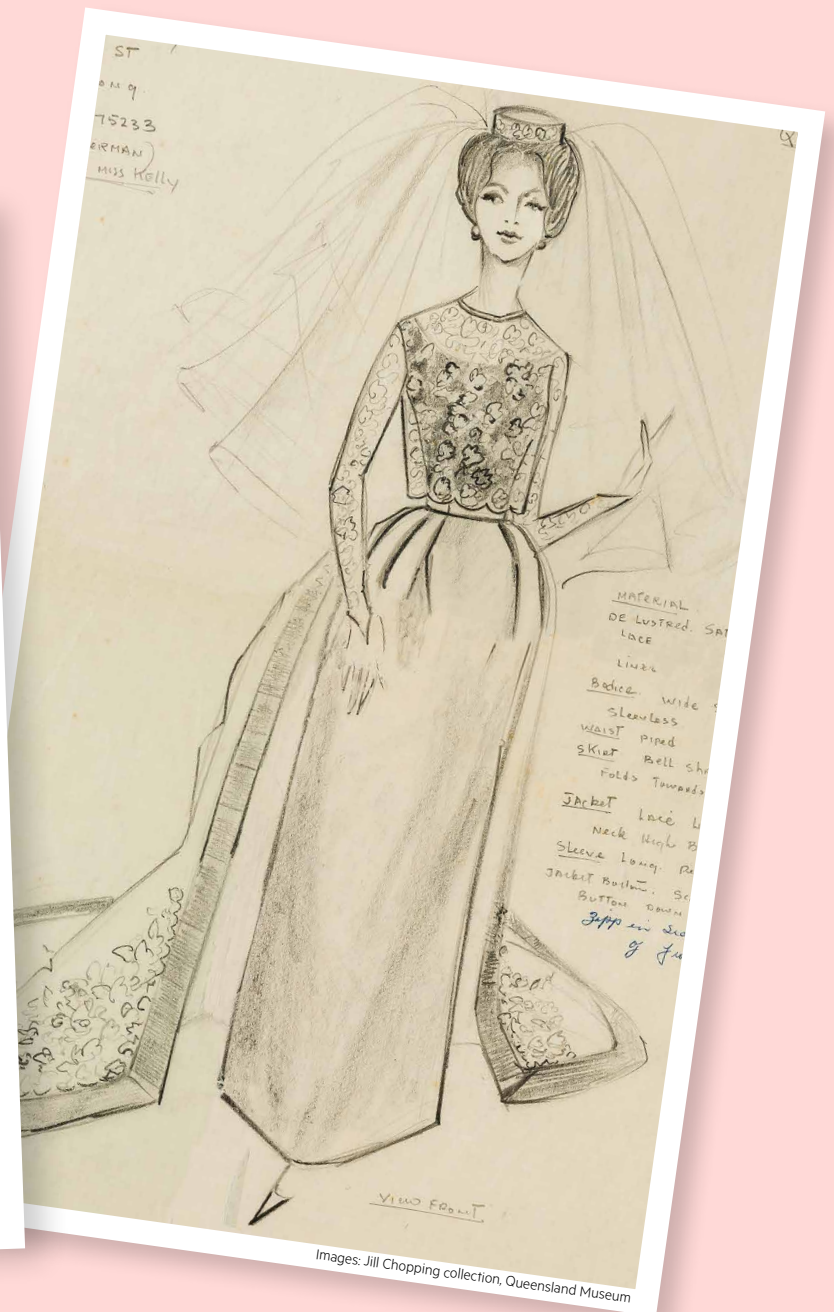


wedding stories from Queensland

18 Sept 2020 to
21 Feb 2021



Resources and Syllabus Links for Adult Qualifications
Fashion and Textile Design, Development, Production and Merchandising

TECHNOLOGY PARTNER



Queensland Government

Cultural Warning

Aboriginal and Torres Strait Islander visitors are advised that this exhibition may contain images and include accounts of people who have passed away.

We also advise that any racist and derogatory language contained in the exhibition is 'of its time' and does not reflect the contemporary views of the Queensland Museum. We have preserved this to help our audiences understand both past and ongoing experiences of Australian First Nations people and as part of our commitment to truth and reconciliation.



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These teacher notes were developed by Queensland Museum Lifelong Learning and are intended to support teachers when planning a class visit to the exhibition, *I Do! Wedding Stories from Queensland*. Learning Resources produced by Queensland Museum cannot be reproduced or used for commercial purposes in any form. Material remains the property of Queensland Museum, or other therein acknowledged sources, and normal copyright laws apply.

An Introduction to *I Do! Wedding Stories from Queensland*

Marriage has always been a hot topic. The world’s greatest writers, poets and singers have lamented, agonised over and celebrated its worth in history and the debate continues to this day. Regardless of which side you sit on, marriage is still relevant. Getting married is a significant life event and no matter how it’s celebrated, the act of a marriage ceremony to signify the union of two people is intensely personal and remains an important milestone in many couple’s lives.



This exhibition explores the evolving history of ‘getting married’ in Queensland through individual stories of people who have celebrated their ‘big day’. It is through these big life-changing moments – the moment where two people are committed to one another through the union of marriage - that we are able to reflect on how we see ourselves as individuals, couples and as communities living in a particular moment in time. *I Do! Wedding Stories from Queensland* will reveal stories of love, tradition, ritual, war and home. The exhibition will also highlight people’s experiences around the recent change in legislation allowing same-sex couples the

right to marry in Australia. These ‘getting married’ stories will be told through a collection of aspiring wedding fashions that date from the 1840s through to today.

The garments are not displayed chronologically and the exhibition does not attempt to provide a comprehensive history of marriage; rather the curators have adopted a thematic approach to explore the evolving history of ‘getting married’ in a way that brings out the individual stories of people, couples and communities living in a particular moment in time.

The exhibition explores five themes:

- Love**
- Rites, Rights and Rituals**
- Heart and Home**
- Honouring Tradition**
- Circumstance**



Love

*I seem to have loved you in numberless forms, numberless times ...
In life after life, age after age, forever.*

Rabindranath Tagore, Indian poet and writer, 1861–1941

Weddings are expressions of love. Deeply personal and life changing, a wedding is a moment of joy, romance and excitement, celebrating the shared love of two people, often with family and close friends. Even after a couple have wed, each anniversary sees love evolve and grow as experiences shape their journey through married life together.

Rites, Rights and Rituals

There are a thousand ways to kneel and kiss the ground; there are a thousand ways to go home again.
Rumi, Persian poet and scholar, 1207–1273

For centuries, marriage has been recognised as an important rite of passage. Grounded in family and community, weddings are celebrated through a diverse range of rituals within established cultural, religious or legal frameworks. Until recently, church and state-imposed sanctions have either restricted or denied the right to marry to many Australians, most notably First Australians and same-sex couples.

Heart and Home

Where we love is home – home that our feet may leave, but not our hearts.
Oliver Wendell Holmes, American physician and poet, 1809–1894

Weddings connect us to a greater sense of family and place; they encourage us to reflect on who we are, where we come from and where we are going. They bring to the fore the sacrifices we make to create a unified life with our partner while also rousing within us anticipation and optimism about building a home.

Honouring Tradition

Marriage brings one into fatal connection with custom and tradition, and tradition and customs are, like the wind and weather, altogether incalculable.
Soren Kierkegaard, Danish philosopher, poet and social critic, 1813–1855

Wearing a special dress or suit is a time-honoured tradition of the marriage ceremony. Whether handed down, custom-made or bought for the occasion, wedding garments speak volumes about the people who chose them, those who made them, and the times in which they were worn.

Circumstance



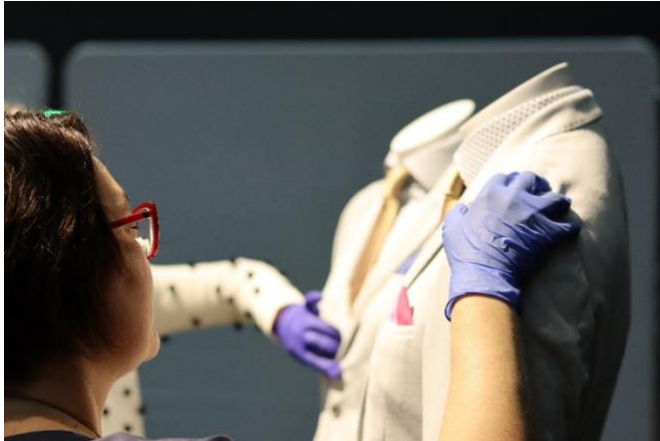
Love recognizes no barriers. It jumps hurdles, leaps fences, penetrates walls to arrive at its destination full of hope.

Maya Angelou, American poet, memoirist and civil rights activist,
1928–2014

In the shadow of war, crisis and uncertainty, love, in its countless forms, prevails. It powerfully shapes our desires, decisions and commitment to overcoming challenges. When families are separated, cities are silenced and the world feels out of control, a wedding can be a defiant celebration of life and an expression of hope for a better future.

Behind the Scenes of *I Do! Wedding Stories from Queensland*

Museum exhibitions involve extensive teamwork. In a behind-the-scenes interview, two members of the *I Do! Wedding Stories from Queensland* exhibition team share their backgrounds, professional pathways and passions, explain some of the scientific and historical skills required for museum work, and discuss how this exhibition was developed. The interview is available at [I Do! Wedding Stories from Queensland](#).



During Your Visit: *Threads* Exhibition

Adjacent to *I Do! Wedding Stories from Queensland* is *Threads*, a free exhibition. A visit to this exhibition may complement the themes studied by your students in *I Do! Wedding Stories from Queensland*.

Threads showcases a stunning collection of fashion and art from Aboriginal Quandamooka artist, Elisa Jane Carmichael. It features six hand woven, sculptural dresses and artwork, *Weaving: past, present, future*. This collection highlights Elisa Jane's connection to country and personal journey to insert Aboriginal narratives into Australia's fashion history.

In this exhibition, Elisa demonstrates how her arts practice creates threads that gives us a pathway to creating awareness about the depth of First Nation's Peoples textile making in Australia and symbolic of interwoven, intergenerational knowledge.



Threads is not only an imagining of what First Nations weaving would be like without interruption, but an opportunity to learn from previous generations and passing on knowledge to a new generation. The exhibition will focus on Aboriginal Peoples and Torres Strait Islander Peoples' living cultures and how people continue to adapt traditional techniques and material, re-interpret forms and maintain the process of passing on traditional knowledge and cultural practices.

Stimulus Questions

These stimulus questions provide a starting point for reflections and conversations that are relevant to studies in fashion, design and manufacturing:

1. *Without reading any text panels*, explore the exhibition and choose one wedding outfit.
 - a. What can you infer about the wearer of the outfit based only on the visual information at hand (fabric, design, colour, adornments)?
 - b. Once you have come to some conclusions, read the panel. Was your educated guess accurate?
 - c. Are there any outfits in this exhibition that you consider could be difficult to “place” based only on visual information?

2. While exploring this exhibition, consider the ways in which fabrics and design reflect the wearer’s faith, ethnicity, identity and beliefs. Choose one of the following couples and write an imaginary design brief as if they had been your clients in the time they live/d. What information have they provided about style, statement and budget, and how would you design for these requirements? Mock up some sketches of your designs. You may choose to copy the designs you see in this exhibition, or take it further and create your own designs that still meet the requirements of their brief.
 - a. Sikh couple
 - b. Christie Nicolaides and Stephen Sourris
 - c. Janet Hogan and Major Austin John Hogan

3. The Air BnB campaign for marriage equality was promoted through the design of ring which allowed wearers to demonstrate their support of the cause. Imagine you live in 1960s Australia and have been asked to design an accessory to support Indigenous Australians’ rights to marry freely. Sketch some designs and justify your choices.

4. Design a garment that promotes the abolishment of the Marriage Bar. It can be any type of garment, and can be as subtle or overt as you choose. Explain your design choices.

5. With regards to Bishop Malcolm’s cope, consider:
 - a. How does its design communicate his Christian faith and his Indigenous heritage?
 - b. How successful do you think the design is?
 - c. Design a new cope for Bishop Malcolm. Consider the elements of the design such as colour, fabric and embellishments. Justify your design.

6. A modern same-sex Quaker couple has asked you to design their wedding outfits and accessories. Justify your designs.

7. Design a series of men’s ties or accessories of your choice that reflect the design and spirit of the following brides/designers:
 - a. Elma Welch
 - b. Marie Gehde
 - c. Jou Yang
 - d. Faye de Lanty
 - e. Simone Arnol

8. Make a quick sketch of one garment or object that you feel best demonstrates the following design elements or principals. Jot down notes as to why you chose that particular garment/object, and describe how that element/principal reflects the beliefs or messages of the wearer.
 - a. Colour
 - b. Texture
 - c. Asymmetry
 - d. Contrast
 - e. Harmony/Unity
 - f. Choose and sketch a garment which combines two elements or principles effectively.

9. Consider the various textiles on display.
 - a. List the textiles you have seen, arranging them into categories (e.g. natural vs synthetic; hand-woven vs machine-produced)
 - b. Why do designers choose particular textiles for their designs?
 - c. Find an example of an outfit which demonstrates:
 - i. Fabric choice influencing design
 - ii. Design influencing fabric choice

Certificate I in Textiles, Clothing and Footwear – National Qualification Unit Descriptors

ELECTIVE UNITS OF COMPETENCY	
Group A	
LMTFP2001B	Identify materials used in footwear production
LMTLG2006A	Identify materials used in leather goods production
LMTML2001A	Identify materials used in millinery
LMTTX2001B	Identify fibres, yarns and textile materials and their uses in textile production

Certificate II in Applied Fashion Design and Technology – National Qualification Unit Descriptors

CORE UNITS OF COMPETENCY	
MSTCL2011	Draw and interpret a basic sketch
ELECTIVE UNITS OF COMPETENCY	
Group A – Specialist Electives	
MSTFD2005	Identify design process for fashion designs
MSTML2001	Identify materials used in millinery
Group B – General Electives	
MSTGN2013	Identify fibres, fabrics and textiles used in the TCF industry

Certificate II in TCF Production Operations – National Qualification Unit Descriptors

ELECTIVE UNITS OF COMPETENCY	
Group F – General Electives	
MSTFD2005	Identify design process for fashion designs
MSTGN2013	Identify fibres, fabric and textiles used in TCF industry

Certificate III in Applied Fashion Design and Technology – National Qualification Unit Descriptors

CORE UNITS OF COMPETENCY	
MSTGN2013	Identify fibres, fabrics and textiles used in the TCF industry
ELECTIVE UNITS OF COMPETENCY	
Group E – General Electives	
BSBDES202	Evaluate the nature of design in a specific industry context
BSBDES301	Explore the use of colour
BSBDES302	Explore and apply the creative design process to 2D forms
MSTCL2011	Draw and interpret a basic sketch
MSTFD2005	Identify design process for fashion designs

Certificate III in Clothing and Textile Production – National Qualification Unit Descriptors

ELECTIVE UNITS OF COMPETENCY	
Group A – Textile Production	
MSTTX3001	Identify quality and types of textile fibres, yarns and fabrics
Group B – Clothing Production	
MSTCL3001	Identify fabric performance and handling requirements
Group C – General Electives	
MSTCL2011	Draw and interpret a basic sketch
MSTFD2005	Identify design process for fashion designs
STGN2013	Identify fibres, fabrics and textiles used in the TCF industry
MSTTN2003	Use basic recognition techniques to identify technical and non-woven textiles

Certificate IV in Applied Fashion Design and Merchandising – National Qualification Unit Descriptors

CORE UNITS OF COMPETENCY	
MSTGN2013	Identify fibres, fabrics and textiles used in the TCF industry
ELECTIVE UNITS OF COMPETENCY	
Group C – General Electives	
MSTCL3001	Identify fabric performance and handling requirements
MSTFD2005	Identify design process for fashion designs

Certificate IV in Textile Design, Development and Production – National Qualification Unit Descriptors

CORE UNITS OF COMPETENCY	
MSTGN2013	Identify fibres, fabrics and textiles used in the TCF industry
MSTTX3001	Identify quality and types of textile fibres, yarns and fabrics
MSTTD4007	Analyse textile design influences
ELECTIVE UNITS OF COMPETENCY	
Group A	
MSTGN4004	Analyse TCF merchandising and marketing principles
MSTTD4012	Analyse use of colour in textiles
Group B	
CUAACD301	Produce drawings to communicate ideas
CUADRA201	Develop drawing skills

Diploma of Applied Fashion Design and Merchandising – National Qualification Unit Descriptors

CORE UNITS OF COMPETENCY	
MSTCL3001	Identify fabric performance and handling requirements
MSTGN2013	Identify fibres, fabrics and textiles used in the TCF industry
ELECTIVE UNITS OF COMPETENCY	
Group A – Design and Product Development	
MSTFD5029	Assess impact of current fashion industry innovations and practices
Group B – Fashion Business	
BSBMKG507	Interpret market trends and developments
MSTFD5024	Evaluate fashion designs against set criteria
MSTFD5025	Analyse influences on contemporary fashion designs
Group C – General Electives	
MSTFD4014	Identify influences on contemporary fashion designs and construction techniques

Diploma of Styling (Fashion, Image and Media) – National Qualification Unit Descriptors

UNITS OF COMPETENCY	
BSBDES301	Explore the use of colour
BSBDES305	Source and apply information on the history and theory of design
BSBDES602	Research global design trends
MSTGN2013	Identify fibres, fabrics and textiles used in the TCF industry
MSTFD4014	Identify influences on contemporary fashion designs and construction techniques
NAT10827001	Apply elements and principles of design to figure flattery styling
BSBDES304	Source and apply design industry knowledge

Diploma of Textile Design and Development – National Qualification Unit Descriptors

CORE UNITS OF COMPETENCY	
MSTGN2013	Identify fibres, fabrics and textiles used in the TCF industry
MSTTD4012	Analyse use of colour in textiles
MSTTX3001	Identify quality and types of textile fibres, yarns and fabrics
ELECTIVE UNITS OF COMPETENCY	
Group A	
MSTGN5008	Identify opportunities in the TCF market
MSTTD5006	Exhibit textile designs or products
Group C	
CUAACD301	Produce drawings to communicate ideas

Advanced Diploma of Applied Fashion Design and Merchandising – National Qualification Unit Descriptors

CORE UNITS OF COMPETENCY	
MSTCL3001	Identify fabric performance and handling requirements
MSTFD5029	Assess impact of current fashion industry innovations and practices
MSTGN2013	Identify fibres, fabrics and textiles used in the TCF industry
ELECTIVE UNITS OF COMPETENCY	
Group B – Fashion Business	
MSTFD6009	Analyse fashion industry textiles to guide commercial development
MSTGN6003	Research and evaluate processes and products
MSTTD6001	Research commercial development of textiles
Group C – General Electives	
BSBMKG507	Interpret market trends and developments

MSTFD4014	Identify influences on contemporary fashion designs and construction techniques
MSTFD5011	Produce fashion illustrations to assist product visualisation
MSTFD5024	Evaluate fashion designs against set criteria
MSTFD5025	Analyse influences on contemporary fashion designs
MSTGN5008	Identify opportunities in the TCF market

Advanced Diploma of Textile Design and Development – National Qualification Unit Descriptors

CORE UNITS OF COMPETENCY	
MSTFD6009	Analyse fashion industry textiles to guide commercial development
MSTGN2013	Identify fibres, fabrics and textiles used in the TCF industry
MSTGN4004	Analyse TCF merchandising and marketing principles
MSTGN5008	Identify opportunities in the TCF market
MSTGN6003	Research and evaluate processes and products
MSTTD4007	Analyse textile design influences
MSTTD4012	Analyse use of colour in textiles
MSTTD6001	Research commercial development of textiles
MSTTX3001	Identify quality and types of textile fibres, yarns and fabrics
ELECTIVE UNITS OF COMPETENCY	
Group B	
MSTTD5006	Exhibit textile designs or products
Group C	
CUAACD301	Produce drawings to communicate ideas
CUADRA201	Develop drawing skills