shaw Research Library
Campbell-Pretty Fashion Research Collection

**L'Illustrateur des Dames: Journal
des Soirées de Famille, Paris** fashion
magazine
1861–70

Fashion illustration

page 156 in *L'Illustrateur des Dames: Journal des Soirées
de Famille*, 1866–67
hand-coloured etching

National Gallery of Victoria, Shaw Research Library
Campbell-Pretty Fashion Research Collection

...continued overleaf

Les Modes, Paris fashion magazine 1901–24

Fashion illustration (Robe de diner par Rouff)

no. 28, 1903

offset lithograph

National Gallery of Victoria, Shaw Research Library
Campbell-Pretty Fashion Research Collection

Les Modes was a monthly fashion magazine which made impressive use of photography for its cover pages and illustrated plates. The directors, Michel Manzi and Maurice Joyant, both art editors, had their hearts set on raising fashion photography to the level of modern art, and worked with leading couture houses such as House of Worth, Maison Rouff, House of Doeuillet, Maison Doucet and Redfern & Sons to depict fashion in a more enticing and animated way.