

TE



PAPA

Ellen (a fellow classmate) and I have been given an absolutely amazing opportunity to create a wearable art to be shown in the front windows at the national museum Te Papa. In the holidays our teacher ms Merrick meet with the person who's going to be organizing the whole thing (Jan Morris). These are some of the notes she got from the meeting:

- It will be a wearable art
- Blue and green colours
- can use te papa props to liven up the window
- it will be shown on a tepapa mannequin size 10-12
- We can choose which window to display it in
- It will be displayed in one of the 4 front windows in the tepapa shop
- We need to work with another girl Kay from queen margarets college (she is also making a wearable art) so they look good together
- Theme of ten years into the future
- ~~has~~ must fit into window. width 800 length 2800 height 2500
- The inside shape of the kow must be incorporated into it.
- Will be put in on the 17th september to the 6th october.

PROJECT TITLE

KEY MILESTONE STAGES

Research

Key Factors

Brief

Stake holder

Design : Concepts

Development

Mock ups

Final Design

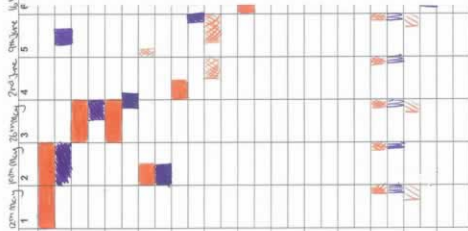
Working Drawing

Construction

Reflections

Consultations

Final Evaluations



KEY: ESTIMATED TIME TO COMPLETE STAGE:



ACTUAL TIME TAKEN TO COMPLETE STAGE:

I am already behind on this project. I was away on school camp all week and so wasn't able to do any work. This means I haven't started doing any of the researching or met with Jan like it says on our time plan. When I was gone Ellen very kindly made a time plan of this project so we now both know what we need to achieve and when we need to do it by. Ellen has also organized a meeting with Jan next Tuesday. This will give us a chance to meet Jan and to finalize a few things like the mannequin size. It will also allow us to look more closely at the windows we are going to be using. We will also get another opportunity to look around Te Papa. I have already done a little bit on this project. Ellen and I went to Te Papa in the holidays and took some photos of the exhibitions and of the things that we think represent Te Papa. From these photos we will be able to make a theme page. Next week I want to have caught up with all of the research things that I was supposed to of done this week. This means I need to find pictures of existing wearable arts and analyze them. We also need to meet with Kay (the other student from qmc) soon so we can discuss our project and show each other what we have done so far.

Te Papa thumbprint

These are just a few places where the thumbprint is shown. It is all around Te Papa and is its trademark. We have to incorporate part of the thumbprint into our designs because it represents Te Papa.



These are the 4 windows that we are allowed to choose from for our garment to go in. The two windows on the right are the windows that attract the most people. Those are the windows that Te Papa sells most of their products from. It's because those are the windows that most of the people walking into Te Papa walk past. I want our garment to go in one of these 2 windows so that when people walk past it they will see it then want to look at it closer. These are some examples of the window displays at Te Papa. They both have contrast colours as a background which makes the things they are trying to sell stand out. Having them sitting on white boxes gives the window display a nice clean crisp look which makes them look appealing.

Meeting with Jan

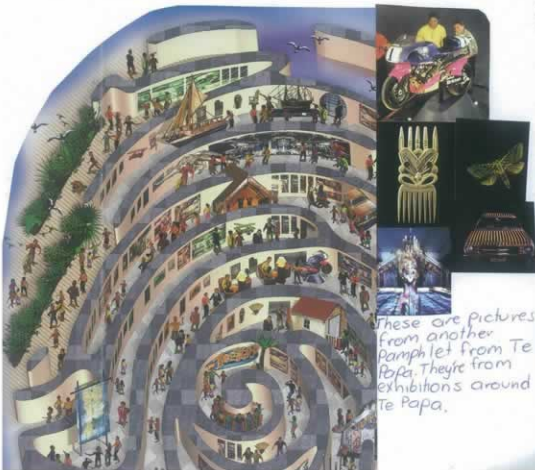
We went and met with Jan today. We found out a lot of useful information like:

-The mannequin is a size 10-12

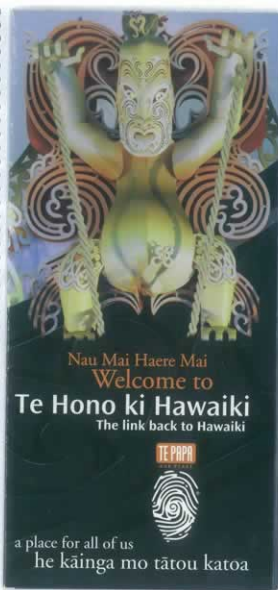
-We will be allowed to borrow one of the Te Papa mannequins a couple of weeks before our garment is going on display so we can fit it properly.

-She showed us the windows and talked about which ones are the best to use.

-We talked about the themes and she said that we can take them in our own direction and when designing to go crazy and then we could analyze them later.



These are pictures from another pamphlet from Te Papa. They're from exhibitions around Te Papa.



This is a pamphlet from Te Papa. It's about one of the marae at Te Papa. When Te Papa opened this marae was very different and modern to the normal marae. It still is very different to a normal traditional marae.

Nau Mai Haere Mai
Welcome to
Te Hono ki Hawaiki
The link back to Hawaiki

TE PAPA



a place for all of us
he kāinga mo tātou katoa

Meeting with Kay

We meet with Kay today. I was good to meet her and to see what she has done. So far she has mostly done research. These are some of the notes I got from the meeting.

-Jan likes the use of paua- its good to use because it shimmers which will catch peoples eye and it is an nz icon

-If we want we can use a power point for the background of the window display

-It's aimed at women although it is a wearable art

-It has to be modest to a degree because its going to be shown in public and in a national museum so its representing the country

-Its not allowed to make a political statement

-We got to be careful about what materials we use because its going to be in a window with lights shinning on it all day

-Using materials like seaweed is bad because with the lights shinning on it all day it could smell out the shop, which would take customers away.

Reflections week 2 19th may-24th may

I did lots this week but because of camp last week I am still a bit behind. On our Tuesday double we went down to te papa. We meet with Jan and found out a few more things about what we can put in the window display. We also finalized a few things that we weren't to sure about. One problem that we did have though was that when we asked her about the theme she wasn't very clear. She said that we could take the theme of 10 yrs on in our own sort of direction so we will have to brainstorm that and develop it further. We also had a meeting with Kay. It was very good to meet her and to see some of the things that she has been doing. She has been doing some research as well and has been taking photos and analyzing existing wearable art. We also compared notes with her on what Jan had told us. This was very good as she had told us the same things except from her liking the idea of a beach theme as well. We also discussed what makes a good window display and the sorts of things we need to think about because it is going into a window for a long period of time. I also started doing some research. I went onto the internet and found some pictures of existing wearable arts. I also looked in some of the books that ms Merrick had and photocopied some of them. I still need to analyze them so hopefully I can get that done next week. According to my time plan I should have finished all of the research by now so my goal for next week is to have that completely finished so I can move on to doing my key factors and my brief.



I like this wearable art made and designed by Debra de Lorenzo. The whole thing is made out of Vague patterns. it is very sophisticated and elegant. I think if it was ~~made~~ made out of something different it could easily be something that people would wear in everyday life. it shows that what you make it out of effects it a lot.



I really really like this wearable art. its made by I love how it is very creative and different. I love how it looks a lot like a sheep and how there is a lot of wool used in the design. I like the hat and how it fits with the rest of the outfit and finalises the sheep theme. I love how the pants are very layered and show are very exaggerated



← This wearable art was a supreme award winner. I think it stands out from all the rest because of all the different textures and how it shimmers in the light. Having the top and the bottom as different textures is really effective because it gives it more to look at and is a lot more memorable. Having a mask is really cool because it finishes the whole outfit off and also gives it height.



← This wearable art is really cool and original. The materials used aren't very common in wearable arts which makes it very interesting and it stands out a lot. One of the problems caused by using this material (metal) is that it was very sharp on the inside. When we make our wearable art we will need to make sure the materials are suitable, but we would need to be a little careful because it's going to be shown on a mannequin not on an actual person.



← I really like this wearable art. It was a supreme award winner. It's very different from any other design and that's why it's so effective. Not having the people standing up is very different and makes them stand out from anything else. They also show a lot of innovation. The texture of the outfits catch your eye and give you something extra to look at.



← I don't really like this outfit but it's very well made. It's made by its made out of rubber gloves. It looks very realistic and the hands look very real. If we decide to make something with it like this I won't it to be really well made and for it to look very realistic like this dress.



← This wearable is really cool. It is very elegant and sleek. Using the same colour throughout the outfit is very effective. It is very bold and makes the outfit stand out. If we were to do the same and only use one colour we would have to be careful about which colour we chose. It would have to be a light colour so that people see it and it doesn't fall into the background. I think it's interesting that the designer chose to use the same materials. I think it would be a lot more interesting if it had different materials or even just having different textures to it. Although having the same materials make it very elegant, which I think is the look they were going for. A disadvantage to this is that people don't look at it for as long as other wearable arts but because of its boldness it gets stuck into peoples minds.



I really like this wearable art. It's made and designed by I love how the ballet shoes are incorporated into the design. They give the dress volume and look really effective. They also make the dress more like wearable art. I like the fact that she used unconventional materials. I want to use lots of unconventional materials in my design.



I really like this →
Wearable art made by
susan holmes. I love how
it's very detailed, it also
looks very elegant even
though there are very
unusual elements to it.
eg. The 'spine' up the
back. The white colour
makes it stand out a lot.
I love how the light
catches the dress. It shimmers
in the light which catches
the eye and brings more
attention to it.



← I like this wearable art
but it doesn't have the
wow factor of some of
the others. I think this is
because most of it only
really has 2 elements, the
Kor and the rectangles
hanging on the points.
It is also the same
shape of everyday clothes.
The cape with head is
different but it sits
close to the body so
it doesn't stand out
as much. In our wearable
art a way of making
it stand out is to go
out of the shape of
everyday clothes and to
use the full space of
the window given to us.

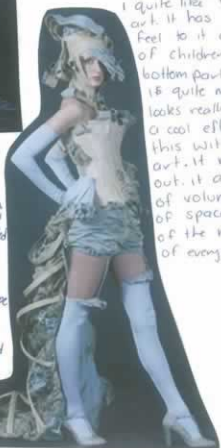


This is one of my favorite
wearable arts. I like it because
it's quite a simple concept
but is still very effective. I
really like the colours. They are
aren't very bright but it doesn't
matter because the small details
parts catch your eye instead.
The fringe on the back gives
the outfit another element
and breaks out of the shapes
of everyday clothing. I also
really like the head piece. It
finishes it off very nicely and
means that it doesn't just
stop at the
model's neck.

I really like this
wearable art
made and design-
ed by
← ↑
The colours and
shapes used
are very bold so
it would stand
out against
others. It is also
a very different
shape to other
wearable art!
Which also
gives it originality.
I like how the
top is very plain
and simple so
that the rest of
the outfit stands
out more.



↑
I quite like this wearable
art. It has a very mystical
feel to it and reminds me
of children's stories. The
bottom part of the dress
is quite messy. I think it
looks really good and has
a cool effect. We could do
this with our wearable
art. It makes it stand
out. It also gives it lots
of volume and uses a lot
of space and goes out
of the normal space
of everyday clothing.



I spent most of this week on research. This means according to my time plan I am about a week behind. I spent 3 out of 4 lessons analyzing existing wearable arts. This is taking me a very long time because I picked too many wearable arts to analyze. I still haven't finished doing it so to make it easier I will cut down the amount of wearable arts I am going to analyze. I have spent a lot of class time doing this so I will finish doing it at home. I also started my key factors. Ellen and I choose which key factors were the most important and why. I then wrote a bit about each key factor and how it relates to our project. Because we are so behind Ellen and I are going to meet up I the weekend to finish our key factors and our brief. If I finish doing my key factors my brief and analyzing the existing wearable arts then we will be back on schedule. Next week I am away on camp again. I will be gone for the whole week. I will try to do some design work on camp so I don't fall to behind because we are up to the designing stage and we don't have much time for it. If I don't get anything done on camp then I will have to do a lot of homework when I get back because Jan will be expecting to see some designs soon.

Key factors

Cultural aspects

Because the garment will be shown in the national museum and it will be in the public eye this is a very important issue. This can relate specifically to any culture, in this case New Zealand's culture. We don't want to offend anyone with our garment so we have to be careful that we don't use any cultural aspects in an offensive way or without asking first (we can ask our maori teacher at school). We want to have New Zealand culture shown in our garment so we will have to make sure it isn't offensive to our culture. We also need to make sure that it doesn't have a political statement as this could lead to an uproar.

Economics

This is important because we aren't going to be able to make our garment without some money. We have budget of \$ so we will need to be careful about how much we are designing and what we are spending it on. Depending on what materials we choose to use we might be able to ask (people we know and recycling stations) around and get recycled bits. This will save us a lot and will also be very environmentally friendly. We also might be able to get cheap materials from second hand shops and by using student discount. We can also tell shops about our project and ask for discounts.

Innovations

Because this project is a wearable art, innovation is very important. We want our garment to be very out there creative and innovative. This means we are going to use a wide range of materials. Our whole wearable art has to be innovative which means it has to be different from anything done before. We will do this by using unconventional materials in a new exiting way.

Materials

The materials we use has a huge influence on the final product. Because we have a budget we will be constricted to the materials we can use. When choosing the materials we have to think about the size shape and weight. We also have to think about how easy it is to manipulate and how we can put it together. It also has to be aesthetically pleasing and has to go with the theme of the garment.

Shape, size and weight

This is a very important aspect of our project. Because we have restricted window space, the garment has to be an appropriate size. We also need to find a material that will not be to heavy for the mannequin or we need to find out a way to hold the mannequin up. It also has to fit the mannequin well so that it looks aesthetically pleasing or fall off. In this project we have the opportunity to use unconventional materials and we want to use that opportunity to the full, but we need to choose our materials wisely so that it sits and hangs well

Stakeholder needs

Our stakeholder is Te papa. This project is going to be monitored by Jan Morris (One of the window display organisers for the Te papa shop). Before we start the construction we will meet with Jan and discuss our designs. From her comments we will go back and possibly change the designs. She has given us themes and guidelines to work with which will also help us through the designing stage. She has given us themes and guidelines to work with which will help us lots through the designing stage. She has also given us timelines that we will need to work with.

Key factors in order of importance

1.Cultural factors- This is the most important because we don't want to offend anyone. We also want to have lots of cultural aspects in our garment as Te Papa has a lot of nz culture in it and we want to portray that through our garment. Nz culture is also one of our themes.

2.Innovations- because our garment is a wearable art it has to be very innovative. This is important because it's the thing that is going to show Ellen's creativity and mine. It is also important because the theme is 10 years into the future a way of portraying that theme is by being very innovative and coming up with something completely new.

3.Stakeholder needs- Meeting the needs of our stakeholder is also important. Making a garment that meets the stakeholder's needs is vital. We want our stakeholder to like the garment we have created and to want to show it in the window space.

4. Materials- The materials that we use is going to have a big effect on our final product. Its important because it could make or brake an outfit and the store that its going to be shown in. we got to make sure that the lighting isn't going to effect the materials in any way because it could end up smelling out the store. eg. seaweed

5. Shape, size and weight- for our garment to look good and visually stunning it needs to fit the mannequin properly. It also needs to be able to sit the way we want our garment to on the mannequin because otherwise it will look bad and tacky and people want to look at our garment.

6. Economics- This is important because we cant make our garment without some money, but for lots of the things that we decide to use there will probably cheap alternatives and ways of working around the big cost of things.

Key factors - how they relate to each other

Cultural aspects

- Materials- some materials could be sacred so we need to be careful about using them in the right way
- Stakeholder needs- Jan wants the garment to have a nz theme

Economics

- Materials- The materials are going to cost us the most so we need to be careful about how much we spend and what its on
- Shape, size and weight- Because the mannequin is quite big we will need to get more materials so that the garment fits the mannequin, this will mean spending more.

Innovations

- Materials- if we use unconventional materials that haven't been used before then our garment will be very innovative
- Stakeholder needs- Jan want the garment to be warable art which means we need to think out of the box. This means we need to be very innovative and design something very different.

Materials

- Innovations- if we use unconventional materials that haven't been used before then our garment will be very innovative
- Economics- The materials are going to cost us the most so we need to be careful about how much we spend and what its on
- Cultural aspects- some materials could be sacred so we need to be careful about using them in the right way

Shape, size and weight

- Economics- Because the mannequin is quite big we will need to get more materials so that the garment fits the mannequin, this will mean spending more
- Materials- we need to pick the materials carefully because some materials might be to small fit around the mannequin so we will need to find away around that

Brief

I have been given an amazing opportunity to create a wearable art garment that will be displayed in the shop windows at Te Papa. It will go beside the creation of Kay Leary (a student from Queen Margret's college). We will work together so that our garments connect by either colour style or theme. I will be working with a classmate (Ellen) on this project and because our work has to be separate I'm going to do the bottom half and she's going to do the top. We have 12 weeks of school time to work on this project but it will be shown during the 17th September - 6th October so we can use lunchtimes to put finishing touches on it. We have been given lots of things to guide us during the designing process, which will be very helpful. Te Papa wants the theme of Te Papa in 10 years time as they have just had their 10th anniversary. They also want a theme of New Zealand but it can be subtle. Our stakeholder Jan Morris (from the Te Papa shop) has also said that she likes the idea of a beach theme and using the colours of a paua shell. We have to incorporate the koru or the curviness of the Te Papa thumbprint into it somewhere. They also want the colours to be blue and green. Because it's going to be displayed in a window we have a limited space of 8mx28mx25m. We are currently thinking about having a orange background to our garment as it will contrast the blue and green colours of our garment and will bring out our garment so it wont sink into the background. Our garment is going to be displayed on a Te Papa mannequin, which is about a size 10-12. Above the window there are wire racks, which we can hang things on. We can also use them to hold up our garments using fishing line. We can also choose to use some of the props they have at Te Papa to put into the window to enhance our display. Because our garment is going to be shown in the window for a long period of time we need to be careful about what materials we use. It also means the garment has to be good quality so that it won't fall apart while being shown. Because it has to be a wearable art I have the opportunity to create something very out there and innovative. We are also allowed to incorporate any accessories and head items that can add to the design of our garment. By the end of the project I want to have a well-made garment that is very creative and that reflects the all themes and requirements of our stakeholder. It also has to be visually stunning so that it will catch peoples eye. I want people that are far away to be drawn into it so that they come in for a closer look. I also want it to have that wow factor so that I can be very proud of the work and what I have achieved.

Reflections week 4

I was away on camp this week so I didn't get anything done. In the weekend Ellen and I got together and worked on our key factors. We didn't complete them but we did half of it. We still need to put them into an order of importance and explain how they relate to each other. I then wrote my Brief. It is still a rough copy but when I go to school next week I will get ms merrick to read through it and to tell me if there is anything I can add. I didn't do any design work this week because I was very busy on camp. This means I have caught up with the time plan and then fallen behind again. I will try do a few designs over the weekend but I have a sports tournament so I wont have much time. I also still haven't finished analyzing the existing wearable arts. I need to finish this very soon because I can get inspiration from them for my own designs. I have a lot of homework to do and need to concentrate very hard over the next week to get back up to what I should be up to according to my time plan. Next week I want to have finished analyzing the existing wearable arts, completed my brief and my key factors and to of started my design work.

In the weekend Ellen and I got together to come up with a few designs. We got really stuck on the theme so we emailed Kay and Jan to see if they had any ideas to give us some sort of direction.

From: "Janet Morris" <janetmorris@xtra.co.nz>
To: "Stan Sharron & the kids" <gazdowicz@paradise.net.nz>
Sent: Sunday, 8 June 2008 10:32 a.m.
Subject: Re: Te Papa Window Project

Hi there girls
Pleased you have been in touch, would love to see some preliminary sketches,
You must have some ideas ???
Can we meet up for a short time at Te Papa this week and see if we can get a few things going.
Get back to me and arrange a time
Cheers Jan
janm@tepapa.govt.nz

----- Original Message -----
From: Stan Sharron & the kids <gazdowicz@paradise.net.nz>
To: JanM@tepapa.govt.nz; janetmorris@xtra.co.nz
Sent: Saturday, 7 June, 2008 1:47:22 PM
Subject: Te Papa Window Project

Hi Jan

Its Megan and Ellen, we are getting a bit stuck on the theme of "10 Years On" and we were wondering if you could guide us in some sort of direction as to where you want us to take that theme. We were also wondering how important it is to incorporate this theme into our designs?

Thank you

Ellen and Megan

Main Identity

From: "Kay Linary" <kay.linary@pms.school.nz>
To: "Stan Sharron & the kids" <gazdowicz@paradise.net.nz>
Sent: Monday, 9 June 2008 10:07 a.m.
Attack: Te Papa Project.mg
Subject: Re: Te Papa Project

Hey guys! I was just about to e-mail you too. I am just about to email Jan, to make a time with her to meet up and talk about it.

Will it be good if you come too? We could all talk about the theme because I was currently struggling with it. When I talked with her Jan said it was up to us... She didn't look that satisfied when I mentioned the idea of us cooperating past exhibitions etc. that have been at Te Papa. Not sure if this is relevant but it did come quite a few ideas that I had originally.

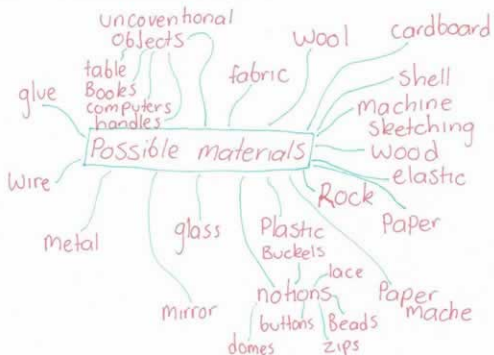
I was originally thinking something around the lines of the last ten years and the next ten years to come? It is something I got off one of the interviews I did. That how would I show this in a wearable art?

I have mainly been doing book work with key factors and initial brief stuff, but have started getting onto putting all my ideas together.

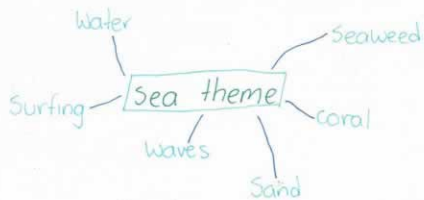
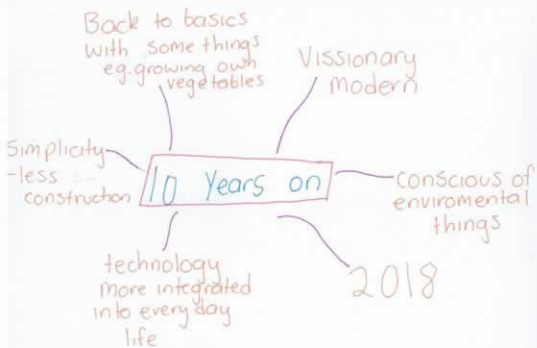
Also with the blue and green theme, would you like us to have a more specific idea to go with it? Say, a war theme (we could take it literally with painted shells etc. or Mael's legends, or just simply the ocean, or a sky theme (castles, clouds, another ocean... the list goes on...), a land theme (with nature plants and stuff) or all of these combined??

Possibly something we should discuss with Jan... Could you possibly e-mail me times that you can come to Te Papa? I have a few study periods etc that I can come out of. Thanks!

Kay-Akita

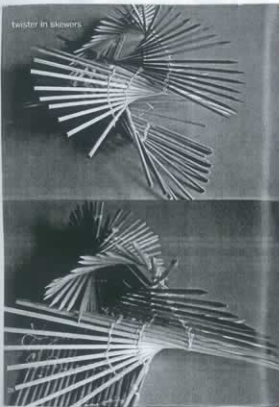


To get some more ideas I will do some brainstorming and possibly some more research to get some more inspiration. I will also try using a few other themes like the ones mentioned in Kay's email.



10 Yrs on and materials
Environment- cardboard, recycled things eg. plastic
technology- Old broken up technology

twister in showers



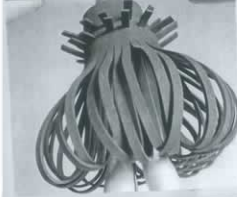
These are examples of different ways and methods of manipulating materials. I think that one of the easy ways of making a innovative garment is by coming up with new ideas and methods of using and manipulating materials. There are endless amounts of ways and techniques that can be used. When you start manipulating things and start using them in an unexpected way, that is when you come up with a good garment.



hips wrap

← I really like the way these pieces of foam have been manipulated. They are very different to anything that has been done before. I think somebody came up with this idea by playing around with it and experimenting. Ellen and I could also do this to get some ideas.

I don't really like how this looks but I like how they have taken an unusual material and turned it into a skirt. I really like how they used wire to shape the strips and to put them into different patterns.



This is an example of a garment which is borderlining a wearable art piece. The size of it turns it into something that wouldn't necessarily be worn but it isn't a wearable art because the designer wasn't designing it to be a wearable art piece. I really like how there are lots of layers to it. This gives it a lot of volume and that's what makes it strike your eyes.



Meeting with Jan and Kay 17th June

Today we went down to Te Papa and meet with Jan and Kay. We showed Jan all off the designs we have done so far. She didn't have a very good reaction to them but she talked more about what she wanted and now I know for sure what direction she wants us to take it in. With the theme 10 years on she means were New Zealand will be instead of just were Te Papa will be. She also wants it to be very mystical and she suggested using the beautiful sea, sky and bush that we have in New Zealand as a direction to go in. One thing that she didn't like about my designs was that they were quite limited. Most of my designs had a short skirt as the base. She said that she would prefer a long skirt as it flows more and this will also give me more room to work with. She also commented on the lines of my designs. They are very sharp and straight and having soft curved lines, will give it a lot more flow, which is what she wants. One thing she liked about it was that I used the blue and green colours. She said that she wanted us to use those colours because they are not only used a lot around Te Papa and represent Te Papa but they also reflect New Zealand's sea, sky and bush. She wants our designs to look quite mystical and to be very imaginative; the curvy lines will help with this. She also reminded us that we could use the wire racks above the window so that we can hang bits of the garment and that it isn't something that has to be worn so we can be very extreme with our designs. We also found out that at the same time as our garments are going to be shown there will be an exhibition on colours. The type of people that will be interested in that will probably be quite creative people and so will probably be fascinated by our garments. This gives us even more reason to make it absolutely amazing. Kay was also at the meeting and so we got to see her ideas. She has 2 ideas which are both dresses. They are both very cool and creative. They are very mystical and flow the way Jan wants. Seeing her designs has given me some ideas as to what direction to go in. It was also very good to see were she is up to and what direction she was going in. Now when I do some more designs I will keep her designs at the back of my head. This will make it easier when we come to developing our designs because they need to have some things in common so that they look good together when they are in the window.

open here ↗



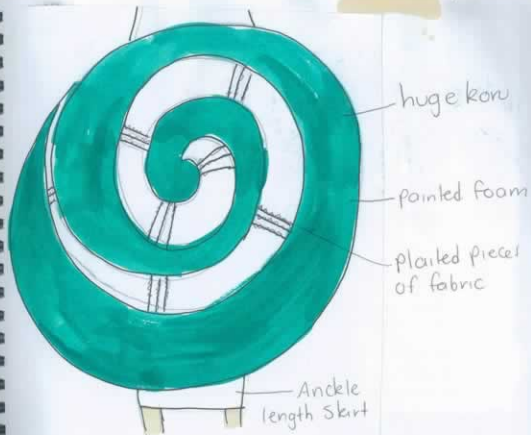
Concepts





front

I don't really like this concept. I like how the kow extend out to the side and use quite a lot of space. I don't like the length of it because I have so much space to work with I want to make the most of it and make something longer.



Back

There are a few problems with this concept. The main design is on the back. One possibility is to have the mannequin turned around so people see the back instead of the front. I don't think that will be fair on Ellen though because it won't leave her much room to work with. Another thing I don't like about it is that the design is very very simple. It isn't interesting and probably won't draw any attention.



I don't like this concept. The lines are very straight and it just doesn't flow nicely. I also don't like all of the squares. I do like all of the koru. The koru also goes well with the theme of New Zealand.



my opinion:

likes:
I really like the leggings and the moon designs at the top.

Dislikes:
I don't like how the skirt is quite short, it also isn't very wearable art.



this fabric could be used instead of wire. it is very environmentally friendly because it is all recycled.

Reflections week 6 20th June

This week Ellen and I did quite a lot. We were very stuck on the theme of 10 yrs on so we did some research and brainstormed. This helped a lot and gave us inspiration. Because our meeting was at the beginning of the week we did some designs over the weekend. On Tuesday we had a half day so we missed out on one of our lessons. This meant I didn't have time to put media on all of my designs. It was very good to meet with Jan and show her our designs. The feedback she gave us was very helpful. She told us it needs to flow more and it needs to be more mystical. It was also good to see what Kay had done and what she was up to. We also missed our Thursday class because we had assembly. This meant we didn't have much time to do any more designs and to think about what Jan said. We also played around with some scrap pieces of material and a small mannequin. This gave us lots of ideas. We also played around with foam as this is a possible material. I also still haven't finished the research that we started ages ago on existing wearable arts. I will try get this finished in the weekend as there is no more class time left to finish it because we really need to finish our design. If I finish this research I can also use it to get inspiration from and can hopefully add some effective elements from existing garments to our garments. According to the time plan we should have finished our development and started making mock ups and samples. We are about 2 weeks behind. We will have to do a lot of work next week and realistically we will have to use the holidays which are in 2 weeks to catch up. Next week we will aim to have some more concepts done taking into account what Jan said so that hopefully she will be happy with them. If we get them finished then we can schedule a meeting with her on week 8 and we will then be able to start developing it.

Foam Samples

A possible material that I could use is foam. It is very versatile and can be bent and manipulated into lots of different shapes and sizes. If I choose to use it I could either cover it with fabric or other materials, or I could paint it. I did a few samples to see what it would look like and if it would work.



← This is using water colour paint. I didn't mix it with much water. It worked really well but I did have to use quite a lot of paint to make sure there were no white patches.



← On this sample I used water colour paint. I watered it down a lot more than the sample above. It didn't work very well because you can still see a lot of white patches. If I did lots of layers like it, it would probably cover them up but it will be time consuming and it's a lot easier to do it how I did it in the sample above.



← I used the same kind of paint as in the first sample on this but I dotted the paint on. It looks a lot better because it is thicker and there are less white patches. If I do decide to paint foam in my final design I will use this paint and this method.

Experimenting with foam and fabric

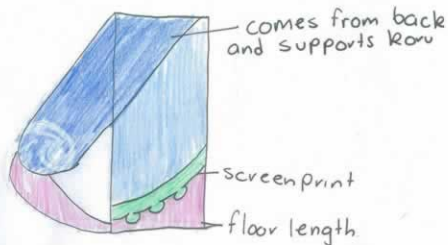
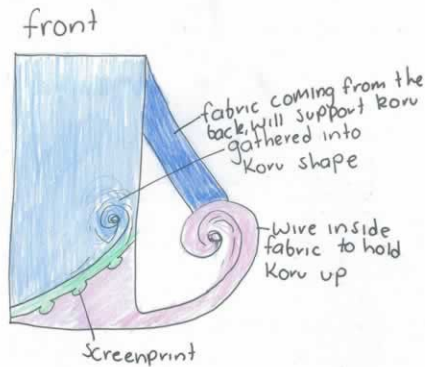


We experimented with fabric and foam. We tried out lots of different ways that it could be put onto the mannequin and different ways that we could manipulate all of the different fabrics.

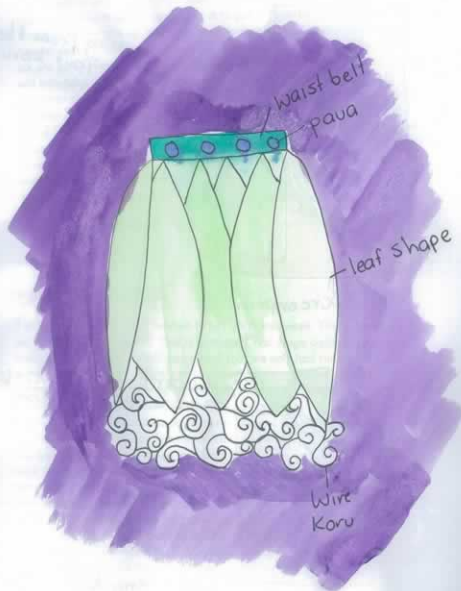
We didn't make much progress this week so we are even further behind. In the weekend I finally finished my research on existing wearable arts. I'm glad I've finally finished it because it has taken me ages. I mucked around a lot this week so I didn't get much of the important stuff done. We did a bit of experimenting with foam. We tried painting it to see what would happen and it turned out well. I also came up with 1 concept. Both Ellen and I like it so the next step is to put it together with a concept that Ellen has come up. We then need to meet with Jan, but we want to have at least 2 concepts to show her when we meet with her. Next week we are going to miss our double because of stage challenge. This means we will only have 2 lessons. In those lessons we need to put our concepts together so that they are one garment and I need to come up with another concept. We also need to organise a meeting with Jan sometime in the holidays. Because we are so behind we will need to use the holidays to catch up and we hope to have our final design and our working drawing done by the end of the holidays so we can start constructing our garment on the first day back.

I didn't get as much as I wanted to get done this week. This is because we have only had 1 lesson. This is because I had stage challenge and we had a school assembly. This has meant that we only had time to email Jan and to do our reflections. We have organised a meeting with Jan for next Tuesday which is in the holidays. To prepare for this Ellen and I are going to get together before hand and put our designs together, come up with another concept and add media to them. We are very behind and we plan to catch up by having our final design and our working drawing done by the end of the holidays so we can start making our garment when we get back to school. According to the time plan we should have finished all of our design work and have started the construction. We also should have done samples. This makes us about 3 weeks behind but by the end of the holidays we will only be 1 week behind. When we get back to school we will have to concentrate a lot. We only have 4-6 weeks to construct our garment which isn't much time at all considering in that time we have to make patterns as well. During the time of constructing it Jan will come and visit us at school to see what we have done and to see the progress we have made. She will also give us feedback which will be good.

Concept



Concept



concept (top+bottom together)



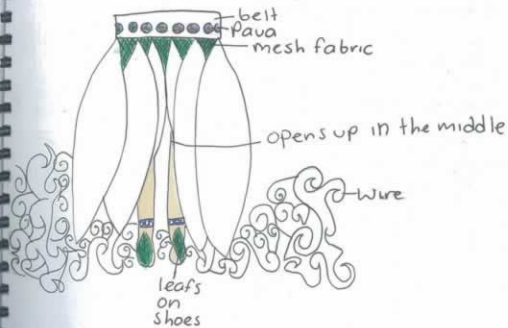
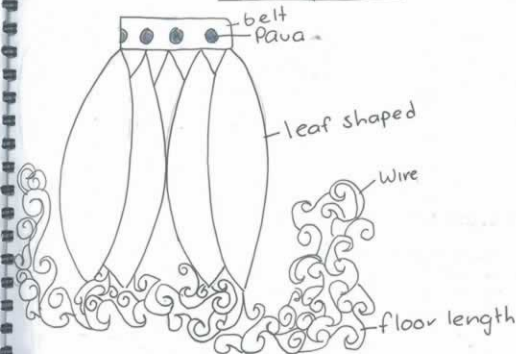
concept (top+bottom together)

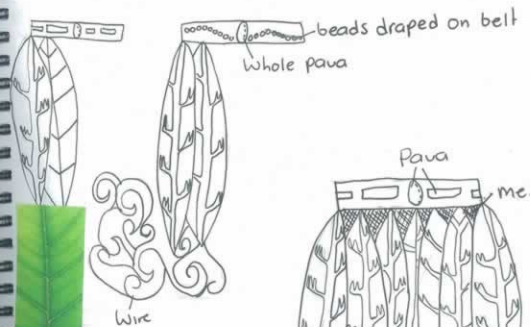
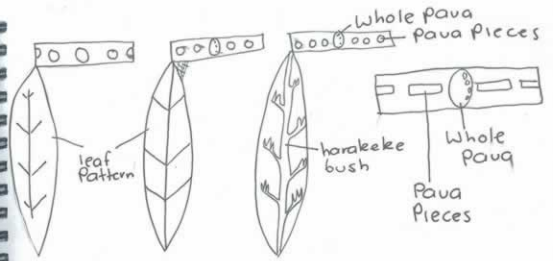


Meeting with Jan 7th June

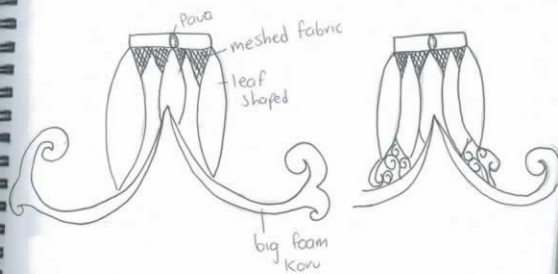
Ellen and I meet with Jan today and showed her our designs. She was happy with the designs that we had. She liked our second design more than the other which was also mine and Ellen's favourite. I am very happy with our design and like it a lot more than the first original concepts I came up with. It also has a lot of room for improvement and a lot of potential so hopefully after developing it, it will be amazing. We decided that it would be the design that we are going to use. It's good to finally have a design to now develop. We have 2 weeks left to finish our final design and our working drawing as we need to have them done by the end of the holidays so we can start construction when we get back to school. At the meeting Jan gave us some suggestions on how we can develop our design. She suggested we put some sort of fern pattern onto the leaf shaped strips and that the skirt separates when it gets towards the bottom. Now we need to do some more drawings (I will do the bottom half) and develop our design.

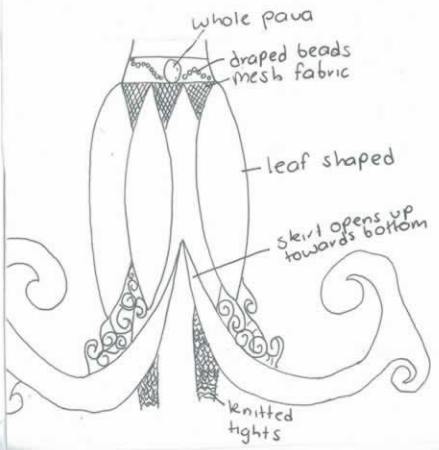
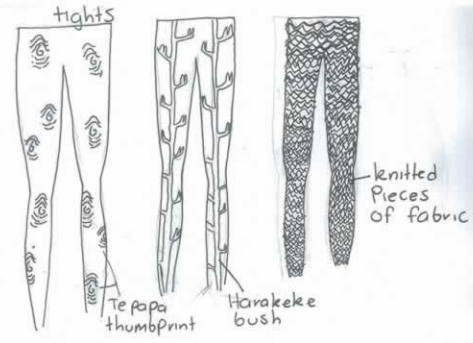
Development





000





Final Design

Open
Flap



Wire Samples

I did some samples of the wire koru I could use. I tried it with 3 different sizes of wire. If I choose to have the idea of lots of wire koru coming out of foam as my final design these samples will help me decide which size wire to use and if I should use this idea in my final design at all.



This is the thickest wire. It's 1.5 mm. I quite like the look of it because it's quite chunky. It will also be a lot clearer in the window when it is in its full size and everyone will be able to see it. It's quite hard to bend so if I use this size it will be the most time consuming but if it looks the best the time put into it will be worth it.



← This is the medium thickness. It is 1 mm. This thickness doesn't have much difference in the way that it looks to the thickest wire but it is a lot easier to bend. It won't take nearly as much time and effort as the thickest. Although the thicker wire might stand out more and will be more noticeable from far away.



← This is the thinnest wire. It's 0.5 mm. This wire would be a bit harder to see but it's very shiny. This could catch people's eye and attract them to the garment. It is also a lot easier to bend and wouldn't take as long to make as the other sizes. It also has more of a mystical feeling because of its shyness.

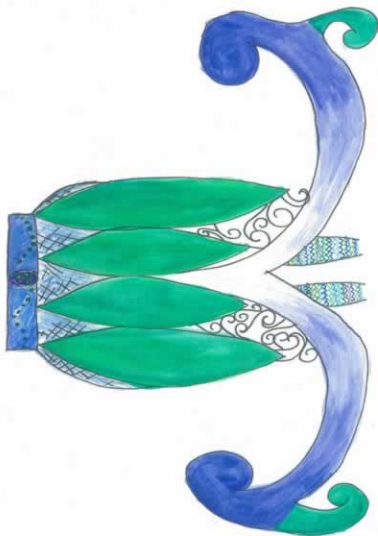


I tried painting the wire to see what would happen. If I choose to use wire it will add to the effect of the whole garment. On the left I used water colours. They didn't work and started to come off right away. I then tried gouache (on the right) and it worked really well and it will stay on the whole time the garment is in the window.

← This is what the wire koru will look like if I do have this idea as my final design. It looks quite messy and with even more it will look even more messy. This could be helped by not having as many koru. It also might look different when it is made a lot bigger. I also put all the koru going the same way. If I put them coming out towards the front it could also look good but then I would need to find a way to keep the koru standing up. It might also make it hard to see the shape of the koru from front on.

← I attached the koru to the big foam koru by poking them through the foam and then cellotaping it. If I use this idea in my final design I will probably need to find another way of attaching them because the wire is quite heavy and isn't sure it will stay in the right place if it is just cellotape keeping it there.

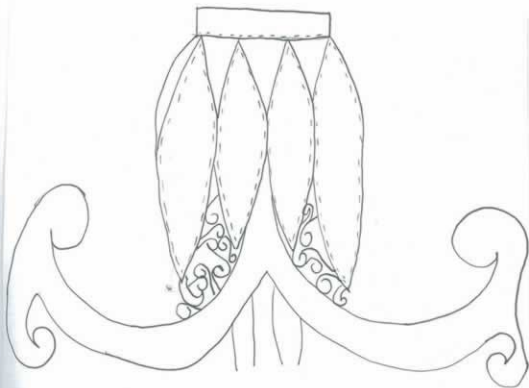
I didn't do that much this week. I completed my development and played around with foam and wire. When I did the samples of the foam and the wire I hadn't finished my development. The samples that I did were for one of the designs that I had drawn when I was about half way through the development stage. I spent about 2 lessons doing these samples. When I was doing the samples I looked at the size of the wire that I could use, the shapes I could bend the wire into, how the koru sat on the foam and how I could attach it to the big foam koru. I also tried painting the wire to see what it would look like. I tried lots of different ways and it gave me an idea of what the big koru would look like if I chose to use that idea in my final design. It didn't turn out the way I wanted it to. Having lots of wire koru bunched up together didn't look very effective because it looked very messy and you couldn't see the clear shape of the koru which is what I wanted from my design. I also found it very hard to attach the wire koru to the big koru and if I did have that idea in my final design I would need to do a lot more samples. Doing all of these samples did waste a bit of time because in the end I didn't end up using this idea in my final design, however it was worth it because doing the samples allowed me to see what it would look like and I was then able to decide that I didn't want to put this idea into my final design because it didn't have the effect I wanted it to have. In the last 2 lessons I finished my development. I am behind because I didn't get what I wanted to get done in the holidays. I finally finished my development so I have a basis for my final design which I will do next week. My design has changed dramatically from the concept that I did. I think it is a good thing though because there is a lot more to it so people will have a lot more to look at. I also tried hard to make it look good with ellens final design. This is very important because we want our garment to flow together properly. I also like how there are lots of different textures to it like having knitted leggings. All of these textures will match with the textures ellen has used. Hopefully the knitted leggings and the woven koru will pull it together as well as the koru going up the top and the big koru coming down the bottom. Because of all of the textures in my design there will need to be a lot of different techniques used which will be quite time consuming because of the amount of samples I will need to do. Putting lots of time into it will hopefully be worth it and hopefully it will show when the garment is finished. Next week I need to put media on my development and choose the colours of each part of my garment. I also need to do my final design and my working drawing. I am going to try and do most of those things at home because at the moment I really need to start construction. To be able to do that I need to go and collect fabric samples and choose which fabric I am going to use for the first part that I am going to construct which will be the big leaves. I will also be the fabric for the leaves and start making the pattern for them. By the end of next week I hope to have all of the patterns finished for the leaf part of my skirt.

final design

How my Final design meets the brief

My final design meets and exceeds the brief. I have come up with a design that I think Te Papa will be very happy with. In my brief it says that Te Papa wanted a garment that reflects the theme of 10 years into the future and New Zealand. My design has a big New Zealand theme in it. The koru in it reflect Maori culture, which is of huge importance to New Zealand culture. The big leaves on the skirt represent the natural environment that New Zealand prides itself on. After I had made my brief I found (at a meeting with Jan) that the theme of 10 years on wasn't so important. She said that the themes didn't really matter she just wanted it all to flow and match. Because of this I decided to leave the theme of 10 years on. I also decided not to incorporate this theme into my design because I was getting very stuck on it and wasn't really sure how to incorporate it into my design. In a very small way I will incorporate the 10 years on theme by trying to use as many recycled materials as I can which will represent the idea of protecting the environment for the future. The big koru down the bottom extend quite far out to the side. They are at risk of not being seen because of the size of the window. I will be able to prevent this by making sure that they aren't too big before I attach them onto the skirt. My final design fits very well with the colour scheme of blue and green. Our stakeholder Jan wanted the middle koru from the thumbprint to also be incorporated into it. I have done this by putting a lot of koru patterns into the design. I think my design will achieve what I want it to and will catch people's eyes as they walk past it. I think one of the things that will do this is all of the different textures and types of fabrics that I have put into my design.

Working drawing



timeplan

Today we found out that we actually have a lot more time than we thought. This is really good because the construction will probably take longer than what we planned and we are currently a couple of weeks behind. This means we will also be able to spend longer on construction and present much higher quality of work and we can be sure our government will last the time that it will spend in the window and won't be effected by anything. I also won't have a big stressful time at the end to get it finished.

final design
top & bottom



Mannequin

There are lots of different types of mannequins. Our garment is going to be displayed on a full body one like one of the mannequins below. Because we don't have the mannequin that we are using at Fe papa we have to use our school mannequin. They are simple ones with no legs like the ones on the left. Not having a mannequin doesn't really effect me. I can make the skirt with just the waist measurements of the mannequin. The only thing that not having the actual mannequin will effect me with is the leg warmth. To make them I need the mannequin so I know when to make them wider for the Calve muscles and then when to make it smaller again.



Leaves Pattern

I decided that I wanted the gaps between the leaves to be about 17cm apart. I wanted the row in the middle at the front to be smaller and then for them to slowly get bigger. In my working drawing there are 3 different sizes.

Big Pieces = I made the big leaves 88cm (without seam allowance) long. It's a good length because they will be quite long but won't touch the ground. ~~And~~ The size of the big leaves don't really matter because they don't have anything to do with the big row in the front or the small row. To make the gaps between each leaf 17cm it meant the row had to be 30cm wide because I want them to overlap a bit.

Medium size pieces = for the big row coming out of the front there needed to be quite a bit of space so that there would be room for the small row as well. This meant I needed to make these leaves quite a bit shorter than the bigger ones. Because I don't know how tall the mannequin is, I will have to guess how much shorter to make them and hope that they will fit properly. I made this pattern 1cm smaller than the big leaves. I am taking a big risk by guessing the size of them but I really really need to start construction. If they are the wrong size then I will have to deal with that when I come across the problem later in the construction process.

Small Pieces = I didn't want the small leaves to be too much smaller than the medium size. If I make them too small they will end up being really short. For this reason I just made them 1cm smaller than the medium size.

I want to have 2 small leaves and then slowly get bigger and 2 medium sized outside of those. I will then put big leaves around the rest.

I just got the measurements of the waist of the mannequin from Jan. It's 88cm. If each leaf is 17cm apart and $88 \div 17 = 5.2$ then I will need 5 or 6 leaves. I will use 6 to be sure because I would rather have too many than not enough.

So I need:

- 2 x Small leaves
- 2 x Medium leaves
- 2 x Big leaves

To make part of the pattern I needed the measurements of the mannequin to avoid problems in the future. so we emailed Jan for the measurements

Kylie Merrick - RE: Te Papa Window project:Wellington High School

From: "Jan Morris" <JanM@tepapa.govt.nz>
To: "Ellen Gazdowicz" <Ellen.Gazdowicz@whs.school.nz>
Date: 30/07/2008 8:39 am
Subject: RE: Te Papa Window project:Wellington High School

Measurements as follows

HEIGHT 183
WAIST 65
HIPS 88
BUST 85
HIPS TO FLOOR 107
LENGTH OF TORSO 64

Hope these are suitable Cheers jan

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

From: Ellen Gazdowicz [mailto:Ellen.Gazdowicz@whs.school.nz]
Sent: Tuesday, 29 July 2008 11:36 a.m.
To: Jan Morris
Subject: RE: Te Papa Window project:Wellington High School

Hi Jan


Do you think you could please measure the mannequin for us? We need the height, waist, bust, hips and length from hips to the floor and the length of the torso. If you could that would be fantastic, if not when is a good time for us to come down? Also we will send you a copy of our final design soon as we have made slight changes to the design we should you earlier.

Thanks, Ellen and Megan


Pattern
Pieces
(leaves)

Samples


Stop the white fabric from fraying. I needed to work out which method will work best. I also needed to work out how to finish the edges of the leaf.




This was a number 2 zigzag. This worked well with stopping the fraying but it still looks quite messy. It does look a lot better than the bigger zigzag though because it is a lot less obvious. You also won't be able to see it very much once it is turned over. It will also be very hard to see the messiness through the window because it is so small.



This is number 4 zigzag. It looks very messy but is successful in stopping the fraying. It's quite hard to sew a big zigzag stitch with this fabric because it pulls the fabric in. This will make it very hard to sew because I need to zigzag very close to the edge. I won't use this method because it will be too hard to sew lots of them and very time consuming. It also has a very messy finish and the other methods are a lot better.



I overlooked this. It has a very clean finish and is very good at stopping the fraying. I think I will use this method. The only problem with it is that I will still have to fold it over because it will stand out and you will be able to see it through the material.



I also tried a different method to see what it would look like. I zigzagged both fabrics together. This will stop any fraying. I then turned it over using a straight stitch. This is very clean and tidy and you won't be able to see any messiness from the front. ~~because~~ This method is the best of all four but is probably the most time consuming. It is better than the others because if I use ~~another~~ one of the other methods it won't look as good because when I fold it over it will bunch up. If I do this method or any of the other I will use a green thread so you can't see it.

I did a sample of lots of different stitches. This is to work out a cool stitch to use around the leaves to put the 2 fabrics together.

I don't like this stch. it's very straight and the lines are very sharp. It also doesn't go with the theme.

660
I really like this stch. It looks like a polka dot flower which goes really well with the new colour theme. There also aren't very many straight lines so it flows more and having the circles at the end make it flow more so.

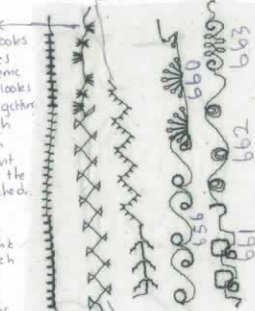
656
I really like this stch. I think I will use this one because it flows really well and looks like the sea. It is also in a kind of low shape which will match the rest of the Koru on the shirt.

661
I don't really like this stch. It doesn't match the theme and doesn't flow well because of the squares.

662
This stch is alright but I prefer the other ones. I think it looks like musical notes. It flows really well and could look quite cool. I won't use this though because I like number 656 better. I think it will go with the garment better.

663
I don't really like this stch.

I like this stch because it looks like hussack. It goes well with the theme of the nature. It looks like the fabric is quite a bit bunched with this stch though. This probably won't look very good if the fabric gets bunched. There is probably a way of stopping this but I don't think I will use this stch because it doesn't flow as much as the other stitches.



This stch will hold the fabric together well but I don't really like the look of it. I like the other ones more though because they are more decorative. This stch is also very str straight lined so it doesn't flow very well.

This stch is quite cool. It looks like the fabric gets a bit scrunched in between the stch though so I'm not sure how effective it will be if there is lots of bunched up fabric between it. The lines in it are quite sharp. This could stop the flow. I don't think I want

This stch looks really good on the fabric I am using. I did a sample of it to make sure that it would stop the fraying like I wanted and to see what it would look like once it had frayed. It works really well at stopping the stch. This is because there aren't any big gaps between the stitches. I don't really like what it looks like when it is frayed but to fix this I will cut off all the frayed bits just before it goes into the window. Because it isn't moving I don't think it will fray much.



I did this sample to work out which colour thread to use when you hold it far away. The boldest colours are the black and the dark blue. I think because I am using a fancy stch I should use a bold colour so that the slope of the stch stands out. If I use a colour you can't really see when it will be pointless using a fancy stch. I like the dark blue better than the black because it goes better with the colour scheme. The colour also makes the stch look even more like the sea.

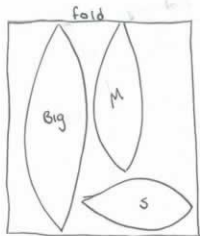
→ To do this I put 2 colours of thread through the machine. At the hardest part was putting them through the needle but I found if you put one thread through first then it's easier. I don't like how this looks because it isn't bold enough.



Reflections week 11

I was only at school for 2 lessons this week because I had an operation. This meant I didn't get as much done as I wanted to. I worked out how I was going to do the seam of the leaves and started making the pattern for them. Before I made the pattern for the leaves I needed to work out how I was going to sew the two pieces of fabric together so I knew how much seam allowance to leave. I did a few samples of different ways I could do it. I decided to use a stitch that was on the computerised machine at school and then to let the edges fray. I chose a stitch that looks kind of like the sea so that it would go with our theme. I then tried lots of colours and tried using 2 colours by threading 2 bits of thread through the same needle. I choose to use a bright blue colour because it was very bold and it stood out. This meant I didn't need to leave seam allowances on the pattern. I then worked out how many leaves I needed and the different sizes, because on my final design the leaves get smaller at the front. Then I made the patterns. Now that I have finished the patterns I need to cut the leaves out and start sewing them. Next week I will probably only be at school for 2 lessons because I will still be recovering from my op but I want to cut out all the leaves and start sewing them. Hopefully I will be able to get about half of them done.

leaves pattern layout on fabric



Reflections week 12

Because of my operation I was only at school for 2 lessons. I didn't get much done in those lessons because it took a lot longer than I thought it would to cut out the fabric. I pinned the pattern to the fabric then cut out the pieces. Because I only did one pattern for the biggest size I had to do this process a few times. I also normally would have folded the fabric to speed up the process so that each time I would pin it more than one piece would get cut out, but because I bought the fabric before I made the pattern I only just had enough fabric so I had to squeeze in as many leaves as I could onto it. I ended up only just having enough fabric which was really lucky. This happened because when I bought the fabric I did a very big estimate of how much I would actually need. This meant it took me 2 full lessons to cut out the leaves. I am a bit more behind than I wanted to be because I wanted to have the leaves finished by now. Hopefully next week I will be able to finish all of the leaves and start working out how I am going to make the small koru that hang from the bottom of the leaves and reach the big koru that go out the sides

Problems with leaves

When I was sewing the leaves I had some trouble with the fabric bunching. To fix this I just put a lot more pins in. This kept the fabric straight and stopped it.

Reflections week 13

I did lots this week. Although I didn't get up to making samples and working out how I am going to make the small koru at the bottom of the skirt I did finish all of the leaves. Sewing around the leaves was quite simple but I did have a few problems. To make the process faster I tried saving time by not pinning the 2 pieces of fabric together. This meant that as I started sewing the white fabric on top kept moving. Because of this I had to bunch parts of the white fabric up so that it would still cover all of the green fabric. To stop this from happening I had to pin all of the leaves. This fixed the problem but it meant it took up a lot more time than I had hoped. I chose to leave the leaves that had bits bunched together because it wasn't too noticeable and it would have taken even more time. They also would have been very hard to unpick because of the stitch I used. Next week I want to start making the small koru that hang beneath the leaves. I haven't yet worked out how I am going to make them and what materials I am going to use so I could take a while. Because I haven't done much of the construction and I have only got 3 and a half weeks left I really need to do them quickly so that I can move on to the next part of making my skirt.

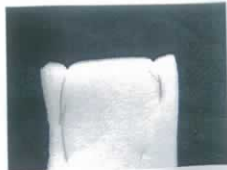
Samples for the small koru

Working out how to make the koru took me a while. I had to do lots of tests and samples.

I started by seeing if there was a way that I could make the koru just out of wire. It was really easy to manipulate the wire into the different koru shapes. One problem that I had was trying to attach the pieces of wire together to make one big piece of koru. The only way that I could think of doing it was by using one really big piece of wire and making lots of koru out of it. I then got someone to hold it up on the other side of the room. One of the problems with just using wire was that from far away you can't really see it. This is a problem because the small koru connect the leaves to the big koru and complete the whole skirt.

I could use foam for the koru and bend them into shape by threading wire through it. This worked better than having just wire because it's quite thick so it will be very bold and visible. I threaded one piece of wire through it and tried bending it into a koru shape. It didn't work very well because the end of it didn't fold into a tight koru. If I did use this method it wouldn't look very good because the koru wouldn't look that much like koru.

I tried threading 2 pieces of wire through the foam instead of one. This made it a bit better because it meant it was sturdier and it made the whole thing easier to bend. It still didn't bend into a tight koru shape that I wanted it to though. To fix this I just made the piece of wire longer then bended it over the edge. This worked really well and meant that the end of the foam tucked into place so that it looked like a proper koru.



When I was making some of the koru ms Merrick came over and suggested trying scellotape to put the wire onto the foam instead of threading it through the foam. I did a few samples of this to see if it would stick. I also tried it with normal scellotape and masking tape. I left them for an hour to see if it would still be sticky and it worked very well. There are lots of benefits to using cellotape. It would be a lot quicker than threading the wire through. It also has a much cleaner finish to it. When the wire is threaded through it makes the foam go into a bit of a wave shape because the wire is straight. Its really hard to try and bend this shape put of the foam. If I cellotaped it it wouldn't have that curve in it so the koru will look a lot better. There weren't much differences between normal tape and masking tape but I decided to use cellotape because it seemed to be stickier. I tested this by peeling the tape off and the normal tape stuck to the foam a lot more.

This sample is of the foam and wire being painted. I need to work out a way of covering the foam or painting it so that it looked good and matched the rest of the garment. Painting it didn't really work. I used normal acrylic paint because watercolour doesn't work on foam or wire (Found out from previous samples). The paint didn't work on the scellotape. That rules out this option because if the scellotape is visible the wire will be to and it looks very tacky and incomplete. It also doesn't go with the rest of my garment.

Another option is to cover it in fabric. I made a little pouch for it. This worked quite well but the pouch was way to big because I only estimated the size of it. Because it was to big it



scrunches
think I w
pouches
it from
If I us
nice fc

To me
prope
make
piece:
that I
edges
sewing
close
excess
top (th
the fal
was hic
It fitt
koru st
bit. It
though
this me
way of
look toc
hand se
complet

The nex
attach t
getting c
through
there I t
ends of t
connect t
well and i

ie of the koru ms suggested trying re onto the foam instead the foam. I did a few f it would stick. I also slotope and masking tape. to see if it would still be y well. There are lots of tape. It would be a lot the wire through. It also ish to it. When the wire is akes the foam go into a cause the wire is straight. and bend this shape put staped it it wouldn't have i koru will look a lot t much differences and masking tape but I spe because it seemed to this by peeling the tape ape stuck to the foam a lot

foam and wire being rk out a way of covering it so that it looked good it of the garment. Painting I used normal acrylic paint doesn't work on foam or n previous samples). The the scellotape. That rules use if the scellotape is be to and it looks very tacky also doesn't go with the rest

o cover it in fabric. I made a This worked quite well but to big because I only of it. Because it was to big it

scrunched up a bit and didn't look very good. I think I will use this method but I will make the pouches to fit the foam. Hopefully that will stop it from scrunching up and will look a lot better. If I use this method I will also be able to get a nice fabric to cover it with.

To make sure that making pouches would work properly I did a sample of how I would actually make them. To get the size right I cut out a piece of calico then wrapped it around the foam that I was going to use. I then sewed around 2 edges. To get it the right size when I was sewing I kept the needle of the machine very close to the side of the foam. I then cut off any excess fabric and pulled the foam out of the top (the edge that I didn't sew). Then I turned the fabric around the other way so the seam was hidden. I put the foam back into the sleeve. It fitted in perfectly. When I bended it into a koru shape the fabric still bunched up a little bit. It looked a lot better than my first sample though and it isn't very noticeable. I will use this method because I don't think there is any way of stopping it from bunching and it doesn't look too bad. When I make the actual koru I will hand sew the last edge so that the foam is completely hidden.

The next thing I need to work out is how to attach the koru together. I did this sample by getting a piece of wire then threading it through both pieces of foam. To hold the wire there I then twisted it together then poked the ends of the wire back down into the foam. I will connect them by doing this because it worked well and is very secure.

Accident

When I was making the koru one of the things that happened was that the foam ripped. This happened because when I was sewing the pouch for it to go into, I sewed too close to the foam and sewed part of the foam by accident. This meant that when I pulled the foam out of the pouch it broke because it was caught in the seam. To avoid this from happening again, I sewed them slower ~~and~~ and kept making sure that the needle wasn't on the foam.

Small Koru


Fabric Samples



This is 100% cotton. I like the colour of it. It is really bold which will suit the other colour in the skirt. There is no stretch in it. It's quite plain which could mean that the small koru will fade into the background which I don't want it to.



This fabric is quite cool. I don't like the colour of it but I can buy a different colour. I really like the texture of it. This will help lots with making the small koru stand out because it will make them different to the rest of the skirt.



This is painted calico. I used blue textile ink to paint it with. I really like this fabric because it looks quite raw which goes with our theme of recycling. I think I will use this fabric because it is very cheap and very easy to sew. This means it won't take long to make the small koru because I won't have to muck around with being really careful when I am sewing it.

Fabric - small koru

When I went to get fabric samples for the small koru I realised that I hadn't thought of which colour to make them. In my final design I didn't colour them in because I my original thought was to make them out of wire. I didn't really know what colour to make them. I wasn't sure if I should stick to the colour scheme of blue and green or if a different colour would enhance the skirt. Because I was so unsure on which colour to use I drew my design with different colours then went around the room to get the opinions of my class mates.





People had very mixed suggestions and thought either pink, yellow, dark, blue, light blue, or green. I wanted to stay with our theme of blue and greens but wasn't really sure which colour because I didn't want the small koru to blend in and not get noticed. There were already so many blues and greens that I thought it might fade into the background. I still wasn't sure so I asked Ellen because she has a strong opinion on things to do with our garment. She thought that a dark blue would look good because it would be sticking to our colour theme and would look good with the rest of the outfit. She had a strong objection to going outside of the colour theme. Because of this I chose to go with dark blue because as I started thinking about it I thought it would look really good.

Fabric - small koru

In the end I chose to use the painted calico fabric for the small koru. As I was painting the fabric for them Ms came over and suggested that I put a bit more colour into it. I thought it would look really good if I did. When I was choosing which colours to use I still wanted them to relate to the theme so I decided to use pua colours. I used pinks and greens. When I was putting these colours onto the fabric I used a dry brush method. To do this you completely dry your brush then dip it into the tinniest bit of paint. You then just skim the surface of your fabric with your brush. It turned out really effectively and adding those colours into the fabric will now hopefully make the small koru stand out instead of them blending into the background because the other parts of the garment were the same colours.

CASTING ON

An even cast on edge is one of the keys for a professional looking garment. Avoid casting on too tightly as the edge may break during wear. Casting on too loosely will give a very lumpy edge that may stretch during wear and look odd. Never knit into the back of the cast on stitches.

1  Make a slip knot on one of the needles. Hold this needle in your left hand. Take the 2nd needle in your right hand and put it through the loop from left side to back.

2  Put the yarn round under to the left then over to the right.

3  Pull this loop through the first loop.

4  Put this new loop on your left needle.

 Now push your right needle between the two stitches, put the yarn round as before.

 Pull the loop through.

 and put it on your left needle.

 Make as many stitches as you need.

This is how you do the stocking stitch. The first row that you do is casting on. You then alternate between the knit stitch and the purl stitch. Because I am using 2 stitches it makes each side of the knitting different. You keep knitting until its the length that you want. You then finish the knitting by casting off.

THE KNIT STITCH

1  Push your right needle through the middle of the first stitch. Put the yarn round under to the left then over to the right.

2  Pull the loop through.

3  Slip the original stitch off the left needle.

4  Knit every stitch to end of the row. Change the needles over and knit another row.

5  Knitting every stitch in each row is called garter stitch.

THE PURL STITCH

1  With the yarn at the front, push the right needle through the 1st stitch on the left - needle towards you - from the right side.

2  Put the yarn round under to the left then over to the right.

3  Pull the loop through.

4  Slip the original stitch off the left needle.

5  Purl every stitch to the end of the row. Change the needles over and purl another row.


STOCKING STITCH



Stocking stitch is formed by alternating knit and purl rows. The knit rows are worked on the smooth side (right side of work). The purl rows are worked on the ridge side (wrong side of work).

CASTING OFF

1  Knit two stitches.

2  Using left-hand needle, lift the 1st stitch over the 2nd stitch.

3  and drop it off the needle.

4  Knit one more stitch to make 2 on your needle. Lift the 1st stitch over as you did before. Continue like this until there is only 1 stitch left.

5  Leave 15 cm, cut yarn and pull it through the last stitch.

6  Slip the stitch off the needle and pull the end firmly to secure.

Leg w

To work were g I wasn't but was sample which other which other also m has m scraps fabric only b good f fabric with c

To get stitch really Using to knit it will be quite many give th On one other not su that's of the which able t When the co wort f

Leg warmer samples

To work out what the knitted leg warmers were going to look like I did a few samples. I wasn't sure what type of stitch to use but was lucky enough to only have to do one sample. I really like the stitch that I used which is a stoking stitch so I didn't do any other samples. It has a really good texture which is really different to any of the other textures I have used. The texture also matches the big woven koru that Ellen has made because we have both used cut up scraps of fabric. Using cut up bits of fabric looks very effective especially using only blues and greens. This method is also good because I will be able to use recycled fabrics which will cut down costs and go with our theme.

To get this effect I did one row of stoking stitch and one row of regular knit. I used really big knitting needles (size 10) so it will make the knitting looser. Using big needles will make it easier to knit when im using thick fabric. It will be quicker because I wont need to do many stitches for one row. All I want to give the leg warmers 2 different textures. On one side it is very messy and on the other side it has a much cleaner texture. I'm not sure which side will be the best. The one that's shown but when I have finished the garment I will get a better idea of which each side will look like and I will be able to choose which is more effective. When I make the actual things I will mix the colours together more randomly so they wont look as structured.

I'm not sure how long it will take to knit the leg warmers so I did a few more samples of some different ways I could make the leg warmers with the same texture. I tried hand sewing wool onto the sample and then I tried threading bits of fabric through them. This didn't work well at all. It doesn't look good and doesn't have the same texture. It also took a lot longer than actually knitting it so using this method would be really pointless.





Meeting with Jan & Collin

We meet with our stake holder Jan today and also the manager Collin of the Te Papa store. It was really good to show them what we have been doing and to get their

feedback. It was also the first time we had met with Jan since showing her our concepts. This meant we were able to show her our final design. Before she came we set everything up so that she would be able to get a better idea of what the final product would look like. I pinned all of the leashes onto the mannequin and then lay the kow out onto the table. I also got my samples out to show them what the leg warmers and things would look like. She was very pleased with what we had shown her and what our designs looked like. She thought they looked really well together and that they looked like they should go together. Because we only have 1 week left she was a little bit worried about the time and the amount of work that we still have to do. Even though we haven't got much time left, I know that we can get it finished and looking the way we want it. Jan and Collin also gave us a mannequin from Te Papa. It is a lot thinner than what I had imagined but I won't be effected by that because I haven't started constructing the belt part yet. The mannequin is also needed to make the leg warmers because I need to know when to increase the leg warmers so that they fit around her calves. At the meeting she also showed us the other 2 garments that are going to be displayed along side kows and ouks. There are pictures on the next 2 pages.





leg warmers pattern

Because of the calf muscles the mannequin has I had to make the leg warmers bigger in the middle. I knitted them like this:



Ribbing pattern

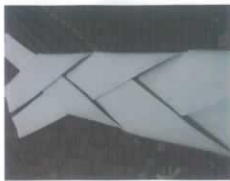
When I went to buy fabric I thought instead of buying cotton and having to put a zip in that I could just buy Ribbing.

To make the pattern I just stretched the ribbing around the mannequin's waist then pinned it where the fabric met. I then took the fabric off and then sewed it up where I had pinned it. It was really effective and fitted the mannequin perfectly.

Belt ideas

In my final design I have Pawa and some beads attached to the waist belt part of the skirt. Because I changed the type of fabric that I used for the waist part on the skirt I also changed my design a bit. I don't really like the look of the ribbing fabric that we bought so I thought instead of adding the pawa and beads to it that I would just make another belt that isn't attached to the skirt so that Ellen's top sits on top of the ribbing and the belt will go on top of the top. I'm not sure yet if we will use the belt idea because I still need to talk to Ellen about it because it will cover some of her top. I thought I would do a few samples though so that I could get a better idea of what the belt would look like and then I could talk to Ellen about it.





For the samples I got some strips of calico then put interfacing on it so that it would be stiff enough to stay in one place.

This is when I plaited it. I quite like it like this but I think it would look better with smaller pieces of fabric because then the lines would be a lot closer together. I also like the plait because it goes with our New Zealand theme representing Maori culture.

To do this I laid out 2 of the strips and then wove the other strip through it. I also really like this one and how it reflects our theme.

I think the plait will look better if we do choose to have a belt. I think it goes with the garment better because the lines are a lot more slanted and in our garment we have a lot of curved lines. Compared with the woven method which has very sharp straight up and down lines.



I used iron on interfacing.

This is what I used to do the samples. I ironed on interfacing then sewed it right sides together. I then turned it around and ironed it so that it would be flat.

I talked to Ellen about using the belt and we both agreed not to use it. Ellen didn't want to use it because it covered too much of the top bit. I thought the belt would look good because I thought it would finish the skirt off nicely. I changed my mind about this when we put the 2 garments together. It looked good without it and I actually think the belt could ruin it. The kind of fabric that I got for it also wouldn't have looked very good. Even though it had all the colours that were in the rest of the garment it wasn't as bold as the rest of the outfit.

Reflections week 15

I got a lot of work done this week. I painted some fabric and started making the small koru, met Jan and Collin, started knitting the leg warmers, went and bought fabric and started to make the belt for the top of the skirt. For the meeting with Jan and Collin I wanted to have a little bit of the small koru part done. To do that I painted a big bit of calico then put the foam pieces into sleeves that I made with the calico. I then folded them into koru shapes and put them together with wire. For the meeting with Jan and Collin I pinned the leaves onto our school mannequin so they would have a better idea of what it was going to look like. It was very good to meet with them because Jan hadn't seen my final design and it was very reassuring to find out that she was happy with it. When they were there we also got pictures of the other wearable art pieces that were going to be put into a window along side ours. They are very different to ours but will enhance the window display and make it even more interesting for onlookers. Jan and Collin gave us a te papa mannequin to work with as well. This will help me a lot when I start to make the top part of the skirt. I also went and bought fabric. I got a whole lot of different green and blue fabrics for the leg warmers. I wanted to use recycled fabric but I couldn't find enough of it. I also bought the tulle that is going underneath the leaves and fabric for the waist belt. I was originally going to buy cotton for the waistbelt and put Velcro onto it. This was so it could fit the mannequin no matter what size it was. I changed my mind though because I realised it would be quite hard to do that because the tulle would be in the way and it would be easier if I didn't have an opening. So I bought some ribbing instead. I chose this because it stretches a lot. I also had to think about the paua and the beads that sit on the belt in my final design. The ribbing didn't look very good and I thought I would look a lot better if Ellen's top overlapped it. I then thought of other ways that I could make some sort of belt because I don't think it will look completed if I just leave it with the top. Ms Merrick then suggested that I plait some sort of belt to go over the top of the top. To do this we bought some paua coloured fabric to make a belt out of. I then went home and did some samples of the belt and how it could be done. I'm not sure if I will add the belt to the design yet but I will work that out when I have finished the skirt. I also need to talk to Ellen about it. Next week there is no school because of mok exams. This is very good because I am able to go in and use the room when I don't have exams. I have a lot to do next week because there is only one and a half weeks left till it goes in te papa. I'm going to need to really concentrate to get this finished.

Tulle pattern

how this
I did the tulle in layers - I bought 3 colours of blue. I chose to have it in this order → because otherwise it was too light or dark. I had 3 metres for each colour. I did it in layers and increased the size of the layers by 15cm as I went along. I ended up with: 2 x 15cm layers

I didn't have a plan as to how many layers to have. I just kept going until it was the size I wanted it.

I sewed the tulle on in corners so every time 1.5m strip was gathered into approx 22cm (quarter of the mannequin's waist)

When I got to the top layer and I didn't want it to be so puffy, I just did it in halves so each piece of tulle was approx 44cm.

Reflections week 16

I did lots this week but still didn't do as much as I wanted to. I finished the leg warmers and sewed them up, sewed the tulle onto the ribbing, sewed the leaves onto the ribbing, painted fabric for the big koru. Started making the big koru and we put everything roughly together to see what it looked like and what adjustments needed to be made. I finished the leg warmers. Instead of knitting them together I just sewed up the side of them on the sewing machine. One of the problems I had when I was doing that was that the thread kept breaking. To avoid this I just put it onto a big stitch length. The leg warmers look really good and are really effective. The texture also matches the woven koru that Ellen made to go up the top. Luckily I didn't need to add ribbing to the top of them because they stayed up by themselves. I also finished the main part of the skirt. I sewed along each bit of tulle then gathered it. I then sewed it all onto the ribbing. The tulle ended up being a lot puffier than what I thought it would be. This was a big problem because when I went to put the leaves onto the ribbing there weren't enough of them so they didn't go right around the skirt. This happened because at the beginning when I was making the leaves I forgot that the tulle would take up the space that the leaves would go. In the end I was very lucky that it was just a window display. It meant that I could just bring the leaves forward so that there is a big gap at the back. If it wasn't a window display I would have had to make another leaf to go at the back. I also painted the fabric for the really big koru. I drew a rough koru on 2 pieces of fabric and then painted them the colours that I wanted. I made a big mistake when I was doing this and painted the koru the same way. This wasted quite a lot of time but it was easily fixed. I just went back and painted the other side of the calico. I also started making the big koru. I had to work out how to make it and I have a vague idea in my head of how I am going to do it so hopefully it will work. I have cut out the Dacron for them. I still have a lot of work to do on them with only 2 lessons left. I am going to have to do a lot of work next week to actually get it finished on time. We also put everything we have made onto the mannequin. It is quite rough but it looks good. I am also very pleased that the skirt and the top look very good together. They flow together which is great because it is what Jan wanted. I am very excited for next week even though I know how much work needs to be done.

Big koru (construction and samples)

When I made the big koru I didn't have much time to do them. Because of this I didn't have any time to do any samples, which in the end took longer than it probably would have if I did do samples.

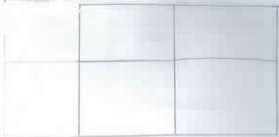
The first thing that I did to make the koru was paint the fabric. I thought that if I did that first then I could use it as a guide for when I went to cut out the Dacron that went inside it. I drew the koru onto the calico with tailors chalk. When I painted it I went outside of these chalk lines so that when I covered the Dacron with it there wouldn't be any white bits. I used blue, white and green textile ink to paint it. I did the green first because it's a little bit lighter than the blue so if I went over the lines of where I was supposed to put it I would be able to paint over it with blue and it wouldn't be visible. I used a wide paintbrush to paint it so that it wouldn't take as long. I chose to use a paintbrush instead of a roller because it gives it a bit of a texture and it meant I was able to get into the small corners. I then painted the blue on. Because the blue gets lighter and lighter as it gets to the end of the koru I did the darkest part first because it's easier to go dark to light than the opposite way around. If I had done it the opposite way around then the dark blue wouldn't be as dark and the end of it would be a much lighter blue. I put a bit of blue textile ink into a ice cream container. I then added a bit of water so that the paint would spread further. I did this because the koru are very big and otherwise I would have used a lot of paint. When I got up to the green koru I blended them together by making crisscrossing shapes with the brush. This meant the 2 colours blended in a bit and it left no white parts. When I got past the green I started adding white into the blue paint. I added in about a teaspoon of paint at a time so that the transition from dark to light blue was very smooth.

As soon as I had finished painting the pieces of calico I lifted them off the newspaper and put plastic cups underneath it. This was to stop it from sticking to the newspaper.

When I had finished painting both pieces of calico I realize that I had made a big mistake. I had painted the koru exactly the same way when I was supposed to have done them different ways. To fix this problem I just flipped one of the pieces over and painted it the other way but using the same methods. This meant didn't waste fabric.

I want the koru to be quite thick, to do that I used Dacron. The school had been given lots of it from . They didn't have any use for it and it was otherwise going to be thrown away. They came in rectangles that were but they were folded and sewn up 2 sides which made them 5mm thick. When the Dacron was in big pieces it was 5 mm thick. It was a good thickness because I wanted it to be about double that. Because the koru are quite big I cut down all of the seams of the Dacron so they were all bigger rectangles. This means I won't have to join it together in as many places. Even though they were now bigger pieces it also meant that they were thinner. To make them the thickness I wanted I put 1 piece on top of the other then sewed down the middle to keep them together. I did this so that I ended up with 8 pieces (4 for each koru) that were the bigger size and the thickness I wanted.

The next step was to sew the pieces of Dacron together. They were laid out on the fabric like this:



stage
2

I started off by sewing the bottom row together. I sewed the back pieces first (like in the samples) by overlapping them and then doing 2 rows of sewing. I did 2 rows of sewing because otherwise there would have been a gap between them and it would have made one part of the koru thicker than the other. By sewing those parts down it compressed them together so that they were the same thickness as the rest of the koru. I then did another 2 rows of straight stitching up the front to pieces. I now had 2 really wide pieces.

I decided not to join the 2 rows together because then there would be a gap between them with 8 layers of Dacron and that would have been way too thick. I decided to join them together with wire (like in the sample) once I had cut them so that they wouldn't overlap each other.

Cutting the Dacron into the koru shape was quite easy. I lay the pieces of Dacron onto the painted calico. I then got the scissors and cutting little bits at a time cut it into the koru shape that I wanted.

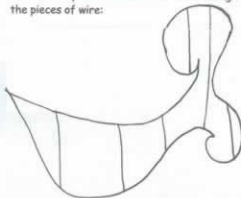


open
up →

↑ open
up

2

The next thing that I needed to do was to find a way of making the koru strong enough to stand properly so that the top part wouldn't keep flopping down. I thought that wire would be a good way of doing that because it was strong and sturdy. I wasn't to sure how to attach it to the Dacron but then I remembered a method that one of my classmates used in another project that we had done. She used a zigzag stitch and then threaded the wire through that (like in the sample). It worked really well and she was then able to manipulate the fabric anyway she wanted. To keep the koru sturdy I would need a few bits of wire through it and probably put it around the edge as well. Then I would have pieces going horizontally and vertically which should stabilize it enough to hold it up. This is were I will put the pieces of wire:



I used the widest zigzag on the sewing machine which was number 5. This was to make it easier for myself when I went to thread the wire through. It also made it easier to sew because it stopped it from getting stuck because of the thickness of the Dacron.

Threading the wire through took quite a while. To speed up the process I stopped putting it under every stitch and put it under every 3rd or 4th stitch. I used size wire because it was the thickest we had. It is a lot sturdier than the smaller sizes and will hopefully hold it up better.

When I had finished threading the wire trough the zigzag stitch I joined the bottom row of Dacron to the top. I used a smaller size wire to do this because it's a lot easier to poke smaller wire through the Dacron. I just wound it round and round the 2 pieces. To secure it I folded the ends over then twisted them (like in the sample).



open
up

3



The first thing that I realised was wrong was were the green paint is. I realised it didnt look very good because the green didnt cover the whole koru. This is were it should have come up to

6

Once I had noticed the differences I disliked the koru that I had done even more. I tried thinking of some ways that I could solve the problems. I had a thought of somehow adding buttons or sequins. I didn't think they would really do the trick though. After thinking about it for a while the only solution that I could come up with was to cut the fabric off and then cut the koru into the shape that it was supposed to be.

The first thing that I did was draw the shape of the koru that I wanted onto the original one. This way I could use it as the pattern for the next koru I would cut out. There was no other way of using that fabric again because the green koru was painted in the wrong place. To avoid this problem from happening again I decided that this time I would use normal calico and then paint it once I had made the koru. Once I had drawn the koru I wanted onto the koru I cut all of the fabric off the Dacron. I then cut out the koru I had drawn with chalk. So that I knew how much of the chicken wire and Dacron I needed to cut I lay the pattern piece (the piece of calico) onto the koru. I then drew around the outside of it. I cut the wire and the Dacron to the size that I wanted it.



This is what the first koru looked like when I had finished but gluing the fabric onto it. Once I realised I didnt like it I drew chalk lines of what the koru should look like



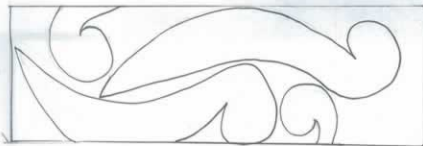
This is the chalk line. The koru I had made was a lot bigger than how I wanted it and it didnt curve in enough.

4

When I had finished threading the wire up I held up the koru to see if it was strong enough to stay up. It didn't work well at all. The top of it kept flopping down and it didn't stand up. I realised that the only way using wire would work was if I had lots of it going in every direction and that there would have to be more points were the pieces of wire meet up. As I was thinking about other materials I could use and other ways I could do it the first thing that came to mind was chicken wire. It would be perfect because it is very strong and sturdy. The only problem with this is that it is very expensive.

I found some chicken wire! When I got home yesterday I went outside and saw some that we have from our old rabbit cage. I am very glad because it will be perfect and its recycled so I don't have to pay anything for it. It is a rectangle of 190cmx90cm.

The first thing I need to do is cut out the wire. To get the right size I put the Dacron onto the wire then drew around the edges of it with a vivid. To make it fit onto the wire I had to lay it out like this:



This means when I am attaching the wire to the Dacron I will need to cut out a small square attach the head of the koru to the rest of it. Otherwise the head of the koru will flop down.

I cut the wire with wire cutters. When I was cutting it a cut well inside the lines because otherwise the wire would stick out over the Dacron and when it is covered there will be a really thin bit around the edges which wont look very good. Cutting the wire was quite hard to do. You had to make sure that you weren't going to cut

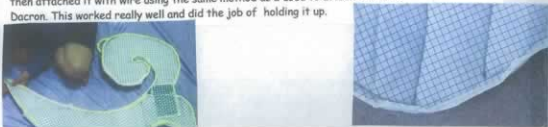
through where any of the wire pieces intersected because it wouldn't cut. This meant you had to keep manoeuvring the cutters around so that you could actually cut the wire. The wire was also very sharp so you had to be very careful when you were cutting the wire that you didn't cut yourself.



5

Once I had cut out all of the wire I needed to attach it to the Dacron. Before I did this I took all the wire that I had originally put into it out. I can then recycle it and use it again. Before I attached the wire to the Dacron I put masking tape around the edges. This would prevent them from poking through the fabric. I chose to use masking tape instead of normal cello tape because it is a lot stronger. I then laid the wire onto the Dacron and joint them together by wrapping wire around it (like in the sample). I quite a small size wire, its mm. This is because it's a lot easier to poke through the Dacron than the thicker wire.

Because of the way I had to cut the wire so that it would all fit on I had to do it in 2 parts. This means I need a way of joining the 2 pieces of wire together so that the head of the koru wont flop down. To do this I cut out a square of chicken wire then attached it with wire using the same method as I used to attach it to the Dacron. This worked really well and did the job of holding it up.

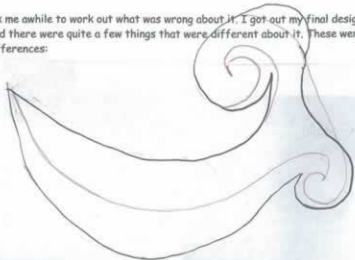


The next step was to cover the koru in fabric. I didn't plan how I was going to do it but I had the idea in my head that I would use a hot glue gun to fold the fabric to the other side and then hand sew a backing piece onto it. This would mean there wouldn't be a visible seam and the fabric would be very tight around the Dacron.

Hot gluing the fabric onto the koru was a very effective method. The front looked good afterwards because it was very tight. When I was hot gluing it I had to cut about 2 cm into the fabric in some places because otherwise it wouldn't fold over properly. This is because of the curves that are in the koru.

When I had finished hot gluing the fabric onto the koru I turned it over to have a look at it. I didn't like how it looked. I wasn't really sure why but something about it wasn't right.

It took me awhile to work out what was wrong about it. I got out my final design and realised there were quite a few things that were different about it. These were the differences:



I first Koru
How I
wanted it

The first thing that I realised was wrong was were the green paint is. I realised it didn't look very good because the green didn't cover the whole koru. This is were it should have come up to.

6



Once I had noticed the differences I disliked the koru that I had done even more. I tried thinking of some ways that I could solve the problems. I had a thought of somehow adding buttons or sequins. I didn't think they would really do the trick though. After thinking about it for a while the only solution that I could come up with was to cut the fabric off and then cut the koru into the shape that it was supposed to be.

The first thing that I did was draw the shape of the koru that I wanted onto the original one. This way I could use it as the pattern for the next koru I would cut out. There was no other way of using that fabric again because the green koru was painted in the wrong place. To avoid this problem from happening again I decided that this time I would use normal calico and then paint it once I had made the koru. Once I had drawn the koru I wanted onto the koru I cut all of the fabric off the Dacron. I then cut out the koru I had drawn with chalk. So that I knew how much of the chicken wire and Dacron I needed to cut I lay the pattern piece (the piece of calico) onto the koru. I then drew around the outside of it. I cut the wire and the Dacron to the size that I wanted it.

This is what the first koru looked like when I had finished hot gluing the fabric onto it. Once I realised I didn't like it I drew chalk lines of what the koru should look like.

This is the chalk line. The koru I had made was a lot bigger than how I wanted it and it didn't curve in enough.



This is the pattern that I used. I cut it out of the fabric that was on the koru.



This is the fabric pattern laid out on the calico. The black lines is were I cut. I left a lot for seam allowance because otherwise it might have been too small.



This is after I had cut the wire and dacron into the size that I wanted.

7

78



he

Once I had cut it I took all of the bits of wire that I had used to attach the Dacron and the chicken wire together and used it to do the same thing but at the size that I wanted it. I then used the pattern to cut out the koru shape for the new koru. I left big seam allowances so that there would be lots of fabric to fold over. This will also make hot gluing it to the other side a lot easier. To be able to hot glue it I had to cut right into the koru. This meant I couldn't fold the calico over to the other side right in the middle of the koru but it was the only way to do it because otherwise it wouldn't get that sharp corner.

Making the first koru did waste a lot of time but because I had made that one making the proper one was a lot easier because I knew exactly what I was doing. Once I had finished hot gluing both of the koru I then cut out the fabric to use for the backing. I used the same pattern that I used for the front pieces. To save fabric I used the piece that I had originally painted for the front and another piece of calico. I would have liked to be able to recycle the painted calico that I had used for the koru I ended up changing but because I used it as a pattern it wasn't big enough because it didn't have seam allowances.

9



This method is very easy but it doesn't look very good. It sticks out a bit and the thread is very visible.



I chose to use the method because it is a lot cleaner. It is very easy to do. It is a lot flatter than the other one. It is also a lot less visible.

I hand sewed the backing onto the koru. I did some samples of different hand sewing techniques and chose the second one. It was quite hard to hand sew the backing on because of the glue from the hot glue gun. It made it quite hard to push the needle through. To make it easier I used a thimble.



Once I had finished hand sewing I was very pleased with what the koru looked like. They were 10 times better than the first one and I am very glad that I decided to redo them. The last thing that I needed to do was paint them. I used exactly the same methods as I used the first time. To finish them off I used blue textile ink and painted the back of them. They turned out really well and I am really pleased with them.

Construction process

Leaves

1. I made the pattern for the leafs
2. I pinned the pattern onto the fabric and cut all of the needed pieces out.
3. I pinned the 2 fabrics together for each leaf then using the stitch I chose I sewed around the edge of each leaf.

Small koru

1. I did lots of samples to work out the right methods
2. I cut out lots of foam strips, approx 3cm
3. I cut a whole lot of wire to the length of the foam strips.
4. I cello taped 2 pieces of wire to each strip of foam
5. Then I painted a whole lot of calico with textile ink
6. I cut the calico into strips so they would fit around the foam.
7. I wrapped the strips of fabric around the foam with the right sides facing inward.
8. I sewed up to sides of the fabric keeping as close as I could to the foam. This was so the pouches would be tight around the foam.
9. I pulled the foam out and then cut down the fabric I had left for seam allowances.
10. I turned the pouch around so that the right side of the fabric was on the outside.
11. Then I put the strip of foam back into the pouch.
12. I folded over the top and the hand sewed it.
13. I repeated this step so that all of the foam strips were covered.
14. I bent the foam into a variety of koru shapes and laid them out on the table to make sure that the koru would all fit into each other. If they didn't I rearranged them so that they would.
15. I got some thin wire and poke it through the 2 koru were they joint. To secure the wire I twisted it and then poked it back down into the foam. Because the wire sometimes didn't go through the fabric easily I made holes through the foam and the fabric first with a
16. When I had finished joining all of the koru together I painted over the wire parts so that they wouldn't stand out.



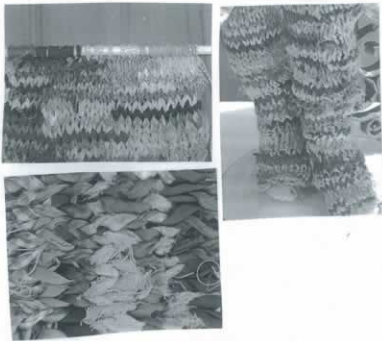
Belt, tulle and leaves

1. I made the ribbing belt by putting it onto the mannequin and measuring it that way.
2. I then sewed up the side with the right sides together.
3. I cut out all of the tulle with a range of sizes.
4. I sewed a line about 1cm from the edge without doing backing stitch
5. Holding the bobbin thread I gathered the tulle. To stop the stitching from coming undone I put a pin in the end and the wound the thread around the pin. I gathered the bottom 2 colours to make them a quarter of the size of the mannequin's waist. I then did the same with the medium blue colour which is going on top but made it the half the size of the mannequin. Otherwise it would have been too puffy.
6. I used tailors chalk to mark quarters onto the ribbing. This is a guide for were the tulle quarters go.
7. I drew straight line around the ribbing as guides for were the tulle should go. This was to prevent it from going crooked. The lines were about halfway down the ribbing. This is so there is room to fold over the top, I left fabric at the bottom so I can later attach it to the big koru to.
8. I sewed all of the tulle on. I used a stitch which is sort of like a zigzag but is especially for stretchy fabric. This means when the tulle is all sewed on the ribbing will still be able to stretch over the mannequin.
9. I sewed on the top layer differently. I sewed it the opposite way to the rest of the tulle. This made it stick out a lot more because it has to fold over the seam.
10. I pinned on all of the leaves. When I was doing this I struck a big problem. I hadn't made enough leaves. I now realise that when I was working out how many leaves to make I didn't take into account the fact that they would be pushed out by the tulle and therefore would need more space. I was very lucky that it was a window display because it means people aren't going to be able to see the back. I then arranged them so that there were no leaves at the back.
11. I sewed all of the leaves on using the same zigzag stitch that I used for the tulle.
12. I folded over the top edge of the ribbing 2 cm. I then folded the whole thing so that the belt was about 10cm long.
13. I pinned the belt down.
14. I sewed it using the same zigzag stitch as I used for the tulle and the leaves.



Leg warmers

1. I bought 20cm strips of blue and green fabric.
2. I ripped them into strips about 1cm wide. I chose to rip them because it was quicker and it gave them more texture.
3. I knotted all of the strips of fabric together to make one really long strip. To prevent the long strip from getting tangled I rolled it into a ball.
4. Using size 12mm needles I knitted them. I used a stocking stitch.
5. I knitted them as long as the mannequin's knee.
6. I decided which side I wanted the leg warmers to sit. I chose the tidier side because the rest of the garment was also quite clean and tidy.
7. I put the right sides together then using the longest stitch on the sewing machine I sewed them up. This was a lot easier than sewing them up the way you do with most knitting.
8. I was going to put some ribbing at the top of the leg warmers but when I put them onto the mannequin they stayed up fine by themselves, so this wasn't necessary.



Big koru

Refer to the "big koru" page

Putting it all together

1. I put the skirt onto the mannequin.
2. I tacked the big koru onto the bottom of the ribbing
3. I secured the big koru with fishing wire
4. I tacked the small koru to the big koru

Revised final design

At school the day before our garment was going into Te Papa we put the skirt together by getting people to hold it up to make sure it would all work smoothly. I had some problems because when I put the big koru in the front there wasn't any room for the small koru. We tried lowering the big koru but there still wasn't enough room. I then decided that my final design would have to change. I played around with the koru and the skirt and the best way of rearranging the koru was by having the big koru coming from the back and then having the small koru underneath them. Because of my change in design there weren't enough of the small koru. It didn't really matter though because I had lots of spare fabric and foam so I just went home and added more koru onto the ones I already had.



Skirt and the best way
 was by having the big koru coming from the back
 and then having the small koru underneath them.
 Because of my change in design there weren't
 enough of the small koru. It didn't really matter
 though because I had lots of spare fabric and
 foam so I just went home and added more
 koru onto the ones I already had.



ge
 annequin.
 tom of the ribbing
 fishing wire
 the big koru

This is the
 top and bottom
 together. The top
 also has koru coming
 out the top though.
 This is what our
 garments will look like
 when they are in the
 window.



We installed the bottom first. This was so the top wouldn't get in the way. We put the leg warmers on and then with Mrs outside guiding us we put the legs of the mannequin into the middle of the window.



The next step was to put on the small leow. I stood them up and with Mrs Merrick outside and guiding me to where they should sit, I got them in the right place. I then locked the small leow onto the big one.



When I had finished I went outside to look at it. All it looked really good and everything was in the right place.

I then had to attach the big leow. I tacked it onto the ribbing underneath the skirt using a hand sewing needle and thread.



This photo is of me putting finishing touches onto it and trying to make it look as good as possible.

When I had finished tacking on the big leow I went to see if they were straight. The leow didn't stay in the place I wanted them so I used fishing wire to hold it up. I made a hole in the big leow with an awl and then threaded the fishing wire through it. I knotted it at the other end creating a loop. I hooked that around the small leows on the wire grate at the top of the window. The fishing line was still quite slack and wasn't holding the big leow up so I twisted the wire around the hook more until it was tight. I then went to see what it looked like and was doing its job properly.



This is what the skirt looked like before we added the top. I am really really pleased with what it looks like.



once we had put the skirt in we had to put the top in. The first thing we did was to put the corset on. We tied up the back and then cut off the ends. We then put on the bracelets and the headpiece.

In this photo Ellen is rearranging the bracelets so that they look better and so that they are in a random order and there's not a clump of the same bracelets.

when we then hung the kono up using fishing wire. I held it up for her while she hung it up on the wire rack.

When we had finished hanging up the kono we went outside to look at it and noticed that there were parts hanging out sticking out of her neck area. We went back and fixed this by pushing them inwards more so that they were no longer sticking out.

when everything was in the window we went outside to see if there was anything else that needed fixing. I saw that the wigs a leaf that wasn't sitting properly so I went and tried to make it puff out more.

This is us putting up the gold backgrounds that Jan had made to go behind each of the garments. It was a really effective background and really made the garment stand out.

This is Kays garment. Our garments looked really well together and that was because of the gold backgrounds and the colours that both of our garments had. They were both based around blues and greens.

This is everyone with our 2 garments.



Megan Baxter
[bottom section]



Wellington High School



Ellen Gazdowicz
[top section]

"Te Aotūroa"

(light of day, world, nature)

Our wearable-artwork celebrates the environment.
It pays homage to the unique land and seascapes of Aotearoa.

Our actions can impact upon the delicate balance of nature. Recycling, sustainability, and awareness of where we are, and what is surrounding us is important. To keep our environment beautiful for generations to come, we must remember our past, our present, and our future.

We have used a range of recycled materials including: tulle, calico, cotton, plastic bottles, wire, curtain fabric, and foam. A range of techniques have been used to create our ensemble and include: knitting, painting, freehand machine sketching, applique, paper mache, cut out work, draping, weaving, wrapping, wirework, dyeing, and machine embroidery.

Thanks to Kylie for all her support and advice, and to our parents.
Thank you to Te Papa for this opportunity to work with them.

In the future we would both like to have careers in the fashion and arts disciplines.







This picture was taken from the street outside Te Papa. It was taken very early in the morning so it is still quite dark. I am very pleased with what our garment looks like from far away. It is very bold and

very visible. Because it is dark outside it makes it look brighter than it would be in daylight. This probably makes them stand out more but I think that it wouldn't look too different at daylight. The thing that makes it really stand out is the colours, especially the blue. The blue is very bold. It is also the only really strong colour that is in the picture. I am really glad that I decided to use strong colours because hopefully when people from quite far away see it they will want to go up closer so they can get a better look at it and see all of the detail.



feedback

When we had finished installing it we stood outside and got some feedback from wider stakeholders. We asked people who were walking past and this is what they said:

Person 1: They like the green gauze at the top of her head. She really liked how the leg warmer and the bracelets have the same fabrics and colours. She was very amazed at all the different types of fabrics that were used. She said that the more she looked at it the cleverer it was and that it really reflects the theme. She also said that the bottom and the top were very synchronised and they looked really good together.

Person 2 & 3: They really liked how we used recycled materials. They like how we incorporated lots of Kōwhiri into it. They liked how the leaves match the theme. They also really liked how the big kōwhiri at the bottom look like the sea and represent the theme. They also added that if we were to enter the competition that it would probably need to be a bit more 'wow'!

Person 4: This person really admired the innovation and the work that had gone into it. She really liked how the kōwhiri at the top continued down to the kōwhiri at the bottom. She also really liked how the kōwhiri down the bottom look like the sea.

Person 5: Likes how we recycled things and the range of techniques that we used. She also likes the blue and green colours.

From: "Jan Morris" <JanM@tepapa.govt.nz>
To: "Kylie Merrick" <Kylie.Merrick@whs.school.nz>
Date: 22/09/2008 3:09 pm
Subject: RE: Photos of the Wearable Art

Kylie, Ellen & Megan,

For me it was also a great pleasure to be able to work with you and eventually have the space to show off your inovative and exciting garment.

I am constantly amazed at what you clever young people can come up with.

There has been a lot of good feedback so will get that to you towards the end of WOW.

All the very best and thankyou for making our windows so amazing

Best Wishes
Janet Morris

Feedback

The people in the Te Papa shop collected some feedback and comments on our wearable art. This is what those people said:

- It attracts a lot of attention
- Groups stop outside and discuss it and enjoy it
- They find the profiles interesting
- Loads of smiles
- stands out and attracts people -> you definitely notice them
- many people walk by and stop. They go through the trouble of reading the profiles.

Peoples thoughts:

- very clever girls - fascinating designs
- Dramatic from street
- truly amazing
- Very inspiring / fabulous from such young students
- Outstanding work for such young students
- Items should be in competition
- magnificent - should have been in competition



Kays garment

This is Kays garment. It was really amazing especially the skirt part. She had used wash away and machine sketched all over these small pieces. She then joined them all together. It was really really effective and had this floaty feel to it. The bodice was also very cool. It was a whole lot of pava pieces

that were somehow joined together by wire. It really reflects the theme and, like how the pava colours continue on through the skirt. Both our garments and Kays looked really good in the window together. Because they were based on the same colour scheme of blue and greens they sort of matched. Both garments looked very different which is really cool because it will give the onlookers different things to look at. Kays garment was a lot softer than ours so from far away I think ours stood out more.

Reflections week 17

YAY!! I finally finished!! It was very exiting this week when we put our garment into Te papa. I did a lot of work to get it all finished but it was definitely worth it. To get it all finished I had to finish making the big koru that come out the side and finish of the skirt and finish the small koru. It took me a really long time to finish the big koru that come out of the sides. I used some recycled Dacron and cut out the shape of the koru. I then put chicken wire on it. Making the big koru was a very long process because I had quite a few problems. The first one was that I made one koru and it didn't look right. I realised that it was a different kind of koru to the one in my design. Because I wasn't happy with it I undid the whole thing. I used the calico that had been cut into a koru shape as a pattern for the shape of the smaller koru I was going to make. I then cut everything to the new smaller shape and did the same process. This time though I used white calico and painted it afterward because the stuff that I had used earlier didn't sit properly on the shape of the koru. Luckily I was able to recycle the fabric that I had painted. I used it as a backing and hand sewed it onto the back of the koru so that the chicken wire wasn't visible and to secure the front bit of calico that had already been hot glued. Getting the big koru finished was a relief because they were the main part of the skirt but I still had to finish the small koru. I wasn't able to finish those because I wasn't sure how big to make them so that they would fit with the big koru properly. When we put the big koru onto the mannequin I hit another problem. With the way that they sat there wouldn't be enough room for the small koru to go. The big koru also didn't look good coming from the front like they did in my design. At this point I needed to adjust my design so that it looked good and so that we could fit the small koru into it. We played around with where they could go and it looked the best when the big koru came from the back of the skirt but still coming from underneath the skirt. We then found a good place for the small koru to sit. They looked good sitting just beneath the big koru. Then when I went to sew the big koru onto the skirt I realised that I wasn't sure if they would fit into the window. I did check it from the measurements but they seemed like they were way too big. In the end I decided to sew the big koru onto the skirt when we got to Te papa so I could make sure that they would fit in. This meant I also had to sew the small koru onto the big koru when we got there. It all worked out perfectly and on the day of installing it I learnt a lot about window displays. We started off by putting the bottom half of our garment in first so that the top wouldn't get in the way. When we put something new on the mannequin like the big koru and then the small koru we would both go outside to make sure it looked good and was facing the right way. I tacked the big koru onto the ribbing and they held, but flopped around a bit. To stop this we just connected it to fishing wire and hung it up on the wire squares above. They turned out to be very useful and we used them a lot for the big koru at the bottom and the big koru at the top. Installing our piece took a lot longer than I thought it would. It ended taking us 2-3 hours because we kept going outside to look at it and to make sure that all the finer details were perfect. It was also really good to see Kays garment. The skirt on her garment was amazing and I was very happy with how both of the garments looked together in the window. They were bought together by a big gold circle at the back of each garment. When we had finished installing it Ellen and I hung around Te papa for a bit and got some feedback from wider stakeholders. Most of the comments we got were good. Next week I need to concentrate lots on book work because I am quite behind on that.



Megan Baxter

Flower power: Ellen Gazdowicz, a year 12 student at Wellington High, co-designer of this wearable art design called Te Aoturoa. Picture: CRAIG SIMCOX

Taffeta, organza, cotton capture nature's beauty

STACEY WOOD

WELLINGTON High School student Ellen Gazdowicz is getting a head start in the world of wearable arts.

Her creation with classmate Megan Baxter was on display in the window of Te Papa while the professionals strutted their stuff on the catwalk at the World of WearableArts Awards.

The pair worked for months to create their vision of what New Zealand could be in 10 years' time.

Constructed from taffeta, organza, cotton, and fabric scraps, their creation is called *Te Aoturoa*, which means "the light of the day, world and nature".

"It's about the beauty of nature, and that it will stay like that if we keep it clean," Ellen said.

Elements of sea, sun and forest are represented in the work, along with koru patterns.

The girls started work on the outfit in May, and the project makes up a large part of their NCEA marks for the year.

Their fabric technology teacher, Kylie Merrick, helped them to approach Te Papa about putting up a window display

'It's about the beauty of nature, and that it will stay like that if we keep it clean.'

Ellen Gazdowicz
High school clothing designer

to coincide with the show.

Ellen, 16, did a lot of sewing and weaving together of fabric scraps, while Megan knitted the scraps into several items, including a pair of legwarmers.

While her work was proudly displayed in Te Papa's window, Ellen had the chance to attend the World of WearableArts Awards, giving her a glimpse of the possibilities in her future.

She hopes to enter the competition in a few years, but was so blown away by the ideas on offer this year that she could not decide what kind of project she would work on next. "It was amazing. They were all just really cool," she said.

Ellen said she wanted to study fashion design after high school, and was considering going to Massey school in Wellington.

Reflections week 18

I didn't do much this week but I did a lot of necessary organising. I made a list of everything I need to do for my book work like sticking in samples. I only had 2 lessons because we had a teachers only day on one of our lessons. Because I have organised everything it will now make it a lot easier to do my book work and I will be able to put it all into chronological order. We have 2 weeks of holiday and then only 1 week left to complete this project. I want to try and get most of my book work done before the start of term. In the holidays I also need to get more feed back.

Final evaluation

Overall I think I have done quite well in this project. I have achieved what I wanted to and from the feedback I have gotten can safely say that I have created a garment that has that "wow" factor. I am very proud of everything I have accomplished.

My time management in this project wasn't very good. I fell behind quite quickly and then didn't catch up when I had the opportunity to. This meant I had to rush quite a bit when I came to the end of the construction stage. It also meant that I didn't have the time to make lots of samples and to experiment as much as I would have liked. With this extra time I could have come up with different and maybe more effective ways of doing things. Getting that extra time for the project when we were about half way through it was also a huge relief. I really needed that time to get the construction finished. If I hadn't had that extra time I don't think I would have finished it. Constructing the skirt took a bit longer to do than I thought it would. One of the things that I should have done before starting construction was to plan everything out and sort out what I was going to do when and how I was going to do everything. If I had done that I don't think I would have come across as many problems as I did. Making the big koru is an example of this. Because I just rushed into things I made a lot of mistakes which could have been avoided. This lead to a lot of time being lost. During this project I learnt a lot about using your time wisely. Because of this project I have also realised that you should always think things through before you do it.

Working with someone else on this project was quite hard. At the start I thought it would be really fun and easy. It was still really fun but I realised just how much patience you have to put in and that you can't always have things your way. Because Ellen and I have very different design styles it made it even harder. I tend to make my garments very busy and complicated while Ellen is the opposite and goes for very simple things. In a way this was a good thing. We were able to balance each other out. One thing I learnt from working with someone else is that you have to be very honest with them about your opinions on things. If we hid our thoughts on each others designs then we probably would have ended up with a garment that neither of us liked. In the end I am quite pleased with how we worked together and from looking at the outfit I think it is obvious how much work we put into coming up with a collaborative design.

We have gotten a lot of positive feedback about how our design is really synchronised and how it all intertwines. I am really pleased on how the top and the bottom half work together and how Ellen and I worked as a team.

I am quite pleased with how the garment was constructed but it could have been better. Because of the time that we had I rushed quite a lot of the construction. Because of this the construction of the garment isn't as good as it could have been. I know that if I had more time to think every little detail through I could have made something that was a higher quality. If I had more time I also would have gone to the trouble of fixing the small things like that bunched up fabric on the leaves. If I had more time I would of also done a lot more samples so when I made things I would have been absolutely sure about what I was doing.

One of the good things about my final solution is that it really shows the theme. Every part of the garment represents the theme in one way or another. The colours in the garment show the nature theme. Some of the feedback that I got from people was that they really liked the big koru down the bottom and how they look kind of like the sea. When I was designing the garment I didn't think about that but as you look at it you can see how they resemble the sea. I am pleased with how the theme is really shown through our garment and that I was able to come up with a design that meets all of the specifications of our stake holder.

The materials that I used were very good for my final solution. They all worked really well. The chicken wire was really effective in holding up the koru. It made it strong enough so that it wouldn't flop down. Im really glad I used white organza over the green cotton for the leaves. It made it a lot more interesting and gave people a lot more to look at.

When I was constructing the garment I was presented with a lot of problems. Because I was using materials that I haven't used before like chicken wire and Dacron I was faced with new challenges. I learnt a lot about working with hard materials. Because I hadn't worked with these materials before it was quite time consuming because I had to work out how to do each thing. It also meant I made a lot of mistakes on the way that I had to fix.

Working with a stake holder that wasn't someone I knew was really cool. It was a lot more challenging because I had to work to deadlines and i put a lot more pressure on myself to design something really innovative. I

really liked having a stake holder like Jan because it gave me a challenge. I really wanted to make something that she would be happy with. This meant I had an even bigger drive to succeed.

My final solution fitted the mannequin perfectly. I think the way I made the ribbing part of the skirt was very effective and is why it fitted her so well. I was also very pleased with the size of the garment. It looks really good in the window because it uses the space in the window really well. The size of the koru coming out the bottom really makes it stand out. The colours of my garment also made it stand out. I'm very glad that I decided to use very bright and bold colours because they really make it stand out. Because the wall of Te Papa is a very soft colour it also helps with making the Garment stand out. I am very glad that it is as bold as it is because you can see it from very far away. I hope that this will catch peoples eye and draw them into it.

If I had the opportunity to do this again I would change a few things. I would manage my time a lot better so that I didn't have a big rush to finish it in the end. I would also spend a lot more time on just playing around and experimenting with different materials and fabrics. If I had done more of this before making my design, my design probably would have been different because I would have been able to come up with very different ways of using the fabric. One of the main things that I would change is the fabrics that I used. I would have tried a lot harder to find recycled fabric. I would have liked to do this for the leg warmers but because of the time if I did try and find recycled fabrics I probably wouldn't have finished them.

I am very proud of what I have made. I learnt a lot during this project and am very honoured to of been given this opportunity.

Brief #2

I have been given an amazing opportunity to make a Wearable Art garment to go in a window at Te Papa. It will be displayed right out the front in the shop window. Because of where it is it will get a lot of publicity because it won't only be seen by people going in to Te Papa but it will be seen by the hundreds of people who walk along the waterfront to work every day. I am going to work alongside one of my class mates Ellen. Because of N.C.E.A we have to split it up so that we each have our own individual parts. We decided that I am going to make the bottom and she will make the top. Because Ellen and I have very different ideas and design styles we will have to work very closely together so that the garment flows well together. We want it to look like an outfit that is supposed to go together instead of 2 pieces of clothing that have randomly been put on a mannequin.

When our garment is in Te Papa it will be alongside 3 other garments. They will all be Wearable Arts. One of them will also be created by a student Kay Leary. She is a year 13 student from Queen Margrets College. We will also have to work quite closely with her because our stakeholder wants them to match in some way so that they look good in the window together. We will do this by using the same colour scheme or theme. Working with her will be quite helpful because we will be able to feed off each other for ideas. The other 2 garments that are going to be displayed are Wearable Arts that have been in previous shows. These garments are part of a Wearable Arts walk. This is very cool because even more people will see our garment. We have 12 weeks to for this project and that includes designing and constructing our garment. This isn't very much time for a big project like this so we will have to be very focused to get the job done. Our garment will be in the window for about 2 weeks. It will be between the 17th of September and the 6th of October. Because of school work our garment is supposed to be finished about 2 weeks before it goes into the window. This will be quite good because it will give us lots of time to put finishing touches on it and make sure that everything is exactly how we want it. We have been given a lot of specifications by our stakeholder which is good because it will help us a lot during the designing process and will be able to guide us into the direction that our stakeholder wants.

Our stakeholder is Jan Morris. She designs all of the window displays at the Te Papa shop. Throughout the project we will have meetings to show her what we have been doing and to make sure that she is happy with how it is all going. Te Papa wants our garment to reflect the theme of "10 years on". This is because Te Papa has just had their 10 year anniversary and this is a great way to celebrate it. They also want our garment to have a New Zealand theme in it, but it can be subtle. Jan has said that she also likes things to do with the sea and that paua shell is a really good way of doing that. One of the things that Te Papa would like to have incorporated into our design is the thumbprint or the small

koru that is in the middle of the thumbprint logo. This is good because the koru will give our garment a New Zealand theme. They want a very specific colour theme. They want us to use blues and greens. I think this is good because they go well with the sea theme. Our garment is going to be displayed on a mannequin. It will be a Te Papa mannequin which is about a size 10-12. When we start construction we won't have the mannequin. This will mean that we will have to make our garments so that they can be made bigger or smaller. If we don't then when we do get the mannequin we might have to make a lot of changes so that they fit which could cause very big problems. We will be given the mannequin about a week before it goes into the window. This will be very helpful because it will allow us to make sure that it fits perfectly to the mannequin.

The mannequin with the garment will be displayed in windows with a limited space of 8mx28mx25m. This is a constraint that we will really have to think about when we are designing our garment because Wearable Arts are often quite big. Above the window there are wire racks. This means our garment doesn't have to stand up by itself because we will be able to hang parts up using fishing line. Te Papa also has a few props that we are able to use. This could enhance the window and make our garment stand out even more. Because our garment is going to be in the window for a long period of time we need to think carefully about what materials we use. Things like lights will be on it all day so we need to make sure it isn't highly flammable or that it could start smelling out the shop e.g. Seaweed. Our garment will also have to be good quality so that it won't fall apart in the window. Because it is Wearable Art I have the opportunity to create something that is very creative and innovative.

One of the ways that I can make it innovative is my using unconventional materials. This could be an easy way of making something completely different. It could also be very innovative by using the materials in a different way and manipulating them in a way that hasn't been done before. I think having lots of different textures will also enhance the garment and make it very interesting and give people a lot to look at. When I buy my materials I want to try and get them as cheap as possible. One way of doing this would be to try and recycle as many materials as possible. I also want to be aware of the environment and recycling is a great way to do that.

I want my garment to be very original so that when people walk past they say "wow I haven't seen anything like that before". We are also able to incorporate accessories into a design. This could help add to it. At the end of this project I want to have a well made garment that is very creative. One of my biggest objectives is to make something that our stakeholder Jan is very happy with. Because of this I want it to reflect the themes and specifications that Jan has given us. I also want it to be visually stunning so that it catches people's eyes. I also want it to have that WOW factor so that I can be very proud of the work that I have done.