



AUCKLAND ART GALLERY TOI O TĀMAKI
MARY QUANT EXHIBITION 2021
100% DEVELOPED DESIGN
20 AUGUST 2021

WORKSHOP E

2D DESIGN

/COLOUR PALETTE

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AUCKLAND ART GALLERY 2021
MARY QUANT EXHIBITION
.....

2D DEVELOPED DESIGN

RESENE COLOURS:

Resene Colour Match
(Dulux 43YY 65/797)
[finish] low-sheen



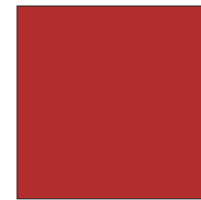
Resene Colour Match
(Dulux 06YY 49/797)
[finish] low-sheen



Resene Colour Match
(Dulux 65YR35/659)
[finish] low-sheen



Resene Colour Match
(Dulux 00YR 15/510)
[finish] low-sheen



Resene Colour Match
(Dulux 21RR 19/459)
[finish] low-sheen



Resene Colour Match
(Dulux 94RR 28/490)
[finish] low-sheen



Resene Colour Match
(Dulux 43YY 65/797)
[70% reduction]
[finish] low-sheen



Resene Colour Match
(Dulux 06YY 49/797)
[70% reduction]
[finish] low-sheen



Resene Colour Match
(Dulux 65YR35/659)
[70% reduction]
[finish] low-sheen



Resene Colour Match
(Dulux 00YR 15/510)
[70% reduction]
[finish] low-sheen



Resene Colour Match
(Dulux 21RR 19/459)
[70% reduction]
[finish] low-sheen

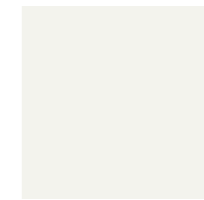


Resene Colour Match
(Dulux 94RR 28/490)
[70% reduction]
[finish] low-sheen



ADDITIONAL RESENE COLOURS:

Resene Double Alabaster
[N95-004-106]
[finish] low-sheen



Resene Cod Grey
(TBC)
[finish] low-sheen



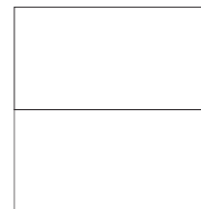
Resene Dark Side
[B34-017-261]
[finish] low-sheen



RGB COLOUR VALUES:

R-255 G-255 B-255

100%
OPACITY:



R-254 G-254 B-32



R-245 G-185 B-25



R-248 G-141 B-47



R-255 G-40 B-30



R-178 G-45 B-46



R-194 G-141 B-97



R-246 G-131 B-102



R-0 G-0 B-0

70%
OPACITY:



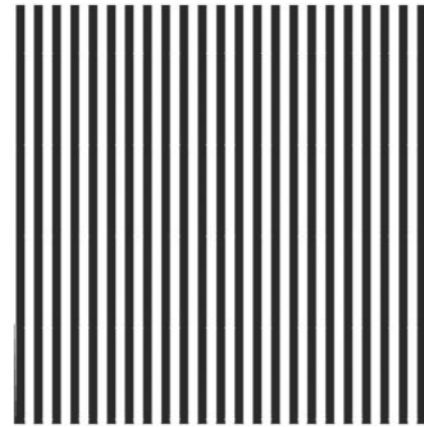
2D DESIGN

/PATTERN PALETTE

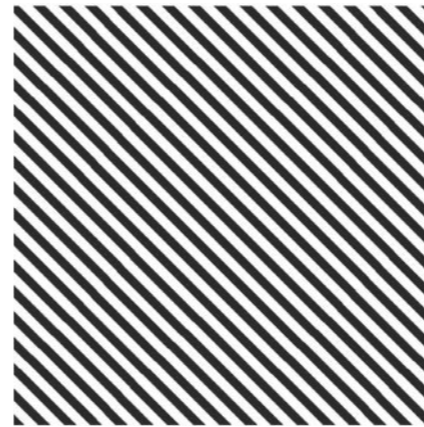
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AUCKLAND ART GALLERY 2021
MARY QUANT EXHIBITION
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2D DEVELOPED DESIGN

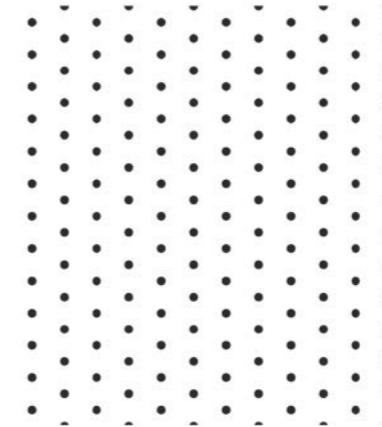
VERTICAL LINES:



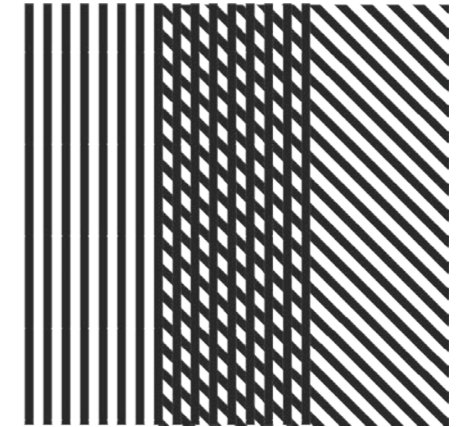
45° ANGLED LINES:



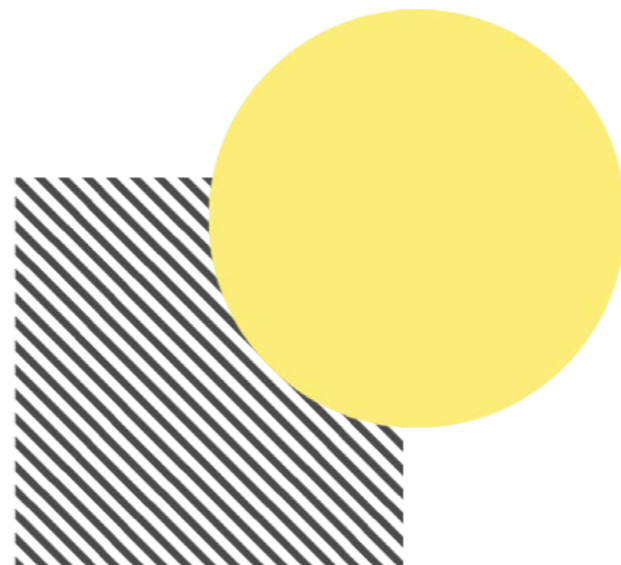
POLKA DOTS:



COMBINATIONS:



BLOCK COLOUR +
QUANT SHAPES:



BLOCK COLOUR +
QUANT IMAGES:



BLOCK COLOUR +
QUANT PATTERNS:



“The whole point of fashion is to make fashionable clothes available to everyone.”

Mary Quant, 1966

Dame Mary Quant defined the young, playful look of the 1960s, becoming Britain’s best-known designer and a powerful role model for working women around the world. Harnessing an explosion in shopping and the media - in photography, graphics, journalism and advertising - she helped to shape a forward-looking, innovative identity for post-war Britain.

This exhibition explores Quant’s career, from her experimental boutique Bazaar of 1955 to her international Mary Quant brand of the 1960s and ’70s.

Quant changed the fashion system, challenging the dominance of Parisian couture and establishing London as a new centre of style.

Thousands of her products were mass-manufactured and exported internationally, reflecting the profound changes of this formative period.

She wore the look as the ambassador of her designs, marketed with her instantly recognisable daisy logo.

A creative influencer of the time, Quant popularised miniskirts, tights, waterproof mascara and other products women take for granted today.

Many of the exhibits here are cherished garments, accessories and photographs donated or lent by women responding to the call-out for Quant clothes and memories in the V&A’s #WeWantQuant and V&A Dundee’s #SewQuant press and social media campaign.

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AUCKLAND ART GALLERY 2021
MARY QUANT EXHIBITION
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2D DEVELOPED DESIGN
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INTRO TEXT
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.....
IN-TEXT QUOTES:
.....

FRUTIGER LIGHT
97 PT

“The whole point of fashion is to
make fashionable clothes available
to everyone.”

.....
BODY COPY:
.....

FRUTIGER LIGHT
85 PT

Dame Mary Quant defined the young, playful
look of the 1960s, becoming Britain's best-known
designer and a powerful role model for working
women around the world.

.....
CREDITS:
.....

FRUTIGER LIGHT
60 PT

Mary Quant, 1966

.....
AUCKLAND ART GALLERY 2021
MARY QUANT EXHIBITION

.....
2D DEVELOPED DESIGN

.....
SECTION PANELS

.....
- CUT VINYL DIRECT APPLIED TO THE WALL

BUILDING THE BRAND

1955 - 1966

“Once, only the Rich, the Establishment, set the fashion. Now it is the inexpensive little dress seen on the girl in the High Street. These girls... don’t worry about accent or class... they are the mods.”

Mary Quant, 1966

The commercial success of *Bazaar* builds on London’s boutique scene, thriving thanks to the growing affluence and social mobility of young people benefiting from further education and higher wages. Shopping for clothes becomes a leisure activity. Quant meets fashion students at art schools, inspiring younger designers to set up on their own.

Carnaby Street is the epicentre of the menswear revolution in London, but King’s Road becomes an open-air catwalk, as stylish shoppers come to pick up the latest ideas. Quant commissions bold new designs for her carrier bags, labels and stationery, using large lettering to amplify the strength of her designs and her classless yet catchy name.

She collaborates with the new generation of models, fashion editors and photographers to create iconic images. Her clothes are promoted by new magazines like *Honey* and *Petticoat* (and in New Zealand, *New Zealand Vogue* and *New Zealand Woman’s Weekly*), aimed at young women who wear her dresses both for business and pleasure.

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AUCKLAND ART GALLERY 2021
MARY QUANT EXHIBITION

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2D DEVELOPED DESIGN

.....
SECTION PANELS

.....
HEADERS:

BUREAU GROT (COMPRESSED)
542PT

BUILDING THE BRAND

.....
DATES:

BUREAU GROT (COMPRESSED)
172 PT

1955 - 1966

.....
IN-TEXT QUOTES:

FRUTIGER LIGHT
97 PT

"Once, only the Rich, the Establishment, set the fashion. Now it is the inexpensive little dress seen on the girl in the High Street..."

.....
BODY COPY:

FRUTIGER LIGHT
85 PT

The commercial success of Bazaar builds on London's boutique scene, thriving thanks to the growing affluence and social mobility of young people benefiting from further education and higher wages.

.....
CREDITS:

FRUTIGER LIGHT
60 PT

Mary Quant, 1966

- CUT VINYL DIRECT APPLIED TO THE WALL
- 'REVERSED' OPTION FOR DARKER WALLS

BIRTH OF THE BOUTIQUE

1955 - 1964

"We knew we had to do things ourselves, or nothing would happen at all."

Mary Quant, 1966

The *Fantasie*, entrepreneur Archie McNair's coffee bar, is at the heart of Chelsea's creative scene in London. When a nearby shop becomes vacant, friends Quant, Flunket Greene and McNair invest in Quant's fashion sense and become business partners. They strip out the Victorian windows, replacing them with a modern shop front. Quant combs wholesale warehouses and art schools sourcing quirky garments and jewellery to create *Bazaar*, 'a bouillabaisse of clothes... and peculiar odds and ends'.

The shop opens with a party. The stock sells out. Exhausted but exhilarated, Quant makes dresses in her bedsit, buying fabric from the grand department store Harrods each morning. *Bazaar* transforms the formal experience of shopping. Three years later, Quant takes on the fashion giants of Knightsbridge, London, brazenly opening her second boutique opposite Harrods itself.

SUBVERTING MENSWEAR

1960 - 1963

"Borrowing from the boys."

Honey, 1965

Quant takes tailoring cloth intended for city gents' suits or military uniforms and camps it up into fun, relaxed garments for women, using fashion to question hierarchies and gender rules. Her designs reflect the appetite for satire in the media, mocking traditional British institutions and attitudes, from religion to snobbery. Flunket Greene concocts witty and irreverent names for outfits, taking inspiration from renowned male figures, professions and establishments such as 'Byron', 'Barrister' and 'Bank of England'.

Trousers and jeans are popular with students, beatniks and subcultures outside mainstream fashion. They are considered inappropriate for women and are even banned for them to wear in formal settings such as restaurants. Quant's trousers are smart and practical, and she wears them anywhere she wants.

AUCKLAND ART GALLERY 2021
MARY QUANT EXHIBITION

2D DEVELOPED DESIGN

SUB-SECTION PANELS

HEADERS:

BUREAU GROT (COMPRESSED)
275 PT

SUBVERTING MENSWEAR

DATES:

BUREAU GROT (COMPRESSED)
110 PT

1960 - 1963

IN-TEXT QUOTES:

FRUTIGER LIGHT
97 PT

"Borrowing from the boys."

BODY COPY:

FRUTIGER LIGHT
55 PT

Quant takes tailoring cloth intended for city gents' suits or military uniforms and camps it up into fun, relaxed garments for women, using fashion to question hierarchies and gender rules.

CREDITS:

FRUTIGER LIGHT
45 PT

Honey, 1965

OBJECT LABELS

SIZES:

OL: 160 MM WIDE
220 MM HIGH

OLI: 300 MM WIDE
220 MM HIGH

GOL: 300 MM WIDE
220 MM HIGH

GOLI: 400 MM WIDE
220 MM HIGH

OBJECT LABEL (OL):

SKETCHBOOK

1944

Mary Quant

Coloured pencil on paper, fabric covered board
Lent by Emma Gaunt

Boldly named and dated, this sketchbook was completed by Quant at the age of 14 and has been treasured in the family ever since. Quant clearly enjoyed drawing this series of figures in the nostalgic style of Mabel Lucie Atwell.

GROUP OBJECT LABEL (GOL):

**MARY QUANT
HOME SEWING**

1944

Dressmaking was a skill practised by many in the 1960s. A range of Butterick dressmaking patterns, produced from 1964 to 1973, enabled Mary Quant fans to reproduce some of her most popular designs for a fraction of the cost of an original. Quant was the first British designer to be commissioned by Butterick. Her patterns successfully sold in the USA, Canada, UK and Australia, highlighting the global appeal of the brand and the cultural cachet of the 'London Look'.

**Butterick pattern 4578
1967**

Printed paper
Manufactured by Butterick,
Pennsylvania, USA
V&A: NCOL.439-2018

**Butterick pattern 5912
1970**

Printed paper
Manufactured by Butterick,
Pennsylvania, USA
V&A: NCOL.443-2018

OBJECT LABEL WITH IMAGE (OLI):

'MISS MUFFET'

1944

Made by Shelia Hope

Coloured pencil on paper, fabric covered board
Lent by Emma Gaunt

My beloved dress I made for my 21st birthday. I used the finest quality Liberty wool, which doesn't crease and has remained in new condition all these years. An iconic design!

At the time I was at Bournemouth College of Art & with only my grant to support me, I made all my clothes the entire time & for many years afterwards, this also included a shiny black short PVC coat which very sadly I do not have now. This dress is my prized possession!



Patti Boyd with the Rolling Stones wearing 'Miss Muffet'
Photograph by John French, 1964
Victoria and Albert Museum

GROUP OBJECT LABEL WITH IMAGE (GOLI):

TARTAN TWO-PIECE

1960

Worn by Mrs R. Robson

Woven wool MacLeod dress tartan
Labelled 'Bazaar'
Made in London
Lent by Fashion Museum Bath/ Given by Mrs R. Robson

Quant wore a version of this bright tartan outfit for her first publicised visit to New York. She and Plunket Greene were photographed running down Park Avenue for a report in Life magazine which illustrated some of her designs. Further Life articles traced the growing impact of Quant and other young British designers, such as Jean Muir, creating iconic images selling the 'London Look' to American consumers.

**'Brash New Breed of British
Designers'**
18 October 1963

Life magazine, New York, USA
Photographs by Norman Parkinson
V&A: NCOL.512-2018



Mary Quant and Alexander Plunket Greene on Park Avenue,
New York, 1960
Photograph by Ken Heyman for Life Magazine
© Ken Heyman

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AUCKLAND ART GALLERY 2021
MARY QUANT EXHIBITION
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3D DEVELOPED DESIGN
.....

OBJECT LABELS (REVERSED)
.....

SIZES:

OL: 160 MM WIDE
220 MM HIGH

OLI: 300 MM WIDE
220 MM HIGH

GOL: 300 MM WIDE
220 MM HIGH

GOLI: 400 MM WIDE
220 MM HIGH

OBJECT LABEL (OL):

SKETCHBOOK
1944
Mary Quant
Coloured pencil on paper, fabric covered board
Lent by Emma Gaunt

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GROUP OBJECT LABEL (GOL):

**MARY QUANT
HOME SEWING**
1944

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Butterick pattern 4578
1967
Printed paper
Manufactured by Butterick,
Pennsylvania, USA
V&A: NCOL 439-2018


Butterick pattern 5912
1970
Printed paper
Manufactured by Butterick,
Pennsylvania, USA
V&A: NCOL 443-2018

OBJECT LABEL WITH IMAGE (OLI):

'MISS MUFFET'
1944
Made by Shelia Hope
Coloured pencil on paper, fabric covered board
Lent by Emma Gaunt

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Patti Boyd with the Rolling Stones wearing 'Miss Muffet'
Photograph by John French, 1964
Victoria and Albert Museum

GROUP OBJECT LABEL WITH IMAGE (GOLI):

TARTAN TWO-PIECE
1960
Worn by Mrs R. Robson
Woven wool MacLeod dress tartan
Labelled 'Bazaar'
Made in London
Lent by Fashion Museum Bath/ Given by Mrs R. Robson

Quant wore a version of this bright tartan outfit for her first publicised visit to New York. She and Plunket Greene were photographed running down Park Avenue for a report in Life magazine which illustrated some of her designs. Further Life articles traced the growing impact of Quant and other young British designers, such as Jean Muir, creating iconic images selling the 'London Look' to American consumers.

'Brash New Breed of British Designers'
18 October 1963
Life magazine, New York, USA
Photographs by Norman Parkinson
V&A: NCOL 512-2018



Mary Quant and Alexander Plunket Greene on Park Avenue, New York, 1960
Photograph by Ken Heyman for Life Magazine
© Ken Heyman

AUCKLAND ART GALLERY 2021
MARY QUANT EXHIBITION

2D DEVELOPED DESIGN

OBJECT LABELS

PRIMARY OBJECT HEADER:

BUREAU GROT (REGULAR)
40 PT

SKETCHBOOK

DATES:

BUREAU GROT (REGULAR)
26 PT

1944

BODY COPY:

FRUTIGER LIGHT
17.5 PT

Quant wore a version of this bright tartan outfit for her first publicised visit to New York. She and Plunket Greene were photographed running down Park Avenue for a report in Life magazine which illustrated some of her designs.

CREDITS:

FRUTIGER LIGHT
13 PT

Woven wool MacLeod dress tartan
Labelled 'Bazaar'
Made in London
Lent by Fashion Museum Bath/Given by Mrs R. Robson

SECONDARY OBJECT HEADER + DATE:

BUREAU GROT (REGULAR)
20 PT

'Brash New Breed of British Designers'
18 October 1963

AUCKLAND ART GALLERY 2021
MARY QUANT EXHIBITION

3D DEVELOPED DESIGN

AV LABELS:

SIZES: 160 MM WIDE
220 MM HIGH

400 MM WIDE
220 MM HIGH

QUANT'S DESIGN PROCESS AND MANUFACTURING

1965–1967

Duration: 4 minutes

Extracts from:
Fancy Dresser, 1965
Footage supplied by BBC Broadcast Archive/Getty Images

Mary Export Quant, 1966
Footage supplied by British Pathé

Quant and her design and manufacturing process, 1967
Footage supplied by Mary Quant Archive

Image: The offices of Mary Quant Ltd, 3 Ives Street, Chelsea,
London, 1971
Photo by Keystone/Hulton Archive/Getty Images

INTERVIEWS

2019

Duration: 11 minutes

Industry insiders and a customer describe their
experiences of the Quant brand.

Brigid Keenan
Fashion editor

Jill Kennington
Quant model

Tereska Peppe
Quant customer

Joy Debenham-Burton
Quant cosmetics consultant

Film by NewAngle

Images:

Model wearing Balenciaga 'sack' dress, 1958
Photo by Tom Kublin / Balenciaga Archives, Paris

Norman Hartnell with models, about 1960
Photo by Keystone-France/Gamma-Keystone via
Getty Images

Norman Hartnell backstage at a fashion show,
1965
Photo by Terry Fincher/Express/Getty Images
Contact sheet, portraits of Brigid Keenan
Photo by Norman Eales / Courtesy of Brigid
Keenan

Portrait of Brian Duffy
Photo Duffy © Duffy Archive

Diana Vreeland in the Vogue magazine offices,
New York, 1966, Photo by Rowland Scherman/
Getty Images

Sunday Times Colour Supplement, 4 February
1962, front cover and centre spread, illustrating
designs by Mary Quant
Image courtesy of The Sunday Times © David
Bailey

David Bailey and Jean Shrimpton, 1964
Photo by Terry O'Neill/Iconic Images/Getty Images

David Bailey and Jean Shrimpton, about 1963
Photo by Terry O'Neill/Iconic Images/Getty Images

Jill Kennington modelling 'Bank of England' dress
by Mary Quant
Photo by John Cowan for Elle, 1963
© John Cowan Archive

Jill Kennington modelling PVC rain tunic and hat
by Mary Quant
Photo by John Cowan, commissioned by Ernestine
Carter for Sunday Times in 1963
© John Cowan Archive

Tereska and Mark Peppe, about 1960
Courtesy of Tereska Peppe © Mark Peppe. Photo
by Mark Peppe

View of Chelsea rooftops, about 1960
Courtesy of Tereska Peppe © Mark Peppe. Photo
by Mark Peppe

Sailor style dress by Mary Quant, about 1960
Image courtesy of Mary Quant Archive / Victoria
and Albert Museum

and Albert Museum
Tereska Peppe wearing Reed Crawford hat and
Mary Quant denim dress, both bought from
Bazaar, 1960
Courtesy of Tereska Peppe © Mark Peppe. Photo
by Mark Peppe

Bazaar, 138 King's Road, Chelsea, 1966
Photo by HABANS Patrice/Paris Match via Getty
Images

Bazaar window display, 138 King's Road Chelsea,
1960
Courtesy of Tereska Peppe © Mark Peppe. Photo
by Mark Peppe

Bazaar, 138 King's Road, Chelsea, 1966
Photo by Bob Thomas/Getty Images

Joy Debenham-Burton with Mary Quant
Image courtesy of Joy Debenham-Burton / Victoria
and Albert Museum, London

Joy Debenham-Burton with Pat Mash, known
as 'Smash' at cosmetics launch, Macy's Wichita,
Kansas, USA, November 1966
Image courtesy of Patricia Gahan

'Starkers' and 'Face Lighter' cosmetics
Courtesy of Janette Flood/ image © David
Bickerstaff

'Mary's Great Idea' cosmetics instructions leaflet
illustrated by Jan Parker, 1966
Image courtesy Victoria and Albert Museum,
London

'Cry Baby' waterproof mascara advert, 1967
Image Courtesy of The Advertising Archives
'To the Naked Eye it's a Naked Face' Starkers
advert, 1968

Image Courtesy of The Advertising Archives

'Greasepots' launch, Galeries Lafayette, Paris,
1971
Image courtesy of Patricia Gahan
Mary Quant and Vidal Sassoon, 1964
© Trinity Mirror / Mirrorpix / Alamy Stock Photo

Footage extracts from:

Mary Quant shows off her latest boot and shoe
designs, 1967
Footage supplied by British Pathé

Fashion show at Osterley Park house for Queen
Elizabeth and Princess Margaret, 1960
Wazee Archival / Getty Images

Mary Quant Show Autumn Collection
Wool and Make-up News from Australia, 1967

Footage source:

Reuters via British Pathé

Telescope-The Quant Theory, 1968
CBC Licensing

Timeshift: Art School, 2008 and Fancy Dresser,
1965
Footage supplied by BBC Broadcast Archive/
Getty Images

Mary Quant fashion show in Hamburg, 1967
Footage supplied by British Pathé

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3D DEVELOPED DESIGN

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OBJECT LABELS

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PRIMARY OBJECT HEADER:

BUREAU GROT (REGULAR)
40 PT

QUANT'S DESIGN PROCESS

.....
DATES:

BUREAU GROT (REGULAR)
26 PT

1965–1967

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CREDITS:

FRUTIGER LIGHT
13 PT

Extracts from:
Fancy Dresser, 1965
Footage supplied by BBC Broadcast Archive/Getty Images

WORKSHOP E