

CLEARLY MARKING YOUR INTELLECTUAL PROPERTY CAN HELP DETERMINE WHO ELSE COPIERS. WILL PONDER OF A J PARK POINTS OUT THE LETTER OF THE LAW

Sophie

COPYRIGHT

Q's to comment on - What are Patents? Registered Designs? Trade Marks? Copyright

Who can I use it? / how can I use it?

Legal copying and infringement applies to **copyright** for designers and **invention** events after they have registered their **intellectual property rights**. You can put yourself in the best position to deal with these problems by marking your work with an **indication of your rights** - but make sure you do it correctly.
Common markings showing intellectual property rights are "patent pending", ©, ®, and ™. Despite the legal significance of these various markings, they are often misunderstood and used incorrectly.
The first point to note is that different rules apply to different types of intellectual property. Make sure you know how to use the correct markings for the intellectual property rights you own.

PATENTS
As a New Zealand patent owner you are not obliged to mark your products with an indication that the products are covered by patent rights. However, if your products are not marked you may not be able to claim damages for patent infringement.
There is a concept of "innocent infringement" in patent law. Essentially if someone infringes your rights but they are not aware of them, then they are an "innocent infringer". The remedies that you are entitled to because of an innocent infringement are limited. In particular, while you may be able to put a stop to

the infringement, you will not be entitled to damages. By marking your goods with a clear indication of your rights you are minimising the chance that an infringer will be considered an innocent infringer.
You should, if possible, mark the product with the patent number. The word "patented" is not enough and has no legal effect; you must use the patent number. That allows third parties to find out what your patent actually covers so they can determine whether they will infringe. A suitable marking would be "NZ patent 123456".
If it is impractical or impossible to mark the patent number directly on a product, you can mark an attached label or packaging instead.
If you have a complex product covered by several patents and patent applications you should include all the patents and patent applications in your marking.
If you have a patent application which is not yet granted you should still mark your products with "NZ patent application 123456". Simply putting "patent pending" on the product does you no good.
For marking to be effective it should be consistent and continuous. It is not enough to mark just a small batch and then stop. You should mark every product off the production line.

REGISTERED DESIGNS
The rules for registered designs in New Zealand are similar to those for marking

products protected by patents. The concept of innocent infringement applies. Therefore, you may not be able to claim damages for infringement of a registered design if your products are not appropriately marked.
The registration number must be included for the marking to be legally effective. A suitable marking would be "NZ registered design 123456".

TRADE MARKS
If you own a trade mark, it is advisable to point out that you view it as your trade mark when it appears on the product or on promotional material or labels.

There are two symbols commonly used to show a trade mark, ® and ™. The ® symbol should only be used alongside a registered trade mark. The ™ symbol is not compulsory. However, it can be beneficial. The ™ symbol or the words "trade mark" can be used alongside any trade mark, whether registered or not.
The use of these symbols is not compulsory. However, it can be beneficial. It can clear potential infringers and clarify that your trade mark is a brand and not a generic name for a product.
For a registered trade mark, it is advisable to show the name of the registered proprietor as well, for example "XXXXX is a registered trade mark of Our Design Company Limited, Auckland, New Zealand. Produced and packaged in New Zealand by XYZ Limited".

COPYRIGHT
Use of the © symbol is not compulsory but it can be beneficial. New Zealand is a member of the World Intellectual Property Organisation (WIPO) and the Berne Convention for the Protection of Literary and Artistic Works. This means that you are automatically protected by copyright in your work as soon as you create it. You do not need to register your work to be protected. However, you should consider the © symbol, the name of the copyright holder and the year the work was first published. An example of a typical copyright notice is "© Our Design Company Limited 2006".
Falsely marking your products with an indication that they are covered by a registered intellectual property right such as a patent, registered design or registered trade mark is illegal and you can be fined.
Intellectual property rights such as patents, registered designs and trade marks don't come cheap. It requires time and money to secure them, as well as creativity and effort to produce them. To get value from your intellectual property, it needs to be used effectively. Marking your products properly is one way to get benefits from your rights. It will not guarantee that your product will not be copied, but it may be enough to deter a potential copier and ensure that you can claim damages if a dispute arises.

Will Ponder is a European patent attorney and a Chartered UK Patent attorney, at J Park in Auckland. Contact: (09) 353 8828, or will.ponder@jpark.com

No system exists in New Zealand for copyright notice is the best way to inform others on what you view a piece of work as your intellectual property using the © symbol, the name of the copyright holder and the year the work was first published. Copyright can be helpful to help protect your original ideas almost every company will use it and any one individual can use it. I personally will not be using it as Te Papa uses a registered trade mark and trademarks for their symbols and logos.

See Te Papa trademark and branding guidelines notes.

INTELLECTUAL PROPERTY

PATENTS

Patenting is usually used in commercial larger scale productions because it costs. To patent your product/design you must submit it to the New Zealand Patenting Office and they will grant you the patent if they think it is an original idea and not similar to another product that already has a patent. Patenting is helpful because it reduces infringement and copies of your product. To have legal effect in your product you must label it correctly with patent number eg. NZ Patent 123456. The people that uses patenting are people/businesses with original products/designs that will be at high production levels. Patenting is not suitable for my project as it costs and I am only creating one product.

TRADE MARKS

If you have a Trademark, it is advisable to point out that you view it as your trademark when it appears on promotional material or labels. There are two symbols commonly used ® and ™. ® should only be used alongside a registered trade mark. The ™ sign can be used next to any trademark, registered or not. The use of these symbols is not compulsory. Company's and businesses use it on logos. This may apply to me as Te Papa does sometimes use a ® symbol and sometimes a ™ sign but also doesn't always use them and since it is not compulsory I don't have to use them.

REGISTERED DESIGN

The rules for registered designs in NZ are similar to those of products protected by patents. If your product is not appropriately marked you may not claim damages if innocent infringement applies. The correct marking would be: NZ registered design 123456. Registered Design can be helpful if you have a logo you would like to Register so no-one else can use it. I can not personally use it but I am sure Te Papa will not mind whether I show their intellectual property or not.

QST: I will need to ask my clients on how far I can bend the rules of using the trademark since this is a point of all about being creative it may be ok.

TE PAPA

OUR PLACE



This is the logo that we will be working from in the future. We can enlarge or decrease the size.

Provided to me as a design template.

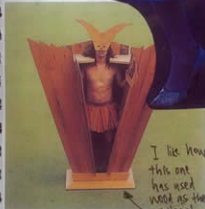
Key Milestone Stage/s:	Week 7	Term 1
Prioritised Tasks to do: <ul style="list-style-type: none"> • Brief statement. • Survey stakeholders - make a survey with questions. • Investigate - Te Papa - Location, why there. • Collect inspiring images 	Prioritised Resources: <ul style="list-style-type: none"> Visual Diary. - Go to Te Papa, ask visitors questions - Te Papa Website. - Magazines, photocopy from wearable arts book 	
Key Decisions: (What, why, impacts on work) No major decisions so far - just an idea to use wood as my main material for construction.		
Problems: Actual and / or Anticipated: (What, why, impacts on work, how solved) Themes - What to make? Ideas... Time - Limited time for a large amount of work - I will have to do regular planning.		
Questions brought up by work in progress: What materials to use! - What will be some themes to do concepts for?		
Changes to plans: No changes as of yet. Just working on researching Te Papa, wood, existing ideas.		
Client / Stakeholder Consultation: (Who, what, why, where, when, findings, impacts on work) possible stakeholders? - Eloise Jack or Sarah Bowman - Did the same topic last year. - Someone that is a window display manager.		
Current Progress Evaluation: Doing Well! Just researching interesting ideas/themes - location, what Te Papa's about etc.		
Next Steps: Get in contact with clients - update them on progress.		

INSPIRATION

I like the 50's style about these two dresses - the way they have a belt and then the skirt 'poo' out



This dress is very creative by using only paper &



I like how this one has used wood as the material.

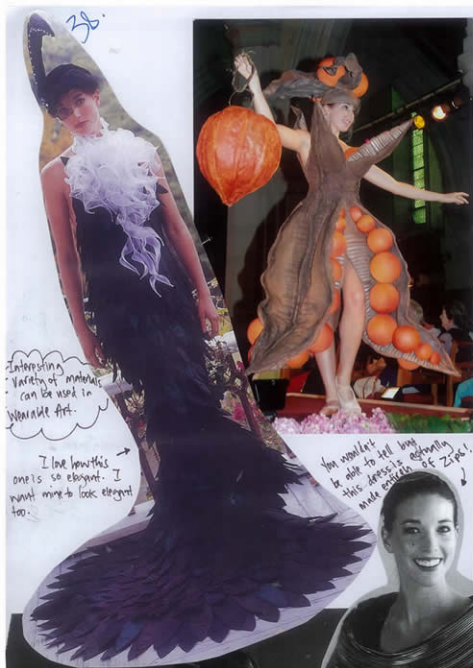


I would like to use wood.



I like the chirred, crinkle pleat look about this one





Interesting variety of materials can be used in wearable art.

I love how this one is so elegant. I want mine to look elegant too.

You wouldn't be able to tell but this dress is actually made entirely of Ziploc.



I think this one is really good because it's simplistic even though it's made from thousands of paper clips.



INITIAL BRIEF STATEMENT.

I have the opportunity to design and develop a Wearable Art Window Display for the Te Papa Store to promote the Montana World of Wearable Art Awards Show that will be in Wellington later in the year (September). My clients are Jan Morris and Colin McFetridge who work for the Te Papa Store. Jan is the Window display manager while Colin is the store manager. There are two issues I am to address, the first being a Wearable Art creation and the second is a Window Display. I will have to consider both issues when designing it so it can promote WOW and Te Papa and attract people to the store. The Wearable Art will be due about a month before the Wearable Arts show so that it can promote it, the display will be up for 3-4 weeks. Te Papa's branding of the thumbprint symbol is the theme and must be incorporated in some form and meet the branding requirements of Te Papa. As both Te Papa and the World of Wearable arts are both high profile businesses it is important to maintain the quality at the product at a very high standard and that the window display can draw people's attention into the Te Papa Store to purchase their products.

INTRO THEMES

- sub themes to show the Te Papa logo through.
- something to base my design around.

Marie Perleon Liked Emotions - Anger, Happiness, Love etc



Looking Ahead Calendar Term 2 - Y13

Week	Day	Details	I aim to complete...
1	Mon	Pd 5	Each week: Reflection, client and stakeholder comments, planning chart, progress log / problem solving....
	Tues	Pd 1 + 2	
	Wed	ANZAC DAY - No School	
	Thurs	Pd 5 - own work, Mrs Knight away	
	Fri	No class	
This week: Page 5 - Key factors, broader key factors, discussions.			
2	Mon	Pd 1	Each week: Reflection, client and stakeholder comments, planning chart, progress log / problem solving....
	Tues	Pd 4	
	Wed	Pd 5 (after school workshop)	
	Thurs	Pd 1 + 2	
	Fri	Pd 6	
This week: Finish key factors, formulate initial brief. Client and stakeholders to approve. Interview new stakeholder.			
3	Mon	No class	Each week: Reflection, client and stakeholder comments, planning chart, progress log / problem solving....
	Tues	Pd 1	
	Wed	Pd 4 (after school workshop)	
	Thurs	Pd 5	
	Fri	Pd 1 + 2	
This week: Work on design development tasks - page 7. Sketches, modelling etc...			
4	Mon	Pd 6	Each week: Reflection, client and stakeholder comments, planning chart, progress log / problem solving....
	Tues	No class	
	Wed	Pd 1 (after school workshop)	
	Thurs	Pd 4	
	Fri	Pd 5	
This week: Design development. Fitness for purpose - page 8. Materials investigation. Interview new stakeholder.			
5	Mon	Pd 1 + 2	Each week: Reflection, client and stakeholder comments, planning chart, progress log / problem solving....
	Tues	Pd 6	
	Wed	No class - Mrs Knight away	
	Thurs	Pd 1 (after school workshop)	
	Fri	Pd 4	
This week: Design development. How to best present the conceptual design. Materials selection / investigation. Environment and any use considerations. Implementation concerns. Construction concerns. Select final design. Feedback client and wider community stakeholders.			
6	Mon	Pd 4	Each week: Reflection, client and stakeholder comments, planning chart, progress log / problem solving....
	Tues	Pd 1 + 2	
	Wed	Pd 6 (after school workshop)	
	Thurs	No class	
	Fri	No School - Teacher only day	
This week: Interview new stakeholder. Finalise conceptual design. Evaluate design. Pages 8-9-10. Hand in for assmt of progress on Friday.			
7	Mon	Queens Birthday - No School	Each week: Reflection, client and stakeholder comments, planning chart, progress log / problem solving....
	Tues	Queens Birthday - No School	
	Wed	Pd 1 - 3.1 Hand in - assmt.	
	Thurs	Pd 4	
	Fri	Pd 5	
This week: Review new stakeholder interviews - any new key factors? Revise brief specifications. Revise conceptual design. Plan for modifications towards actual construction.			
Week 8 - 9 - 10 - Mrs Knight away. 3.6 Task sheet. Feasibility research and discussions. Continue with 3.1 and 3.2 work.			

Other notes:

- Lunchtime sewing workshops each week - check times with Mrs Knight
- Wednesday or Thursday after school - 3:30 - 5:00pm - Supervised sewing workshop time available.

LOOKING AHEAD.

- 3-6 - Write up your summary notes from the Tina De Bes visit.
 - Use the class visit handout headings ready for first week back

3-1 - Catch up Work

- Carry out all initial interviews - get / Answers
- Summarise findings
- Environment / Location - examined / analysed
- Initial Research / Themes
- Looking at existing product
- Identifying initial key factors - and write up implications for these.

Term 2 - New Timeline

- Task/milestone brainstorm plan
- Initial Brief
- Kf interaction discussion.

Brochure about exhibits on in March at Te Papa given to use by clients

Exhibitions and events programme March 2007

TE PAPA

© National Museum of Antiquities, the Netherlands

In the past few weeks I have done quite a bit of research on Te Papa, the aspects of the project including what are good window displays? By searching around Wellington taking photos are reviewing them from best to worst. How the displays impacted on customers, for this part of the project I can gain help and knowledge from Mrs Revill, a co-owner in the small boutique gift store 'Jaky Pinky inc' situated in Marsden Village, Karori, Mrs Revill designs the window displays there so I can interview her and find out some important ideas. I also had to research why Te Papa would want to promote the World of Wearable Arts and why they would want it done by students.

I have researched about Wearable Arts, its origins, what its about and important information on how they are judged. From this I have collected inspiring images of previous wearable arts that have won. All of these are of a very high standard and are an original idea. I have done a mindmap of themes to show the Te Papa logo within and I will be showing this to stakeholders to see what they think about the ideas. I also researched about intellectual property and about protecting your creative ideas I have come to a conclusion that I will not show the registered trademark symbol ® as the logo will be a representation of it that will not be exact as it will not be computer generated when on my garment.

Still to do is the initial key factors after / during stakeholder interviews, researching articles about wearable arts, brief.

TERM 2 REMINDERS

Planning charts - complete one every 2 weeks minimum.
 Looking ahead - wms, bars -
 Reflection - your thoughts (diary)
 Calendar - spaces - notes

Bullet point - progress log - planning chart
 Critical - To begin contact with client
 1-2 weeks update
 Regular, specific meetings planned.

Brief week 2 - must be approved by client.
 Client - show them our planning
 get ideas / advice
 stakeholders (if appropriate)



Key Milestone Stage / STAKEHOLDERS BRIEF

Prioritised Tasks to do:

- Interview the following stakeholders...
 - Helen Revill - Window Display Designer at Jaky Pinky inc in Karori.
 - Eloise Jack - Last years, yr13 that did the same project.
 - Mrs Ongley - Has done wearable arts before.

Write stakeholder keyfactors and identify KFs and many other KFs

Write initial brief

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

Chose the stakeholders that I can use. This impacts on my work because from the interviews I will do I can choose key factors that can go into my brief which will impact on my design work; depending on what they say.

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

Finding time to do the interviews - Elois I can do Tuesday night, Mrs Revill I can do sometime this week after school and hopefully I can do Mrs Ongley's during a lunchtime as she is a teacher at my school. This impacts on my work because I can't do the stakeholder key factors until I have done the interviews.

Questions brought up by work in progress:

When to have another client consultation for them to check and approve of my brief and agree with the themes I will be doing for my concepts? What questions should I ask my stakeholders? How many stakeholders should I have?

Changes to plans:

No changes as of yet.

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

Client consultation tomorrow night with Eloise Jack as explained above (prioritised tasks)
 To organise consultations with Mrs Revill and Mrs Ongley.

Current Progress Evaluation:

so far I am pretty up to date in book work - Hopefully will be fully up to date after stakeholder consultations. Progress is going well so far - no problems so far, which is good 😊

Next Steps:

- Hold interviews
- Extract parts and put in keyfactors
- Implications and interactions of key factors discussion
- Initial Brief.

25/11/17

INITIAL KEY FACTORS PART 2.

(PART 1 ON NEXT PAGE)

KEY/STAKEHOLDER KEY FACTORS	PRIORITY	CONSIDERATIONS/IMPLICATIONS
Appealing	1.	This is important because I want people to like the look of it so that they are drawn to the windows. They then will want to find out what it's all about and go into the store to ask, so while they are in the store they spot something they like and purchase it. Therefore fulfilling the purpose of a window display to sell more products. I will consider this in my designing stage by doing surveys to various people who have been to 'The Now' awards before, stakeholders, my client and any others I can think of.
Unique	2.	This is important because being unique it will add to the appealing side where visitors will be interested because they have never seen anything like it before. I will consider this when designing to get a 'NOW' factor into the design - something different to anything else.
Environment	11	This is important because the garment must fit in with its surroundings - perhaps I could use earthy colours when designing so that it goes with the Te Papa wall.
Fit in Window	5	This is important because if it looks squeezed, the display may not look as appealing. I will need to get the measurements so I know it will fit and there won't be any stress on the day.
Safe to Touch	9	This is important just have any children get behind the display and touch it. Also for setting up and taking down it needs to be safe to touch.
Culturally Aware/Sensitive	6	This is important because it is the National Museum of New Zealand and a lot of tourists from all over the world visit it. Since the display will be at the front of the museum it is important that it does not offend any cultures.
Suitable For Display	7	This is important because as similar to above it also has to be suitable in other ways i.e. no nudity.
Stable	8	This is important because it can not be unsafe and fall through the window or fall backwards onto the expensive gift items in the store. The mannequins are rather heavy though so that will keep the garment stable. I will consider this when designing so that the garment is designed reasonably equal in weight on both sides of it.
Colour Scheme	10	This is important because it will look too busy if there are too many colours. The client would like both things and I to have a similarity in colour that links them together. I can consider this when designing and see what happens colours Hayley's thing.

INITIAL KEY FACTORS (PART 1)

CLIENT KEY FACTORS	PRIORITY	CONSIDERATIONS/IMPLICATIONS
Incorporate thumbprint logo.	1	This is important because our theme is the thumbprint logo and we are also doing this for them so it should incorporate it. I can put the logo anywhere on my designs - some problems or challenges could be that we have to go by the branding guidelines which tell us how we can and can't use it.
High Quality	2	The garment must be of high quality because it is under close scrutiny from people viewing it through the windows. It must also be high quality because we are promoting the World of Wearable Arts that only show cases the best creations and we are representing ourselves, Queen Margaret College and Te Papa, by it so it must look good and also stay together the whole time in the windows.
Fit in Window	3	The garment must fit in the window because it will look bad if the fabrics are squashed up against the window. I can consider this in the design and development stages by considering the dimensions of the window and making sure it will fit.
Appealing to Attract Attention	2	The garment must attract attention from people walking past so they go into the store and hopefully purchase their products. I can do this by making a really unique garment, with new factors and also by using lighting and colouring to make the display coordinate and look impressive.
Culturally Sensitive	4	This is an important key factor because a lot of people travel from other countries and cities to see the World of Wearable Arts event and I would not like to offend anyone with the display. I will consider this in my designing by staying away from issues, whether it's political or not. Also just using common knowledge of not to offend anyone.
Creative	1	This is important because the whole point of wearable arts is that the garments are meant to be creative and unique. I can consider this in the design and development stages and also when choosing materials to use. I can make it really original by using unusual and interesting materials.

KEY/STAKEHOLDER FACTORS	PRIORITY	CONSIDERATIONS/IMPLICATIONS
Out There.	3.	This is important because it has to look like a wearable art creation. Wearable Art is commonly 'out there' and is unique. I can do this by using really unusual fabrics sourced from unusual stores. Such as using building materials from stores such as A.Hire Co.
Thumbprint Accurate.	4	This is important because Te Papa has spent a lot of money on developing the logo and getting people to recognize it as Te Papa, it is part of Te Papa's identity and it would be wrong to show it incorrectly as they are the ones telling me to do this.

◀ OTHER PAGE FOR CONTINUATION

44



05/01/2007 04:30 PM

Hi Jan - Wearable Arts Progress
4 messages

Sophie Burrows <sophie.burrows@gmail.com>

Sophie Burrows <sophie.burrows@gmail.com>
To: JanM@tepapa.govt.nz

Hi Jan,

Mon, Apr 30, 2007 at 4:41 PM

Just thought I would email you to let you know how I'm going with the window display project. I've most of my research by now and have started interviewing key/stakeholders to get some helpful information. I've started thinking of themes that I can show Te Papa through which I can show you before I start the design work. I have almost finished my key factors which means I'll be doing my brief soon which will show you in a couple of weeks so I can get your thoughts and opinions.

I was also wondering if it would be ok if I could carry out short surveys to staff and visitors and if I could either come in or email them?

Looking forward to hearing back from you,

Sophie Burrows

continues below

Mail Delivery Subsystem <mailer-daemon@googlemail.r...>
To: sophie.burrows@gmail.com

This is an automatically generated Delivery Status Notification.
Delivery to the following recipient failed permanently:
JanM@tepapa.govt.nz

Technical details of permanent failure:
PERM_FAILURE: DNS Error: Domain name not found

----- Original message -----

received: by 10.64.130.15 with SMTP/Id w15mr1091096
Sun, 29 Apr 2007 21:41:33 -0700 (PDT)
coveid: by 10.65.97.3 with HTTP, Sun, 29 Apr 2007 2
: Mon, 30 Apr 2007 16:41:33 +1200
r: "Sophie Burrows" <sophie.burrows@gmail.com>
m:JanM@tepapa.govt.nz

ct: Hi Jan - Wearable Arts Progress

-Version: 1.0

rt-Type: text/plain; charset=ISO-8859-1; format=fl

it-Transfer-Encoding: 7bit

l-Disposition: inline

Hi Jan - Wearable Arts Progress

Yesterday I emailed Jan to let her know how I have been getting on and my progress. I also let her know that it is almost time for her to check my brief. The first time I sent it, I typed the email address in wrong so I have crossed that part out above.

Loading "Gmail - Hi Jan - Wearable Arts Progress"

window display project. I've most of my research by now and have started interviewing key/stakeholders to get some helpful information. I've started thinking of themes that I can show Te Papa through which I can show you before I start the design work. I have almost finished my key factors which means I'll be doing my brief soon which will show you in a couple of weeks so I can get your thoughts and opinions.

----- Message truncated -----
Sophie Burrows <sophie.burrows@gmail.com>
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I was also wondering if it would be ok if I could carry out short surveys to staff and visitors and if I could either come in or email them?

Looking forward to hearing back from you,
Sophie Burrows

Jan Morris <JanM@tepapa.govt.nz>
To: Sophie Burrows <sophie.burrows@gmail.com>

Hi Sophie,

Good to hear from you and catch up on your progress.

Last year the girls presented a short questionnaire and I passed them around some of the staff at Te papa to complete. How would that be ?

Cheers Jan

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

From: Sophie Burrows [mailto:sophie.burrows@gmail.com]
Sent: Monday, 30 April 2007 4:43 p.m.
To: Jan Morris
Subject: Fwd: Hi Jan - Wearable Arts Progress

Hi Jan,
Hi Jan - Wearable Arts Progress

Just thought I would email you to let you know how I'm going with the window display project. I've most of my research by now and have started interviewing key/stakeholders to get some helpful information. I've started thinking of themes that I can show Te Papa through which I can show you before I start the design work. I have almost finished my key factors which means I'll be doing my brief soon which will show you in a couple of weeks so I can get your thoughts and opinions.

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Mon, Apr 30, 2007 at 4:43

-Email Error.
(mis-spelt address)

Tue, May 1, 2007 at 8:31 AM

Need to quickly create a questionnaire to email back. Questions to consider...

26/1/07 BROADER KEY FACTORS TO CONSIDER 45.

TECHNICAL ASPECTS eg: Skills (mine), equipment, adapting patterns, how to construct the garments/patterns...

I will need to... Research what fabrics and materials to use... Depending on the design and whether my client chooses from my concepts. Each concept is of a different theme so the materials can range from paper to wood or fabric so depending on the materials I will need to learn new skills such as woodwork and embellishments if I use fabric. To construct the garment will depend also on what materials I am using, I may need sewing machines, overlockers, saws, hot glue guns and sanders if I use wood or fabrics to make the garment. I may need to learn new construction techniques if I use wood also. If I use fabric to make my garment I can adapt patterns so that they look like my design, but it all depends on what materials I use for construction.

ERGONOMIC ASPECTS eg: fit, comfort, suitability of fabrics/materials, intended garment function...

I will need to... The garment will need to fit the mannequin that will be used in the window display. The mannequins at school are a different size and height with them being shorter and slightly smaller. I will need to get the measurements of the mannequin and use a dress makers dummy like Ashley Tegel does in their business practice and make sure I have it at the right height. The garment does not have to be 'comfortable' as such but it should be safe to touch and move around and also it shouldn't scratch the mannequins. I will have to do extensive research into my materials especially if I use wood because I am not very familiar with that type of material. Also the type of material I use can change the whole look and theme of my garment eg. If I use scabble pieces compared to cotton. The theme of games would get across far better with the material ^(being) scabble pieces. The intended function of this garment is to sit in the window display of the national museum, Te Papa, to promote the annual event of the Montana World of Wearable Art Awards. I will need to make my creation creative and in the Wearable Art style so that it promotes the World of Wearable Arts.

CULTURAL ASPECTS eg: protocols, beliefs, ethics, location, people, status importance, behaviours.

I will need to... The location is a high profile area, with it being situated on the backbone of the North Island right next to Wellingtons Harbour and the busy Cable St it is a place that is seen from all over Wellington with its 5 storey building that stretches for over 3 foot ball fields space. Te Papa has a reputation for its fresh and bold approach to presenting a nation's treasures and stories. Te Papa welcome visitors of all ages and interests. Along with stimulating exhibitions there are also fun presentations. The location of the display windows is the second most visited part of the museum that are located at the entrance of the museum to the left. They are considered the 'eyes' of the museum. The status importance of producing something for the National Museum of New Zealand means that the quality and thought that goes into the development will have to be at a very high standard to impress the visitors of Te Papa, enough for them to want to find out more and go into the store.

GLOBAL/FUTURE TRENDS eg: Client/issue existing garments, current trends/themes, new ideas.

I will need to... The existing items that occur are the Wearable Art garments that have been entered into the awards before, an issue with this is that Wearable Arts has been on every year since 1987 with there now being up to 300 garments in a show I will have to be very creative and think of a unique idea that I can do. With wearable arts there isn't really a current trend because the purpose is not to be fashionable although electronics could be a current trend just because it is a relatively new idea with the speed at which we are developing technology in this day and age. Personally I would like to stay away from trends because it is not unique.

LEGAL REQUIREMENTS eg: Care labelling, safety, copyright/intellectual property. As the garment

will not be worn I will not need care labelling on the garment. However I am considering instructions on how to care for it but I do not think this is necessary as I will be the one setting it up and taking it down from the window display. The garment needs to not have any sharp edges because it could hurt someone when they are setting up the display. Also the display will have to be stable so that it won't fall over and break the window or fall backwards and break expensive vases behind it. I will have to be

Very careful on how I use the thumbprint, and design with wearable arts it would be very easy to alter it so that it would end up looking the same as it is not a digital format. I will need to have continuous consultations with my client in the the design and construction stages so that they are happy with the way it looks.

FINANCIAL ASPECTS eg budget, cost of retail, purchase of materials, who's paying...

I will need to. I will not have a budget for this topic as I think it could vary hugely depending on my design and what materials I use. I think that since this is a year long project it should be made out of high quality fabrics so that it doesn't fall apart in the duration and also it lasts years to come.

I will not be selling this garment as it is for a window display so the cost of retail does not apply. Purchasing the materials can take a long time to find the perfect materials, especially since I want to use unusual fabrics that will be sourced from a wide range of stores. My parents will be the ones paying as they think it is important for me to do well in subjects I like and they are willing to help by paying for the resources that I need.

PLANNING CHART FOR WEEK 2 TERM 2.

Key Milestone Stage/s: KEY FACTORS	Week 2 - 26/04/07	Term 2
Prioritised Tasks to do: <ul style="list-style-type: none"> Interview Sarah Bonermann - Tomorrow pm. Get key factors from interview → Photocopy a copy of their article. Contact Mrs Onley and Mrs Revill (Angels) to set up times (soon preferably) Go back to Te Papa - Take photo of current display Ast about how whether we can use colours, place on angles etc. Find articles about wearable art. Marketing Survey - Inter question, email to Jan 	Prioritised Resources: <ul style="list-style-type: none"> Questions to ask her Find article - Newspaper Archives at public library Ask approximate date from Mrs Knight Telephone Camera, transport Email Jan Newspaper, archives, internet sites Email Jan, internet - Question task staff 	
Key Decisions: (What, why, impacts on work) Implications and Interactions of key factors:	To use Sarah as a stakeholder as well as Eloise - Also decision to set up the interview at a lunch time was smart	

Because I am unavailable most days after school for other commitments. Means I can get all my stakeholder key factors of wider - brief done faster.

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

Getting hold of Mrs Revill is very hard as I have left two messages and spoken with her daughter Lucy. I will have to sort out a time to interview her soon so I can get some key factors on the window display.

Questions brought up by work in progress:

How can we use the logo. Will it affect our designs. how is our theme going to relate to Te Papa - should it have meaning? What themes are unique and relevant?

Changes to plans:

No changes to plans so far. I am continuing checking off tasks to do from my initial to-do list that have been finished.

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

Stakeholder consultation with Eloise Jack, who did this topic for her material. last year I found out helpful tips and that the theme should have some relation to NZ or Te Papa. More info in interview summary.

Current Progress Evaluation:

So far I am going well, I would like to have finished the interviews by now as it is almost the end of the week but stakeholders are harder to get hold of than I thought. Apart from that I think I am up to date with

Next Steps: everything else and researching is going well.

- Get interviews with Mrs Onley and Mrs Revill
- Get wider community to fill out surveys eg. people who work/shop there
- Research more - eg. previous articles, inspiration - any other stakeholders I know?

IMPLICATIONS + INTERACTIONS OF KF'S

03/05/07

Incorporate Thumbprint

High Quality

Fit in Window

Appealing

Safe to Touch

Client

Culturally Sensitive

Creative

Out there

Thumbprint

Unusual fabrics

Environment

Suitable for Display

Stable

Unique

Bicultural

Stakeholders/Other

Modest

Durable

Colour Scheme

Meet Branding Guidelines

Client - Incorporate Thumbprint, High Quality, Culturally sensitive, Bicultural, Modest, Durable, Meet Branding Guidelines

I think that it is important to incorporate the thumbprint into the design as a key factor because it is a requirement from my client that the theme is the thumbprint that can then be put into sub-themes to make it original. It is important to meet the needs of my client as they are giving me the opportunity to showcase my work in a very high profile area that the public can see. I will consider this key factor in the design stages as I will have it as a main priority to consider so I can revolve my ideas around it and have a suitable space on the costume that will stand out and make the logo obvious. I can also make it stand out by using interesting fabrics and contrasting colours to emphasise the logo. Potential problems that could occur with this is meeting the branding guidelines which leads onto another client key factor. Meeting the Branding Guidelines means that the symbol may not be rotated, no more than one third of the symbol may be cropped, black, white and corporate colours to be used only, must be originated from an electronic format. This is important to follow when designing so that I can meet the key factor, this could cause problems because the colours are quite restricting e.g. By the guidelines I would not be able to use panna for the logo however I will email my client and ask because in the Te Papa Store they have done that before. It also means that I will not be able to have the thumb print on angles, this I will also check with my client. The logo must be used by an electronic format which I have been sent so that I can resize it to fit whatever I want to do with it. This links onto the key factor of quality, the garment must be high quality so that it can last in the window, so it won't fall apart, so it is durable which is another key factor, the quality is important because it adds to how the WearableArt will look. I want it to look professional with really clean cut lines at a very high quality standard. I can consider this in my construction throughout the process, I will have to be very neat cutting or sewing but especially if I use glue, hot glue guns tend to leak out the side of where you want the glue and it can look very tacky. I think I can avoid potential problems by taking my time and doing it neatly, with planning and previous materials research so I know if it will work / and/or look good. The garment needs to be modest because it is a garment, that would usually have the intentions on being worn and so, not to offend anyone I think it should be modest which can be done by covering the mannequin's main body or torso. Nothing over the top, just common sense on what is appropriate. This links to the key factors that it has to be culturally sensitive and bicultural, as Te Papa is the national museum of New Zealand it has to be culturally aware that many other nationalities visit every day, to single out one nationality could offend other nationalities, so to avoid any conflict or issues to Te Papa I will stay away from having a theme that is revolved around a culture or country. All of the key factors I have just discussed have been derived from the initial interview that I had with my client at Te Papa.

Environment - Appealing, fit in window, culturally sensitive, suitable for display, stable, colour scheme, safe to touch

It is important that the garment is appealing to look at because the display is meant to draw people to the store so that they go in and hopefully purchase the products. To make it appealing, I can use a colour scheme that makes it attractive, I can make it out of unusual fabrics and just have a really unique, original idea that stands out from far away. The garment will have to fit into the window so that it can be put on display in the first place, but it will have to fit in the display comfortably so that it's not squashed up against the window or the wall. I will have to consider this in my design process, especially the width or depth of it so that it can fit that way as it is longer than it is deep, by designing the garments so that they can fit within the measurements that my client has given me. During the construction process I can consistently measure the garment so that I know it will fit in the window.

...Hardware, environment key factors. The garment must be suitable for display, this also relates to the culturally sensitive/aware key factor. The main reason it needs to be suitable is because it is in a very high profile area in the national museum where visitors come from all over the world. The display can not offend offend any one as it would embarrass myself, my school, Te Papa and The Montana World of Wearable Arts Awards. To make the display suitable I can keep it modest - covering the main body of the mannequin and keeping away from any controversial themes. The display must be stable so that it does not fall over and break the window, or fall back wards and break a vase or another item at equal value (expensive). The mannequins themselves are on metal rods connected to a base which is very heavy any way so the chances of it falling over are very minimal, however in precaution to avoid any accidents I could try and use lighter fabrics or materials and have the garment reasonably equal in weight on all sides. Another key factor that is slightly related is that it needs to be safe to touch, just incase a little kid runs behind and tries to touch it, it will have to be stable if that does happen otherwise it could hurt the child. To do this I can research the materials I use, also not use anything that is obviously sharp eg pins. If I was to use wood I could sand the wood carriers so it was smoother. The display also has to be safe to touch because when setting up its in a really small space so I wouldn't want to trip or touch it and get hurt

Stakeholders / Other - Appealing, Unusual fabrics, Creative, Out there, Unique

It is important for the display to be appealing so that visitors and passer byers want to go into the store to find out more and hopefully buy something. To make it appealing I can use unusual fabrics and a colour scheme also an original idea that catches peoples attention. To avoid the display from not being attractive I can carry out surveys to my target market group of people that have been to the show (World of Wearable Arts) and get their opinions on what they like / dislike, or what I could change to make it more appealing - from the designs. The design needs to be creative by using different fabrics, colours, lines and a whole new or modified look. I want something that hasn't been done before so that it really stands out. I also want it to represent the Montana World of Wearable Arts well so I want it to be good enough an idea to go in the competition so that visitors go to the museum get a real feel for what Wearable Arts is all about and what it is. I can do this by looking at inspiration through books, newspapers and magazines but it also needs something that isn't like all the previous designs to make it really out there and unique. Eloise and Sarah found this part very hard but found Jan very nice about the decisions of the designs because she didn't try and restrict their creative thinking.

PRIORITISE + JUSTIFY KEY FACTORS.

- Fit in Window
- High Quality
- Incorporate Thumbprint
- Appealing
- Safe to Touch
- Culturally Sensitive/Aware
- Creative
- Out there
- Unique
- Unusual fabrics
- Suitable for Display
- Stable
- Bicultural
- Modest
- Colour Scheme
- Branding Guidelines

1. Incorporate Thumbprint
2. Appealing
3. Creative / Unique
4. High Quality
5. Suitable for Display / Modest
6. Fit in Window
7. Culturally Aware
8. Colour Scheme
9. Branding Guidelines
10. Unusual Fabrics
11. Stable.

JUSTIFYING ORDER OF KEY FACTORS.

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- Innovative Threadprint** - This key factor has been prioritised as the most important key factor as it was the main specification my client gave me. It was the only requirement that they had on how it looks so it is my main priority.
- Appealing** - This key factor has been prioritised as the second most important key factor as the main purpose of the window display is to attract and draw people to the window so that they will want to go in the store. It needs to be appealing so people will want to have a closer look. As my main purpose is to promote World of Wearable Art it is only fair for the display to give off the right image of have a 'wow' factor and be appealing.
- Creative/Unique** - This key factor is at number 3 on the prioritised list as it goes back to being appealing, it is important for the garment to be creative so that it can promote 'World of Wearable Art' correctly and it is important for the garment to be unique so that it will attract people to look closer at the garment that they haven't seen anything like. It links to the key factor above as being appealing because again, the main reason for the display is to attract attention and draw people in.
- High Quality** - This key factor is at number 4 as it is important, however the construction quality will not have to be as high as a garment to be worn quality. For example - the conceptual design quality must be at the highest level as that is what will make it have the 'WDW' factor, it will also incorporate all of my inspiration and ideas for how to use the logo. However the construction quality will be able to be not as high as it will not be worn e.g. glue, staples and tape can be used to connect pieces as it won't be worn by a human, however it must LOOK high quality to the public - Glue can't be upstitching etc. It should look tidy. The main importance in this key factor is the quality of thinking that will go into the design.
- Suitable for Display/Modest** - This key factor is situated at place number 5 as it is important, however I don't think that it will be much of an issue. It is important to consider this in the designing stages so that it doesn't become an issue later.
- Fit in Window** - This key factor is at number 6 as I think it is important as it will make the display look bad if it is squashed up against the window. However it shouldn't be too much of an issue as I have the measurements of the space and I can measure it while in construction.
- Culturally Aware** - This key factor is at number 7 as I think it is important as Te Papa is a tourist destination many different nationalities with and cultures will see it in the windows so it is important to offend any cultures. However my themes that I am considering are not going to interfere with cultures.
- Clear Scheme** - This key factor is at number 8 as I think it is important to have consistency throughout the display. Choosing the right colours could also decide how appealing it is. However it is nearer to the end of the list as it will not be a big issue as my clients are happy with whatever colours I want to use. note. they did say that if possible to have some similarity with Kawleys so that Jan can tie them together with a background that will match them both.
- Branding Guidelines** - This is at number 9 as I think that it is important to consider the branding guidelines while using their logo, however the girls who did it last year did not follow them and were fine as it is an interpretation of the logo and not an exact replica.

(CONTINUES ON FOLLOWING PAGE →)

Initial Brief

Outline the Issue: I am going to create a WearableArt Window Display for the Te Papa Store situated on the ground floor of the museum to advertise the upcoming phenomenon of The World Of WearableArts Awards that will be in Wellington in September this year.

Outline the Need/Opportunity: I have the opportunity to design and develop a WearableArt window display for the Te Papa store to promote the Montana World of WearableArt Awards show that will be in Wellington in September later this year. My clients are Jan Morris and Colin McPetridge who work for the Te Papa store. Jan is the window display manager and Colin is the store manager. I will have to consider both issues that it is a WearableArt design but it is also a window display, when designing the garment so that I can promote World of WearableArt and Te Papa to attract people to the store. The WearableArt will be due about a month before the WearableArts show so that I can promote it; the display will be up for 3 - 4 weeks. Te Papa's branding of the thumbprint symbol is the theme and must be incorporated in some form into the design and meet the branding requirements of Te Papa. As both Te Papa and the World of Wearable Arts are both high profile businesses it is important to maintain the quality of the product at a very high standard and the window display can draw people's attention into the Te Papa Store to purchase their products.

Client Details:

Jan Morris

Jan is the window display manager at the Te Papa store and is in control of what goes into the 'eyes of Te Papa'. Jan has an eye for what looks good and what is appealing to the visitors of Te Papa. Jan can help me with the window display by using her expertise on what stands out to make the window displays appealing and so that WearableArt outfit stands out by using backgrounds and lighting to accentuate it.

Colin McPetridge

Colin is the store manager of the Te Papa store and is in charge of what goes on in the Te Papa Store. If visitors to the museum do not like the display Colin will hear it, so it is important that I thoroughly research what visitors to the museum would like to see in the windows by interviewing them and showing them some designs. Colin will be approving the designs along with Jan so that he won't have any issues with display.

Key Stakeholder Details:

Sarah Bowerman:

Sarah Bowerman is a former student of Queen Margaret College who underwent the same project this time last year for Te Papa in Materials Technology. Sarah created an original WearableArt outfit that was displayed in the Te Papa front windows. Sarah can be a useful stakeholder as she has been through the same project and will know from her year long project what works and what can go wrong. This can help me so that I will know what to avoid doing and also how to prepare for any concerns.

Eloise Jack:

Eloise also completed the same project as Sarah and will have similar helpful tips and insight on what to do and how to do it. I am interviewing both of the girls who did it last year because I want to get both of their perspectives and more knowledge on how to plan for this year, especially when it is close to the date of the World of WearableArt and I will have to have the outfit completed earlier than most other people in the class.

Juliette Lam:

Juliette Lam works at Inky Pinky Inc., a small new boutique that sells gift items in Karori. Juliette designs the window displays for the store and is a stakeholder because she will be able to help with ideas and what makes a good display. Juliette previously worked at Kirkauldies and Stains as the window manager, Kirks has a reputation for having very good, over the top displays especially at Christmas time. Juliette is suitable as a stakeholder because she will be very helpful on knowing what stands out as a window display.

Marie Patterson:

Marie Patterson works at Queen Margaret College part time and helps out in the Materials Technology department. Marie was involved in and entered an outfit into the World of WearableArt street parade in 2005 when the World of WearableArt moved to Wellington from its enormous growth in popularity to advertise and celebrate the move to the new venue and city. Marie has completed a 6 year design course and has specialised into embroidery, Marie can be a very useful stakeholder as she can help with unique techniques that you can use to make the fabric appear different.

Environment/Location Details: Te Papa Tongarewa is the national museum of New Zealand and is situated on Cable Street within walking distance to the CBD and nearby Courtney Place. Te Papa took 4 years to construct and was one of the biggest museum projects in the world. It was built on a site the size of three rugby fields right next to the Wellington harbour, with Circa theatre opposite it and large paved walkways across the waterfront surrounding it, Te Papa is situated in a very high profile area.

To accommodate to the high profile area I will have to create a garment that is of an excellent standard of thought, development and construction to create a WearableArt garment that represents the event well.

Intended Use Considerations: The intended use of this garment is to be used as a window display. This means it must be durable and stable enough to last 3 weeks standing with lighting on it. I will have to consider the materials I use in this project that they do not melt easily or that they are so heavy that they could make the mannequin fall over. The garment must be of high quality so that it will stay together for the three weeks.

Constraints:

- Must be completed by the due date that is yet to be confirmed (Sometime around September) - *Date to be confirmed*
- Must incorporate the thumbprint logo
- Must fit in the window area.

Specifications:

- Incorporate thumbprint logo
- Appealing
- Creative/Unique
- High Quality
- Suitable for Display/Modest
- Fit in Window
- Culturally Aware
- Colour Scheme
- Follow Branding Guidelines
- Unusual Fabrics
- Stable

Desired Outcome: To be successful the outfit must be completed on time. It must successfully represent myself, Queen Margaret College and Te Papa while advertising successfully The World of WearableArt Awards. My desired outcome is that it will be a completely original outcome that appeals and attracts people to the store so that they go in and purchase goods. To be successful the final outcome must be something that both my client and myself are happy with.

Hütt News About Town



Grada back
Dublin five-piece
rolls into town **34**

EATING OUT ▶ ON STAGE ▶ ON SCREEN ▶ WHAT'S ON

New meaning to 'loud shirt'

▶ Noise converted to light

YOU COULD say it's a loud shirt. In fact, holler it and it will glow even brighter.

Christchurch hardware engineer cum e-clothing designer Marilyn Lim will be exhibiting one of her first forays into computerised clothing at the New Drowse.

The sound shirt, which measures noise and converts it into light, will be on display from next Monday as part of the 'Pulse' programme. 'Pulse' is about one off displays in which technology and innovation meet creativity.

With Marilyn's shirt, as the noise level increases, a new light panel on the shirt is activated.

She was propelled into her e-clothing career after the director of the research group she works for, HiLab, was invited to be a judge for the 2006 Techno Fashion Show. Swapping interactive screens with interactive fashion, Marilyn decided to take on the brave new world of smart clothing by creating a garment that responded to sound. At that show, she fitted out the Techno Fashion Show presenter in her first creation - a multi-coloured flashing vest.

She says that the nascent e-clothing industry has been taking big steps in recent years with players like Nike, Philips, IBM and Levi developing all sorts of gear, from musical jackets to heart-beat monitoring vests.

"My favourite is this shirt that sends information via blue tooth. You hug yourself and then send that embrace to somebody else wearing a hug shirt. It simulates the feeling of a hug," she says.

▶ **LOUD FASHION:** New Drowse hosts Hannah Bremner and Mu Vaufus try out the shirt that glows brighter the louder the noise level. Visitors to the New Drowse won't be able to try it on, but they will be able to holler at it to light up its panels.



I think that these shirts are a really cool idea. I really like the shirts that simulate the feeling of a hug - I think I could use an idea like this on my wearable arts by using neon lights that react to an element like sound or movement, I think it would be really interesting and eye catching to passersby in the museum environment.

I think that this is really cool, it was for a fashion runway show but it looks very wearable. I don't quite understand it but it has the 'wow' factor.

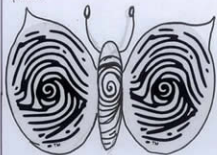
- What's with the shoes? I like how it's used and ordinary.



JUSTIFICATION OF ORDER OF KF's (continued)

10. Unusual Fabrics - This is at number 10 on the order as you can still make something amazing using design ideas without unusual fabrics. I would just like to use unusual materials/fabrics to give it that extra bit of uniqueness, or add to that 'wow' factor. It will also give me a chance to broaden my knowledge and understanding of materials and how to use them.

11. Stable - This is my last key-factor in the prioritised order as it is important that the display does not fall through the window but it is not a major issue and could be fixed realistically easily by adding support to the display or even blu-tacking it to the floor to keep it in place.



STAKEHOLDER CONSULTATION - Eloise Jack and Sarah Bowerman 24/04/07

ELOISE JACK, 18 Eloise attended Queen Margaret College last year and has gone through the same project with school and Te Papa last year.

- 1- What experience have you had with the World of WearableArt Awards? Eloise created a wearableArt outfit for Te Papa with Queen Margarets in 2006.
- 2- What did you create? "I created a sort of space age world that had the theme that 'Te Papa is the heart of the World'". -Eloise had two world globes in the shapes of circles, that opened up around the body with a wire logo of the Te Papa thumbprint in the middle.
- 3- What did you find most difficult/hard? "Finding time to talk to Jan", they had to do most of it off site. She also had to do what Jan wanted - different to other years when you might choose a friend as a client so you could do what you wanted. Eloise found it really difficult figuring out to make the actual outfit as it was different to anything she has done before.
- 4- Any recommendations of themes? I showed Eloise my brainstorm of theme ideas and she picked out 3 that especially stood out to her - these were: Space/Astronomy, Super Hero's, and Boardgames. She liked boardgames the most because she hadn't seen it done before.
- 5- Did you have any problems? The design turned out different when constructed, there were lots of problems with construction on how to make the two big globes and then using swiss balls (exercise balls) which she then accidentally ripped with a craft knife when getting them off.
- 6- Did you have any problems with the mannequins? Yep, the mannequins at school are shorter and also a bit shorter so when we had a fitting on the mannequin.
- 7- What do I need to know? Talk to staff members and get perspective from wider community stakeholders and visitors to the store, also people who have been to WOW. - Also make sure the lights are the right way. Eloise's were not directly on the mannequin. Manage time carefully - Can't take home easily because it was fragile.

THE DOMINION POST, FRIDAY OCTOBER 6 2006

Prime site for a dress display

KIRAN CHUG

FOR as long as she can remember, Eloise Jack has been designing dresses for her little sister to wear. Now, her creations are on display at Te Papa.

Eloise and fellow Queen Margaret College pupil Sarah Bowerman displayed four pieces for display in the Te Papa store window to coincide with the recent Montana World of WearableArt awards.

Eloise, 17, said they had each made one mask and one dress, doing everything from the start themselves.

The costumes had attracted a lot of attention from passersby and visitors to the museum. "Even when we were setting them up, people were stopping to take photos of them - it was like being in a goldfish bowl."

Eloise said seeing her designs on display in the centre of the city convinced her that she wanted to pursue a career in fashion design. "It is a great opportunity for us as young designers to have our work in such a prominent place. It has made me want to enter something into the World of WearableArt awards in the future," she said.

'Even when we were setting them up, people were stopping to take photos.'

Eloise Jack

Sarah said the inspiration for her pieces came from her mother, who picked up a piece of seaweed on Island Bay beach and took it home one day.

"The seaweed made me want to do something around a Pasifika theme because it almost seemed to symbolise who we are."

"That is why the dress shows the shells which cluster together in the sea and then land on New Zealand shores."

The girls designed the pieces in their material technology classes and then worked closely with Te Papa throughout the final stages of fabrication.

Te Papa window display manager Jan Morris said she was "absolutely blown away" by the creations, which many store visitors had commented on.



Dress sense: Sarah Bowerman, left, and Eloise Jack adjust one of their dresses displayed at Te Papa. Picture: DIEGO ORATOVSKI

- 3- What did you like the most? I liked actually seeing it in the window and being in the newspaper. Putting it in the window was really fun because everyone watched and they got the whole day off school.
- 9- Any Regrets? Regrets leaving the mask so late - last minute job. She could have managed her time better - Also not going to see Jan more so it could've been better.
- 10- Any Tips? Research copyright issues - had to show the thumbprint alot - had to look like the actual logo.
- Also manage your time.

SARAH BOWERMAN, 18 ^{24/01/07} Sarah attended Queen Margaret College last year and has gone through the same project with school and The Te Papa Store last year.

- 1- What was your theme and how did you come up with it? It was a New Zealand beach theme mixed with seafife and Niecease which was the theme for the mask. She came up with the idea when her mum found some seaweed on the beach and brought it home. Sarah also lives close to the coast line so it was very easily accessible.
- 2- What challenges did you meet? Developing a theme that could be done in wearable art fashion - it's meant to be out there, random, with unusual fabrics. Her clients wanted something that wasn't out there but she then went too subtle, so she had quite a few challenges getting it inbetween so that it was still out there but subtle aswell. Client consultations are really hard because you have to get a time when you are all available, keeping up with bookwork was hard because of the early hand in for the garment into the display. This meant every day she would keep a progress log and jot down everything she did and took photos "every two seconds" so that when they were to do all their book work later they could remember what they did.
- 3- What did you like most about this project? The fact that it was high profile and I wanted to do well because alot of important people would be seeing it. She liked it gave publicity because it rewarded her for her year long project that took alot of effort.
- 4- What do I need to know? Don't forget about the arms! At school the ones she used were shorter, smaller and didn't have any arms - I need to measure the models and perhaps use a dress makers dummy to get the right size. Take lots of photos and notes throughout.
- 5- Any tips? Corsets don't have to fit because they are already molded so they are really easy to use. Talk as many stakeholders/technological practises as possible for cool techniques. You can use OHP clear paper and cut through to make a template of the logo or use carbon paper because it draws lines straight onto what ever you want to use. - Use Jan - she is very helpful.
- 6- Would you do it again?/What would you say to people doing it this year (Haley and I) - Absolutely do it again. - Keep up time management, plan ahead - weekly, monthly, day by day. Get as many techniques and samples as possible.

Any themes you think I should incorporate?

- Te Papa's a treasure chest.
- Te Papa keeps all the treasures.

What themes stand out to you?

I showed Sarah my brainstorm of themes and she liked the Functions theme, scrabble and Dreams and Nightmares



- TASKS TO DO -

- Professional obligation to keep in contact with clients. In the public eye of all visitors - Let clients know what I'm up to.
- Talk to Mrs Onley - Ask for constructive criticism on concepts
- Interview people who have been to the show - Ask what is eye catching etc.
- What is the 'wow' factor? How is it interesting? How can I show it in my design?

PLANNING AHEAD

- WEEK 4 - Themes, concepts, finalising stakeholders to interview.
 - Thinking about potential materials.
- WEEK 5 - Evaluate concepts, show to stakeholders, get opinions, finish any interviews
 - Look into materials, modelling, feasibility brainstorm. Initial selection of theme, email Jan make time for concepts.
- WEEK 6 - Meet with Jan - plan what you want to show her, ask her questions about mannequins, window space. Plan for meeting.
 - Tell Mrs Knight what construction type things I need to know for Linda's show.
- WEEK 7 - Making models, testing, trialling. Don't need to keep mock-ups
 - Quick bullet points for each photo. Keep progress log. Make patterns for base structure. Don't underestimate feasibility - how long will it take?
- WEEK 8 - A discussion on how I am going to present the idea / initial final design plan? Show to both Jan and Colin and also marketing director.
 - Marie to come in for practical lesson.
- WEEK 9 - Making, taking photos, daily progress log, reflections

CONSTRUCTION Testing, trialling, mock-ups.

WEEK 10

3 WEEK HOLIDAY - Get as much done as possible.

- Finish concepts.
 - Type up survey for people who have been to wearable Arts/are going.
 - Get them to pick which idea/concept appeals to them most.
 - Justify order of key factors: - !!
 - Also finish Initial KFC's part 2 - implications!
 - Fill in gaps with yellow post its so they can be seen
 - Do a reflection and planning chart for designs
- THINGS TO DO BY END OF MAY
- write notes on wow article - near start of week
 - Time to see - key components on words.
 - comment on article about paper cutter.
 - Add in comments/questions
- email contact **Heather Palmer** / **Suzie Moorcroft?** from 'WOW' either interview or scan?

Key Milestone Stage/s: BRIEF + STAKEHOLDERS	Week - 17/5/07 - WEEK 4	Term 2
Prioritised Tasks to do: <ul style="list-style-type: none"> Talk to Mrs Onley - Ask for constructive criticism on concepts. before 2pm. Investigate the 'wow' factor. Finish concepts + show to stakeholders and put in survey Contact with creators of 'WOW' Look back through book - fill in gaps. 	Prioritised Resources: <ul style="list-style-type: none"> Concepts Book, interview three Internet, 'email suzie moorcroft?' Stakeholders? - personal opinions email post it's 	
Key Decisions: (What, why, impacts on work) Choosing themes - 4 or 5 for concepts - one or three will be the one I use for the actual garment.		
Problems: Actual and / or Anticipated: (What, why, impacts on work, how solved) - Jan away until 29th - out of date developments		

STAKEHOLDER INTERVIEW - JULIETTE LUM 55

How is Juliette involved with my project? Juliette Lum works at Inky Pinky inc. a small gift store boutique in Karori, Juliette helps with the window displays as she previously worked at Kirk Kirkendall's and Steins as the window display manager. I interviewed Juliette to find out some good ideas on what I can do and what I can avoid. When creating a window display what is most effective? It's usually best to keep it simple however usually the retailer will want as much as possible to go into the window as possible. It's always to tie in the display with other products in the store. The main idea for the display is to sell the products in the store.

Do you use colour themes? Sometimes, e.g. sometimes she will do a colour theme for the holiday season e.g. pastel colours for Easter, green for St. Patrick's Day etc. Sometimes can use a theme but not with colour being the main point e.g. playful. The display has to be eye catching so co-ordinating colours can be a good idea.

Do you have any particular way of enhancing and emphasising the item on display? Cosmetics is especially easy as they usually provide posters. Another way is to relate it to an event. For my project I could use the 'wow' logo with panna so that is big and stands out against everything else.

When using a mannequin, what is the best way to present an item of clothing? Good lighting adds a lot to the display, also finding new ways of presenting it can gain more interest, e.g. split the mannequin up and put them on different box stands. Just try and make it look interesting.

What kind of lighting is best to use? Spotlights are good or using lighting that complements the clothes e.g. using tinted lights like blues, reds, yellows.

What can you do for backgrounds? Very similar to enhancing and emphasising the items on display, it's really good to use a strong background that relates to your theme, contrasting colours works really well but so does matching colours if you are going to be following a colour scheme.

Do you have any ideas for a 'wow' factor? The way the model stands can add to the wow factor, like what she said before - break the mannequin up and put them on pillars. Legs crossed over top of a box or something. Hang the arms so they're floating from the ceiling. Think outside the box and do something unusual that grabs the attention of the passer-by. Juliette said not to use panna on the design as it has been far too over-used especially a round 'kiwiana' theme things and souvenirs. Another idea that Juliette had was to spray paint the mannequin black and use stainless steel that reflects the light to create an unusual garment and attract attention by the reflecting lights. Another idea she had was to use UV light and use fluorescent colours to create something that would really stand out. Although this would probably only look good at night time because of the glare on the windows during the day.



← Inky Pinky
in Mercedes Village,
Karori.

56.

Email to Jan - updating her on my progress and asking questions about branding and asking if she could fill out some surveys



Short Survey, and a few extra questions.

2 messages
Sophie Burrowes <sophie.burrowes@gmail.com>
To: janm@tepapa.govt.nz

Hi Jan,

I've written up a few questions to ask the staff at Te Papa (see attached) and it would be much appreciated if it could go to about 4 or 5 staff members if possible. I would also like you to fill one out as well I think your comments and knowledge will be helpful for me to learn from.

I would also like to ask about the branding and use of logos, in the guidelines that Hayley and I were given it says about the colours we are able to use and I was just wondering how strict this is to us in the Wearable Arts, and also about having the thumbprint in an upright position. Shall we perhaps just see how we go in our designs and then when we come to you for client consultations we can edit them and change it round so that it would be appropriate?

I can either pick the surveys up from you or you can email them, which ever is easier for you.

Regards,

Sophie Burrowes



Staff Survey, Wearable Art.doc
21K

Sophie Burrowes <sophie.burrowes@gmail.com>
05/14/2007 11:07 PM

Wed, May 2, 2007 at 9:41 PM

Jan Morris <janm@tepapa.govt.nz>
To: Sophie Burrowes <sophie.burrowes@gmail.com>

Hi Sophie,

Have printed off the questionnaire and will find some staff members to comment, then will let you know when they are ready.
I don't think there were any hard and fast rules about colours, so will be interesting to see what you come up with. Cheers Jan

(Content text hidden)

Visit the Te Papa website <http://www.tepapa.govt.nz>
The email message together with the accompanying attachment where the sender specifically states that Te Papa employs strict virus checking procedures for any loss caused either directly or indirectly by the use of this message or any other message.



Hi there, Almost up to designs!

1 message
Sophie Burrowes <sophie.burrowes@gmail.com>
To: ColinMc@tepapa.govt.nz, JanM@tepapa.govt.nz

Hi Jan and Colin,

As part of the criteria for the assessment we must get our clients to check our briefs and add any comments, suggestions or anything you want to take out or add to it. When you have finished with the editing I will need you to approve the brief so that I can continue on with the project. The brief will be revised through out the project as I go through design and construction stages to make sure I'm on the right track.

Other than that, everything is going great. I have interviewed several interviews with stakeholders with people who have done Wearable Arts before and also who have done window displays before. I also interviewed Eloise and Sarah from last year who were really helpful with things like how to plan etc.

Once the brief is all sorted out I can start the design work. I am aiming for the concepts to be finished by the end of this week. Is it possible to have a client consultation to show you the designs sometime early next week?

Look forward to hearing from you,

Sophie Burrowes

PS. Brief attached above.

Initial Brief materials.doc
38K

Mon, May 14, 2007

Sophie Burrowes <sophie.burrowes@gmail.com>
Mon, May 7, 2007

Wed, May 16, 2007 at 8:35 AM

Jan Morris <janm@tepapa.govt.nz>
Good morning Sophie
Thankyou for the update.
Howe it won't be too much of a delay for you, but I will be away next week. Back at Te Papa on Monday 28th May. So can see you anytime after that.
Have some of the Questionnaires filled in, you can collect anytime from the store. Just ask someone to get them out of my pigeon hole.
Keep up the good work Cheers Jan
(Content text hidden)

Thks Sophie

As I think you may know, Jan is away on holiday and returns to work on Monday 28th May. Are you free to meet on Tuesday 29th May at say 9:30am?

- During feasible materials (Day 1)
- Approval. ☺

Comment on brief:

1. Outline the Need/Opportunity: - add Store to become "promote World of Wearable Art and Te Papa Store" and "As both Te Papa Store".

2. Colin McFetridge: - change to "...Jan to agree that the planned final outcome is in keeping with Te Papa Store's window display guidelines and the student brief."

I have used these high lighted suggestions and transferred them to the brief below.

3. Constraints: you may want to consider changing this negative term around to "Considerations". Your call.

Add - Brand integrity
- Public perception

4. Desired Outcome: - change to "...and Te Papa Store while..." and "be something that creates customer (i.e. museum visitor, passer-by) interest and appeals, which results in an increased brand awareness for Te Papa Store, along with public awareness of WOW, Queen Margaret College and the student project."

Thks Sophie, this looks great and it'll be good to meet you again and discuss progress.

Rgds Colin

Revised Brief

Outline the Issue:

I am going to create a WearableArt Display for the Te Papa Store situated on the ground floor of the museum to advertise the upcoming phenomenon of The World Of WearableArt Awards that will be in Wellington in September this year.

(Colin added in - Must use 'store' as it is for the store not the museum as a whole)

Outline the Need/Opportunity:

I have the opportunity to design and develop a WearableArt window display for the Te Papa Store to promote the Museum World of WearableArt Awards show and the Te Papa Store that will be in Wellington in September later this year. My clients are Jan Morris and Colin McFetridge who work for the Te Papa store. Jan is the window display manager and Colin is the store manager. I will have to consider both users that it is a WearableArt design but it is a window display, when designing the garment so that I can promote World of WearableArt and Te Papa to attract people to the store. The WearableArt will be due about a month before the Awards show so that I can promote it, the display will be up for 3 - 4 weeks. Te Papa's branding of the thimble symbol is the theme and must be incorporated in some form into the design and meet the branding requirements of Te Papa. As both the Te Papa Store and the World of Wearable Art are both high profile businesses it is important to maintain the quality of the product at a very high standard and the window display can draw people's attention into the Te Papa Store to purchase their products.

Client Details:

Jan Morris

Jan is the window display manager at the Te Papa store and is in control of what goes into the "eyes of Te Papa". Jan has an eye for what looks good and what is appealing to the visitors of Te Papa. Jan can help me with the window display by using her expertise on what stands out to make the window displays appealing and so that WearableArt outfit stands out by using backgrounds and lighting to accentuate it.

Colin McFetridge

Colin is the store manager of the Te Papa store and is in charge of what goes on in the Te Papa Store. If visitors to the museum do not like the display, Colin will have to, so it is important that I thoroughly research what visitors to the museum would like to see in the windows by interviewing them and showing them some designs. Colin will be approving the designs along with Jan to agree that the planned final outcome is in keeping with Te Papa Store's window display guidelines in the student brief.

Key Stakeholder Details:

Sarah Bowman:

Sarah Bowman is a former student of Queen Margaret College who underwent the same project this time last year for Te Papa in Materials Technology. Sarah created an original WearableArt outfit that was displayed in the Te Papa front windows. Sarah can be a useful stakeholder as she has been through the same project and will know from her year long project what works and what can go wrong. This can help me so that I will know what to avoid doing and also how to prepare for any concerns.

Elaine Jack:

Elaine also completed the same project as Sarah and will have similar helpful tips and insight on what to do and how to do it. I am interviewing both of the girls who did it last year because I want to get both of their perspectives and more knowledge on how to plan for this year, especially when it is close to the date of the World of WearableArt and I will have to have the outfit completed earlier than most other people in the class.

Juliette Lam:

Juliette Lam works at Icky Pickle Inc., a small new boutique that sells gift items in Karori. Juliette designs the window displays for the store and is a stakeholder because she will be able to help with ideas and what makes a good display. Juliette previously worked at K&K Cakes as the window manager. K&K has a reputation for having very good, over the top displays especially at Christmas time. Juliette is suitable as a stakeholder because she will be very helpful on knowing what stands out as a window display.

Maria Patterson:

Maria Patterson works at Queen Margaret College part time and helps out in the Materials Technology department. Maria was involved in and aimed an outfit into the World of WearableArt show parade in 2005 when the World of WearableArt moved to Wellington from its previous growth in development and celebrate the move to the new venue and city. Maria has completed a 6 year design course and has specialised in embroidery. Maria can be a very useful stakeholder as she can help with unique techniques that you can use to make the fabric appear different.

Environment/Location Details:

Te Papa Tongarewa is the national museum of New Zealand and is situated on Cable Street within walking distance to the CBD and nearby Courtyard Place. Te Papa took 4 years to construct and was one of the biggest museum projects in the world. It was built on a site the size of three rugby fields right next to the Wellington harbour, with Cera there opposite it and large paved walkways across the waterfront surrounding it. Te Papa is situated in a very high profile area.

To accommodate the high profile area I will have to create a garment that is of an excellent standard of thought, development and construction to create a WearableArt garment that represents the event well. The brand integrity of the Te Papa store is noticed by their original thimble logo. I will need to be in keeping with the logo guidelines to keep the integrity of the logo. As it is such a high profile area the public perception of the display is very important, so that the display does not offend any persons that the display could be misinterpreted, I will need to stay away from individual cultures and cultural icons so as to offend and also check by surveys to stakeholders to get their opinions.

Intended Use Considerations:

The intended use of this garment is to be used as a window display. This means it must be durable and stable enough to last 3 weeks standing with lighting on it. I will have to consider the materials I use in this project that they do not melt easily or that they are so heavy that they could make the museum fall over. The garment must be of high quality so that it will stay together for the three weeks.

Constraints:

- Must be completed by the due date that is yet to be confirmed (Sometime around September)
- Must incorporate the thimble logo
- Must fit in the window area

Specifications:

- Incorporate thimble logo
- Appealing
- Creative/Unique
- High Quality
- Suitable for Display/Modest
- Fit in Window
- Culturally Aware
- Colour Scheme
- Follow Branding Guidelines
- Unusual Fabrics
- Stable

Desired Outcome:

To be successful the outfit must be completed on time. It must successfully represent myself, Queen Margaret College and what advertising successfully The World of WearableArt Awards. My desired outcome is that it will be a complete original outcome that appeals and attracts people to the store so that they go in and purchase goods. To be successful the final outcome must be something that creates customer (i.e. museum visitor, passer-by) interest and appeals, which result in an increased brand awareness for the Te Papa Store, along with public awareness of WOW, Queen Margaret College and the student project.

Added by Sophie

Added in by Colin





SPRINGLOZE
Fabric
Jute

Concept 1

This concept is designed to be an interactive display that attracts both adults and children. It uses a concept of a ball traveling through a series of activities to maintain interest of the viewer.

I have made this garment predominately out of tubes that are used in hamster/mouse cages to create the circular skirt. A ball is placed inside the tubes and goes through a series of events, the ball starts off at the top of the display and heads down a series of slanted panels that stop at a certain point so it can drop down onto the next panel and so on until it reaches a funnel where it then moves down to the colourful plastic tubes that extend around the whole body getting larger at each circle until the ball reaches the bottom and moves into the miniature elevator that is a long line of spokes so that it makes a resting space each 10cm for the ball to drop into so that it is continuously moving so the ball can get to the top without having to wait or get stuck. Another option is to fill the circular tubes with water and uses a pump to push water up from the bottom of the pipe so the ball would float and get pushed up to the top again. Underneath the plastic tubes is a blue body suit with the thumbprint printed on the front of the chest. The body suit has a very 80's feel to it with the off the shoulder look and turning into circular straps that go around the arms and legs that represent the thumbprint as the thumbprint separates at the edges of the logo.

The design meets the specifications of the brief as it **incorporates the thumbprint logo** on the blue body suit across the chest it also subtly includes it in the blue body suit as that represents the outer part of the logo and also the circular tubes represents the curves in the logo. It is appealing, especially to children who will be interested in the bright and colourful display with the interactive side to it. Children usually have their parents with them so they too will look. During the evening and night time I can use neon lights to light up the display and have neon rope lights going around the path that the ball goes around and use lights in a variation of different colours.

The display is **creative** because it is composed of **materials that are not commonly used** eg. Hamster/Mouse cage connector tubes. It has used them to create a skirt and top combination that links together to carry the ball. It will be of **high quality** made because the tubes twist together and is a **high quality design** as I haven't seen it done before.

The display is **modern** because it covers most of the mannequin and is aimed at kids. It must **fit in the window** and I can consider this in the development or construction stages as the hoops of connector tubes may expand past the width allowance, which I would have to check if I chose this design.

It is **culturally aware** in the way that it doesn't show any cultures so it won't be favouring any nationality. The **colour scheme** is bright colours all mixed together to give a contrasting bright effect. The tubes are transparent so that you can see the ball travel through.

It follows the **branding guidelines** because the thumbprint is printed in black. I have used unusual fabrics being the mouse cage connector tubes and I can use an **unusual fabric** for the body suit also. The display is **stable** because it is evenly balanced and is on a very heavy mannequin.

appeals to children, an audience of Te Papa - but would not be very cost effective and could incorporate the ideas has behind Te Papa more



Mouse/Mhamster Cages

Tubes can be used on skirt part to create the circular flow of the ball. (Can get these from friends, internet (trademe) second hand stores or pet stores. I could also use a plastic casting mould to make my own.

Pinball Machine

Style used on front of bodice with the slanted panels. Can use lights and neon lights for more interest.

Neon Lights (can

be used inside / or around the circular tubes so that it looks interesting at night

Kids Game

Interactive game - (can go down circular ramp - similar idea to catch attention especially easy get children's attention who will be with their parents.

Concept 1

cool glasses - really like the look of the outfit as a whole really good use of colour and interactivity really marks it like like this aimed at kids

SPRINGLOZE
SPE-AM
BROUWAMM





CONCEPT 2

Concept 2 is puzzle piece dress that is meant to have a theme along the line of 'Piecing New Zealand Together' and has large pieces at the bottom getting smaller to the top. On each piece is another part of our kiwiana in the form of a picture eg. Jandals, L&P etc. The logo would be printed onto these all in different sizes.

The design meets the specifications of the brief as it incorporates the thumbprint logo by printing it repeatedly on the puzzle pieces in black. It is appealing, especially to children who will be interested in the bright and colourful puzzle pieces that will feel like a game to them but can also be found interesting by adults by the elegant gown style of the dress.

The display is creative because it is composed of materials that are common but are used differently. With the puzzle pieces gradually getting larger and larger with larger images on them they are creative by the way that they will all somehow joining together. This is a high quality design as I haven't seen it done before.

The display is modest because it covers most of the mannequin and is aimed at kids and adults alike. It must fit in the window and I can consider this in the development or construction stages as the fish tail style bottom of the dress may expand larger than the width of the window, which I would have to check if I chose this design.

It is culturally aware in the way that it doesn't offend any cultures but celebrates New Zealand. The colour scheme is bright colours all mixed together to give a contrasting bright effect.

It follows the branding guidelines because the thumbprint is printed in black. I have used unusual fabrics of puzzle pieces. The display is stable because it is evenly balanced and is on a very heavy mannequin.



Example of puzzle joinery

Joliette Lum said to use Metallics to reflect light and gain attention.

Resene Metallics and Special Effects

exterior/interior



Resene

the paint the professionals use



Typical Kiwi shoe - Janda.
Also could use - L&P - Melora, Kiwi, Kiwi Fruit, All blacks, sky tower, Kiwi burger, Te Papa.



Concept 3

Concept 3 is a dress made out of paper or card that using a fan like technique to show two images but only one at a time. Looking at the dress in one direction will result in one picture of blue against orange and then the other way orange against blue with the thumbprint printed on it. I could develop this by using pictures of Te Papa or New Zealand native bush or something like that. I have also attached an example of it.

It meets the specifications of the brief as it incorporates the Te Papa logo by printing it very large in black on both sides to the dress. The garment must be appealing so I have used contrasting colours of orange and blue to clash so that it stands out and attracts attention so viewers will look and want to know more about it.

The garment is creative as it uses a technique not often used. The garment can also be even more creative and unique depending on the two images that would be used on each side. The display would also look more unique if it was on a rotating dish so that it was more apparent of the two images but only one being seen at a time.

The garment would be at a high quality standard and could be made from a card that was stronger than paper or even from an interesting material like corrugated iron or wood. The garment would be suitable for display as it is modest and not offending anyone. The garment would have a colour scheme of contrasting colours of orange and blue.

The garment would meet the branding guidelines as it uses the whole of the Te Papa thumbprint and in black so that it is not in breach of any of the guidelines. The garment has used unusual fabrics in using card to create the whole dress. The garment would be stable as the dress would not be heavy enough to affect the mannequins stability.

Concept 3: ELOISE JACK

cool fan-like technique and the idea of showing two images like a hologram is really good and it looks really sophisticated and elegant

3 - interesting idea, very technical would appeal, has huge visual impact.
LARA - solve problem



How the idea evolved - Using paper and a fan like style.

How to make the two way dress! so-look at it from one side - see one picture - look at it from the other side see another.



What it looks like from any angle





Concept 4

64

Concept 4

Concept 4 is the mixed ideas of New Zealand as a large tree trunk, koru's and the voluptuous female figure. The design is made out of 'FlexiPly' wood which is a bendable wood that moulds to how you want it I can stain this wood with a rich dark colour from Resene called Tamarind (WD0006). I can use this to create the large expanding koru's at the top and bottom of the dress and the flowing shape of the hour glass figure with a very slim waist and very large hips. At the top of the dress the wood curls outwards and under so that it is in the shape of the Koru which relates to the logo as that too is inspired by the Koru. At the front of the curl is the thumbprint which is cut from paua shell sheets to represent NZ. It will also look good on display because it has some sparkle in it and also there are a lot of items in the store that have paua shell on or in them. At the bottom of the dress there is also a logo of the thumbprint on each panel of wood that is also embedded with the paua shell. As the wood continues, it does the same as at the top of the dress but instead it curls outwards and under so that it is in a Koru shape.

The design meets the specifications of the brief as it incorporates the thumbprint logo. The logo would be placed approximately 20 times on the dress with 10 at the top and 10 at the bottom, one on each of the 10 panels of wood. The logo would be cut out of adhesive sheets of paua shell available at craft stores.

The design meets the specification of being appealing by using a rich colour stain on the wood to go with the rich colours in the paua shell. I have used a voluptuous and curvy figure with the wood to bend in panels to create a dress that curves out into the spirals of the Koru, which is very aesthetically pleasing.

The design meets the specification of being creative and unique as it is made out of an unusual material of bendable wood. The idea of curling the wood into spirals at the end of the dress is a very unique idea and creative.

The garment will be of a high quality standard as it will be constructed very carefully with the correct wood work tools. I will need to learn new skills on how to cut the wood properly and I will have to learn how to stain the wood so that it has an even coverage. The curls will need to be the same size so that it looks even and I will need to be aware when cutting out the paua shell that it is even for each one. I will need to test it to make sure that it doesn't look tacky when stuck onto the wood and perhaps engrave a space so that the paua shell will fit into the wood so that the surface is completely flat.

The display is suitable for display as it is very modest and also celebrates the female figure which will appeal to my target audience as they are predominantly females. The garment will need to fit into the window space so I will have to be aware when constructing that the curls at the back do not extend too far because otherwise the garment will not fit in the width.

The garment is culturally aware and will not offend anyone. The garment's colour scheme is a rich palette of browns and blues in the paua shell with a black dress underneath so that it adds to the modesty so that you can't see the mannequin underneath. The garment follows the branding guidelines as I am using the whole thumbprint and I am not tampering with it. I have used the unusual material of wood which is not commonly used for Wearable Art. The garment will be stable as it is evenly balanced.

This is a really elegant shape and like how it grows the contours of a woman's body. I also like the paua thumbprint which makes it really New Zealand. It's using paua (a NZ shell) for the Te. Pahi koru is cool

WPA 20
BWA 20
beautiful shapes that reflect the koru and images of NZ.

pink
pink

Resene

water
borne

Woodsman

penetrating oil stain

exterior





Resene
Total Colour
System

Resene

the paint the professionals use

Timber Quick Search →



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Name:	Flexiply - Economy
Availability:	Currently Stocked Sheet Size: 2400 x 1200mm Thicknesses: 4, 6, 9mm
Characteristics:	Specialist flexible plywood designed to go around curves with ease. Made with selected timbers that expand and contract easily, this is an easy way to create curved surfaces. Lower standard of construction than <u>Epoxolan Flexiply</u> allows more competitive pricing, but there are veneer joints across the face and is more brittle, resulting in a larger maximum bending radius.
	Can be curved to a maximum of: 300mm Radius for 4mm Sheets 400mm Radius for 6mm Sheets 500mm Radius for 9mm Sheets
Type:	<u>Flexiply</u>
Uses:	Great for furniture, joinery or any interior application where a curved surface that will be veneered or upholstered is required.





Concept 5

Concept 5 is inspired by autumn and large leaves outside my school. I can use these leaves to create a halter neck backless dress that spreads out at the bottom. It is both elegant and interesting. I can spray paint and varnish them all different variations of the autumn colour scheme. I can spray paint on stencils of mini thumbprints and then make one huge thumbprint that can be spray painted onto the dress when all the leaves are in place.

The design meets the specifications of the brief as it incorporates the **Te Papa thumbprint logo** by printing it on random individual leaves and printing a large one on the side of the finished dress. I can use black so that it will stand out against the oranges and browns of the leaves or I could use metallic paints that the light would reflect off in the window display.

The garment is **appealing** to the target audience of people who attend the World of WearableArt Awards by using a classic style dress inspired by the 1920's. The warm colours of the spray painted leaves will look bright and attractive in the window especially at night time when the lighting will be on the garment with a background that will enhance the garment.

The garment is **creative** as it is made out of an **unusual fabric** of dried and painted leaves that can be collected and preserved while it is autumn. The idea of spray painting mini logos on random leaves is very creative. Another idea is instead of spray painting a large logo onto the dress, I can spray paint very small logos of the thumbprint together so that from far away so that it looks like one big one.

The garment will be **high quality** because I can either sew the leaves on or stick them on in some way to a base dress so that it keeps a nice shape and stays together. The leaves will be pressed so that they are flat and individually spray painted and varnished so that they are preserved.

The garment will be suitable for display as it will **fit in the window** as it is a very slender design won't exceed the given size. The garment is **suitable for display in** the Te Papa Store as it is modest and not offensive as it is **culturally aware**. **Sensitive**

The **colour scheme** of this garment would be reds, browns and oranges that all mix together nicely and give a very autumn feel to the garment. These colours also look very nice under lights because they are warm toned colours.

The garment meets the **branding guidelines** as I have not change or tampered with the logo and I have printed it in black. The display will be **stable** because it is not a heavy garment and will not affect the mannequins stability.

ELIZABETH
SMOOTH BANKMAN
This one looks really like nature and shows an important part of NZ identity - how important our connections with the land is and stuff
5 - again nice concept, but feels very basic and a being in a window the detail would not stand out causing the viewers to not understand the full complexity. 67.

*World of WearableArt creators
Suzie Nameroff and Heather
Pattner liked this one the best!





Sophie Burrowes <sophie.burrowes@gmail.com>

Hi Heather - NCEA Level 3

2 messages

Sophie Burrowes <sophie.burrowes@gmail.com>
To: heather@worldofwearableart.com

Fri, May 18, 2007 at 9:19 PM

Hi Heather

My name is Sophie Burrowes and I am in 7th form at Queen Margaret College in Wellington. This year, in level 3 Materials Technology, I have an amazing opportunity to design and construct a WearableArt garment for a month long window display to promote the World of WearableArt at New Zealand's National Museum, Te Papa.

Throughout the year long project I have many stakeholders who I interview or ask for advice that have a relation to WearableArt. I have done extensive research and preparation into this project and I am now up to the designing part with my first concept sketches, I am showing these to a wide range of people who will be able to give constructive criticism so that I can present the World of WearableArt as the amazing event that it is.

I would really love to have your opinions and criticism on my designs as you have seen hundreds and hundreds of designs and you really know what the 'WOW' factor is. Would it be possible to scan in the designs and attach them to an email? I understand that you are very busy and if it is too much of a hassle do not hesitate to say no.

Kind Regards,

Sophie Burrowes

Heather Palmer <Heather@worldofwearableart.com>
To: Sophie Burrowes <sophie.burrowes@gmail.com>

Tue, May 22, 2007 at 12:26 PM

Dear Sophie,

What a wonderful project for you to do. I would be thrilled to look at your concept sketches.

Email me a digital image of your garment and I will make some comments for you.

Are you exhibiting your garment during WOW show time this year?

I am looking forward to receiving your concept.

HEATHER PALMER

Heather Palmer is the sister of Suzie Newrick - The creator of the World of Wearable-Arts. Heather has been with her since she started in 1987. Heather works full time for the World of Wearable art gaining around 30,000 visitors each year, to the event she also helps all of the designers on queries and questions about their work.

On the 18th of May I decided to email Heather and inform her on what I was doing and asked her if she was able to give me some feed back on my concepts she replied and was delighted to do it.

(Discussion inside envelope)

Gmail - Hi Heather - NCEA Level 3

08/18/2007 08:28 AM

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Hi Heather - NCEA Level 3

★ Sophie Burrowes Hi Heather My ... May 18

★ Heather Palmer Dear Sophie, Wh... May 22

★ Heather Palmer to me [More options](#) May 24

Hi Sophie,
I am looking forward to receiving your sketches and concept.
Could you please email me your tutor name?

Kind Regards,

Heather:

- Show quoted text -

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★ Sophie Burrowes to He... [More options](#) May 25

Sure,

I have a meeting with another meeting with my clients at Te Papa on tuesday morning and I will scan the sketches in that evening so I can

show them to you. My teachers name is Mrs Knight. She is an absolutely amazing teacher! Thank you for your email.

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me with this project it
really does mean alot!

Kind Regards,

Sophie
- Show quoted text -

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☆ Heather Palmer to me [More options](#) May 28

Thanks Sophie I look forward to receiving your sketches.

Heather Palmer
Competition Director
World of WearableArt(tm) Ltd
PO Box 9037
95 Quarantine Rd

sale
www.WoWMine.com

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Gmail - Hi Heather - NCA Level 3

08/18/2007 08:28 AM


Annesbrook, Nelson
New Zealand
Ph: 0064 3 547 0861
Fax: 0064 3 547 0324

<http://www.worldofwearableart.com/>

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

From: Sophie Burrowes
[mailto:sophie.burrowes@gmail.com]
Sent: Friday, 25 May 2007 10:54 p.m.
To: Heather Palmer
- Show quoted text -

[Reply](#) [Forward](#) [Invite Heather to Gmail](#)

☆ Sophie Burrowes to ... [More options](#)  May 30

Hi Heather,

I've tried emailing a couple of times with the attachments but its not working. Would it be ok to just post down colour photocopies of the designs so that you can see them and feel free to add any comments, suggestions and constructive criticism on them

Sophie
- Show quoted text -



concept 5.jpg
4039K [View](#) [Download](#)

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☆ Heather Palmer to me [More options](#) May 31

Hi Sophie,
Yes I think it best to post me the copies of the concept and materials along with what the leaves are made of (or are they real).
I am looking forward to receiving them.

Kind Regards,
Heather.

Heather Palmer
Competition Director
World of WearableArt(tm) Ltd
PO Box 9037
95 Quarantine Rd
Annesbrook, Nelson

Gmail - Hi Heather - NCA Level 3

08/18/2007 08:28 AM

Ph: 0064 3 547 0861
Fax: 0064 3 547 0324

<http://www.worldofwearableart.com/>

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

From: Sophie Burrowes
[mailto:sophie.burrowes@gmail.com]
- Show quoted text -

[Reply](#) [Forward](#) [Invite Heather to Gmail](#)

Sophie Burrows
42 Donald Street
Karori
Wellington

please open flap-side

STAKEHOLDER COMMENTS INSIDE

