

Name: Ruth

Job/Position: Supervisor Kids Store.

What do you think makes a window display effective?

- Keep it simple.
- Colours.
- Bold.

What do you think I could do to help show a connection between Te Papa and Wearable Arts? eg. Materials used, theme etc

Pick a theme from within Te Papa to shape outfit  
eg Awesome forces, Mountains to sea, Blood, Earth, fire, Time warp, XRay room. Golden days. The Void.

What do you think would be an interesting way to incorporate the thumbprint into my design? eg. Materials used, theme, use of logo etc

- Use part of logo - maybe not all of thumbprint.
- Repeat pattern.
- Shape of lines in thumbprint - shape of garment.

What colours would stand out to you in a window display?

Orange / Blue.  
Red / Black.



## - KEY INFORMATION -

I gave this survey to Jen to hand out some staff at Te Papa. Ruth the supervisor at the kids store was really helpful in her tips and even gave examples of what creative things to do with the logo. Alexis Hawke was also really helpful saying to use bold colours and to incorporate the logo into the material. From Jennifer's survey I could tell that what I should have done is either personally explain what I was doing or give an ~~intro~~ polite introduction as to what I was doing. From this I learnt that for the next surveys that is what I should do.

I like the idea Ruth had of repeating the pattern of the thumbprint in some way.

This is a short survey that I gave to the staff at Te Papa to get their opinions on what a good display would be.

1 1 1 1



2



3



4 4 4 4



5



### Which concept do you think I should develop and why?

1	1	1
—	Te	nd
—	—	—
—	—	—

④ - because of the interesting shapes the bottom + top of the dress makes, the wow style looks good.

### - SURVEY SUMMARY -

Above is a survey that I conducted to see which concept people had the best. I conducted this survey to women in the ages of 20-60 who have attended the 'WOW' awards before. I had this age group of women fill out this survey because they are the people that will be interested in it and will want to know what it is about.

The reason that the survey is only one question long is because people tend to get frustrated with a lot of questions and filling out personal information. The main thing that I wanted to find out is what concept they liked the best so that's all I asked, and why they liked it. From the survey I found that number 4 was very popular which is good because my client liked this one the most as it had in with the Te Papa store.

(CONTINUED ON NEXT PAGE)



1

1

1

1



2



3



4

4

4



5



**Which concept do you think I should develop and why?**

(2)

4. elegant & sophisticated, has, wow factor, original.



MORE SURVEYS



Alexis Hawks's I Am

61



I like this big neck collar because it is so exaggerated. I also like how the skirt comes out so far.

I like the collar used here - I think it is really unusual!

# RESEARCH

I am researching a bit more before development of my tree machine design. I was thinking of using the already sparse of slim waist - big hips look but want to accent exaggerate it so I am looking at old Victorian dresses and hats and things I could do around the neck.

① I like how number 1 uses an umbrella. I think this could be used by the fabric being removed and replaced with leaves.

I like the way the skirt comes out really far.

I like this hat - I think it could be used and the high collar for the 2nd window display.



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# - 'WOW' ENTRY CRITERIA -



World Of WearableArt - Nelson, New Zealand

09/29/2007 01:31 PM

About WOFWArt - Designers - News - Reviews - Contact

Information - Sections - Pages - Key Dates - Entry Criteria - Entry Form - Forum

## Entry Criteria

» NonEssentialImportant entry information page

**Judging:**

Garments are judged on originality, creativity, innovation and construction.

All entries will be considered by the judges at the preliminary judging (17/8 July 2007) when entries will be selected for inclusion in the showcase are finalized.

Judges' retain the right to move garments to different sections and recommend secondary awards and/or donations.

The judges' decision is final and no correspondence will be entered into.

Judging is "blind" - the Judges do not the garments enter and inspection not the designer's name.

An informal Judges talk will be held on 22 September 2007 at 10am (venue facilities are invited to attend at no charge).



## Entry Construction Requirements:

When designing your work remember it will be exhibited in a fully choreographed performance, therefore ensure:

Garments to be of sound construction.

Hems are fitted and well balanced, strap under chin may be appropriate.

Electrical wiring is safe and simple to operate.

Garment is safe to wear with no sharp edges.

Garment is not excessively heavy.

It does not rely on tape or other non permanent fastenings to hold together.

Leaving of garment must withstand quick changes (subject to time or venue).

## Please also ensure:

Your work is a total concept e.g. if entering a show, there must also be an accompanying top.

There is a fabric label on the inside of your entry (including accessories) which includes your name, address, section entered and the title of the garment. WOFWArt can not take responsibility for unlabeled work.

That there is no use of advertising signage or company logos on your design.

No combustible materials are used.

Your entry does not require skills.

All garments made for children are entered on the Children's Section.

One of my specifications in the brief.

Specification: High Quality

May have to consider this if I am using wood.

Must be easy to take on and off mannequin - Mannequin can not 'squeeze' into clothes

Have to ACTUALLY fit

N/A

Not worn by person but should not scratch mannequin or have sharp edges for hot setting it up and taking down

This applies as I will most likely use all of these but will need to find another way of joining

Applies to suitable for display/modest specification - No nudity.

Leaves? - How to preserve them?

This means that I can not enter the show with this garment because it will be advertising Te Papa.

## - ENTRY CRITERIA CONT.

World Of WearableArt - Nelson, New Zealand

09/29/2007 01:31 PM

## Height/Width restrictions:

Ensure your garment can safely negotiate 45 degree ramps to enter / exit the carnival. No garments to be wider than 1.0m across at floor level.

- N/A

No garments to exceed 2 metres in height or length.

- similar to spec. that it must fit in windows.

## Size restrictions:

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

Female  
Height 150cm - 175cm  
Waist 70cm-90cm  
Waist 2cm-7cm  
Neck 35cm-45cm  
Male  
Height 175cm - 190cm  
Waist 90cm-110cm  
Waist 2cm - 7cm  
Chest 95cm - 102cm

Children

Sizes to fit children between 9 and 13 years.

- Must fit mannequin size.

See [here](#) for important entry information page

Image Use Only Copyright

## - GATHERED INFORMATION -

From this entry criteria I can see many similarities in the wants and need from clients, stakeholders and the environment that relate to the requirements of the entry criteria for example it has to be original, creative, lightweight, safe to wear, not excessively heavy, not relied on to hold materials together (Hot glue, staples and tape). Must be easy to take on and off, no midity - whole garment entered not just half, no perishable materials need must be able to fit certain size. From this I have found that if I wanted to, this would not be able to be entered into the event as it is not allowed to advertise on it, and I am advertising Te Papa.

## - RESEARCHING SHAPES -

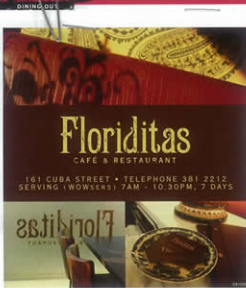
This dress is from 1830 and when corsets were a symbol of being beautiful. The shape of the women is very similar to how I want the spirals to look - very thin waist and then very large hips but coming back in at the bottom so it is excentuated even more. Date of the picture I have drawn my design so you can see the similarities between the two.



LE FOLLET

# WOW PREVIOUS WINNERS

I found this brochure at the information centre in Wellington, it's all about the 'World of WearableArt' for tourists and contains a places to eat and stay and what to do when they're here in Wellington. The brochure also contains information on previous 'WOW' winners. It focuses on four main artists: Wendy Burton, Andrea Clinton, Tatiana Terezakis and Susan Holmes. I will do a brief summary of the work below.



**Juniper**  
● Breakfast ● Lunch ● Dinner

**Close to Events Centre**

Conveniently situated in the centre of Wellington's CBD, Juniper welcomes all who are associated with WOW. A large range of NZ & imported beers and a selection of fine wines in a large modern bar.

Open weekdays from 7:30am  
Saturdays from 10am  
Johnston Street, CBD Wellington  
Phone 04 499 3668  
[www.juniperrestaurant.co.nz](http://www.juniperrestaurant.co.nz)

## Designer Profiles

### Wendy Burton

Christchurch citizen Wendy Burton has been so blown away by the Montana WOW® Awards Show that she made a garment to celebrate this in its most literal sense, Blow Me. The Dominion Post People's Choice Award Winner in 2006, was a literal representation of being blown away by WOW in Wellington.

The garment, which depicts a man and a woman struggling against a gusting Wellington wind, was a collaborative effort with Christchurch mask maker Patrick Duffy. Wendy's favourite part of the garment is the concept - "At first you relate it to the Wellington wind but on closer inspection the newspaper blowing onto them is reporting that they have been completely blown away by WOW. The female character is pictured with the headlines - the news is so hot off the press its blowing right at them."

Wendy has been a long time WOW entrant - entering a garment into every Montana WOW Awards for the past nine years. Having never trained in fine arts of any form, Wendy's skills are entirely self-taught - her garments are of impeccable quality, fantastic conceptual variety and always perform well on stage. It is the performance aspect of Wendy's garments that make them so visually exciting. Spending eleven years classical, jazz and character dancing on stage has meant that Wendy understands how to create a garment that moves with a performer as well as defines the way it is displayed on stage.



WENDY BURTON

ANDREA CLINTON

TATIANA TEREZAKIS

SUSAN HOLMES

**Wendy Burton:** Wendy Burton is best known for her piece 'Blow Me' - pictured above - It was named the Dominion Post People's Choice Award Winner in 2006 and has been ~~advised~~ used as advertising through out Wellington. Wendy has entered a garment into the 'WOW' Awards every year for the past 9 years with "impeccable quality, fantastic conceptual variety and always perform well on stage"

**Andrea Clinton:** Andrea Clinton has been involved with 'WOW' since it all began in the first show being asked to do some 'zany hairstyles'. She has entered every Montana 'WOW' awards since 1999 and has become a role model that new designers look up to. Her latest creation was called 'This' it tells the tragic tale of a now extinct native bird. "It is often the stories behind WearableArt garments that make them so special"

**Tatiana Terezakis:** Tatiana Terezakis lives in London but entered the Bizarre section after her mother sent her the entry form. She became runner up in the Scenic Circle, Home Bizarre Biza section. It was her first year entrance and is already a crowd favourite after spraying a fine mist of water on the front rows.

**Susan Holmes:** Susan Holmes has entered the competition since 1989 and was judge at the awards in 1991. Susan's most famous is 'Dragon Fish' a silk creation that she won the supreme award in 1996. In 2006 11 of her garments were paraded on stage. Susan no longer creates WearableArt to win but makes them to keep herself happy.

**Summary:** From looking at these WearableArt artist I have found that its good to have a story behind the creation and to give it meanings, impeccable quality and great conceptual ideas.

Marie Patterson - Chat with Y13 Materials Technology class - Monday 11<sup>th</sup> June 2007  
Working with clients.

A few questions to help as prompts:

- 1. Could you tell us about your new business - what products do you make, where do you work from, who works there, what type of equipment do you have....
- 2. How did you come up with your business name?
- 3. How did you go about setting up your business?
- 4. Could you please tell us about the client work / products that you do for the Katherine Mansfield Birthplace.
- 5. What types of products / why that type of product.
- 6. What specifications did your client give you?
- 7. Who are you responsible to at the KM Birthplace?
- 8. Can you talk through the design / product development cycle - eg. coming up with a brief, specifications, sketches, research, mock-ups, market / consumer testing, final product approval and presentation.
- 9. How important is it to keep a close contact with your client? Why?
- 10. Where to next?

### Notes

Marie runs the business from her studio in Seaview, she spends 3 days at the studio and 12 hours at our school a week. Her business partner Caroline Keogh has a background in cutting, also has done design classes. They both wanted to design for products so they started their business 'Red Thread'. They started with the Katherine Mansfield retail store and used antique's wrapping, an old type printer, and wall paper. They produced bags and book covers. Most of the products include the Katherine Mansfield brand. They use all their own designs and have 4 types of bags, scarfs, tea towels, and nesting prints for wrapping paper. They put labels on everything as care labels so customers know how to care for their product, how it is made and details on how to contact Marie and Carolyn. The business is not competing with chain retail stores or chinese manufactured goods as you won't find these anywhere else. Because each piece is hand made sometimes it can be very expensive to make some things and as they have to make sacrifices.



Branding is very subtle. Sponsor Marie's tennis team for advertising - which is a woman's team and their products are aimed at women. "Two steps forward one step back". Marie said that graphic designers too expensive, printer, Caroline & Marie came up with the design for business cards. They decided to use red = attractive, hot, out there. They had to check the name for copyright.

"Originals" - own technologist designs. Page and page of suggestions for name, focus group. Government department help set up the business her magazine for women she finds it exciting not knowing where her next client will come from. R. Red Thread business in Palmerston North. Photographic Screenprinting, saw one at GIM, bought one for her business. Specifications etc. Like NZ made, Katherine Mansfield wanted to own the design for the gift bag, they said no, they don't get enough foot traffic to sell many products. Researched from other stores. Design Development: 4 designs: had to name them, stylized leaf: rata, v formal is harder. Caroline drew leaves. likes patterns, in magazine, Marie sketched them out (small, big, elongated) drawing. cutting out, +trailing all patterns, the random patterns: easier to screenprint, draws, plays with patterns (stargazer). Set up came out of studio work. Friend suggested they go into business, Marie resigned at Nancy's. Embroidery and Caroline resigned at Massey.



→ (continued) Marie and Carolyn find that it was more cost effective to become a registered business.

They find that it is highly important to come in contact. Especially with patent/copyright ownership of the Katherine Mansfield writing, that Alexander Turnbull was. They want retailers that are savvy people who believe and are passionate in the product.

Where to next? To be rich and famous! They are going to test products in the market with New Zealand. These designs, huge tourist market out there.

They are going to try out baby products which are very popular in NZ and working with mussel shells to create art/products.

They are continually adding to the product list, underwear, aprons etc. glasses cases.

Goal for the future: To make \$, to use own designs and to have fun!



## MARIE PATERSON - STAKEHOLDER INTERVIEW

Marie Paterson came into our class to talk about her new business, her previous experience and gave us help on our projects. Marie has also done Wearable Arts before when 'The World of Wearable Arts' moved to Wellington she ~~was~~ entered the parade with a creation that she made with ~~others~~.

I asked Marie what she thought I should do and she looked at my brainstorm of themes, she liked the ideas of puzzles, emotions, board games and especially liked dominos because it was so "old school" she said that whatever theme I do choose I should make it really over the top. With her creation for the parade she made really long big fish tails that were about 2 meters long. When making these she looked at anything that was large and extreme to get inspiration. The person who won the parade competition was from the UK and made Alligator shoes that were "as long as alligators" they had to be extraordinary to win.

To make the fish tails she went to Mince Wilson and bought a fish, she examined it and found that fish scales are actually lots of circles layered on top of each other. She and her 28 friends cut out 46 circles from fabric with a shiny and a dull side and to alternate it and used three different colours - Red, green and grey/black. She used polynick vinyl which is like interfacing but is more solid to make the circles stronger. They embellished the circles with beads and sequins at the bottom of the circle which were each 10cm in diameter. She needed 120 circles faced with interfacing and zigzagged around all of them. She only beaded some of them and placed them in random for a pattern.

needed to find a way to keep the shape of the large fish tails and for that, had to find the perfect wire. It was a challenge for her as it was really hard to find suitable wire to give it the shape but not be too heavy and to be easy to mould.

It was a parade in a street, if they dragged on the ground they would get damaged, dirty and could wear through so they came up with the idea of having cords to lift and drop like a fish. Because of the weight of this it was attached to wires that men or wear while fishing and had a big belt around the hips to hold the weight. They had to do a mock-up for this and had to be prepared to change from the initial ideas. They weren't sure about the support and some wire was really hard to bend.

To keep on track of time they created a timeline which included important dates, one of these dates was that they had to submit the idea/drawing to get chosen to be in the show. They liked the challenge and had fun, working with each other.

Marie said that it was important to choose something different for the garment so that it would have more 'wow' factor. She has done a 6 year course in embroidery and knows a lot about embellishing and applications. She was very good at the beading and sequining on the fish scales. The 2 other people that she worked with, she had also worked with previously making flags so we know that would all be able to work together well. When I asked her if she would enter the 'Montana World of Wearable Art' awards she said that she would if she wasn't so busy.

-Marie was really helpful as a stakeholder for me because she has done a wearable art creation before and knows what to, and what not to do. She had some really helpful tips on time management by using time lines and has also said to be practical in what you try and do but also try and have that extraordinary 'wow' factor.

**More than a museum!**  
 Experience the stories of New Zealand - our land, people, culture and history - at Te Papa, our extraordinary and interactive national museum.  
**Come. Explore. Enjoy.**  
 Te Papa  
 Museum of New Zealand Te Papa Tongarewa  
 Cable Street, Wellington, New Zealand, PO Box 281 2000  
 Email: mail@tepaapa.govt.nz www.tepaapa.govt.nz  
 Phone: +64 4 471 1000

**Jasons** for travel information you can trust  
**Wellington**  
 YOUR FREE VISITOR GUIDE WITH MAPS  
**WHAT'S ON**  
 SPRING 07  
**Montana World of Wearable Art™**  
 See What's Hot page 6 for details

← This I found at the information centre in Wellington and on the back was a really neat advertisement for Te Papa, which when you look closely has all the main highlights of the museum - Time warp, Mountains to sea, The marae, Awesome Forces etc.

On the front is a large advertisement for 'Wow' with the garment 'Fluoresce' / 'Fluorescence' by Susan Holmes.



SOPHIE BURROWES  
MATERIALS TECHNOLOGY '07  
BOOK 2.



UNDERWEATH

# Development 1

Development 1 is the mixed ideas of concept 4 and concept 5. It combines the wooden structure idea with the tube dress made out of leaves to go underneath and spread out the bottom of the wood. The wooden structure is made from 'FlexiPly', a bendable wood that moulds to the shape you want it to. I will stain this wood as it comes as quite a pale brown so that it is a rich dark brown wood that will look like the colour of the bark on a tree. The rich brown will go with the honey and golden brown colours underneath on the dress. I will use this wood to create the bending koru's at the top and bottom of the dress that represent New Zealand's kiwiana. The shape of the dress is meant to exaggerate the female figure by using the hour glass figure and expanding it out so it's a very curvaceous and goes tight at the ankles. The Te Papa logo is on the wood at the bottom of the structure in silver with paua in the middle. The silver is so that there is a connection between Hayley's Wearable Art creation and mine as they are both shown in the same set of windows and should have some similarities. The paua is there as a kiwi icon as the creation is very earthy using natural materials like wood and leaves paua fits in because it is also a natural material. The dress underneath is made from leaves spray painted and varnished three to four different shades of browns and gold's with the Te Papa thumbprint spray painted in black onto the front of them in random positions and different sizes it is made to spread out the top and bottom of the wooden structure so that is close to the body.

The design meets the specifications of the brief **as it incorporates the thumbprint logo**. The logo is used in the wood at the bottom near the ankles in silver with paua on top. For the silver I could use tin foil and cut it to the right shape. The paua would be cut from adhesive paua sheets available at craft stores and then stuck on in the shape of the thumbprint.

The design meets the specification of being **appealing** by using the rich dark colour stain on the wood to go with the rich colours in the paua shell and the warm colours of the leaves. I have used the exaggerated curvaceous female figure with the spirals of the Koru to make it 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 wood properly and I will have to learn how to stain the wood so that it has even coverage. The curls will need to be the same size so that it looks even and I will have to be aware when cutting the out the paua shell that it is even for each one, I can do this by using a stencil and drawing on the lines. I will need to test it to make sure 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 garment 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 of the window space.

The garment is **culturally aware** and will not offend anyone. The garment's colour scheme is a rich brown palette of browns with metallic gold, silver and paua. The dress underneath covers the mannequin so that it is not showy in any way. 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 that is not commonly used for a garment in Wearable Arts. The garment will have to be even so that it is **well balanced** and wont fall over in the window.

**PLUS:** Hour glass figure will appeal to my target audience of women. Wood is not used very often in Wearable Art so it will be found interesting. Looks big and will draw people's attention to the window.

**MINUS:** Difficult to make. The leaves might not work; I don't know how long they will last.

**INTERESTING:** Made out of wood and leaves is an interesting material to use.

**Client Thoughts:** *Jan liked how it was almost two completely different creations put together.*

**STAKEHOLDER:**  
SARAH  
BONIFANTIAN

*Development - nice way of incorporating two beautiful ideas, reflecting NZ Imagery.*

**STAKEHOLDER:**  
EASE JACK

Development 1

*I like the incorporation of the wood with the leaves*



## Development 2

Development 2 is similar to development 1 in the structure of the wood. It still has the same idea of the koru shape curving out at the top and bottom except this time there is less panels there is three at the front, two on the sides and two at the back. The panels are made out of ordinary wood with a wood grain that will show through once it has been stained a dark rich brown and they are cut up into rectangles and stuck together onto wire that is hidden behind so that it can bend and curve easily. The Te Papa thumbprint is spray painted onto the wood in black. Underneath the dress is a black tube dress that has a large circular flare at the bottom so that it spreads out under the wood. An umbrella is used to show the theme of seasons with autumn being the main season as the golden honey leaves stuck to it show the transition from summer to winter when the leaves disappear and the rain comes. I can make this umbrella by using an old frame and gluing on all the leaves.

The design meets the specifications of the brief as it **incorporates the thumbprint** logo. The logo is used on the wood randomly spray painted on, in black from a stencil with varying sizes of the logo.

The design meets the specification of being **appealing** by using the rich dark colour stain on the wood to go with the rich colours in the paua shell and the warm colours of the leaves. I have used the exaggerated curvaceous female figure with the spirals of the Koru to make it aesthetically pleasing.

The design meets the specification of being **creative and unique** as it is made out of an unusual material of 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 wood properly and I will have to learn how to stain the wood so that it has even coverage. The curls will need to be the same size so that it looks even. The logo's will also have to be clearly visible that they are the logo I can do this by using a stencil and spray painting them in a strong black colour. I will need to test it to make sure it doesn't spread too much and that it will look good and not messy.

The garment 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 of the window space.

The garment is **culturally aware** and will not offend anyone. The garment's **colour scheme** is a rich brown palette of browns. The dress underneath covers the mannequin so that it is not showy in any way. 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 that is not commonly used for a garment in Wearable Arts. The garment will have to be even so that it is **well balanced** and wont fall over in the window.

**PLUS:** Hour glass figure will appeal to my target audience of women. Wood is not used very often in Wearable Art so it will be found interesting. Looks big and will draw people's attention to the window.

**MINUS:** Difficult to make. The leaves might not work; I don't know how long they will last.

**INTERESTING:** Made out of wood and leaves is an interesting material to use.

**Client Thoughts:** Jim liked the use of the umbrella and how the logo was like the woodgrain.

SARAH B → 02 - an earlier way to form the wood.  
Nice Umbrella.

ELOISE J → Development 2  
I like the stripes of wood - looks interesting





## Development 3

Development 3 is similar to development 2 in the structure of the wood. It still has the same idea of the koru shape curving out at the top and bottom and it still has the idea of using planks of wood in rows to curve out except this time it only goes to the waist where a corset style top is carved out from wood with a large Te Papa Thumbprint on the front in paua. The panels are made out of ordinary wood with a wood grain that will show through once it has been stained a dark rich brown and they are cut up into rectangles and stuck together onto wire that is hidden behind so that it can bend and curve easily. Underneath the dress is a tube dress that has a large circular flare at the bottom so that it spreads out under the wood and is covered in autumn coloured leaves. The leaves continue up the body and go around the neck of the mannequin in a turtleneck style, underneath a very large extravagant Elizabethan collar made from wood.

The design meets the specifications of the brief as it incorporates the thumbprint logo. The logo is used on the front of the wooden corset and has a large logo in paua randomly spray-painted on, in black from a stencil with varying sizes of the logo.

The design meets the specification of being appealing by using the rich dark colour stain on the wood to go with the rich colours in the paua shell and the warm colours of the leaves. I have used the exaggerated curvaceous female figure with the spirals of the Koru to make it aesthetically pleasing.

The design meets the specification of being creative and unique as it is made out of an unusual material of 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 woodwork tools. I will need to learn new skills on how to cut wood properly and I will have to learn how to stain the wood so that it has even coverage. The curls will need to be the same size so that it looks even. The logo will also have to be cut neatly out of an adhesive paua sheet. I can make this look good by tracing on a stencil before cutting.

The garment 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 of the window space.

The garment is culturally sensitive and will not offend anyone. The garment's colour scheme is a rich brown palette of browns. The dress underneath covers the mannequin so that it is not showy in any way. 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 that is not commonly used for a garment in Wearable Arts. The garment will have to be even so that it is well balanced and wont fall over in the window.

PLUS: Hour glass figure will appeal to my target audience of women. Wood is not used very often in Wearable Art so it will be found interesting. Looks big and will draw people's attention to the window.  
MINUS: Difficult to make. The leaves might not work; I don't know how long they will last.  
INTERESTING: Made out of wood and leaves is an interesting material to use.

Client Thoughts:

Jan chose this one. she really liked how it started from the hips and really liked the corset and the large collar.

SARAH B. → D3 - nice collar and incorporation of period costume.

ELISE J → Development 3  
I like the collar and the corset.

8.

# - MATERIALS SELECTION -



= Stretch fabric to use for the dress underneath.  
 Fabric properties: Brown - will blend in with design  
 - stretch - easy to take on and off mannequin.  
 - Fabric sourced from school  
 (cost: Free)



= Gold spray painted eucalyptus leaf - for atop of brow dress.  
 Fabric properties: Dead -  
 - Gold - Reflects light - attracts attention  
 - Hard.  
 Available from: My garden at home.  
 - Gold spray paint provided by school  
 (cost: Free)



= Wood - For the spirals  
 Fabric properties: Quick Thick  
 - strong  
 - stained a rich dark brown.  
 Available from: Mitre (0.1 2.4 x 1.2m sheet)  
 (cost: \$29.95)  
 STAINER - LL - \$29.95 - Max 10.

Above, are the main materials that I would use if I was to continue to develop this to implementation.

## WHY NOT USE 'FLEXIPLY'?

In my developments 2 and 3 you can see that I didn't

PLEASE OPEN.

# Fitness For Purpose

For the conceptual design to be 'fit for purpose' my design must meet the specifications of my brief. It is also necessary for the following things to be considered - materials, function, fit, fabric properties, safety, frequency of use, care requirements, ergonomic considerations.

My design is fit for purpose as it meets all the specifications in the brief. The specifications of my brief were for the design to incorporate the thumbprint logo, for the design to be appealing, for the design to be creative/unique, for the design to be high quality, for the design to be suitable for display (modest), for the design to fit in the window, for the design to be culturally aware, for the design to have a colour scheme, for the design to follow the branding guidelines, for the design to use unusual materials, and for the design to be stable.

The final conceptual design addressed the requirements of the brief by incorporating the thumbprint logo into the design as the large black thumbprint on the chest of the corset. It is appealing as it uses coordinating colours of gold, brown and black. It is also appealing as stakeholder, Eloise Jack, has said that she liked the large collar around the neck. My client chose this out of the developments so she must have found it appealing or she would not have chosen it.

The design addresses the requirement of being creative and unique by using unusual fabrics and an unusual design shape. It is hard to distinguish what exactly it is so it gives the viewer something to think about when they see it. This makes it unique in that no one knows what it is, as they have not seen anything like it before, the spirals at the bottom of the design add to the creativeness as they are a very unique idea. It is also very creative as it is different to all other wearable arts. My client Jan thinks that this specification is essential to creating an excellent display.

The design is high quality in the thought process that has gone into it. I have considered who will be going to the 'Montana World of WearableArt' and have aimed it at them, being woman 20 - 60. It is of a more mature and elegant design style than my previous concepts. I have considered that since woman will be interested in it I should do something about females and so have decided to celebrate the voluptuous and healthy figure of a woman but have exaggerated it to give it a 'WOW' twist. I have also considered New Zealand's 'clean and green' image that we spread to the world and have decided to use fairly natural materials in a New Zealand forest kind of way. My client Jan agrees that the highest conceptual quality is needed.

The design meets the specification of being suitable for display and modest, as it does not contain any nudity or controversial issues that would cause controversy, my client asked for this specification.

The design meets the specification of being able to fit in the window as I will have the measurements of the window and the garment can be measured to make sure it does. The environment that the display will be placed in made this specification.

The garment is culturally <sup>neutral</sup> and will not offend any one, as it is not focused on any culture. If the design was focused on one culture it could offend an international tourist as their culture was not represented and could cause issues to arise. My clients suggested this specification as both Jan and Colin have to deal with complaints if they get any.

The garment's colour scheme is a rich palette of brown, gold and black which all comes together very nicely and mixes in with the wood carving products and natural products that the Te Papa Store sells inside. This specification was created from the interviews that I held with key stakeholders Juliette Lum, Mari Paterson, Sarah Bovermann and Eloise Jack, they all said that this should be a specification to make the design more appealing.

The garment follows the branding guidelines as I am using the whole thumbprint and it will be an exact replica of the logo which I can, paint, spray-paint, or use an adhesive black plastic to apply the large thumbprint.

I have used unusual materials in my garment by using stained wood which is not commonly used in Wearable Arts and spray-painted leaves to create the piece. Juliette Lum, when giving ideas on how to give it that 'WOW' factor suggested this. I think that using unusual materials such as wood is a great way to set it apart from the rest right from the start.

The garment will be stable as each spiral will be of equal size and relatively the same weight so it will stay stable and not fall through the front windows. This is a requirement set by both my client and the environment and for the benefit of myself as I may be found liable if breaking expensive vases and other products behind the display or breaking the front windows due to an unstable display.

For my conceptual design to be fit for purpose it is also necessary for the materials, function, fit, fabric properties, safety, and frequency of use, care requirements, and ergonomic considerations to be considered. The conceptual design considered the materials it used in that they would have to last the 2 - 3 weeks in the window, they can't perish away or melt. Wood was considered for its strength and the fact that it is not used often, perhaps because of its weight which is why I should make the most out of making a wearable art garment that doesn't have to be worn by a person so that weight isn't an issue. The leaves would have to be treated in some way, pressed and dried perhaps so that they are able to be used.

The conceptual design considered the function of the garment in that it would be a display, it would not be worn by a human so it wasn't restricted by the way the human body moves. It also meant that it didn't have to be comfortable or easy to move in. It also meant that it wasn't restricted by weight and could be heavy as a person would not have to carry the weight. The fit of the garment was considered in the conceptual design as it would have to fit the Te Papa mannequin which is much taller and slimmer than a normal person. Also as it is a mannequin it can not move or 'squeeze' into something which means that the garment would have to have practical ways of getting it on and off the mannequin. Fabric properties were considered in the conceptual design as one of my specifications was to use interesting materials

# STAKEHOLDER: SARAH BOWERMAN

- Sarah's thoughts on the concepts + developments + summary statement.

## appeals to childrens

- 1 - appeals to children, an audience of Te Papa - but would not be very cost effective and could incorporate the ideas by behind Te Papa more.
- 2 - again appeals to children, but quite basic. I like the shape and basic idea, needs developing.
- 3 - interesting idea, very technical would appeal, has huge visual impact.
- 4 - beautiful shapes that reflect the koru and images of NE.
- 5 - again nice concept, but feels very basic and being in a window the detail would not stand out causing the viewers to not understand the full complexity.

Development-1 - nice way of incorporating two beautiful ideas, reflecting NE Imagery.

D2 - an easier way to form the wood. Nice Umbrella.

D3 - nice collar and incorporation of period costume.

Overall the visual impact is amazing, the detail is overwhelming, you have captured the idea of Wānua Rev'ectly.

Final  
New Zealand  
Te Papa

# STAKEHOLDER: ELOISE JACK.

- Eloise's thoughts on concepts and developments

## Concept 1:

cod glasses - really like the look of the outfit as a whole  
really good use of colour and interactivity really makes  
it look like it's aimed at kids

## Concept 2:

I love the jigsaw pattern really bright + colourful  
and fun.

## Concept 3:

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

## Concept 4

This is a really elegant shape and I like how it grows with  
the contours of a woman's body. I also like the paua  
thumbprint which makes it really New-zealand-ish.  
Using paua (a NZ icon) for the Te Papa icon is cool

## Concept 5

This one looks really like nature and shows an  
important part of NZ identity - how important  
our connections with the land is and stuff

## Development 1

I like the incorporation of the wood with the leaves.

## Development 2

I like the strips of wood - looks interesting

## Development 3

I like the collar and the corset.

# Working Drawing

Final Resources: Camilla Leaves - garden at home.  
Gold spray paint - school supplies.  
Leather (for belt) - Free scraps at school.  
Wood - Timber \$29.95 per 2' x 1' x 1/2 sheet  
Brown stretch fabric - school  
Dust Tape - school  
Wire - school  
Nails - Misc 10 lb  
- Staples - school I can use  
- Holders - school wire to attach  
the wooden  
curves to the  
corset.

I can use a  
combination  
of wire,  
dust tape and  
staples to hold  
this together.

I can use hoop style  
nails that thread  
through with wire  
so that the wire and  
wood connect, I can  
snap it after.

I can use a  
stencil and draw or spraypaint  
the logo on.

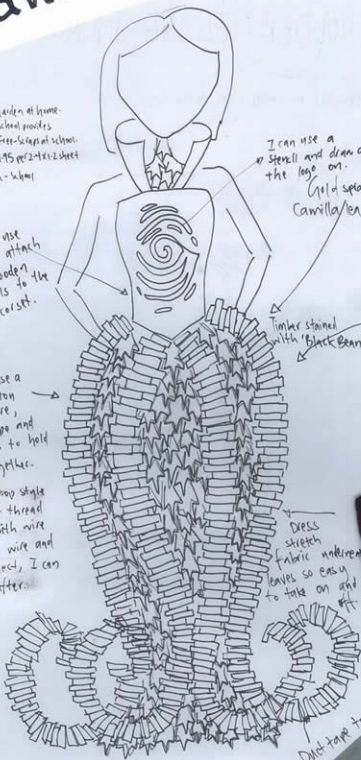
Gold spraypainted  
Camilla leaves

Timber stained  
with 'Black Bean'

(Example on  
previous page 22)

Dress  
stretch  
fabric under  
leaves so easy  
to take on and  
off.

Dust tape to re-enforce the corset



Final



# Final Evaluation

## 3.1 Conceptual Design

The issue that I was aiming at addressing was to design and develop a window display for the National Museum of New Zealand, Te Papa, to promote the upcoming World Of WearableArt. I was to work with my clients Jan Morris the window dresser for the Te Papa Store and Colin McFetridge who is the store manager. The aim was to create a garment to cover a mannequin in one window and create a headpiece for the second window that would advertise both Te Papa and World Of WearableArt.

I selected this particular issue as I went the World of WearableArt show last year and found it amazing. I also saw the two Year 13 girls doing their garments for the same project last year and thought that it looked like a really interesting issue. The project has a lot of depth into the researching of Te Papa and WOW so I knew I would have a lot to discuss in the project. The issue was also quite high profile with international tourists visiting the museum and people traveling to see the show. Te Papa would be visited quite a lot by people going to WOW. The idea that it was on show to the whole of Wellington gave me an incentive to do well and for the garment to be of the highest quality in both the conceptual ideas behind the design and construction.

The specifications of my brief were for the design to incorporate the thumbprint logo, for the design to be appealing, for the design to be creative/unique, for the design to be high quality, for the design to be suitable for display (modest), for the design to fit in the window, for the design to be culturally aware, for the design to have a colour scheme, for the design to follow the branding guidelines, for the design to use unusual materials, and for the design to be stable.

I presented the final conceptual design to my client and stakeholders in my A3 visual diary in full colour using design markers on coloured backgrounds with evaluations and examples next to them that explained everything about the design.

The final conceptual design addressed the requirements of the brief by incorporating the thumbprint logo into the design as the large black thumbprint on the chest of the corset. It is appealing as it uses coordinating colours of golds, browns and blacks. It is also appealing as stakeholder Eloise Hack has said that she liked the large collar around the neck. My client chose this out of the developments so she must have found it appealing or she would not have chosen it. The design addresses the requirement of being creative and unique by using unusual fabrics and an unusual design shape. It is hard to distinguish what exactly it is so it gives the viewer something to think about when they see it. This makes it unique in that no one knows what it is, as they have not seen anything like it before, the spirals at the bottom of the design add to the creativeness as they are a very unique idea. It is also very creative as it is different to all other wearable arts. The design is high quality in the thought process that has gone into it. I have considered who will be going to the Montana World Of WearableArt and have aimed it at them, being woman 20 - 60. It is of a more mature and elegant design style than my previous concepts. I have considered that since woman will be interested in it I should do something about

females and so have decided to celebrate the voluptuous and healthy figure of a woman but have exaggerated it to give it a 'WOW' twist. I have also considered New Zealand's 'clean and green' image that we spread to the world and have decided to use fairly natural materials in a New Zealand forest kind of way. The design meets the specification of being suitable for display and modest, as it does not contain any nudity or controversial issues that would cause controversy. The design meets the specification of being able to fit in the window as I will have the measurements of the window and the garment can be measured to make sure it does. The garment is culturally aware and will not offend any one, as it is not focused on any culture. If the design was focused on one culture it could offend an international tourist as their culture was not represented and could cause issues to arise. The garment's colour scheme is a rich palette of brown, gold and black which all comes together very nicely and mixes in with the wood carving products and natural products that the Te Papa Store sells inside. The garment follows the branding guidelines as I am using the whole thumbprint and it will be an exact replica of the logo which I can, paint, spray-paint, or use an adhesive black plastic to apply the large thumbprint. I have used unusual materials in my garment by using stained wood which is not commonly used in Wearable Arts and spray-painted leaves to create the piece. The garment will be stable as each spiral will be of equal size and relatively the same weight so it will stay stable and not fall through the front windows.

The final conceptual design fully met and exceeded the requirement of the brief not only does it incorporate the thumbprint logo but it uses an exact copy rather than an interpretation. The wood grain of the wood also represents the thumbprint so it appears more than once. The design exceeds the requirement of being appealing as it joins with being unique in that people will want to get a closer look because it is so different and unusual they want to find out what it is, what it is made of and how it was constructed. The design exceeds being creative as it has gone beyond that in being completely different to any others, the use of wood really sets it apart from previous Wearable Arts as it is a difficult material to work with because it is so heavy. The design exceeds the requirement of being suitable for display and modest as an extra dress to go underneath the spirals was created so there would be no nudity issue. The design exceeds the capability to fit in the window that it will fill the window to its full capacity so the display won't look empty and it will attract people to the large and full display. The design exceeds in the requirement that it is to be culturally aware in that it doesn't even go near the issue of cultures so it won't be causing any issues. The design exceeds in the requirement that it must have a colour scheme in that the colour scheme not only compliments each other's colours but also relates to the woodcarvings and colours that are used on the products in the store. The design exceeds the requirement of following the branding guidelines, as the logo is an exact replica to theirs and hasn't been tampered with in any way. It has exceeded it using unusual materials in that it is using wood, which is uncommon and is using live leaves that have been spray-painted gold.

For the design to be fit for purpose it was necessary for the materials, function, fit, fabric properties, safety, and frequency of use, care requirements, and ergonomic considerations to be considered. The conceptual design considered the materials it used in that they would have to last the 2-3 weeks in the window, they can't perish away or melt. Wood was considered for its strength and the fact that it is not used often, perhaps because of its weight which is why I should make the most out of making a wearable art garment that doesn't have to worn by a person so that weight isn't an issue. The leaves would have to be treated in some way, pressed and dried perhaps so that they can be used. The conceptual design considered the function of the garment in that it would be a display, it would not be worn by a human so it wasn't restricted by the way the human body moves. It also meant that it didn't have to be comfortable



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or easy to move in. It also meant that it wasn't restricted by weight and could be heavy as a person would not have to carry the weight. The fit of the garment was considered in the conceptual design as it would have to fit the Te Papa mannequin which is much taller and slimmer than a normal person. Also as it is a mannequin it can not move or 'squeeze' into something which means that the garment would have to have practical ways of getting it on and off the mannequin. Fabric properties were considered in the conceptual design as one of my specifications was to use interesting materials

I considered ergonomics in the design by considering the body shape of the mannequin. Arms were needed to be attached so it was important that they were able to easily be attached without being restricted by the exaggerated wooden spirals. The garment would have to fit the mannequin properly and be easy to take on or off. I could use Velcro down the back to give the leaf dress easy access to take on and off. The leaf dress should be made while on the real mannequin so that the body shape is contoured and structured to fit it perfectly. Just the same as human bodies are all different, so are mannequins so if I were to use a different one it may not sit the same on the real mannequin as the proportions may be off.

The brief/specifications that need to be revised are following the branding guidelines, this is not that necessary as it is an 'interpretation' of the logo and doesn't actually have to be an exact replica. It just has to be recognised as the Te Papa logo so I shouldn't have this as a requirement as it is more restricting than helpful.

I chose my materials for construction by considering the specification that I was to use unusual materials. Wood was the initial idea for this when it was a concept and stuck with it until the end. Originally the wood was going to be this bendable wood that I had found on the internet however I later found out this is very hard to find, doesn't stain nicely and also is rather expensive. It also wouldn't bend the way that I had wanted it to so in my developments I changed the design so that it was made from hundreds of little different sized rectangle strips of wood that would be attached to wire that would be curved in the spiral way. This was fairly simple to find the materials for as all I needed as a large sheet of wood with a wood grain that was fairly thin, which is available from Mitre 10, I can then cut it all up myself. The second material that I need is enough leaves to cover a whole dress. This would also be fairly easy as leaves are available everywhere, I would just need to test to see which type is the best and how to treat them so they don't wilt away.

My final conceptual design meets the relevant codes of practice for the unit of work by protecting myself in the work area. If I was to construct this I would need to use a scroll saw to cut the wood, this means wearing the proper gear which includes safety goggles, insect wood chips off and damages your eyes, apron to protect clothing, ear muffs to protect my hearing and possibly a face mask to protect me from excess saw dust. When spray painting the leaves I would be required to wear gloves to protect my hands from the paint going through my skin, an apron to protect my clothing and a face mask to prevent me breathing in dangerous gases. I should also have a well ventilated room with windows or doors open.

The quality and visual attributes of the final conceptual design were the use of rich colours, the luscious and voluptuous koru inspired spirals and the extravagant collar and bold wooden carved corset. These met the needs of my clients/stakeholders' as it was the one

that my client Jan chose as her personal choice as the final conceptual design and both Sarah and Eloise liked the collar. There were only slight changes in that instead of the logo being paua it would just be changed to black so that it suited the colour scheme better.

The problems that I encountered while designing my first initial concepts were that I had so many themes and ideas that I wanted to do yet I couldn't do them all because of time restrictions and that I could only show my clients so many as it would be to wide a range of choice otherwise. I found it most difficult to portray such a huge idea into such a small design that seemed to make it look so much more ordinary when on the paper. While designing it was also hard to consider what I would use to make the garment as I wanted a really interesting material but was shocked by the price that it could cost me eg. Concept one could have cost me well over \$400 after buying all of the parts that are used for hamster and mice cages to make the circular skirt plus all the extras. Developing my conceptual design was really difficult to come up with ideas that I really liked and wanted to develop. I had to make sure that I really liked all of them as Jan and Colin had the overall say on which one they think I should develop. I overcame these problems by spending a lot of time thinking about different options and trying out new things while still keeping it branching off from the same ideas.

Some key decisions that I made throughout the project were to choose to develop concepts 4 and 5 and put them together. This was a decision based on my client choice and opinions of my stakeholders and surveys. My clients Jan and Colin liked all of them and said to choose which ever one I feel will be the best however they seemed to especially like concepts 4 and 5. I then emailed the creators of 'The Montana World of WearableArt' Heather Palmer and Suzie Moncrieff and sent down photocopies of my designs. They sent them back and chose concept 5 as WOW's choice. I then interviewed Eloise Jack and she said that concept 4 had a "really elegant shape and liked how it goes with the contours of a women's body". Sarah Bowermann said something similar in that "beautiful shapes that reflect the koru and images of NZ". I did a short survey to women aged 20 - 60 who voted for which concept they liked the best and why, I got a wide range of answers but the leading vote was concept 4. After deciding to mix concept 4 and 5 I developed them and then showed them to my clients. Jan chose development 3 as her choice so I did not survey these, as it was her decision.

I feel that I have managed my time fairly affectively this year compared to other years and have not felt as stressed, doing a little bit every night meant that I was able to go into more depth with researching and thinking about the conceptual design without stressing. Timelines were very effective and planning my time wisely, setting up client consultations to decide on the designs within a reasonable time meant that I was able to carry on with developments after choosing the concepts without delay.

Ongoing consultation with clients and stakeholders is very important so that my client can be happy with the final outcome. Setting up meetings with stakeholders proved to be very valuable. I gained great insight into the project from interviewing the two girls who did it last year and tips on to do and what not to do. Talking to Marie Paterson was very rewarding as she described her WearableArt creation and gave useful tips on what to do. Juliette Lum was great to interview to get ideas on how to display the garment and gave great ideas to give it that 'WOW' factor.

All the resources identified and needed in this conceptual project stage was easily and efficiently accessed through the student instructions booklet that had all the key tasks listed and explained in it.

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The safety aspects that I considered were to have no sharp edges, to be stable so that it would not fall through the window or back onto the store products, to carry out the safety requirements when constructing... face mask, apron, gloves, ear muffs, goggles etc.

Current and projected future issues related to the social and physical environment in which the conceptual design may later be positioned if developed through to such solution in the future could be that the garment may be too heavy for the mannequin with all the wood. The design may not be bright enough to catch peoples attention.

The priorities that underpin the next steps for development through to an implemented solution would be to buy the materials, consider how to construct the garment, plan time wisely, begin construction, take progress photos along the way and email to my client, finish construction and then put in windows of Te Papa to promote 'WOW'.

# Client Stakeholder Summary Statement:

## Client Summary Statement – Jan Morris

"Sophie I thought your design was very elegant indeed, both eye catching and innovative and I think you should be taking these talents a long way. Thank you."

## Stakeholder Summary Statement – Sarah Bowermann

"Overall the visual impact is amazing, the detail is overwhelming, you have captured the idea of 'WOW' perfectly"

Stakeholder Summary Statements not attained by Eloise Jack, Marie Patterson, Heather Palmer or Juliette Lum.

# WOW RETAIL COMPETITION

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- Tessa entered our window displays into this competition run by World of WearableArt, we did not win however it was a good experience. Below is an article about the competition. The winner was Desire in the old bank arcade, I think they had a really great idea.

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## Wellington Retailers Get in the WOW® Spirit

September 2006

Montana World of WearableArt™ Awards Show organisers are thrilled that, yet again, Wellington retailers have taken WOW® to heart.

Twenty-five downtown businesses took part in the World of WearableArt™ Retail Competition this year, turning their shop windows into wearable art and creating stunning visual displays based around their products.

"I am truly touched by the amazing support WOW® has received from all the businesses in Wellington," said Suzie Moncrieff, World of WearableArt™ creator. "Wellington has really embraced the WOW® spirit, on every level. The city has turned on its most brilliant colours, and participating shops have each told their own story through their creations."

The winners of the competition were announced on 28 September. First prize was awarded to Desire in the Old Bank Arcade for their large scale creation, ingeniously made from the shop's distinctive black shopping bags. The garment also plays on the Bizarre Bra section, unique to WOW® shows.

"I loved the sculptural elements, use of colours and strong designs of this creation," Suzie says. "At the end of the day, it had the WOW® factor. It's hard to walk past the shop window and ignore it!"

Country Theme, on the corner of Featherston and Hunter Streets, took the second place prize for its two ornate dresses, one red and one black. "This was a fabulously lush window display. Their attention to detail was amazing," Suzie says.

Third prize went to Starfish for its brightly coloured, cross stitch inspired display that took a 'Home Sweet Home' theme. "I liked the funky edge to this," says Suzie. "It's what this label is all about."

Prizes were donated by WOW® sponsors Montana, Hewlett-Packard, American Express and Positively Wellington Tourism.

"What makes Wellington such a great city for events is that the entire city embraces them," says Tim Cossar, CEO of Positively Wellington Tourism.

"Wellington has an amazing vibrancy and life, and when an event comes to town, that energy multiplies. The city is privileged to host high profile events such as the Montana World of WearableArt™ Awards Show. Events such as this find their home here because the organisers know we'll deliver an atmosphere."

Positively Wellington Tourism is the organiser of the retail window dressing competition, which gives WOW® a storefront presence during the event. The competition also increases the overall profile of WOW® and the stores involved, maximising retail spend.

Wellington Retailers Get in the WOW® Spirit

"The WOW® Retail Competition has, yet again, received an outstanding response from Wellington retailers," Suzie says. "This is our second year in the capital and the message is abundantly clear - Wellington loves WOW®."



WearableArt-themed window display at Abstract in Cuba Mall.



WearableArt-themed window display at Abstract in Cuba Mall.



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## 90 NEXT STEPS 3.1 to 3.2 VIABILITY STATEMENT.

- I presented my final conceptual design to my client and stakeholders in my A3 visual diary in the form of ink pen and design markers.
- This was the most suitable method of showing as it was practical, left the drawings in good condition and it wasn't necessary to show them through any other way. It was also handy because everything (brief etc) were all there as Jen and Colin were very busy we wouldn't want to waste their time.
- It demonstrated to my clients the 'fitness for purpose' of the conceptual design as the evaluations were next to them and from the designs my clients could see that they were original, unique and appealing.
- Possible ways of improving how I presented my design to my client and stakeholders would be to present them on mounted boards or photoshop them so it looks like they were in the windows.

## FUTURE DEVELOPMENT.

- What needs to happen now for the conceptual design to be developed and implemented into its intended situation/environment is that I need to buy the materials and start planning how I will do it, test things, try things out by trial and error to see what looks and works best. Because this is WearableArt there are no written instructions and patterns on how to make it so I just have to experiment.
- The next key steps are to do a timeline to work out how long I have and decide the order of construction. I will need to purchase the materials - Get the right wood - has to have a wood grain but also be thin enough so it can be cut on the school scroll saw and not be too heavy. I need to cut the wood into strips at a decided size and decide to have them all the same size or different lengths and widths. I have to collect lenses and spray paint them to make a dress.
- My client and other stakeholders will be involved in the future development of the conceptual design as my clients will come in and check on our progress in the construction stages. My client ~~says~~ to Jen she says that she wants it to be our work so she doesn't want to restrict us to much.
- The date that the display goes in has changed so that it is a few days later so we have a bit more time to do it. More details are later in the book.

## KEY FACTORS FOR FUTURE DEVELOPMENT/CONSTRUCTION/IMPLEMENTATION

**ORIGINAL SPECIFICATIONS/CLIENT NEEDS:** High Quality, fit in window, incorporate thumbprints, appealing, safe to touch, culturally aware/sensitive, creative, out there, unique, unusual materials, suitable for display, stable, bicultural, modest, colour scheme, branding guidelines.

**ORIGINAL SOLUTION/GARMENT/PRODUCT/SPECIFICATIONS:** High Quality

**ORIGINAL ENVIRONMENT SPECIFICATIONS:** Appealing, fit in window, culturally sensitive, suitable for display, stable, colour scheme, safe to touch

**ORIGINAL CONSTRAINTS:** Must be completed by the due date (yet to be confirmed), Must incorporate the thumbprint logo, must fit in the window area.

The requirements for future development of the conceptual design/client needs development is to start construction so that the client needs of developing a window display can occur. The requirements for the quality to be developed is to use quality construction methods, also ~~start~~ to do a lot of testing to see which way works best. The requirements for future development of construction is to set out a time line and planning so that all the construction is completed in time. The requirements for fitness of purpose to be developed in the future is that it will have to fit in the window and draw people's attention to the store. I will need to check the measurements and ask stakeholders if they think it is appealing.

# Revised 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 and the Te Papa Store that will be in Wellington in September later this year. My clients are Jan Morris and Colin McEstridge 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 WearableArts 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 the Te Papa Store 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 McEstridge

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 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 Bowerman:

Sarah Bowerman is a former student of Queen Margaret College who undertook 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 Lum:

Juliette Lum works at Inky Pink 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 Kirkcaldies 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 Circus 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. The brand integrity of the Te Papa store is noticed by their original thumbprint 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 person or that the display could be misinterpreted. I will need to stay away from individual cultures and cultural issues as it may 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 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) - 16th September.
- 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 ~~Appropriate~~ Sensitive → *Must correct to use 'sensitive' rather than 'aware'*
  - Colour Scheme
  - ~~Endorsement Guidelines~~ → *After meeting with clients they said that this was not requirement as it is a interpretation*
  - Unusual Fabrics
  - Stable
- All other K.F.I.s will stay the same in the same order.*

## Desired Outcome:

To be successful the outfit must be completed on time. It must successfully represent myself, Queen Margaret College and the Te Papa Store 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 creates customer (i.e. museum visitors, 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.

# REVISED FINAL DESIGN

## CONFIRMATION:

I ~~was~~ have changed the colour of the leaves so that they are all now metallic gold. The wood will stay the same - available from mitre 10. Leather will be used for the belt which is free from school.

## BUDGET:

- WOOD - \$30 mitre 10
- STAINER - 1L \$30 Mitre 10
- Leather - Free - school
- Spraypaint - Free - school
- Duct Tape - Free - school
- staples - Free - school
- glue - Free - school
- Wire - Free - school

Total \$60.



Handwritten notes on a separate piece of paper, including the word 'PRO' and some illegible scribbles.

## CHANGES:

I decided to change the design because I do not have enough skills or the proper machinery to make a corset out of wood instead I have changed it so that it is leaves in a halter neck style dress. I have also removed the collar because I feel it will be too "busy". The waist band has also changed so that it is now a band on top of a belt with planks of wood on it which is there to conceal the look of the wire behind the wood. Also the belt will hold the weight of the wood as it will hang from the belt.

# Fitness For Purpose

For the conceptual design to be 'fit for purpose' my design must meet the specifications of my brief. It is also necessary for the following things to be considered - materials, function, fit, fabric properties, safety, frequency of use, care requirements, ergonomic considerations.

My design is fit for purpose as it meets all the specifications in the brief. The specifications of my brief were for the design to incorporate the thumbprint logo, for the design to be appealing, for the design to be creative/unique, for the design to be high quality, for the design to be suitable for display (modest), for the design to fit in the window, for the design to be culturally aware, for the design to have a colour scheme, ~~for the design to follow the branding guidelines~~, for the design to use unusual materials, and for the design to be stable.

*Not a specification anymore*

The final conceptual design addressed the requirements of the brief by incorporating the thumbprint logo into the design as the large black thumbprint on the chest of the corset. It is appealing as it uses coordinating colours of gold, brown and black. It is also appealing as stakeholder, Eloise Jack, has said that she liked the large collar around the neck. My client chose this out of the developments so she must have found it appealing or she would not have chosen it.

The design addresses the requirement of being creative and unique by using unusual fabrics and an unusual design shape. It is hard to distinguish what exactly it is so it gives the viewer something to think about when they see it. This makes it unique in that no one knows what it is, as they have not seen anything like it before, the spirals at the bottom of the design add to the creativeness as they are a very unique idea. It is also very creative as it is different to all other wearable arts. My client Jan thinks that this specification is essential to creating an excellent display.

The design is high quality in the thought process that has gone into it. I have considered who will be going to the 'Montana World of WearableArt' and have aimed it at them, being woman 20-60. It is of a more mature and elegant design style than my previous concepts. I have considered that since woman will be interested in it I should do something about females and so have decided to celebrate the voluptuous and healthy figure of a woman but have exaggerated it to give it a 'WOW' twist. I have also considered New Zealand's 'clean and green' image that we spread to the world and have decided to use fairly natural materials in a New Zealand forest kind of way. My client Jan agrees that the highest conceptual quality is needed.

The design meets the specification of being suitable for display and modest, as it does not contain any nudity or controversial issues that would cause controversy, my client asked for this specification.

The design meets the specification of being able to fit in the window as I will have the measurements of the window and the garment can be measured to make sure it does. The environment that the display will be placed in made this specification.

The garment is culturally ~~sensitive~~ and will not offend any one, as it is not focused on any culture. If the design was focused on one culture it could offend an international tourist as they were not represented and could cause issues to arise. My clients suggested this specification as both Jan and Colin have to deal with complaints if they get any.

The garment's colour scheme is a rich palette of brown, gold and black which all comes together very nicely and mixes in with the wood carving products and natural products that the Te Papa Store sells inside. This specification was created from the interviews that I held with key stakeholders Juliette Lum, Mari Paterson, Sarah Bowermann and Eloise Jack, they all said that this should be a specification to make the design more appealing.

The garment follows the branding guidelines as I am using the whole thumbprint and it will be an exact replica of the logo which I can paint, spray-paint or use an adhesive black plastic to apply the large thumbprint.

*-specification does not exist anymore.*

I have used unusual materials in my garment by using stained wood which is not commonly used in Wearable Arts and spray-painted leaves to create the piece. Juliette Lum, when giving ideas on how to give it that 'WOW' factor suggested this. I think that using unusual materials such as wood is a great way to set it apart from the rest right from the start.

The garment will be stable as each spiral will be of equal size and relatively the same weight so it will stay stable and not fall through the front windows. This is a requirement set by both my client and the environment and for the benefit of myself as I may be found liable if breaking expensive vases and other products behind the display or breaking the front windows due to an unstable display.

For my conceptual design to be fit for purpose it is also necessary for the materials, function, fit, fabric properties, safety, and frequency of use, care requirements, and ergonomic considerations to be considered. The conceptual design considered the materials it used in that they would have to last the 2-3 weeks in the window, they can't perish away or melt. Wood was considered for its strength and the fact that it is not used often, perhaps because of its weight which is why I should make the most out of making a wearable art garment that doesn't have to worn by a person so that weight isn't an issue. The leaves would have to be treated in some way, pressed and dried perhaps so that they are able to be used.

The conceptual design considered the function of the garment in that it would be a display, it would not be worn by a human so it wasn't restricted by the way the human body moves. It also meant that it didn't have to be comfortable or easy to move in. It also meant that it wasn't restricted by weight and could be heavy as a person would not have to carry the weight. The fit of the garment was considered in the conceptual design as it would have to fit the Te Papa mannequin which is much taller and slimmer than a normal person. Also as it is a mannequin it can not move or 'squeeze' into something which means that the garment would have to have practical ways of getting it on and off the mannequin. Fabric properties were considered in the conceptual design as one of my specifications was to use interesting materials

# - CONSTRUCTION -

DAY ONE: Today I started setting the spiral shape and decided that it would look really nice how it is in my original concept with the spirals at the top and bottom. I think it would make the design look so much more idiosyncratic in a female figure kind of way. I found some wire at school that I'm allowed to use and started bending it. I found that it is actually a lot harder than I thought it would be.

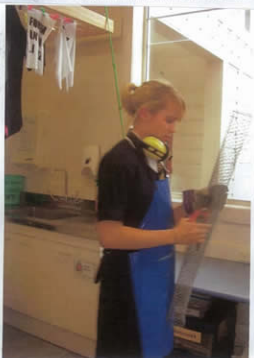


It hurt my hands to bend but then with gloves on, I didn't get the proper grip. Part of this problem is that the wire is thin and round but strong and also because it is long the weight of it means that it moves around a lot and makes it difficult to work with. Also it didn't curve nicely and I think will now look un-even if I'm doing 5-6 of them.

I then tried out the same thing but with chicken wire. This was a lot easier to bend and mould but was frustrating to cut. It appeared to look better, however it was too flimsy

and I don't feel that it would have kept its shape. I considered combining the two however I don't think it would help much and would just add a lot of time onto my construction that is not needed on such a tight timeframe.

To the right are a set of images, these are my trials and examples. You can see that the first attempt with the round wire looks more square and uneven but the second attempt with the chicken wire looks rounder and more even. I had to tape the wire to the mannequin because it would not stay by itself because it was not supported enough.



This actually makes me wonder if it will work when all the wood is attached. The wood could either make it stronger or just be too heavy and make the wire and shape of it sag..

I will need to decide what I am going to do about the wire soon as time is an issue.

## 4/13 Timeline

To Do: Transition tasks to S.2 Briefs revised etc.

3.1 Evaluation

3.2 Evaluation

Final Design

Viability statements...

Fitness for purpose...

Final Client/stakeholder/wider community feedback

Implementation photo

Completed practical work..



Justifying materials + construction methods..





# - CONSTRUCTION -

It's important to wear the apron so the wood doesn't get on your clothes.   
 I don't want to mess up my hair with the photos.   
 NOT WEARING GLOVES (got graded at later) (103).

<b>Key Milestone Stage/s:</b> <b>Prioritised Tasks to do:</b> Cut up wood into strips/panels. Glue/staple together - put in nails every 3rd one. Attach wire and mould to desired shape. - Make 4 more of them.	<b>Week 6 / 06/07. - 10/08/07. Term 3</b> <b>Prioritised Resources:</b> Wood - with a wood grain - Set square Ruler. - Wire - Hot glue gun - Staples staple gun. - Special nails → 
<b>Key Decisions: (What, why, impacts on work)</b> Change to Design from revised - back to the original concept. 	
<b>Problems: Actual and / or Anticipated: (What, why, impacts on work, how solved)</b> LOS: - The wire is very hard to bend. The chicken wire is easy to bend but it is too flimsy to hold all the wood up and in shape. This is an issue as the presentation quality of the garment could be affected if all the curls look different.	
<b>Questions brought up by work in progress:</b> Which wire should I use? Should I combine the two wires? Will the way of connecting wood together be strong enough?	
<b>Changes to plans:</b> Change of design - Discussed in 'key decisions'	
<b>Client / Stakeholder Consultation: (Who, what, why, where, when, findings, impacts on work)</b> No <sup>relevant</sup> communication with client or stakeholders at this stage.	
<b>Current Progress Evaluation:</b> Going well, only just starting, must manage time better so that it is all finished on time, or preferably earlier.	
<b>Next Steps:</b> Cut up all wood, connect them together, so that it starts to look like a garment.	



**DAY TWO:** Today I started to cut up the timber that I bought from mitre10 for \$30. I bought only one sheet which was then cut into 4 by them at the store so I could take it home. I worked out that I would only need one sheet as the measurements were 1.2m x 2.4m which works out if each plank/strip of wood is 4x15cm to use as the spiral. I would be able to get 120 planks from each quarter board which is 480 planks in total. To create one spiral I worked out that it would be approximately to be 3m - 2m approx as the height of the mannequin and 1m worth of spiral. This meant that 3m divided by 4cm of the width of the plank, I would need 75 planks for each spiral so for 6 spirals I will need 450 planks which is good because I have enough wood for 480 so 30 spare just in case.

Today I drew up on all the board's rectangles of 4x15cm and began cutting them on the scroll saw. I am expecting this to take up this whole week as it is alot to do and I have never used the scroll saw before. This week I also want to try connecting them together, and see how easy they bend/stay in shape etc.

TURN PAGE FOR ISSUES ON CONNECTING THE WOOD →

# W04 - CONSTRUCTING THE SPIRALS-

To start constructing the spirals I needed to finish cutting up the 480 strips of wood so that I wouldn't have to keep cutting more. Once I had cut up all the wood I started trial using the stapling nails (right below), at the time though all the proper hammers were being used by another class so I used one with a rubber end which didn't work quite as well. Never the less once the nail was in I tested to see how strong it was and tested that the wire would fit through them. I found that the chicken wire would not work because it would not fit through the nails. So I have decided to use the round wire which doesn't look as smooth but with the wood on top you probably won't notice.



Hot gun gluing the wood together.  
STEP ONE.



STEP TWO: NAILING IN STAPLING NAILS.



STEP THREE THREAD THROUGH WIRE  
GLUE AT THE END TO HOLD IN PLACE.

## -NEXT WEEK-

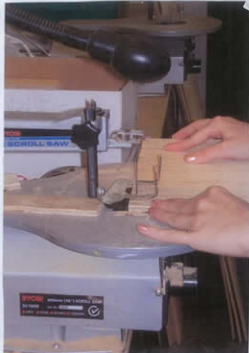
Next week I will be working on the waistband because I need a bit of change before I continue working on these. The waistband is to cover up the best that I have bought from the Salvation Army for \$3 that holds all the wood up by the wire bending over and being tied to create loops. The waistband will cover up the ugly wires and will tie in with the look of the brown wood and the gold leaves. Once I have completed that -or- in the time when I can't do anything on the waistband eg. waiting for paint to dry I can work on the spirals.

To start the actual construction of the spirals I needed to lay out about 10-15 planks alongside each other - for the picture to the left I only did 6 because it was a test for the first time. After laying them out on the workbench I hot glue gunned the pieces together and then stapled in staple nails into each plank. After this had happened the wood could bend into the koru spiral shape.

What I actually found out later is that hot glue is not enough to hold the wood together and some of the nails wouldn't stay in.

I continued to work with what I had and threaded the wire through the nail hoops. I made about 20 of these strips seen just left of here and threaded them all on. When they were on they started to take shape of what I'm trying to achieve with the formation of the spirals. see right below

At this point I have managed to thread enough through to complete three spirals



CUTTING THE WOOD ON THE SCROLL SAW



USING THE WOOD HAMMER TO HAMMER IN A NAIL AS A TRIAL.



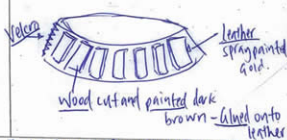
Prioritised Tasks to do:

MAKE WAISTBAND!

1. Get measurement of mannequin waist.
2. Make pattern.
3. Cut out of leather
4. Spray paint gold
5. Attach wood panels painted dark brown
6. Add Velcro on side.

Prioritised Resources:

Velcro, Leather, wood, paint, 4 line staples



Key Decisions: (What, why, impacts on work) - TO USE ROUND WIRE INSTEAD OF CHICKEN WIRE

To work on the waistband this week, - impacts as it may seem a small part of the garment and will probably take a long time - time that I could be working on something bigger however - this will take a long time of preparation and waiting to dry, so don't want to leave it late.

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

Possible problems in future with the wire issue - may have to change design - impacts on my work because will take time to think of another way.

Questions brought up by work in progress:

Will this waistband hold up on the mannequin? Is the velcro strong enough? will it still fit within the other belt underneath and all the wire?

Changes to plans:

Possible change of design with the wire thing - back to the final design change of using round wire instead of chicken wire.

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

No communication at this time - they will be coming to see my progress in a few weeks.

Current Progress Evaluation:

Going well, will need to spend after schools, lunches and study; if I want to complete on time. Taking longer than expected.

Next Steps:

Still to finish construction of the wooden spirals.

ME MAKING THE PATTERN FOR THE BELT

STAINING THE WOOD PIECES, SPRAY PAINTING LEATHER BELT GOLD.

SEMI FINISHED BELT - NEED TO ATTACH VELCRO ONTO THE SIDE.



- THE BELT -

I started making the belt/waistband by creating a pattern from Hayley's measurements of the real mannequin. The pattern was a fairly simple semi-circle which is stuck in this book on the next page. I then used the pattern to cut it out of leather that we have at school and sewed one side together using a strong needle and spray painted it gold. After spray painting it gold I waited for it to dry and then used double sided tape which went in the seams, I then used a hammer and flattened the leather so the seam would stay flat. I removed

the tape and ironed it so that it would stay flat. After all of this I cut 15 4x10cm strips of wood and used the stain that I bought from Mitre 10 in the colour 'BlackBear' which is a really rich dark brown colour and did 2 coats of this over the period of two days. I then used 'Sally's Liquid Nails' and glued them onto the leather evenly spaced - I only used 14 out of the 15 though because the last one needed to go after I put on the velcro. The next day after giving the glue time to bond I re-reinforced it by using a staple gun on the back of it so that they would not fall off. I then sewed on black velcro on both sides so that the front of it would not be able to see the connection. I then glued the last piece of wood onto the visible stitching on the front, stapled it and then for put it on the mannequin.

WEEK 3

FINISH BELT CONSTRUCTION.

4. Finish skirt on this weekend  
 SATURDAY 18<sup>th</sup> AUG 10-3  
 SKIRT DONE. → Cut some more wood  
 → Double wiring - more staples.

5. Make / Buy Dress. Attach spray painted leaves.  
 After school Tuesdays  
 SATURDAY - MONDAY WORKSHOP. 3.30-5.  
 10-4

6

7 EXAM WEEK. 3HR WORKSHOP

SATURDAY 8<sup>th</sup> SEPTEMBER WORKSHOP

8 THURSDAY - ORIGINAL  
 Monday have mannequin fitting.



PATTERN OF THE WAISTBAND/BELT.

Y13

3.1 → 3.2

Term 3

Term 4

Schol 3-6

INITIAL TIMELINE

PROJECT

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
CONSTRUCTION	██████████								██████████								
IMPLEMENTATION																	
CHECKPOINT 3.2																	
STAKEHOLDER INTERVIEWS																	
CONSTRUCTION NOTES																	

CONSTRUCTION TO BE FINISHED

EXAM WEEK

HOLIDAYS

HOLIDAYS

KEY: Estimated time to complete stage:

Actual time taken to complete stage:

↑  
 Founders weekend - workshops

WK 1 Term 4  
 Final Hand in date  
 3.2 / 3.7 skills

WK 4 ↑  
 Wed 31st Oct  
 Courier date for 3.6 + Schol folios

# PLANNING

(supposed to go in book before page on waist band)

Thinking about how to make the design work.

## Modify design

Problem

- too heavy - wood.
- Stabilising wood planks.
- Tone. Not enough.

wide hip belt to carry weight?

Still keep Koru wire shapes?

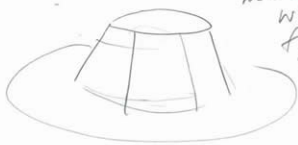
1/8 Discussion with teacher.



- cut out wedges



- how to make wide belt fit to curves of mannequin



## Modifications

I have reverted back to my final design as the wood is rather heavy, it is still an issue even with only half of it being wood. I have decided to not do the koru shapes at the top but to just have it finish behind a wide hip belt that covers a strong belt that all the wire loops over. This will hopefully keep the wood spiral skirt up.