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occasion?  
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# NEWSLETTER

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## MORRIS MINOR

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### NATIONAL RALLY 2023 NEWSLETTER 3

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## MORRIS MINOR CAR CLUB OF SOUTH AUSTRALIA INC.

**Time is marching on, by the time you receive this the National Rally is just 6 weeks away. Many thanks for the calls I have received with queries about events. Keep them coming, if you need any info my contact number is on the next page.**

**In this edition of the Newsletter we have a more detailed account of the world-famous d'Arenberg Cube, McLaren Vale.**

**Also, Roxann Legg has more information about dressing for the occasion for those who wish to match our cars!**

***Richard Barnes, Editor.***



**With a rather full  
newsletter, information  
about many things to do  
around Adelaide has been  
carried over to the March  
issue...**

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**But see page 3 for a  
couple of suggestions...**

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## NATIONAL RALLY COMMITTEE

Patrick Gauci Vice Chairman & Entry Co-ordinator  
 Bob Warby Secretary/Treasurer  
 Mark Gauci Sponsorship/Fundraising  
 Larry Coaker BBQ dinner Co-ordinator  
 Roxann Legg Event Co-ordinator (Costume judge)  
 Christian Legg Assist. Event Co-ordinator (Costume judge)  
 Colin Rogers Graphics  
 Richard Barnes Newsletter editor  
 Chris Stone, Vanessa Stone, Graham Reed, David Basset, John Curnow, Graeme Winsall Committee Members and General Assistants.

**CONTACT RICHARD BARNES 0437 335 743  
 IF YOU HAVE ANY QUERIES.**

## Summary of events:

**Day One** - Welcome to Adelaide, held at the Findon Festival Centre - followed by convoy travel from Findon via Semaphore to Port Adelaide to the South Australian Aviation Museum - BBQ dinner (catering supplied) and walk through the museum.

**Day Two** - Convoy to National Motor Museum Birdwood. Commencing from Greenhill Road, Wayville - convoy to Birdwood. Public display of 160 Morris vehicles at the Motor Museum.

**Day Three** - Meet at Victoria Park for BBQ breakfast and photo opportunity with all cars in front of the Grandstand. We then drive in convoy to McLaren Vale to The d'Arenberg Cube for a picnic lunch. **See page 4 for more details.** We return to Adelaide for the National Rally dinner also being held at the Findon Festival Centre that evening.

**Day Four** - Meet at the Mount Lofty lookout for morning tea, followed by convoy of vehicles to The Bend Race Track (at Tailem Bend) for all vehicles in attendance to participate in an on-track experience and lunch.



Be sure to see the Dali exhibition at the d'Arenberg Cube.



**P**LEASE note at various picnic venues there will be no seating supplied.

*When packing your Morris please be sure to bring suitable chairs and whatever else you may need to ensure a comfortable picnic.*

## THINGS TO DO WHILE VISITING ADELAIDE:

### CLELAND WILDLIFE PARK, MOUNT LOFTY RANGES

**W**ITH so much to see and do, why not take a few minutes to plan your visit to Cleland Wildlife Park?

We suggest allowing at least two hours to explore the park. This will give you enough time to stop and feed the animals, listen to one of our keeper talks, and stroll at a leisurely pace.

Cleland is just 20 minutes from the Adelaide city centre.

The park is open rain or shine. Don't forget to visit the café and Gift Shop. Cleland is within the Cleland Conservation Park, which prohibits pets (excluding guide-dogs).

There are very few animal enclosures at Cleland. Most animals live in natural habitat and you can get up close for great photos. The animals are fully adapted to the park setting and accustomed to people, meaning you can pat and feed them.

Please keep in mind some of our animals are shy, and some are nocturnal so they sleep during the day. As you make your way around the park you may see:

1 marsupials such as koalas, kangaroos, wallabies, wombats, bettongs, and potoroos

2 dingoes

3 native birds, water birds and forest birds

4 snakes, reptiles and even the elusive echidna.

### ADELAIDE CENTRAL MARKET, GOUGER STREET, ADELAIDE

**W**ITH over 70 traders under one roof, the Adelaide Central Market is one of the largest undercover fresh produce markets in the Southern Hemisphere, buzzing with life and colour all year round.

Adelaide Central Market offers a huge range of fresh food including fruit and vegetables, meat and poultry, seafood, cheeses, bakery, smallgoods and health foods, along with some of Adelaide's most popular cafes and eateries. The Adelaide Central Market remains Adelaide's premier food destination for multicultural cuisine and fresh produce.

The Adelaide Central Market is conveniently located in the heart of the Adelaide CBD and is easy to get to by tram, bus, car, bike or foot.

Address: 44-60 Gouger St Adelaide SA 5000



## *MORE ABOUT DAY 3...*

**D**AY 3 takes us to the unique experience of the d'Arenberg winery and the much talked about Cube. The idea to build the d'Arenberg Cube came to Chester Osborn in 2003.

Inspired by the complexities and puzzles of winemaking, Chester created the idea of a cube-shaped building.



Each of the five levels have been carefully designed to entice and excite the senses, including features such as a wine sensory room, a virtual fermenter, a 360degree video room, and many other tactile experiences. \$15 per person include Cube entry and complimentary wine tasting. \$5 redeemable on purchase of two bottles or more at the wine store.

Book [here](#).

And while we will have food Vans available for your lunch purchase, you may wish to take it up a level and spoil yourself with one of the 2 dining experiences shown below.

d'Arenberg is excited to welcome you and the Morris Car Club on Sunday 2 April, 2023. We highly recommend booking in advance for all of the experiences at d'Arenberg as we do often reach capacity, to help with this we have included below some details and links for booking.



## d'ARRY'S VERANDAH

d'Arry's Verandah Restaurant is housed in a restored 19th century homestead, where spectacular views of the rolling hills and vineyards sets the scene for long leisurely lunches. d'Arry's showcases the best of local and seasonal produce, the food experience complimented by the extensive and world renowned d'Arenberg wine portfolio.

Guests can choose their own adventure with a lavish 8 course degustation from \$117 per person, or select their own with 2 courses for \$79 per person or 3 courses for \$94 per person from the seasonal à la carte menu.

Booking includes complimentary Cube admission, Salvador Dali exhibition and wine tasting. View the menus or book a table [here](#).

## SINGAPORE CIRCUS

A melting pot of South-East Asian inspired cuisine. Channelling the vibrant, bold and exciting flavours found at the junctions of colliding cultures. A loud, comfortable and inviting collection of dishes suitable for a shared experience.



Guests can tailor their lunch to their own preference with a full al la carte menu or let our Chef make the choices for you with the Feed Us menu for \$80 per person.

Booking includes complimentary Cube admission and wine tasting. View the menus or book a table [here](#).

## SALVADOR DALI EXHIBITION

Since 1989, monumental sculptures from this collection have been displayed in the most important cities of the world; Rome, London, Beijing, Singapore, Sydney, Hong Kong and virtually every major city in Europe. Incredible locations have hosted these monumental artworks which communicate Dalí's character, his obsessions, his fears and passions.

Explore a surrealist exhibition and sale featuring 25 authentic Salvador Dali bronze sculptures and graphic artworks, at the d'Arenberg Cube.

Book [here](#).

## The 2023 Morris Minor National Rally

### “I think I would like a costume, but Don’t Know Where to Start!”

A “short” guide for the wardrobe ensemble bewildered!  
by Roxann Legg

Anyone considering or wanting to dress for the National Rally, or dress in a vintage style at any other occasion, may have found it a daunting concept. This is largely because the structure of modern wardrobes today could not be more worlds apart to what they often used to be. Today we tend to have drawers of hap hazard separates, and still often stress about “what to wear”. We tend to choose tops and pants/skirts differently according to climate and comfort, rather than for high fashion, especially here in Australia.

Conversely, in decades past, a woman usually had an established ensemble in her wardrobe. Or several! So ‘what to wear’ was a matter of simply selecting an ensemble set. Whether they be a day dress, a dress suit, more casual separates, or evening wear, they were often co-ordinated with special attention paid to accessories, without further planning or stress. The accessories were frequently more co-ordinated than the clothing. A handbag, for example was paired with a matching coloured pair of shoes and/or hat, often based an accent colour or texture on the clothing. Jewellery, scarves and gloves usually acting as accents or even fashion features of their own were also often co-ordinated in either colour or style.

**It is important to understand that dress alone does not always define a fashionable era. Far more goes into a specific date look than the chosen garment. This can actually be a good thing, as I hope to demonstrate. Successfully creating a vintage clothing ensemble can be summarised in 3 stages.**

- 1) Establish the date, or basic era you think you would represent. You might want to base this on the date of your car.
- 2) Decide on, & develop a set of clothing relevant from that time and which event you want to dress for. Whether casual day separates, a dress with matching accessories, or evening/formal dress with matching shoes and handbag, decide which one or all of the occasions you wish to dress for. Maybe it’s just the picnic. Maybe it’s just the dinner, or maybe it’s the entire event.
- 3) Ensure you have a unified style and theme to your ensemble from top to toe.

Regardless of the vintage date, the following images are taken from my own library of original Vogue pattern catalogues of 1950, 1960 & 1970. Whether full dress or separates they all show a strong sense of cohesion in the ensembles. **Note the change in hat, shoe and accessory styles for each decade/era.**



These three examples from the Spring 1950 Vogue Pattern counter catalogue show both separates and dress sets co-ordinated

with matching accessories. The dresses in particular being colour paired with the headwear. Left shows a grey and white ensemble, with black shoes an easy selection, the same with the pink dress set. Centre; showing separates, the brown clutch matching the colour of the skirt, with the black & white check suit a smart choice when wanting the option of differing shapes of bags and hats. Right; A dual tone green and white paired with a selective hat, with a self fabric hat for the pink dress, contrasted by black shoes and belt. The white gloves are picked up by the string of pearls.

These two images from the 1960 Vogue Pattern counter catalogue show both separates and dress sets co-ordinated with matching accessories. The left, a pink dress with brown shoes, belt, gloves and pillbox hat. The blue dress with white buttons and collar is highlighted by the white hat, handbag & gloves, with black shoes and belt. Right, the blue dress is paired with a dual tone blue and most likely textured boucle jacketed cobbled with same fabric as the dress. However the pale blue or white accents of the jacket are highlighted by the white band on the hat, white gloves, with a darker blue chosen for the crown of the hat and dark blue handbag. The more discerning will recognise the mix of shapes in the ensemble pieces which help define the fashion date of the ensemble set.



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Below are three examples from the 1970 Vogue European Designer house pattern counter catalogue.

Again, note how co-ordinated the accessories are. Left, studio Molyneux, blue dress with brown shoes, bag and hat, with the white gloves standing on their own as a feature.

Centre, a Christian Dior ensemble, the brown a dominant theme, with the white or off white skirt being brought centre stage by the petite white dots of the brown blouse, solid brown wide hat and matching wide belt. Right, a Belinda Bellville designed set, brown and white from top to toe.



**NOTE:** Although these fashion plates date from 1970, the short Molyneux and Belinda Belville dresses themselves would not be out of place even in the mid 1960's. Here's where accessories can be the game changer. A dress specifically does not define a "fashion". Pair either of these dresses alone with black kitten heels, (as opposed to the flatter wedged heels of 1970), beehive hat and a select handbag from the mid 1960's, add a brooch, restyle the hair and makeup accordingly, and you have a dress that doubles for an era that still befits a mid 1960's model Morris Minor as well as that of 1970!



### **Date and overall silhouette are the defining qualities of any specific fashionable ensemble!**

Starting at the beginning, the primary focus in vintage or period dress is the overall silhouette. Research the overall look and frame or shape that fashion dominated the era you have selected. Often a dress or ensemble you choose is more a case of not what you can get away with, it's more a case of what you **cannot** get away with! Due to wartime rationing a circle skirt was not possible even in 1948, despite the arrival of Dior's "New Look" of 1947. A Vogue counter pattern catalogue of 1947 I have in my personal collection does not have a single circle skirt/dress as an available pattern, while the 1950 edition has a couple only. The overall new silhouette is attempted by other means, but that circle skirt, and **pleated** no less, was made all but impossible for the average woman due to fabric yardage rationing. Those with cars dating to the late 1940's might want to think about what clothing a woman would realistically have had in her wardrobe upon the 1948 purchase of the first Morris minor, rather than the stereotypical glamor of Dior's New Look. Similarly, a late 1940's 'A' line dress with big shoulder pads, won't mix well with a 1960's car or accessories.



Pants were still common in the late 1940's but less popular from the mid 1950's onwards, depending on the occasion. By the 1960's the pants are tapered and common day wear, especially among the young. So when deciding on a vintage ensemble, choose the date and era you wish to portray and examine how the dress is worn and with what accessories. Shoes, handbags or purses, hat and hair styles are nearly always displayed at the same time with the pattern, or when an outfit was photographed, and become integral to the authenticity of a vintage ensemble. If entering the costume competition, try to keep as close as possible to the date of your vehicle, with fashions that pre date your car by a few years - avoid ones that post-date it.

#### **1) Accessories**

Have you ever wondered what the seemingly endless fascination is that women have with handbags, shoes and other accessories? There is no doubt that we all want value for money in anything we buy in life and updating our outfits with the latest shoes, handbag, hats and other choice accessories is, and always has been, the most **cost effective** way to extend the fashion life of clothing.

Some articles of clothing are very dateable to a specific time period. Take a simple leather jacket. These were common in the 1940's and 1950's (think "Happy Days") but add safety pins to that same jacket and it is transformed from 1950's rock-a-billy to 1970's punk. And any classic cut outfit for a woman can brought it into any number of eras with the application of other accessories.

In the 1940's and 1950's, regardless of the dress, any particular pattern for a dress or suit will have a **very matching** set of shoes, hand bag and head piece/hat, **often as a trio**, but at the very minimum a duo. To gain fashion authenticity, I cannot emphasise how important it is to co-ordinate hats, bags and shoes. A woman frequently had one whole set she would use routinely. So regardless of how specific the date of the dress is or isn't, if it's 1950's you really want to emulate then a modern-made vintage style dress will pass very well, so long as the shoes, hand bag and hat match and appear deliberately co-ordinated.

**Women have routinely updated their look and brought it more up to date, even with a dated dress, by the use of accessories. A well styled, fitted timeless structured day dress or suit, can be brought up to date with a new purse or handbag, hat, hair style and the latest in modern makeup palates and styles. Specific style of belts, scarves, gloves, hats or other headpieces, stockings or tights, are all pieces that become game changers in what era a dress looks the most fashionable. SO even with the most basic 'A' line dress, or short straight skirt and simple cotton blouse, many eras can be emulated very successfully, with minimal financial investment and effort using the appropriate accessories!**



## 2) Makeup

For ladies, it cannot be over-emphasised just how important the make-up style that one chooses to use will impact in a positive or negative way when trying to create a specific vintage look. The way make-up was worn in the 1940's was slightly different to that of the 1950's and then even very different to the 1960's. Primary differences lie in eye makeup and the style emphasis with eye and eye brows. Eye liner was rarely used on the lower eyelid, if at all, in the decades prior to the 1960's. The upper eyes and eye brows were the focus of the face, and lip colours did vary, despite the modern stereotype of bright red. Do not feel bright red lips is the only colour used here, that is much more of an ideal than people assume! Colour palates varied in every decade and were also dependent on the time of day and occasion, with more impactful colours reserved for evening events, and of course the season. Compact powder foundation is far more historically accurate in the earlier decades and rouge is used sparingly.



**Mix of mid 1950's Makeup brand and palates. Note the variety of colours and absence of eye liner on lower lids, with an emphasis on eyebrows cheeks and lips.**

## 3) Jewellery

Like other elements of vintage fashion, these pieces are indispensable for the vintage costumer. It would be an over-simplification to say "marcasite in 1940's, rhinestones in the 1950's, and pearls in the 1960's". My 1949 copy of Vogue magazine has advertisements for rhinestone jewellery, and marcasites remain popular to this day with many women, as new sterling silver marcasite is still made, and pearls have had enduring appeal for generations.

What would be true to say is that the specific style and shape of the jewellery is a more articulate way to date jewellery. The 1930's and 1940's was characterised by symmetrical forms of marcasite, often combined in pieces with agate based stones such as red carnelian (shown right) and chrysoprase (green), and would be worn as a matching set of necklace, earrings and/or brooches, even into the early 1950's.

By the mid 1950's, rhinestone pieces tended to be very, common, especially



for necklaces, and very elaborate in style and larger in style. Pearl strands for the average woman, especially worn during daytime, tended to be single stranded graduating sized with marcasite clasps. However, brooches were standard for the daily dress, and not to be overlooked by the vintage dresser. Both large floral marcasite and rhinestone brooches were worn during the 1950's and 60's. Brands such as 'Juliana' (shown left) and were not only highly popular brand of hematite and rhinestone jewellery, they remain highly prized collectible items in of themselves still today. The down side of these brands and types of necklaces is that they

do tend to be short, and not fit many women today. 16" was the normal length and the clasp types don't lend themselves to be very extendible.

A special mention here goes to brooches. It is not necessary to go overboard with jewellery, even if created as a set. Often jewellery, especially vintage jewellery is found in sets of necklace, earrings, bangles and brooches. However it was more normal to use a matching pair of only two pieces, depending on the occasion and time of day, than to use all three. That said, some love nothing more than to drip in bling, and vintage bling is the best kind of excuse to own and wear some. However, even a lone rhinestone brooch on a cotton day dress and a simple faux pearl or marcasite necklace will be more than sufficient. That said if there is one piece of jewellery that's says "I'm wearing a vintage ensemble...", it's the presence of the brooch. Rarely seen today, but a mainstay of every ladies jewellery set in days gone, it was more normal than not to wear one. It is sadly a fashion that has faded with time, so the wearing of one is almost a must in a vintage ensemble. Pieces pictured here are from my own personal collection.



#### 4) Hats

After several decades of hats varying greatly in shape, form and popularity, the 1950's saw hats take on perhaps the widest variety and style of hats and handbags ever seen. They either tended to be the wide brimmed hats of the Dior style or the form fitting head pieces profiled close to the head. These, worn towards the back and upper neck, known as "Juliet Caps" dominated the early to mid 1950's. Heavily decorated with ribbons, faux flowers and leaves, feathers and even elaborate beading, they were found in some of the varied shapes, forms, both symmetrical and asymmetrical. The later 1950's saw hats becoming more prominent in height, and traditional in shape, style and often easier to wear. The fashion plates of the first two pages show examples of the appropriate styles matching the fashions of the day.



**Left: Juliet caps: C late 1940's and early 1950's, made of felt and cloth, frequently ordered and offered as part of a dress suit ensemble, and very frequently worn as day wear. These caps are often seen worn in some advertisings of Morris Minors of the early 1950's.**

The popularity and use of hats tended to be very dependent on the social circles one moved in, the climate, the level of formality the wearer intended and/or the age and generation of the wearer. One factor that can be attributed to the

drop in common everyday use of hats is the removal of the mandate by the Vatican of the wearing of hats in church by women in the early 1960's. However by this time routine wearing of hats were already in decline, and often relegated to purely practical use – sun hats in summer and wool hats in winter. However a resurgence of niche hats in the youth of the 1960's in different social circles saw many different hats worn – berets, vinyl caps, even deer-stalkers.



**Above right: Hats of the late 1950's, beginning to resemble hats seen in the early 1960's which begin to regain height and frame the face. These hats tended to be less out-fit co-ordinated and were paired with handbags and gloves instead, as trios of accessories.**

## 5) Hair

Hair styles are probably more dateable than most assume! Hair and hat fashions are very much interwoven, as any head piece must have the appropriate hair style to be worn correctly. Without a detailed essay on the changing hair fashions of the decades, each decade or fashion era had its corresponding hair fashion. However, a good generalisation is that each decade did involve the heavy reliance on rollers to achieve the dateable style, and carefully coiffed hair was considered the hallmark of a respectable lady. That does not mean there was not the occasional surprise in hair fashions!

Shown right is a drawer of "Hair Flashes", which became popular from as early as 1950. These images are taken from a British Pathe short film from the early 1950's.



For those who liked a flick of colour, these small highly coloured streaks were very fashionable! These were small hair pieces added by a small clip, or glued on for each occasion and easily removed. They were rarely more than 6 inches long, and were often added to the front brow line as a fun accent to the hair style, in much the same way that some people highlight sections of their hair nowadays with selective hair colouring.

1940's hair fashions were based on longer hair, with hair curled sitting at shoulder blade length, or worn as a "Victory Roll".

Hats of the 1950's sat on the crown or lower down the back of the head, with hair routinely curled and carefully brushed and coiffed to suit the chosen head piece. The 1960's saw the arrival of the beehive, as well as the slightly longer cut of the 50's styled with a curl (think Jackie Kennedy), and a head band or pill box hat.



### If you're still confused or bewildered.....

I hope that this information will help to both encourage you to attend in costume that is era-appropriate to your beloved Morris vehicle. "Living" the era of our vehicles by dressing to match their ages adds an extra dimension to the enjoyment to our classic vehicles, and shows the world just how much we love and appreciate our beautiful old Morris.

However, the internet and especially you tube can be a swamp of vintage cos-tubers, retro history bounders and sewers. However, here are a couple of you-tubers and videos I have narrowed down that I highly recommend, especially for beginners, both men and women.

#### Youtube:

- **The Glambassador:** <https://www.youtube.com/watch?v=wqmO4sE75VQ>  
This episode "What does it mean to look 'Put Together'"
- **The Gentleman's Gazette:** <https://www.youtube.com/watch?v=GAerA8gT6h4>  
This episode "What Men REALLY wore in the 1950's"

#### Website

**The Vintage Dancer.** This website is large, however it is a huge resource for fashion plates and images, and can be a great visual reference for those wanting to get a feel for how to style yourself. It will easily guide you to purchasing suggestions, so select the historical tabs and appropriate links.

***Look forward to seeing you there in costume!***