

MATERIALS

2007

ASSESSMENT STATEMENT 2007

NCEA Level 3			Subject: Technology – Materials				
No. of – A/Std's / U/stds	Description	No. of credits	External / Internal	Form of Assessment	Length of Assessment	Completion Date	Reassessment Opportunity
AS90613 3.1 V2	Develop a conceptual design to address a client issue.	8	Internal	<ul style="list-style-type: none"> Visual diary / folio. Design Story Boards. Construction preparation. 	13 weeks Class-time.	1 st June Friday Wk 6 Term 2 Final hand in date.	No
AS90620 3.2 V2	Develop a one-off solution to address a client issue.	8	Internal	<ul style="list-style-type: none"> Visual diary / folio. Design Story Boards. Practical solution. 	13 weeks Class-time.	21 st September Friday Wk 9 Term 3 Final hand in date.	No
AS90687 3.7 V2	Demonstrate techniques in materials technology.	4	Internal	<ul style="list-style-type: none"> Visual diary / folio. Construction preparation. Practical solution. 	All year – 3.1 and 3.2 projects.	21 st September Friday Wk 9 Term 3 Final hand in date.	No
AS90686 3.6 V2	Explain knowledge that underpins a materials technology outcome.	4	External	<ul style="list-style-type: none"> Visual diary / folio. Report. 	Courier date for external assmt: 31 st October Wednesday Wk 4 Term 4	29 th October Monday Wk 4 Term 4 Final hand in date.	No
Total Credits		24	Notes - 3.7 can only be assessed against achievement standard projects. - The major project (3.1 / 3.2) is a topic chosen by the student – a year long combined topic - and must be produced for a client (not the student)				
Other course components available – Must be negotiated with: HOD Technology / DP Curriculum.							
US6699 V3 L3	Prepare for and construct a garment for a formal occasion.	6	Internal	<ul style="list-style-type: none"> Visual diary / folio Practical solution 	6-8 weeks Class-time.	To be negotiated.	No
US16840 V3 L3	Prepare for and produce fashion drawings for a portfolio.	5	Internal	<ul style="list-style-type: none"> Design folio. Design Story Boards. Fabric selection. 	5 weeks Class-time.	To be negotiated.	No
L4	Scholarship		External	<ul style="list-style-type: none"> Visual diary / folio Scholarship Report. 	Courier date for external assmt: 31 st October Wednesday Wk 4 Term 4		Term 4 class-time available.

GETTING STARTED.

CONCEPTUAL DESIGN

- Describes / Represents / communicates an intended outcome (solution) to fulfil a client issue.

CONCEPTUAL DESIGN'S

- Can be communicated, through a variety of ways depending on what is most appropriate, suitable for the issue, client needs, environment, stage of development
- eg sketches, mock ups, samples, design boards, working drawings, prototype, construction, trials, mini scale models, feasibility tests, final design board.

"ULTIMATE CONCEPTUAL DESIGN" 3.1

3.2 - one off solution

- final finished product
- produced to best finished quality
- Actual fabrics
- Must be implemented into the intended environment

3.1 - Allows you to design the 'ultimate' conceptual design solution - revising after this stage.
3.2 Allows you to refine the solution as necessary to create a feasible final product for 3.2

CONTEXT DISCUSSION

Client: Inky Pinky inc.
Mrs Helen Revill
Kavari, Marsden Village

They stock a wide variety of products, 'funcky' unique, original, one-off or small range items, not just clothing.

LOOKING AHEAD.

Monday pd 3+4 - Ashley Fogel Trip
pd 6 - Tech - 3.6 std
- writing up visit notes

Tuesday - no class

Wednesday - pd 1 - chosen client + context

Thursday - pd 4 - mind map } Planning ahead,

Friday - pd 5 - mind map } brainstorming
planning initial client consultation.

REFLECTION: For this years project I have a few ideas on what I would like to do. The first idea is to create a collection of fashionable clothing for vegans and vegetarians because they are very limited to very plain clothing because of all the animal products in the current fashions such as dyes, plastic (buttons) and anything made with animal parts, fats or skins. The other ideas were to create a collection of one-off pieces for possible store sale at a local such as Frutti, the other idea was to do the Wearable Arts window display for Terra.

Y13 Context introduction:

Level Three technology requires you to work with a Client. The client can be someone you know or one organised by your teacher.

You need to select a context that:

- Interests you
- Will challenge you - ideas / skills
- Allows you to explore a range of options (multiple outcome possibilities)
- Allows you to identify 'practicing technologists' you can access for information
- Allows you to identify a client and associated stakeholders.

NEXT: Brainstorm different issues within that context(s) and identify one to follow through in your project.

You can choose from the following contexts / or / come up with your own ones.

Performance Accessories

It is often necessary to develop and design garments and accessories to support performance in sports, hobbies, theatre, occupations, special needs / disabilities

Outdoor Living

New Zealanders spend a great deal of time outdoors and this creates a demand for items that will enhance some aspect of outdoor living / activity.

Creative Collections

Collectively speaking - Designers create a range of garments / items that go together in a collection. Identify a client who has a specific need for a 'collection' - not only clothing / interior decoration.

Interior Enhancement

Identify an indoor interior that could be improved / enhanced in some way. Functional, aesthetically pleasing decorative thematic.

Dual Personality

Garments and accessories often have to serve more than one purpose. Establish a client issue that you wish to explore and allows you to develop a technological solution with a dual personality.

Corporate Identity

Companies / business often need to identify themselves within their working environment. Corporate branding is an important issue, to them.

Uniformity

New and existing groups / sports teams usually require a form of uniform that is both functional and stylish. Consider branding, functionality, style...

Performance Costume

Costume a character for an authentic performance. Identify the performance. Talk to the director, producer, actors...

Be Safe, Be Seen

There are many situations where it is important to 'be seen, to be safe'. Think outdoors / indoors, recreational activities, sports, hobbies. Colours, materials, fluorescent accessories, flashing lights, electronic gizmos, materials...

Starting Out

On leaving school, students may be starting out in a new job, continue their education, go on the Big OE... Clothing needs will change according to this decision. Weather, seasons, local styles, workplace trends, occupational activities.

Lets get Formal

What does 'formal' actually mean? It depends on the situation, environment and protocols associated with the activities that will occur.

Wearable Arts

Notes to get started:

Choose a context / identify an issue

Brainstorm

Collect images

Collect magazine / internet / newspaper articles on associated topics

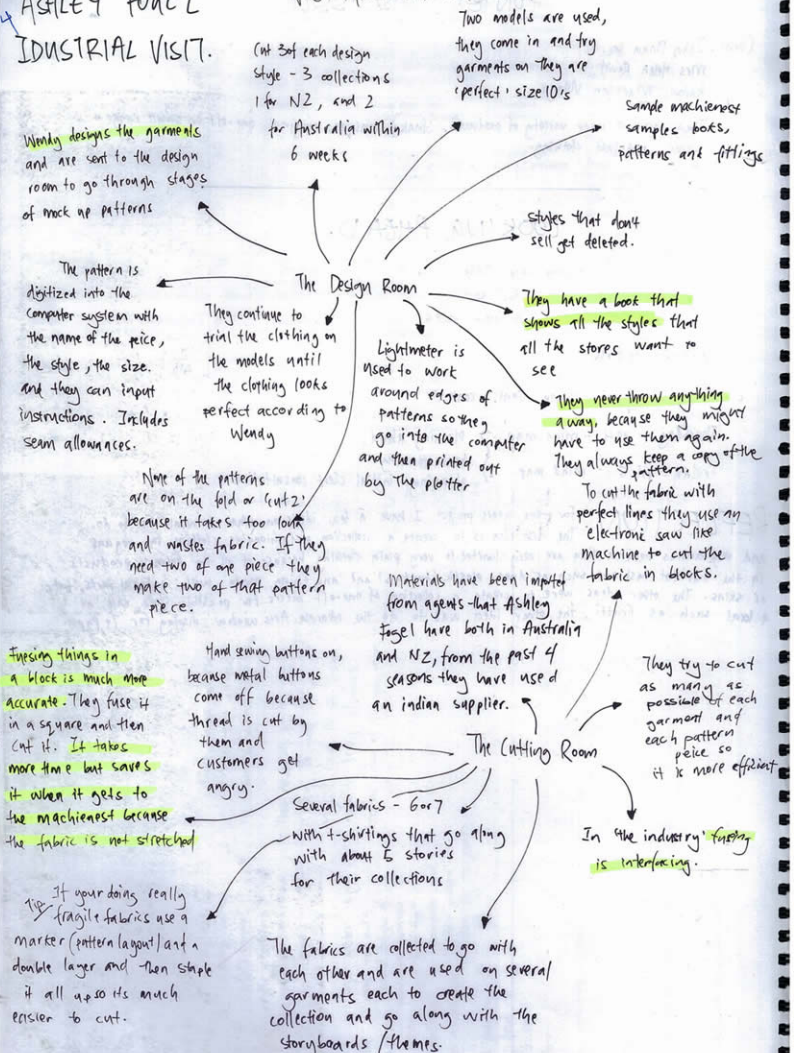
Look for existing ideas - examine and evaluate

Plan

Evaluate your skills - what do you need to know / learn / find out

ASHLEY FOJEL

INDUSTRIAL VISIT.



CLASS VISIT NOTES

Advertisement of Ashley Fogel from the Kirkecaldie & Stains newspaper 'The Fashion Times' 12/03/07

26.02.07.

Class Visit Notes

SCAFFE B.

Identifying the Key Elements of Business practice

Company Name: Ashley Fogel

Student: While you are being shown around the company - please take notes of the following points - to use back at school for writing a summary case study. You may find that answers are applicable to more than one category at a time / some categories may not be applicable to the company.

Part A

Notes: Introduction.

- Introduction / summarise the work of the company you have looked at.
- PARK ROAD, MIRAMAR, HIDDEN AWAY, WOMENS WEAR CLOTHING
- Include: Company, business location, clientele, product range, type of business / style / target market, business philosophy / ethics / values, history - how the business developed.

Part B

Notes: Business Practice.

Key development Processes:

How does the company approach the following...

- Meeting client for first time. *sent books to shops who stock their products with working drawings, sample's of fabric, notes.*
 - Level of client interaction throughout process. *The stores can pick and choose what they purchase.*
 - Developing garment specifications and a 'brief'. *Wendy Fogel designs to a story board or the mood and use of design the brief.*
 - Sketches
 - Pattern development
 - Fittings / toiles / mock-ups
 - Setting a budget / pricing
 - How many fittings - few times a week.
 - Time management / how long per client
 - *6 weeks turn around from pattern to sewn + told nothing shop.*
- Do fittings with two models, one for top half one for bottom because they couldn't find someone the same size both*
- that made and sewn to with a mock up.*
- Key resources: Required for product / garment development:**
- How does the company approach the following...
- People - who is involved / staff
 - Equipment / machinery / specialised? *Wendy and Ashley Fogel run it*
 - Materials - sourced from - who sources *have to make sure they don't have the same fabrics as other design*
 - *ordering fabrics in time, 6 months in advance for each sample season*
 - Industrial machinery - *herber had specialised machines. computerised pattern maker, pressors, fuses,*

TURN OVER →



■ ASHLEY FOGEL ■
WINTER 2007

CLASS VISIT NOTES.

TURN OVER

Reliability:

How does the company approach the following...

- Product will function as intended
- Frequency of use
- Warranty
- Performance properties
- Wear and tear - Hand sewing metal buttons on, sews back if not at the quality they want
- Quality control - A person whose job it is to cut the threads and add the buttons and to finish it off.
- Finish

Optimisation

How does the company approach the following...

- Pattern layout is called **marker**
 - Saving materials - mock ups are finished and then sold.
 - Minimising waste - use a marker to save fabric and put sizes
 - Using left overs - R and L together
 - What happens to wastage
 - How to keep costs low - mock up sold.
 - Time efficiency - positioning the fabrics perfectly onto of each other so that they could cut straight
- use to wrap around bundles of cut out patterns that are to be used
- Ergonomics - that are to 1 way

How does the company approach the following...

- Fit and function - spends a lot of time perfecting the fit.
- Client interaction / fittings
- Made to measure principles - some stores ask for bigger sizes.
- Comfort - very good quality, expensive, fabrics used.

Efficiency

How does the company approach the following...

- Pattern development / layout
 - Calculating materials / resources / pricing
 - Time
 - Mock-ups / fittings
- spends a lot of time doing mock ups and fittings because the quality of the fit is very important to them.
- Using the comp. lays out pattern to be the most efficient → R+L on same sheet of paper so that it fits together with little wastage.

Aesthetics

How does the company approach the following...

- Pleasing to eye
 - Sketches
 - Fabric / colour / texture / style / fit
 - Client / customer satisfaction
- Imported fabrics from India have great detail and embroidery to give extra detail eg. Metal detailed buttons, interesting silk or delicate linings.

ASHLEY FOGEL INDUSTRIAL TRIP NOTES

INTRODUCTION.

The Ashley Fogel Factory is situated in Park Road, Miramar. The factory is hidden away without commercial signage in a building around the back.

The company mainly produces womens wear clothing for smart casual, expensive style for women aged 20+ with a source of income.

BUSINESS PRACTICE

Key Development Processes:

- The level of client interaction throughout the process is done by a book they send out to all their clients (stores) that stock their products. The book has working drawings, samples of fabrics, and notes. The stores can look in the book and pick and choose what they want to purchase.
- Developing garment specifications and a 'brief' - Wendy Fogel designs a story board or theme and would design a brief from that. It also depends on the season for fabrics and colours she travels overseas to see what other designers are doing so that the fashions can be up to date.
- In the Design Room the patterns are made and are used to create mock ups which are made out of the real fabrics and then adjusted to fit the models that come in a few times a week. And the patterns are then edited and approved by Wendy and keep getting edited until Wendy is happy with how they look and sit. Then the Gerber (Ade) is used to make the computerised pattern printed into plain newsprint after they have had been plotted onto the computer by the light meter. The company is on a strict time limit of 6 weeks turn around from pattern to ship.

1. I really like the way the clients (stores) can pick and choose what they want to purchase so that what they buy can suit / look good on the type of people that shop there eg. In small towns they may prefer clothes that aren't so 'out-there' as people in the City. I could use this by presenting a book of designs with fabric samples and notes so that my client can choose which design he/she likes the best.

2. I like ~~how~~ the way they have storyboards and themes. I like when collections are all in the same or similar colour schemes so that they go together.

3. This is good because all people want fashions that are up to date and this way she can get ideas from other designers. I could also do this by researching on the internet for the latest ideas.

4. I think that although it would cost more it would work out better in the long run, because you can see how it'd actually look and work with the real fabric.

5. They have different models because they need a perfect size 10 for trials for both to panel bottom and couldnt find anyone so they get two models, one for top and one for bottom. Sometimes its just a matter of putting in a dart or adjusting a dart.

6. A large machine that is really fast and drains all the patterns onto newsprint.

KEY RESOURCES : REQUIRED FOR PRODUCT / GARMENT DEVELOPMENT.

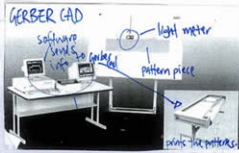
- Staff involved in the whole production of the garments would include pressers, cutters, machinists, fusers, finishers, store room people, ladies in the office, floor managers, accountants, reception and Wendy and Ashley Fogel who run it.

7. A light meter is a small device that is used in conjunction with a computer system and end results, printed with the Gerber. Cad. It is used to plot points of a pattern piece such as corners and curves so that the points are shown on the computer.

8. There is a 6 week turn around and if they are not on time their clients (stores) get angry if the garments are not delivered on time.

ASHLEY FOREL NOTES CONTINUED...

- In the factory they use special equipment that is industrial machinery to speeden up the process of making the garments. These include the computerized pattern maker, the Gerber Cad. The light meter to plot points, pressers, specialised sewing machines for buttons, fuses, overlockers, saw to cut fabrics. These peices of machinery can be very expensive to update.



- Materials are sourced from agents in both New Zealand and Australia. Recently they have been using an Indian agent to get their fabrics.

They have to make sure they don't have the same fabrics as other designers.
- They can also gain the rights exclusively to the fabrics as if they purchase a large amount.

KEY MATERIALS:

- Mock-ups are made from the real fabric to test techniques or applied designed to see how the fabric will react and also to see how it will sit on a person.
- They create prototypes in the Design Room and show them to Wendy to get her opinion, comments and approval.
- They use specialised tailoring techniques to get the jackets to fit nicely. They have specialised details on things like the inside of the pockets or the metal buttons have great attention to detail.

10- I think that they are smart using the specialised tailoring techniques because it gives their clothing extra value and people will more likely pay more because it fits nicely.

11- To add detail they spend alot of extra time on things like buttons and special things like bags. I think this is good because a customer paying anything between \$500 and \$1000 is going to want all the little things done nicely.

KEY COMPONENTS:

- fastenings used are zips for skirts, wutons for jackets - mainly buttons and also buttons to add detail eg. Double breasted jackets or Military Jackets.
- The company uses dress makers dummies in the Design Room especially when they're trying out the new mock-up patterns and when editing, adding darts etc. It also helps to show what the garment would look like on.

13. I really liked the red double breasted knee length jacket with the brass metal buttons on both sides all the way down.

- Specialist equipment involves the Gerber Cad, light meter to plot points around each pattern piece, computer equipment etc. The machinery they use is very expensive to update.
- Industry Practises. While we were at the factory we learnt alot about how to cut fabric perfectly, quickly and how to get the best quality garment. eg...
 - If your cutting fragile or thin fabrics such as cliffs or silks use a sandwiching technique. This is when you have two layers of marker (pattern layout sheet / piece) and the fabric in the middle and in the gaps where the pattern pieces do not occupy the space staple it together so that is stronger also for large scale manufacturing you should also cut in blocks with this technique to save time.

← I can use this in the future, it is a very useful and helpful tip.

... (CONTINUED) ...

- Fusing (interfacing) is much more accurate when done in a block. They fuse it in a square and then cut it. It also saves time because when it gets to the machinist it is not stretched or distorted.
- They never throw away any old patterns.
- None of the patterns are made as 'cut 2' or 'on the fold' because it takes too long and actually wastes fabric when other pieces only need to be cut once.

LEGAL ISSUES.

- Ashley Fogel can get their fabrics exclusively so that no other designers can use them, however this requires them to purchase a lot of the fabric and it is often not worth it for them.
- Ashley Fogel has care labels on all of their garments with instructions on how to wash and look after the garments.

- also means they can't get some fabrics because other designers already have them.

QUALITY CONTROLS.

- Because they use fragile or thin linings on some of their jackets (because Wendy likes to have interesting, colourful prints on the inside) they have to overlock the edges of the lining because previously they have had complaints about linings ripping.
- They have a person called a finisher and it is their job to check each garment and chop off all the loose threads, sew on the last buttons and approve it.

TECHNOLOGICAL PRINCIPLES: FITNESS FOR PURPOSE.

- Establishing client needs depends on the season also New Zealanders want to have really up to date fashions so Wendy travels overseas to get 'inspiration'.
- The company knows it's working when the garments are sold, if stores expand to other parts of the country or expand to different countries, and if the clients continue to purchase the garments.

'inspiration' - ie. takes ideas from other large designers and brings them back here. - This is done by most designers.

RELIABILITY.

Wear and Tear is approached by the company by doing previous materials investigations and by having a quality checker and also by avoiding wear and tear by re-enforcing most parts that would feel pressure with fusing eg under arms on jackets or under buttons, they also hand sew on all their military style metal buttons so they stay on.

Wear and Tear is a big deal to Ashley Fogel because customers get very angry when their expensive jacket is faulty.

OPTIMISATION: saving materials - Unsuccessful mock-ups are completed and then sold at discount or to staff.

- They put size 12 and size 14 together on the same marker sheet with the pattern layout to minimise waste.
- Left overs are used to wrap around bundles of fabric pieces that are to be sewn.
- Positioning fabrics perfectly on top of each other after fusing so they can be cut straight away and sewn, saves valuable time and confusion with machinists.

ERGONOMICS: The company spends a lot of time on the fit of the garment because they feel it is a very important aspect.

- Some stores ask for larger sizes and Ashley Fogel can attempt to help out by producing more larger sizes.
- Ashley Fogel feels comfort is very important also and uses very good quality, expensive fabrics to achieve this.

EFFICIENCY - Pattern development / layout - As mentioned before data is entered into computer via light meter reading device's.

- 6 week turn around from design to store

AESTHETICS - Pleasing to the eye is achieved by extra details eg. metal detailed buttons, interesting silks and linings, embroidery, beading and sequins.

- Imported fabrics from India have great detailed embroidery - therefore creating textures.

SUMMARY

Ashley Fogel is a well established fashion label and has clearly found the right way to do things and keep their productivity up. From the visit I have learnt valuable lessons on how save fabric, make things neater, save time and learnt about how a fashion label runs a factory and the steps from designing to when it gets to the store.

INTRODUCTORY STATEMENT

CHOICE OF CLIENT: This year I have chosen to do the WearableArt project as a window display for Te Papa. My client's that represent Te Papa is Jan Morris and Colin McFetridge.

WHY? Considering that I will be doing this project for the whole year, I thought it would be a good idea to choose something that will be challenging and require a lot of problem solving.

CLIENT NEEDS: Eye catching window display. Promote a high profile Wellington. Needs to catch people's eye. Needs to draw them inside the store.

MARKETING



NOT PAID YOUR FINES?
THEN WE COULD TAKE

← Billboard outside Te Papa.
seen on 19/03/07

Magazine Advertisement.

• Ashley Fogel Marketing
Magazine advertisement.



CONTEXT INTRODUCTION.

Chosen Context: I am interested in creating a wearable art design for Te Papa and for a Window Display.

What do I know about this issue?
Every September there is the NOW wearable arts show in Wellington and Te Papa has a display to advertise it.

Possibilities associated with the issue? Creating almost anything, possibilities to create really out there outfits.

Who is this issued aimed at? / who is involved and why? The Wearable arts is aimed at mainly women from teenagers up to any age. Involved with the topic would be Te Papa, staff, including store manager and window manager also visitors to the museum.

Who would be the client/stakeholders? There are three levels of stakeholders
- Client
- Key stakeholders and
- Community stakeholders

Could I contact them on a regular basis? In previous years they have come to visit construction of the garments. I can also contact them via email.

What could I do that would be a fresh new approach? - Don't use fabric? paper mache, paint or corsets. perhaps involve electronics?

Applied Design ideas...
With wearable arts I can do almost anything but I would like to use another material other than fabric to give a sort of difference and also to expand my knowledge of materials. possibly woodwork or penter?

What's important about this issue? To keep everything, especially bookwork, up to date, must be of excellent quality so that it can be displayed in the window of Te Papa without looking amateur, cheap or tacky.

Practising Technologists?
Case Studies - Ashley Fogel
Tim De S's
also Wearable art contenders previous winners.

My knowledge and skills? I have done wearable Arts before in Year 10 and entered a competition in Lower Hutt. I have also seen to the NOW show and have seen what Eloise Jack and Sarah Bowerman did for the same topic last year. I have also worked with Te Papa in year 11 with souvenir project.

Other wider community stakeholders? people who visit Te Papa, Te Papa staff, wearable art competitors/practising technologists.

Where can I go for more information? NOW website, Te Papa, stakeholders.

What existing solutions are there already? Previous winners and competitors, last year two girls did this same project so I can research how they did.

Environment/location issues, concerns, (considerations) - As Te Papa is on the waterfront it is a prime location - a lot of tourists will see the window, also drivers going past.

Ethics, values beliefs, safety, legislation, laws...
I will have to represent both GMC and Te Papa so it needs to be of excellent quality. Also I will have to be culturally sensitive not to offend anyone.

WEARABLE ARTS.

frequency of use?
The creation will be shown in the window for 3-4 weeks

Things to consider...

- Shape, style, size?
- What's the Theme?
- Materials to use?
- How to create it?
- How to give it a 'wow factor'?
- Safety constraints/other constraints?
- Colours used - theme of colours/colour schemes.
- How to make it unique?



PLANNING - PRIORITISED TASKS I NEED TO DO.

14

1

Have a meeting with Te Papa and meet the clients we will be working with. Gather information from the client consultation to find out what they want from the project and what the theme is.

2

Survey stakeholders - people who are in the target age group and find out what they like etc... Interview key stakeholders such as WOW's previous winners or contestants.

3

Research - inspiration collage, look at previous winners - what was so special about their designs and what I like about them. Take pictures around Wellington of window displays - analyse and comment on what made them good / bad.

4

Initial key factors + Brief.
- Research what should be key factors from client and stakeholder consultations prioritise them in order of importance.
- write initial brief - constraints etc.

5

Design Development - from researching come up with unique ideas, how to make it stand out 3 concepts and 3 developments. Testing and mock-ups. Research materials to use - what works the best etc.

6

Practising Technologists throughout the project - investigate practising technologists - learn skills off them that could be useful to me in this project.

Key Milestone Stage/s: BRAIN STORMING / RESEARCH	Week 6.	Term
Prioritised Tasks to do: <ul style="list-style-type: none"> Have meeting with Te Papa. Research previous winners or contestants from WOW wearable arts Take photos around town of window displays - (19th March after meeting) Analyse these photos Inspiration Collages. 	Prioritised Resources: <ul style="list-style-type: none"> 19th March - Camera, Visual Diary Client - Te Papa. Internet? Phone Numbers? Emails? Photos from books etc. Digital Camera - Time - Printer to print photos - visual diary Magazines, internet. 	1 ↓ 1

Key Decisions: (What, why, impacts on work)

➤ To do the Te Papa Wearable Arts Window Display as my project!
No other key decisions as of now.

Problems: Actual and / or Anticipated: (What, why, impacts on work, how solved)

NO IDEA ON WHAT I WANT TO DO! → Research - think about ideas - later test ideas out.

Questions brought up by work in progress:

What is the 'theme' or 'style' going to be? Is there going to be one? What does Te Papa expect from me?

Changes to plans:

No changes so far. Just working on bookwork - reflections, justifications.

Client / Stakeholder Consultation: (Who, what, why, where, when, findings, impacts on work)

No consultations so far - 19th March meeting with Te Papa - meeting clients for first time, will find out more then.

Current Progress Evaluation:

Going well so far - Not too sure on what I have to do so far - Will find out more at meeting.

Next Steps: Research ideas, take photos around town to research how I want my window display to look / be effective. Inspiration collages.

JUSTIFY CHOICE OF CONTEXT / CLIENT.

I have chosen to do the Wearable Arts project for the Te Papa Store. In this project I can be really creative and unique in the ideas that of the wearable arts designs. I think that it is a really good project because there are alot of clients and key stakeholders to help, its a really unique context and it will be both challenging and fun. Colin McFetridge and Jan Morris will be my two main clients that I will be working with in this project. Colin is the Retail Manager of the Te Papa Store while Jan is the Window Display manager at the Te Papa Store. I think this project will be very exciting.

INITIAL CONTEXT BLURB STATEMENT.

QUICK OUTLINE: Every year WOW- world of Wearable Arts show occurs in Wellington. The city is very enthusiastic about this event and as Te Papa is the national museum of NZ they attract alot of tourists visiting for the event. To attract people into the store and advertise the event. To attract people to the Te Papa store and advertise and promote the event they have a display in the window of the store of Wearable Art creations. My project this year is to create a Wearable Art design and develop it so that it can be in the Window Display.

REFLECTION.

So far I am excited about this project because I think it will be challenging and exciting. I think that being able to create really weird and unusual pieces will be really cool. I am excited for meeting with our clients for the first time which will be on the 19th of March so that they can tell me what they're expecting of me and what they want and what the theme is.



TINA DE BES

Class Visit Notes

TRIP NOTES

Identifying the Key Elements of Business practice

13/03/17

Company Name:.....Tina. de Bes.....

Student: While you are being shown around the company - please take notes of the following points - to use back at school for writing a summary case study. You may find that answers are applicable to more than one category at a time / some categories may not be applicable to the company.

Part A

Notes: Introduction

Made to measure business clients come individually with wants and needs. Clients usually hear from words of mouth.

- Introduction / summarise the work of the company you have looked at.
- Mainly women's clothing.
- Include Company, business location, clientele, product range, type of business / style / target market, business philosophy / ethics / values, history - how the business developed.

Part B gives a full service. → so helps with look, tries to establish the personality they have so the clothing suits them. Then looks at fabric - she can source fabric or they can look

Notes: Business Practice

Key development Processes:

How does the company approach the following... for their own. Measure the client up - different body shape

- Meeting client for first time.
- Level of client interaction throughout process. Establish figure then go to the
- Developing garment specifications and a 'brief'. and make it first in sketches
- Pattern development
- Fittings / toiles / mock-ups
- Setting a budget / pricing
- How many fittings
- Time management / how long per client

Regular clients have a base pattern which can be reused.

Key resources: Required for product / garment development:

How does the company approach the following...

- People - who is involved / staff
- Equipment / machinery / specialised? → Bornini Machines, → industrial machines. Bornini straight cutter - does button holes
- Materials - sourced from - who sources
- Over lockers - smaller than industrial because they don't need industrial ones.

Kimla is her machine bought in China since she had 5 sewing, she has been working with Tim for 18 months now and is "amazing"

- Time allowances / time management
- Planning → Miss a thing - blocks off sets of times for each garment/project.

Key Materials:

How does the company approach the following...

- Mock-ups / toiles - ratio mock-ups for most items. always mock ups for skirts and pants. and suits.
- Prototypes ?
- Real garments
- Specialised details / features

like to use better quality fabrics

trimmings, beading, buttons.

Key Components:

How does the company approach the following...

- Fastenings
- Dress makers dummies
- Specialised equipment / tailoring techniques
- Industrial machines
- Industry practices - patternmaking techniques / pressing
- Testing functionality / fitness for purpose
- Legal issues - copyright / care labelling, fibre labelling
- Quality control → always takes a lot of time for quality control so that the customer is happy. Always make them try it on so the customer can agree that it fits well and looks good.
- Own - Business quality standards

They tend not to copy pictures people bring in but if they did you only have to change button configuration and fabric.

have to give full written instructions - Also put a label on. They use a lot of fabrics that need special care.

Key Techniques:

How does the company approach the following...

- Tailoring - mock-ups with calico that they then draw on with
- Testing - fit, function, aesthetics mirrors to get the right fit.
- Evaluating customer / client satisfaction
- Warranties on work / product

Always gives back the scraps so that if anything happens (pins or weight...) etc they can still use the garment

Part C

has lots of friends overseas like New York and England to send back Ribbons, trims and buttons for that little bit extra.

Notes: Technological Principles:

Fitness for purpose:

How does the company approach the following...

- client consultations.
- How do you establish client needs / function / suitability
- How do you know it works

they come back.

has a client file that has all the clients size and style, preferred fabric.

Some over seas clients - some that come often or clients that move overseas and come back because they want something individual

her daughter also works with her from 10am till 6pm and is very good at designing all over the place - mostly through wholesalers they import generally what's in fashion and the colours in fashion - or as wholesaler in hong kong who don't have a minimum cut.

Reliability:

How does the company approach the following...

- Product will function as intended
- Frequency of use *have to know how the fabric will perform and last.*
- Warranty
- Performance properties → *prefers higher quality fabric because it lasts longer.*
- Wear and tear →
- Quality control
- Finish

Optimisation

How does the company approach the following...

- Saving materials
- Minimising waste
- Using left overs - *sometimes maybe makes another garment from left over.*
- What happens to wastage
- How to keep costs low
- Time efficiency *to save an amount of time for each client. she has a price list and starts with a base price.*

Ergonomics

How does the company approach the following...

- Fit and function *handwork is charged by the hour.*
- Client interaction / fittings
- Made to measure principles
- Comfort

Efficiency

How does the company approach the following...

- Pattern development / layout *use large tables for fitting etc. Not a straight run through.*
- Calculating materials / resources / pricing
- Time
- Mock-ups / fittings

Aesthetics

How does the company approach the following...

- Pleasing to eye - *extra details, embroidery, beading etc. good quality nice fabrics.*
- Sketches *has templates they use to draw what the garment will look like to show the client.*
- Fabric / colour / texture / style / fit
- Client / customer satisfaction *colour used is used to suit the client and make them look good.*

Industrial visit notes: Other questions you could ask.....

- Who does the garment designing? Where do the design ideas come from? Are they based on a theme / season / client request....?
(answers below)
- Who approves garment designs?
The client does.
- How do your garments get from a design sketch to a finished product? What are the key stages in your production set-up?

(eg: design, pattern-making, sample, fabric sourcing, cutting, machining, final product, retail outlets)

- How many people are involved in each stage?
3 people involved in production in total + client/s.
- How do you ensure efficiency (time, people, resources, equipment, room layout)?
- Where do you get your materials from?
wholesalers that import materials, friends in other countries etc.
- Do you have any specialised machinery for constructing different parts of the garments? *Borninn - button hole machine*
- How important is advertising to your business? What types of advertising do you do?
Not that important - mainly word of mouth. Has a shop downstairs to advertise and so people see what her stuff is like.

Students - take notes at each production stage -

- Designing *Extreme Projects:*
- Pattern-making *Just made a medieval wedding*
- Cutting
- Samples *- is going to wear it in 3 countries.*
- Construction
- Finishing
- Packaging
- Retail *Tina Used to costume the opera - men and women*

1. → garment designing is by both Tina and client. often people come in with ideas or photographs from magazines and ask if it like that. The designs are all based to suit the client, their requests, their colouring and personality.

2. → The client approves the garment designs.

3. → From the sketch - it is approval by the client then look at fabrics - what type of fabric - does it wrinkle - what colour to suit the client and their personality. after fabrics sourced they measure up the client and establish the figure of the client. They then make a pattern and use calico for a mock-up. The client comes in and tries it on while Tina draws on it with markers as to where it needs to be fitted etc and then make it by the real fabric and have final fitting to make sure the customer is happy.

TINA DE BES - CASE STUDY

INTRODUCTION

Tina De Bes is a made to measure business. Clients come to her with wants and needs, clients usually hear about her work through word of mouth and can cater for basically any need. Tina has been in business for 25 years so she has learnt valuable skills and is an expert at sewing. Tina usually makes clothes for women, she gives them a full service. This means that when a client calls she establishes the need, establishes their personality so the clothes suits them. Then she or the client sources fabric she then measures the client and establishes the figure so that the garment will suit the client and then makes a mock-up out of calico - at the fitting she draws all over it with a marker so they can see what it will look like, then she makes it in the right fabric.

INDUSTRIAL VISIT NOTES: BUSINESS PRACTICE:

- The level of client interaction is rather high as it is a made to measure business. Tina would see the client 3-4 times for fittings.
- Tina develops the specifications and brief when clients come in and ask for what they want. Tina establishes their personality so the clothing suits them. *I will need to do fittings on the Telephone Management.*
- Tina does sketches on photocopied templates so that the client can see what she's thinking and how the garment will look. *I will do concept and development sketches to show my client.*
- Tina makes patterns for each client from base patterns and tailors them to clients personal body shape. If she has a regular client she will keep a base pattern especially made for that client.
- Clients come in for fittings several times - firstly with the calico and depending how many/ how big the alterations are - sometimes one after that to get clearance on those changes and then another fitting with the real fabric and also when the clients come to pick it up because Tina likes to see the client leave happy and also so she knows it fits them and so they don't bring it back later and complain and create stress.
- When clients come in for the first time Tina gives them an estimated quote on how much it will cost, however, this can be very dependant on what type of fabric is used.
- Tina has very good time management and literally blocks out time in her diary when she will spend 3 or 4 hours on one part of the garment because she has to have the garments finished in time for her clients. she also likes to have several days early before the client comes in so that it can be finished and she can do a quality check. *I should do something similar. Have a timeline to get things completed.*

KEY RESOURCES: REQUIRED FOR PRODUCT/GARMENT DEVELOPMENT.

- The people involved with the process from start to finish is 3 people plus the client. Tina is the main person but has Linda who is her machinest who trained in China since she was 8 years old sewing. She has been working with Tina for 18 months now and she is "Amazing!" because she can do almost anything and will help Tina out. The other person that is involved in the process is Tina's daughter who works from 10am until 6pm and is very good at drawing fashion illustrations.
- The machinery/equipment that they use are mainly domestic because they create one off garments that don't need large industrial machines. They have 3 Bernina machines, Bernina straight stitchers, that has button holes and overlockers.
- The material they use can either be brought in by the client or Tina can source it for them. Tina gets her fabric from all over the place - mostly through wholesalers that generally import whats in fashion and the colours that are in fashion. Also she sources fabric from a wholesaler in Hongkong who doesn't have a minimum cut so she could order 1/2 metre if she wanted. *I will source my own material, Not 7c Pop.*

and he sources almost any fabric, regardless of season which is really good if someone wants a type of fabric for later on in that year.

17
17

KEY MATERIALS:

Mock-ups - Tina creates calico mock-ups for most items she always does mock-ups for skirts and pants and suits because for a point of difference she wants them to be tailored and fit perfectly to the body shape of her client. With the calico mock-ups Tina gets the client to try them on so she can draw on with a marker where to have darts and take in etc.

→ I can do
Mock-ups
- in similar material

Tina likes to use higher quality fabrics to work with because they last longer and feel nicer and are often easier to work with.

Tina specialises in specialised details/features and is very into a point of difference. She is very good at using fabric manipulation plus using trimmings, beading and other applications such as embroidery to create something that can make the garment stand out from the rest.

Embellishments are good for 'point of difference'

KEY COMPONENTS:

Tina uses a variation of fastenings depending on what she is making and whether it wants to be seen or not eg. on a jacket buttons can be seen but on a dress a zip can't be seen.

Legal issues - sometimes clients bring in a picture from a magazine of a dress that they want to wear. Tina tends not to copy pictures because what happens is that the dress will look good on a celebrity because it is made for their body shape and when someone asks for the same dress they often feel disappointed when it doesn't look the same on. But technically Tina could copy directly the design of the dress and get away with not breaking the law by changing merely the button configuration.

(can be similar to any other WOW garments.

Tina gives clear, full written instructions to her clients and also attaches a label Tina has a lot of fabrics that need special care since each piece is a one-off.

Quality Control - Tina always leaves a lot of time for quality control so that the customer is happy. She always makes them try it on so the customer can agree that it fits well and looks good. Tina also hangs it up and checks for all the little things like loose threads etc.

Tina has her own business quality standards which includes the insides of her garments being as the outside



just as tidy
↑
Window Display at Tina's store - Her workroom is above

KEY TECHNIQUES:

Tailoring - Tina tailors the clothes to fit her clients perfectly and uses calico to make the mock-ups so that she can get the client to try it on and then she'll draw on it with markers to get the right fit.

Testing - Prosthetics - Tina is very into a point of difference in her garments so they're really unique to the customer. She has a lot of friends overseas in places like New York and England that send her ribbons, trims and buttons for that little bit extra.

FITNESS FOR PURPOSE:

Tina approaches the establishment of client needs/function/sustainability by client consultations where she asks questions to find out what the client wants. After having the client she creates a client file that has the clients size, style and preferred fabrics so it's easy when they come back.

↑
Mc looking at her store.

Tina knows that her garments are successful if the clients come back to her.

RELIABILITY:

Frequency of use: Most of the items that Tina creates are for special occasions such as weddings, balls, etc. but some are also for everyday wear so she has to make them to a very high standard and high quality so that they can withstand high frequency of use.

Performance properties - Tina prefers to use high quality fabric because it lasts longer and looks nicer - has a nicer finish since sewn.

Finish - Tina always ensures the reliability of each garment with a professional and high quality finish by using high quality fabrics, adding extra details such as bows, ribbons, buttons, embellishment etc to give it a point of difference. At the end of the construction she checks the garment for loose threads or anything wrong so that the finish is an excellent quality.

OPTIMIZATION:

REASONS THAT HER BUSINESS IS MORE SUCCESSFUL IF THE CLIENTS COME TO HER.

RELIABILITY:

- Frequency of use: Most of the items that Tina creates are for special occasions such as weddings, balls, etc. but some are also for everyday wear, so she has to make them to a very high standard and high quality so that they can withstand high frequency of use.
- Performance properties - Tina prefers to use high quality fabric because it lasts longer and looks nicer - has a nice finish once sewn.
- Finish - Tina ensures the reliability of each garment with a professional and high quality finish by using high quality fabrics, adding extra details such as bows, ribbons, buttons, embellishment etc to give it a point of difference. At the end of the construction she checks the garment for loose threads or anything wrong so that the finish is an excellent quality.

OPTIMISATION:

- Using left overs: Tina can give the fabric back to the client or keep it to make another garment.
- How to keep costs low - Tina has a price list and starts with a base price so that she does not lose money on it.
- Time efficiency - Tina sets an amount of time for each client so that she doesn't forget about any of her clients.

ERGONOMICS:

- Client Interaction / fittings: Tina has several fittings, first with calico because it's cheaper, fittings are essential for a customer to be completely happy with the final outcome.
- Made to measure principles - EVERYTHING is made to measure.

EFFICIENCY:

- Pattern development / layout - Tina uses large tables to layout and cut the material and patterns out on the flat surface.
- Time - It is very time consuming working with clients because she has to wait for them to arrange a fittings when it suits them etc. It is not a straight run through because she has to keep stop / starting.

AESTHETICS:

- Pleasing to the eye - extra details eg. gathering, beading etc. Uses good quality nice fabric etc.
- Sketches: Has templates they use to draw what the garment will look like to the client.
- Fabric / colour / texture / style / fit - Colour used to suit the client and make them look good.

SUMMARY:

- From Tina De Be I learnt alot about her 'practice' of owning a made to measure business. She has some very good ways of "locking in time" for each of her clients so that they all get completed on time. I think that it's really great that she gets the right colours for each of her clients so that they look good in what they're wearing. Tina has influenced me in my project to add a 'point of difference' to my garment. What makes Tina so successful is that she makes sure that every client is happy with their garment. She makes each piece individual to the person that owns it. I can apply Tina's way of having several fittings to my technological practice in fitting it onto the manequin. Also I will need to do fittings on the real Te Papa Manequin and my designs will have to be completely different to any other 'NOW' garments.

403/07 LOOKING AHEAD - THINGS TO DO IN THE FUTURE.

- ✓ What is Wearable Arts? What's it about? Where is its origin? etc...
- ✓ Why would Te Papa want to promote it? Why would Te Papa want a window display done by us?
 - Highlight Q's in Te Papa Mindmap/context
 - Write about time restrictions. What date does it have to be ready by?
 - Time management - Use a planner to sort out blocks of time.
- ✓ Take photos at all stages of the project. Photos are critical. Take photos of all changes.
- ✓ Type question list for Te Papa. 18/02/07
- There are 2 aspects to this project - Wearable Art and a Window Display.
 - ✓ - What are good window displays? What are they? Does it impact on customers coming into the store? - Find a stakeholder that designs/constructs window displays - Helen Revill
- Talk to someone that's done it before. By 30/04/07 - Eloise Jack, Sarah Bowermann, Mire Ormley, Helen Revill
- ✓ Find out judging criteria on real wearable arts and base some on that
- Marketing survey - An audience group I can use regularly to interview - visitors or staff - need a wider community - justify why you chose them.
- ✓ Find out theme - Any constraints?
- ✓ Collecting inspirational images
- ✓ Brainstorm how to show the theme
- Regular Planning Ahead
- Term 1 - Get all research done up to the brief, Term 2 - mainly testing and mock-ups
Term 3 - Making project whole time.
- ✓ Research environment, take photos, add notes, why is it located there, why is it important to NZ?
- ✓ Research theme - how can it be used differently?
 - How has Te Papa been doing previous window displays? Take photos.
 - Lots of reflections - print emails I sent/receive.
 - Client consultations
 - Articles About Wearable Art - Find in Newspapers etc.
 - Regular progress log.
 - What junk could I use? - After design phase^{out} - or in between concepts and developments.
 - 20-26 September www.WorldofWearableArts.com
 - Do Own timeline according to when things should be finished by.

LOOKING AHEAD.

28/3/21

WEEK 8

Monday period 4
Tuesday period 5
Wednesday periods 1+2
Thursday period 6
Friday no class

= Planning - own reflections, 3-6 check off
Research
Interviews - client/stakeholders
Environment/location issues
Identify initial key factors
Initial brief statement.

WEEK 9

Monday period 1
Tuesday period 4
Wednesday period 5
Thursday periods 1+2
Friday period 6

= Evaluate existing items
Initial key factors implications discussions - client, environment, other?
continue as above (week 8)
Formative on Friday.

WEEK 10

Monday - no class
Tuesday period 1
Wednesday period 4
Wednesday extra - All shakespeare due - must stay after school to go through competition admin.
Thursday } Easter.
Friday }

BENEFICIAL TO ASHLEY FOGEL



Cutting edge: Hamish Dean's Shapeshifter Technology has been growing at 400 per cent a year

Picture: The Press

World likes the cut of his cloth

DAVID KING
A SMALL New Zealand company that plans to compete globally with its software has been recognised as one of the country's hottest prospects.
Shapeshifter Technology, the brainchild of Christchurch mathematician Hamish Dean, won an award for best innovation at the New Zealand Innovation Awards in Auckland last night.
The company designs software for the textile industry that works out

the best way to cut fabric. Dr Dean said the software could cut wastage and add 10 per cent to a company's profit.
Dr Dean came up with the algorithm, instructions for accomplishing a task, to optimise cutting shapes while working for outdoor equipment manufacturer Macpac in Christchurch.
"He then taught himself how to write the software and has been selling the software in China for three years. He flew back from Hong Kong for a 12-hour visit yesterday, briefing

clients and attending the awards last night.
Chinese factories, manufacturing for some of the biggest names in clothing, including Adidas, use Dr Dean's software.
He has also had interest from car giant Toyota in adapting it for the car industry.
With his company growing at 400 per cent a year, Dr Dean said it was hard to find time to recruit and train staff.
He said he was always good at mathematics at school and remem-

bering wondering why the other pupils thought maths was not useful.
"I just sat there trying to work out what it could be used for."
With an estimated 100,000 textile factories in the world, along with other industries to tackle, Dr Dean said his plan was to "conquer the world" with Shapeshifter.
Wellington start-ups to win awards were HTS Hill of Lower Hutt, startup expert of the year, and Optimal Disability, named to the Hall of Fame as a successful business incubator graduate.

▲ Ashley Fogel could benefit from Hamish Dean's technology to increase efficiency on cutting out the fabric and adding profit to the company.



Te Papa Store

Client Consultation Questions

- Rules of the Project? **TE PAPA**
Guidelines to me - **thumbprint**
- Who is our target group? **Culture sensitive**
The people who go to the now - **usually women 30-60**
Who shops at the Te Papa Store? **have money**
- Across the Board - **Age groups** - **high ticket items** - **women 40-60**
- What does the Te Papa Store expect from me? **appealing to everybody**
- Ethics/rules/regulations of Te Papa? **high quality garment/design**
- Regulations of the Thumbprint (KF)
- What is the theme?
Incorporate the Thumbprint. **main theme is to use their (KF)**
- Colours? - NZ themes etc
No restrictions.
- Should it be aesthetically pleasing?
YES! but also have interest.
- Material Restrictions? Will the design melt in the window with the lights?
quite high temperature on the lights but should be fine, perhaps not use very tall! will get measurements like cellophane etc.
- Models/ size of mannequins?
Size restraints?
The size of the window, restraint on the **width/radius** (KF)
How can we keep in contact?
Name or email - **jordan@tepapa.govt.nz**
- How many displays?
2 displays - 4th total. (Hayley and I's) one for a head piece.
- How long do we have?
Established closer to the time
- Do they want to see.
- Date for fitting
- Date for putting in window.

* This interview was from my initial consultation with my clients Jan, Colin and also Alessia.

This was important for my project because I got a lot of key factors from this and found out what they wanted from me and who I was aiming the design at a lot of extra things about the project.

- How long in the window?
3 weeks to a month
- Safety Requirements? - Earthquake safe? Won't fall over and break window etc - **make sure it is stable.**
- Suggested Stakeholders? - employee's, visitors etc
List of questions - survey customers
- Possible Key Factors?
MMS be eye catching (KF)
- Specifications? Are there any?
Thumbprint -
- Methods of construction?
sets the limit.
- Will a person ever have to wear it?
purely on the mannequin.

Retail Windows - About selling an experience or product.

- **Have to be appealing (possible kf)**
- Draw them to the windows and then to the store.
- **'Main windows to the Museum'**
- Example of the museum and what it has to offer.
- Inkeeping with the standards of Te Papa
- Not looking for something inconsistent to the Te Papa brand.
- Also come especially for now.
- **simplicity - has high of fact. (possible kf)**

jordan@tepapa.govt.nz
 Jordan, Alessia, students
 30/10/13
 Te Papa Store
 number

VISIT TO TE PAPA. 17/03/09

Museum of New Zealand
Te Papa Tongarewa

Collie Street
PO Box 427
Wellington
New Zealand
www.tepapa.govt.nz



Today I went to visit the Te Papa store to meet my clients for the first time. I went with Hayley Hughes who is also doing the wearable arts with me. We met Colin McFeridge and Jan Morris for the first time today and they were very helpful. They seem very relaxed

and open about this project which is very good and are very nice people. While we were there they answered some of our questions and we found out our theme. The theme is going to be of the thumbprint that is their logo which is the same as the girls used last year. This is good because it doesn't restrict our creativeness. They also didn't mind what colours we were to use. Jan showed us the size of the window and is emailing dimensions later. She also talked about how once she saw the colours and design of our creations she would create a background that was effective and drew attention to the window.

more.

behind the window

looking at windows

Use of thumbprint

PHOTO'S FROM TE PAPA.



The 4 windows Hayley and I will use to show our wearable art in.

The windows we will use.

Outside the front of the museum the window logo used on signs above door is fairly obvious

Sign on the edge of the street outside the names museum to advertise it.



Large sign on site of Te Papa advertising the store on the wall - Use of logo

Close up of window outside the museum - Most likely we will use the two most visible windows for our large designs and recs obvious within on the curve for the head pieces.



Surrounding Circa Theatre.



The large Te Papa sign



NOTES

17/03/07



Tefapa
Thumbprint
on the opening
of the entrance
electronic
sliding
doors

Logo thumbprint
on the staff
uniform polos

To keep in contact with Jan and Colin we can phone or email them at any time with questions or queries. Our target group is ~~not~~ women aged 30-60 - this is the main audience at the Wearable Arts festival so that's who the window will be aimed at. A wide range of people shop at the Te Papa store but usually people with money to spare so the designs should look nice. They should also look nice and should be very good quality as they are representing both my school GYM C and Tefapa as it will be branded with the logo. My client has also sent me some information on how to use the logo with how to crop and size it and what colours to use. Colin and Jan mentioned that simplicity is key which suits the Te Papa Store so I am going to try to keep to that in the design process.



Entrance to the Te Papa Store

Window Display inside the Te Papa Museum from the Te Papa Store

Models we will use are very slim and tall



Head mannequin we can use for the head piece.

I AM 5'7!!!

Jan gave me this staff induction handbook which has raised questions and possible answers for the garment. It has also given me some ideas for possible materials and motifs because authentic wool materials and merchandise is already in the shop itself, so I could do similar materials so that the display will be linked to the shop in the same way. The most important thing that came out of reading this handbook was the quality of the presentation. That doesn't mean the construction has to be perfect, but rather that it needs to have stunning visual impact and ~~the~~ ^{to look as professional to suit the standard of the Te Papa store.}

Te Papa – the Umbrella Brand

The brand name for the Museum of New Zealand Te Papa Tongarewa in Te Papa. As the national museum Te Papa offers the values of the heart of New Zealand and tells stories of the people, our culture and our environment.

The brand name Te Papa is drawn from the Māori language. The English translation often uses variants of a place name translated as both as well as a company connection with Papanui on the East Coast – the land Te Papa is not a translation of the Place.

The symbol that underpins the Te Papa brand sitting from the coat of the brand – the symbol – there are two marks it is correctly linked and one in the very heart of the brand that Te Papa and all the sub-brands that are part of the Te Papa family.

Representative some of the important qualities that make Te Papa unique, exciting, vibrant, passionate, pioneering, embracing, inspiring, creatively beautiful, quirky, and fun.



The Symbol - the thumbprint

The symbol is a mark within it the cultural significance, and it represents something. The thumbprint is an impression of New Zealand's personality, our national identity, our personality, our sense of the world, and our values.

- It is a symbol of affirmation - things up
- It speaks the heart, the eye, the centre of things
- It represents our past, present, and future



The Wordmark - Te Papa

The wordmark, made up of the curves and the positioning line, evokes a sense of the place that Te Papa.

- It refers to all those Te Papa's staff members from overseas
- A sense of ownership by all New Zealanders
- It is a symbol of affirmation - things up
- The place in the world, our place in the Pacific, our place in time
- A lasting place for our treasures and stories

Using the Brand

The brand name for the Museum of New Zealand Te Papa Tongarewa is a mark within it the cultural significance, and it represents something. The thumbprint is an impression of New Zealand's personality, our national identity, our personality, our sense of the world, and our values.

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The symbol that underpins the Te Papa brand sitting from the coat of the brand – the symbol – there are two marks it is correctly linked and one in the very heart of the brand that Te Papa and all the sub-brands that are part of the Te Papa family.

Must use black and white or the corporate colours. - No variations of these colours are permitted.

Brand Guidelines for Te Papa

The Symbol thumbprint is all I have to use, not the word mark as well.

As it evokes the kern I would also like to incorporate imagery of the kern into my designs, perhaps by using my curves.

Contact Marketing Manager for digital artwork.

Is this restrictive and how can I work with the guide lines?
- I will email my client's about the regulations for the logo - As this is wearable art it may not apply as strictly because Wearable Art is meant to be out-there.
My main concern is making sure the thumbprint looks the same and is recognisable.

Minimum clearspace and size



Minimum clearspace

Minimum clearspace has been established to ensure that the identity stands out. No other graphic element or typography should be positioned within the clearspace area.

The clearspace is proportional to the height of the wordmark - the measurement 'X' is the height of the wordmark. Wherever possible, minimum clearspace should be increased.

Minimum size

To prevent incorrect use of the corporate signature and also prevent it becoming illegible at smaller sizes, minimum size restrictions have been developed. The minimum size for the Te Papa.



Minimum size of a word

Overall minimum size to them

Symbol cropping guide



The symbol may be used as a graphic by itself or as a support graphic for the corporate signature.

The symbol may be cropped either vertically or horizontally after it has appeared in full.

However, to maintain the recognisability of the symbol, no more than one-third of the symbol may be cropped.

All The symbol may not be rotated.

→ Has to always be vertical.
I have to take this into account with my design and put it in my brief as a constraint.

Corporate signature – elements

The corporate signature contains two basic elements – the wordmark and the symbol.

The wordmark may never appear by itself.

Without the symbol.

The symbol may appear by itself. The relationship between the wordmark and the symbol, as seen below, must never be altered.

Colour reproduction

To maintain quality consistently when reproducing artwork, the corporate identity must always be originated from an electronic format.

Contact Marketing Manager.



Wordmark's baseline positioning line



Symbol (includes © symbol)



All colour on white background



All colour on blue background



All colour on green background



Black on white background



Black on white background



Black and white on grey background



Black and white on light blue background



Black and white on red background



Black and white on white background (200% dot)

Minimum standard size of black and white background for the Te Papa logo is 100% dot.

Colour swatches

These colour swatches represent the Te Papa colours for the reproduction of the corporate identity.



For Te Papa Blue use
PMS 286
CMYK 100, 0, 0, 100
RGB 0, 51, 102

For Te Papa Red use
PMS 300
CMYK 0, 100, 0, 0
RGB 204, 0, 0

Corporate colour palette

The colour palette shown below has been chosen to complement and enhance the colours that have already been chosen for use in the exhibitions. The two primary colours used throughout the building have also been taken into consideration.

The supporting colours are intended for use in situations where the corporate colours do not give enough impact or are not appropriate for the application.

Corporate colours



PMS 286

PMS 300

Black

Supporting colours

Vibrant



PMS 209

PMS 220

PMS 303

PMS 308

PMS 110

Sophisticated



PMS 286

PMS 226

PMS 300

PMS 308

PMS 110

Subdued



Color 1

PMS 391

PMS 388

PMS 395

30% PMS 110

The primary typefaces used to reflect the style of Te Papa is Univers Condensed and Century Oldstyle. The typefaces complement the Thumbprint symbol and will assist in projecting a consistent image.

Univers Condensed and Century Oldstyle should be used in their full capacity on signs, forms, using varying weights and combined with increased sizes for pull-outs and headings.

Univers Condensed Light and Light Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#%&'*0?/,_|||

Univers Condensed Regular and Regular Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#%&'*0?/,_|||

Univers Condensed Bold and Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#%&'*0?/,_|||

Century Oldstyle Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#%&'*0?/,_|||

Century Oldstyle Regular Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#%&'*0?/,_|||

Century Oldstyle Regular Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#%&'*0?/,_|||

Century Oldstyle Regular Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#%&'*0?/,_|||

Century Oldstyle Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#%&'*0?/,_|||

Century Oldstyle Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#%&'*0?/,_|||

Century Oldstyle Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#%&'*0?/,_|||

Century Oldstyle Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#%&'*0?/,_|||

Am I restricted by these?

BRAND GUIDELINES SUMMARY.

When designing my wearable art creation I will have to be carefully considerate of the branding guidelines my clients have provided me with. The colours are not applied as strongly as I am not doing it on the computer. I have been provided with an electronic format to be worked with. I only have to use the symbol thumbprint and not the word mark of 'Te Papa' or 'Te Papa Our Place' This is good because it could be quite hard to have the words printed clearly. As the thumbprint symbol evokes the traditional Maori Koru I would like to include imagery of the Koru in my designs perhaps by stylistic curves. The logo should be at a vertical angle, however I will have to check with my clients as last year the girls had them on angles.

EXAMPLES OF USE OF BRANDING.



On staff uniform



on electronic sliding doors
(entrance doors)



Signage outside museum

WOW

WHAT IS WORLD OF WEARABLE ART?

World of Wearable art (WOW) is an art form that spreads across many disciplines and embraces a multitude of philosophies. The pieces that are paraded on moving bodies in a Motana WOW awards show do not have to be practical, they do not have to be commercially viable, they do not even have to take themselves seriously - they have but a single requirement: To be wearable. Any skill can be adapted to make Wearable Art - any idea can take shape on the body. World of Wearable Art is an original concept created by Suzie Moncrieff in 1987. The WOW concept is to "take art off the wall and adorn the moving body". From an audience of 200 in Nelson in 1987, to audiences in 2006 of around 30,000 in Wellington, the Motana WOW Awards have been embraced by designers throughout the world.

REQUIREMENTS:

The following requirements may be applicable to me...

- **Garment is of sound construction** - Reason this is that applicable because the garment can't fall apart while it's in the window for 3 or more weeks.
- **Garment is safe to wear with no sharp edges** - Reason that this may be applicable because it could harm someone putting it on the mannequin or scratch the paint on the mannequin.
- **Garment is not excessively heavy** - This could damage the mannequin or make it fall over.
- **Hot glue, staples, or tape are not relied on to hold materials together** - This is applicable because I don't want the garment to fall apart while on display.

Important Information

Judging

- Garments are judged on originality, creativity, innovation and construction.
- All entries will be considered by the judges at the preliminary judging (7-8 July 2007) when entries will be selected for inclusion in the show. Entries are modelled.
- Judges retain the right to move garments to different sections and recommend accessory additions and/or deletions.
- The judges' decision is final and no correspondence will be entered into.
- Judging is "blind" - the judges are told the garments name and inspiration not the designer's name.
- An informal Judges' table will be held on 22 September 2007 at 11 am (between 10c). Entrants are invited to attend at no charge.

Entry Construction Requirements:

- When designing your work remember it will be exhibited in a fully choreographed performance, therefore ensure:
- **Garment is of sound construction** - Fabrics are fitted and well balanced, strap under chain may be appropriate.
 - Electrical wiring is safe and simple to operate.
 - **Garment is safe to wear with no sharp edges**
 - **Garment is not excessively heavy**
 - **Hot glue, staples, or tape are not relied on to hold materials together.**
 - **Lacing of garment must withstand quick changes (suggest elastic or velcro).**

Please also ensure:

- Your work is a total concept e.g. if entering a skirt, there must also be an accompanying top.
- There is a fabric label on the inside of your entry (including accessories) which includes your name, address, section entered and the title of the garment.
- **WOW** can not take responsibility for undelivered work.
- That there is no use of advertising signage or company logos in your design.
- No perishable materials are used.
- Your entry does not require a lift.
- All garments made for children are entered in the Children's Section.

Height/Width restrictions:

- Ensure your garment can safely negotiate 45 degree ramps to enter/exit the catwalk. No garments to be wider than 1 1/2 metres at floor level.
- No garments to exceed 3 metres in height or length.

Size restrictions:

WOW will supply all models. Limit of up to 3 models is allowed per entry. It is really important that your garments are made to fit the following model sizes:

Female

Height	166cm - 176cm	Hips	87cm - 96cm
Waist	62cm - 67cm	Bust	86cm - 91cm

Male

Height	176cm - 182cm	Waist	86cm - 94cm
Chest	96cm - 102cm		

Children
Sizes to fit children between 9 and 11 years.



Left: Sited by Elizabeth Lysons, Auckland
Bottom Right: New Zealand South
Awards Section 2006

WOW

- A list of reasons why people should enter
I would like to enter this in a few years.

Benefits to Designers

WOW offers the opportunity for designers to experiment with materials and new methods, to push boundaries and think outside the square without commercial expectations or the limits of everyday fashion.

Highlighted below are some of the key benefits in entering the Montana WOW Awards Show:

- Gain public and industry exposure and recognition via WETA Award, national and international media.
- Total prize pool in excess of NZ\$100,000.
- In addition to the section prizes there are numerous Special Prizes e.g. International Award & Tertiary Design Award.
- WOW is held in high regard within the industry and recognised as a significant achievement.
- WOW is an internationally acclaimed Awards Show.
- Successful entrants have the satisfaction and joy of seeing their garment showcased at the Awards Show viewed by a live audience of 30,000.
- WOW offers many media opportunities for entrants: national television coverage, national and international newspaper and magazine articles.
- Additional exposure is achieved 7 days a week through the rotating exhibitions at the World of WearableArt® & Collectable Cars Museum gallery in Nelson. WOW also produces a range of publications and merchandising promoting designer garments e.g. Official Programme.
- We continue to have the fantastic Marketing support for designers within New Zealand - Marketing budgets garments free from the main cities.

Red Dress Party Sponser by Fashion Arts, Auckland, Number 6 Campbell Street & Section 200B

- Successful NZ entrants can purchase a discount on their Awards Show ticket price equivalent to the cost of their entry fee and a block of premium seats are held for these designers on the Awards night. International entrants please refer to the "International Insert" for information on discounts.
- A Designer after show function is held on the Awards Ceremony night.
- A Judges Forum will be held on Saturday the 22nd of September, 2007 at 11am. This is an informal opportunity for designers to hear from the judges what the judges are looking for. Wellington venue to be confirmed.



HELPFUL TIPS

- The 'WOW' factor - I have to find something that will make people want to look and draw people in to the Te Papa Store.
- Simply constructed - I like garments that are simplistic and so do my clients but it still has to be interesting.
- The construction quality must be excellent because people can look at it very closely and it will look tacky if it has hot glue gun showing, also it needs to stay together during the 3-4 weeks that it is in the Window.
- Try to avoid invisible zips because they are delicate and break easily.
- Big garments are not always the best - It also has to fit comfortably.

Things to Remember

How do designers do it - come up with that unique idea that launches the creation of their work of WearableArt™? And then how do they go about creating such elaborate and detailed pieces of art?

Tips for entering

Creating a work of WearableArt™ is indeed a labour of love, and the pinnacle of this experience is when your garment is showcased on stage for all to see and admire.

WOW is always looking to inspire and encourage new and exciting designers to enter the award. Below are a few tips from us on why garments are selected.

- **The 'WOW Factor'** - something that makes the garment stand out from the rest.
- Not 'fancy-dress' - a fresh new idea, simply constructed is often better than an over-embellished, old idea.
- The theatrical element of garments is important - think about how the garment will be performed in and how it will move and appear onstage. Think of the garment as performance art.
- **Construction quality and durability is important** - garments must be able to withstand the rigours of choreography and transportation.
- Garments must be safe for a model to wear - this includes not being too heavy for a model to wear.
- Garments may be displayed in the World of WearableArt™ & Collectable Cars Museum and therefore thought needs to go into their static exhibition and the requirement to withstand close scrutiny.

- Try to comprehensively describe how it should be worn (including a photograph of the garment being worn) and the inspiration behind the garment. This makes it easier for the Judges to visualise the concept behind the garment.
- Try to avoid using invisible zips as they are delicate and break easily.
- Loops on skirts make the hanging and storage of the skirt far easier.
- If your garment requires a particular hanger please specify it.
- Remember big garments are not always the best garment!



She Looks Good In a Suit, Cathy 'The' Jones, Wellington, Mirror Tardis, New Zealand Avant Garde Section

WEARABLE ARTS BOOK.

Key thoughts:

- Suzie Moncrieff must be really creative. - Has become a great success.

Publisher's Preface

This book was inspired by a remarkable phenomenon, that of the emergence over the last decade of The New Zealand Wearable Art Awards in Nelson, New Zealand.

These awards were the brainchild of sculptor Suzie Moncrieff, who first hit upon the idea of a one-off Wearable Art Show in 1987, as a means of promoting her country art gallery. The plan was simple—use the concept of the wearable art shows she had read about, but make the entry requirements loose enough to encourage interpretations of 'wearable' beyond the normal parameters of textile work, and then present the pieces within a spectacular stage show.

This simple idea struck a chord. The first awards and show were a sell-out success. Nine years later a total of seven shows have been staged, each bigger in scale and ambition than the last, each attracting wider audiences, and in 1996, hundreds of garment entries from throughout Australasia and other parts of the world, a cast of hundreds and extended television coverage.

Despite its explosive success, The New Zealand Wearable Art Awards is an event still rooted in the communities, that of the designers, and of the people of Nelson, whose ownership, enthusiasm and involvement are now central to



Above: New Zealand Wearable Art Awards creator and director Suzie Moncrieff.
Top: stage set of the 1995 awards.

its character and success. Much of this inclusive nature of The New Zealand Wearable Art Awards is due to the personal qualities of Suzie Moncrieff and her co-workers from the beginning, her sister Heather Palmer, whose generosity of spirit and insinuating pursuit of excellence inspire great loyalty.

Suzie has also never lost her unflagging optimism, a trait that has seen the Wearable Art Awards constantly propelled into unknown territory, a journey she claims she would not have dared to take had she known where it would lead.

It is this spirit of striding in where angels fear to tread that pervades the whole show, the essence of The New Zealand Wearable Art Awards, infecting artists, performers and audience alike, and inciting acts of artistic courage they may never have attempted otherwise.

Wearable art is a tribute to the inspired creativity of the designers whose work underpins The New Zealand Wearable Art Awards. It should not be forgotten that wearable art is complete only when seen live, worn on a body, on the stage. Freezing these garments within the pages of a book can only tell part of the story, but one, nonetheless, that we believe is important. The transitory experience of seeing wearable art garments passing by on the catwalk often does not reveal the depth of their design and craft artistry, and neither does it reveal the diverse and offbeat stories behind their creation.

This book aims to provide another layer in the wearable art experience, an opportunity to step back and understand the inspiration behind, and the methods and materials used, in the creation of some of the most innovative and vital garments from the last nine years of The New Zealand Wearable Art Awards. It is our hope that this book will inspire participation, both from designers and audience, in the glimmering, vibrant genre of con-



The WOW® Journey

Suzie Moncrieff & Heather Palmer

For Suzie Moncrieff and her sister, Heather Palmer, believing in a dream to create the single largest art competition in New Zealand has meant years of dedication, hard work and sacrifice. Today's Montana World of Wearable Art® Awards Show is bigger than ever imagined and, as the sisters explain, worth every bit of work.

The inaugural WOW® Awards show was first held in 1987 in a tent in the garden of the co-op retail art gallery, a building with a borrowed street for music and a bushful full of seed refreshments for those who had looked out the 510 for a ticket. The show had five sponsors but included arts patron, Felicia Brindley and a local handkerchief maker, Veronic. Her creations surpassed some of the garments entered. The show was a complete success.

Since its debut, the show has grown to be based on an intensively acclaimed venue, with around 30,000 people

attending the 2000 show season in Wellington. WOW® employs five full-time staff with hundreds of paid contractors and volunteers coming together for show season. But getting WOW® to where it is today wasn't always an easy task.

The first WOW® Awards Show was held at William Higgins Gallery on the outside verandah with a single, central catwalk into the garden. The next year it was staged on a larger marquee in a domain at Spring Grove and then moved into Nelson for its third year. Suzie says the move to the Trafalgar Centre in Nelson was one of the biggest challenges she has faced. "It was a huge sports venue that seated 2000 people. I had no experience in running a large event but a huge passion and drive for the project."

Between the two sisters, the pair had to play roles of accountant, marketing manager, flight co-ordinator, producer, art director and producer. It was no easy task.

Another challenge was exploring the concept of 'wearable' to designers whose main idea of the concept was a beautifully knitted piece with a pocket. Heather decided the show in the Trafalgar Centre as the year she had looked out the 510 for a ticket. It took a long time but finally, we saw Pallas Athene (By Donna Demerini). I know - the concept was really being understood."

The WOW® Awards Show soon became an iconic event within Nelson and turned into a year-round commitment for Suzie. With no

major sponsorship backing and a huge amount of bills to pay it was a big gamble. "Looking back, it could have resulted in a huge disaster for me personally," says Suzie. "That, however, never crossed my mind. I totally believed in what I was doing and it worked. We paid all the bills, made no money and I just focused on the next show."

As the show grew in its success, it began to attract national attention and the WOW® Awards Show soon gained backing from important sponsors including Montana Wines and for New Zealand (NZ) major sponsors of the awards. The backing of national and local sponsors meant the show was able to develop and eventually able to employ full-time staff to aid in the production of the show. Heather notes that after 12 years, they were finally able to employ their first full-time business manager.

The employment of a management team meant Suzie and Heather were able to devote more time to the aspects of the concept that they loved. Suzie focused largely on the production of the show, the scripting and behind the scenes that make the WOW® Awards such a theatrical production.

Today Suzie is the artistic director of the show and writes the script with existing new ideas each year. Heather focuses time on managing the business, garment collection, working with designers and managing the backstage area of show time.

D. Conroy M.S.

30



18 April 2006

While Sule and Heather finally have a management team, they still rely largely on the support of volunteers. Being involved in a WOW* Show gives performers, models, designers and crew a huge amount of experience. Many of these volunteers have been involved for 10 or more years, just itching for September to come around and the WOW* season to begin. "It is so important to have that family atmosphere at WOW*," says the sisters.

In order to give back to the community, the sisters provide the dress rehearsal to students, people with special needs and senior citizens at a significantly discounted price. They have now also opened this dress rehearsal to new charitable organisations, the Breast Cancer Research Trust and UNICEF. Fifty per cent of proceeds from these rehearsal tickets will go to the individual charities go back to them.

2001 saw the rewards of all Sule and Heather's hard work. The WOW* Awards Show staff moved from their office in an unused wine cellar to the purpose built World of WearableArt & Collectable Cars Museum. This venue opened in October 2001, much to the delight of both Nelsonians and visitors to Nelson.

The museum became an opportunity for WOW* to showcase designers' work year-round, while also providing local and visitors with the opportunity to see the amount of time, skill and effort that is required to create a work of WearableArt.

In addition to opening the museum, Sule and Heather also began to work on their international dream. Sule says "If we can celebrate sport and beauty across all a world trials, why can't we celebrate the world's art and culture and who we see as the people of this planet?"

In order to increase international knowledge of WearableArt, WOW* has performed music shows internationally, which spread the WOW* concept. These shows have been held in Singapore, Japan, Cuba and Thailand and also to international audiences within New Zealand.

As well as promoting WOW* internationally, Sule's goal is to encourage artists and designers to consider WearableArt as a medium for creative expression. The last few years has seen a push to introduce WOW* to tertiary design institutions around the world. As a result, WOW* international artists have increased significantly.

After 2001, the New Zealand Show began to grow in legs and hands. The audience grew from 10,000 to 20,000 in just under three years and eventually it became clear that Nelson was struggling to cope with the influx of people and the scale and growth the show demanded. Opening in a small region of New Zealand for so many years meant that there were creative and commercial limitations.

In 2004, after much deliberation, WOW* announced it would be moving the annual Awards Show to Wellington for the 2005 show season.

Wellington gave WOW* the opportunity to increase its show production creativity, commissioning internationally. The Events Centre - the new WOW* venue - enabled WOW* to have a specialised genre allowing greater opportunities for theatrical performances. The venue staff could hold at least 2000 more people per show and also provided WOW* the opportunity to allow its sponsors to have their own space. Wellington itself had additional infrastructure of an international airport, a huge creative industry and the support of the Wellington City Council.

notes

In the inaugural Wellington show, WOW*'s audience increased to 30,000. Its international audience increased to 800 and designer entries were unprecedented in their numbers. Sule and Heather have been motivated by the success of the show. "It was a hard decision to bring the show to Wellington and we were apprehensive as to how it would go. But the Wellington people, the designers, models, crew and sponsors were wonderful in their support and we were delighted to have moved to a place where WOW* can continue to grow creatively," says Sule.

While WOW* continues to grow, Sule and Heather have remained resident in Nelson. The WOW* team still works from the Nelson base and the sisters are determined to keep those aspects of WOW* that are truly fundamental to the concept, including the family atmosphere and opportunity it brings to both designers and participants.

The journey Sule and Heather have taken in bringing WOW* to the stage is one that probably few can dream and still to it, you can achieve what you love best. "I want you to live as has been said, 'I saw them as challenges. I learnt to pack myself up and carry on regardless of any negatives that may have come my way'."

For more information on the annual *Wearable World of WearableArt Awards Show* or WOW* Ltd, visit www.wearableart.co.nz. Tickets are now on sale and entries are now open for the 2006 Awards.



notes

Sharon Finn Made with love



Sharon is one of the most laidback, grounded people I've ever met. She began her life at secondary school after 9/11, that's what we did in those days! The Palmston North girl got this move to Auckland to complete a year of Office Management at Honeymoon's Business College.

Later, she found herself in Australia working for five years, who she described as film editors, commercial artists, photographers, shop sales and freelance drinks. From there she went to Nicole Barber, the fashion company where she was involved in painting catwalks, which included The Flareworks, Fry and and Co. and Zooey Cho.

When she returned to New Zealand the met Neil Finn and the couple moved to Melbourne, Australia. There, Sharon got involved in the rag trade with a friend from back home and the girls opened a small shop on Cavendish Street. They made the stock (Sharon's entry into the construction and also around some pieces from the 50s and 60s. This was not a difficult task then, given the abundance of that type of clothing and footwear in the market.

Sharon and Neil married when Sharon was 23 and the couple went on to have two boys. It was during this time, while remaining an oldie in Melbourne, that Sharon discovered making them. When she couldn't find the one she wanted, she went about making them, assisted by the discovery of two women who were working in Barcelona, Spain. They suggested she sweep their floors each day to gain the product that she needed.

Sharon later started working with David Goss from the EcoVillage, who's strength in building and her creative eye led to designing and building bathrooms, which featured strongly with mosaic work. Most of this work was commissioned in Auckland.

Editor Annah Stretton meets with Sharon Finn, creator of mosaic butts and chandeliers that seem fit for European castles, and reveals how the entrepreneur and artist lives a life most only connect with through the media

During the mid 90s Sharon's creative eye saw her managing the concert lighting for the Stone World Tour, a huge challenge, a lot of hard work and crazy hours.

It was her creation of eight chandeliers for a show at the St James Theatre in Auckland that caught the eye of fashion designers, Butler Cooper. Boldly engaged Sharon to create chandeliers for her fashion WOW show, as well as a supporting range of jewellery for her sub-station, which featured shoes, earrings and necklaces. Today, later tonight the jewellery and Sharon has been looking back. A world of media exposure - suddenly opened up to getting her creative talents to the world.

The chandeliers - that Sharon occupies in Nelson Road, Auckland, is part of a building bought by the firm. The stone restored later and quite occasionally gives the students of the area. Sharon simply hung her chandelier creations on the windows to create an interesting ambience for passers-by. The feedback from this saw her later create a show, which focuses on mosaic, jewelry, highly decorated chandeliers and jewellery.

"Sharon's" is in its third year of trade and truly is a destination store. Much of Sharon's work is generated for customer orders and every commission is an effort. After all, it's mosaic butts can take up to four months to make. These original are wonderful pieces of art.

When it is the future Sharon likes what Sharon's work has become. The size and the order levels are manageable and the media has given her a solid profile so work continues to flow. She is truly working with her passion and, as she says, everything she does, from cooking a meal for her family to creating a mosaic butt, is truly made with love. And when love and skill come together like this, expect a masterpiece!



'THE WOW JOURNEY' - SUZIE MONCRIEFF AND HEATHER PALMER (April 2008)

This article is about the creation and development of the world of wearable art. The article shows how the creator, Suzie Moncrieff, and her sister Heather Palmer expanded their ideas to make the World of Wearable Arts what it is today. I find this article really inspirational because of how the world of wearable arts came from a small promotional exhibition for an art gallery. It showed me how much can come from a small idea.

The concept was created in 1987 by Suzie Moncrieff when she was looking at ways to promote her country art gallery.

The show has grown to become an internationally acclaimed event with around 30,000 people attending the 2005 show season in Wellington.

Between the two sisters, the pair had to play roles of accountant, marketing manager, front of house manager, art director and producer.

The World of Wearable Arts first started in Nelson and became an iconic event and turned into a year-round commitment. The show became so successful that it moved to Wellington for the 2005 show season.

ABOUT 'WOW'

The show's audience increased from 20,000 to 30,000 when it moved to Wellington.

A WOW, World of Wearable Art & Collectable Car Museum was opened in Nelson in 2001.

In addition to the museum, the two started to work on their international dream. In order to increase international knowledge of Wearable Art, WOW has performed mini shows internationally which has now spread the WOW concept.

'MADE WITH LOVE' - SHARON FINN

During the mid 90s she was spotted by Trelise Cooper when she had 8 chandeliers in one of Neil's shows. She then made some for Trelise's show at Fashion Week along with a range of jewellery. A world of media exposure suddenly opened up.

Grew up in Palmerston North and later moved to Auckland to complete a year of Office Management at Hemmingways Business College.

SHARON FINN

Really interesting and detailed ideas - I like how she used scrabble pieces, I would like to use scrabble pieces in my wearable art.

Sharon owns her own store called Sharondelir making original chandeliers, mosaic horses and jewellery.

Married Neil Finn when she was 23 and went on to have two boys.

The mosaic effect is very strong, the tiles have been cut very cleanly which makes the bodies look very elegant, I am interested in using this in one of my designs.

Sharon has so many famous connections and has tried so many interesting jobs in her life, including painting cartoons for shows including Flinstones, Scooby Doo and Popeye, owning her own retro store, Acoustic in a tile store, managing Neil Finn's concerts working with Trelise Cooper and David Gray from the Tempos.

First started to make mosaics when renovating an old villa in Melbourne and swept the floors of a tile store to get the product she needed.

TE PAPA TONGAREWA

ABOUT TE PAPA - HISTORY.

The first National Museum was housed in a small wooden building tucked behind the new Parliament Building. This was the Colonial Museum, which was opened in 1865. In 1903 Augustus Hamilton was appointed as director and in 1913 an act of Parliament was passed that provided the establishment of a National Art Gallery within the building which had now become known as the Dominion Museum. But it was not until 1930 that the original proposal, with a Board of trustees, was brought into being under the National Gallery and Dominion Museum Act. A new building to house the institutions opened in Buckle st, Wellington, in 1936. In 1972, an act of Parliament updated the Dominion Museum's name to the National Museum. By 1987, the National Art Gallery was feeling their building was inadequate to hold and protect its art treasures. At the same time the National Museum was also feeling the same and the issue occurred that there was a need for a museum that was more representative of NZ's culturally diverse society so in 1988 the government established a Project Development Board for the Museum of New Zealand Te Papa Tongarewa. After extensive consultation with Maori-tribal groups the act was passed in 1992. After an intensive five-year development, Te Papa was opened on its Cable Street site on 14 February 1998.

TE PAPA - THE BUILDING AND SITE

For the four years of construction (1994-1998), Te Papa was one of the biggest museum projects in the world. Built on a site the size of three rugby fields, with a total floor area of 36,000 square metres, 80,000 cubic metres of concrete, and enough reinforcing steel to stretch from Wellington to Sydney, Te Papa was a massive undertaking.

Te Papa sits on the backbone of the North Island, facing north and offering spectacular views over the harbour. It is easily accessible, placed in the heart of the city connecting with the people of Wellington, and bringing a new museum visit within walking distance to the central business district. Nearby is dining and entertainment mecca of Courtyou place. All this was central to the founding vision - that Te Papa be part of the living city, an active member of the wider community.



WHY DOES TE PAPA WANT A 'WOW' WINDOW DISPLAY?

Te Papa is all about being part of the wider community so there is a great opportunity for both Te Papa and I to promote the high profile Montana World of Wearable Art. It's a good thing for Te Papa because a lot of people travel from other countries or cities to see this show and as the National Museum a lot of tourists will go there. The main point of the window display is to attract people to the store so they'll go in and hopefully buy their products. It's also a good opportunity for Te Papa to have students doing a window display as it could possibly get them free publicity. It is a good opportunity for me because as a student it can give me a real life experience with a high profile client.

REFLECTION: The key information that I got from looking at existing window displays was that it should have nice lighting, simple, interesting backdrops, be colour co-ordinated. It should not be cluttered, too simple so that it just looks plain, or have bad lighting.

EVALUATING WINDOW DISPLAYS

ON A SCALE FROM BEST TO WORST.

BEST!



Store: Living and Living
This window display is considered the best to me because it has nice lighting, a bright background poster and a pleasant and colour coordinated display.

It also attracts attention as you can see as it shows a wide range of products they sell in store.

Store: (ne)
I think this is a very good display because it is simple and not over crowded. You can see into the store also and the clothing is put together very attractively.

Store: Overhead
This display may be a bit cluttered by shoes but it also interests people if they spot a pair they like so they go in the store.

Store: Pagnini
This display shows a large variation of their product and their models are interesting doing different poses.

Store: Bags with a Difference
Cluttered and not a great lay out but still is interesting to look at.

Store: Michael Hill
The right side looks empty the left is being Nothing attention grabbing a bout either of the windows.

Store: Whitecolls.
Rather dull displays that look cheap with the 'The Departed' signs stuck on.

WORST
Atticus shoes have payed no attention to it. The lighting is horrible. It's empty and looks like it's missing shoes. Bad layout.

Store: Glassons
This is a good display because it has a background display that has good composition. It has four models showing whats in store and stuck on words on the windows. The overall effect is eye catching.

Store: Keith Matherson.
This is good because it is elevated off ground level so it is not blocked by people walking past, it is simple and elegant and the sign above makes it look very 'civilised'.

Store: Sushis Store.
Very small but effective display as the poster in the background is well composed.

Store: Manto Man
Average display with nothing really attracting to it.

Store: Stewart Dunsons
Over cluttered, makes the jewellery look tacky.

WORST

Reflection.



34
Barbara Knight

From: Colin McFetridge [ColinMc@tepapa.govt.nz]
Sent: Tuesday, 20 March 2007 12:50 p.m.
To: Barbara Knight
Subject: FW: Brand guidelines
Attachments: Te Papa_Brand.pdf, TePapa_CMYK.jpg, TePapa_RGB.jpg

Hi Barbara

Nice to catch-up yesterday.

Look forward to working together on another successful project.

Girls presented really well. Congrats!!

Attached is the brand info discussed.

Rgds C

-----Original Message-----

From: Diane Wareham
Sent: Monday, 19 March 2007 4:31 p.m.
To: Colin McFetridge
Subject: Brand guidelines

Colin, can you please forward these to Queen Margarets School.

Diane Wareham

Manager Commercial Marketing

Museum of New Zealand | Te Papa Tongarewa

P O Box 487, Wellington

DDI: 04 381 7147 | fax: 04 381 7080

email: dianew@tepapa.govt.nz | web: www.tepapa.govt.nz

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Before I went to the meeting I was just expecting to meet Colin and Jan but we also met Diane Wareham. Diane is the manager of commercial marketing for Te Papa, she was at the meeting because she wanted to give us information on using the trademark of our theme - the thumbprint. She gave us some hand outs on what we can and can't do with colours, cropping and warping the logo which was really helpful.

Visit the Te Papa website <http://www.tepapa.govt.nz>

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REFLECTION 26/03/07

Barbara Knight

From: Jan Morris [JanM@tepapa.govt.nz]
Sent: Tuesday, 20 March 2007 8:40 a.m.
To: Barbara Knight
Subject: RE: We are still coming on Monday !!!

Good morning Barbara, lovely see you yesterday and meet Hayley and Sophie, I look forward to working with

you. The measurements for the windows are as follows

Width 800 - 0.8m
length 2800 - 2.8m
height 2500 - 2.5m
central glass panel 1600 wide, floor to ceiling

Cheers Jan

Sent: Friday, 16 March 2007 4:27 p.m.

To: Barbara Knight; Jan Morris

Cc: Diane Wareham

Subject: RE: We are still coming on Monday !!!

Hi Barbara

Sure, all go, see you Monday at 12:40pm.

Rgds C

This is an email from Jan Morris regarding measurements of the windows that we asked about at our initial meeting. The size of the windows is very important, especially the width because I have an idea of using a bendable wood to create a dress that flows to the floor but it would have to fit in the window. It would also look bad if fabric or materials used were smashed up against the window.