

**Barbara Knight**

**From:** Colin McFetridge [ColinMc@tepapa.govt.nz]  
**Sent:** Wednesday, 8 August 2007 3:14 p.m.  
**To:** Barbara Knight  
**Cc:** Jan Morris  
**Subject:** RE: Wearable Art windows update

This Barbara

Good to hear you are back safe and well.

- 1. Mon 17th or Tue 18th is okay with us - if you're really pushed then Wed 19th would be the latest.
- 2. Mannequin - okay you can pop down anytime to collect.
- 3. Tuesday 28<sup>th</sup> August (10-3pm).

Rgds C

**From:** Barbara Knight [mailto:Barbara.Knight@gmc.school.nz]  
**Sent:** Wednesday, 8 August 2007 2:58 p.m.  
**To:** Colin McFetridge; Jan Morris  
**Cc:** Barbara Knight  
**Subject:** Wearable Art windows update  
**Importance:** High

Hi there Colin and Jan  
I thought I would just touch base with you about how things are going with Sophie and Hayley. Just to disrupt things a bit - I have just returned from 6 weeks travel overseas as part of a teachers scholarship - Great for me!! - but probably has put a bit of pressure on the girls with me being away for this length of time.  
They are both now underway with their construction work - but not as advanced as I would have liked by this time.  
So I have made work schedules for them both now to work to - and they are still aiming to complete the work as previously shown to you.  
I would however like to renegotiate the window dressing date.  
Is it possible for the girls to put the displays in the windows on **Monday 17<sup>th</sup> September** instead of the original date of **Thursday 13<sup>th</sup> September** ???  
This would give them an extra weekend to finish off work if needed.  
Would this cause a problem for you ??? If not suitable for you - we will just aim for the original date.  
**Other things -**  
**Is there any chance we could borrow one of the mannequins for fittings here at school?**  
If not - can we book in a mannequin fitting date down at Te Papa with you sometime during these dates - Monday 11<sup>th</sup> Sept - Friday 14<sup>th</sup> September. ???  
We have weekend workshops here at school on the following two dates if you would like to come in and touch base with the girls progress and give a final approval of the designs -  
Saturday 25<sup>th</sup> August (10-3pm)  
Tuesday 28<sup>th</sup> August (10-3pm)  
Saturday 8<sup>th</sup> September (10-3pm)  
Just let me know if you can come in and possibly what times - and I will check that the girls will be here.  
Like last year - wearable art is a strangely evolving thing and I am positive it will all work out great - again !!!  
Looking forward to catching up with you both again !!!  
Barbara Knight

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8/08/2007

- Above is an email conversation between my teacher Ms Knight and my client Colin McFetridge. In the conversation they are saying to change the final implementation date 4 days later which is a great for me as it gives me the weekend to complete it before its due.

THE MANNEQUIN.

The importance of using the real Te Papa mannequin was very important in my ... I understood the ... that the girls had last year.

## Prioritised Tasks to do:

Finish last two wood curls.

Attach to waistband to see how it sits.

Paint Dark Brown.

- Start Making Leaf Dress.

## Prioritised Resources:

- Wood Stainer.
- Hot Glue
- Velcro.
- Fabric for Leaf Dress.



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

Velcro onto waistband side.

This week devoted to finishing construction of wood spirals!

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

Wood spirals not the same curling motion as each other.

## Questions brought up by work in progress:

How do I get the spirals to sit the same? How can I re-reinforce them?

## Changes to plans:

The date this due to be put in window has been moved 4 days later which is very useful because it means I have more time to complete this

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

My teacher contacted them to let them know where we were up to.

- Due date not pushed forward.

## Current Progress Evaluation:

Going okay... getting frustrated at the way wood not sitting right.

Next Steps: Staining, make dress, attach waistband.

## - CONSTRUCTION -

This week my goal was to complete all 5 wood spirals. The photo above shows them all completed in the construction stages. (ends hidden). After my previous issues I started to use a normal

school hand held staple gun and started stapling 3-4 staples on each ~~inside~~ joining of wood so that they will stay together.



## - SPIRALS -

I put 3 of the spirals onto the belt to see what it would look like. In photo 1 above they look really bad because ~~there's~~ they haven't been positioned correctly. To give them that 'bounce' or fuller look I need to push them in as close as I can to the ankles so that the middle to top of it flairs out



## - THE DRESS -

I needed to make a dress to go under the wood, in which the leaves would be attached to. I measured the mannequin and used the measurements to create a tube dress. The dress did not need a pattern and was basically two lines of stitching down both sides, overlapped and then turned inside out.

To keep the dress up I used elastic which I sewed at the top of the dress and then folded it under to keep it looking neat. To get the dress on and off the mannequin it needs to be really easy as when the leaves are attached later the dress will be really fragile and I won't just be able to pull it over the mannequin.

I decided to use a long strip of velcro down the centre of the back so that it would be easy to take on and off the mannequin. This was a little difficult as I was using stretch fabric the velcro appeared to make the fabric bunch and gather, however the dress will be covered by leaves so it should be okay.

Next steps: Staining the wooden curls, two coats, clients coming to visit, attaching leaves to dress.

Me sewing the dress 2



The Dress on the Te Papa Mannequin

~~Event - setting up time for client consultation.~~

## Barbara Knight

From: Colin McFetridge [ColinMc@tepapa.govt.nz]  
Sent: Monday, 27 August 2007 8:28 a.m.  
To: Barbara Knight  
Cc: Jan Morris  
Subject: RE: Queen Margaret College visit Tuesday

This Barbara. Rigds C

From: Barbara Knight [mailto:Barbara.Knight@qmc.school.nz]  
Sent: Friday, 24 August 2007 12:09 p.m.  
To: Colin McFetridge  
Subject: RE: Queen Margaret College visit Tuesday

Hi Colin and Jan

24 August - Friends Mktngnd.

Just to let you know Sophie will be here at school on Tuesday to chat with her about her project.

Hayley unfortunately is away on a sports tournament for the next week so will now not be able to be here on Tuesday.

I can however still show you Hayley's project and chat to you about it.

Hope this is still convenient. I will arrange for Hayley to catch up with you both when she is back.

Progress is now looking much better !!

When you arrive - feel free just to drive into the school grounds and down to the right towards the school hall where the classroom is - same place as last year. Parking spots can be difficult to find out on the street.

Thanks

Barbara Knight

-----Original Appointment-----  
From: Colin McFetridge [mailto:ColinMc@tepapa.govt.nz]  
Sent: Wednesday, 8 August 2007 3:15 p.m.  
To: Barbara Knight; Jan Morris  
Cc: Alexis Hawke  
Subject: Queen Margaret College visit  
When: Tuesday, 28 August 2007 10:00 a.m.-12:00 p.m. (GMT+12:00) Auckland, Wellington.  
Where: Queen Margaret

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# - STAINING THE WOOD. -



Today I stained the wooden spirals so that they will match the gold leaves being attached to the dress. I've decided to go with a really nice dark brown called 'Blackbean' I got this stainer from Mitre 10 and got only 1 litre which is more than enough to do two coats. I think this brown will look really effective in the window especially next to the gold. The stainer takes around 3-4 days to dry since it is an oil based stain so I will need to come in another day to do that. The second coat will be alot faster to do as I will know what I'm doing. The first coat took me about the whole day with preparation and clean up included.



BEFORE MY CLIENTS ARRIVED - SETTING UP THE DISPLAY.

<b>Key Milestone Stage/s:</b> CONSTRUCTION <b>Prioritised Tasks to do:</b> Get the mannequin all 'dressed up' to show clients Jan and Colin = 2nd coat of the stain on all 5 spirals. - Buy duct tape for the back of spirals. - Test putting leaves on dress → Make stencil for Gold Logo on wood.	<b>Week:</b> 28 August - Tuesday (founders) Term 3. <b>Prioritised Resources:</b> Book + All Materials Wood stainer - 1L. - Duct Tape. Leaves, dress mannequin plastic sheet - craft knife, spray paint
<b>Key Decisions:</b> (What, why, impacts on work) Duct tape on back of wooden spirals to keep panels/planks together, re-enforce them and make the stronger.	
<b>Problems:</b> Actual and / or Anticipated: (What, why, impacts on work, how solved) - To keep the shape of the spiral - also make the spirals the same for each one - Re-enforce with duct tape - Maybe more wire needed. - Glue not strong enough - keeps snapping - Duct tape to re-enforce.	
<b>Questions brought up by work in progress:</b> Will it stay together for 2 weeks in the window? How can I make the spirals look even?	
<b>Changes to plans:</b> → ... None so far still working on constructing the wooden spirals.	
<b>Client / Stakeholder Consultation:</b> (Who, what, why, where, when, findings, impacts on work) Jan and Colin - Came today - liked what was going on liked colours liked the look - Thought it was very extravagant - liked using timber.	
<b>Current Progress Evaluation:</b> Going Well - Not long to go - need to keep working to get things completed	
<b>Next Steps:</b> - Thinking about collar - also head piece. - Attaching To Belt - Re-enforcing - Spray painting on logo onto wood - make stencil - Leaves onto dress	



ME WITH MY CLIENTS ↑ JAN NORRIS AND COLIN WEEFERDORF  
 ↓ DISCUSSING THE DISPLAY.





## - CLIENT VISIT -

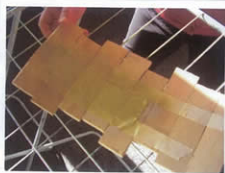
2nd coat of stainer.

Today my clients came to check on my progress and so Jan would be able to have some time to think of what to do as the connecting back deep from mine to Hayley's. I had only done one coat of the wood with stainer and had not attached the leaves to the dress yet but I showed her an example of my gold leaves and she seemed to really like them. Both Jan and Colin were very impressed by the work I had done said that they liked how I used timber and liked the colours I have chosen and said that the whole design was very extravagant which is really good because it means it has that 'wow' factor.



## RE-ENFORCING + GOLD LEAVES

After painting on my second coat of stainer the colour looks much better, smoother and far more rich. This compliments the gold leaves very nicely. (see picture above) I then started trialling ways of re-enforcing the wooden spirals (see right picture) I tried



masking tape and duct tape and then spray painted them gold so they would camouflage in with the gold leaves. The duct tape work much better because it is stronger and thicker than the thin masking tape. I now realise that I should have considered this more in the designing stages as the tape works much better when on the flat surface of wood than on the wood that has the nails and wire on it. This means that I need to staple it down (see top left) so that it will stay stuck down. After stapling the duct tape down on all 5 spirals I need to re-enforce it again so it's not so wobbly.

While I was working on it our caretaker walked past and enquired as to what I was doing and gave me the idea of using fishing nylon or thin easily bendable wire and stapling that on in two rows on either side of the tape. I did this to all 5 spirals which was actually quite fiddly and time consuming as I had to staple it every 2-3cm and since there were two for each spiral, it took a while.

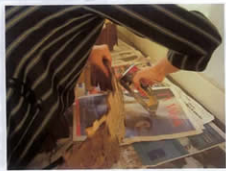
After re-enforcing the spirals I got going on the spray painting of the duct tape on the back of the spirals. This didn't take too long so I began attaching the gold leaves with a hot glue gun placing 2-3 leaves in a row to cover the wire and duct tape but not cover the whole of the



# PHOTO'S OF DEVELOPMENT OF RE-ENFORCEMENT.



RE-ENFORCEMENT ↑



RE-ENFORCEMENT ↑ STARTING ON WIRE.



ATTACHING LEAVES



\* Discussion with teacher.

Sophie To do list + Time plan.

- leaves on wooden spirals
- Thumbprints on all spirals
- Headpiece.
- Belt
- Neck support for gold leaves.

info for display card "quote"

↑ ATTACHING LEAVES  
back of the spiral.  
For the first while I actually attached them using staples but glue worked just as well.

spare gold leaves.

theme, Thumbprint materials

## - TO DO LIST -

To the left is a 'to do list' and a time plan that lists the time that is left. I still have quite a bit to do but it's almost there and I think that it will be okay and I will finish on-time.  
left to complete is leaves on spirals, thumbprint on spirals, headpiece, belt and neck support for gold leaves.

↑ Lined out leaves that had just been spraying

Wed	#
Thurs	class
Fri	class
Sat	? maybe 10-3
Sun	home?, maybe use headpiece at home.
Mon	after school till 5pm bad car + prepare gear to take
Tues	- meet @ T.P @ 8:00am - Marie supervise - Mrs K @ 10:30am



# 114. - THE DRESS - THE LEAVES -

I have decided to take a break from the wooden spirals and to concentrate on the dress for a bit. I started off by just sewing it in two fairly straight lines and then adding veins down the back so that it could be put on really easily onto the mannequin. I am now about to add on the gold spray painted leaves. The leaves have actually been quite an issue for me because originally I had collected approximately 1000 leaves from autumn when they were all falling off the trees and were really nice orange, brown's and yellow's but because they were dead they dried out and became really fragile, too fragile for use because if you applied to much pressure they would just crumble away. So after deciding not to use these I came up with the idea that instead of varnishing them I could use leaves that are still alive and just spray paint them gold, this way I will always have leaves available if I run out because they'll be from my garden. I originally tried using one type but they were too thin and shrivelled noticeably after a few days. The second type I tried were from a Camellia tree, these leaves are very thick and strong. I like the shape and they work when I spray paint them. I ~~did~~ collected and spray painted a batch of these, unaware of how successful these would be I only collected around 100 of them.

I ~~started~~ made the neckline of the dress in a triangular halterneck shape and sewed it to the tube dress. It needed to have some sort of strap ~~and~~ support to hold the dress up and this is a very elegant yet out there style of using her neck to an advantage. I started to attach the freshly spray painted leaves onto the dress at first by staples on the corner and edge ones that could be reached and then by hot glue gun for the rest more central leaves.



After completing the added on triangle I put the dress on the mannequin to see how it looked. It looked completely different, it has so much more volume when on the mannequin which gives it that 'wow' factor. I started hot gluing on more leaves and then left it over night. It appeared that it felt harder and was more structural as I took it off the mannequin and it completely held its place and kept its shape. It was actually a complete accident that I only did 100 leaves and was actually very fortunate as after 3-4 days they would completely harden in place. This was really good for the dress because it kept its shape and looked really structural. It was also quite convenient to only collect some <sup>(but)</sup> at a time as it took quite a while to pick off every individual leaf and it was much easier to do a little bit at a time. I continued applying the leaves and put the waist belt on the mannequin so that I would know when to stop so that the hip belt could go on without crushing all the leaves and making a mess.



I had some large leaves that I found and thought were really interesting which I had spray painted gold at the same time as doing the others. I think that these



look really great as a collar. Originally in my final design I had a collar carved out of wood however I do not have the time nor the skills to create that and I think that this is a really cool way of making a collar effect that ties in with the garment but is really quick and easy to create.



Barbara Knight

From: Colin McFetridge [ColinMc@tepapa.govt.nz]  
Sent: Wednesday, 29 August 2007 12:58 p.m.  
To: Barbara Knight  
Cc: Jan Morris; Alexis Hawke  
Subject: RE: Wearable art set up date

- EMAIL -

Conversation between my teacher and my client regarding the date to set-up our display. As this print is Tuesday 12<sup>th</sup> Sept. 12-3:30pm.

Perfect... and Jan will be here with them - so all good!

Rgds C

From: Barbara Knight [mailto:Barbara.Knight@qmc.school.nz]  
Sent: Wednesday, 29 August 2007 12:07 p.m.  
To: Colin McFetridge  
Subject: RE: Wearable art set up date

Ok I understand that -  
New plan  
Is it ok if I drop Sophie and Hayley with all their gear at Te Papa at 8:00am - they can work on their own - then I will come back to supervise them from 10:30am and bring them back to school when finished.  
We will stick with the Tuesday 18<sup>th</sup> date

Barbara

From: Colin McFetridge [mailto:ColinMc@tepapa.govt.nz]  
Sent: Wednesday, 29 August 2007 11:44 a.m.  
To: Barbara Knight  
Subject: RE: Wearable art set up date

I'm just trying to avoid the trading hrs as much as poss - what about any other morning at btwn 8-10am (M-Fri)?

From: Barbara Knight [mailto:Barbara.Knight@qmc.school.nz]  
Sent: Wednesday, 29 August 2007 11:25 a.m.  
To: Colin McFetridge  
Subject: RE: Wearable art set up date

I'm so sorry but we can't come first thing in the morning because I have classes until 11:30am. I could possibly miss the 3<sup>rd</sup> class and be at TP by 10:30am though ???  
Barb

From: Colin McFetridge [mailto:ColinMc@tepapa.govt.nz]  
Sent: Wednesday, 29 August 2007 11:21 a.m.  
To: Barbara Knight; Jan Morris  
Subject: RE: Wearable art set up date

Can we make it first thing Wed morning? Rgds C

From: Barbara Knight [mailto:Barbara.Knight@qmc.school.nz]  
Sent: Wednesday, 29 August 2007 10:51 a.m.  
To: Colin McFetridge; Jan Morris  
Subject: Wearable art set up date

THE HEADPIECE

The headpiece is to fill the second window. It to be developed from concept sketches or sketches clients as it is meant to just be something to do in the last week of construction. It are as I want and can just be developed

The requirements of the head piece are that in theme to the garment and that it is material. This is good because when my said that I could just use my leftover

**Importance:** High

Hi There Jan and Colin

I have notified our school administration about the set up window display date.

To confirm dates and times with you -

Date: Tuesday 18<sup>th</sup> September

Time: 12:00pm - 3:30pm

Unfortunately - We are unable to come in first thing in the morning due to school commitments - so hope this timing is ok with you. We will keep ourselves to as small a space as possible out of the public's way.

Looking forward to it !!!

I will call again about coming in to borrow the head mannequin in a week or so.

Thanks  
Barbara Knight  
QMC Technology dept.







<b>Key Milestone Stage/s:</b>	<b>Week 29 10/10/07 - 31/10/07</b>	<b>Term 3</b>
<b>Prioritised Tasks to do:</b>	<b>Prioritised Resources:</b>	
<p>Start thinking about head piece - What do you want to do?</p> <p><u>COMPLETE DRESS</u></p> <p>Stick on a few more leaves to wood - check up / replace if needed.</p> <p>Apply legs to wood.</p>	<p>- BRAIN → Book - start sketching: - leaves! stretch fabric - Head mannequin.</p> <p>Leaves: Hot glue. Spray paint.</p>	
<b>Key Decisions: (What, why, impacts on work)</b>		
Decision to 'fade leaves out' - Not do the whole thing. According to classmates it will look too full on. Distract you from the wood.		
<b>Problems: Actual and / or Anticipated: (What, why, impacts on work, how solved)</b>		
Short week because of founders break. - Only a week and a bit to go now.		
<b>Questions brought up by work in progress:</b>		
How much more to do? What to do with thumbprint?		
<b>Changes to plans:</b>		
- changed the leaves from whole dress to fading out.		
<b>Client / Stakeholder Consultation: (Who, what, why, where, when, findings, impacts on work)</b>		
- Class mates - say to fade out leaves. The whole thing completely covered would be too intense and distracting.		
<b>Current Progress Evaluation:</b>		
Not long to go now! Going good mostly under control.		
<b>Next Steps:</b>		
<u>Planning Ahead!</u> - Final Fix ups: Head piece. Apply Legs		



(cont:week)

I talked to my class mates on whether I should do the whole dress, to the floor with leaves or to 'fade the leaves out'. My class mates said that it would look better to fade it out than to have the full dress done as it would look to busy and could be distracting from the wood. I started to glue the leaves on leaving a gap for where the hip belt would go and started with the leaves facing down, rather than up which is at the top of the dress. I did about 5 layers of the dress using leaves and then started to have gaps in between, moving them further apart and gradually 'fading them out'. This is actually really good that I decided to this because it saved so much time. If I had done the whole dress with the leaves I would have to picked more leaves, then spray painted them and then had to glue them all on which would have all taken more time.



# - PLANNING AHEAD -

- The Big Picture:

Week 7 - 3hr workshop:

- Saturday Workshop 10-3pm.

Week 8 - Book work - Monday 10<sup>th</sup> September

- Saturday Workshop 10-3pm.

Week 9 - Book work: Tuesday 18<sup>th</sup> September

Te Papa - Tuesday 18<sup>th</sup> September 8am.

Holidays: 2 Weeks.

Workshop - Monday 24<sup>th</sup> September 9-5

Week 1 -

2 -

3 - Friday 26 October Books due in

4 - Friday 2nd November 3.6 Summer product

5 - Monday 5 November - School reports due.

Barbara Knight

From: Jan Morris [JanM@tepapa.govt.nz]

Sent: Tuesday, 11 September 2007 8:42 a.m.

To: Barbara Knight

Subject: RE: photo update wearable art

Good Morning Barbara, Sophie and Hayley, Thankyou for the photos, Coming along so well. Looking forward to installing Cheers Jan

From: Barbara Knight [mailto:Barbara.Knight@qmc.school.nz]

Sent: Monday, 10 September 2007 9:27 a.m.

To: Jan Morris

Subject: FW: photo update wearable art

From: Barbara Knight

Sent: Monday, 10 September 2007 9:26 a.m.

To: Colin McFarlane

Subject: photo update wearable art

Hi Jan and Colin Just a couple of photos to give you an update of the wearable art progress. They are coming along now and very near to finishing.

Cheers Barbara Knight,

Sophie and Hayley.

Queen Margaret College

Needs to be shortened.  
Still too many pieces.  
-and no leaves attached (to be)

# - ALMOST DONE -

10/09/07



This is the photo that Mrs Knight sent to my clepts, it looks almost finished however there are still things that need to be done eg. The spiral on the right needs to be shortened as it is too long and looks silly. After taking off some pieces of wood I will need to put the Tepapa logo onto the spirals and cut out a stencil to do so. I also need to create a head piece for the second window

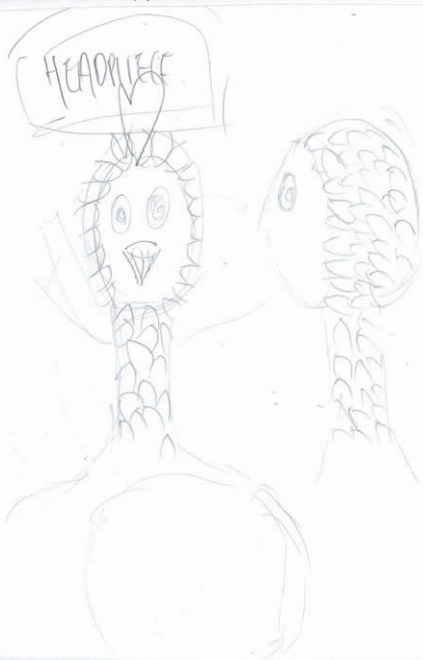
which I will have to make next week and get completed then - hopefully this will only take 1-2 days, 3 days max. It shouldn't take too long because I am going to do quite a simple idea. Also not all the leaves have been attached yet (see circled) so I will have to complete that quite fast. Also, I need to cut the wire of the spirals and make them into loops that can be threaded through with the under layer base belt that will hold them all up.



# - HEADPIECE - 15/04/07

The headpiece for the second window is on a mannequin with a very very long neck. I'm thinking that I would like to utilize this and use the neck in some way. Since my whole garment is made from essentially wood and leaves, it is only appropriate to use one of these as the material for my piece. I think considering a head is round and I have only set aside one week to do this headpiece it would be easier to use leaves rather than wood as wood is an issue with corners and curves. I was thinking of something very simple, odd, unusual but effective. My sketch shown on the right is what I am aiming to create. In a way it looks like a chicken and the leaves are feathers.

I started constructing the headpiece by creating the stretch under garment that leaves will be stuck onto. It acts the same as the dress did on the garment. To make this, I did not create a pattern merely held up the fabric to the mannequin and chalked on some lines of where half way was. After ~~cut~~ getting that I folded over the fabric so two were cut out. I sewed these two sides together and then overlapped them leaving a gap at the front so there was room for it to fit over the head.



← This is what it looked like.

This is what it looked like with a golden leaf collar.



The head piece look completely ridiculous with no hole for the face but after cutting out a small oval - which expanded due to the fabric being stretch - looked much better. In a way it looks like a gladiators helmet. The next step is to spray paint some more leaves and then start gluing them on in a forward direction so that the tips are all facing inwards on the face.





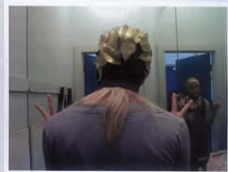
↑ Me laughing at it

↑ Trying out what it would look like with a collar.

Before I started gluing on the leaves I tested to see what it would look like with a collar made from wood. I used left over pipes and put one staple inbetween each connection and then used some left over leaves to place underneath the wood so it looked slightly like a lions mane. I decided that I don't actually like the look of this because with all the leaves attached to it, it would look too full on.



After scratching that idea I continued on with the original design and started gluing on the leaves starting with the ones on the edge and slowly moving backwards over laying each one on top of the one under underneath it. At the end of the saturday workshop, I tried it on... just for fun.



## - USING THE LOGO - 15/09/07

So far in my design I haven't actually used the logo anywhere which is actually very poor considering it was the main thing they wanted us to do. Originally I had a big stencil that was placed in the middle of the corset chest, however since the design was changed, I never really considered it again and just kept working. A while ago I was thinking of ways to incorporate it now that the main one had gone, I thought that it wouldn't look very nice stenciled onto the leaves as I think that needs to be kept clear because the layers keep it busy enough so it really must go on the spirals. Now because I went to so much effort to get wood with a wood grain it seems only right to use that in some way. My initial thoughts



were to create a semi-realistic - semi-cartoon approach and design a wood grain that would incorporate the wood grain style and Te Papa logo style that is so similar to a wood grain. I could draw this on in an ink-pen or felt design marker so that it would only be noticed when people look up close however there are two negatives to this. 1. The Te Papa Logo should stand out or be at least noticeable and 2. Hand drawing on a intricate wood grain with a small black pen will take hours and hours and I won't have enough time to complete that. →



120 so after deciding not to use that idea, I needed to think of an idea that was quite quick and easy, but also represented the wood grain and the Te Papa a thumbprint symbol and if possible represented a close to exact copy of the logo. I came up with the idea of using a plastic acetate sheet and using a craft knife to cut out the logo and use it as a stencil. This will be relatively quick to do and will also be an exact copy of the logo



which is good because it will meet the branding guidelines. To make the thumbprint become a design on the wood all I needed to do was hold the plastic sheet close up to the wood and then while holding it in place spray with black spray paint from a distance of about 30cm away. Spray from directly above so that it doesn't bleed under the edges of the stencil. Every 4-5 times it is useful to wipe the excess spray paint off the plastic as it drips and bleeds under the stencil if there's too much. After doing a trial mock up on a leftover bit of wood I did the real thing.



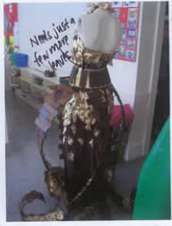
PROTECTIVE GLOVES (ALSO WEARING A FACE MASK)



I chose to use black rather than gold as I think it needed one more colour, gold wouldn't stand out enough so I chose black which would be seen on top of the dark brown.



Below is a series of images of the garment all put together. Looks almost finished just needs a few little things to do eg apply 2 or 3 more leaves on the dress and making that same right spiral just a little bit shorter.



### - FOUND ARTICLE -

To the left is a small informative piece about 'NOW', the event has been advertised so many times around the city, this one I found in the Air New Zealand magazine. The event has been advertised so often that it makes me feel a little proud to advertise it correctly and keep the 'NOW' standards up high!



# - THE BIG DAY -

18/01/07

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Last night I packed my whole wearable art creation into the back of Mrs Knight's jeep. Today is the 'Big Day', the day in which the last months and months of work will pay off and our designs will be in the window and will be implemented in to their intended environment. After a long series of emailing to get the final date set we arrived at 8am with all of our gear to start setting up. I also brought along a box full of items that I might need just incase anything went wrong. This box included - staples, staple gun, glue gun, extra glue, blutack, duct tape, extra gold leaves, cello tape, a small bottle of gold paint and small paint brush, scissors and wire just incase. The first thing we did was unpack the car, it was really good that it was so early in the morning because the store wasn't open yet so we didn't have to worry about putting the large things in the way.



WAITING FOR DISPLAYS TO BE CLEARED

JAN AND MRS KNIGHT TALKING ↓

When the displays were cleared of the previous items we were able to start. Jan and Colin decided that the four windows should go in the order of ~~Head piece, Mannequin~~ Mannequin, Head piece, Head piece, Mannequin and decided that hangers should go on the right as its aimed more at kids and thats where all the kids line up before they come in which means mine will be in the other windows.



I started setting up the display by first getting the mannequin in the center of the space and then started dressing her. Starting with the leaf dress which was very easy to put on, thanks to the velcro at the back. Even though I used stretch fabric it actually didn't make much difference since I had used so much glue and staples on attaching the leaves it had set the fabric at where it was. Just as well I had been regularly fitting it on the real ~~Tele~~ mannequin that we had borrowed to avoid mishaps. Once the dress



was on I put the leather belt on that I bought from the Salvation Army and from that put on the spirals that I had numbered the day before so that they were put on in order and the 'best' ones would be at the front and sides. I adjusted them so they all sat properly and using blutack I held them in place on the floor of the window so they wouldn't move over the duration of 3 weeks (see bottom right)

We had 2 1/2 hours to set up the display, but we were alot speedier than last year's girls because ~~we~~ we didn't have any sizing issues on the day thanks to borrowing that mannequin which is really good. Also because I had numbered the spirals in order of when they go on the belt, I didn't have the problem of having to change round the order of them which means taking them all off. Another reason is because I've swapped the garment from ~~mannequin~~ <sup>the other</sup> mannequin quite a lot over the duration of the construction period



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when I had put on the finishing touch of the leather and wood hip band I started on my head piece window

All I had to do for this was put on the head piece and then glue on 3 or 4 leaves at the bottom of the back where it needed to stretch. Once this was on all I had to do was put it on its stand and my displays were complete, oh- plus put in my information card.



ALMENA ON FINAL LEAVES



Getting out the Bin back



my head piece



HELPING MINE HAYLEY'S

# END OF DAY PHOTOS

Sam, Hayley and Me by Hayleys window



Hayley and I in front



Me by my Headpiece display



Jan, Me, Hayley and Colin by my readers display

Me by my window display (Jan making backdrop)







People stopping to look.

### - LATER THAT DAY -

These photos are from later that day after Jan had finished putting up the black-tulle backdrops behind them. It makes it look far more impressive and professional. - Jan did an excellent job



Not displaying card

### - NIGHT TIME AT THE WINDOWS -



Night time at the windows. I think looked far more impressive than at day time because the lights were spotlighted onto the displays. The golden leaves especially looked good because they light reflected off them as the gold was a very plastic, chrome, shiny, glass gold rather than matte. The display was also alot more impressive from far away because it was dark all around the display except the windows that were lit up.



People looking at my display



Hayleys Displays



Our Displays from further back





24 - INFO CARD -

Below is an example of the information card that was in the window at Te Papa. The real one had my photo in the corner.



**Sophie Burrowes**  
**Year 13 Materials Technology**

**Theme:**

'My wearable art outfit was inspired by the Te Papa Thumbprint and its curvaceous lines - which to me echoed the shape of a koru. These ideas evolved further into the design of a feminine, voluptuous avant-garde outfit'.

**Materials:**

'I incorporated natural based materials such as wood and leaves for an autumn theme. Spray paint was used to gild the leaves and the thumbprint is represented as a wood-grain effect on the koru panels'.



53 Hobson Street, PO Box 12-274, Thorndon, Wellington, New Zealand  
TELEPHONE: +64 4 473 7160 FACSIMILE: +64 4 471 2773  
EMAIL: administration@qmc.school.nz WEB: www.qmc.school.nz

- GETTING FEEDBACK -

When the Curvex went into the window I decided it would be good to get some feedback from the public so I went to Te Papa and interviewed people and politely asked them to fill out a small questionnaire on the display so that they could get feedback. I also emailed my clients to get their feedback and also contacted my stakeholders Mrs Patterson, Sarah Bowermann and Eloise Jack to get their feedback on the design and the concepts and developments.

## Sophie Burrowes - WearableArt Display for Te Papa

This year in level 3 Materials Technology I was given the opportunity to create a WearableArt garment that was to go in the front windows of the National Museum of New Zealand, Te Papa. The display was to promote both Te Papa and the upcoming internationally acclaimed event of 'The Montana World of Wearable Art' that was in Wellington at the end of September. The display had three main specifications to fill, which were to incorporate the Te Papa thumbprint logo, be unique and to draw people's attention to the store. The following are a few questions relating to the display and your opinions on it.



Thank you for your time.

1. Did the display grab your attention when you walked past it? If yes, did you want to have a closer look at it?

yes, it was very eye catching.

2. How did you interpret the display? Eg. What do think it was, what was it about, did it remind you of anything?

of The woods, Tree lady.

3. Do you think it met the specification of being unique?

yes it is very unique

4. Anything I could have done better or differently?

no I think its perfect!

5. What were your personal opinions on it? Eg. Did you like it? Dislike it? Thought it was interesting? Thought it looked like a 'typical' WearableArt garment?

I thought it was very interesting to look at, was quite a unique wearable art garment and was very lovely to look at & made well.

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Thank you for your time.

1. Did the display grab your attention when you walked past it? If yes, did you want to have a closer look at it?

Yes, the Golden leaves really caught the light and my eye, I did want a closer look for detail etc.

2. How did you interpret the display? Eg. What do think it was, what was it about, did it remind you of anything?

Some nature-like, at first I thought it looked like an Octopus - with tentacles but then I examined the material, wood and leaves.

3. Do you think it met the specification of being unique?

Definitely.

4. Anything I could have done better or differently?

No

5. What were your personal opinions on it? Eg. Did you like it? Dislike it? Thought it was interesting? Thought it looked like a 'typical' WearableArt garment?

I thought it was interesting, unique and expressed Te Papa well. It was very keen which was good because ~~the~~ Te Papa is NZ national museum.

## Sophie Burrowes - WearableArt Display for TePapa

This year in level 3 Materials Technology I was given the opportunity to create a WearableArt garment that was to go in the front windows of the National Museum of New Zealand, Te Papa. The display was to promote both Te Papa and the upcoming internationally acclaimed event of 'The Montana World of Wearable Art' that was in Wellington at the end of September. The display had three main specifications to fill, which were to incorporate the Te Papa thumbprint logo, be unique and to draw people's attention to the store. The following are a few questions relating to the display and your opinions on it.



Thank you for your time.

1. Did the display grab your attention when you walked past it? If yes, did you want to have a closer look at it?

Yes, I was interested in how it was made and what the theme was. It looked appealing and I liked the idea of the leaves.

2. How did you interpret the display? Eg. What do think it was, what was it about, did it remind you of anything?

It related me to nature - mainly because of the leaves. Reminded me of a tree, with roots showing symbolism of woman-head.

3. Do you think it met the specification of being unique?

Definitely.

4. Anything I could have done better or differently?

A bigger head piece. Maybe added accessories.

5. What were your personal opinions on it? Eg. Did you like it? Dislike it? Thought it was interesting? Thought it looked like a 'typical' WearableArt garment?

I liked it! And found it unique and interesting. Was suitable for Wearable Arts - unlike any other 'typical' products.

## Sophie Burrowes - WearableArt Display for TePapa

This year in level 3 Materials Technology I was given the opportunity to create a WearableArt garment that was to go in the front windows of the National Museum of New Zealand, Te Papa. The display was to promote both Te Papa and the upcoming internationally acclaimed event of 'The Montana World of Wearable Art' that was in Wellington at the end of September. The display had three main specifications to fill, which were to incorporate the Te Papa thumbprint logo, be unique and to draw people's attention to the store. The following are a few questions relating to the display and your opinions on it.



Thank you for your time.

1. Did the display grab your attention when you walked past it? If yes, did you want to have a closer look at it?

Yes, because the garment is 3D with the spirals makes me want to look closer to think how the garment could have been constructed.

2. How did you interpret the display? Eg. What do think it was, what was it about, did it remind you of anything?

The colour of the garment reminded me of nature (bark, old trees).

3. Do you think it met the specification of being unique?

Extremely unique - an interesting, attractive garment. It makes you think how the garment could have been constructed.

4. Anything I could have done better or differently?

Not that I can think of.

5. What were your personal opinions on it? Eg. Did you like it? Dislike it? Thought it was interesting? Thought it looked like a 'typical' WearableArt garment?

It's WICKED!! :D  
colour scheme works well!  
Different but because of its uniqueness it is appealing.  
Very cool

## Sophie Burrowes - WearableArt Display for Te Papa

This year in level 3 Materials Technology I was given the opportunity to create a WearableArt garment that was to go in the front windows of the National Museum of New Zealand, Te Papa. The display was to promote both Te Papa and the upcoming internationally acclaimed event of 'The Montana World of Wearable Art' that was in Wellington at the end of September. The display had three main specifications to fill, which were to incorporate the Te Papa thumbprint logo, be unique and to draw people's attention to the store. The following are a few questions relating to the display and your opinions on it.



Thank you for your time.

1. Did the display grab your attention when you walked past it? If yes, did you want to have a closer look at it? *yes it did grab my attention at cause me to have a closer look.*
2. How did you interpret the display? Eg. What do think it was, what was it about, did it remind you of anything? *it was eye catching, it gave me the feel of grass and leaves while be unique and different.*
3. Do you think it met the specification of being unique? *yes*
4. Anything I could have done better or differently? *I feel it was done very well and I personally wouldn't change it.*
5. What were your personal opinions on it? Eg. Did you like it? Dislike it? Thought it was interesting? Thought it looked like a 'typical' WearableArt garment? *yes i did like it, I believe it fits the status of a wearable art garment but in a classic style.*

## Sophie Burrowes - WearableArt Display for Te Papa

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Thank you for your time.

1. Did the display grab your attention when you walked past it? If yes, did you want to have a closer look at it? *yes it did. I was intrigued by the wooden curves.*
2. How did you interpret the display? Eg. What do think it was, what was it about, did it remind you of anything? *It reminded me of an autumn tree and I thought it was an example of the Wearable Art Show.*
3. Do you think it met the specification of being unique? *Very, I have never seen anything like it.*
4. Anything I could have done better or differently? *I think its brilliant.*
5. What were your personal opinions on it? Eg. Did you like it? Dislike it? Thought it was interesting? Thought it looked like a 'typical' WearableArt garment? *Very interesting and elegant, I liked it alot. Definitely not 'typical' very original.*



## Wearable Arts Display

Both very professionally presented. Thought they went up to a standard to enter world prizes - surprised 2 young students produced the work.

• Hayleys - NZ icons easily identifiable and made me smile. Liked the unpredictability of the train. Lots of detailed little bits so saw more the longer it was viewed.

• Sophie's - Very sophisticated (conceptual) display. Thought it was developed by an older person. Loved the use of wood and the use/inclusion of the Te Papa thumb print.

▲  
- Marie Peterson

- my friend Sarah Hooker's observations on the wearable art displays at Te Papa 2007

## Sophie Burrows - WearableArt Display for Te Papa

This year in level 3 Materials Technology I was given the opportunity to create a WearableArt garment that was to go in the front windows of the National Museum of New Zealand, Te Papa. The display was to promote both Te Papa and the upcoming internationally acclaimed event of 'The Montana World of Wearable Art' that was in Wellington at the end of September. The display had three main specifications to fill, which were to incorporate the Te Papa thumbprint logo, be unique and to draw people's attention to the store. The following are a few questions relating to the display and your opinions on it.



Thank you for your time.

1. Did the display grab your attention when you walked past it? If yes, did you want to have a closer look at it?  
Yes it did, I wanted/went to have a closer look.
2. How did you interpret the display? Eg. What do think it was, what was it about, did it remind you of anything?

it reminded me of Autumn, the colours & the objects of it. I also liked the actual shape of it, especially the top half.

3. Do you think it met the specification of being unique?

Yes! It managed to encourage a different design feel to it but also looked stylish & a sort of fashionable.

4. Anything I could have done better or differently?

No, looked great.

5. What were your personal opinions on it? Eg. Did you like it? Dislike it? Thought it was interesting? Thought it looked like a 'typical' WearableArt garment?

I liked it, it looked like a what you would see at WOW because of its uniqueness, not just in spite of it.

# - GATHERED INFORMATION -

From the surveys that I conducted at Te Papa on what people thought about the design I managed to gather the information that it gained the attention of the passer by and was liked by everyone that filled out a survey. People thought that it was very unique so I feel that I was successful in meeting the specifications of my brief.

I also put into practice what I learnt earlier this year - the hard way. I put an introduction to explain what it was about and why I was doing it so people would understand why I was surveying them.



↳ people outside Te Papa's doors.

## Girls in training to WOW judges

CLAIRE MCENTEE

THEY weren't in the recent World of WearableArt Awards, but Sophie Burrows and Hayley Hughes have their own wearable art success story.

The year 12 Queen Margaret College students recently showcased their creations at Te Papa.

Hayley, 17, said the designs were for a materials technology class and students in the class had to choose clients to work for during the year. The two girls were asked by Te Papa Store to include the Te Papa thumbprint icon in their designs.

Hayley said her top-themed costume - which included a Buzzy-Bee, a jigsaw-piece bodice, plastic cars, and a silver foil skirt with a moving toy-train - was inspired by the Te Papa kids' store. "I got the carpet underlay for the skirt from Mitre 10; everything else was really just junk from my house."

The Te Papa thumbprint featured on the skirt and in the bodice.

The girls had been working on the design for most of the year and constructed their creations over a two-month period, Hayley said.

Sophie, 17, said her wood, wire and gold leaf ensemble imitated the curvaceous shape of the koru fern. "I thought wood would be quite an interesting material to use and I was interested in a nature theme as well."

Sophie spray-painted leaves gold and



On show: Hayley Hughes, right, and Sophie Burrows stand by Hayley's design that features the Te Papa thumbprint and a model train. Picture: ROBERT HITCHCOCK

stamped the Te Papa thumbprint on the wood pieces. Attaching the heavy wood pieces together so they curved like the koru was a particular challenge.

Sophie said she hoped to start a design course at Massey University in Wellington next year and would be keen to enter WOW, "maybe in a couple of years".

Te Papa Store visual merchandiser Ms Morris said their designs, which included

head-dresses, showed "great originality" and had attracted the attention of Te Papa visitors.

Children were fascinated by the train going around on Hayley's outfit. They were getting their parents to hold them up to see it. And a lot of adults looked at Sophie's design - there was a lot of female interest in it. It's immensely elegant."

↳ Our article by Claire McEntee. She wrote this really well and it was really nice to be interviewed and had our photos taken.

Another summary statement I can use.

22/10/07

# - AFTER THE TE PAPA DISPLAY -

After we had taken down the display we took them back to school where they were set up in the 'Old Hall' which is in the entrance of the school next to the school office. They are still being displayed now. After this display I havnt decided what I want to do with them yet.

Op Display

This model has an odd way of standing



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- Two nights accommodation at Bellbird Lodge in Rātāhanga
- Aqua Trails (and walk) into the Abel Tasman National Park and lunch at Awarua Lodge
- Three pack of Wireless Bulbs or wine
- Lunch at Seaford Vineyard Restaurant
- Copy of The Outside Table - food and flavours of the Nelson region
- Two passes to World of WearableArt & Classic Car Museum and the Te Ara or Whakatu art gallery
- A personal Jans Hansen workshop tour and design session to create your own bespoke jewellery piece
- Enriching Day Spa
- 12 month subscription to one of the following Fairfax Magazines: Cuisine, House & Garden or NZ Gardener

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**DOMINION POST**

people's choice last year.  
- Entry form to vote for this years Dominion Post Peoples Choice Award.



Sophie Burrowes &lt;sophie.burrowes@gmail.com&gt;

## Hi there Jan and Colin - Short feedback questions

1 message

Sophie Burrowes <sophie.burrowes@gmail.com>  
 To: janm@tepapa.govt.nz, Colin McFetridge <ColinMc@tepapa.govt.nz>

Tue, Oct 23, 2007 at 10:16 PM

Hi Jan and Colin

I would just like to thank you personally for the experience of not only working with both of you but also being able to display my work in the front windows of the Te Papa Store. It really was an achievement to hear that all of the the hard work and dedication really paid off when hearing such positive feedback from people I know who went down to see the display. The fact that it was going to be on display to anyone that walked past those windows was a great motivation to make it as successful as possible.

Just before i hand in all of my work books for the final marking on Friday, would it be possible to get a few comments from you both on the display, don't worry only a few questions, just so i can record your final thoughts and feedback for the NCEA marking criteria.

Here goes...

1. Did our WearableArt Outfits have a positive effect on your store? How? In terms of quality, appearance, advertising etc.
2. Did having our displays in the window attract people to the store? If yes why do you think this?
3. Can you please write just 1-2 sentences as you 'final feedback statement' on any comments or thoughts that you had on my display?
4. Anything extra not covered above, that you feel is important.

Once again thank you so much for this once in a life time experience it really was amazing.

Regards,

Sophie Burrowes

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

From: Sophie Burrowes [mailto:sophie.burrowes@gmail.com]  
 Sent: Tuesday, 23 October 2007 10:17 p.m.  
 To: Jan Morris; Colin McFetridge  
 Subject: Hi there Jan and Colin - Short feedback questions

Hi Jan and Colin

I would just like to thank you personally for the experience of not only working with both of you but also being able to display my work in the front windows of the Te Papa Store. It really was an achievement to hear that all of the the hard work and dedication really paid off when hearing such positive feedback from people I know who went down to see the display. The fact that it was going to be on display to anyone that walked past those windows was a great motivation to make it as successful as possible.

Just before i hand in all of my work books for the final marking on Friday, would it be possible to get a few comments from you both on the display, don't worry only a few questions, just so i can record your final thoughts and feedback for the NCEA marking criteria.

Here goes...

1 Did our WearableArt Outfits have a positive effect on your store? How? In terms of quality, appearance, advertising etc.

CLIENT  
 FEEDBACK:

- I emailed my clients to get some written feedback on my display. I asked 4 questions that involved my key factors.
  - Q.1 - Was relating to appealing, creative, attractive.
  - Q.2 - related to the KF. of being appealing / attractive.
  - Q.3 - Was the final feedback statement
  - Q.4 - Anything extra.
- Jan emailed back with some very lovely comments which are in black further down in the email and Colin did not reply, but I'm sure will just be away or something.

(OPEN)



# CASE STUDY → ~~LIVING IN A MATERIAL WORLD~~

NZ FORESTRY

## ROB O'KEEFFE JOINERY

### Rob O'Keeffe Joinery

Rob O'Keeffe trained as a joiner in Upper Hutt before moving to Wangamui to work as a joiner and boat builder. Rob O'Keeffe Joiners started business in a converted horse stables at his rural family home before lack of space forced a move into a rented workshop in the city to work on the repair of a high profile local power boat. The business became incorporated in 1999 with further expansion necessitating another move to the bigger site occupied by the present factory.

#### The nature of the business

The company started out as a traditional solid timber company focusing on doors, windows, stairs and mouldings. However, over recent years the market has been moving more towards board work – making the likes of commercial units and office reception desks with a significant amount of new kitchen work now being sourced in the Wellington region. So the business has split into these two sections with some crossover between the areas. Two people work full time in each area with Rob himself working across both. Three out of the four workers in the factory have come through or are in apprenticeships with Rob.

"Our manufacturing work is mainly architecturally designed or designed by us for the client," says Rob. "We have to produce high quality products which are customised for a particular environment and to be used by a specific group of people."

The range of machinery in the workshop is fairly traditional, with little need to invest extensively in complex computer-controlled equipment. As in all joinery workshops, care and proper use of these machines is of paramount importance. "We need people who are sensible and can operate the machines safely and maximise the capability of the machine – which includes being able to extend its useful life."

Rob will know at the start of each job whether the company will be involved in the installation – they would normally install kitchens, for example, but the builder will normally install doors, windows and staircases. With spiral staircases the joiner and builder will usually do it together. Communication between the joiner and the builder is critical to ensure that the particular fitting operates as intended. This means that the joiner needs good communication skills.

"It generally depends on how much ownership we want to take of the project. If it's a special thing, then we'll take ownership and be working side-by-side with the builder. But basically, it's builders on the site and joiners in the workshop – ownership for us is in the kitchens and specialised units."

Some small work is too time consuming for the company to do cost effectively.

"People come in off the street with small jobs and wonder why you just can't do it there and then and also why its going to be so expensive. While we're keen to help people with these small jobs, they've got to realise we're running a business and the jobs have to be economical."

The company has now firmly established a position in the region as a small family business with a reputation for its ability to present high quality custom built wooden products. It regularly submits entries in trade competitions and the company received two awards in the 2006 NZTIA Solid Timber Joinery Awards.



I am using timber in my project.

Produce High Quality products - One of my specifications in my brief.

Similar Importance of communication with client.

Priorities

I will need to set priorities when I am constructing so I don't miss out on something important.

Unlike Ashley Fogel with very expensive pattern making machinery.

Safety is an important factor.

Very important for me - working with high profile client.

Quality is ALWAYS important.

### Rob O'Keeffe Joinery

Job profile: Whanganui Riverboat PS Waimarie restoration

Rob and his company were actively involved in the restoration of the PS *Waimarie*, a vessel built in London, and transported in kitset form to Whanganui. Originally named *Aotua*, she was operated by the Whanganui Settlers River Steamship Co until 1902, when she was sold to Alexander Hatrick and renamed *Waimarie*.

For almost 50 years PS *Waimarie*, Queen of the River, plied the Whanganui, navigating the rapids and carrying cargo, mail, riverside dwellers and tourists along this major inland highway.

She was taken out of service in 1949 and in 1952 sank at her berth in Whanganui. She remained buried in the silt and mud of the river until 1993, when she was salvaged by enthusiastic volunteers and moved into the Whanganui Riverboat Centre for restoration.

On 1 January 2000 the restored *Waimarie* was recommissioned for her new life on the Whanganui River, as New Zealand's only authentic paddle steamer.

"During the restoration we needed somebody capable of doing the interior woodwork for us," says David McDermid, from the Whanganui River Board Trust.

"Vessels like the *Waimarie* were renowned for their attractive woodwork, so it had to be a quality job. Rob's building expertise and experience and standing made him the logical person to call on."

"This job was drip fed to us at first but we could see that it was going to grow," says Rob. "First of all we were asked to make the sashes for the windows. When the restorers realised that they couldn't make the frames themselves, we were asked to do the job and ended up making the complete windows - double hung windows on spiral spring balances rather than counterweights. Then they asked us to install them. Then they wanted us to make doors... and mouldings... and then we got on to the interior."

"In the end they did the deck and we lined the coach roof and walls inside it." Miro, totara and rewarewa were among the variety of native timbers sourced by the restoration team, much of it donated but Rob arranged to get further materials. "We used a lot of recycled timber and were able to source enough miro from up around Turangi to pretty much do the whole inside of the boat."

"Rob and his team did a magnificent job of bringing out the best in the high quality timber we had available," says David.

To ensure authenticity Rob's team worked from old photographs and the designs that restoration engineer Gil Bycroft produced. "We were able to add a bit of our own flair into things in places in discussions with him."

"Altogether we were working on the project for about six months - not all the time, but when it came to the installation stage we had to work a lot of weekends. But it certainly was an interesting and enjoyable job, because it was something that the whole community was getting behind."



(Click image to enlarge)



(Click images to enlarge)



(Click images to enlarge)

Good practice at making it look authentic.

Good Time management 😊

Good that he enjoys his job - You have to have passion - it gives the project so much extra.

## Rob O'Keefe Joinery

### Job profile: Walk-in pantry

Extensive additions and alterations to a grand old house resulted in the provision of newly created space for a new pantry attached to the existing kitchen. While a double brick wall and existing doorway provided an ideal cavity for the new sliding pantry door, the available shape - 1100 x 3000 - constrained the design.

"In the not so distant future the client planned to redo their kitchen, and they wanted something that would blend with whatever they did. They client asked that rimu be used as much as possible, including the sliding door, as this followed the theme introduced with the extensive alterations throughout the house. We decided on rimu with stainless steel tops."

Rob's apprentice, Ben Emmett, consulted with the client to design a pantry to fit the available space. It was decided to use the higher wall spaces for open shelving and a wine rack, and under-bench spaces for drawers as this would be more efficient than drawers as this would be more efficient than having cupboards. The resulting pantry included 15 drawers, three basket drawers, two shelving units and a wall mounted wine rack. The unit carcasses were constructed using 18mm white board and finished with coloured Rimu drawer-fronts. The shelves and wine rack were made entirely with Rimu, while Rimu frames hold the willow baskets. Stainless steel was used for the work top.

"The main difficulty we had was in fitting as much as we could into the space available, while ensuring that the client would be able to work comfortably in that small space. It took a bit of planning to work out how we were going to get the stainless steel top in as well. But it all worked out neatly in the end."

The result was so successful Ben won the award for Best Single Work by an Apprentice (Under 7,000 hours) in the 2006 NZTIA Solid Timber Joinery Awards.



(Click image to enlarge)



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(Click image to enlarge)

## Rob O'Keefe Joinery

### Pathways - What Rob looks for in an employee:

The joinery is a small family business, and employees have to be able to fit in with the particular requirements of the business and working environment.

"Firstly, you're not going to get in the door in a business like ours if you don't have pride in the finished product." Rob emphasises that the culture of a workshop defines the quality of the finished products.

"The ability to work as part of a team is very important. You can't go around making lots of rules for people, it just doesn't work. You can't say to somebody 'At 9 o'clock on Tuesday morning you'll grab the broom and follow that yellow line and the whole floor will be clean.' They have to be able to think for themselves and see that if something needs to be done it is done - on the spot. That's being part of a team."

"The ability to communicate is vital, especially when a lot of the time we're not working off specific plans. I need to be able to do sketches and give them to somebody and know that they can turn that into a job. Or alternatively they need to be able to tell me that they don't see that as an easy way of doing the job."

"Being well organised with good planning skills is the key to any trade. What you're really learning in your trade is how to organise a job. The more somebody is able to work independently the more marketable they are going to be."

"Also, a client is looking at your employees and judging your company by them, so being presentable is quite important nowadays. As a company you're selling yourselves all the time and we need people to be impressed by the quality of our workers. It can't always happen, people aren't perfect all the time but having that sort of a person helps a company a lot."

"It's not critical to have a good range of practical skills before working here. Sometimes it can be good to see projects that people have done, but not a necessity. You have to have good practical skills but they don't need to be proven - we can test out pretty quickly how good people are at picking up instructions and what sort of hand skills they have. Nor are we looking for experience with specific machinery. Sometimes people turning up with previous experience is not the best thing - they have preconceived ideas about how things should be done, and they're not that keen to listen to other ways of doing things."



Good that he listened to client wants.

Had challenges that he solved

Very important

Communicate  
Again very important to keep client happy

Sketches are a good way to show what you want done.

Time Management is essential in my project - As it also is in the real world.

I must be able to work independently also - Good life skill - But I will also learn more from doing everything myself.

Have to look good - respectable - when meeting with clients

## Rob O'Keeffe Joinery

Job profile: Kitchen refit

In this job remodelling a kitchen, the client was looking for a kitchen which would be comfortable to work in with plenty of easily accessible storage space. They wanted to be surrounded by the working area and away from the direct sunlight outside.

Since it was to fit in with the look of an older house, they didn't want an ultra-modern stainless steel look and wanted as much of the equipment as possible hidden from view.

"It was a big kitchen but the job presented no real difficulties apart from a fridge which needed an integrated door - one that looks like an ordinary cupboard door. Also the bench tops were to be made by a company in Carterton, so we had to order those and make patterns for them which was a little tricky, but apart from that it's a pretty standard kitchen."

The clients say they enjoy the spacious uncluttered feel when working in the finished kitchen and the way it blends in with the rest of the extension work.



(Click images to enlarge)

## Rob O'Keeffe Joinery

Job profile: Church windows

In this small but tricky job, Rob had to replace some 100 year-old windows in St Mary's Church in Upongaro outside Wanganui. St Mary's was built in 1877 and is the oldest church in the region still at its original site.

"The church had two curved louvre frames and a couple of window frames that had gone rotten, so we had to copy exactly what was there. However, the original frames were made quite badly out of shape and uneven on each side. So we've made them so that they look the same as the original ones, but we tweaked them a bit to be more accurate and look a bit better - you can't make something new and not right!"

Good practice of using high quality workmanship for their business.



Click on the images above to enlarge



### Rob O'Keefe Joinery

Job profile: House windows

These house windows were part of a home addition of 60 square metres that included a common room, two bedrooms, an ensuite, walk-in wardrobe and a link between the house and the garage. The existing house had aluminium windows with not a lot of character. As Rob considers a timber window, properly made and maintained, better than an aluminium window he suggested in the initial plan to make the whole window out of treated pine.

The client was very particular but price was also a major consideration. Rob emphasised that a small amount of attention to detail in the finishing could produce an excellent final effect. "We were going to paint the windows but we decided to use Kwila, a versatile and reasonably priced hardwood, and varnish it. We designed a little leadlight for the windows, which turned out to be really good, sharp feature."

After hunting around, Rob found a source of reasonably cheap Kwila, which in the end was used for all of the exterior joinery, bathroom units, small areas of flooring, stairs and mouldings. All interior finishing was done with Danish oil, with an oil based paint system on the outside.

Again Rob doesn't point to any major difficulties with the project, however with some of the joinery items being angled, "stepping out of the square always provides challenges".



(Click image to enlarge)



(Click image to enlarge)

listened to client

constraint of money issue

Attention to Detail Counts.

Good to see that Rob will look for cheaper materials for the client if they ask.

"STEPPING OUT" is important in my project to give it that 'wow' factor.

## Rob O'Keeffe Joinery

### Job profile: Spiral staircase

For this job the client asked for a curved solid timber staircase that would look elegant and sweeping. Rimu was the chosen wood because the new house was to have other rimu fittings and would be furnished with rimu items. The sketch plans supplied to Rob provided no elevations, sections or construction details and significant design input was required, making competitive pricing a challenge.

"All we had was a drawing of the spiral staircase which really didn't give us enough information to build it. They had a concept of what they wanted, but we had to turn it into a reality off a pretty minimal drawing."

Coming in from the main entrance and internal garage the finished staircase leads up onto a bridge, above the entrance foyer which links the main bedrooms and living area. The stairs are a prominent feature, without being dominant as access to all areas of the house are associated with the staircase and accompanying bridge. The curve of the staircase is enhanced by the laminated, cut and mitred rimu string, laminated rimu handrail, the curved skirting in the foyer and the creation of a sill type ledge to allow the curved walls to revert to square above the stairs. Simple twisted cast iron balustrades and rimu newel post are fitted.

In the construction, a full size jig was made to form the internal string and handrail

"We had to make up a cylindrical form that was the full size of the inside diameter of the stairs and full height as well and do our laminating on that - because you can't laminate on just a circle, it has to go up on the angle as well. It's quite a complex sort of a curve."

The string was laminated with one layer of rimu then staves fitted to form the shape of the treads and risers. The staves also had the mitre for the riser on them. After the mitres were cut to the inside laminate and the treads cut, the outside rimu laminate was fitted. The outside curve of the stairs was formed with 50x50 framing timber to support the treads and risers. This all gave a relatively simple construction allowing the stairs to be made to suit the quoted price.

Rob comments that the installation was relatively painless.

"We were a bit worried about getting it into the house, but we had an idea right from the start that it wouldn't be too bad because it would wind in through the doorway like a corkscrew... which was exactly what it did!"

"Like any job you have problems you have to work through. You aim to make things perfect, but things never are perfect. The main satisfaction you get is seeing that the customers are happy with it - that's what motivates us, that's what it's all about."



(Click image to enlarge)



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(Click image to enlarge)

Seeing people look at the display and like it.

I want my 'know' to be part of the garment look elegant.

Challenge Problem Solving - Good skill.

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# ROB O'KEEFFE JOINERY

## - CASE STUDY

Rob O'KEEFFE JOINERY started out as a business that focused on doors, windows, stairs and mouldings made from traditional solid timber. Now they expanded so that they do have moved towards board work - making the likes of commercial units and office reception desks with a significant amount of new kitchens. The business has split into two sections in recent years with Rob working across both. Two people work full time in each area, the other three out of the four workers have come through or are in apprentice ships with Rob.

one of my spots:

I needed to operate my machines safely.

Rob's business values high quality products and customise their products for a particular environment and to be used by a specific group of people. To get high quality products they need people that are sensible and can operate the machines safely. They also need people with good communication skills who can listen to the client and design something that they will really like.

valued also for my project

The company also values attention for detail with a high quality finish. The company has challenges when clients come to them with difficult tasks but solve the issues and end up with a great result.

Very important to get client needs.

The ability to work in a team is a key point Rob looks for in his staff and must have good time management. They must be able to work independently also and must be presentable since the client will be judging the business on them.

shows me

I must be presentable as it is a high profile project.

The business uses sketches to show clients what they will be doing and are able to work from photographs to achieve the right look, such as in the job with the wenganni boat (see page 133)

Rob enjoys his job and is passionate about it so he prides himself in his excellent quality work. Rob thinks that "stepping out" is important to give each project that unique factor. - "Stepping Out" will give my garment the 'wow' factor.

Rob aims to make everything perfect and says "The main satisfaction is seeing that the customer is happy with it - that's what motivates us, that's what it's all about."

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# Final Evaluation

## 3.2 One-off Solution

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 The Montana World Of WearableArt.

I selected this particular issue as I went to 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 sensitive, 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 one-off solution 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 one-off solution 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 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 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 one-off solution 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 sensitive 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 final one-off solution 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 final one-off solution 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 final one-off solution 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 final one-off solution 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 and off. I used Velcro down the middle of the back of the leaf dress because the dress lost its stretch when the leaves were glued onto it. 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 was 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 one-off solution met the relevant codes of practice for the unit of work by me protecting myself in the work area. When constructing the garment I used the scroll saw to cut the wood, this meant wearing the proper gear which included safety goggles in case wood chipped off and damages my eyes, apron to protect clothing, ear muffs to protect my hearing and sometimes a face mask to protect me from excess saw dust. When spray painting the leaves I was required to wear gloves to protect my hands from the paint that could go through my skin, an apron to protect my clothing and a face mask to prevent me breathing in dangerous gases. I also had a well ventilated room with windows and doors open while I was working.

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 developing my one-off solution were to find the right wire to use to get the shape of the spiral. This was difficult as the wire that was best suited for the job was also the hardest to work with. I overcame this by wearing safety gloves and also, once the wood was attached you didn't notice that they were slightly un-even as the wire was really hard to bend so that it looked smooth.

To start constructing the spirals I needed to finish cutting up the 480 strips on wood. This became a challenge as it took so long to cut all of these pieces individual on the small scroll saw. I managed to get it done also faster by coming in to the workshop in my studies and lunchtimes to get it done.

Another challenge was that the nails that I was using so that I could thread the wire through, were not strong enough and often would pop out because of the strong pressure of the wire. I started to only use the nails once every 3 planks so that the wire would have space to be free and bend with out being restricted.

Making all the spirals the same size was really difficult because the wire would always have a natural way of bending because it had been sitting wrapped up in a circle. This meant that sometimes it would not like to go another way that felt 'unnatural' to it so the way the spirals came out from the hips on two of them was different to the other three in that they were slightly more flat. I resolved this by putting them at the back, which actually works out because that way they all fit comfortably in the window now as the back ones will not take up as much space.

The spirals were a challenge to find a way of re-enforcing them so that they were strong and secure and will stay together. After painting my second coat of stain on the wood I started trying ways of re-enforcing the wooden spirals. I tried masking tape and duct tape and then spray painted them gold so they would camouflage better with the gold leaves. The duct tape worked much better as it was thicker and stronger. I then realised that I should have considered this earlier in the designing stages as the tape works much better on a flat surface of wood rather than on the wood that had the nails and wire on it. This meant that I had to staple it down so that it will stay. After stapling the duct tape down on all the five spirals I need to re-enforce it again so that it's not so 'wobbly' while I was working on it, our school care taker walked past and enquired as to what I was doing with all this wire and wood. He gave me the idea of using fishing nylon or thin easily bendable wire and stapling that on in two rows on either side of the tape. I did this to all five spirals which was actually quite fiddley and time consuming as I had to staple the wire every 2-3cm and since there were two rows for each spiral it took a while. Now because the back of these spirals have all of this wire, glue, tape and staples, it looked quite messy, this would be visible from the window as the spirals go all the way around the mannequin, so I came up with the idea of covering the back with the same gold leaves that I used for the dress. I hot glued these leaves onto the back of the spirals so they looked a lot neater.

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

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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 woman'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.

After the decision on which one to develop, I had to choose the materials that I would construct it with, the type of leaves and the colours I would use. I also had to make the key decisions of modifying the design when needed so that I was able to construct it a high quality standard.

I feel that I have managed my time fairly effectively 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. The weekend workshops meant that on a Saturday I was able to work from 11am till 3 or 4 in the afternoon non-stop, which was very good on getting bulk lots of work done. It was also good for when I needed to stain the wood, as it takes a while to paint all 5 spirals and a lot of effort in setting up tarpaulins to cover the ground. The stainer itself also takes along time to dry. After school's were good especially when I had double study in the afternoon as it meant I was able to work from the start of lunch at around 12.30 till 5 in the afternoon which meant I was able to do a lot. The pressure at the end of the project on getting it completed on time was lesser than I thought, as since I planned my time I was finished in time and with ease on the last few days. 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 and after choosing developments start construction straight away.

Ongoing consultation with clients and stakeholders are very important so that my client were 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 and emailing the creators of the 'Montana World of WearableArt' meant that I had that extra edge on knowing what had the 'WOW' factor since they have seen s many designs I trusted their choice.

The safety aspects that I considered throughout my project were mainly during the construction stages when I was using the scroll saw to cut my wood. I had to take special precaution when working with this piece of machinery as it was very powerful and could cut a finger off very easily. I needed to wear an apron to protect my uniform from sawdust, glasses to protect my eyes from excess sawdust in the air and in case any wood chips off and hits my eye, and earmuffs to protect my hearing as it is a rather noisy machine. I also had to keep my concentration up, not only to make sure I was cutting straight lines but also to make sure that my fingers did not get in the line of the needle. After using it I needed to turn it off at the wall and unplug it, due to younger children having access to the room.

The future use of my garment is to be displayed at school in the Old Hall, which is situated near the school office/reception. It will be on display to visitors coming to the school to show them what students at our school can do and also to get wider community stakeholders and feedback. After the display it will either be stored at school or at my house until I decide on whether to re-use the parts on projects that I do in the future or not.

Social impacts of the display at Te Papa meant that I had a lot of people asking me about the display and commenting on it. Being in the newspaper meant that the wider community was able to see my achievements from my work. While it was displayed at school I got comments from all my classmates and teachers who had not been down to Te Papa while it was on display. This was very positive re-enforcement and very much appreciated after all the work I had put into it. The judges forum was also held at Te Papa, this meant that the creators of 'WOW' would have been there and seen the display. This was held the evening after the opening night. The people who attended the forum would have been designers and future designers. This was good for me as my display card was there along with my display with my name and photo so it was just another opportunity to get my name 'out there'. Hopefully they would have all looked at it while going into the museum and would have been interested in it.

Going back to the purpose and aim of my brief I see now that I was successful in completing and fulfilling my intentions. 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 The Montana World Of WearableArt. 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 sensitive, 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 feel that I met all of these requirements as I have discussed previously.

My personal thoughts on this project are that it was a very challenging project. Jan and Colin gave me the freedom to do almost whatever I wanted to do. In a sense this made it even harder because we had no restrictions or guidelines but it was also really good because it meant I was able to come up with any crazy idea. I'm really happy with my final outcome after all of the problem solving and challenges that I have been through. I'm really glad that I used wood as one of my main materials because I think it gives that 'WOW' edge that other designs don't have. I'm glad that I took advantage of the fact that it didn't have to be worn. I think that's one of the reasons why people wouldn't use wood, as it is a really heavy material. I think that I learnt a lot from this project on the importance of communication with a client and the importance on getting more than one opinion by using key stakeholders and wider community stakeholders to get a wide range of opinions. I'm really happy that I had the opportunity to do this display for Te Papa.

The three companies that I studied were Ashley Fogel, Tina De Bes and Rob O'Keefe Joinery.

On February 26<sup>th</sup> our class went to Ashley Fogel to see their business practice. The Ashley Fogel factory is situated in Park Road, Miramar. The factory is hidden away without commercial signage in a building around the back. The company mainly produces women's wear clothing for smart casual, expensive style for women aged 20+ with a source of disposable income. The business is an international mass manufacturer with a high reputation for quality and style.

Tina De Bes is a made to measure business, clients come in to her with their wants and needs and Tina will give them a full service from establishing their style, suited colours, then she or the client will source the fabric, she then measures the client and establishes the figure so that the garment will suit the client and then makes a mock up out of calico - at the fitting she draws all over it with a marker so they can see what it will look like and so she can see what needs to be changed so it fits perfectly, she then makes it in the real fabric. Clients usually hear about her through word of mouth and cater for basically any need; she has been in the business for more than 25 years now so she has learnt valuable skills and is a very good sewer.

Rob O'Keefe Joinery is a business that makes custom doors, windows, stairs, mouldings, commercial units, office reception desks and kitchen using tradition solid timber. The business values high quality products and workmanship. They achieve this by employing hardworking employees who have the qualities of an eye for attention to detail, good communication skills, someone that is passionate about their work, the ability to work in a team and independently and must be presentable. The company deal with challenges when clients come to them with difficult tasks but they solve the issues and end up with a great result.

**Similarities between the businesses**

All three companies share the similarity that they all highly value quality. It is a key priority for the business's as it relates to client satisfaction. Tina De Bes uses mock-ups and fittings to make sure it fits perfectly and it is of a high quality of construction. She also follows of the rule of the inside of the garment looking just as tidy as the outside. Before she gives the garment to the client she has a final check to make sure that it is all perfect and does a final fitting so that she knows when the client walks out of the door they are happy with the final garment. Ashley Fogel makes sure everything is made perfectly from fusing the fabric correctly to the fit of the clothing. To keep customers happy they hand sew on buttons so that the thread doesn't get cut. They have a final checker who checks all the final garments and makes sure that they are of perfect quality. Rob O'Keefe Joinery, employ's staff that are very good at their job to get the highest quality work and final outcome. A lot of the time it will only be one person working on the job so Rob has to know that he can trust them to do a good job.

All three companies are similar in that to try and get the final solution perfect they use good quality materials. At Ashley Fogel, Wendy Fogel searches around the world to source fabrics to use in their up coming collections. It is possible to own the rights to a fabric so that no other designer can use it however this is very expensive and they would need to make a lot of clothes out of it. This also means that sometimes they can't have the fabric they want because other designers own it. However Wendy looks for very high quality fabrics to create their garments. She also searches for bright and colourful linings that go in coat pockets and line jackets and so on. These are seen often as a nuisance as the edges have to be over locked due to customers complaining that their lining was ripping. Rob O'Keefe uses traditional solid timber to produce his work with years of experience behind him he can make beautiful finished pieces of work. Tina De Bes gives her client the option of buying their own fabric or she can source it for them. She prefers to source it for them, as she likes to use good quality fabrics. They're easier to sew, sit nicer and they last longer.

All three businesses make their own patterns. Ashley Fogel uses a large machine called a Gerber Cad. This is a computerized pattern maker that involves a light meter to plot points around the edges of the pattern piece, which is digitised into the computer system with the name of the piece, the size and style. You can also input instructions and include seam allowances. Once all of this information was in the computer, the software sends it to the Gerber Cad, which is the large printing machine that prints the patterns. These machines are very expensive and are very expensive to update. So for the small business of Tina De Bes it is best if she makes the own pattern herself, it is far more cost effective. Tina uses base patterns and then edits them to fit her client and her clients design style. Rob does this slightly different, as he has to measure the space he has and work from that. Each client need is different for him and the way he designs a 'pattern' or the sizes of the wood he needs, depends on what the job is.

Mock-ups and testing are a huge part of all three businesses so that the end result is perfect. Tina uses calico to make a mock-up which she gets the client to try on and she draws on it with a marker so that she knows which parts need to be changed. Ashley Fogel does mock-ups of special detailing or applique that needs to be practiced. They also do mock-ups for the fit of jackets etc. Once they have the final solution they finish the mock-up and sell it off in outlet stores or in the sales. Rob tests his service in different ways, depending on the size of the job. If it is a small job he can make a practice solution and then work from there or he can use sketches to calculate what he needs to do for it to be perfect.

**What is important? Why?**

For the businesses to carry out their practice it is important for the businesses to have a high level of communication between them and the client. This is vital for the client to be completely happy with the final outcome.

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Another important practice is that they all must pay high attention to detail. Clients can notice the smallest things and it is important that they are always one step ahead.

#### What makes their business successful? Why? How?

For Ashley Fogel it's the quality and style that makes their business so successful. Ashley Fogel is known for making expensive, executive style clothing and for the price that people pay they expect excellent quality. The clothes must fit perfectly and must have a comfortable feel fabric. The quality and attention to detail must be at a very high standard to meet the clients needs.

I think that for Tina De Bes, the thing that makes her business so successful is the high level of client interaction. Clients usually hear about her business through word of mouth. This means that other people must have been satisfied enough to recommend her on. Tina makes sure that every client she has is happy with the end solution and is happy to have meetings.

For Rob O'Keeffe the thing that makes his business is that he is known as the 'good family business' that has been around for years. He has built up a client basis that means he is trusted as a joiner and is known for his excellent quality work.

Tina makes a point of difference for each garment this works for her but not Ashley Fogel. I think this is because Ashley Fogel has to appeal to such a wide range of people they can't make each piece different. It would be too hard to appeal to the mass market. Ashley Fogel are known for their elegant and business like style. This is why people shop there. They have become successful by targeting this market.

#### Differences

Business	Ashley Fogel	Tina De Bes	Rob O'Keeffe Joinery
Scale of Production	Mass Production	Small or One offs	One offs. Fitted into building
Design Style	Plain designs	Add details	Traditional with a twist of modern
Client	Made for 'target market' - client is shops	Made for specific client	Made for specific client
Staff	30 +	3	4
Pattern Development	Machinery - Uses the Gerber Cad	Hand done from base patterns	Depends on the job

Advertising	Magazines, Billboards, Stores	Word of Mouth, Shop front.	Word of Mouth
Machinery	Interfacing machine, Gerber Cad, pattern printer. Sewing machines, over lockers, button hole machines	Normal sewing machines, over locker, button hole machine	Normal machinery for in a ...
Sizing	Different Sizes 8 or 6 - 14 or 16 but still tailored	Tailored	Tailored
Time Planning	6 week turn around	Less time/less notice. Doesn't know what's coming.	Less time/notice. Doesn't know what's coming.
Number of products	Collections	Mainly one piece	Mainly one piece or a collection/ full room etc
Designers	Wendy Fogel	Client and Tina	Rob and Client
Work Area	Large Factory	Small workroom	Two large workroom and warehouses

I think each company could learn from each other's practices. I think that Ashley Fogel could add some point of difference to some of their garments to give it a bit more flair. I think that Tina could learn from Ashley Fogel and could advertise a bit more to get her business name out there. I think that Rob O'Keeffe could learn from Tina De Bes by making sure that the clients see the finished product and to make sure that they are 100% happy about the finished result.

#### Part D

From these practising technologists I have learnt the importance of communication between your client and yourself from all three businesses. I have learnt the importance of quality from all three businesses and I have learnt the importance of time planning from all three businesses.

My practice has been informed by the new knowledge of how to handle my time with time planning. I learnt the importance of it and used timelines like Tina De Bes to make sure I was on track. I learnt the importance of communication from Tina De Bes and Rob O'Keeffe who both say it is a vital part to the project and stayed in contact with my client.



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