



Multicultural Museums Victoria

**MULTICULTURAL SNAPSHOTS TOOLKIT:
TEACHING AND LEARNING UNITS**

CO.AS.IT Museo Italiano
UNIT 2: RAGS TO RICHES
YEAR 7-8

UNIT 2: MUSEO ITALIANO

Curriculum alignment: Humanities and Intercultural Capability

Victorian Curriculum – Levels 7 and 8 content descriptions

Levels 7-8	Levels 7-8	Levels 7-8
HISTORY	INTERCULTURAL CAPABILITY	CIVICS AND CITIZENSHIP
Historical Knowledge Community histories (<i>Australia as a Nation</i>)	Cultural Practices	Citizenship, Diversity and Identity
The significance and importance of conserving the remains and heritage of the past. (VCHHK115)	Analyse the dynamic nature of own and others cultural practices in a range of contexts (VCICCB013)	Describe how Australia is a secular nation and a multi-faith society. (VCCCC024)
History concepts and skills Using historical sources as evidence	Examine how various cultural groups are represented, by whom they are represented, and comment on the purpose and effect of these representations (VCICCB014)	Explain how groups express their identities, including religious and cultural identity, and how this expression can influence their perceptions of others and others' perception of them. (VCCCC026)
Analyse and corroborate sources and ask questions about their accuracy, usefulness and reliability. (VCHHC099)	Cultural Diversity	Examine how national identity can shape a sense of belonging and examine different perspectives about Australia's national identity, including Aboriginal and Torres Strait Islander peoples' perspectives. (VCCCC027)
Analyse the different perspectives of people in the past. (VCHHC100)	Identify the challenges and benefits of living and working in a culturally diverse society (VICCCD015)	
Explain different historical interpretations and contested debates about the past, (VCHHC101)	Evaluate the ways in which the community demonstrates the value it places on cultural diversity, and why this valuing of cultural diversity is important to the community (VICCCD016)	
History concepts and skills Continuity and change		

Identify and explain patterns of continuity and change in society to the way of life. (VCHHC102)		

UNIT 2: RAGS TO RICHES

Rationale:

This learning sequence encourages students to enhance their understanding of the historical, cultural, and social significance of selected artefacts found in the Museo Italiano collection. The museum artefacts are examined for their significance to the Italian migration story and how they relate in a contemporary Australian context. Examining the relationship between the past and present provides students with an understanding of continuity and change as seen through personal and community contributions to civic life.

Objectives:

Have students engage with the interactive Multicultural Snapshots Toolkit: The Summit Induction page (<https://mmv.org.au/multicultural-snapshots-summit-induction/>) and Multicultural Snapshots Summit page (<https://mmv.org.au/multicultural-snapshots-summit/>). Here, students can source information provided by multicultural representatives of each of the five museums about the selected cultural artefacts and their significance, past and present. Listen to the CO.AS.IT Museo Italiano multicultural representative Marco Fedi's thoughts about how Italian history, customs and enterprise have helped shape Australia's identity in the world.

Teaching and Learning cycle	Student activity
<p>Engagement</p> <p>Invite students to work in pairs to complete the <i>'I see, I Think, I Wonder'</i> worksheet in respect to the two artefact illustrations. Once students complete all sections, have each pair share their responses with another pair, and then with the class.</p> <p>As a class, revisit the illustrated artefacts, and collate feedback from the students about their responses to the questions highlighted for the activity, e.g.,</p> <p>Describe what you see.</p> <ul style="list-style-type: none"> • What is noticeable about the shape, colour, texture, and special features of each artefact? • What material/s were they made from? • What decorations appear on the artefacts? • What are the differences between the artefacts? <p>Explain what you think.</p> <ul style="list-style-type: none"> • How were the artefacts made? • When were they created? • What were they used for? • Who would use these artefacts? <p>Clarify what you wonder.</p>	<ul style="list-style-type: none"> • I see, I Think, I Wonder

	<ul style="list-style-type: none"> • What does the term ‘Logos’ mean? • What is the significance of these artefacts? Consider their value within contexts - historical, social, cultural, and commercial. • How are the artefacts related? • Where would I find these artefacts today? • Are these artefacts still used today? <p>Visit the interactive Multicultural Snapshots Summit (https://mmv.org.au/multicultural-snapshots-summit/) to hear multicultural representative Marco Fedi’s contribution to the summit. As a class, listen to him speak about the importance of featured artefacts and how they relate to Italian-Australian culture and identity.</p>	
<p>Building knowledge</p>	<p>Visit the Museo Italiano to locate the artefacts and learn about the contribution of Italian-Australians in the Melbourne community. Alternatively, visit the Museo Italiano and/or the CO.AS.IT websites and have students complete the ‘Rags to Riches, Women’s work’ worksheet. The worksheet lists significant dates, images and information about how Italian people, particularly women, contributed to the clothing and textile industry in Australia.</p> <p>Have students consider the status of women and their types of work over time. Question the class about their initial thoughts and prior knowledge about women’s work. Have students complete the first section of the ‘I used to think – Now I think’ template, therefore the ‘I used to know’ section with their ideas about the types of work women did in the past, and in the present.</p> <p>Divide the class into two groups, and pair students within the groups. In negotiation with the group, ask students to research aspects of the following topics. Each group should develop a contextual framework for their topic prior to conducting further research. Therefore, each pair will contribute a selection of information (text and images of artefacts) to the overall topic:</p> <ol style="list-style-type: none"> 1. Group 1: Cultural responsibilities and the status of Italian women in the past (e.g 1950’s) to present. 2. Group 2: Technologies that industrialised and changed Italian women’s work <p>Each group should complete:</p> <ul style="list-style-type: none"> • A timeline about the historical development in respect to their topic. • Concise explanations of significant events, people, and/or inventions (social/cultural/technological/economic, etc.) • An album of primary & secondary sources with relevant information (e.g., images/illustrations, letters, posters, etc.). Include statistics on the number of non-English speaking/ migrant (Italian) women working in the Textile 	<ul style="list-style-type: none"> • Thinking Map • Timeline/artefact album • Rags to Riches, Women’s work template • I used to think – Now I think

	<p>manufacturing industry. (Refer to Alcorso, C. (1991) Non-English speaking background immigrant women in the workforce: https://ro.uow.edu.au/cmsworkpapers/5/)</p> <p>Have groups collate their information and discuss implications in respect to how technologies have changed the work of women overtime. Invite students to complete the second section of the ‘I used to think – Now I think’ template, therefore, the ‘Now I Think’ section.</p>	
Transformation	<p>Revisit the concept of this unit and have students consider if the status of migrant women and their work have changed since immigrating to Australia. Therefore, how the society and culture of Australia was changed by Italian women, and how Italian society and culture was changed by the Australian context.</p> <p>Group 1: The evolution of work for Italian-Australian women (e.g., the clothing industry in Victoria). Group 2: Famous Italian-Australian women (e.g., fashion designers, past and present).</p> <p>No two pairs should use the same image or information. Each pair should locate and collate images and information for their part/context of the group’s topic that will be added to an online class catalogue/photographic exhibition. Each group will be responsible for including a brief overview of their focus topic in the catalogue related to Italian-Australian women’s work in the clothing industry, and how the status of women changed overtime. Remind students to use a Thinking Map to tease out ideas related to contexts when researching information include points in reference to historical, social, cultural, economic, technological, philosophical, etc. aspects of the topics.</p> <p>Each group should complete:</p> <ul style="list-style-type: none"> • A timeline about the historical development in respect to their topic. • Concise explanations of significant events, people, and/or inventions (social/cultural/technological/economic, etc.) • An album of primary and secondary sources with relevant information, (e.g., images/illustrations, letters, posters, etc.) <p>As a class discuss the significance of women’s work and how they now have a better understanding of how (migrant) women contributed to the clothing/textile industry in Australia, and how this industry became world-class. Display the exhibition catalogue and all sections in the classroom/virtually.</p>	<ul style="list-style-type: none"> • Thinking Map Timeline/artefact album
Presentation	<p>Instruct the class that they will all contribute information and evidence to produce a class online exhibition and/or catalogue titled, ‘Rags to Riches’. The concept of the exhibition is focused on the work of Italian women, who worked in</p>	<ul style="list-style-type: none"> • Catalogue template

	<p>the 'rag trade' in Melbourne. The class groups have already researched information that will contribute to the exhibition catalogue and artefacts didactics.</p> <p>Each group will contribute:</p> <ul style="list-style-type: none"> • Two-four paragraphs to the catalogue introduction covering historical, cultural, social, economic, and philosophical contexts. • 10 x artefacts (images, posters, letters, advertisements, etc. with didactic information (dates, names, place, etc.)) <p>The organisation of the exhibition artefacts should tell a story for the audience that reinforces the concepts and themes of the exhibition. Share the exhibition catalogue with other classes and families.</p>	
<p>Reflection</p>	<p>Evaluate student knowledge by using Quizlet to generate multiple-choice questions about Italian-Australian history, society and culture, and their contribution to industry and enterprise in Victoria.</p> <p>Have students review their previously developed, <i>I used to think – Now I think</i>, and add further information about what they now know about Italian-Australian history, culture and innovations.</p> <p>Take students on excursion to the Museo Italiano, or a cultural museum in their town or region that features artefacts from Italian-Australian culture. Direct students to further resources on this topic.</p>	<ul style="list-style-type: none"> • Quizlet • I used to think – Now I think

Reference Directory – MUSEO ITALIANO: RAGS TO RICHES:

(F) denotes that the resource is available in FUSE (DET Victoria)

- **Alcorso, C. (1991) Non-English speaking background immigrant women in the workforce**, Center for Multicultural Studies Working Papers, University of Wollongong, Working Paper 4, pp. 132: <https://ro.uow.edu.au/cmsworkpapers/5/>
- **Australian Clothing timeline | Timetoast timelines:** <https://www.timetoast.com/timelines/australian-clothing--3>
- **Bettina Liano:** https://en.wikipedia.org/wiki/Bettina_Liano
- **Bruno Schiavi:** https://en.wikipedia.org/wiki/Bruno_Schiavi
- **Carla Zampatti:** https://en.wikipedia.org/wiki/Carla_Zampatti
- **Fact Sheet: Contribution of women (COASIT):** http://coasit.com.au/IHS/pdf/Contribution_Women.pdf
- **Fashion in the 1800s:** <https://cv.vic.gov.au/stories/a-diverse-state/history-in-place/fashion-in-the-1800s/>
- **History in Place project, Culture Victoria:** <https://cv.vic.gov.au/stories/a-diverse-state/history-in-place>
- **History of Australian Fashion:** <https://guides.slv.vic.gov.au/fashion/australian>
- **History of Italians in Australia:** <https://migrationways.com.au/updates/italians-in-australia/>
- **Immigration History from Italy to Victoria:** <https://origins.museumsvictoria.com.au/countries/italy/>
- **Italian Australians:** https://en.wikipedia.org/wiki/Italian_Australians
- **Italian Migration (CoAsIT) (pdf):**
https://www.google.com/search?q=history+of+italian+immigration+to+australia&rlz=1C1MSIM_enAU844AU845&oq=Histoty+o+italian+immifration&aqs=chrome.1.69i57j0i13l4j46i13l175i199j0i13j0i13i30l2j0i390.11894j0j15&sourceid=chrome&ie=UTF-8#
- **Italian Migration Stories:** <https://www.records.nsw.gov.au/archives/collections-and-research/guides-and-indexes/stories/italian-migration-stories>
- **Italians in Australia: Migration and Profile (pdf):**
https://www.google.com/search?q=history+of+italian+immigration+to+australia&rlz=1C1MSIM_enAU844AU845&oq=Histoty+o+italian+immifration&aqs=chrome.1.69i57j0i13l4j46i13l175i199j0i13j0i13i30l2j0i390.11894j0j15&sourceid=chrome&ie=UTF-8#
- **La Bella Figura: The Italian Way:** <https://www.lagazzettaitaliana.com/history-culture/9151-la-bella-figura-the-italian-way>
- **Nicola Finetti:** https://en.wikipedia.org/wiki/Nicla_Finetti
- **NMA, Australia's defining moments_ Digital Classroom:** <https://digital-classroom.nma.gov.au/> (Post-war migration (1953 and 1951); Migration experiences, Defining moments 1945-present)
- **Status of Women in Ancient Rome:** <https://rome.mrdonn.org/women.html>
- **Tailors and tailoresses:** <https://archives.anu.edu.au/exhibitions/forgotten-trades-selected-records-early-australian-trades/tailors-and-tailoresses>
- **The 20 Most Iconic Fashion Designers from Australia:** <https://theculturetrip.com/pacific/australia/articles/the-10-most-iconic-fashion-designers-from-australia/>
- **The Collection (COASIT):** http://coasit.com.au/IHS/p_collection.html
- **The Role of Women in Ancient Rome—Piecing Together A Historical Picture:** <https://www.thegreatcoursesdaily.com/role-of-women-in-ancient-rome/>
- **The Roman Empire in the First Century, Women:** <https://www.pbs.org/empires/romans/empire/women.html>
- **This chic Italian migrant has been keeping Aussies stylish for over 60 years (SBS Italian):** <https://www.sbs.com.au/language/english/this-chic-italian-migrant-has-been-keeping-aussies-stylish-for-over-60->

[years#:~:text=Italian%20migrants%20have%20been%20one,Australian%20fashion%20over%20the%20years.&text=Since%20skilled%20Italian%20designers%20brought,clothing%20and%20accessories%20for%20decades](#)

- **Webber, M.J. & Weller, S. (2001) Refashioning the rag trade, internationalising Australia's textiles, clothing and footwear industries**, *Journal of Economic Geography*, pp. 381-403.: https://www.researchgate.net/publication/31051788_Trade_and_inequality_Australia's_textile_clothing_and_footwear_industries_1986-1996
- **Women in Ancient Rome Didn't Have Equal Rights. They Still Changed History:** <https://time.com/5542893/women-ancient-rome/>

Web resources – Teaching and Learning support:

- (F) **Graphic organisers:** <https://fuse.education.vic.gov.au/ResourcePackage/LandingPage?ObjectId=4827b7cf-5fe6-4c9d-85e8-6f7defe1336b&SearchScope=All>
- **Best Indesign templates, Art Catalogue:** <https://www.bestindesigntemplates.com/brochure/free-art-catalogue-indesign-template/>
- **I See I Think I Wonder:** <https://thinkingpathwayz.weebly.com/seethinkwonder.html>
- **I used to think – Now I think:** <https://pz.harvard.edu/resources/i-used-to-think-now-i-think>
- **Lucidpress, Template designs:** https://app.lucidpress.com/documents#?folder_id=home
- **Mind maps:** <https://www.canva.com/graphs/mind-maps/>
- **Quizlet:** <https://quizlet.com/>
- **Sample Timeline Templates for kids:** <https://www.sampletemplates.com/business-templates/sample-timeline-for-kids.html>
- **Timeline template:** <https://www.sampletemplates.com/business-templates/sample-timeline-for-kids.html>
- **Visible Thinking, Project Zero:** <https://pz.harvard.edu/projects/visible-thinking>
- **WebQuest:** <https://webquest.org/>

STUDENT WORKSHEET: MUSEO ITALIANO: RAGS TO RICHES - Visible Thinking Strategy

- **I see:** describe what you see – the shape, colour, texture, special features, decoration and materials used?
- **I think:** What is the object?, What was it used for?, Who made it?, Why, when and how it was made?
- **I wonder:** How does this object represent Italian culture and enterprise? Why is it important in history, and the present?



I See ...
I Think...
I Wonder...




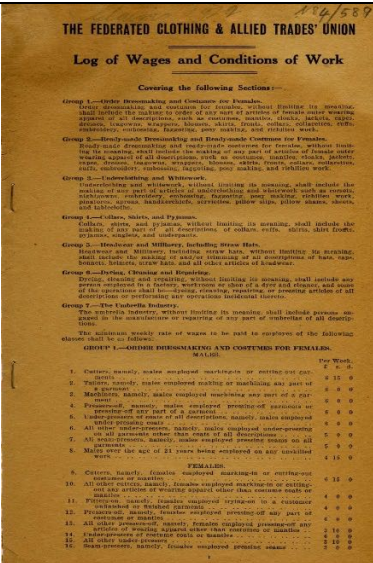

I See ...
I Think...
I Wonder...

STUDENT WORKSHEET: MUSEO ITALIANO: RAGS TO RICHES - Women’s work

To find the following images and order them chronologically, visit the

- Italian Historical Society Image Collection (<https://www.coasit.com.au/italian-historical-society/search-catalogue>)
- Tailors and tailoresses (<https://archives.anu.edu.au/exhibitions/forgotten-trades-selected-records-early-australian-trades/tailors-and-tailoresses>)

DATE	ARTEFACT	EXPLANATION
	<p>The attention of the public is directed to the following letter which has appeared in the Sydney journals:—</p> <p>"It can be shown to be a misconception on the part of the Press in reference to the definition of freedom of contract by the employers in the recent metropolitan conference, we deem it essential in the interest of our trade to state that so far as the employment of assistance men are concerned, we have never in the past and do not now desire. We also admit that the employees are within their rights in claiming the control of their own workshops. But we cannot and will not willingly concede that the employees have the right in the face of the great wrong of the sweating system that we have been fighting against for years, to have their work made off the premises, for by so doing they must know they are directly encouraging an evil that has no equal for its harmful effects on the moral and mental well-being of the community. This is the freedom of contract we object to, and are unanimously determined to fight against to the bitter end. Trusting you will advise the above to justice to the men now on strike—Yours, &c., on behalf of the Strike Committee,</p> <p>" J. HEPHER, PRESIDENT, D. G. WELLSLEY, SECRETARY."</p> <p>NOTICE. We Appeal to the Public to Assist us in Preventing Such an Evil to Exist.</p> <p>CHERRYBAY & CO., 208, BATHURST STREET, MELBOURNE, VICT., AUSTRALIA.</p>	<p>A Tailors' Society was formed in Melbourne but collapsed due to financial difficulties. It was re-founded as the Tailors' Trade Protection Society. The Tailoresses' Association of Melbourne organised the famous Melbourne Tailoresses' Strike: 300 or so women employed at Messrs. Bath, Schiess and Co. put down their work and walked out into Flinders Lane.</p>
<p>© 2006 Italian Historical Society—COASIT, Melbourne, Australia. All rights reserved</p>		<p>Inside the family tailor shop Sartoria Fusella at 102 Rathdowne Street Carlton. Note the sewing machines in the front window of the shop.</p>
<p>© 2006 Italian Historical Society—COASIT, Melbourne, Australia. All rights reserved</p>		<p>The tailor shop owned and operated by Domenico Gradito, situated behind the drycleaning shop at 368 Lygon Street Carlton. For many migrant women, sewing was a means of supplementing the family income without having to leave home.</p>

	 <p>© 2006 Italian Historical Society—COASIT, Melbourne, Australia. All rights reserved</p>	<p>Rosina Bonollo [left] and Anna Brida in Carlton. Many Italian women went to work in local factories as machinists; and the work of skilled Italian seamstresses produced quality and style to the Australian fashion industry and general public.</p>
	 <p>© 2006 Italian Historical Society—COASIT, Melbourne, Australia. All rights reserved</p>	<p>The Tailoresses began meeting with the Tailors' Trade Protection Society. The Pressers' Union, amalgamated with the Cutters' & Joiners' Union to form the Victorian Clothing Operatives' Union. These groups combined to form the Victorian Branch of the Federated Clothing Trades Union of the Commonwealth of Australia. This became the Textile Clothing & Footwear Union of Australia.</p>
	 <p>© 2006 Italian Historical Society—COASIT, Melbourne, Australia. All rights reserved</p>	<p>Luigi and Maxine Di Santo - At the Royal Exhibition Building Carlton. Exhibiting the first portable sewing machine at the Royal Exhibition Building Carlton were Luigi and Maxine Di Santo. Their stand included Venetian glass, alabaster and ceramics. This was one of the many Italian stands at the Homes Exhibition.</p>

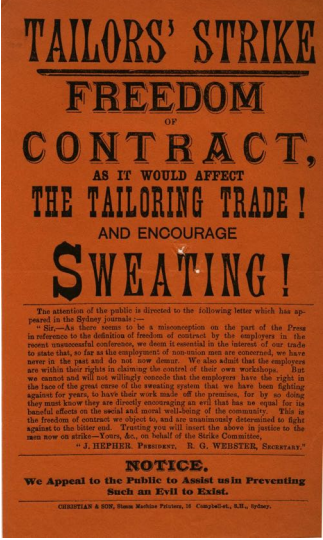
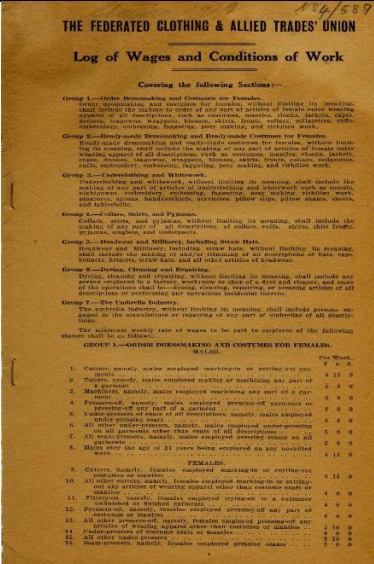
	 <p>© 2006 Italian Historical Society—COASIT, Melbourne, Australia. All rights reserved</p>	<p>Gina Basso at the sewing machine in Carlton at the tailor shop which she and husband Giacomo opened at 376 Rathdowney Street, Carlton.</p>
	 <p>© 2006 Italian Historical Society—COASIT, Melbourne, Australia. All rights reserved</p>	<p>Adalgisa Vorano (nee' Ambrosi) attending sewing school in Pingente. Italian tailors appeared in the neighbourhood of Carlton from the 1920s onward. Family businesses like Andreetta, Bisetto and Basso, Cavedon, Gradito, Del Monaco, Papaleo and Di Mase would become associated with style and quality and do much to influence fashion in Melbourne.</p> <p>Fashion and style are important part of the Italian culture. Italians pride themselves and the notion of “la bella figura”, which means to dress well and to make a good impression, is an important and integral part of the Italian culture.</p> <p>Italian design and style is evident in not only the fashion industry but many other industries also such as manufacturing; cars; furniture and jewellery.</p>
		<p>Sabastino (Dino) and Antonio (Tony) Di Iorio opened a tailoring business in 1956 on Lygon Street called 'Di Iorio Brother's Tailoring'. The objects- coal iron, tailor's scissors and cutting square were all brought to Australia by Tony Di Orio from Italy. The scissors with the Di Iorio Brothers inscription and the objects were used in the workshop to create Italian fashion designs.</p>
	 <p>© 2006 Italian Historical Society—COASIT, Melbourne, Australia. All rights reserved</p>	<p>Madame <i>Itala Serini</i> opened Australia's first Italian couture house, which established Italian designer fashion. Serini was the first in line of Italian-Australian designers that included Carla Zampatti, Bettina Liano and Mariana Hardwick.</p> <p>The women in the photograph were doing piece work for clothing manufacturers such as 'Dumon' and 'Rickard'. Elda employed a number of Italian women during the fifteen years the business was in operation. Others unidentified.</p> <p>Inscribed on verso: 'Le signore che lavorano qui da me: quella a sinistra vicino a Esterina e' Veneziana, la piu' grande e' Sciliana e la piu' piccola Calabrese'.</p>




	 <p data-bbox="292 600 885 651">© 2006 Italian Historical Society—COASIT, Melbourne, Australia. All rights reserved</p>	<p data-bbox="963 286 1372 347">Women working at sewing machines in a clothing factory in Brunswick.</p>
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TEACHER RESOURCE: MUSEO ITALIANO: RAGS TO RICHES - Women’s work

Visit the *Italian Historical Society Image Collection* to find the following images and chronologically order them.

DATE	ARTEFACT	EXPLANATION
<p>1866 - 1882</p>	 <p>Image accessed from https://archives.anu.edu.au/exhibitions/forgotten-trades-selected-records-early-australian-trades-tailors-and-tailoresses</p>	<p>A Tailors' Society was formed in Melbourne in 1866 but collapsed in 1869 due to financial difficulties. It was re-founded in 1870 as the Tailors' Trade Protection Society. The Tailoresses' Association of Melbourne was formed in 1882 and organised the famous Melbourne Tailoresses' Strike of 1882-1883: On Tuesday 5 December 1882, having just been informed that their piece rates were to be reduced even further, 300 or so women employed at Messrs. Beath, Schiess and Co. put down their work and walked out into Flinders Lane [...]</p>
<p>1905</p>	 <p>© 2006 Italian Historical Society—COASIT, Melbourne, Australia. All rights reserved</p>	<p>The Tailoresses began meeting with the Tailors' Trade Protection Society in 1905. The Pressers' Union, which formed in 1884, amalgamated with the Cutters' & Joiners' Union in 1902 to form the Victorian Clothing Operatives' Union. In 1907 these groups combined to form the Victorian Branch of the Federated Clothing Trades Union of the Commonwealth of Australia. In 1992 this became the Textile Clothing & Footwear Union of Australia.</p>

<p>1927</p>	 <p>Adalgisa Vorano (nee' Ambrosi) attending sewing school in Pinguento – Her father Massimiliano was born in Pinguento on 13/10/1881 and her mother Albina Flego was born in the suburb of Pinguento called San Donato on 6/10/1881.</p> <p>© 2006 Italian Historical Society—COASIT, Melbourne, Australia. All rights reserved</p>	<p>Italian tailors appeared in the neighbourhood of Carlton from the 1920s onward. Family businesses like <i>Andretta, Bisetto</i> and <i>Basso, Cavedon, Gradito, Del Monaco, Papaleo</i> and <i>Di Mase</i> would become associated with style and quality and do much to influence fashion in Melbourne.</p> <p>Fashion and style are important part of the Italian culture. Italians pride themselves and the notion of “la bella figura”, which means to dress well and to make a good impression, is an important and integral part of the Italian culture.</p> <p>Italian design and style is evident in not only the fashion industry but many other industries also such as manufacturing; cars; furniture and jewellery.</p>
<p>1947</p>	 <p>The tailor shop owned and operated by Domenico Gradito, situated behind the drycleaning shop at 368 Lygon Street Carlton. Included in the photograph are Santina Dozzi [nee Truant], Kath and Jim Monahan, Gino Tomasi, Aileen Manning, Vincenzo and Domenico Gradito. Others unidentified. See supplementary file</p> <p>© 2006 Italian Historical Society—COASIT, Melbourne, Australia. All rights reserved</p>	<p>For many migrant women, sewing was a means of supplementing the family income without having to leave home.</p>
<p>1950s</p>	 <p>Rosina Bonollo [left] and Anna Brida in Carlton</p> <p>© 2006 Italian Historical Society—COASIT, Melbourne, Australia. All rights reserved</p>	<p>During the 1950's, many Italian women went to work in local factories as machinists; and the work of skilled Italian seamstresses produced quality and style to the Australian fashion industry and general public.</p>

<p>1953</p>	 <p>Luigi and Maxine Di Santo - At the Royal Exhibition Building Carlton</p> <p>© 2006 Italian Historical Society—COASIT, Melbourne, Australia. All rights reserved</p>	<p>Exhibiting the first portable sewing machine at the Royal Exhibition Building Carlton were Luigi and Maxine Di Santo. Their stand included Venetian glass, alabaster and ceramics. This was one of the many Italian stands at the Homes Exhibition, August 8 to September 5 1953.</p>
<p>1956</p>		<p>Sabastino (Dino) and Antonio (Tony) Di Iorio opened a tailoring business in 1956 on Lygon Street called 'Di Iorio Brother's Tailoring'. The objects- coal iron, tailor's scissors and cutting square were all brought to Australia by Tony Di Iorio from Italy in 1955. The scissors with the Di Iorio Brothers inscription and the objects were used in the workshop to create Italian fashion designs.</p>
<p>1960</p>	 <p>The sewing and knitting workshop of Elda Dalla Zuanna [nee Tajoli] in the garage of her home at 261 Brunswick Street, Fitzroy. Included are Esterina Ridolfi [nee Tajoli], third from left, and Amelia Bovo, fourth from left.</p> <p>© 2006 Italian Historical Society—COASIT, Melbourne, Australia. All rights reserved</p>	<p>In 1959, Madame <i>Itala Serini</i> opened Australia's first Italian couture house, which established Italian designer fashion. Serini was the first in line of Italian-Australian designers that included Carla Zampatti, Bettina Liano and Mariana Hardwick.</p> <p>The women in the photograph were doing piece work for clothing manufacturers such as 'Dumon' and 'Rickard'. Elda employed a number of Italian women during the fifteen years the business was in operation. Others unidentified.</p> <p>Inscribed on verso: 'Le signore che lavorano qui da me: quella a sinistra vicino a Esterina e' Veneziana, la piu' grande e' Sciliana e la piu' piccola Calabrese'.</p>
<p>1962</p>	 <p>Elio and Lia Fusella's daughter [name unknown]</p> <p>© 2006 Italian Historical Society—COASIT, Melbourne, Australia. All rights reserved</p>	<p>Inside the family tailor shop Sartoria Fusella at 102 Rathdowne Street Carlton. Note the sewing machines in the front window of the shop.</p>

<p>1970</p>		<p>Gina Basso at the sewing machine in c. 1970 at the tailor shop which she and husband Giacomo opened in 1955 at 376 Rahtdowne Street, Carlton. They operated the shop until c1985.</p>
<p>Gina Basso at the sewing machine in Carlton – c1970</p> <p>© 2006 Italian Historical Society—COASIT, Melbourne, Australia. All rights reserved</p>		
<p>1975</p>		<p>Women working at sewing machines in a clothing factory in Brunswick. All unidentified.</p>
<p>Women working at sewing machines</p> <p>© 2006 Italian Historical Society—COASIT, Melbourne, Australia. All rights reserved</p>		

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TEACHER RESOURCE: MUSEO ITALIANO: RAGS TO RICHES - Women's work

FOUR ITALIAN-AUSTRALIAN FASHION ICONS

1. **Carla Zampatti (19 May 1942 – 3 April 2021)** was an Italian-born Australian fashion designer and businesswoman, and executive chair of the fashion label Carla Zampatti Pty Ltd. A high-end designer with big dreams and a determined attitude from a very young age, became one of Australia's most influential fashion designers. Making a national launch in 1967, followed by the establishment of [Carla Zampatti Ltd](#) in 1970 and the opening of her first boutique in Surry Hills in 1972, **Zampatti** was one of the first Australian designers to expand her collections to swimwear in 1973, as well as sunglasses and perfumes. Capturing the women's market, **Zampatti** was offered the rare honour to design the 1985 Ford Laser and the 1987 Laser and Meteor cars that sold exceptionally well. Receiving the highest award in the Australian Fashion Industry – *Australian Fashion Laureate* – in 2008, it's easy to see her pure talent and the passion she has for this industry, still evident today.
 - **The 20 Most Iconic Fashion Designers from Australia:** <https://theculturetrip.com/pacific/australia/articles/the-10-most-iconic-fashion-designers-from-australia/>
 - **Carla Zampatti:** https://en.wikipedia.org/wiki/Carla_Zampatti

2. **Nicola Finetti (.....)** was born in Bari, Italy. He studied architecture in Rome before emigrating to Australia in 1984 and now resides in Sydney. Finetti is an Italian Australian fashion designer launched his fashion label in 1995. He has described his designs as a combination of femininity and strength. Finetti co-owned a boutique in Sydney's eastern suburbs and has recently designed two fashion lines for upscale department store chain David Jones. His designs have been seen on Miranda Kerr, Jennifer Hawkins and Lyndsey Rodrigues.
 - **Nicola Finetti:** https://en.wikipedia.org/wiki/Nicola_Finetti

3. **Bettina Liano (1966 -)** [Liano is one of four children of Italian immigrant parents. She grew up in Brighton, Victoria.

Liano's career in fashion started by chance in the early 1980s when [Melbourne](#) retailer Joe Silitto noticed a dress that she had made for her sister, and asked about selling the design. In 1983, Liano and her mother opened a shop, "Sempre L'Unico", in Toorak, Melbourne. The family business, which included Liano's two sisters, did well and they opened two more shops. After leaving Sempre L'Unico to start her own business, Liano, with her husband Roy Christou, launched the Bettina Liano label in 1989. Two years later they started making jeans – "spray-on-tight, hipster jeans", in contrast to the loose-fitting styles of the time – which became one of her most popular items. In 1999, Liano won a [Federal Court](#) injunction preventing Satch Clothing from selling clothes that had been made using her design in breach of [copyright](#). She was one of the first designers in Australia to take such legal action to protect her [intellectual property](#). She also won settlements against other stores copying of her designs. In 2005, Liano designed a collection of clothes for young girls, sold exclusively by [Myer](#), under the children's clothing brand Barbie. In 2010, Liano launched a [diffusion label](#) "T by Bettina Liano", exclusive to Myer. She also won [Cosmopolitan](#) magazine's Fun Fearless Female award in the Designer category. In 2011, the business went into [administration](#), but in 2012 recovered after striking a licensing agreement with the Sydney-based Apparel Group. Liano retained control of the business. At its peak, Liano had eight stores in Australia. In February 2013, Liano closed all except one of her Australian stores and opened one in [SoHo, Manhattan](#). In September 2013 the business again went into administration. Subsequently the "Bettina Liano", "T by Bettina Liano" and "O Jeans" trademarks were acquired by the Apparel Group. In 2015 Liano created a new label "BYBL" ("By Bettina Liano").

 - **Bettina Liano:** https://en.wikipedia.org/wiki/Bettina_Liano

4. **Bruno Schiavi (1972 -)** is an Australian fashion designer and businessman. His father worked for [Italian embassies](#); the family moved several times before eventually settling in Australia. Schiavi's university studies were in business and marketing. He worked at [Target](#) for eight years, starting in the 1980s. In 1995, he and

his mother launched Jupi Corporation to sell women's underwear over the internet. In 1998 Schiavi invented a sock with a [zippered](#) pocket and sold it through [Gowings](#). This sock fuelled the growth of his company, which in 2004 had sales of [AUD](#) 3 million, mostly from Schiavi-designed underwear. In 2003 Schiavi began working with celebrities when he had [Big Brother](#) contestants promote underwear designed by him. He has since collaborated with [Priscilla Presley](#), [Brett Lee](#), [Janet Jackson](#), and the [Kardashians](#). In the mid-2000s, Schiavi's company expanded to Los Angeles. Many of his products, including the Kardashian Kollection, are sold for the [mass market](#) through [department stores](#) like [Sears](#). By 2013 Jupi Corporation had a turnover of \$75 million, 60 percent of that from outside Australia. On 12 August 2013 Schiavi launched One Dress a Day, an [online store](#) that sells a new Schiavi-designed dress every day. In 2015 Schiavi expanded into children's clothing, developing a *Kardashian Kids* line for his Kardashian Kollection brand when the Kardashians had children. The new brand was a commercial success, with 86 percent of the stock sold within 72 hours of the launch in stores and online via [Babies R Us](#). Following Schiavi's usual business model of mass market sales, the Kardashian Kids brand is sold in [Woolworths Big W](#) stores in Australia.

- **Bruno Schiavi:** https://en.wikipedia.org/wiki/Bruno_Schiavi

STUDENT WORKSHEET: Museo Italiano – Rags to Riches - Thinking Map

