QUEEN MARGARET COLLEGE

AUTHENTICATION FORM

Name	KAY LEARY
Form	13PP
Subject	Materials Technology
Achievement Standard No	3.2 3.7 3.6
Achievement Standard Title	

This is to confirm that the work completed and submitted for this achievement standard is my own. All references or secondary sources are acknowledged.

Signed	Kay Leary
Date	3/11/08

Book 1

2008
Technology
AS90620
Client Topic
TE PAPA
Window Display

07/02/08

Potential Hazards

Safety

Awareness in the Materials classroom ~

Sharp edge
- close when not in use
- keep away from other people.
- can hurt people.

Sharp pin
- one person at a time
- keep hands away from pin.
- put away when not in use.
- change pin regulaly when in use.

Hot Plate
- One person at a time.
- turn off when not in use.
- safety twist.
- check temprature everytime.

(hard Clang)
- can trip over if on the floor.
- put away safely when not in use.

Sharp
- can rip skin
- one person at a time.
- put away safely when not in use.

07/02 More Hazards & safety

1. Fabric paint - 16 poisoning. can kill
   - keep windows open and. put away safely.
2. - can fall over a chair.
   - put away when not in use. keep away from other equiptment.
3. - doors can hurt/ break limbs.
   - keep away when not in use.
4. getting your clothing caught in the overlocker.
5. keep away from needle.
6. slipping over material on the floor.
   keep floor Clean.
7. chemicals such as bleach and can be unhealthy.
8. - drying rack if mis used can be dangerous. pull up and secure tightly if not in use.
9. boots can fall off the shelves. wear closed foot gear at all times.
10.

REFLECTION WRITING - SENTENCE STARTERS / COMMENT IDEAS....

What.....	Why....
Where....	When....
Who....	
How I solved it / plans to solve it.....	
I still need to.....	
Because....	Give Reasons....

Technology

1: Progress update. This week I.....
2: Progress update. Today I...
3: The most challenging ...
4: The most successful...
5: Problems I had to deal with....
6: Stakeholder / or / client - consultation this week....
7: Resources I have been using...
8: Time management - (ie class... homework...)
9: I used to find out...
10: I used to learn how to...
11: I used to talk to...
12: To improve ..... I need to.....
13: I am most pleased about.....
14: I am developing concept..... because.....
15: Next steps.... I need to.....
16: Today / this week - I changed..... because.....
17: The most helpful source of information...
18: I used my time well today / this week.... because.....
19: I am proud of myself today.... Because...
20: Questions about my project I need answers to...
21: The biggest impact on my progress was: ...
22: I need to ask my client / or / stakeholder.....
23: Today / this week - an important breakthrough was...
24: Today / this week - was the first time I ever...
25: New practical skills I learned.. This will help me to..

Technology - Reflection Progress Log Instructions

- Students are expected to keep a **weekly** reflection progress log.
- The log should be dated at each entry.
- The reflection progress log is used to record their project development, ideas, problem-solving, thoughts etc.....
- The reflection progress log could be done to finish a lesson (last 5 minutes quiet time) set as a homework task.....
- Each student should have a copy of the reflection writing sentence starters handout in their design folder. There are copies on the wall to refer to in each classroom.
- Teachers may instruct the class - as to the points you specifically want them to comment on — or students could self select those that best fit their current progress.

Photo Log

- All students are to take at least one photo each week to include in their progress log.
- Photos should show a progression of the student's construction work — and be accompanied by relevant notation.

Case Study notes ~ * to be photocopied & used

This is the sheet I will be doing my rough notes on for the 3-6 case studies

Class Visit Notes

Identifying the Key Elements of Business practice

Company Name:.....

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

Part A

Notes: Introduction.

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

Part B

Notes: Business Practice.

Key development Processes:
How does the company approach the following...

- Meeting client for first time.
- Level of client interaction throughout process.
- Developing garment specifications and a 'brief'.
- Sketches
- Pattern development
- Fittings / toiles / mock-ups
- Setting a budget / pricing
- How many fittings
- Time management / how long per client

Key resources: Required for product / garment development:
How does the company approach the following...

- People – who is involved / staff
- Equipment / machinery / specialised ?
- Materials – sourced from – who sources

COPY OF NOTES

Ideolog Magazine 2008

The idea of using 'old cast-offs' to make things is interesting. Is recycling something I can do in my project?

Tokyo trash bags, barrels, dishes, pens and artwork are eco-pioneer Wild—and eco-pioneer Kwok.

"MESSIE MESSIE, MIC DES." NICOLA MCKENZIE IS SETTING among a huge pile of old kimonos in her Hawaiian apartment when blinding calls. She's not a Japanese hoarder, but a New Zealander engaged in the business of what we label re-design, creating new designer products from old cast-offs.

When McKenzie moved to Japan in 2001, she was horrified at the amount of packaging that was being thrown away. "There is a lot of recycling in Japan, but that's because of need. It is not ridiculous. When I go to the supermarket, I have to peel off layers and layers of plastic before I get to the banana. Just living here makes you really aware of wastage, and wanting to do more."

So when the former kimono designer discovered that old kimonos—sometimes centuries old—were also on the scrap heap, she put her design skills to work and created a bag line called Mildred Squirrel, now sold in New Zealand boutiques.

"There are amazing fabrics here—oh and kimonos just going to waste. Japanese aren't particularly into second-hand kimonos and the fabric needs to be hand dry-cleaned, which is extraordinarily expensive, so they end up throwing all this gorgeous fabric out."

Cadi van Wijk and Wayne Benjamin are a pair of Kiwi expats in Japan utilising the resources of super-hoard (cont) cyclists. The self-industry pair also design bags—as well as watch, duvets, and book covers and pens—made from "100 percent used" trash. You may have spotted their line of "Tokyo Trash" bags at the Rachel Hunter 'Lola' show, or at Idealog's AUT Innovation Series events.

"The thing that strikes me about Japan is it's a very closed country," says van Wijk. "A lot of people here no idea about it at all. Animation is a huge part of society, and it's seen on a lot of packaging here. Tokyo Trash is a nice opportunity for New Zealanders to see that 'real' Japan, in an eco-friendly way.

"For me it's more to be able to market something to New Zealand that is recycled. The whole green thing is really strong right now."

Cadi Wijk wears vintage fabric and natural hemp in her designer homeware range.

"I WANTED TO SHOP SOMEWHERE I COULD FEEL GOOD ABOUT MYSELF, ABOUT BUYING PRODUCTS THAT WERE GOOD TO PEOPLE AND GOOD TO THE ENVIRONMENT—AND THEN I REALISED THERE IS A HUGE GAP IN THAT MARKET ... QUALITY ETHICAL PRODUCTS WITH MINIMAL WASTE."

Nicola McKenzie's Mildred Squirrel bags are fashioned out of cast-off kimonos.

McKenzie and the Tokyo Trash lines aren't the only Kiwi designers who see the value in creating old-to-new designer pieces. AUT fashion design student Kamen Hillman received praise for her low, shown during Fashion Week 2005 in the Revlon show. Her clothes are made from up shop mats stitched together with old military tents. Hillman spent the previous summer in India working with fair-trade businesses, and wanted to create a line that avoided the need for sweatshops, bulk production and waste.

"I'm relaxing what would conventionally be seen as waste," she says. "So by reusing it I'm not only saving through labour, there's also less organic impact."

Re-designed products are not just making do with offcuts. Designers are creating unique one-off designs that are transformed into high-quality, long-lasting consumer goods.

Sustainable design and re-design are on the radar for designers, but consumers aren't at the point where they are prepared to buy only ethically-designed products, says AUT sustainable design lecturer Andrew Withell.

"Twelve years' time things will be completely different. We'll be seeing a lot more legislative changes, similar to what Europe is experiencing now. We'll also be seeing more of the effects of global warming. It will be a number-one issue, and will filter through design and change consumer behaviour."

Rosemary Barraclough is one of those retailers on a crusade to change the shopping habits of New Zealanders now, starting in the tidy suburb of Herne Bay. Her stately upstairs Format on Jervois Road, a store selling only ethical and sustainable design products. It's no Trade Aid, though—her line ranges from hand-made Swedish children's toys to New Zealand products from designers such as Chris Metcalfe (see *Idealog* #12).

"Basically I wanted to shop somewhere I could feel good about myself, about buying products that were good to the people in the supply chain and good to the environment—and then I realised there is a huge gap in that market," says Barraclough. "I was never happy

zero design until I met people like Stu Bay, and that's when I realised what sustainability means. Quality ethical products with minimal waste."

A recent report by Research New Zealand and Closeup*ideaLAB* found that while 83 percent of New Zealanders believe sustainability is important and 49 percent think the issue is urgent, only just 37 percent believe ordinary New Zealanders can directly influence New Zealand's sustainability.

Withell reckons designers have a responsibility to come up with ethical products. "I think you have an ethical responsibility if you create something, it should have positive social and environmental outcomes."

Christchurch re-designer Jo Hart agrees. She produces designer homewares (though she prefers to label it "fashion for the home"—"homewares sounds very Bunnings"). Her range is made from vintage fabric and natural hemp, accompanied with trendy designs.

"It's not about having masses of stock, it's very hands-on and organic. I'm always evolving, introducing new ideas. It's not about producing one line on a conveyor belt for years."

While re-designing products is labour-intensive, one of the advantages of reusing materials is that the design process is completely different from creating new products, as designers must work within the framework of the available materials.

"Sustainable design, and the re-design of products, opens up areas of creativity that can take you to absolutely amazing places you never would have thought of otherwise," says Withell. McKenzie agrees: "The design aspect is always changing because no two pieces of fabric are the same, so you're limited in what you can do, and sometimes have to think outside the box. It [re] takes a lot of creativity."

Lauren Bartlett is an Idealog staff writer. She wrote the cover story in Idealog #12 about Kiwi entrepreneurs creating products and services for the developing world

Illustration by Angela Lumley

Portfolio

26/3 "Second Life" by Mag. "Ideabag"

⇐ This article is about the use of recycleable items to make things such as bags, trendy clothing etc. With the amount of rubbish we get every year (make) Jo Muir decided to start her own bag brand, all made from recycled materials.

I thought this could be a good way for me to do my project as it could mean I will take less time, be more creative and also have some fun.

What I have learnt from this is that I am able to make something of great quality from anything. I can design my project to be made from a rubbish bin and still make something look like a fashionable item!

26/3 "WOW: World of Wearable Art awards show" article.

Through this article I have learnt about the history of wearable art. Where the wow awards (and now) started, why they moved to Wellington and how they came to become the successful business it is today.

The organisers believed the original location of the wow awards in Nelson was limiting the ability of the purpose, they moved to Wellington and saw a 50% increase in audience. In 2007 designers from all over the world came to participate in some way. Can I be this successful? could I make something that people from around the world would love at?

7

The WOW awards for the last 8 years have inspired me a lot. I like the way it is set out and the space for imagination.

WOW world of WearableArt awards show

The Montana World of Wearable Art™ Awards Show is full of passionate people, who work across every aspect of the show. Designers, makers, models, performers, technicians and Directors, to be a part of this creative whirlwind. Everyone is incredibly creative and women are great multi-taskers - essential for the ever changing world we are part of. New Zealand's theatrical, artistic extravaganza.

8

2007 Montana WOW® Awards Show
"The Costumes And Her Cousin: A Self Portrait"
Lynn Johnston & Felicity Handy, Australia
Winner Wellington International Award

Photos: World of Wearable Art™ Ltd

2007 Montana WOW® Awards Show
"Grim Fairy Tales' Linda Darby-Carey, Auckland
Winner HP Children's Section

Photos: World of Wearable Art™ Ltd

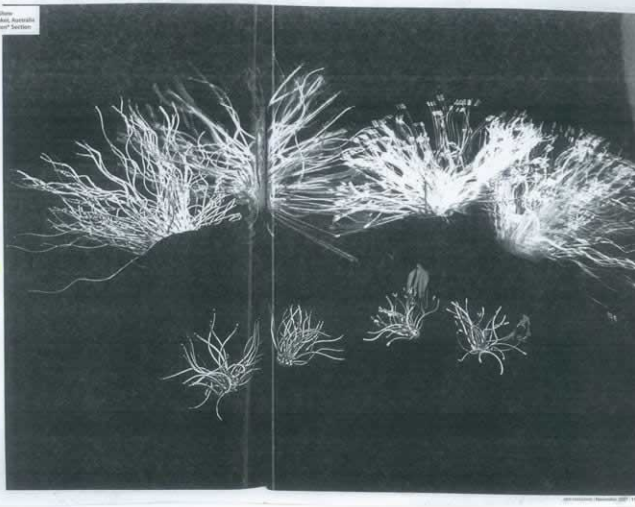
Sequins is a key thread in the fabric of WOW. There's no room and no time for egos - and perhaps another reason why the team of women work so well together.

When you watch a WOW show, you can see the models enjoying themselves on stage. Maite Johnston, the principal choreographer (8 stripes) takes every model on a journey. Some are professional, others are amateurs, and Maite ensures they can perform with confidence, ease and a sense of fun. There are no nasty catwalk tantrums behind the scenes, which is why people choose to come back again and again.

Suzie and Heather have always seen WOW in a creative context and, ten years ago, they made the decision to employ serious business professionals alongside them. Gabrielle Hervey, the CEO (6 stripes) and Donna Ching, the marketing manager (8 stripes) set some audacious goals when they first arrived. They could see the amazing potential and set about ensuring WOW operated like a business - becoming profitable so that it could develop creatively and commercially. Strategies to grow the audience and make WOW an international event were put in place.

An economic impact assessment commissioned by WOW in 2003, clearly showed that, whilst Nelson had lovingly nurtured the event, it had reached its limit. So the team decided to shift the Montana WOW Awards Show from Nelson to Wellington in 2005. "We knew we needed to be in a city with more production opportunities, corporate partners and an international airport," says Gabrielle. "If you love, the rest will find you". After months of careful planning they did just that.

In the first year in Wellington, WOW increased its audience numbers by 50 percent. This year, close to 35,000 people attended. "As Wellington is anxious about the arts, it was a great fit," explains Donna. Gabrielle and Donna are their sharp thinking team have grown WOW to become a profitable business that runs all year.



2007 Montana WOW® Awards Show
"Flowers of the Sea, Cheryl Linaker, Australia
Winner AT&T Illumination Runner" Section

Photos: World of Wearable Art™ Ltd

A creative spirit is evident across all aspects of the business from imaginative cost cutting to embracing change.

WOW is not a static product or service "The success of WOW has always been dependent on new designers participating, and our pool of talent is growing as more and more countries discover us," says Suzie. This year one third of the successful entries have come from overseas including the UK, USA, India, Japan, Thailand, Singapore, Canada, Germany, The Netherlands, Iceland, Israel, Dubai, Australia and New Zealand, injecting a variety of cultural perspectives into the event and taking sense of the accolades.

Designers and media from all over the world are now attracted to WOW. It employs seven full time and hundreds of part time staff and generates over $9 million dollars for Wellington city every year. It has travelled to Japan, Singapore, Sydney, Dubai and Bangkok, exciting design schools and designers wherever it goes. Tourism New Zealand has the Montana WOW Awards Show as a key reason to entice media to visit New Zealand every year.

Nelson is also incredibly important to the WOW business. The event is created and produced there. It's also the home of the World of Wearables & Classic Cars Museum, which gives people the opportunity to view the garments up close and personal 364 days a year. Over 50,000 people visit the museum each year.

Bob Haven, professor in costume technology from Kennicky University (and one of the 21 international designers to visit New Zealand this year) sums up his experience of WOW, "Athletes have the Olympics, actors have the Oscars, musicians have the Grammies, and designers and costume creators have WOW".

For more information visit: www.worldofwearables.com.

26/3

← 24th year of WOW! could I link that with 10yrs Tepapa?

27/3 Context / Issue Introduction.

This year Te Papa has invited Two schools from Wellington to display students works to promote the World of Wearable arts Awards to be held in the City. QMC & Wellington High school have been chosen. QMC have been part of the project for the past 3 years and I have been given the opportunity to design a display garment to be put on a mannequin & put in one of the front display windows of Te Papa.

28/3 Initial meeting between Mrs Knight and Te Papa client.

Te Papa is a Museum proudly owned by New Zealanders. As a 'kiwi' myself, Te Papa has asked me to design and construct a wearable art garment to go in one of the museums windows. I have been given a theme and colour scheme (below) and dates for the display to go up & down in.

Note; To set up this topic, my teacher Mrs Knight met with the staff at Te Papa store to discuss how the project would work this year. Mrs Knight and I talked about what she found out in this meeting ☆

29/3 Key points from the teacher set up meeting.

- One Mannequin Display is to be done.
- Theme is a chosen theme; the musium is celebrating its 10th year in business. 10th Aniversary = 10 years and onwards"
- Eyelights exhibition "fashion & colour" display cabinets @ Te Papa.
- Dates set for window display;
  17th sept Wed — 6th Oct (take down)
  (install)
- Wow wearable art Award shows start 25th sept => 5th Oct.
- Monday - first student client interation day. 10:00am Te Papa café

31/3 What I want to find out from Te Papa

(J - Jons answers).

Mrs Knight told me the theme this year is "10years & onwards" is this still on?
Yes I will be getting you to come in with the other school doing the window display to show me my views (your designs)

Do you (have) want a colour scheme?
Yes. I would like the main colours to be blue & green. These are New Zealand colours that can be used in may ways, and have been used in many ways. Eg. Koru, Pawa, sea, land ...

Are there any rules/regulations? Things I shouldn't do that might offend public.
Not really. I want you to have an "active fantasy". I don't want you to worry too much about that and use your imagination.

What are the sizes of the window/mannequin?
I will give these to you later.
But I do want it to be female. (mannq).

lighting? Powerpoint?

I (Janet) will organise lighting. But power-points etc are possible. (might give it originality)

Email address? can I contact you?
- Janm@tepapa.govt.nz
Janet.morris@xtra.co.nz

- Yes

Are the key aspects in Te Papa's history you would like me to include?

Not really -- but if you can think of some --

Who would you like the display to be aimed at?

Women who come to Wellington for the WOW Awards. Same thing that can promote the store.

Other notes. ~

A Maori influence could be challenging. As it has not been done before and also finding out what is appropriate etc. would be a good challenge.

23/3 Tasks for Week 9

Mon 10:00am @ Te Papa ✓
Pd5 reflection on visit with client.

Tues - No class
- H/W Mind mapping.

Wed cont. Mind mapping.
& Page 4 tasks on task sheet.

Thurs Wearable Art Research - Materials used? books, mags, internet? looking at W.A. Themes??

Fri continue research. (Reflection of wk)

wk end. catch up on book work.

28/3 Research

What do I research? & why?

- Tepapa environment - where what is the env. photos, waterfront
How can I link Te Papa to Wearable art?

- Window Displays - what catches displays, ~~holiday~~ work. asking advise, asking questions.

- WOW Awards - Internet search, what, how, why. wow factor.
How important is this?
What is it exactly?

- Themes in wearable art - how is it protrayed?
- Research My theme!
What is the "layers"?
What does Jan mean by "awards"?
- Example of existing WOW Arts - where can I find this

- Interesting material - creativity
Daws? - Te Papa recicled material.

- Copy rights/rules regulations of window Displays -

Lessons learned in the fashion industry are relevant to all creative and design based businesses. If you have a great design, chances are someone will want to copy it. And to protect your business, you need to protect your rights.

A recent case in the United Kingdom highlights how useful fashion designers have to be when creating designs. It involves the well-known fashion retailer Topshop and its fashion chain, Topshop, was forced to destroy hundreds of dresses and pay thousands of pounds. Why? Because Topshop infringed Chloé's trademark and copyright in its clothing.

This case is the latest in a string of cases between fashion houses and fashion retailers. Concerned about the impact on their intellectual property, the luxury high-end fashion houses are now taking a more proactive approach to protecting their designs and ensuring a level playing field.

So what can a savvy creative and design based business in the creative industries sector do to protect important business assets in your IP but you need to know how to recognise and protect them? Here are the basics of the business intangibles and examples of protection.

The rules need to understand that when designers also have rights, which you could infringe if you have based your business around an idea that is similar. Fashion designers especially are very keen to see the value of protecting their products and trade marks.

In a fashion-based business the main kinds of IP rights are:

Designs - A design protects the appearance of a product, such as its shape, configuration, pattern or ornamentation. A design registered under IP Laws The Laws fashion pattern can't have been registered as a design.

Trade marks - These can be trade present names, logos, slogans or trade marks. The slogans, colours and shapes that identify the goods or services of one business and distinguish them from competitors' goods and services. Examples include the Burberry check, Louis Vuitton's LV, Nike's swoosh, Kevin Walker's name + face.

Is a trade mark necessary in an existing fabric? It can be, but a trade mark need to be recorded every for class in certain territories.

Copyright - Copyright protects the particular way in which ideas are expressed. Copyright is automatic and free. Examples of copyright in works in fashion design include sketches, textile designs, website content, promotional material and photographs, maps, logos, packaging and advertisements. Copyright also exists in drawings, and architecture.

As a designer you create many 'works' that would attract copyright. Copyright has different terms depending on the work. For example, artistic works are valid for 50 years following the death of the author or for 50 years from the end of the calendar year in which the work was made.

Fashion design businesses that can protect original designs and creativity are especially vulnerable to copying as unless it is possible to protect yourself, it is never necessary to do so. You may not want to seek registered design protection for your fashion designs, but you should be aware of your rights and if you create an 'out of the box' design that you believe could be commercially successful.

Protect your IP

Protect your IP may just want to rely on copyright protection for your designs. Be clearly displaying a copyright notice and keeping records of your designs, including dates of creation. Ideally, place notices on the outfit or tags of your fabric. It is not a deterrent against would be copyists. Also, it is a clear signal to the world that you are aware of your rights and that you are exercising copyright. A copyright notice would read: © Corinna Bromley, 2007.

Make sure you speak with a lawyer for yourself by adopting clearly striking and easily recognisable trade marks. You could also consider registering your trade marks in relation to your fashion designs, for example, should want registration for your main product lines such as clothing and handbags. But there are also different processes such as website, logo and slogans. Consider whether your business name is available, and if not, what you could change it to. Ideally, your trade mark should be simple and use a few distinct but also it's more memorable to register trade marks in relation to:

Seeking professional advice early in the creation of IP rights will help maximise the value it will add to your business.

Enforce your rights - Be aware of your rights and how to enforce them. Keep a list of infringements for copies of artwork for the date to assert your original creation. Keep thorough records and examples of your designs. Make sure you know about the different remedies available.

Use the legal rights available to you to protect your creations. Speak with from the critical and use of rights to your advantage.

© Corinna Bromley
Fashion, E-Style, Finance 08 and 2009.

This is an article found by my teacher about intellectuall property. It is mainly about how I should go about keeping my work safe but also about how I should avoid using other peoples ideas that will hint to me copying their stuff.

1/4 Reflection ~ Note & thoughts on meeting my client.

On the way to talk to my client Mrs. Knight told me I would need to come up with a brand new look ; new ideas. Keeping this in mind we arrived at Te Papa, were I first took photos to put in my book. (page 29)

After meeting Janet 'Jan' for the first time, introducing myself as a 17 year old who loves mysic and art and is interested in going on with a life similar, Janet started telling me vague ideas she had for the wearable arts concept.

Firstly she made it clear to me she didn't want some thing someone could just 'slip on' and wear. Being someone who like material (fabric) and sewing things up, this came to a bit of a suprise to me. Although I knew the art work could not be ~~be~~ every day I wanted some thing I could pull out of a box once in a while to say 'hey, I made this for a wearable art display years ago' I have decided to flag most of this 'vision' I had. But I would like to keep the 'ever lasting bit' by making the Art out of ever lasting materials, I could link it in with the layers and onwards theme, making it symbolise ever lasting rather than just throwaway after use. Materials such as plastic (that never naturaly goes away) may be good.

Now with notes on what my clients ideas are (theme, colour scheme, people aimed at) I can start doing research of the wider community, design ideas etc. I am looking forward to doing more on this poject.

1/4 Progress log #1

This is a log I will be starting to keep track.

Date	What.
1/4	Today I wrote a Reflection on my visit to Te Papa where I talked to my client.
2/4	To day I did my Brainstorming of the project. I will have to finish this for home work so I am not be kind.
3/4	Today I continued with my Brain storming. I may need to do my research next week.
1/5	I have had a few week off due to some distractions... But I am back on track and have started looking at existing ideas etc.
5/5	I did a time line on every thing I need to get done in the next few weeks. I also did some interview planning and brainstormed people I could interview.
9/5	I did some more research. It is a manga series called 'Paradise Kiss' that I really like to use of textiles/materials in.
13/5	Today I had a chat with Marie. I got some good notes on the real Montana WOW awards. She is going to teach me how to do washaway.
15/5	I met with Marie and did some washaway. I ~~wrot~~ made notes.

2/4 · Brainstorming Needs & Opportunities~

Note; WA = Wearable art.

What do I know about this issue?

The issue is that I am making a 'wearable art' display to go in a front window of the National Museum - Te Papa. It is to promote the World of Wearable Art Awards to be held in the City, and also to get people to come to Te Papa while they stay in the City. It has to be something I can't just 'put on' to go out.

It is more 'Art' than fashion.

Who is the issue aimed at/who is involved - why? (Window display)

The issue is aimed at women who come to the city to see the Wearable art awards, to have something in the windows of the musium that interests these women to make them come to the museum And entice them to come inside the store to look around.

I am involved because I have been chosen to design, develop and make a garment to go into the window as a display. My teacher Mrs Knight is part of the project as she has organised this project for me, as well as mentoring me through the stages of the project. My key client Janet is involved as she has and will be giving me constraints (ie theme, colour scheme) and will also be choosing which design (concept) I should develop, and which development to make etc. People of the wider comunity are involved as I will be doing serveys and interviews etc. to get a overview of what the 'public' thinks. Last but not least my mother will be involved because she will tell me my max. budget as well as give me unique ideas I can adopt as she has done in the last couple of years.

Who would be my client?
As my main client are the people who come and look at my project in the window, I can't ask people to be my client. So I have Janet the window display manager at Te Papa as my key client and I will interview people of the public as the projects wider community stakeholders.

Who would be the key stakeholders?
Again, my key stakeholders would be the wider community, where I could go to Te Papa and ask people about ideas, what they think etc. Another key stakeholder could be my mother as she has great ideas I could adopt into my designs and she is also who would be paying for most of the garment. Another stakeholder could be Marie P.a practicing Technologist who works at our school. She has done courses on embelishing, so I could get wacky ideas from her that I could add to my designs. She has also entered wearable art competitions in the past.

Could I contact them on a regular basis?
For Marie & my mother; yes. They are regularly available for me to make an apointment with and talk to. I could also show them my designs as well as Mrs. Knight and my key client Janet to see what they think.

But for my wider community stake holders, although easily found, may change alot. I could possible have a few people I could go back to and talk to, as well as doing a general interview/servay on general people.

What is important about this issue - why?
It is not about making some thing to be put in a wardrobe and worn occationally. It has to be something that stands out. I.e. over the top (something I am good at after doing ms the stage challenge project last year). Another thing is that it is a Publicity thing. It is all about promotion (mainly the wow Awards, and also Te Papa as a National museum.

Possibilities/controversies associated with the issue.
I asked Janet about what things should I not do, but she only said the normal things. This could be ideas such as covering the whole mannequin as well as looking up rules about Maori signs etc.

I should also keep in mind Modesty & sensetivity to cultural expectations.

My knowledge & skills?
I have knowledge from the work done in the past that I did such as sewing & basic embellishments & basic techniques in sewing every day garments, items etc.

Practicing technologists? Experts I can talk to?
Marie is a practising technologist who is an expert in embroidery and embelishment. I could get unique ideas to incorporate into my design. Mrs Knight has been teaching technology, so will be able to tell me what I can/can't do in the given time as well as tell me ideas done in the past. Maybe even give me ideas for my design. She is an expert technologist who I can ask about problem solving etc. when making my design.

Things to consider?
Wearable arts is a publicity thing. I need to show that in my brief and also come up with unique new? ideas to make my design a one and only new thing to look at. I may need to find out what people around me think about this.

Where can I go to find out more/new information?
I can talk to existing technologists such as Mrs Knight and Marie. But also people like my mother / friends who could give ideas for materials I could use on my Wow art. I could also go to places such as craft shops, places that sell wood, plants, antique shops and op shops that may give me ideas for things to be new. I could ask around surveys etc. to get people to fill out on what they think is good aspects of wearable ART factors they find interesting and perhaps need adapting.

What existing solutions are there already?
There are all the existing solutions that were done in the past (the last 19 years of the Wow awards) There are also the Wearable arts window displays done in the past 2 years that may give me linking ideas. Mrs Knight has examples of past students Wow Art I could look at.

What is required for fitness for purpose?
A key element to this is that it lasts a month minimum to be in the Te Papa window display. For this it also needs to catch attention of those viewing the window display. As it is a close up view of the garment it also has to look good at a close range. It has to also look good under lighting.

What planning do I need to do?
As it is a Wearable art, research is needed in existing ideas etc. for me to come up with new exciting ideas. I will need to research ideas to come up with unique original ones.

My client (end user) being the Te Papa Museum I will need information on people around the country and also visitors from overseas about their thoughts.

What could I do that would be a fresh new approach?
As the main reason of me doing this project is to promote the Wow awards, I will need to go back to the roots of the competition. It is to make ~~the~~ wearable garments out of the most unrecognisable items. Such as a ballet costume made of ballet shoes.

paua shell, metal, wood, paper, wax, thread, plastic, food, are just a few ideas I could build on. We also have books on the Wow awards at school that I could look at for inspiration.

Environment/location issues, concerns, considerations?
The end environment is Te Papa's window display. From the school, where I will be making the garment, it is a ten minute car ride to the end location. Will I have to go and get the mannequin that will be the end wearer of the garment, and build my project on to it to be sent to TePapa? Or will I have to take measurements then make my garment in small sections (depending on size) and then do final touches on to the end user??

Frequency of use?
As the end user is a manaquim* Comfort will not be a key factor. But it is quite possible it will be put on and taken off a few times so quality is important. It will be displayed in Te Papa for two weeks and posibly a few weeks in the school halls. And also at the end of year fashion parade.

What materials can I use? and where from? cost?
This again, is an interesting aspect to my design. As Wearable Art is about (to me) making the imposible, posible, I want to play around and find exactly what I want and figure out how I want to show the message in my way.

For this I can go to places like fabric Wearhouse spotlight for existing materials, look in books or ask Mrs Knight (my teacher) for new materials (making my own). There are also lots of other things I could use such as wood, reuter, shells, metal. from shool or building stores.

Cost is a problem as I would need to figure out a budget and try to keep with in it.

Maintenance, Viability, Disposal, Intended life span?
As I will not be able to fix things while it goes up on display in Te Papa, it has to be of good Quality in order to last the two weeks. under lightning and public scrutiny.
As I may be displaying it at school in the end of fashion parade, I will have to store it in good condition to make sure it lasts to at least the end of the year.

Ethics, values, beliefs, safety, legislation, laws...
what are some ethics & values of Te Papa?
I will need to look up these and see what they are.

But as a 'International stage' I believe there would be guidlines about can's and cant's that will restrict me or force me to be extra creative! Quality being an important aspect.

Applied design ideas
what Applied designs can I use? As Wearable Art is about new Ideas & combinations, what is there that I can do to make my WA 'new' and unique? What Ideas are there out there that I can incoprate into my Ideas? We have books at school, I could look at Nancy's embroidery shop etc...

What types of Modelling could I do?
I can test wearable art like materials, do some testing playing around with ideas I come up with, ideas from books. By doing mockups of ideas before doing it on my actual garment I will know for sure what the effect would be like.

How could I present my ideas to my client?

could I photoshop my ideas onto photo shop? this will be effective as Jan will get an idea on how the final look will be like in the window. I can email them photo updates & Jan could come to shool to look at my work in progress.

Initial observations...

It is going to be a challenge to meet Jan & Te Papa's expectations, for my "WOW" to be up there in a window where people can see it, but I am excited and can't wait to get into it!

Questions?

What are new things that I could do? What are some existing ideas? Could I incorporate olden day / avant fashion into my WA?

What is the "WOW" factor?

Complex skills / techniques(27)

Again, WA is all about skills & techniques used to make something look different, to make it really a wow art rather than a garment. what techniques, skills, ideas are there that I could incorporate in my project?

Initial Brief Statement

I have been chosen to design and make a Wearable Art display to go in one of Te Papa's (A National Museum) windows. It is to promote the Martanal WOW Awards to be held in the city and also Te Papa's 10th Anniversary. The Theme is "10 years and onwards". Janet, the overall client, would like it to have the main colours of blue and green. She also wants it to be aimed at women who are in welling ton for the actual WOW Awards. It is also the 20th Anniversary of WOW.

Why is this topic suitable for me to undertake?

Positive
- It is a new challenge for me
- I have, for the last 2 years, been making things for friends & family not the country.
- Opportunity for me to widen my knowledge
- A good way to find out what I've got.

Minus
- limmited time
- not enough knowledge
- possibly challenging budget wise

Interesting
- I love being creative
- I am interested in costumes (over dare stufete)

Photos from Tepa Pa.

open ①

Te Papa is a National Museum that, notably people from NZ but from all over the world come to.

For this reason, Te location where my WOW Art will be is a key to getting more people into the Te Papa store & into WOW it self.

These are some photos I took of Te Papa and its surroundings.

The middle column is a 360° view of the out side of Te Papa.

Research - Looking at Past/existing WOW for ideas

Te shells Storeland I could get shells from the beach and paint them interesting colours.

Pattern that suit the sea theme I could invent patterns

Frilly-Flowy material. Sea like and foamy.

Bibliography - A Past WOW Book at school for the following pages. 30

The stained glass like stained chest area is original. I like the sea green/blue colours used.

I like the cut of the dress, long at the back, short at the front, with the lining showing.

I like the idea of turning tad bits into dresses.

I love the draped material, looks like rock.

I love how natural resources are used.

could I do this with native plants etc?

Where can I get these types of materials from??

I like the idea of having something cut out and onto something else.

Napier's Sonia Moyes, left and Louise Ludlow, right walk down the stage of the Trafalgar Centre with Sarsena Fraser modelling Boadicea the winner of the Montana Supreme Wearable Art Award. The designers described their copper design as having a "strong feminine spirit."

Drawing on images of Matisse's dancers and Klimt's rich mosaics, *No Butts* satirises cigarette company sponsorship of fashion shows. Opposite: a scene from Christchurch designer Trelise Cooper's show, *Modern Bride* challenges preconceptions of body beauty.

MORPHOS / JAN KERR / RECYCLED FABRICS, PAPIER MACHÉ, TYREK, WIRE

I really like the use of materials in this W.A. the over all finish of the textures, combinations of colours, and shape gives an overall impact and instantly draws the eye. Although bright colours are not used there is no hint of muggy dullness that comes across normally.

EOS / CLAIRE PREBBLE / STERLING SILVER WIRE, COPPER WIRE, BEADS, DUPION, ORGANZA SILK

I love the use of wire and beads/ sparkles in these pieces. The build up of wire gives a 3D look hard to show in a 2D world with the shines giving an extra attractant to the viewer

PERELANDRA / CLAIRE PREBBLE / RECYCLED COPPER WIRE, FABRIC, BEADS

I love how it is full of surprises!. first it just looks like an ornament but then you see the twigs, leaves then the dragonfly!.

I love the details on the skirt. ~~also~~ how could I do this? will I be able to do it in different colours?

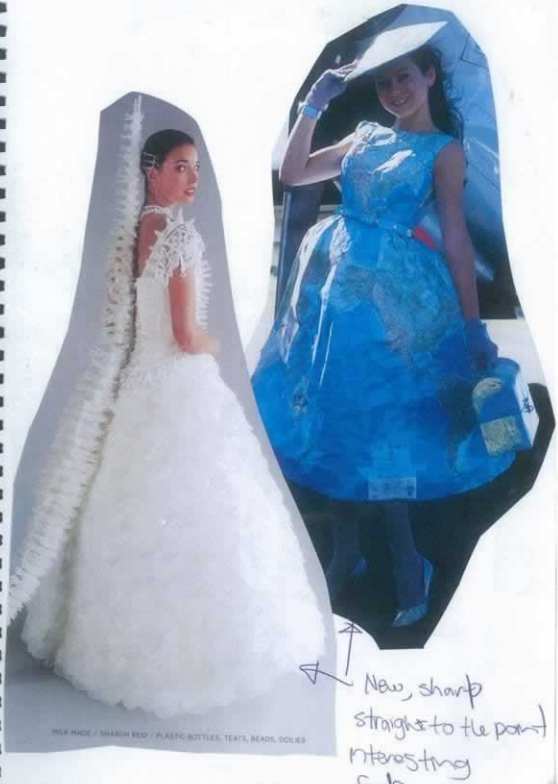
Pictures from the internet.

I like the shape of this. It is new and interesting

I like the idea of making something out of something else.

Interesting shapes are eye catching.

simple yet elegant
new unthought of materials (zip)


MILK MADE / SHARON BEID / PLASTIC BOTTLES, TEATS, BEADS, DOILIES
New, sharp straight to the point interesting finish

FLIGHT / HANNAH HOWES / 86 PAIRS OF RECYCLED GLOVES, DACRON, CALICO

The idea of using other objects to construct something new is eye catching and interesting.

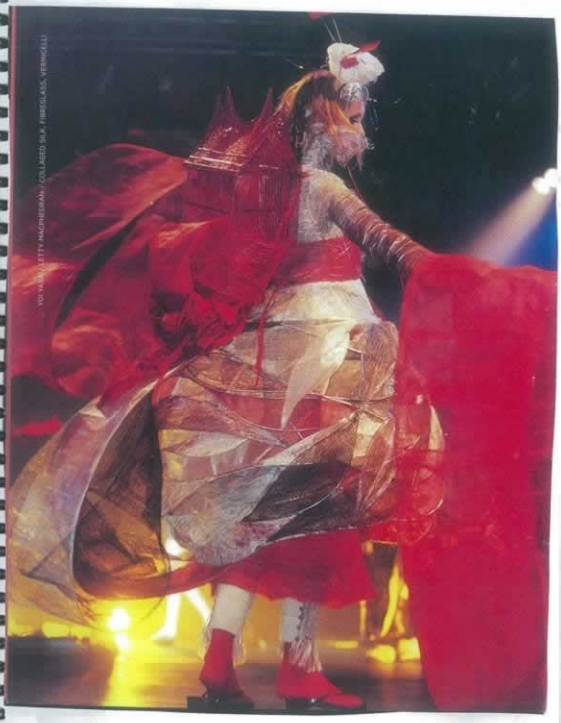
BUTTERFLY TREE / SUSAN CEDERMAN / TISSUE PAPER, PIPE CLEANERS, SAWDUST, DACRON, NEWSPAPER, PIPE CLEANERS

A dress made from aluminium, printed. could I use this idea in my project?

An idea of how to use power. what are some other ideas I could use?

I like the beaded (like) areas with plastic. It goes well with the flowy material of the dress and draws a views eyes. I love how it is simple yet complex at the same time.

I like the ~~loose~~ of wire and the materials around it. The sleeves are effective & eye catching.



ARTIST CONTEMPLATES REDEMPTION - JENLIFA WAITI / HUMAN HAIR, CANVAS

These 2 wearable arts I found interesting because they use simple materials yet the patterns are interesting and original.

Could I do this for my one? Will it be to hard?

Clutching fabric tentacles cluster on the siren's shoulder, amongst an artful arrangement of gilt shells, floats and lustre gems.

An interesting way of using wire.

Giving form to male energy, the cage and free spirals of *Wired* are created using materials and techniques borrowed from boy's own crafts like model making. The beaten metal codpiece and bum-plates were designed "for the older man—to give him that tight look".

Above: the legendary allure of ~~a net dragon siren—with one sleeve made of an entire 1950s tulle ballgown.~~
Above left: beach treasures hidden on the underside of *Siren Song*'s fan-cum-tambourine.

Gives potential to existing ideas. What is there out there that I could modernise?

I like the look of this. What materials are there out there that I can use?

Oceania designed by Sue Cederman of Motueka won the Nelson Tourism Services Highly Commended Award for her creation modelled by Sareena Fraser. The designer says the design is "inspired by the incredibly beautiful Pacific Ocean and coral reefs." Oceania means collective names for the islands of the South Seas.

I'm To the Beach.

Last Wednesday I went to the beach with some friends and took some photos I thought they could inspire me in my designs.

So what is a 'real' feature?

It is something like the 'icons' shown on pg 38 or eye catching like the wings on 32. It is something that makes the audience stare n wonder to try and figure out what exactly it is (compare wire pg 37) How can I do this? What do I want?

Really like the idea of using wire in my work generally (like p 37) It will be attractive, original (as I will design something) and I can do all sorts with it! How can I link it to this sea theme?

Wire can be twisted freely, could I make wave, sea, sky, Earth like shapes?

Jan has requested 'sea' based colours ...

55

Sylvester apologises for use of medals

Apr 30, 2008 3:41 PM

Print | Send to friend | Email update

Leading New Zealand fashion designer Kate Sylvester has apologised for using Australian and New Zealand military medals on her catwalk models at Australian Fashion Week which has angered war veterans.

Sylvester was blasted by the Returned and Services League of Australia (RSL) for using replicas of medals awarded for service in Vietnam, Korea, World War Two and the Crimean War in her show on Tuesday that was titled "Royally Screwed".

Derek Robson, the national secretary of the RSL, said this was insulting for servicemen and women, particularly coming just four days after Australia and New Zealand came to a halt for ANZAC Day to honour those who fought and died for their country.

"Many people in both countries wear the medals from World War Two, Vietnam or Korea and they are not going to appreciate their particular adornment being paraded around in this insulting and unnecessary manner," Robson told Reuters.

"I appreciate the importance of fashion week and the need for this designer to create an impression but this is beyond me."

He said both the designer and the promotes of the 13th annual Australian Week Fashion, which started on Monday, apologised on Wednesday but he questioned their judgment in the first place for allowing this to happen.

Sylvester, who is one of New Zealand's biggest fashion names with her label sold in Australia, Hong Kong, Singapore and the United States, released a statement saying she was sorry for any offence she had caused.

"There was no intention of showing disrespect for returned servicemen, for whom I have the deepest amount of respect. I sincerely apologise to anyone I may have unwittingly offended," said the statement.

She said her show was meant to reflect her passion and obsession with monarchy, using items such as crowns, tiaras, sashes and medals - all of which were replicas.

"The irony is while I was in Sydney over the weekend preparing for the show my partner took our three young boys to the (ANZAC) dawn parade in Auckland so they could start to learn about the great things these brave men did for our country," she added.

Medals used in the show including the Australian Vietnam Medal, created in 1968 for people who took active service in South Vietnam, the UN Service Medal for Korea, the Crimean War Medal, and the World War Two Allied Service Medal.

Robson said most were worn on the left-hand side of garments, like the models did, which traditionally denotes the wearer has served in wartime.

"Wearing these medals on the left-hand side is a very personal issue, a statement of service, and these medals are treasured by the servicemen and women and then their families as symbolising their commitment to their country," he said.

56

I will need to make sure issues like this do not happen. In order to do this I need to look at my concepts etc. and find out if they are appropriate or not. To Ryan wants

Ys KMS sheet for end of holidays

Key Milestone Stage/s:	Week ○ Term 2
Prioritised Tasks to do:	Prioritised Resources:
○Research	book, internet, library
○Interviews	book, questions, interviewee
○Book work (catch up)	book
○W+O Brainstorm	Pg 20-27 of this book
○Write about articles/ research	Pgs: 4-10, 17, 30-56 ○ ○ ○

Key Decisions: (What, why, impacts on work)
I have decided to use wire as a main material of my garment. Mainly for it to be challenging. I will need to test/trial ways to make it work and for it to be unique.

Problems: Actual and / or Anticipated: (What, why, impacts on work, how solved)
I am slightly behind on book work. I will need to do a catch up to have all my work up to date in time for Wk 2 (aprox) when I will start key factor analysis.

Questions brought up by work in progress:
How am I going to make my design eye catching?
What should be a "wow" factor?

Changes to plans:
The initial stages are planning out to take a little more time than planned. (shown on initial t/l pg 11)

Client / Stakeholder Consultation: (Who, what, why, where, when, findings, impacts on work)
I need to contact Jan about the measurments & the window display.

Current Progress Evaluation:
I am slightly behind but I am well underway design and idea wise with everything I have done. more details on next pages.

Next Steps:
catch up book, more research, interviews, key factor work, initial brief, consult with Jan.

Ys Fabric testing ~ Playing around with fabric ideas

(Sample are at the back of the book) (project)

Sample A; Bubbled fabric.

(I previously went to spotlight to find interesting fabrics.)

I chose a sea green, seethrough material with gold patterns for this sample.

Firstly I wet the small piece of material. Then I squeezed excess moisture and folded it in half. I used a slightly raised metal kitchen grid to bubble the fabric with my hand and then double sided interfaced it to a seperate bit of material.

Sample B; CRINKLED FABRIC

I chose a wavy fluro fabric with wavy colours for this sample.

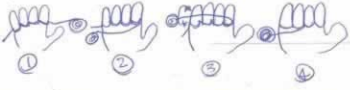
Firstly I took both ends of the fabric and twisted them in opposite directions, into a ball. (after stamping it) Then I secured the ball with rubber bands before putting it into the dryer with the towels. After leaving it for a night, I undid the rubber bands, then double sided interfaced it to another bit of material.

Sample C; Hand sewed Fabric (knitted)

I chose a fluro lime green material for this, then went along and cut the sides to make it one long piece of string/material.

I twirled the start of the material around the fingers on my hand. Then I brought the

material back to the finger I started with and started kneeding the new fabric through the old.



5/5 Time line Term 2 Overview / weekly reflection - every week.

- WK 1 — Interviews, Research + 3.6 Class visit notes + summary from Tinderbee Trip.
- Wk 2 — Key Factors analysis & Brgader Key Factors, Interviews (Marie) want visit WHS in wk3 to meet other students.
- WK 3 — Implications/ Interactions & prioritise.
- WK 4 — Brief / Concept sketches.
- WK 5 — QB Wkend. Show Jan sketches + brief etc.
- WK 6 — Finalise Design (at this stage)
- WK 7, WK 8, WK 9 — Design Development + Construction — ✻ Materials & their properties. ✻ F for P.

5/5 Interview Planning

To have a deeper understanding of what I need to do / can do in this project, I will need to conduct some interviews.

This is a space I can record peoples names and times I can interview. 'page' is where I put my findings.

Name	Who?	Date	page
① Jan	My client	1/4/08	(pg 14/15
② 2 other students doing WA.			
③	Window Dip. person		

Name	Who?	Date	Page
①②③④ All the back of this book I did several	people who have been to WOW / people who have been to TePapa / people who have entered WoW / did WA in the past	X	Pg 113
⑤ Marie P.			
⑥ Mrs. Ongley			

Questions I could ask ... * T = TePapa

What is a WOW factor? What to you is TePapa?
What is important in making a Window display for T?
What would draw your eye to a window?
What do you believe is important in making a garment representing T ≠ WOW?
What aspects of the WOW show would you think make people see it again?

Fabric testing is important to make sure

Introduce / describe - why you are doing fabric manipulation testing.
- purpose
- how it could be used
- evaluate samples - PMT etc.
- Include notes / instructions of how to do the methods.

The next few pages are research from a manga comic series Paradise Kiss.

Paradise Kiss
パラダイス・キス

1

- the butterfly 'theme' through out the books (circled in yellow)

I am looking at these Manga pictures as I liked the way the author shows feminine. The exaduration of female aspects like the simple t-shirt goes with the skirt. The belt has sequins that make it unique & original. The butterfly is perfect for my project.

feathers with spathes
big jewles
lace on
sequens
flowers
the fishnet like scarf is edge catching
halara like pattern looks effective
tatoos
STAGE 29
lace wash away.

feathers

バラダイス
old fashioned style of clothes
the apron is feminin & back at home like * these female can refure back to home.
魔法が解けてしまうから
sea like uneven pattern, could be done using wash away.
バラダイスへようこそ
Overdone collar & cloak
this dress is in more detail onpgr5 $68.

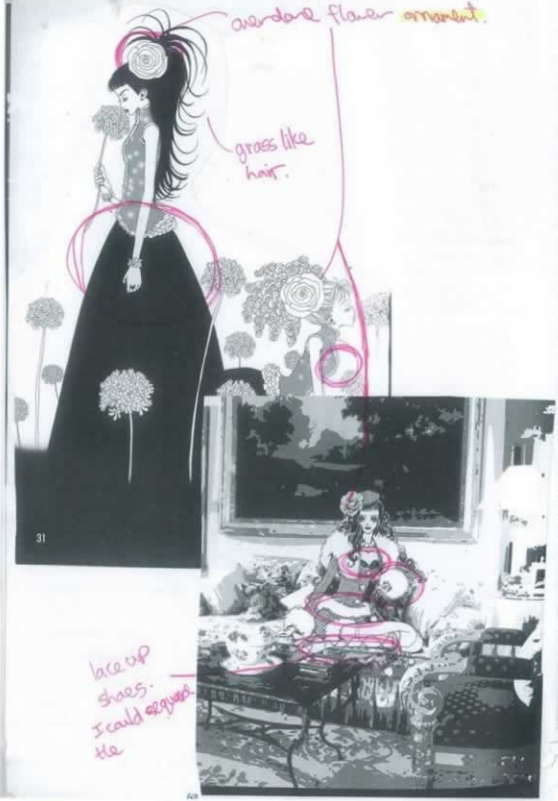
frilly on the inside of the skirt.

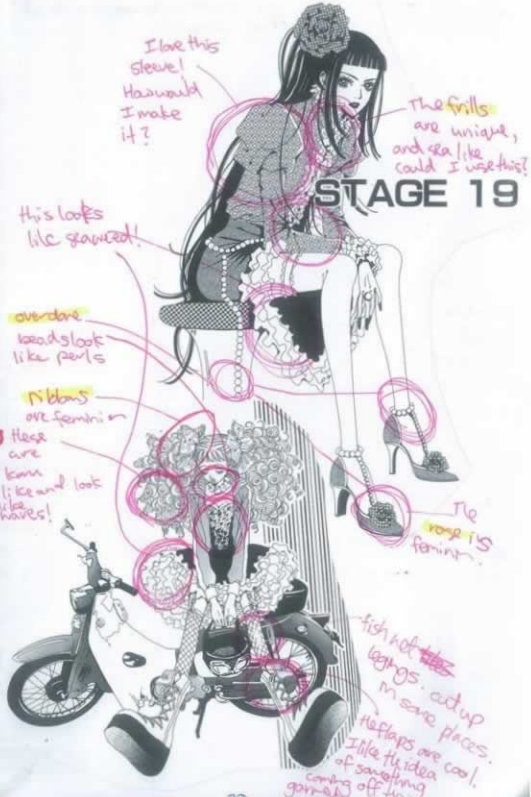
Paradise Kiss
overlaye collars, I like this as it will be eye catching on a mannequin.
I like how the sleeves come out.
fake pockets. These are not often done so I could play around with it.
dress from pg. 64.
a uniquely cut skirt.
I like how it isn't pointy. I could not omit it.
lace ~ I could make it, buy it... will look good & unique.
Paradise Kiss
Jewelry is effective
this is really feminin.
I like how it goes out

texture!
I like the fabric difference here as it looks very effective.
gathered material by the shoulders also effective.
Paradise Kiss
finish of material effective.
a effective head band. I like this as it matches with the rest.
top with tartans very cute
over the top flowers looks good from far away
effective background.
chains are good as they
knit is effective and not so done.
Pan pans. can be made big and real like.
socks are unique & also can be made feminin.

wash away(?) design.

I like this necklace. It is simple but effective. I should be aiming to do this in my wearable art.


overdone flower ornament.
grass like hair.
lace up shoes. I could sequin the


I love this sleeve! How would I make it?
The frills are unique, and sea like could I use this?
STAGE 19
this looks like seaweed!
overdone beads look like pearls
ribbons are feminine
these are knee like and look like knives!
the rose is forming
fish net leggings. cut up in some places.
the flaps are cool. I like the idea of something coming off the

what I have liked in this research that I want to use in my project:
flowers, wire, 'frill' something to cover the neckline, beads, curves, roundness, over the top, colours, layers, feathers, sparkles,

I hate idea of working with chain/wire.

I like the unevenness. I makes it look like a smooth wave.

I like the layout of the fabric. I could play around with a scarf like garment like this to make it look wave/sea like.

I like the overlay, collars. Something I would like to put into my design.

Buttons are very interesting as I can

The WOW® Journey

Suzie Moncrieff & Heather Palmer

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

World of WearableArt (WOW®) is a concept created by sculptor Suzie Moncrieff in 1987. In looking for a promotion for a co-op rural art gallery (William Higgins Gallery), Suzie dreamed of an annual awards exhibition where enabled artists could display their talents onstage. Suzie began to create her WearableArt concept – art that adorned the moving body. This became her original concept and the World of WearableArt Awards Show (then called New Zealand Wearable Art Awards Show) began in 1987.

The show began as a family affair with Suzie's sister, Heather, becoming a significant support. Suzie saw it as a creative concept rather than a business opportunity and the show developed a true family atmosphere, driven by the support of the many family, friends and volunteers who support the WOW® concept.

The inaugural WOW® Awards show was first held in 1987 in a tent in the garden of the co-op gallery. It took place during a torrential rainstorm, with a borrowed stereo for music and a bathtub full of iced refreshments for those who had forked out the $10 for a ticket. The show had few sponsors but included arts patron Eelco Boswijk and a local hairdresser whose "artistic hair creations surpassed some of the garments entered". The show was a complete success.

Since its debut, the show has grown to become an internationally acclaimed event, with around 30,000 people attending the 2005 show season in Wellington. WOW® employs five full-time staff, with hundreds of paid contractors and volunteers coming together for show season. But getting WOW® to where it is today wasn't always an easy task.

The first WOW® Awards Show was held at William Higgins Gallery on the outside verandah with a single, central catwalk into the garden. The next year it was staged in a larger marquee in a domain at Spring Grove and then moved into Nelson for its third year. Suzie says the move to the Trafalgar Centre in Nelson was one of the biggest challenges she has faced. "It was a huge sports venue that seated 2500 people. I had no experience in running a large event but a huge passion and drive for the vision I had."

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

Another challenge was explaining the concept of WearableArt to designers, whose main idea of the concept was a beautifully knitted jersey with peacock feathers. Heather describes the move to the Trafalgar Centre as "the year the designers got it. It took a long time but finally, when I saw Pallas Athene (by Donna Demente), I knew – the concept was finally being understood."

The WOW® Awards Show soon became an iconic event within Nelson and turned into a year-round commitment for Suzie. With no major sponsorship backing and a huge amount of bills to pay, it was a big gamble. **"Looking back, it could have resulted in a huge disaster for me personally," says Suzie. "That, however, never crossed my mind. I totally believed in what I was doing and it worked. We paid all the bills, made no money and I just focused on the next show."**

As the show grew in its success, it began to attract national attention and the WOW® Awards Show soon gained backing from important sponsors including Montana Wines and Air New Zealand (still major sponsors of the awards). The backing of national and local sponsorship meant the show was able to develop and eventually able to employ full-time staff to aid in the production of the show. Heather notes that after 10 years, they were finally able to employ their first full-time business manager.

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

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

A WOW Article from Mrs Knight ~

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

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

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

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

In addition to opening the museum, Suzie and Heather also began to work on their international dream. Suzie says, "If we can celebrate sport and beauty contests on a world scale, why can't we celebrate the world's art and cultures and who we are as the people of this planet?"

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

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

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

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

Wellington gave WOW® the opportunity to increase its show production creatively, commercially and internationally. The Events Centre - the new WOW® venue - enabled WOW® to have a specialised gantry, allowing greater opportunities for theatrical performances. The venue itself could hold at least 1000 more people per show and also provided WOW® the opportunity to allow its sponsors to host corporate guests. Wellington itself had the additional infrastructure of an international airport, a huge creative industry and the support of the Wellington City Council.

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

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

The journey Suzie and Heather have taken in bringing WOW® to the stage is one that proves if you have a dream and stick to it, you can achieve what you never believed. "I never saw or 'saw as' lows," says Suzie. **"I saw them as challenges. I learnt to pick myself up and carry on regardless of any negatives that may have come my way."**

For more information on the annual Montana World of WearableArt Awards Show or WOW® Ltd, visit www.worldofwearableart.com Tickets are now on sale and entries are now open for the 2006 Awards

WOW awards are an international thing. How will can I portray that in my research, in my garment? I would also like not to see my 'lows as lows but as challenges' taking on each one and tackling them down.

Looking at garments with a 'wow' like feel or ideas I like...

I like the overall look. It has an 'Asian' like feel to it.

the way the dress is on the floor is also like

the flow of the dress makes it stand out on a cat walk

I liked the pattern the flowers go with my theme.

the pattern(s) on the dress is eye catching and I really like the ethnic feel to it.

Chat with Marie

Marie Paterson is the technology technician at our school.

Marie has done the actual wearable art (WOW) in the past, so I thought I was appropriate to talk to her about my project.

Firstly I told her about the theme and aim of my wearable art. How the theme was 'Rivers and Rapids' and also how I wanted a blue & green overall look.

I also showed her my research in the book and also the tests I had done (pages 58 & 59) Marie said she was happy to take me through techniques of washaways such as ramie to add to my idea list.

When I showed her my research from the book 'Paradise Kiss' (pages 61-72) And told her I was interested in using wire, she said beads (like in the research) combinde with wire and the over all blue/green theme will have a big impact on the audience which is what the WOW awards look for, not so much the over all effect. As my project is aimed at people coming in to Wellington to see the WOW Awards, I thought this was a very important fact. Marie also mentioned appropriateness and how well the garment is constructed is important also.

Marie showed me that there are sometimes easy ways to things. Since impact is important, if something can be done in a quicker, easier way it is ok, for example instead of sewing on beads individualy, you can glue on spartles.

Learning About Washaway

Today in my study class, Marie took me through the processe of wash away.

She firstly told me that there are 2 types of

↑ me working on a hoop washaway sample while Marie does a romeo one.

My hoop washaway & me washing away!

washaway. one is called romo and is used by trapping fabric thread etc between plastic that melts. The other you use a hoop and sew on to material that washes away.

What I did to the machine:

- No. 9 foot (darning foot) enables space between the foot & plate.
- dropped the feed dog (bottom) allows free movement of material.
- set stitch length to '0'
- As the plastic/material washes away. I can use different colours on the bobin & thread.

Attach samples of the inkjet facings here.

SPOTLIGHT LTD
120-150 HUTT ROAD
WELLINGTON
Ph: 04 385 0396
Fax: 04 385 0395
NZBN: 9429041161443

	1	
FUEL JERSEY 1000 DENNETAL	2.80	
Discount 40% @ 20.0 @ 09.JUNE	-0.80	
FUEL JERSEY 1000 PURPLE	2.80	
Discount 40% @ 20.0 @ 09.JUNE	-0.80	
ELECTRIC LONG EYELASH 1.5MT	3.40	
40% @ 20.0 @ 010.JUNE		
FINE ORGANZA SCOOPBOARDS	2.00	
40% @ 20.0 @ 011.JUNE	1	
DISCO MIRRI DOT 97% ANTI	2.40	
40% @ 20.0 @ 011.JUNE	F	
CRYSTAL ORGANZA 150CM FABRIC	2.00	
40% @ 20.0 @ 09.JUNE		
MARE BELLEDERE BLACK/WHT	1.00	
40% @ 20.0 @ 010.JUNE		
BALMAIN PAINT CUPTOWNGREEN	2.00	
40% @ 20.0 @ 012.JUNE	1E	
NYLON NOT TRI RETAIL	0.50	
40% @ 20.0 @ 04.JUNE	1	
HEAT & BOND LITE 1 METRE	4.50	
40% @ 20.0 @ 05.JUNE		
DESIGNER VIEW 2M MANGE STRETCHLACE	3.99	
Total	£37.39	
Items 3.30		
EFTPOSCREDIT CARD	37.85	
Inclusive of £3.11 GST on £2.59		

I went on a 'initial' shopping trip. To possible fabrics that I could use for my project.

Barbara Knight

From: Barbara Knight
Sent: Tuesday, 13 May 2008 3:10 p.m.
To: 'Kylie Merrick'
Subject: RE: te papa dates

Hi there

Dates:

Install at Te Papa 17th – 18th September

Take down – 6th October

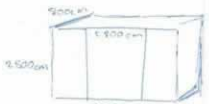
Window dimensions:

Width: 800

Length: 2800

Height: 2500

Central glass panel: 1600 wide, floor to ceiling



Mannequin: size 12

(but it is a 'funny' odd length / shape through body)

Cheers

Am doing ok – just chipping away at mid year reports - boooooo

Barb

This is an email sent by my teacher to the Wellington Hyde teacher about the windows. I have sketched the dimensions into a 3D box to give me a better idea.

Key Milestone Stage/s:

Week 2/3 Term 2

Prioritised Tasks to do:

- ☑ Everything on last KMS sheet on pg 57.
- ☑ Case study

Prioritised Resources:

This book, internet library interviews

sheets of notes.

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

○ Mrs Knight has made my Formative week 3. I need all my work done including the case study for 3.7 on Tina de Bes.

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

I am behind. I will have to work this weekend to try and get as much work as done as possible.

Questions brought up by work in progress:

Am I ever going to get on top of my work?

Changes to plans:

I am behind. I will have to slow down to pace for a while until I am on top of things.

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

I will be talking to Jan in week 5. So I need my designs done by then. I am talking to my fellow students on Wed. week 3.

Current Progress Evaluation:

I am behind. I really need to get on top with my work.

Next Steps:

Interviews, catch up book work, Formative, key factor work, talk to client, start designing. etc.

Todo: Looking Ahead 'Planning Mon, Tues Tasks each Side...

What are my current ideas?

feminine curves & feather like unnatural wavy lines.

flaw ships

A collar of some sort.

ORIGINALITY

flawy material

~

should I base my garment on a historic back ground? how to make the feminine side more powerful??

sea like features.

wire

koru???

Notes taken on our trip to Tina de Bes' (3.6 Case study)

- Notes at the sight (store.)
- Back at school.
- Importance/headings.

Class Visit Notes

Identifying the Key Elements of Business practice

Company Name: Tina de Bes

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

Part A

(1) Notes: Introduction.

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

Part B

Notes: Business Practice.

(2) Key development Processes:
How does the company approach the following...

- Meeting client for first time.
- Level of client interaction throughout process.
- Developing garment specifications and a 'brief'.
- Sketches
- Pattern development
- Fittings / toiles / mock-ups
- Setting a budget / pricing
- How many fittings
- Time management / how long per client

(3) Key resources: Required for product / garment development:
How does the company approach the following...

- People – who is involved / staff
- Equipment / machinery / specialised ?
- Materials – sourced from – who sources

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

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

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

- How many people are involved in each stage?
- How do you ensure efficiency (time, people, resources, equipment, room layout).
- Where do you get your materials from?
- Do you have any specialised machinery for constructing different parts of the garments?
- How important is advertising to your business? What types of advertising do you do?

not so much.
business cards etc.

Students – take notes at each production stage –

- Designing
- Pattern-making
- Cutting
- Samples

different fabrics for formal/day time

(white)

original { hand painting (pencil)
screen printing

an Idea I liked and a ball dress Tina's daughter made for her.

Reliability
How does the company approach the following...

- Product will function as intended
- Frequency of use
- Warranty
- Performance properties
- Wear and tear
- Quality control
- Finish

inform clients etc

Optimisation
How does the company approach the following...

important

- Saving materials
- Minimising waste
- Using left overs
- What happens to wastage
- How to keep costs low
- Time efficiency

smallest amount used. reasonable

reasonable price etc.

Ergonomics
How does the company approach the following...

- Fit and function
- Client interaction / fittings
- Made to measure principles
- Comfort

Efficiency
How does the company approach the following...

- Pattern development / layout
- Calculating materials / resources / pricing
- Time
- Mock-ups / fittings

Aesthetics
How does the company approach the following...

- Pleasing to eye
- Sketches
- Fabric / colour / texture / style / fit
- Client / customer satisfaction

From the book "Stitch; Contemporary New Zealand Textile Artists" by Ann Packer, on page 82 I identified where my research was heading. I commented that I needed more stitch 'clothing' research. I found these following resources that I thought I could incorporate in to my project.

Janice Jones

THREADS HELD TOGETHER BY THE LIGHTEST OF LINKS DISTINGUISH JANICE JONES' TEXTILES — DIAPHANOUS, WISPY, CREATIONS THAT ARE BARELY THERE, FANCY YARNS, RIBBONS AND LACE HOLDING HANDS.

"wow"

like my own idea

These fibre creations may look knitted, but in fact everything is machine-made — as in sewing machine. Janice has made the Solvy technique her own, stitching threads onto a soluble base fabric (Solvy), often in a grid or scribble pattern, then washing the base fabric away to leave a tracery of thread. To stitch the threads down she uses glitzy rayon, metallic, viscose or polyester Madeira threads — 'anything but cotton' — and no fancy stitches. The resulting fabrics are surprisingly durable.

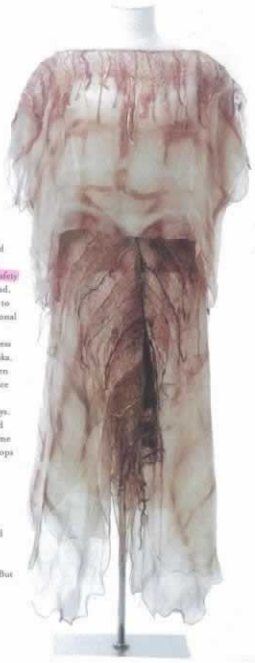
Janice says that whenever she's travelling she can't resist an op-shop, any sort of wool shop or even a little craft shop. 'It doesn't matter if it's old, I'll poke around for the things that people don't buy, that nobody wants.' She loves bead shops, and looks out for interesting yarns to make pompoms and tassels. Even coloured safety pins suit her purpose. She needs lots of thread, silk slivers, nets, beads, feathers and leathers to make her shawls, scarves, vests and the occasional whole garment.

Janice and her husband Carrick had a dress fabric and haberdashery shop, Jones of Wanaka, for many years, finally leaving it in 1998. When the demand for patchwork fabric began, Janice decided she should see what it was all about. 'That was the beginning and end of it,' she says. 'It blew my mind. I wanted to do it all, wanted to know all about it. I've been working overtime ever since, going to lots of classes and workshops — all kinds.'

Janice would like to have made 101 quilts — she has won a good handful of awards for her patchwork and attended every national symposium since she took it up — but she gravitates towards the kind of clothing she and Carrick had in the shop, which she left eight years ago to work fulltime on her textiles. 'I could see that I could make that, so I started. But

highlight, label, comment ... on → all pages like.

Layers of thread are held together with machine stitching in Janice Jones' diaphanous dresses. Water Nymph, left, was a finalist in the Creative Fibre Festival, 2005.



'I like the idea of Creative Fibre and I like to enter exhibitions and symposiums — it's an indication of how your work is going and how the standards are set.'

I rather avoided associate patchwork with sheltering. I used some of the techniques and more and more embellishment instead.'

A Wanaka Autumn Art School class in the Soloy technique, with Australian Glenys Mann, made Janice realise she could do something with the product. She started entering the annual Creative Fibre fashion awards in 2003 and has never looked back, winning two awards each year. 'The next year I had to keep going, to see if I could do it again.' In 2004, her long hooded sleeveless coat *Cordova Spirit* won the Sheer Fashion award and the award for the most outstanding garment. *Water Nymph* (page 122) was a finalist in the Accent Fibres award in the 2005 Creative Fibre Festival.

She has entered every year except 2006, when the arrival of her first two grandbabies saw a change in priorities. 'I like the idea of Creative Fibre and I like to enter exhibitions and symposiums — it's an indication of how your work is going and how the standards are set.'

She is currently planning a hanging for an arched doorway in an American house, using the colours of the landscape — tussock, grasses, flaxes, all quite neutral — having previously made two hangings for the same client's Wanaka home. 'He likes the idea of being able to see through it, without it blocking any views — the translucency of it.' Both Janice and her client are 'absolutely delighted' with the way the hangings have performed, with no wear and tear showing on the softly draping wool and wool-sliver fabric. A little bit of glitter reflects light, creating an effect like dew on the grasses. The hangings are quite long and swathe onto the floor, so they still touch the ground when tied to one side.

'A commission is a challenge, interpreting what the person wants you to do, what colours and looks might be right. We took photos of views, flaxes and grasses, plants, the stone floor. I made up a booklet of about 50 textures and yarns so I can go back to it.'

This is something Janice has made a practice of, since every work is different. She writes down all the details, collects samples of yarns, threads and embellishments, and takes photos. 'I could never do one exactly the same though.' ■

Research is important! I like how she has a 'skill' that she uses. Can I do this for my WOW?

Award-winning Autumn fantasy *combines machine-knitted luxury yarns with a range of craft techniques including appliqué, dither, silk dyeing and stitch.*

Laurel Judd

LAUREL JUDD HAD A GO AT JUST ABOUT EVERYTHING IN THE WOOLCRAFTS LINE, FROM MACRAMÉ TO CROCHET, BEFORE FINDING HER REAL PASSION — MACHINE KNITTING. BUT SHE DOESN'T JUST LIMIT HERSELF TO GARMENTS, TURNING HER HAND TO WALL HANGINGS AND THREE-DIMENSIONAL SCULPTURE AS WELL.

Spinning and weaving were way too slow for this former dancer, gymnast and athlete turned high school physical education teacher. Having to fit her textile crafts into time left over from teaching, plus raising a family of two, meant the quicker the production, the more she could achieve.

Crochet was quicker than handspinning, and she even made some money from that. Dresses for herself, her friends and their friends; bedspreads; her own wedding dress, including coat, train and hood; and dresses for her three bridesmaids.

Then it was macramé, tying everyone in knots in the school staffroom at lunchtime, with metres of string. 'I went all out at it and made macramé bags and belts and hangings for everyone I knew and took orders too.'

She had been aware of knitting machines, as her mother had one for a while. Laurel would come home from school in the afternoon to find another jersey completed. So, recently married and in her early twenties, she decided to buy a knitting machine — and she was away.

By now Laurel was teaching, but in the school holidays she went back every day for more free knitting lessons. With the technology to match her creative flow, Laurel at last had a way of speedily producing metres of knitted wool, similar to the ropes of French knitting she and her brother had wrapped around the house when they were little. These days her machine-knitted versions of those cords dangle from the bottom of kids' garments, decorate dressed-up chairs and insinuate their way across evening capes.

The woman who launched herself into machine-knitting full-time ten years ago and

Similar to my life right now. I do too much...

set up her own business. Laurel Designs Knits, also began entering design competitions; as she puts it, 'They offer an excuse to create something really special.' Inspiration comes from 'just about everywhere' — fashion magazines, calendars, greeting cards, her garden, and the views from the house and studio, designed by her architect husband Tim and tucked into the Taradale hills.

Rosettes and ribbons decking the walls of her studio include the top prizes from every possible exhibition, from the Machine Knitters of New Zealand to Opotiki Fleece and Fibre, Creative Fibre Fashion Awards, the Alpaca Association's New Zealand Fibre Expo and the finals of the Norsewear Art Awards. She made the finals of the Benson and Hedges Fashion Design Awards too, stood next to judge Imran Khan, then saw her garment worn back-to-front on the catwalk!

As well as the standard handcrafted, fully fashioned garments like jackets, jumpers, dresses, leggings and accessories, Laurel uses her three machines to create fabric for use in lieu of rag strips in rugs, multi-patterned samples in wall hangings, fine knit to create wedding dresses and pieces for appliqué. Although she could incorporate some designs into the pattern — and much of this can now be done on computer and downloaded to the knitting machine — she prefers using appliqué, embroidery, felting, beading and other embellishing techniques 'to give a bolder line'. She loves to incorporate other craft techniques with her knitting to produce distinctive pieces for fashion and works of art.

She will often run up a 'mule' from knit fabric to try out a garment shape before adapting it for her machine, because every stitch must be accounted for. She will knit fabric then felt it in her washing machine; she'll weave whole garments by laying rows of yarn or sliver across the bed of the knitting machine by hand. Any fibre pliable enough to put through her machine gets a chance, from the thickest bouclés to metallic yarns, and including some that have to be hand-manipulated. One fabric, made (very slowly) from fine-gauge wire and variegated sewing machine thread, offered new possibilities in terms of moulding and shaping. Even jewellery is possible. 'There are just so many things to explore!'.

Split Ends in Repose (opposite page) took the top award at the Hawke's Bay Review, a forum for all arts and crafts by locals, in 2004. The work, one of several chairs Laurel has made that you can really sit in, recalls those crazy suits the hand wore in their heyday, with stripes, spots, zigzag checks and bead-trimmed fringe on an asymmetric club chair shape, finished off with loopy yellow 'French knitting' scallops. Another chair has a seat entirely covered in pompoms.

Today, Laurel has an international reputation as a judge and tutor, has written four instructional books and created numerous patterns for international machine knitting magazines. She is relentless in her crusade for machine knitting to be recognised as an art form — after all, she points out, spinners have their wheels, weavers their looms and quilters their sewing machines. Laurel is also passionate about sharing the skills of her craft and loves to tutor machine knitting and creative fibre techniques.

Laurel continues to sell directly from her home studio where she displays her art works and a wide range of ready to wear fashion garments. She also offers a made-to-measure service for special occasion wear and original designs. ✱

Craft Terrorist, created in response to embroidered denim letters from artist Gabby O'Connor, includes many of the items now banned from airline cabins.

The following pages are research from a book called "Roots of Street Style". I thought that some historic references will get my ideas going.

Both sexes grew their hair long. It was thought to be against nature to cut your locks; a belief influenced by naturalism and mysticism. Ever since the Romans, who shaved the heads of their Babbarians captives, closely cropped hair had been a mark of subjugation. Flowing tresses a badge of freedom and privilege. (But which of the two styles is considered the more conservative and which the more radical depends on the morals of the day.) At the time continents and discipline were held in high esteem and short hair was respectable, so the hippies who dropped out of society cut let their locks grow.

these wavy lines could be like waves in the sea.

フロッピーハット（floppy hat 訳名：チューリップ・ハット tulip hat）：フロッピーはバタバタとはためく意。帽子にフリルが広くバタバタとはためくところからその名がついた

A floppy hat (also known as a tulip hat). Got its name from its wind-blood floppy brim.

天然繊維の使用は自然回帰を表している

Non-synthetic fabrics symbolized a return to nature.

these sleeves are cool eye catching

over the top ③ will be effective on a mannequin

ヒッピーのモチーフであるフラワーのプリント柄やストライプ（特にハデなものはクレイジー・ストライプと呼ばれた）、ボーダーなど人気

Favorite designs were paisley (the arm-band of napoleonic) shoes (particularly gaudy examples were called "crazy stripes") and borders.

I like the idea of patchworking could I do this in blue, tgreen?

パッチワークは、環境にやさしいリサイクルの発想から生まれている。古着を細かくきたり、新しいアイテムをつくった

The Patchwork grew out of the idea of recycling to save the environment. Old pieces of clothing were stitched together to create a new item.

履定もしくはストラップ留めのサンダル、プラットフォームのやが（伝sabot：英クロッグ clog；ヨーロッパの農民達がはいていた木やコルク底のサンダル）プラットフォームは'40年代に革不足のため代用されたオやコルク、ゴムの厚底のこと

You might wear nothing on your feet, or maybe sandals with straps to platform clogs (clogs, or sabots as they're also called, a type of shoe with wooden, cork or rubber soles, were originally worn by peasants in Europe). Platforms, thick soles of wood, cork or rubber, first came on the scene in the '40s due to a shortage of leather.

Pantalon Style (late 1960s-early 1970s): Paris ,etc

1960年代半ば、高度経済成長期を反映し女性の社会進出が盛んになると、ストリートには男性と同じスタイルをした女性が増え、パンタロンも女性のアイテムのひとつとして浸透していった。オートクチュール界では'63年にアンドレ・クレージュ、'64年にシャネルがこぞってマニッシュなパンツ・スタイルを発表、話題となった。またイヴ・サンローランが'66年秋冬コレクションで発表した強者用のパンタロン・スタイルは、賛否両論だったが結果的にパンタロン革命を巻き起こした。これを機にパンツ・スタイルは定着に世間に浸透しはじめ、ここ革命とも入れ替わるように流行した。サンローラン等のデザイナーのおかげでパンタロン・スタイルは出入り禁止だった高級レストランやホテルのロビーでも当たり前のスタイルとして受け入れられるようになった。

The mid '60s, Nevil's economic growth was attracting an increasing number of women into the workforce, and more of them began dressing in the same styles as men. So it was that slacks became a standard item in any lady's wardrobe. In the world of high fashion, André Courrèges unveiled a formal pants ensemble in 1963, Chanel in 1964. And the garment designed by Yves Saint-Laurent for the 1966 autumn/winter Paris Collection, while greeted with mixed reviews at first, was ultimately to spark a revolution in women's clothing that swept the globe in the wake of the mini. Thanks to designers like Saint Laurent, ladies in pantsuits became a common sight in high-class restaurants and hotel lobbies where once they would have been turned away at the door.

I like this collar. could I exaggerate it and put it on my design?

could I extend it to finish off into a dress? more femin.

シティ・パンツ：スポーツ用でも狩猟用でもない街着としてのパンツ

City pants. Not for sports, not for hunting. Out for wearing on the street.

Cosmo-corps style (also known as the space-age style or futurism) (1965-1967): Paris, London, USA

"宇宙」スペース・エイジ・スタイル、未来派（フューチャリズム）

ボクのウイッグ
A bobb wig

Pockets
I could have things coming out.
I like the overdone buttons.
this feminin cut is unique and
eye catching.
I like how the dress comes out.
as I have alot of space in the window, could I combine with the yellow dress??
It may be really effective.

宇宙時代のムードに対応するかのように機能主義的な未来派スタイルが登場。無限の可能性を秘めた宇宙（宇宙服）をイメージしたスタイル、装いながら宇宙空間を体感に対する関心をいち早く表現した。素材は光沢があって透けるモノ、プラスティックや金属、紙などがついやレザーを大胆に使用して空間服を感じた。54年にパリのオーブンしたバーバラ・フランコ（Barbara Franco）とポール・ラバンのシースルー・スタイルやマイナー、アンドレ・クレージュ、50年にデンマークから抜擢した「布の彫刻家」ピエール・カルダン（Pierre Cardin（1922－）、65年ダウンのパコ・ラバンヌ（Paco Rabanne：スペイン1934－）、ジョン・バイツ（John Bates（英）、ジバンシイ大手がNo.8になるアクシャー、マリー・ビーンズ＆ヴィエールでつないだ「Vinyl insert dress」で有名なルディ・ガーンライク（Rudi Gernreich（オーストリア－米）、バーバラ・ハリン（米）等によって発表されたコレクションを通じ世界中に広められた。ヒッピーの台頭とともに消滅した。

As the Americans and Soviets were busy exploring space, a functional, fantastic style made its appearance back on Earth, one that took its cue from the space race. It was a look that embodied a cheerful optimism about the boundless potential of the universe and humankind's future in it. The style boldly incorporated utterly new materials to achieve its effect — plastic, metal, paper, anything glossy or translucent. It became popular worldwide through the work of a number of individuals — Poland's Barbara Hulanicki, who opened Viva in 1966, only her second through-the-night designer Andre Courreges, Italy's Pierre Cardin, the "sculptor in cloth," who had been working independently since leaving Dior in 1950; Paco Rabanne (1936－), who debuted in 1965, Britain's John Bates, Austrian-American Rudi Gernreich, famous for his topless swimsuit and vinyl-insert dress that eliminated the need for separate bra and Herbert Levin of the States. The style disappeared however with the advent of the hippies.

クレージュの宇宙スタイルはピュアでフランス的で決定的だった
Courrèges' cosmo-corps style was pure, French and decisive.

映画「いつもこんで（TWO FOR THE ROAD）」（67・米）は必見。オードリー・ヘップバーンの衣装をパコ・ラバンヌ、マリー・クワント等がデザインしていてとても革新的。イラストは映画のラストのスタイル。
The movie "Two for the Road" (1967) was a must-see. Audrey Hepburn's clothes designed by the likes of Paco Rabanne and Mary Quant were highly futuristic. The photo shows Hepburn as attired in the final scene.

S-curve silhouette (1893): Paris

Rational clothes (cycling style)(1896): London

ハイ・ネック
high neck

I like the sleeves that come up.

レッグ・オヴ・マトン・スリーヴ
leg-of-mutton sleeve

フェリス・ウエスト（fernwaist）と呼ばれるコルセットで、ウエストを締めけていたものの、バッスルをやや後ろのラインを意識に出しスカートの膨らみは前にひろがっている
A corset known as a "fern waist." It tightened the waist, but no bustle was used, so the natural line of the back could be seen, and the skirt bottom extended in a bell shape.

I like the old fashioned feminin cut.

リボンの付いた帽子
hat with feather ornament

レッグ・オヴ・マトン・スリーヴ
leg-of-mutton sleeve

ニッカーボッカーズ、もしくはボトゥイデッド・スカート（プリーツやフレアボネマー・スカートに見えるが、パンツのように股の別れたキュロット・スカートの一種）
knickerbockers or divided skirt (with pleats or a flare it looked at first glance like a skirt, but like pants was split—a type of culotte)

Princess style (1870s-1880s): London

バイエルンのエリザベート王妃やアレクサンドラ(1844-1925)がヴィクトリア王朝時代に好んで着ていたスタイル。トレーンのボリュームに切り替えを取り入れ、ウエストとヒップに切り替えを強調し、脱ぎ着がたやすい、人魚のようなシルエットをしている。

The style used by the wife of Bavaria's King Ludwig II, Elizabeth, and Alexandra (1844-1925), the wife of Edward VII, Alexandra, was popular during the Victorian era. This dress was a departure from the bustle style of the time, with only the vertical yoke line giving the dress its shape, emphasizing the bust and hips, with a fishtail train. It created a mermaid-like silhouette.

Possibly too simple for a wearable unit. but looks simple can pull off. Test of elegance?

バスク（bask）：装飾の前面に縫い込まれた薄い木材や金属片などの装飾品のこと

bask: a decorative item inside of the front portion of a bodice with wood or a metal plate stitched into it.

Pleated / frilly... shows femininity. also could link in well with a sea theme.

bustle

1870年代には半円形のクリノリンが用いられていたが、1880年代になると、張り腰だけに、お金製の腰あてを、別に取り付けるタイプがあらわれ、かごやものの下で登場。1880年頃には姿を消していく。

By 1870, a semicircular shaped crinoline was worn, but by the 1880s, a wire bustle that could be separately attached to the posterior appeared. Even a box shape appeared, but by 1880 the bustle was no longer seen.

I really like this! could I make it?

足が見えるくらい短いスカート丈

A skirt hem so short it nearly showed the feet.

I like the length.

Robe à la polonaise (latter of the 18th century): Paris

ポロネーズ：ポーランド風のローブのこと。オーヴァースカートがついていてコードによって引き上げることができる。これによりアンダースカートの前面から脚にかけての装飾を引き立たせ独特のシルエットを作った。

polonaise: in Polish style; that can be raised by a cord on the contrasts on the ornamentation on the front of the underskirt to the front and back, creating a special silhouette.

3フィートもあるヘアスタイル。5～6週間はそのままにしておいたので、しらみの対策となるくらい不潔だった

A hairstyle three feet long. Left for five to six weeks without washing, it was a symptom for lice.

エルボーレングス・スリーブ

elbow-length sleeves

スクエアもしくはラウンドのネック・ライン

square or round neckline

素材はモスリン

muslin material

レースのフリル

lace frill

前あきのベル型スカートをうしろでうつくくりリボンで飾り、ペティコートをすべてみせている。スカート丈は初めて地上3センチにあがった。

The front-opening bell-shaped skirt was decorated with three ribbons tied in back to show the entire petticoat. Skirt length rose to three inches above the ground for the first time.

刺繍入りの靴

embroidered shoes

I like the cut of the front.

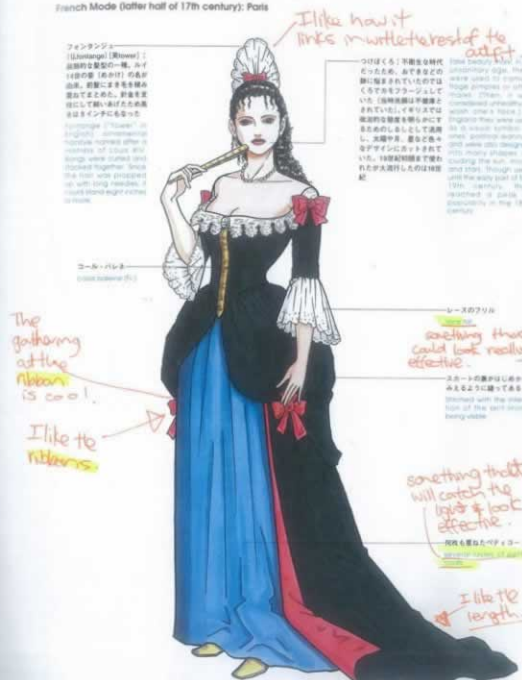
the sleeves are unique.

I like these petal like skirt. I could make it out of something simple and the bottom extravagant.

Robe à la française (middle of the 18th century): Paris

Panniers

French Mode (latter half of 17th century): Paris



French Mode (latter half of 17th century): Paris

Dutch Style (first half of 17th century): Holland

corps baleine

19th Century (4) End of the Century (1870-1900)

1871年には、パリ・コミューンができ、史上初めて労働者と小市民による自治政府を樹立、すべてつぶされてしまったものの、世の中は近代市民社会へ一段と変わりつつあった。しかし、パリ・モードは、いまだ宮廷文化の中にあり、王侯貴族を中心に新興ブルジョワーで形成する上流階級の社交界に、華やかさを競いあう場所でもあった。無論そのみならず、銀座通やオペラなどの社交の場は、ファッションショーの会場と化していた。ルーラン・ルージュを舞台とする世紀末のパリは、文学、芸術、音楽など「文芸サロン」の全盛期でもあった。

ロンドンでも同様相次ぐ女性官トが設けまるにつれ、ほぼ全階層に拡広る「市民服」として定着させていった。パリに比べ経済が発展していたのぐり時期から大衆を市場としていたのだ。しかし当紀末には、ヴィクトリア王(在位1837～1901)の栄光とは裏腹に「ジェントルマン」や「レディ」が登場の日々を迎え、「ハーティ・ナインティ(ほる女90年代)」と呼ばれる時代でもあった。この時代の理想の女性像は、年上で背が高く堂々とした体格の持ち主で、のちに女性が社会的に自立することを予感させた。

ミシンは電灯、映画、蓄音機も、モールスは電信機も、ベルは電話機も、ダイムラーはガソリン自動車も、ライト兄弟は飛行機を発明、社会生活も近代化をたどった。

1873年に、リーヴァイ・ストラス社のリーヴァイス501XXのプロトタイプが完成、アメリカの南部の港町ニューオリンズではジャズが生まれた。

The Paris Commune was founded in 1871, marking the first time in history that an autonomous government was established by laborers and the petite bourgeoisie. The commune was soon crushed, but it had effected a shift to a modern society of the people. The world of Paris mode, however, was still caught up in aristocratic culture. An upper-class high society formed of newly-risen bourgeoisie that centered around the royal family was still competing amongst itself in extravagance. Social gatherings shifted away from balls, horse races and casinos to fashion shows. Yet, end-of-the-century Paris, exemplified by the Moulin Rouge cabaret, was a flourishing "arts salon" for literature, art and music.

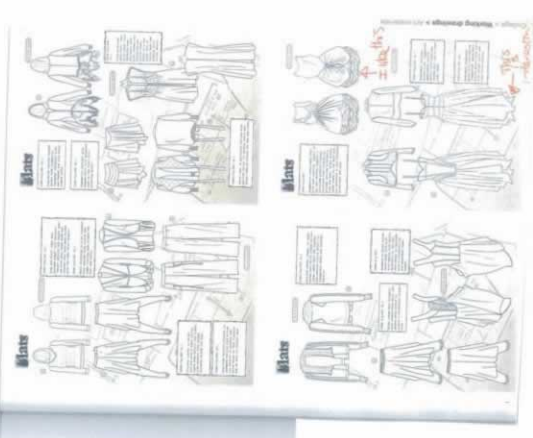
In London, with a shift taking place in society from stratified to classless, men in nearly all social levels wore the sack suit as public attire. Relying on its economic progress, London was quicker than Paris to treat the masses as a market. At the end of the century, however, against the glory of Queen Victoria who reigned from 1837-1901, "gentlemen" and "ladies" led the pleasure-seeking life, resulting in the period being called "The Naughty Nineties."

Edison developed lighting, film and the record player, Morse the telegraph, and Bell the telephone. Daimler developed the gasoline-powered automobile, and the Wright Brothers the airplane to modernize life as we knew it.

In 1877, Levi Strauss & Co. came out with their prototype Levi's 501XX model of denim jeans, and jazz was born in the American South in the port city of New Orleans.

(23) バッスル・スタイル(1860～1870年代):パリ
Bustle Style (1860s-1870s): Paris

素地の粗地がよく使われていた
Fabrics from the East were often used.



Working drawings

Working drawings, specs, flats or technical drawings, as they are called in the fashion industry, are the basis of all fashion design work. They are the graphic, clearly drawn blueprints of your garment, showing all the construction details, such as seams, darts, pockets, basic grain and topstitching.

The flats are drawn with no figure represented, but to scale and as the name suggests in a flat rendering, with no indication of relief, texture or form. They will also show both the front and the back of the garment, something that is often forgotten in the design sketch.

The working drawing is used to support the sometimes more fluid and artistic design sketch and must always be presented with the correct body proportions, as it is generally the drawing that a pattern cutter will interpret a pattern from, as the design sketch can sometimes lead to inaccurate proportions.

A working drawing is generally produced using either fine line black pens or a clutch pencil, which uses fine leads. Different widths of line liner can be used in the same drawing to illustrate different components, for example, a 0.8mm thick pen can be used for all the seam lines, darts and details, whereas a 0.5mm thick pen can be used to indicate all the topstitching, buttons and fastenings.

A final portfolio working drawing and technical specification drawing, these are used when communicating with clients and trade sample rooms.

1
Wallisian evening dress by Vivienne Westwood, UK, 1996. Wallisian-inspired couture dress. V&A Images/Victoria and Albert Museum.

2
from Alexa S/S07. Converse Italian-inspired corset top.

3
Classic converse canvas hi-top trainer. A staple item found in streetwear fashion.

'Show me the clothes of a country and I can write its history.'

Andrée Francs, National Geographic Fellow, Cathy Newman.

4= this is cool

'The fashionable woman wears clothes. The clothes don't wear her.'

Mary Quant

We have looked at the importance of contemporary trends, through forecasting agencies, global and social interests and even the 'bubble-up' effect from street cultures.

The research you have gathered may well contain some of this type of information and as a designer it is important to have an awareness of what is going on around you and how it may affect your designs and ultimately the client you are creating the garments for.

There are some interesting ideas here

this concept is cool! could I do the same for ta Papa?

Bibliography

A garment can have a wonderful silhouette and good line, but the details are the finishing touches. The details are what set often the garment more quality they are also the elements that can help to see more than just the shape and cut, such as

The use of clever detailing is often seen and used more widely in contemporary fashion. Details and trend items are now being used to create new and conventional garments.

The idea of detailing is to turn by the use of different fabrics and shapes. This involves the consideration of different shaping and design, as shown with

Details for consideration:

- Topstitching and
- Seams
- Pockets
- Collars
- Cuffs
- Fastenings

1
Balenciaga print-a pewter S/S07 Designer Nicolas Ghesquiere. Catwalking.com;

2
Christian Dior haute couture S/S07. Designer John Galliano.

key points

With so much dress history to look at it is no surprise that many designers will look to the past or to other cultures for inspiration. We have already discussed the importance of having an awareness of

Using the information gathered in the research related to historical dress or even perhaps vintage clothing you can now begin to analyse the elements of design that can be gained from this source.

You should now be considering all of these design elements in the design of a garment and a collection can be explored from the historical content of your research.

She has also drawn inspiration from

A warning should perhaps be given that whilst it is important to look at historical and cultural dress and costume it

as this starts to move more into the area of costume design and not fashion. Remember it is about selecting elements of the period source or country of origin and synthesising them into something new, perhaps by mixing with other references from your research or altering the proportions, the placement, the use of fabric or even the gender the garment is aimed at.

Notes

Print and surface decoration

Through the process of research you may well start to gather information and references that have natural patterns or decorations on them and lend themselves to be interpreted into print and textile development. Images or objects may well be decorative, jewelled, repeated, mirrored or provide an opportunity for a motif within a design concept.

Surface qualities may also suggest translation into textile techniques, such as embroidery, smocking, applique and beading. Surface finishes can be applied to a fabric or garment to alter the look, feel and perhaps reflect the mood of the source of inspiration, for example, distressed, aged and faded translated from scorched and land in Africa. Or jewelled and decorative qualities translated from sourced Indian sari fabrics.

Texture This is the craft of weaving thread on to the surface of a fabric to create patterns and texture. By using different types of thread and fabric you are able to create elaborate surface decoration on flat fabrics.

Embroidery This is a technique where a piece of cut-out fabric is sewn or fixed ornamentally to another fabric so as to create a surface decoration or pattern.

Beading This is exactly as it sounds, the decoration of fabric with beads, usually sewn.

Smocking This is a technique using stitch to gather fabric in a honeycomb pattern. There are many variations to this basic stitch and it allows the designer to create shape and volume in a garment without the need to cut the fabric.

Texture

Texture refers to the surface quality of objects and is determined by the nature of touch, appearance and feel. All fabrics have texture and it is important that you understand the qualities of the fabrics you are working with. All fabrics have different textures

Volume, or fashion space, the relation of volume fabric to a garment, a garment and its form/volume often moves away from the natural curves of the body, creating new silhouettes.

1.
Student sketchbook exploring model-and-drape techniques and development into early design sampling.

2.
Vivier & Rodi, Kimon, 1968 dress, (c)V&A. In this picture you can see clearly how modelling and draping techniques have inspired this dress. Geninger Museum.

3.
Student toile further demonstrating the use of gathers and draping on the stand.

Model and drape

Model and drape is a process of creating patterns and garment shapes through manipulating fabric on the stand or mannequin. Folding, pleating, gathering and draping a fabric on to a three-dimensional stand allows a designer to work on more complex shapes and techniques that are often too difficult to develop in the more conventional manner of flat pattern cutting. Draping fabric does not require the aid of a pattern to create designs, but you can choose to incorporate part of an existing pattern in the preparation.

Draping fabric at this stage of the design process is a wonderful way to start early translation of ideas gathered through your research. Taking abstract shapes from what has inspired you and exploring the potential on a mannequin is a much more expressive way of developing ideas for garments than drawing alone, it can be described as akin to sculpting fabric on to the body.

Draping on the stand is also a technique that can help you begin to understand the relationship between a design sketch and a three-dimensional form. It is often difficult to see how a two-dimensional drawing will translate on to the body and so modelling on a stand can begin to explore the idea more clearly.

It is important when using this technique to still be aware of the body and how the fabric relates to it: volume and shape are important, but does the shape flatter the natural contours of the body?

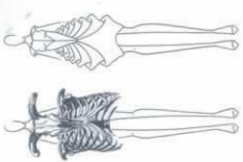
Recording the work on the stand is equally important, drawing and photographing the ideas as they progress, changes or errors are a part of the early stages of design development and should form an important part of the design aspect of the sketchbook.

Draping, by its very definition is about fabric, folds and movement, so it is essential that you have a basic understanding of a fabric's qualities and characteristics.

The quality, weight, structure and handle will all play an important part in how something looks and reacts on the stand in the model-and-drape process.

'It's more like engineering than anything else. It's finding the limits of what you can do when wrapping the body in fabric. Everything evolves. Nothing is strictly defined.'

John Galliano, Galliano, Colin McDowell



Collaged research on figures

This is a very quick, and quite literal way to translate your research into a design idea. It is not necessarily used in industry very often, but it is an ideal technique to try as a novice designer.

Start with your photographic stand-in and use some pages of your research, (eg a photocopier or computer printout of your images) you will then need to draw out a series of bodice figures or templates on to layout paper or directly into your sketchbook. You can then start collaging ideas and elements of different aspects of your research that you have copied, directly on to your figures. This technique will allow you to see immediately the design potential of some of the images. You may also want to change the shape of a skirt or floral leaves into a dress.

The technique does require you to think about how your design fits the body, which you need to start to develop your collages from, eg:

- Neck
- Shoulders
- Bust
- Waist
- Hips

Arms and legs should also be given consideration as points to develop from, i.e. sleeves and trousers.

This technique concentrates on the overall silhouette of shapes and silhouettes on the body, but may also suggest colour, texture and pattern elements in the research images used in the process.

Bridging the gap

So far all the work you have explored has been focused on the research and the early design process, gathering ideas and experimenting with information in your sketchbooks, but what about the design? How do you start to design and to bridge the gap between the inspiration and the actual design process?

Certainly working on the stand using the model-and-shape technique will provide you with some key ideas for shape and silhouette that can be used in the early translation of research into design. But there are two other approaches that you should consider in helping you to bridge the gap and start the design process. These are collaged research on figures and photomontage with drapery.

1
Collaged experiments showing ideas on figures relating to research.

2
Examples of collage on bodice shapes, showing progression.

Introduce - survey - Why doing it - What you aim to find out - Who surveying?

Interview; People who have been to/in the WOW awards

Your name: Ashley Holden

Occupation: student

1) Where did you see (in) the show?

~~Nelson~~ / Wellington

2) How many times have you been?

1

3) Please state some words that you feel best describe the WOW Awards.

intense.

memorable.

4) In making a garment for WOW what do you believe is important?

having a wow factor - being eye catching and something that people will remember after seeing once or twice.

5) What aspect of the WOW would you think make people want to watch it again? (especially as a woman)

the show was really creative and seemed so amazing for using at an indoor venue. It showed women looking really beautiful

6) What did you enjoy personally?

the set, lighting, stage layout, and technical effects. Also the outfits that seemed like just an outfit but then would surprise you by changing!

7) If you have been to it more than once, what made you go back?

~~I haven't~~

8) Would you go back there? Why?

YES! It would be a new show and I really enjoyed it last time so would want to see what they come up with next time.

Thank you!

Interview; People who have visited Te Papa

Your name: Imany Neale

Occupation: Crop student

1) Please state some words that you feel best describe Te Papa.
Brilliant, inspiring, interesting

2) In making a window display for Te Papa what do you believe is important?
eye catching, attractive, distinctive,

3) Why have you been to Te Papa (what for)?
Went to see the whale exibit

4) Would you go back? Why? What for?
Yes. To spend more time looking around..

5) Te Papa being a place where people from around the world come to, what do you as a New Zealander expect from it?
N/A. im english

6) If you saw an eye-catching window display, would it make you go up to the window to look closer?
Yes

7) What would draw your eye in a window, draw you closer to look?
Bright colours

8) My theme for the window display Wearable Art I am doing is 'Ten years and onwards' and the colour scheme is blue and green. What do you think of this?
↳ sounds good will look nice ↳ maybe they should be more eye catchin

9) What do you think the theme 'Ten years and onwards' means?
"what will happen in the next 10 years & Beyond..."

Thank you!

QUEEN MARGARET COLLEGE

AUTHENTICATION FORM

Name	KAY LEARY
Form	13PP
Subject	Materials Technology
Achievement Standard No	3.2 3.7 3.6
Achievement Standard Title	

This is to confirm that the work completed and submitted for this achievement standard is my own. All references or secondary sources are acknowledged.

Signed	Kay Leary
Date	3/11/08

Book 2

Photos ~

These are the detailed photos of the wash aways I did with marie. I dried them in a 3D way to give effect of sea like forms.

will you use this technique?

PMI likes, dislikes, potential...

27/5 Trip to Wellington High school

Ellen, Megan & I

Ellen, Megan & I

Yesterday, I went to Wellington High School (WHS) to talk to some students. Ellen Megan and I are this year doing the wearable art project together. Ellen and Megan are showing the project, making half each and I am doing one of my own. We started by showing notes from Jan's meeting (that we did separately) to find that Jan had told them she wanted the 'kara' inside of the tepapa logo should be used. If this is the case I will need to research this.

I showed the girls my research and ideas I liked as well as my samples of fabric ideas etc.

The Wellington High School clothing textiles teacher also took me through some ideas. She is experienced in window displays having done many in the past herself.

- She told me Jan is looking at an ORANGE back ground for our wearable arts.
- Materials can't be heat sensitive
- simple can be good.
- Good when it draws eye to a 'special' place.
- reppetiton is friendly to the eye.
- the use of Pava will be different & attractive. other materials such as CDs, can be as effective.
- smelly materials are avoided.

She also gave me ideas for materials such as PVA'ing it so I could construct 3D objects such as origami to put on my wearable art.

What's on at Te Papa? E-mail newsletter

Subject: June At Te Papa

TE PAPA | EXHIBITIONS | EVENTS | COMING SOON | WEBSITE | KIDS' BOUNTY

WHAT'S NEW
TE PAPA NEWSLETTER

JUNE 2008 | INVITE A FRIEND | UPDATE DETAILS

TE PAPA IS 10! COME CELEBRATE AT 'OUR PLACE'

EXHIBITIONS ON NOW

View all

Moving Towards a Balanced Earth: Kick the Carbon Habit
Opens 5 June!
Experience this international contemporary art exhibition exploring the future of the environment. Featuring works by Ralph Hotere and Bill Culbert, Mounir Fatmi, Bill Viola, and Susan Norrie. Level 4. Free entry.

Matariki Festival
6 – 29 June 2008
Experience a dazzling three-week festival of entertainment at Te Papa. Come in and enjoy the celebrations!

Toi Te Papa Art of the Nation
Showcases more than 300 impressive artworks from Te Papa's collections. Level 5. Free entry.

UPCOMING EVENTS

View all

Science Express @ Te Papa: Energy Solutions to Halt Global Warming – or Is It Too Late?

Thursday 5, 6.30pm–8pm. Level 4 Espresso. Free entry.

Join Ralph Sims, Professor of Sustainable Energy at Massey University (currently based at the Renewable Energy Unit of the International Energy Agency in Paris), to discuss New Zealand's role in reducing greenhouse gas emissions. Proudly supported by GNS Science and the Royal Society of New Zealand, Wellington Branch.

117

⇒ Tepapa is ten. it is made big and people will will becoming to see what Tepapa has for it's birthday.

Key Milestone Stage/s: | **Week** 5/6 | **Term** 2

Prioritised Tasks to do:

- ☑ Key factor work.
- ☑ Brief
- ☑ contact girls at WHS.
- ☑ contact Jan – update.
- ☑ look up legal issues.
- ○
- ○

Prioritised Resources:

- Book
- Book key factor work
- email, book
- email, book
- book, internet.

Key Decisions: (What, why, impacts on work)
I need to do all the book work and then I have to start my concepts. I have to do this in order to show my work to Jan.

Problems: Actual and / or Anticipated: (What, why, impacts on work, how solved)
I am behind! I should have done my brief by now according to the initial timeline on page eleven. I need to get my act together and get designing

Questions brought up by work in progress:
How am I going to get all this work done?

Changes to plans:
I may need to take my 'initial concepts' to Jan rather than my real concepts so there is more room for improving.

Client / Stakeholder Consultation: (Who, what, why, where, when, findings, impacts on work)
I have to go see Jan about how my project is going and show her my progress.

Current Progress Evaluation:
I am behind! I need to do a lot of work.

Next Steps:
Book work ('factor' work), designing, meeting Jan & other girls.

118

Article on "wearable Art"

Junky Funk – they've got you covered

By PETA OWEN

SCRAP a fancy dress costume with a difference?

The Dowse Funk Art Runway Show is a competition for the most creative reality wear stuff?, Alison Jones says.

"We have been getting really good feedback and a lot of interest. People have been really keen to get involved."

Entries in creations are "plastic bottles, bits made from unused tin cans, bottle tops, bangles and a lot of rubbish".

Junky Funk started in September last year when Jones was looking for a way to get the community – and in particular young people – to use their creativity to make use of the world's accumulation of up to possibly 100 million tonnes of used and unhealthy plastic.

Based on a similar idea in China, Jones wanted to encourage people to recycle materials, including plastic bags, that would normally end up in landfills.

Rather than throwing out the stuff, people could bring their rubbish to the Dowse where it can be used for creative purposes.

"I love it when people say 'no, I could use that and in very little time at all' whole lot of stuff.

The Dowse Funk Art Runway Show will take place on Saturday, October 28 at the Dowse.

It was the natural link to the show which started three days ago.

Junky Funk will make collections in the Dowse – a set for world representation to have used for art and fashion events

Initial Key Factors

Key Factor	Why it is important and how I plan to consider it
Client	Jan, my acting client, and I have some ideas to start me off with.
Over the top	My client, Jan would like my wearable art to be eye catching to people. In order to do this I will need to make my garment over the top and attractive to the eye.
Unique	By considering copy right rules and originality, Jan and I both believe that I can make my project original and new to everyone.
new	The word new has many meanings. Out of them for this key factor I mean that it is important my project has new exciting ideas. By aiming for this I can get to a good start for designing my project designing.
Looks good close up	Jan has said that as my Wearable art, unlike the WOW Awards, is in the spot light and still so in a window it is important that it has detail and looks interesting from up close. By having this as one of my specifications I can come back to it frequently as a check list.
Quality	Again, as my wearable art is to be designed for close looking the quality of the garment is important to keep in mind. I can also have it on my check list. Like Tina de Bes (a practising technologist we visited for 3.6, notes on pg83-86) said if I have to ask myself whether it is good or not it isn't!
creative	Since a wearable art is about making a piece of art work that can be worn, I will have to keep thinking about making my wearable art creative. Jan said that she will not pot any requirements in that may interfere with my creativity. She would like my maximum ability brought out.
Eye catching	Jan wants the wearable art to be a item for people to see to make them want to come into Te Papa. By making it eye catching I can aim for it to make people come into Te Papa.
Feminine	Jan would like my project to be aimed at women who come into Wellington for the WOW Awards. By making it Feminine I can make it relate to them better.
effective	I along with Jan believe a wearable art needs to be effective to be a good piece of art. I will need to make my wearable art effective.
size	For a wearable art to be effective Jan and I believe it has to be big in size. If something is over the top and big, It will lead to more people looking at the art.
Wow factor	Makes you go WOW when you look at it! This is a factor that came from my interviews, that I believed was a good factor to sum up all the important factors for my project. I think my wearable art should have a wow factor, in order to do this I will need to come up with an idea no one has come up with yet.
Female audience	Jan has told me she wants my wearable art to be for women who came into Wellington for the WOW awards. To make them want to come into Te Papa. By using a female mannequin and designing something with a female theme to it I should be able to achieve something.
Theme: 10 years and onwards	Although Jan has not stated how important this is, she has given it to me as a criteria. She hasn't told me what the theme means exactly either but I think I it is a good way to extend my ideas and research.
Colour scheme: Blue and Green	Jan has also stated she wants my project to be blue and green. This is simply that they are New Zealand colours and also so it is easier to get matching backgrounds with the other schools project if they have similar colours. This is a top priority as Jan has said it is really important.
Stakeholders	What did they have to say?
Stands out	Though conducting the interviews that are at the back of my first book I have found a few repeating factors that I have picked up as being key ones. I agree with this factor being important as it is a fact that makes people look at something. For people to look at my garment I will need it to be attractive to the eye in this way.

Key Factor	Why it is important and how I plan to consider it
Over the top	Similar to standing out, by making my project over the top it will catch the eye. By making it my aim to make everything over the top I will be able to make a attractive project.
Unique	For a window display to be effective many of my stakeholders believe I should make it unique. By making something people haven't seen before, it will make people look and see what it is about.
Looks good close up	My stakeholders believe if I make my window display look good from close up, it will attract and make them curious about what is inside.—the Shop
creative	Linking with unique, for a wearable art to be unique and eye catching it has to be creative. Is it is all about making art that can be worn, I will have to think outside of the square.
Eye catching	For a garment to make someone look at it, it has to be eye catching. By having aspects that draw the eye, my stakeholders believe it will be a cause to make them stop and look.
texture	This is something Kylie the teacher form Wellington High mentioned and also something I picked up from my research. I found out that even if the material is the same colour, texture can make something look very interesting. If I could use this in my project it would be really good.
size	As it is a wearable art not a fashion show, I can use size for impact. By using a lot of space I can hold the viewers attention by putting more wow factors in.
Wow factor	This is a factor that came from my interviews with my stakeholders, that I believed was a good factor to sum up all the important factors for my project. I think my wearable art should have a wow factor, in order to do this I will need to come up with an idea no one has come up with yet.
Environment	Te Papa, The National Museum. How do I tackle this?
Stands out	The Te Papa environment being something with impact already with the waterfront, city centre location and the size of the museum, I will need something that will compete with that in order to make my project stand out in a way for people to see it. I can do this by using colour, size and wow factors.
publicity	Te Papa being a public place I will need to make sure what I make is not offensive to the public, is appropriate to guests from overseas and represents New Zealand. I can use New Zealand themes and so on to do this.
National / Culture link / Focus	Since Te Papa is a National Museum, I will need to do something that makes it represent the country. Since I am going to Japan with the NZ Karate team, thinking of gifts to take to give to people while we are over there will be a key way to think of things that represents our country proudly.
Unique	Te Papa being a unique place, I believe it is just as import ant to make a wearable art that is to be in its widows to be unique also. I can do this by coming up with brand new ideas, mixing new and old techniques, getting ideas from things that aren't just fashion or clothing based etc.
exciting	Te Papa is a museum initially made for people to have fun in. by making my project just as exciting I can link it to the theme of 10years and onwards of Te Papa (always as exciting or something like that)
promotion	My wearable art is a promotion. It is promoting Te Papa to people who come into Wellington. It is promoting the World of Wearable art Awards to people, to make them want to go and see them. To do this I will need to make something that is inspiring and memorable to one's mind.
Quality	Since my project is going into the window of a place hundreds and hundreds of tourists come each week, quality to show what Wellington is like is important. By making my Wearable art good Quality, it will be easy to look at and will make people want to look at it.
Window / WOW	I believe something behind a glass window looses impact. How can I prevent this?
Stands out	Whether it's the impact or the shape or the colour or the space used or the materials or the embroidery or the simplicity of it, a window or WOW garment needs to stand out. Since it is one

	of many, it needs to make people feel they need to stop and look.
Key Factor	**Why it is important and how I plan to consider it**
Over the top	By making my project over the top it will catch the eye. Since most people will not be coming into Te Papa expecting to see our wearable arts, I will need to make it catch the eye somehow, when it is in the window. By making it my aim to make everything over the top I will be able to make an attractive project.
publicity	Te Papa window being a public place I will need to make sure what I make is not offensive to the public, is appropriate to guests from overseas and represents New Zealand. I can use New Zealand themes and so on to do this.
National	Since Te Papa is a National Museum, I will need to do something that makes it represent the country. Since I am going to Japan with the NZ Karate team, thinking of gifts to take to give to people while we are over there will be a key way to think of things that represents our country proudly.
Embellishment	Embellishments is just one of the many ways I could make something eye catching through the glass of the window. By having glistening ornaments that bounce off and can be seen through the corner of the eye, it will make people look at the wearable art.
Unique / new	To really catch a viewer's eye a window or wow display will need to be new and unique. By giving it details that have never been seen before, people will stop to look at.
Long lasting	Since I will not be able to fix it while it is in the window for 2 weeks it will have to last that period of time. This means it can't melt, break, loose colour, catch on fire etc. for the whole time. I will need to do material investigations to avoid these things.
Looks good close up	Being in a window display, the project will be viewed at a close rage frequently. Unlike stage costumes or other distance viewed items, it needs quality in its little detail. Since it will be though a glass window this is important to give more impact as possible.
exciting	Since the WOW awards are all about entertaining the audience with new ideas, I believe it is important not to forget the excitement.
Quality	As my garment will be on a mannequin in a window quality to the sense of comfortable, or easy to put on is not necessary but
creative	Linking with unique, for a wearable art to be unique and eye catching it has to be creative. Is it is all about making art that can be worn, I will have to think outside of the square.
Eye catching	For a garment to make someone look at it, it has to be eye catching. By having aspects that draw the eye, my stakeholders believe it will be a cause to make them stop and look.
uneven	Something the Wellington High teacher said was that having contrast and unevenness in an art work makes it attractive to the eye. I thought this was interesting and decided to put it in as a factor.
texture	This is something Kylie the teacher form Wellington High mentioned and also something I picked up from my research. I found out that even if the material is the same colour, texture can make something look very interesting. If I could use this in my project it would be really good.
effective	I believe a garment such as a wearable art needs to be effective in a way it stays in the audiences mind. How can I design something that will make people think about it?
size	As mentioned before, size can be of big impact and could look really good in a window. I can play around with proportions and the sizing of different parts of the garment.
Wow factor	Being the WOW Awards, I believe it is important to have a factor in my Wearable art that is the eye catching part, drawing the eye and making people think.
Female audience	Finally, since I have been given a female audience to design my garment for, it is important that I keep this in mind and keep on bringing it back when designing.

Broader Key Factors – Implications

Technical Aspects

Eg: Skills, equipment, adapting patterns, how to construct the garments / patterns...

I will need to explore skills I have not yet got to take my project a step further and make it challenging for me. When using existing patterns I will have to adapt them in some way to make sure I cover copyright rules and to make my project as original as possible. I will need to further research ideas for making my garment eye catching and materials to use to do so. I may end up needing to make patterns of my own.

Ergonomic Aspects

Eg: Fit, suitability of fabrics / materials, frequency of use, intended garment function...

I will need to do testing of materials to be used to ensure they are durable under the conditions of the window; under the light, on the mannequin etc. By doing this I will minimise the chance of disasters such as fires or other project / shop ruining happenings. The project will be on constant display during the 2 week period and will also be displayed at school in the corrjdors and at the end of year fashion parade on a mannequin. I will need to make sure it lasts though these times. Since it is to represent the county in a National Museum, I will need to make sure it is presentable and makes New Zealanders proud.

Cultural Aspects

Eg: protocols, beliefs, ethics, behaviours, location, people – expectations, status, importance, social environment...

I will need to make sure I am not offending anyone if using cultural aspects of New Zealand, but more importantly, I will need to consider the location of Te Papa. Being in the centre of the capital city, surrounded by theatres, cinemas, the sea, that are all key aspects of Wellington, I will have to consider them all when designing my garment. I will have to make sure it is something that make people want to go to Te Papa, that attract them to the museum.

Global / Future trends

Eg: Client / issue existing garments, current trends, new ideas, what's happening overseas / locally...

I will need to look closely at the research I have done to take good aspects to interpret into my designs. By doing this I will be able to see the existing ideas and build on them to come up with new exciting ones. As I have been doing with some of my research I can incorporate existing fashion trends into my garment as well. Also looking at past Wearable art projects will give me an idea of the WOW trends.

Legal Requirements

Eg: Care-labelling, safety, copyright, intellectual property, protecting my ideas, branding and trademarks, bibliography issues...

I will need to do some more research on intellectual property when designing my project to ensure I do not 'steal' other peoples work, and to make sure mine is original. How do I protect my ideas? I will need to get information about protecting my work and how to go about it. Care-labelling, if I have materials that need to be handled in a special way, I will need to make a label to ensure anyone handling it other than me will know what to do. As a safety thing, I will need to put warnings on my care-label to make sure people know and are warned.

Financial Aspects

Eg: Budget, cost of materials / resources, sources, who pays, negotiation...

I will need to come up with a budget and decide/discuss who pays it. This maybe something to come up with once I have come up with a design. Since it is a project representing my school there are some things that the school will cover such as basic tools, interfacing etc. and also a budget of up to $100 but a main part of it I will need to pay for. I will have to negotiate with my mother who will be paying the rest that the school doesn't cover.

Key Factor – Interactions

Client and Stakeholders

- Theme / Colour scheme
- Female audience
- Quality
- Creativity

Firstly the first, the above key factors I have selected to be important to be considered that were related to my client and stakeholders. My key client Jan has decided for me the theme and colour scheme. Since I have to follow these they are important key factors to consider. I will need to put these high in my priority list since it is the client's constraint. When I asked Jan who I should make my wearable art aimed at, she said she wanted it to have a female audience. By this she meant that it was aimed at women who come onto Wellington to see the WOW Awards. Quality is something I put in after doing my research. Although it is a school project it is going to be viewed by people from all around the world and I would like it to be at the best standard I can manage. As it will be on a mannequin it doesn't need to be of fantastic quality on the inside areas not visible to an audience, But I need to be fussy about the outside overall look. When I asked Jan about restrictions I would need to put on my design, she said that there were none. She wanted me to be creative and bring out what I could in the design.

Te Papa's Environment and Window Displays

- Looks good close up
- Eye catching
- Stands out
- Publicity
- National
- Original / new
- Long lasting
- Creative
- Effective

The green, these are categorised together as they are words or phrases I mainly got from my client/stakeholder interviews to do with window displays and the Te Papa environment. They thought these were factors that would make them look at a window display. After researching window displays through interviews I found that having something that looked good from close up was very important. by having something that is eye catching and stands out, people will stop to look at something with detail and thought about the up close look, that has a good effect. Since it is a national Museum in the 'creative' capital of Wellington, I will need to make sure my design represents New Zealand proudly, and that the design also is new and original in order to avoid intellectual property rules and copyright rules. Finally since it is a national museum and my wearable art will be up for a few weeks I need to make sure it is long lasting, in order to last the time in the window.

Wearable Art

- Effective
- Unique / New
- Quality
- Creative
- Texture
- Stands out
- Over the top
- Embellishment
- Looks good close up
- Exciting
- Eye catching
- Size
- Wow factor

Next the yellow was factors to do with a garment or wearable art. There are many ways, I have found out through my research, to make a wearable art effective. One way is to make sure it is unique. By making sure it is a new never seen before design, it is bound to make people look at it and have an impact on the audience. Another way is to make sure it is of good quality. Quality not so much in the way it is constructed but in the details, the overall look, that the project is a wearable, art work. This can be achieved by using embellishments and texture. Interesting combinations of materials and finishes of these can make a garment look and be of good quality and look good and effective from up close. Another way to make a wearable art effective is to make it stand out. This can be achieved by making the garment attractive to the eye using interesting and new materials and over the top designs. A last and one of the most important factors to make a Wearable art effective is to have a Wow factor. By having a wow factor, it gives focus to one point of the garment and makes it a effective, exciting project to look at. I would like my wearable art to have a wow factor.

Fitness For Purpose factors for window display – it must be; Effective, Unique / New, Quality, Creative, Stands out , Over the top, Looks good close up, Exciting, Eye catching, Size, Wow factor

Prioritising Key Factors

1. Theme / Colour scheme
2. Female audience
3. New / Unique
4. Creative / Effective
5. Eye catching / Over the top
6. Looks good close up
7. Embellishment
8. Publicity
9. Exciting / Wow factor
10. Quality

I put the theme and colour scheme and female audience prioritised first because they were constraints Jan wanted me to cover. I am happy about these as they give me a focus to have but a lot of freedom within it for creative ideas. New and unique was prioritised next as wearable art is all about having new unique ideas to be used and worn. I will need to come up with a new idea that is unique. Creative and effective is next along with eye catching and over the top as they are vital to making a wearable attractive to the eye and are what the "Wow" factor of wearable art is all about. For a wearable art to be creative it has to be unique and interesting. By making it over the top it is eye catching and can be seen from a distance. By doing this the garment is effective and interesting to look at. Looks good close up is next up. Since my wearable art is in one place behind a window, it is important that is has aspects that are interesting to look at from a close range. I could do this by using interesting materials with textures, embellishments and other unique methods. 8th on the list of prioritised factors is publicity. Te Papa is a national museum located in the centre of the capital city of New Zealand, Wellington. Having a wearable art garment displayed in the window of this museum means that people from all around the world will be seeing the garment. It is important that I make sure my garment is of a standard that can be presented in such circumstances and is proud to New Zealanders and the store who are putting the display in their window. In order to do this, I will need something to make it exciting, something like a wow factor. By having a wow factor, I can give my project a visual impact and work around that main visual aspect. Thais will also help me create a focus point in my project that will help make it eye catching. Finally, as a mentioned in the interactions, quality is not as important as it should be if I was making a garment to be worn every day. As it is going on a mannequin, it only needs to be of good quality on the outside. Quality does mean it must be suitable for a window display, should withstand the intended life span of the display, be made to a high display visual standard.

Looking ahead ~ Planning

Next week, I will need to do the following things.

- ✓ Initial Brief.
- ✓ Email the girls at Wellington High School about my progress. (stick in copy)
- ✓ Research - importance of WOW to Wellington
  - implications for my project
  - brochures, advertising, research the WOW website.
  - ✓ Branding / intellectual property
- ✓ Talk to Marie about the ideas I've come up with at Wellington High.
- ✓ Do concepts
- ✓ Arrange meeting time with Jan (client)
- ✓ Meet Jan, show idea samples research, concepts Get brief approved.
- ✓ Thumb prnt / koru? No
- ✓ Revise brief
- ✓ A page (pages) of pulling my research toget
- ✓ Finalise concepts
- ✓ Concept evaluations
- ✓ stakeholder input on designs.
- ✓ Planning chart.
- ✓ Reflection
- ○ ~~3.2 formatives next friday~~. cancled.

6/6 Email with Wellington High School.

INBOX Compose Addresses Folders Search Help

Current Folder: **INBOX** Kay Leary <kay.leary@qmc.school.nz>

Message List | Delete | Reply | Reply All | Forward | Forward as

Subject: Te Papa Project
From: "Stan Sharron & the kids" <gazdowicz@paradise.net.nz>
Date: Sat, June 7, 2008 1:53 pm
To: Kay.leary@qmc.school.nz
Priority: Normal
Options: View Full Header | View Printable Version | Add to Addressbook | View Message details | View as plain text

Hi Kay

Its Ellen and Megan. We were interested in how far along you are in the designing part of this project. We have started our concepts but are getting a bit stuck on the theme 10 years on. We were wondering how you incorporated it to give us some ideas. Also we should meet up again soon to go through our designs together and to make sure they will look good together in the windows.

Thanks
Ellen and Megan

P.S this is Ellen's e-mail.

Download this as a file

Attachments:

untitled-[1] **0.4 k** [text/plain] Download | View

Delete & Prev | Delete & Next

Move to: INBOX Move

Instead of me e-mailing them, they e-mailed me!

They are having trouble coming up with a fixed Idea for the "10 years & onwards" theme.

I e-maild them back, sugesting we meet up and have a chat.

INBOX Compose Addresses Folders Search Help

Current Folder: **sent** Kay Leary <kay.leary@qmc.school.nz>

Message List | Delete | Edit Message as New | Reply | Reply All | Forward | Forward as

Subject: Re: Te Papa Project
From: "Kay Leary" <kay.leary@qmc.school.nz>
Date: Mon, June 9, 2008 10:07 am
To: "Stan Sharron & the kids" <gazdowicz@paradise.net.nz>
Priority: Normal
Options: View Full Header | View Printable Version | Add to Addressbook | View Message details

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 issue because I am currently struggling too... When I talked with her Jan said it was up to us... She didn't look that satisfied when I mentioned the idea of in cooperating past exhibitions etc. that have been at Te Papa. Not sure if this is relevant but it cut down 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. But 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 sea theme (we could take it mystical with painted shells etc. or Maori legends, or just simply the ocean), or a sky theme (aurora, clouds, southern cross... the list goes on...), a land theme (with native plants and stuff) or all of them 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-Akiko

Download this as a file

Attachments:

Te Papa Project **3.3 k** [message/rfc822] **Stan Sharron & the kids** Download | View

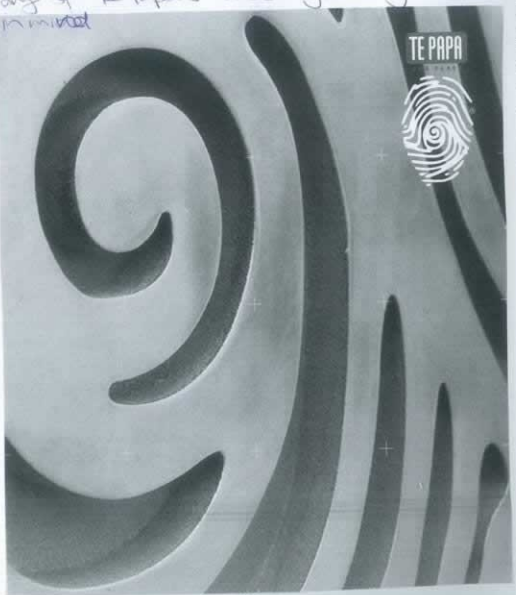
Delete & Prev | Delete & Next

Move to: INBOX Move

Brand Guidelines

for Te Papa

I am now researching Te Papa Brand guidelines to make sure I am not going against any of Te Papa's rules. By keeping these in mind



Te Papa – the Umbrella Brand

The brand name for the Museum of New Zealand Te Papa Tongarewa is Te Papa. As the national museum, Te Papa affirms the values at the heart of New Zealand and tell stories of our people, our culture, and our environment.

The brand name Te Papa is drawn from the Māori language. The English interpretation embraces concepts of a place where treasures are held as well as implying connections with Papatūānuku (the Earth Mother) – the land.

Te Papa is not a translation of Our Place.

The values that underpin the Te Papa brand spring from the soul of the brand: *exact imaginings*. These two words are intrinsically linked and are at the very heart of the brand that is Te Papa, and all the sub-brands that are part of the Te Papa family.

Exact reflects some of the more traditional museological values of research, scholarship, mātauranga Māori, credibility, authenticity, expertise, and professionalism.

Imaginings reflects some of the experiential qualities that make Te Papa unique, exciting, vibrant, passionate, surprising, entertaining, inspiring, celebratory, beautiful, quirky, and fun.

The Symbol – the thumbprint

Te Papa is about people; it has personal relevance, and it expresses uniqueness. The thumbprint is an expression of New Zealand's uniqueness – our national identity, our geography, our place in the world, and our culture.

- It is a symbol of affirmation – thumbs up!
- It evokes the kōiro, the eye, the centre of things.
- It resonates with past, present, and future.

The Wordmark – Te Papa Our Place

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

- A place for all New Zealanders and visitors from overseas.
- A sense of ownership for all New Zealanders.
- A friendly, informal place.
- Our place in the world, our place in the Pacific, our place in time.
- A holding place for our treasures and objects.

Using the Brand

This Identity Guideline has been released to enable you to implement the Te Papa identity correctly and consistently.

Please read it carefully before publishing the Te Papa identity.

Naturally there will be questions; so please contact the Marketing Manager at Te Papa for clarification.

The symbol and wordmark may be reproduced in the corporate colours or black and white. No variations of these colours are permitted. Adherence to the guidelines detailed here is essential to maintain the integrity and value of the Te Papa brand.

To maintain quality standards and consistency always use the master artwork when reproducing the wordmark and trademark. Do not attempt to recreate from any other source. Digital artwork can be obtained from the Marketing Manager.

Approval process

All reproductions of the brand, or elements of the brand, need to be approved in writing by the **Marketing Manager, Te Papa, PO Box 467, Wellington, New Zealand. Telephone 04 381 7000.**

many of the values are my key factors.

Corporate signature – elements

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

The wordmark may never appear by itself, without the symbol.

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

Wordmark (includes positioning line)

Symbol (includes ® symbol)

Colour reproduction

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

There are strict restrictions on the logo/wordmark.

Full colour on white background

Full colour reversed

Full colour reversed out of image

Black on white background

Black and white reversed

Black and white reversed reversed out of image

Black and white on light-coloured background

Black and white reversed out of dark-coloured background

One colour on white background (in one colour reproduction ONLY)

White reversed out of dark-coloured background in one colour reproduction ONLY)

Minimum clearspace and size

Minimum clearspace

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

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

Minimum size

To prevent incorrect use of the corporate signature and also prevent it becoming illegible at smaller sizes, minimum size restrictions have been developed. The minimum size for the 'x' is 5mm.

Minimum size of x = 5mm

Overall minimum size is 25mm

Symbol cropping guide

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

The symbol may be cropped either vertically or horizontally after it has appeared in full. However, to maintain the recognisability of the symbol, no more than one-third of the symbol may be cropped.

NB The symbol may not be rotated.

Therefore ... I will have to come up with my own hara idea.

Corporate typefaces

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

Univers Condensed and Century Oldstyle should be used to their full capacity as type families, using varying weights and combined with assorted sizes for pull outs and headings.

Univers Condensed Light and Light Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()?/.,'[]{}

Univers Condensed Regular and Regular Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()?/.,'[]{}

Univers Condensed Bold and Bold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()?/.,'[]{}

Century Oldstyle Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()?/.,'[]{}

Century Oldstyle Regular Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&()?/.,'[]{}*

Century Oldstyle Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()?/.,'[]{}

Arial Mikori Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()?/.,'[]{}

Arial Mikori Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&()?/.,'[]{}*

Arial Mikori Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()?/.,'[]{}

Arial Mikori Bold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()?/.,'[]{}

If I put my profile in next to my wav, will I need to follow this?

legalangle

QUERILY MARKING YOUR INTELLECTUAL PROPERTY CAN HELP SAVE YOU FROM COPYCATS WILL PONDER OF A JAY PARK PONDS OUT THE LET NOT IN THE LINE

highlight + comment

Illegal copying and infringement disputes can cause problems for designers and innovators even after they have registered their intellectual property rights. You can put yourself in the best position to deal with these problems by marking your work with an indication of your rights – but make sure you do it correctly.

Common markings showing intellectual property rights are "patent pending", ©, ®, and ™. Despite the legal significance of these various markings, they are often misunderstood and used incorrectly.

The first point to note is that different rules apply to different types of intellectual property. Make sure you know how to use the correct markings for the intellectual property rights you own.

PATENTS

As a New Zealand patent owner you are not obliged to mark your products with an indication that the products are covered by patent rights. However, if your products are not marked you may not be able to claim damages for patent infringement.

There is a concept of "innocent infringement" in patent law. Essentially if someone infringes your rights but they were unaware of your rights and had no reason to be aware of them, then they are an "innocent infringer". The remedies that you are entitled to because of an innocent infringement are limited. In particular, while you may be able to put a stop to the infringement, you will not be entitled to damages. By marking your goods with a clear indication of your rights you are minimising the chance that an infringer will be considered an innocent infringer.

You should, if possible, mark the product with the patent number. The word "patented" is not enough and has no legal effect; you must use the patent number. That allows third parties to find out what your patent actually covers so they can determine whether they will infringe. A suitable marking would be "NZ patent 123456".

If it is impractical or impossible to mark the patent number directly on a product, you can mark an attached label or packaging instead.

If you have a complex product covered by several patents and patent applications you should include all the patents and patent applications in your marking.

If you have a patent application which is not yet granted you should still mark your products with "NZ patent application 123456". Simply putting "patent pending" on the product does you no good.

For marking to be effective it should be consistent and continuous. It is not enough to mark just a small batch and then stop. You should mark every product off the production line.

REGISTERED DESIGNS

The rules for registered designs in New Zealand are similar to those for marking products protected by patents. The concept of innocent infringement applies. Therefore, you may not be able to claim damages for infringement of a registered design if your products are not appropriately marked.

The registration number must be included for the marking to be legally effective. A suitable marking would be "NZ registered design 123456".

TRADE MARKS

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

There are two symbols commonly used to show a trade mark, ® and ™. The ® symbol should only be used alongside a registered trade mark. The full wording "registered trade mark" is also acceptable. The ™ symbol or the words "trade mark" can be used alongside any trade mark, whether registered or not.

The use of these symbols is not compulsory. However, it can be beneficial. It can deter potential infringers and clarifies that your trade mark is a brand and not a generic name for a product.

For a registered trade mark, it is advisable to show the name of the registered proprietor as well, for example "XXXXX is a registered trade mark of Our Design Company Limited, Auckland, New Zealand. Produced and packaged in New Zealand by XYZ Limited".

COPYRIGHT

Use of the © symbol is not compulsory but it can be beneficial. No system exists in New Zealand for copyright registration, so a copyright notice is the best way to inform others that you view a piece of work as your intellectual property and that consent is required to copy it. A copyright notice should contain the © symbol, the name of the copyright holder and the year the work was first published. An example of a typical copyright notice is "© Our Design Company Limited 2006".

Falsely marking your products with an indication that they are covered by a registered intellectual property right such as a patent, registered design or registered trade mark is illegal and you can be fined.

Intellectual property rights such as patents, registered designs and trade marks don't come cheap. It requires time and money to secure them, as well as creativity and effort to produce them. To get value from your intellectual property, it needs to be used effectively. Marking your products properly is one way to get benefits from your rights. It will not guarantee that your product will not be copied, but it may be enough to deter a potential copier and ensure that you can claim damages if a dispute arises.

Will Pondar is a European patent attorney and a Chartered UK patent attorney, at A J Park in Auckland. Contact: (09) 353 8178, or will.pondar@ajpark.com

Patent Watch

Recently granted New Zealand patents in the design industry.

NZ535440
Improved work garment
Brett Elliot
This invention relates to a work garment. The garment has a knee portion including an area of fastening on its external surface. A tool is attached to at least one point of the interior surface of the garment. A pouch or pouches for tools or utensils has complementary fastening means on the area of fastening on the main garment, to suspend the pouches from the garment. The load of the pouch is largely borne via the main garment portion on the user's shoulders, and the tool can be retained at or support of the user's working knee. This improves the ease of access to the knee, during certain design situations.

NZ 534596
Cooking hob from tempered glass or other thermoresistable materials
SABAF S.p.A
This invention discloses a cooking hob made of glass or other materials. The cooking hob is provided with a plurality of parts at or near the glass top to prevent that glass being damaged. This patent may be of interest to those in the product design sector.

NZ 534896
Strippers
Anchor Technologies Ltd
This invention relates to a stripper, particularly useful for a wire bottle. The stripper comprises a base, a pair of resilient jaw members adapted, particularly a resilient but non-compressible adhesive, and optionally at least one sub-layer having lower oxygen permeability than the hot melt adhesive. This patent may be of interest to those in the wine industry.

This list was compiled by Duncan Schaul, a patent executive with A J Park in Auckland, and is not necessarily an exhaustive list of recently granted design-related patents. Full copies of the patents may be obtained by contacting Duncan at: ndsm A J Park (nbsp 357273), or at (09) 356 6996.

Prodesign Magazine NOV 2006

Bibliography

highlight + comment

www.techlinc.co

Intellectual property in Technology teaching

Trade marks

A trade mark is often one of the most valuable parts of a business. Over time consumers start to associate a trade mark with goods and services of a certain quality. For instance, the Nike trade mark is worth much more than the individual products produced by Nike.

A **brand or logo** distinguishing the goods or services of one trader from another can be registered as a trade mark at IPONZ.

You pay a fee to IPONZ when you apply to register a trade mark. The main requirements for registration are that the trade mark is:

- described **graphically,** that is, in words or pictures;
- **distinctive** (unusual) and not something that is **descriptive** of the goods or services, because that would prevent other traders using that word;
- **not misleading or deceptive;** and
- **not offensive** to any section of the New Zealand community, including Māori.

A trade mark is registered for one or more particular **classes** of goods or services in New Zealand. Nobody else can use the registered trade mark **for trading purposes** for goods or services of the same class. If they do, a legal action can be brought against them.

Other traders might register the same trade mark for different kinds of goods and or services. However, trade marks that are considered well famous cannot be registered in New Zealand by another trader for any class of goods.

You are entitled to display the ® symbol after a registered trade mark. A registered trade mark **never expires** so long as it is continuously used by its owner for commercial purposes and a renewal fee is paid to IPONZ every 10 years.

Confidentiality

A good **idea** should be protected by keeping it **secret** until it has been developed into drawings or plans (which can be copyright) or a product (which can be patented).

Confidentiality agreements can be used to prevent others stealing ideas while they are under consideration for development. Confidentiality agreements allow people to discuss their ideas with others, for example manufacturers, and such discussions will not count against them should they eventually decide to apply for a patent (see discussion of **novel** under Patents, below Confidentiality agreements can be enforced in **court**.

Confidentially agreements to protect the intellectual property rights of students when working on Technology projects can found here.

Trade secrets

Once an idea is developed into a commercial product, the developer could choose to continue to keep the way it is made a **trade secret**. Any employees who need to know the trade secret would have to sign a **confidentiality agreement** in their employment contracts.

The trade secret **lasts forever**, provided nobody reveals the information – the recipe for Coca Cola, for example, has remained a trade secret for over 100 years.

If a trade secret is revealed, the only remedy is to sue for damages – but the secret is out in the open! The developer cannot prevent somebody **independently** working out how to make the same product by **'reverse engineering'** the process.

Unlike **patents** (see below), trade secrets only benefit the manufacturer of the product because they do not provide ideas for the public to use or develop.

Brief definitions

An **original creative idea** that can be developed into something more tangible, such as an object, a poem or a story, or a drawing, is the **intellectual property (IP)** that underlies that tangible product. Just as there are legal rights and obligations associated with the ownership of **physical property**, there are legal rights and obligations associated with the ownership of IP.

A book, for example, is tangible, physical property that can be bought and owned. A book can be sold or lent to others. The words and pictures in a book are IP and are likely to be copyright, owned by the author and publisher of the book. You cannot sell or copy those words and pictures (except small extracts for your own study or research) unless you also own the IP in the book.

The IP rights most relevant to Technology students are trade marks, patents, registered designs and copyright. Each of these IP rights is property that can be owned, sold, hired, licensed (a licence is simply a legal term for a permission to do something) or given away.

These pages contain brief overviews of confidentiality, trade secrets, trade marks, patents, registered designs, copyright and indigenous rights.

More detailed information about trade marks, patents, and registered designs is available on the IP Office of New Zealand (IPONZ) website, www.iponz.govt.nz. The site also has databases of registered patents, trade marks, and designs. Anyone can search the databases to check that a product or mark has not already been registered by somebody else. Note that copyright is not registrable anywhere – it arises automatically by law.

Developed for the Techlink site from a study by Susan Corbett, Louise Starkey and Ann Bondy, Victoria University of Wellington

Glossary: Copyright

- Protects original written works, computer programs, music, art and designs, photographs videos, movies, broadcasts, tape recordings, and CDs.
- Protects them whatever format they are available in - including **online.**
- Comes into effect **immediately**, no need for registration.
- The copyright owner can legally **prevent** others **copying** her work, **issuing copies** to the public e.g by selling, making an **adaptation** of the work, such as writing a film script from a book, **performing, playing, showing or broadcasting** the work in public.
- Protection lasts for a certain term of years, depending on the kind of work and the country; for instance, in New Zealand, a written work is copyright for the lifetime of the author and another 50 years.
- Once the term of copyright has expired, the work falls into the public domain for anyone to use.

Window Display Examples

1. A bit too dare & up for my liking but the colours are good.
2. I like the balloons but wasn the dark & light.
3. The panneled back ground was an eye catching idea
4. The layout use & colours are neat
5. The atmosphere & watering on the window is cool.
6. I like how you can see the rafle there are two photographs will be easier to read/ understand
7. The Pop art images are eye catching
8. The circles, & lighting are abit distracting to the eyes. & Ill because of hands in/on string
9. The green wall makes it hard and purple for eyes to go to.
10. The spots catch your eye and pull you into the main object.
11. The use of a washing line is unique!
12. Colour in the back ground that everyone takes you to the garments.
13. The mannequins facing an angle to pull me in/eye to the shop.
14. The use of different mannequins with the 'SALE' sign is effective.

INBOX Compose Addresses Folders Search Help

Current Folder: **INBOX**

Kay Leary <kay.leary@qmc.school.nz>

Message List | Delete | Reply | Reply All | Forward | Forward as

Subject: Meeting!
From: "Ellen Gazdowicz" <Ellen.Gazdowicz@whs.school.nz>
Date: Tue, June 10, 2008 2:00 pm
To: kay.leary@qmc.school.nz
Priority: Normal
Options: View Full Header | View Printable Version | Add to Addressbook | View Message details

Hi Kay

We can come meet with you and Jan at Te Papa on:

Tuesday 11.20-2.20 or 3.20 onwards

and if necessary

Wednesday 3.20 onwards

If you organize a time with Jan and let us know we will meet you there.

If you cant do any of these times we will meet with you separately but if that's the case we would prefer to meet with you first and then Jan.

Ellen and Megan :D

Download this as a file

Delete & Prev | Delete & Next

Move to: INBOX Move

The girls have e-mailed me back on the idea of meeting with Jan and have given me some times & dates. I wrote an e-mail to Jan (right top) that Mrs. Knight edited for me.

I needed it to sound more open, and freed up a bit. With it being easy to read with paragraphs & bullet points for the key points. The final e-mail I sent here. I will wait for a reply, and mean while, do some designing.

My original e-mail

Hi Jan,
It's Kay Leary here from Queen Margaret College,
I just wanted to get in touch with you about my progress. The initial stages of my designing have stated and I am ready to share ideas with you and the girls from Wellington High.
Ellen Megan and I met up a few weeks ago to discuss initial ideas etc. and have been emailing each other every so often. We have discussed the theme of 'ten years an onwards' and are struggling to understand the meaning of it exactly. Could we please discuss this?
Dates that we are available are Tuesday and Wednesday next week from 3.20 onwards. Is it available for us to book a time to come and see you?
Hope to see you soon as we have some initial ides that we are excited about!

Thanks

Kay

Revised - after discussion with teacher - sent to Jan

Current Folder: **sent**

Kay Leary <kay.leary@qmc.school.nz>

Message List | Delete | Edit Message as New | Reply | Reply All | Forward | Forward as

Subject: Wearable art window display~
From: "Kay Leary" <kay.leary@qmc.school.nz>
Date: Wed, June 11, 2008 9:04 am
To: Janm@tepapa.govt.nz
Cc: Ellen.Gazdowicz@whs.school.nz
Priority: Normal
Options: View Full Header | View Printable Version | Add to Addressbook | View Message details

Hi Jan,
It's Kay Leary here from Queen Margaret College,

I just wanted to get in touch with you about my progress. I have started the initial stages of my designing and I am ready to share my ideas with you and the girls from Wellington High School.

Ellen, Megan and I met up a few weeks ago to discuss initial ideas etc. and have been emailing each other every so often. We began discussing the theme of 'ten years and onwards' and are finding it difficult to interpret this theme exactly into our designs.

We would like to get your input about the theme - with our current design ideas. Could we please discuss this?

We were wondering if the following dates would be suitable with you - to meet with us:

Tuesday 17th June 3.20pm onwards
or Wednesday 18th June - next week from 3.20pm onwards.
Are you available on these dates for us to book a time to come and see you?

Hope to see you soon as we have some initial ides that we are excited about!

Thanks

Kay

Stakeholder consultation - Marie P.

Stiffening fabric ↑ textile specialist who works at our school.

PVA glue - cheap safe way.

50/50 with water.

wood, paper etc. will stick.

Swandaful ⇐ A shop in Wellington fabric that had fabrics for the shop window

Tin british (⇐ wire tin, aluminium, mercial)

10th Aniversary 'wedding gift' could I use this?

The number '10' - dec (french, numbers)

Maori no ten = Jan's original theme idea is Tenyears & onwards

TENTENTEN
TENTENTEN
TENTENTEN
TENTENTEN

X , 10 , +

⇐ same idea of how to use 'ten' as a pattern on my garment.

TENTEN
NTENTE
ENTE

⇐ the concept of 'tin' for a 10th Wedding Anniversary.

Meaning of your anniversary

10th anniversary: Tin
At ten years old, your marriage is getting all grown up and hopefully, more mature. But not too mature! To celebrate a decade of togetherness, why not break out the jelly and ice cream and hold a tenth birthday party for your marital relationship? Invite your friends and family over to join in the fun.

As a gift idea, tin may not sound too promising. Fortunately, there's also a gemstone or precious metal associated with each wedding anniversary. According to this tradition, you can celebrate your first decade together with diamonds. Any excuse!

http://www.anitaflowers.com.au/anniversary_meanings.html

I talked to Marie about some ideas I had, such as the material origami. She gave me some ideas on how I incorporate the 'ten' idea. I will have to show the other girls these.

INBOX Compose Addresses Folders Search Help

Current Folder: **INBOX** Kay Leary <kay.leary@qmc.school.nz>

Message List | Delete | Reply | Reply All | Forward | Forward as

Subject: RE: Wearable art window display~
From: "Jan Morris" <JanM@tepapa.govt.nz>
Date: Mon, June 16, 2008 8:38 am
To: "Kay Leary" <kay.leary@qmc.school.nz>
Priority: Normal
Options: View Full Header | View Printable Version | Add to Addressbook | View Message details

Hi Kay,
Thanks for the update, I was hoping you would get in touch with me.
Either Tuesday or Wednesday would
Be fine
Shall we say tomorrow Tuesday at
3.20
Can you contact the other girls
To see if it is OK or arrange when it is
I will be available both days
Cheers Jan

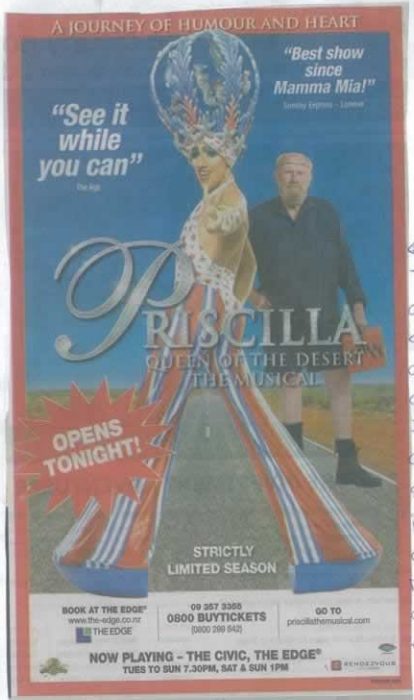
Looking Ahead wk 7 Term 2

Jan has contacted me and we have decided for tuesday after school to meet and discuss Ideas we have- etc.

I will need to get my ideas put all together and sorted out to show Jan and the girls.

After meeting them I will need to write my brief, do proper concepts for people to comment on, and then figure out the materials etc. I need to get in order to start construction at the end of the term.

I am getting excited as the project is coming together



⇐ This is a newspaper clipping of a advertisment on a musical. I thought the costume had some good ideas in a way of it being original & eye catching. + over the Top

I have been looking through avante garde fashion magazines to look for ideas for my design concepts.

Initial Concepts

I like the collar. Could I possibly extend it like in the sketch I have done?

● - possible materials

(wire to keep it up?

blue/ green dress

wire corset

Paper mache dress to start?

green/ blue bottoms

Initial Concepts.

see how it start with a solid colour under? my foam - (PBS) hand tinted green) at the bottom.

wire

Initial Concepts.

I like the idea of having a dress that drapes like this one.

The elegance of the neck line, coming down to an elegant I want to do.

The corset bit is exactly what

"elegance" collar

layers

feminin

"full body"

"eye catching"

New faces The creative excesses typical of experimentation are being abandoned in favor of classicism and sartorial quality. More substance with a dash of glamour

wire

colour layers

ossiary/ pacific reference

wire

colours "puffs" wire

OPEN

Although this is a bit too revealing (bra etc) I like the look of it being see through and it all "draped" together. The minimal amount of fabric brings subtle curves making it really feminine

17/6/08

Talk with Jan Notes I took at my meeting with Jan.

Looking into the future

Wellington NZ South Pacific } instead of te papa but still 10 years on ...

"everything you pick up has potential for wows"

Colour theme blue & green - introduce a tiny bit of other colours.

sky, sea, forest - striking easy to work with.

People come from all over the world to see wow. Show them!

allows Jan to work well

Orange / yellow

Exhibition "colours" fabric, patterned etc. based around fabric. ICE find out. limmited pallet.

'wafting' things, off nylon string capes, hoods, skirts, drops.

"Design the universe. Because then we can pick out the stars to work with"

No fair if I don't want to.

Good colours! dramatic! (WOW)

cover the "ugly" joints on the manequinn.

she likes the silver tighty idea! under the see-through dress!

soft floaty lines. let it flow.

Not going to be wearing it! flighty & fansy!

Reflection on visit

Jan with the girls looking at my samples, design ideas.

At 3:20 I arrived at Te Papa to find Jan waiting for us. We waited for the other girls for a few minutes but they didn't come so we started the meeting without them.

We talked through my ideas and I showed her my initial ideas.

When the girls finally arrived we talked about a change in the theme to generally just looking into the future of NZ. Jan said it is important to keep up the theme (colour of blue & green so they looked matched. - That means the 2 seperate school projects will connect with colours.

Jan also told us that there is going to be an exhibition on at the same time about "colours" that is going to be based on a limmited colour pallet that will fit in well with our projects.

"Every thing that you pick up has potential for wow."

Jan has told us to pick things that have good links to a wow art.

She really likes the idea of having things hanging off with nylon string from the ceiling.

Jan thought the idea of having a see-through dress was neat.

Jan mentioned she wants me to cover the "ugly" shoulder lines of the mannequins.

"No one will be wearing it! Flight of fancy!"

create an ~~art~~ art!

Jan also ~~was~~ said I don't need to have the band idea unless I want to have it.

What's up next??

I will have to start collecting resources to have on my wow.

I need to start looking for patterns to change/make and also materials and resources to use.

Key Milestone Stage/s:	Week 7-9	Term 3
Prioritised Tasks to do:	Prioritised Resources:	
O Research pull together	Books	
O concepts	Books	
O get people to comment.	Book	
O start getting resources	Book, Mrs Knight.	
O get ready for end of term	Book, Mrs Knight.	

Key Decisions: (What, why, impacts on work)
I have decided to work around the flowy dress & tights idea that Jan really liked.

Problems: Actual and / or Anticipated: (What, why, impacts on work, how solved)
I am stricked on time and have a lot to do before I go into holidays.

Questions brought up by work in progress:
How can I come up with a design that Jan is proud of?

Changes to plans:
Mrs-Knight has told me, I might just do my concepts then start ~~designs~~ constructing.

Client / Stakeholder Consultation: (Who, what, why, where, when, findings, impacts on work)
I have just talked to Jan and she is happy of the direction I am taking to work.

Current Progress Evaluation:
I am still behind but I am starting to see things come together.

Next Steps:
designing, material/resource finding, construction

Note the following pages are of my research being put together.

STA
矢沢あい
STAG

Concept sketch #1

Conclusion 1 (Big hanging collar.)

Note; see brief on 173

Specifications: ten years and onwards + sea/sky/land, green and blue, unique/new, feminine, eye catching, stands out, detail (looks good from close up), creative

P: It is eye catching, with the collar hanging off the sealing. The wire is a good contrast to the Romeo sleeve.

M: May be hard to construct the bottom of the dress.

I: It is a layered dress using different see-through material.

The overall colour used is Green and blue as those are the colours my client Jan would like me to use on the window display. The combination of Romeo and wire gives it airiness that could suggest the sky, flowing in unexpected ways and colours. I believe the use of wire, Romeo and a see-though dress is a unique idea, potential for new and interesting ideas. The detailed wire design, based on the flower I came up with when experimenting, stands out, drawing the eye to the design, making it eye catching. The rest of the dress balances out with it, having the airy see-though look to it. I made the dress flow out and down, making it look like the hips of the mannequin were over the top, giving it a feminine look. How will I be able to do this? Will I need a wire base or could I gather it under the wire and weigh it down near the bottom? Overall I believe this design is creative and I could take it further a few steps and make it more like a wearable art in the WOW Awards.

Stake holder comments

"Strong visual impact."

"Nice balance between bold clean lines & detailing"

"Collar would be tricky to construct to ensure it is wearable."

Possible materials;

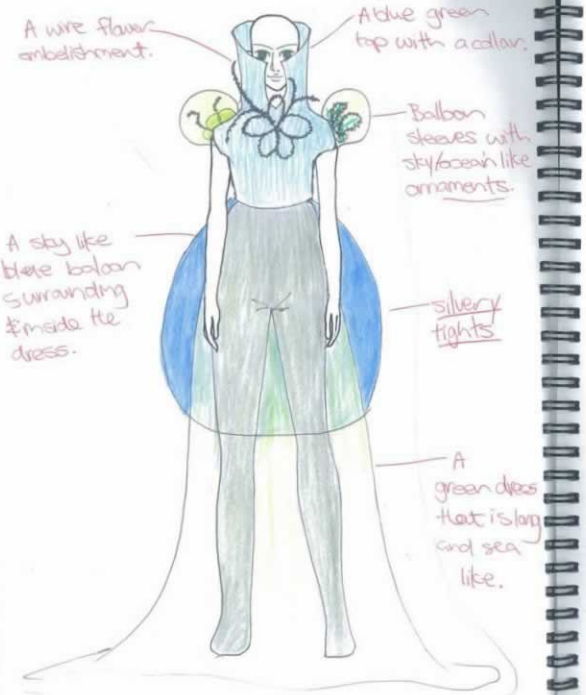
Machine lace for the sleeves.

"Steval acetate" for the collar.

wire, shear fabric and velvet for the corset.

shear fabric for the skirt with machine stitched wire mesh for the panels.

Concept sketch #2



Conclusion 2

Specifications: ten years and onwards + sea/sky/land, green and blue, unique/new, feminine, eye catching, stands out, detail (looks good from close up), creative

P: It is simple and easy looking to make. Simple and futuristic: linking into the ten years and onwards theme.

M: May be a bit too simple for a wearable art. It may be hard to construct the shape.

I: It has a balloon wire skirt going in and out of the main dress.

This is a concept I do not really like. It is not that relevant to the sky/sea/land theme that I am trying to portray although it is green and blue. It has a futuristic approach that is interesting and also relates back to the ten years and onwards theme, but I believe it will take too much time to construct and it does not have potential to develop. But it IS feminine through the wire flower and the overdone hips. The wire flower is eye catching and the idea of having things in the see-though shoulders stands out. The collar is creative and I may incorporate it into my other designs. Over all I like the details it hase but I believe it just does not have potential for MY wearable art.

Stakeholder comments.

"Love the smoth "bubble" lines & shapes in this design

"Not so much detail which places the emphasis on really good construction"

↑↑ = Detailing & texture hide all sorts of construction blopers!"

Possible Materials;

wrapped & beaded pipe-cleaners for the fuzzy look in the shoulders.

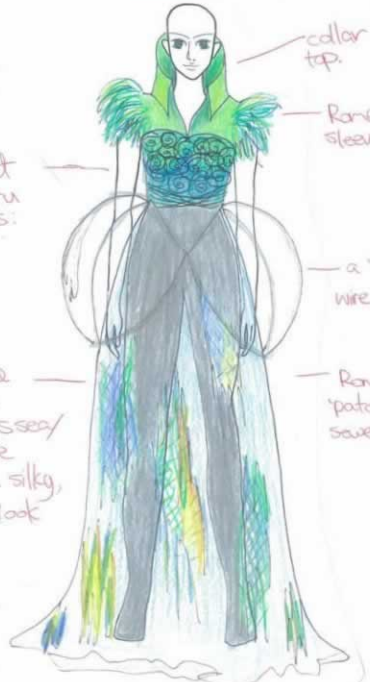
Actual sea forms traped in bubbles.

wire for the flower with possible beading.

plastic boning covered in sheer material for the ~~puffed~~ feminine look.

Concept sketch #3

Chosen concept to develop



Conclusion 3

Specifications: ten years and onwards + sea/sky/land, green and blue, unique/new, feminine, eye catching, stands out, detail (looks good from close up), creative

P: it essentially has a basic dress shape that will be easy to construct, with attachments such as the Romeo and collar, making it interesting.

M: May take some time, with all the Romeo, but if I nail into it this term, should be fine.

I: It has many interesting, linking ideas, such as the Romeo on the sleeves and then on the dress bottom, and also the wire on the 'belt' and as the 'pumpkin' of the dress.

I like this design and thought it could be developed further. I included the collar idea from the previous concept, making it look almost like an over the top shirt that finishes off as an elegant dress. I thought this idea made it eye catching and creative. The wire on the chest show koru like patterns repeated, giving it a wave and sea like look. I think the idea of having the pumpkin like feminine hips is creative and new. It gives opportunity for me to develop something coming off it like beaded material of more Romeo. I have used green and blue as Jan wants me to use those as main colours, but I could incorporate some other ones at later stages. I believe this design has good ideas to work towards a wearable art and I think it will really stand out in a window.

Stakeholder comments:

- This design creates an opportunity to try a lot of exciting techniques; • machine lace, wiring, free-machine embroidery, layering ... •
- I love this design. Great combination of structure bold lines & texture •

Possible Materials:

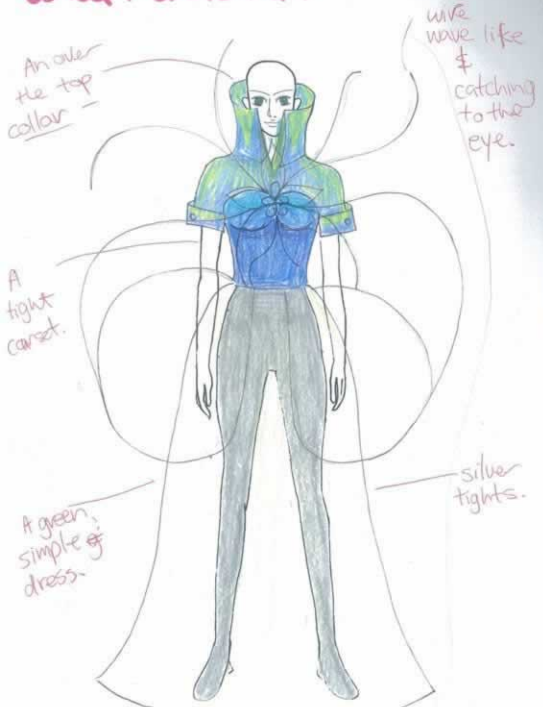
long fluffy feathers for the shoulders.
wire lace or embroidery for the bodice.
Layers of machine embroidered, burnt strips on a sheer dress that gives a wave/seafoamy sea weed look.

Dress pattern fabric requirements

- Dress C.
- 115cm wide 4.70 mt
- 150 cm 3.35 mt
- Double layer of Sheer / transparent.

* Need to extend length
maybe x6 mt - 8 mt of each

Concept sketch #4



Conclusion 4

Specifications: ten years and onwards + sea/sky/land, green and blue, unique/new, feminine, eye catching, stands out, detail (looks good from close up), creative

P: The wire gives an aurora like airy sky feel that links it bake to the sky theme.

M: may be hard to construct the wire. And it also may be a bit too simple to just have the wire.

I: it has an over the top wire structure that is eye catching.

Blue, green and silver are the only colours used in this design. The complex top is a good contrast to the simple see-though bottom. The airiness of the bottom shows sky and a sea look with the green material. The sea blue corset brings in the flow and tidies it up a bit at the same time as making it a place where the eye goes to, making it eye catching and creative. The wire stands out from the somewhat dull dress, using space and giving it a sea, futuristic, wave effect. The wire flower can be developed to show a detailed 3D embellishment with beading, wire, material etc. this will make my wearable art a one off and unique, at the same time as it being feminine and appealing to the female's eye.

Stake holder comments

"Strong visual impact"

"It has potential for a really kinetic costume"

"Construction will be very important to carry off design"

"Why don't you use machine stitchable wire mesh to construct the 3D flower?"

Possible Materials:

heavy chunky beading on collar to give marble look.

coat hanger wire for swirles.

stitchable wire for 3D look.

layers of sheer fabric.

Concept sketch #5

Conclusion 5

Specifications: ten years and onwards + sea/sky/land green and blue, unique/new, feminine, eye catching, stands out, detail (looks good from close up), creative

P: The Romeo is eye catching, with the layers that gradually fade out.

M: may be hard to structure the see-though 'bubble' around the top of the garment.

I: it has a futuristic theme to it with the 'bubble' and modern skirt.

I have emphasized the ten years and onwards theme in this design by using the see-though 'bubble' around the top of the garment and modern skirt. There is also a sea theme portrayed through the Romeo gradually fading down the skirt. Although it is new and creative I believe it is not an eye catching garment as much as a wearable art should be. With the garment coming away form the body of the mannequin the design has potential to grow to be an effective one. The detailed Romeo is a good contrast to the rest of the see-though garment but I believe the garment is not feminine enough to be looked at by women. I think it is too futuristic and away from the main purpose of the project.

Stakeholder comments;

"A really interesting & bold top"

"I'm not so keen on the balance between its clean structural shape & the casual, even ragged, skirt below.

Possible Materials;

layers of machine lace pieces.

combine "strings" of beads to create sparkle masses of sheer fabric.

Concept stetch #6

Conclusion 6

Specifications: ten years and onwards + sea/sky/land, green and blue, unique/new, feminine, eye catching, stands out, detail (looks good from close up), creative

P: it is original and eye catching. I like the idea of covering half the head.

M: may be hard the make the balloon sleeves

I: there are wire and can tabs coming off the scarf

The foam like stuff at the bottom of the dress is sea like and has an interesting, eye catching feel to it. The see-though material makes it futuristic. The opening at the front makes the garment futuristic and unique. The wire gives it just a bit more detail that makes it wearable art. I will probably have to change the colour of the dress as it is white. The blue sleeves stand out. And I believe it has an over all creativeness to it that makes it good for wearable art.

Stakeholder comments;

"Really interesting collar detail."

"Design not so strongly linked to the sea there."

"How would the dress be constructed?"

Possible Materials;

use hose to create the opening at the front of the dress.

stitched sheer with beading for the bottom.

sheer fabric for the green "coat" + string wire with can tabs to go under.

An ethnic tingl of blue to go as scarf.

Initial Brief

The issue / Need Opportunity: Te Papa, are looking for high school students to do window display wearable arts to go in the main windows of the museum for two weeks over the end of September to the beginning of October. It is to promote the World of Wearable Art Awards to be held in Wellington. I have been asked along with two girls for Wellington High School to make a wearable art garment to go into the windows of Te Papa.

Client needs: Jan, my key client has given me a theme, colour scheme that I have to follow. But apart from that I have all the freedom to be creative in.

Key stakeholder details: My stakeholders are generally people who go to Te Papa and also people of New Zealand. People who have an interest in Wearable art and who attend the shows, Other staff at Te Papa.

Environment / Location details: Te Papa is in the heart of Wellington, the capital city of New Zealand. It is one of the big tourist spots of Wellington and is surrounded by many of its well known areas such as, the water front, Circa theatre, Courtney Place and Lambton Quay. Said it is the 'creative' city of New Zealand, it is noisy but fun city to be in. It is a high profile place that has a high volume of people visiting.

Intended use consideration / Fitness for purpose issues: My project is to be in the front window at Te Papa for approximately two weeks and later to be on display in our school end of year Technology exhibition. to be implemented at Te Papa

Implementation Issues: My Wearable Art will be due in September with no extension. How should I plan my time and get all of my work done in time for this?

Constraints: It has to be green and blue. The set theme is 'ten years and onwards'

Specifications: ten years and onwards, green and blue, unique/new, feminine, eye catching, stands out, detail (looks good from close up), creative, Embellishment, wow factor, publicity for Te Papa Store.

Desired outcome:

- To be successful my wearable art has to be appealing to the eye. Since my actual client is Te Papa, I need to keep in mind that my project has to be proudly 'New Zealand'.
- I will need to find the best ways to make my project original and like a wearable art.
- I am looking forward to the construction of my wearable art.
- It must be constructed to a standard of quality that is suitable for a high profile public display.

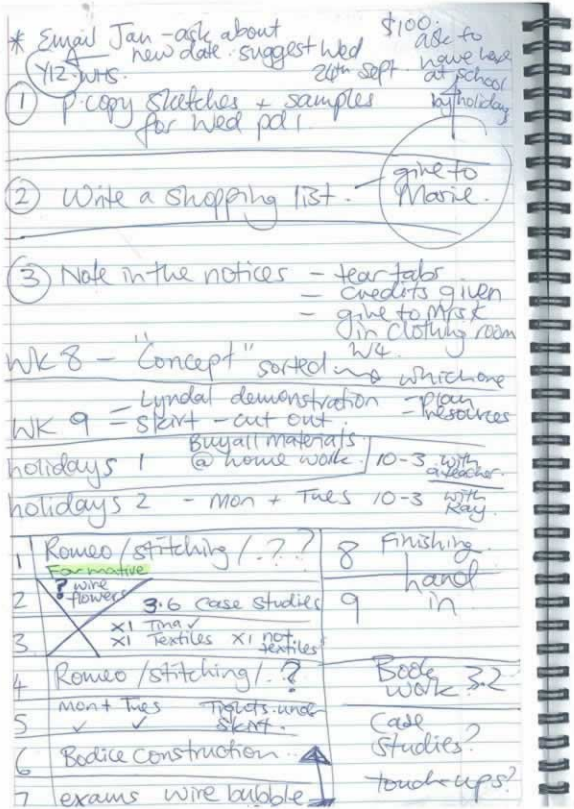
Problems coming up, ways to solve them and a reflection on the end of te

There has been a problem that has come up while doing my materials project.

I have to be out of the country for 2 weeks then away from school for another week for sport then for music. This result in me missing quite alot of school time when I will be doing my wearable art project.

In order to overcome this, I have made a time line for up until my project is due and also I have decided to make some sacrifices in order to get it all done in time

- First I have decided to make all my studio a time for my project. This will give me an average of 15 hours a week on my project (extra)
- Secondly I will be coming in at the holidays to do some work and I will also be doing my own work in my own time with the holidays.
- Lastly I will be doing some extra-ol work while I am in Japan on my sports trip.



Timeline discussion with Teacher.

Hours available until the deadline for Te Papa Wearable Art

Mat
Des
Jap

Term 2	Date	Day	CLTX	Study (Cal)	Study	After school with Mrs Knight	During the holiday	Others
Week 8	23-Jun	Mon	1 (P5)	1 (P6)	1 (P2)			
	24	Tue	-	2 (P2, 3)	1 (P6)			
	25	Wed	1 (P1)	1 (P3)	-			
	26	Thu	1 (P3)	1 (P4)	1 (P1)			
	27	Fri	1 (P6)	1 (P1)	-	1		Design-panel 1
Week 9	30	Mon	1 (P5)	-	1 (P2)			Report interview
	01-Jul	Tue	2 (P2, 3)	-	1 (P6)			English essay
	2	Wed	1 (P1)	1 (P3)	2 (P5, 6)			**Shopping list**
	3	Thu	1 (P3)	1 (P4)	1 (P1)			
	4	Fri	-	[illegible] ?	-	?		Hauie performing
Holiday	21	Mon					5 (10 – 3)	
Holiday	22	Tue					5 (10 – 3)	
Sub total 1	31		9	8	8 →3	1	10	
Term 3								
Week 1	28	Mon	1 (P5)	1 (P6)	1 (P2)			
	29	Tue	-	2 (P2, 3)	1 (P6)			
	30	Wed	1 (P1)	1 (P3)	-			
	31	Thu	1 (P3)	1 (P4)	1 (P1)			
	01-Aug	Fri	1 (P6)	1 (P1)	-	1		
Week 2	4	Mon	Karate in Japan					
	5	Tue						
	6	Wed						
	7	Thu						
	8	Fri						
Week 3	11	Mon						
	12	Tue						
	13	Wed						
	14	Thu						Art Extravaganza
	15	Fri	1 (P6)	1 (P1)	-	1		
Week 4	18	Mon	1 (P5)	1 (P6)	1 (P2)			
	19	Tue	2 (P2, 3)	-	1 (P6)			
	20	Wed	1 (P1)	1 (P3)	2 (P5, 6)			
	21	Thu	1 (P3)	1 (P4)	1 (P1)			
	22	Fri	1 (P6)	1 (P1)	-	1		Design-panel 1, 2
Week 5	25-Aug	Mon	1 (P5)	1 (P6)	1 (P2)			Eng-presentation
	26	Tue	-	2 (P2, 3)	1 (P6)			
	27	Wed	Barbershop & Choral					
	28	Thu						
	29	Fri						
Sub total 2	32		12	14	10 →3	3	0	

Week 6	01-Sep	Mon	Founders Break				5	
	2	Tue					5	
	3	Wed	1 (P1)	1 (P3)	2 (P5, 6)			
	4	Thu	1 (P3)	1 (P4)	1 (P1)			
	5	Fri	1 (P6)	1 (P1)	-	1		
Week 7	8	Mon	Mock Exams					
	9	Tue	3 hour workshop & study at least 1 hour per day (5 hours)					
	10	Wed						
	11	Thu						
	12	Fri				?		
Week 8	15	Mon	1 (P5)	1 (P6)	1 (P2)			

Reflection

The end of term has come and I have done a lot in the last few weeks.

I have figured out all the resources I need to get and have gone shoping.

I have my concepts sorted and have figured out a jig-saw to use to make the making of my wire flowers easyer.

Lyndal came with many ideas and showed me how to use a burning effect that I will be talking about in more detail later on.

In the last week, I have cut out a dress to use (double layer of see through material) using a pattern I had for my ball dress. I will be sewing these up over the holidays before the next shops.

I need to make many wire flowers too.

(see page 139 - 141)

(see page 139)

Lyndale Sheat.

Lyndale is a practicing technologist who works at the local embroidery shop.

Lyndale came in today to give me advise on my concepts, commenting on how I should overcome some of the challenging aspects. She also brought in many of her personal works that she thought could be inspiring to me, and I may want to use in my project. These include this bag(s) that is made with stitchable wire mesh and also a wearable art garment she made herself for a fashion show. I have decided to base my work on this as it has many unique ideas I could incoprate.

stitchable wire mesh. looks good & is effective.

beading. Takes time but the final effect is amazing.

Bubbling. gives good shading opportunities

A collage of ideas.

fabric patterning.

a'there colored 'path work.

Buttons. simple but effective

wire covered in string. gives a solid strong look.

'stenciling' cutting out shapes and sewing it on with fabric

beads on twisted string.

wire copper strips covered in material & sewed. can be bent etc.

An aspect of her garment. The white foam is a technique I plan to use.

Lyndale showing me how she stided strings of beads on.

The back

A full view of the back

A close up of the beads & hole strips.

a close up of the side. I like the beading around the arm hole.

the "holy" strips look like waves

She draped them on the floor.

Lyndale showing me how to make the hole strips.

A close up of the front showing the beading

The dress is tucked up in many places.

A soldering iron is used to get rid of excess material

in the process...

Me making one...

A sample ~

I have fallen in love with this idea! Lyndale has taught me this technique to use a soldering iron to cut sheer fabric, then to free stitch with the machine net fabric!

My Teacher Mrs Knight really liked it as well and they both think it will go well with my idea.

Just one thing I am concerned about is how long each one will take. The way Lyndale taught me is to cut (soldier) stitch then cut the net again. I thought I could cut the process to two, by sewing straight away and soldering all together! This will hopefully cut time and give me opportunity for a production like where I just sew for a while then do a whole lot of cutting.

Planning chart done with Mrs Knight.

Friday after school.

groups
1 garment/outfit in art
2 window display
3 environment - city
4 - client / stakeholders

Kay Leary Y13

Wearable Arts Planning

- **After school time with Mrs Knight? Date?**
- **Working on 3.6 and higher level work**

Week 5

- Key factor ~~implications~~ completed. + ~~broader~~ key factors.
- Key factor ~~interaction~~
- ~~Prioritised~~ key factors and justified.
- Project ~~Brief~~ written Initial Draft
- ~~Planning chart~~
- ~~Email~~ girls at WHS – progress update ~~(copy in VD)~~
- ~~Reflection:~~ summarise ~~progress~~ to date, research findings, interview findings, who else can I talk to / what / why, meeting at WHS – how this is helpful / critical to my success….samples and construction techniques / ideas so far…next steps….
- ~~Research~~ – importance of WOW to Wellington / Te Papa – implications for my project, brochures / advertising / research WOW website…High profile nature of project – public / audience, high expectations….How do I feel ??? what does this mean for my project….
- ~~Branding / Intellectual property~~ – using someone else's ideas in my work (w.art techniques)….Te Papa branding issues…..summarise / link to my project…
- ~~To do:~~ meet with Marie Paterson about the varnish / PVA glue techniques…ideas, possibilities, shaping and moulding on a dummy – miniature modelling

Lists
Chat to avoid?
Failure points?
To improve or what is existing
Todo

Week 6 Monday

- ~~Arrange meeting time with Jan~~
- ~~Meeting with Jan~~ – show samples, research, quick concept sketches
- ~~Jan to approve brief~~
- ~~Confirm thumbprint / koru use~~
- ~~Revise brief – confirm / eliminate / additional specs…~~
- ~~Page – 'pulling research ideas together'~~ – key visual ideas and links to client theme / colour scheme.
- ~~Finalise concept sketches / theme / main construction ideas and techniques…~~
- ~~Concept evaluations~~ – and choice of concept to develop further.
- ~~Stakeholder input on designs….~~
- ~~Planning chart~~

- Reflection: Meeting with Jan / links to Tina de Bes…..changes to plans / brief…where to Now…next important steps…key points I learned about successful window displays from Kylie Merrick….

- 3.2 formative assessment

Week 7

Getting inside their shoes – expert advice from a wearable art / expert embellishment tutor – Lyndal Sheat – interview and Ideas session – quick tips, materials, big construction….

- 3.6 – linking Tina de Bes to my project, principles, knowledge disciplines, look at 3.6 explanatory notes
- Development sketches, notes, stakeholder / client feedback
- Materials properties analysis – construction techniques and fitness for purpose requirements… How can I prove / measure this…
- Important materials properties for an exhibition display. Constraints sources, costs, visual attributes required, colour scheme, theme links, embellishment possibilities, samples, manipulations / possibilities…summarise…
- ~~Start samples…~~
- ~~Planning chart~~

- Reflection: Lyndal Sheat, stakeholders, key points from materials properties analysis…..next steps…ideas…Client meeting planning - arrange next meeting (and with WHS girls)

Week 8 and 9

Start preparation construction

Design development work – see topic handbook.

- Samples, construction tests, patterns, fabric manipulations….
- Photos and progress log
- Construction preparation
- Design development…..
- Final potential design sketch – F analysis
- Client / stakeholder consultation
- Planning chart

- Reflection….implementation concerns to consider, resources, environment, audience, meeting client needs, visual impact, maintenance issues, viability, materials properties, links to expert advice, client / stakeholders comments..challenges….

- 2nd 3.6 Case study – Air New Zealand uniforms ??? Look on Techlink website…choose a case study.

- ~~3.7 formative assessment~~

Holidays

Special Kay Day !!!

- Arrange a construction workshop day with Mrs Knight – just for Kay.

Term 3

Construction, construction, construction – plan ahead…

- Client and stakeholder consultation
- Future maintenance and repair, social implications, Te Papa culture, viability, disposal, storage…..future use, visual impact, originality, IP and thumbprint links..
- ~~3.8 Case study – outside of 'textiles' base knowledge~~

Set up mannequin @ school for 'audience' survey feedback

Key Milestone Stage/s: End of Term

Prioritised Tasks to do:

- ✓ Initial time line
- ✓ Write about flowers
- ✓ Revise brief
- ✓ Start construction
- ✓ Investigate Materials
- ✓ Development sketches.

Prioritised Resources:

- Books, last time line.
- flowers, book.
- Initial brief
- book, materials
- materials book
- concepts, ~~book~~, ideas.

Key Decisions: (What, why, impacts on work)
I have decided not to do "development" sketches in a series. A suggestion made by Mrs Knight, "WOW develops" I have chosen to go straight into construction with just my concept sketch. I have chosen to use some of Lyndales techniques.

Problems: Actual and / or Anticipated: (What, why, impacts on work, how solved)
I am away for 2 weeks next term. I will start constructing now in order to get ahead of myself so I do not stress out.

Questions brought up by work in progress:
How can I success fully use my time? have trouble I do my time management?

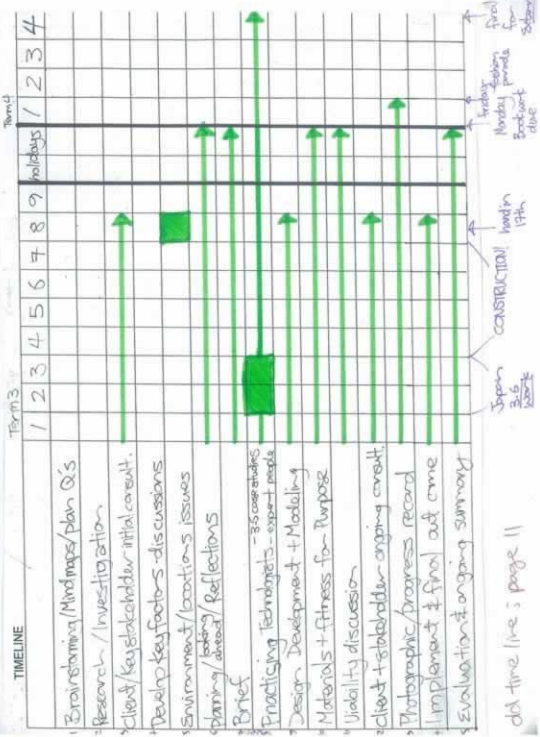
Changes to plans:
I have changed to making many of Lyndale's "hole strips" as part of fledness.

Client / Stakeholder Consultation: (Who, what, why, where, when, findings, impacts on work)
I will need to contact Jan after I start construction to tell her where I am at and so she can come and see it.

Current Progress Evaluation:
I am going to run out of time! I will have to start constructing soon, or I am going to be in trouble.

Next Steps:
CONSTRUCTION !!!

Time Line for the rest of the Project



Using My Ball dress pattern...

M5001

Size AAX (4-6-8-10)
Taille
Talla

Pattern/Patron
Cont. Un Patron de Costura 0 23795 50011 1

McCALL'S
Evening Elegance

In doing my Port folio for university entrances, I decided to make my ball dress alt side of school time. In doing this I chose this pattern with view/cut "C" and had cut out the pattern to the largest length.

By using this pattern and adapting it, I saved time as the pattern was already cut and ready to go! I am using this pattern as the 'base' of my project - w.art.

After talking to Mrs knight about it, we decided I could lay the 4 panel patterns of the dress on to material, leaving room for extention to the floor.

We also decided that the dress would have more effect if there were 2 layers of sheer.

We calculated I needed 6-8 metres of each (see notes on Pg16) and I was off to the shops. ■ indicate development being in progress!

At Spot light, I bought;

8 metres of this gold sheer & also are similar to this in a silver white (5 metres)

2m of a blue/green metalic fabric that I thought would be good for the collar/shoulders.

(Note; slight difference in colours)

20cm each of a couple of red fabrics like this are.

20cm each of a couple of sheer/glitter fabrics like these.

Quick sketch showing progress.

Development

Fitness for purpose

MATERIAL

Investigation

for possible materials.

Are my materials fit & suitable for my WOW?

SHEER ~

Through my investigation for this type of material, It can be said that the material is fairly weak. The edges fray in the cold water wash and there are signs of deforming present in the tug sample where I tugged at it for 10 seconds. But there was no signs of colour change which is important in a Window Display. Being the only see-through fabric, I will continue using it, just making sure I over lock and try to prevent damage.

The WOW Awards Are looking for people!

Mrs Knight printed this off for me as Research. I really like aspects of these costumes too!

FASHION +++

ECO FRIENDLY FASHION

→ "Green" clothing - raw & organic materials. Secondly they are produced from recycled materials or without any pesticides, harmful chemicals or bleaches.

+++ Greenies with a passion for fashion have endless options to show their style, with designers actively changing their ways to protect the environment. Organic cotton, bamboo, soy or hemp are just some of the resources which are suddenly in high demand as designers create their pieces with sustainable materials. So what exactly is "green" clothing or accessories? Well, firstly they are made from raw, organic materials. And secondly they are produced from recycled materials or without any pesticides, harmful chemicals or bleaches. The result is beautifully designed clothes in the softest fabrics imaginable. Skin and Threads is a great example of this. The eco-friendly brand continues to put out season after season of beautiful clothes, all made with organic and natural fabrics. This not only allows a woman to look, but feel, naturally beautiful in her clothes. Be it camisoles, long sleeved tops, or dresses – the soft fabrics in which these pieces are made create wardrobe staples, and become the basis by which the rest of your wardrobe grows as they are so wearable and work with anything. You can find Skin and Threads at Starfish on Willis Street. Other big names on the fashion scene taking a stand to protect the environment are the likes of Karen Walker on Wakefield Street, stocks Levi's Eco Brand, made with 100 per cent organic cotton and Kate Sylvester on Cuba Street, not only uses organic cotton and eco-merino in her collection, but also runs her business on carbon neutral energy. Untouched World on Brandon Street specialises in using organic textiles for sophisticated, quality pieces such as outdoor sportswear or urban fashion. Signature fabrics include Organic Mountainsilk, which is 100 per cent machine-washable organic merino, and certified 100 per cent organic cotton and denim – Merinomink, which is a blend of luxurious possum fur and merino, as well as sustainable fabrics such as bamboo. By providing covering all the basics for summer through to winter, Untouched World embraces the New Zealand lifestyle and a sustainable future. And it's not just the outer layers of clothing that are becoming more environmentally friendly. Bamboo underwear is also popular with Calvin Klein, Jockey and Bendon jumping on board eco-friendly ship and can be found at any Farmers or Bendon shop.

By Rachelle Stewart.

Organic Fashion

An article Mrs Knight gave me on eco friendly materials that are used. Could I invent something like this and do it too? (similar)

woman TODAY

EMPOWERING & IN... ...USINESSWOMEN

Issue 40
May/June 2008

Suzie Moncrieff

The WOW factor

Top talent
Entice them to stay

Networking online
Global contacts at your fingertips

Off the wall

'As a child, I enjoyed painting, drawing, storytelling, dressing up and putting on plays. My mother always encouraged and supported me to follow my dreams'

By Joaqui Taylor

Suzie Moncrieff had a childhood filled with creativity and drama that was to become the foundation for a global phenomenon.

"I grew up in the countryside in Hope, near Nelson," says the creator of New Zealand's iconic Montana World of WearableArt Awards Show (WOW®).

"As a child, I enjoyed painting, drawing, storytelling, dressing up and putting on plays," Moncrieff says. "My mother always encouraged and supported me to follow my dreams. She was a great storyteller, too, being actively involved in amateur dramatics and enjoyed singing and acting. My father was very musical and was a pianist in a local five-piece dance band. We were always encouraged to play and have a lot of fun and it never mattered how much mess we made; I guess we were always surrounded by creativity."

This foundation of art and creativity was obviously to become the well-spring for the success of WOW®, but first Moncrieff had some learning to do.

"I had a huge interest in art all through school and it came naturally to me. I gained one of the highest marks in New Zealand for my year in School Certificate, and as a result, I was one of the first students at Waimea College that was ever allowed to study a university paper, Fine Arts Pre Uni, and not just University Entrance. However, to my surprise and horror, I failed. I was so disappointed, as all I wanted to do was go to art school. This changed the course of my life for many years, as I decided then to become a primary school teacher instead. After one and a half years of study, I gave it up. It wasn't until I was 30 that I found the courage to go back to painting and sculpting. Soon after, I opened the William Higgins Gallery in Wakefield in 1987 as a co-operative with a group of friends."

It was at this gallery that the first WOW® show was staged in 1987, with Moncrieff using the idea of wearable art as a promotion for the gallery.

In the subsequent 20 years, WOW® has gone on to take the country, and indeed the world, by storm, with over 35,000 people coming from across the globe to compete in and attend the two-week, annual experience.

"I had this idea to take 'Art off the wall and onto the moving body'™ even

then, but in the 80s, sport was well supported in the way of sponsorship and it was really difficult to raise money to support the arts.

"Eventually, I managed to convince a local cafe owner and arts patron that I had a unique idea; Eelco Boswijk, the founder of Chez Eelco cafe, presented me with a cheque for $1000 to use as prize money and told me to bring my dream to life."

While the gallery event had been a success, neighbours complained about noise, and Moncrieff knew if it was to

"It was the right time to take the plunge and hire the largest venue in Nelson, The Trafalgar Centre, which is a sports stadium. Our challenge then was to turn it into a theatre. We had absolutely no money and relied on local sponsors, even for the essentials – such as ENZA, who supplied apple crates to which we attached MDF ply from Nelson Pine to create a stage."

Despite the challenges and monetary restraints, Moncrieff says she knew it was going to be something special early on. "I remember driving through

successfully selected for the show were international."

As the show grew over the years, it became obvious that, while Nelson had lovingly nurtured the event since 1987, WOW® had reached its creative and commercial limits in the city.

"The show had grown to a seven-night format over two weekends and it was as large as it could get in Nelson," says Moncrieff. "That was when the team decided to seriously consider shifting the show out of Nelson and to a major metropolitan market. The business needed to develop the show further and put it on a more sound commercial footing.

"The capital could provide more production opportunities, particularly corporate partners and also an international airport. It was not a decision to be taken lightly and after months of careful planning, the 2005 event was staged in Wellington."

That first Wellington event saw the audience size increase by 50 per cent and last year the audience topped 35,000.

The Countess And Her Cousin, A Self Portrait. Lynn Johnston and Felicity Hardy, Australia

'I love working on musical scores and dreaming up the scripting ideas. I have a great team of people that work with me to keep the script fresh and invigorated. It continues to be a wonderful and fulfilling journey'

Rattle Your Dags, Paula Coulthard and Ursula Dixon, Auckland
Winner 2007 Montana Supreme WOW® Award

Over 300 garment entries are received annually from all over the world, with the designers attracted by the chance to be really creative and win prizes worth over $100,000. One of the fundamentals of the show from the start has been that, although many professional artists and designers enter, there is no requirement that entrants have a fine arts qualification, or have won acceptance in their field of art. The awards are truly "non-elitist" and this is what appeals to many of the entrants.

The event is still managed by World of Wearable Art Ltd, a private company based in Nelson. In 2001, the company opened the WOW® and Classic Car Museum in Nelson, which combines artistic displays of the historic garment collection together with music and lighting, creating a truly theatrical atmosphere.

"The event is still produced and created here in Nelson and we feel anchored to Nelson in a positive way. The museum gives people the opportunity to view the garments up close and personal, and over 55,000 people visit it each year."

Moncrieff works with a team of people to create the event each year. "They all have the same passion that I have to continue the dream. I love working on musical scores and dreaming up the scripting ideas. I have a great team of people that work with me to keep the script fresh and invigorated. It continues to be a wonderful and fulfilling journey."

When not working with the WOW® team, Moncrieff likes heading to her bach in Golden Bay to recharge and get inspired with a walk on the beach, or spending time with friends and family.

"I love to read and garden and I'd love to get back into my other passions of painting and sculpting. WOW® has taught me to be very patient and to persevere with something you really believe in. When you get knocked down, you just pick yourself up and you keep going. I had never really travelled before it, so now, when I travel and see other shows around the world, I feel very proud of WOW® and its history. It is a totally unique concept and it brings together the creativity of a lot of talented people and professionals and results in a truly incredible event."

World of WearableArt for 2008 will be held in Wellington, September 25 to October 5.

grow it needed a better venue. So, the next year it was held on a local domain with a large shed, and a marquee was erected.

"But because of the resources needed, the cleanup, pack-down, security and being totally weather dependant, it made it a experience really stressful," says

Nelson towards Trafalgar Centre on a cold September night in its first year there and seeing people queuing up for at least a mile to obtain a ticket to the show. That was when it really hit home for me that I had something special. Now the show attracts designers and an audience from around the world. Last year, a third of the 156 designers that were

r approximately two exhibition.

e that I have to follow, green and blue. The set

School to make a

window display wearable end of September to the ds to be held in

Te Papa

r capital city if New d by many of its well Lambton Quay. Said it to be high profile place that

nd she is a practising

ct and also knows a

best for my end-user ted on it being the o come in, Lyndale.

and can also help me

ne, eye catching, ow factor, publicity

CONFIDENTIAL

Wow is now a big part of Wellington's Art culture. How can I develop my design to meet these standards?

Revising Brief Intention:

My Wearable Art Project

Client: The client of this garment is New Zealand's National Museum, Te Papa

Why they need it: Te Papa, are looking for high school students to do window display wearable arts to go in the main windows of the museum for two weeks over the end of September to the beginning of October. It is to promote the World of Wearable Art Awards to be held in Wellington. I have been asked along with two girls for Wellington High School to make a wearable art garment to go into the windows of Te Papa.

Frequency of use: My project is to be in the front window at Te Papa for approximately two weeks and later to be on display in our school end of year Technology exhibition.

Considerations: Jan, my key client has given me a theme, colour scheme that I have to follow. But apart from that I have all the freedom to be creative in. It has to be green and blue. The set theme is 'ten years and onwards'.

Environmental Considerations: Te Papa is in the heart of Wellington, the capital city if New Zealand. It is one of the big tourist spots of Wellington and is surrounded by many of its well known areas such as, the water front, Circa theatre, Courtney Place and Lambton Quay. Said to be the 'creative' city of New Zealand, it is noisy but fun city to be in. It is a high profile place that has a high volume of people visiting.

Key Factors: ten years and onwards, green and blue, unique/new, feminine, eye catching, stands out, detail (looks good from close up), creative, Embellishment, wow factor, publicity

'clients' or stakeholders to talk to:

Jan – has been my acting client and knows a lot about window displays and she is a practising technologist herself in that field.

Mrs Knight – my materials teacher has been guiding me though this project and also knows a lot about what I am capable of within the time restriction.

Marie – the technology technician at our school. She has many neat ideas and can also help me in my work.

The selected concept to develop, 'concept 3' on page 165, I believe is the best for my end-user as there is a lot of room for improvement and many people have commented on it being the most effective of my concepts for example the practicing technologist who came in, Lyndale.

Wow is how a big part of Wellington's Art culture. How can I develop my design to meet these standards?

Specification	Keeping / revising / modifying	Comment
ten years and onwards	Keeping	This is my theme! While I develop my garment through construction, I will need to keep this important specification in mind
green and blue	Keeping	Jan has said she would like the two garments (mine and wellington high's) to look the same in colour. Therefore this is an important factor
unique/new/wow factor	Keeping	Wearable art is about having something new and exciting. To do this I have to have unique ideas that can be called as wow factors
feminine	Keeping	My key audience is women who come into Wellington to see the WOW Awards, to lure them into the Te Papa Shop. By keeping this specification, I can design something these women can relate to.
eye catching/stands out	Keeping	As a wearable art with a WOW factor, it better be eye catching!
detail (looks good from close up)	Keeping	As it is going to be displayed in a window where it can be viewed from up close, it is important that I make my garment look good for up close.
creative	Keeping	It is important for my wow to be creative as it has to bring in the viewer, make them want to look at it in detail and wonder what it is made of.
Embellishment	Keeping	Decoration to a Wearable art comes without saying. What techniques are there out there that I could use? My use of the burnt strips is a form of embellishment too.
publicity	Keeping	Te Papa is a high profile publicity spot that brings people in from all around the world, not only wellington or New Zealand. By keeping this in mind I can design a global design.

Beginning of term 3 where I am...

over the holidays I constructed the gold & white dresses and also made 30 more flowers.

Some problems we found on the first day back; The gold dress looked better on top rather than under the white one, resulting in a shorter dress under.

The silver tights look was not going to work any more.. It would recke the overall feminine look. We put the dresses on a mannequinn and an Idea came up! the Green/Blue material I bought originaly for the collar would be perfect! The first photo above is of this.

Another key part to my development is that I decided to make the bodice out of pannels of collaged pawa, wired together with my wire flowers.

The other photo is of a in-progress shot of me hot glueing pawa pieces from the school supply on to a section of a bodice (paper-made) that I found in the school from an old project that I cut into strips.

For the rest of this week, I will make the Green/Blue dress and finish the bodice before I go to Japan for my sports trip.

Looking Ahead

- O Make the Blue/Green dress
- O Finish the Bodice
- O Japan from next week
- O Client consult.
- O Concentrated work on founders weekend.

Barbara Knight

From: Jan Morris [JanM@tepapa.govt.nz]
Sent: Monday, 4 August 2008 12:43 p.m.
To: Barbara Knight
Subject: RE: photos from Kay

E-mail to Key Client

Thankyou Barara.
Photos through and looking good.
It was nice of you to do that for me and helps me to visualize progress
Cheers Jan

Mrs Knight e-mailed Jan for me with the progress I have made.

From: Barbara Knight [mailto:Barbara.Knight@qmc.school.nz]
Sent: Friday, 1 August 2008 3:14 p.m.
To: Jan Morris
Subject: photos from Kay

Hi Jan

I am just sending you through some photos from Kay so you have an update of where she is at.

The wearable art outfit will look different to the photos as the final placement of all the other bits and pieces is yet to develop – and not all the parts are shown in this photo.

The corset is covered with paua shell and wire beaded flowers – which will also feature elsewhere on the outfit.

Hope this gives you a bit of an idea of the design at present.

Kay will be away from school overseas for the next two weeks – but feel free to contact / email me at school with any concerns and I will pass them on to Kay.

Let me know if these photos don't come through.

Cheers

Barbara Knight

I did the Green dress using a pattern from school.

The bodice is effective!

I Am really proud of my progress so far.

ey Milestone Stage/s:	Week 1-3 Term 3
rioritised Tasks to do:	Prioritised Resources:
○ 3-7 case studies	Notes, Resources
○ Construction!	Materials. ~
○ Catch up book work. ~	Book

Key Decisions: (What, why, impacts on work)
I have decided not to use silver tights, but the green material as a skirt. This is just another development stage in my project.

Problems: Actual and / or Anticipated: (What, why, impacts on work, how solved)
I am away for the next few weeks that leaves me construction time.

Questions brought up by work in progress:

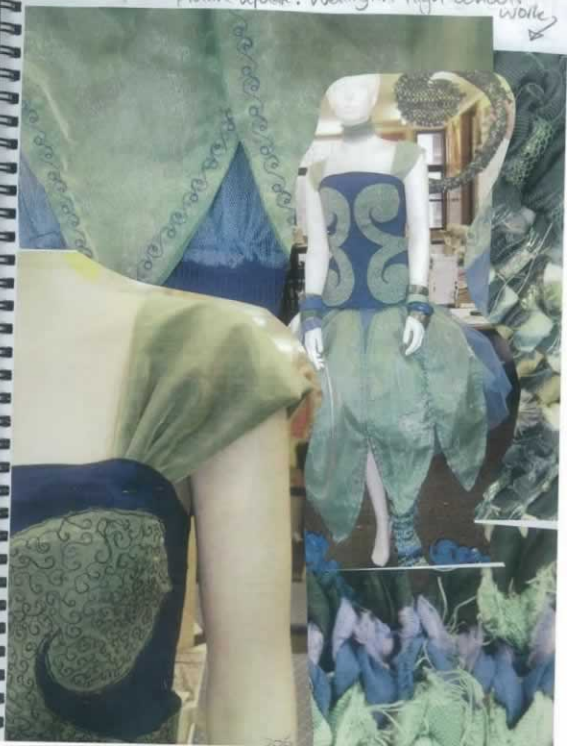
Changes to plans:

Client / Stakeholder Consultation: (Who, what, why, where, when, findings, impacts on work)
Mrs Knight e-mailed Jan and she is happy with my progress. I will be getting her in soon to see it.

Current Progress Evaluation:
CONSTRUCT! ⇐ All that should be in my head.

Next Steps:
Make, Make & Make! due date is coming up.

Back from the trip, where to from now ~
picture update: Wellington High Schools work



The page before is a collage I did of photos sent from Wellington High's project. I found it interesting that we are, not only, using same (similar) greens & blues but also same types of material like the sheer & net. I am really proud of their progress and will have to get my act together to catch up!

Mrs Knight believes the wow factor of my garment is going to be the boldness of the bodice linked with the soft edges of the burnt strips.

In Japan I did quite a lot of my external work, meaning I can now concentrate on construction.

I have decided that I am going to make masses of the burnt strips in order to get "the look"

I will have to go material shopping again. As Mrs Knight gave me a bag filled with net fabric from the school (it was donated) but I am running low on sheer stuff.

Planning sheet Mrs Knight & I made.

Kay - Planning ahead Notes

Kay

First Half of Term 3

- Describe progress, process.....

Teacher student talk

Founders weekend – dates ??

- Describe processes and progress achieved in this time.

1st & 2nd sept.?

Jan came ...

Week 6 Term 3

Reflection

- I am pleased about...
- Social / cultural considerations (intended audience, shop consumers, visitors to TP, WOW visitors.....) how I have been considering this in my design.
- Progress update
- Resources I have been using – what, why, how
- Client stakeholder consultation
- Issues, difficulties, challenges....
- Problem solving...
- Fittings...
- Design plans – evolution
- Issues with being away this term – how this has impacted on your progress and stress levels etc.... How you are dealing with this time reduction
- Next steps

silhouette

Design modifications

- Photocopy of chosen concept design – overdraw to show how it has changed
- Describe design development of wearable art outcome – using - photos, sketches, samples, reflection ..etc.... How the design has changed to present form...
- Why did this happen
- How
- Materials used – desribe trials and materials / techniques used and those eliminated....what why how
- Samples – describe with reference to Lyndal – what process you are using now and how it fits into the theme etc...
- Costs
- Thoughts on latest form of the conceptual design

relate to Theme

Client meeting to view wearable art prior to implementation

- Date, venue
- Getting mannequin – how why important for project
- Who came
- What happened
- Feedback from clients - Colin and Jan

- Revising brief handout – to show how the design specifications are still important or need to change....

Week 7 Term 3

Tasks
- Preparation for construction
- 3 hour exam workshop
- Construction

Reflection
- Progress update = photos => show progression
- How I am keeping in mind the intended location of the finished outcome – how this impacts my design development – how I have thought about this in my design and materials choices
- Budget update
- Client brief specifications – comment how you have been considering each of these in the design / construction
- Key resources I have been using – what, why, how
- Issues around the design development
- How I am addressing the WOW factor in the design / construction
- Client / stakeholder consultation – need to do – what why how
- Next steps

Materials Fitness for purpose
- What is required for materials to be fit for purpose in your outcome? What why
- Samples of materials being used in the design
- Describe how they meet the requirements
- WOW factor of materials – how I am achieving this

Week 8 Term 3

Tasks
- Complete construction
- Prepare resources kit for taking on implementation date – Mon / Tues.
- Implementation Date – What do I need to prepare ?
- Photographs on set up day
- Feedback from clients and wider community
- Photos at night time
- Reflection on set up day

Reflection
- Set up day
- What happened
- Issues, problems
- Pleased about
- Window impact
- Fitting in window space
- Extra resources
- Repairs

- WHS girl's project – complementing to yours?
- Success
- How does the finished outcome display meet all the brief requirements
- Feedback from clients – stakeholders
- What do you think of it ?
- WOW factor?
- Comment on all the brief specifications

Week 8 – 9 Term 3 + Holidays

Tasks
- **Mrs Knight to assess 3.7 skills standard.**

Include any samples, patterns etc.

- Complete all bookwork and design work
- Photos all in order throughout bookwork as needed
- Reflections all day
- Evidence of planning – note if discussed planning with teacher
- Check topic handbook tasks done

- Final design sketch
- Final photos at Te Papa

- Final feedback from clients and a range of wider community stakeholders
- Final feedback from Lyndal Sheat and Marie Paterson

- Viability statement
- Fitness for purpose statement final P Res. E
- Justify materials choices statement – with samples....
- Construction Sequence – how I constructed the project – bullet points.
- Final summary evaluation

- Number all pages in visual diaries for use as reference with school report and 3.6 notes

- **ALL 3.2 visual diaries to be handed in for final assessment on Monday 13th October – NO extension**

Week 1-2 Term 4

Ask Mrs Knight for Scholarship notes + student examples

Tasks
Hand in all 3.2 visual diaries for final assessment – Monday 13th October

- See Mrs knight for 3.6 details

- Complete all 3.6 summary notes
- 3.6 compare and contrast notes

Progress update

Marie our technition & Mrs Knight have been assisting me in making the burnt strips in colours close to those in paua shell (so it links) and hand sewing each one on to my dress.

A problem I have come across (as shown on the photo) is that the dress (that is not yet finished) is getting so heavy it falls down without the support of elastic. What should I do about this?

Founders weekend - What I did.

Day 1 (Have Photos as well)

While everyone was on holiday, Mrs Knight gave me the opportunity to come in to school and work on my project.

I started by trying to solve the problem where the dress was falling down from the weight. Mrs Knight suggested I use velcro on the dress & bodice so the wiring could hold up some of the weight.

But this still caused some unnatural sagging so we decided to give the bodice 2 wire straps to go over the shoulders to take more weight off. This worked perfectly! While I resumed making my burnt strips, Mrs Knight went & got the actual mannequin I will be using in the Te Papa shop window for Te Papa.

The Te Papa mannequin was slightly flatter and about a head ~~taller~~ taller than the one we have at school. But because my dress was too long to start with, and the bodice is in panels, no adjustment was needed! By having this now, I do not have to stress about the garment not fitting on the day. Mrs Knight also talked to Jan for me who decided she would come in to my school the next day to see my work.

For the rest of the day, I spent making the collar & the burnt bits with help from Mrs Knight and Marie who came in for me.

Mrs Knight had bought some peacock feathers off Trademe, thinking they went well with my theme! So using a leftover strip of the bodice, we collaged it with pova and stuck the feathers on like an asian fan!

(More photos Pg 156)

The end look was fantastic and I really like the overall look now with the feathers, pova, wire & sheer fabric. The metalic green of the dress also goes well with the look! I am excited to show my clients tomorrow what we have.

Day 2

Jan and Collin the key clients came in today to see my progress in person.

Jan was amazed by my work since the photos I sent her (pg 204) even though I was away. She loves the use of the blues & greens and how I have introduced new colours like light pinks to go with the pova. She commented that even more layers of

the burnt strips could be of even better effect.

After they left I continued making more strips. In the next week I am going to try and do as many as these as I possibly can.

Week 6 "Reflection.

I am really pleased about my progress so far with all the practical I have managed to do thanks to Mrs Knight and Marie.

A concern I have for the cultural considerations, that Mrs Knight mentioned, is that the green dress at the very inside is only knee length. With only layers of see-through material on top, We think viewers will be able to see the legs of the manequinne making it possibly offensive to some people. What can I do about this?

I did client/stakeholder consultation early this week with Jan and Collin when they came in to see my WOW. They were very

happy with my progress and thought I was doing really well. Jan gave me some advise to do more burnt strips! So that is what I will be doing next week, the final week before hand in!

Mrs Knight brought the mannequine from Te Papa (that I will be using) so I could do my final touch ups with it. It is a slight different shape to what I have been working with, but not too bad.

My design has changed again because I have added a collar! See notes on 2/5.

I have been away but I have put in so much work that I am not behind any more!

Next week I finish construction and it is hand in on the Wed. of week 8.

Key Milestone Stage/s:	Week 6-8 Term 3
Prioritised Tasks to do: ○ Final Construction stages. ○ Book work ○ Hand in ○ 3.7	Prioritised Resources: practical. Books Te Papa, Garment Notes, books

Key Decisions: (What, why, impacts on work)
I have made a collar. I have decided to keep on making the burnt strips until the last moment.

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

Questions brought up by work in progress:
Could this have gone better?

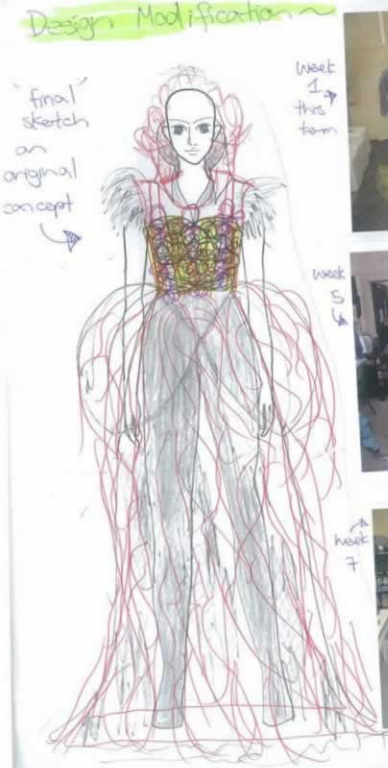
Changes to plans:
I have made a collar. I am going to make the burnt strips until the last moment.

Client / Stakeholder Consultation: (Who, what, why, where, when, findings, impacts on work)
Jan & Colin are happy with my work and are excited about week 8.

Current Progress Evaluation:
I believe I am doing well, although I am a bit behind on my book work.

Next Steps:
Final stages, HAND IN!

Design Modifications



Design Modifications

The collar vanished, and then reappeared as a peacock feather band, part of the land theme. The corset that was koru influenced is now panels of paua connected with wire flowers, links the sea and land aspects that I thought were important. The overdone hips were made of wire but now layers of fabric – it shows more elegance that way with influence of waves or beach foams. The once see-though dress is now, although still made from transparent material, solid, this is just more appropriate and less offensive to anyone. — by adding a skirt extension to the under-dress that reaches the floor.

All these happened not just because I liked it better that way, but because with the changes the overall balance of the garment was better, or it was a more secure risk free way to go about it.

I did material investigations to go about appropriateness of the fabrics (page 92). I also did mane samples to get ideas so I had a pretty good idea of what it was I wanted before I started on the real thing. The main change to the project was influenced by Lyndal who taught me the method of burning the strips.

Budget: — School budget was $100.

Quite a lot (most of the net fabric, the feathers, the paua the corset and the wire) has come out of the school. This means the actual cost that I paid was barely noting and came to a total of about $400. For such a big project this is nothing. I was so fortunate to get so much of my resources though the school.

I really like this conceptual design, I can really see myself in it, having an Asian background myself, the garment reflects who I am as well as the themes Jan gave me.

Reflection on Week 7

This week was Mock exams so I had a 3 hr workshop with Mrs Knight doing work on my wearable art. What we did was I extended the dress underneath that I was worried about being see-though and offensive. I cut material that was similar to that of the dress and it was over locked together. Mrs Knight and I are much happier now that there will be no scare of my garment turning into an offensive one. I bought a bit more material to do some last minute burnt strips. I have now used about $500 but that is still really cheap for such an opportunity. By making more of these it is becoming more and more the 'wow' factor of the garment. The more layers it has, the more I seem to like it!

I am confident that Jan and Collin will like my final design and that it will look up to the standard for the window next Wednesday! I am getting very excited about it already!

Week 8 Reflection

I prepared a resource kit that involved wire cutters, extra burnt strips, beads, needle and thread etc. and camera in one hand and wearable art in the other we arrived at the Te Papa Store at eight thirty on Wednesday, ready to go! The putting up process took some time, probably due to us being not so experienced (the teachers outside the window shouting at us to move this or move that didn't help) but otherwise went smoothly with no disasters. I had to sew on a few more burnt strips to make the proportion right, so it was good I had taken those extra strips just in case. I am pleased at how the windows ended up. The matching gold backdrops help link the garments and give an overall atmosphere of 'creativity' that gives me a buzz of excitement. Putting the garment in the window space was a personal challenge to me because I have never had not enough space! I had to lean on the wall to do some hand stitching and crawl on my hands and knees to get the positioning right for the burnt bits. It was a challenge, but sure gave us the giggles at times!

The Wellington High Wearable art had come along far since the photo's I had seen. The — y used nylon string to suspend wave like ornaments that also tied into my project. The hand knitted leggings looked really homey giving it a welcoming feel that I think New

QUEEN MARGARET COLLEGE

AUTHENTICATION FORM

Name	KAY LEARY
Form	13PP
Subject	Materials Technology
Achievement Standard No	3.2 3.7 3.6
Achievement Standard Title	

This is to confirm that the work completed and submitted for this achievement standard is my own. All references or secondary sources are acknowledged.

Signed	Kay Leary
Date	3/11/08

Book 3

Zealand Has. They really liked mine too and commented on how they liked the use of colours and were amazed at the amount of time I had put in burning all the strips.

I talked to some people oust side who were walking by or looking at my garment to see what they thought;

- I can see the sea theme! How did you make those?
- The sea weed is good. You can tell what it is.
- The ten years and onwards thing I don't really see...
- I see it the wire and robotic look is futuristic
- The collaged paua is effective making it recognisable instantly and New Zealand

I had many other great comments!

Jan looked really proud of our work and was happy for us to have done them. She was making plans with the teachers for next year!

The paua and sea weed/foam are my personal WOW factors. The balance of the colours is just right and it has an almost aura feel to it as a finished piece in the window with the circle backdrop. I am really proud of how this project has come along and will really miss the hours that I spent in the materials room leading up to the hand in; sew, burn, sew, burn...

Finally commenting on specifications;

- ten years and onwards; most people found it hard to see literally in my design that is was this theme, but I believe the theme is there through the 'New Zealand' look. As a country we really look towards the future and we care as a group where we are heading. The paua shell symbolises that we 'won't forget', the man mad fabrics 'but we still move on'
- green and blue; A more obvious spec, the whole over all look is blue and green. By basing my burnt strips on paua themed colours I got a marble like finish with light pinks here and there too! I am really glad I did this because it gave me space to explore.

- unique/new; It is deflantly unique as I have not seen anything like it before, and it is certainly new because that is what Wearable art is all about!
- Feminine; The overdone hips, our love for expensive looking sparkles and most importantly a dress. Have I said enough??
- eye catching; the beads on the garment catch your eye, and the simple and structural look of the bodice is naturally appealing.
- stands out; Well it's not your average everyday wear! I will be worried to see someone wearing anything like that on the street! But as a wearable art, then yes it does stand out!
- detail (looks good from close up); The beading, flowers, detail to the burning are all aspects I made detailed deliberately so, when looked at closely, people see it for the first time!
- Creative; With all the ideas Lyndal gave me combined with those I came up with and those of Mrs Knight, the garment truly has a creative finish to it.
- Embellishment; the burnt strips, beading and paua are all different forms of embellishment, so I hope that is all that was needed!
- wow factor; The paua and sea weed/foam are my personal WOW factors. The balance of the colours is just right and it has an almost aura feel to it as a finished piece in the window with the circle backdrop.
- Publicity; Well the garment made it to New Zealand's national museum's window!

with
Happy
Jan

Queen Margaret College

Profile that went into the Window

Kay Leary

Year 13 Materials Technology

My wearable art project is inspired by New Zealand nature.

I used the Paua shell as a colour palette starting point, then brought together shapes, colours and materials from 'land and sea' in an elegant, feminine silhouette. Materials are chosen to sparkle or shine in the light.

For the theme 'Ten years and onwards' my idea was to remind people just how beautiful New Zealand's environment is by creating a garment that reflected upon the beauty of our land and sea.
Looking into the future of our country, we need to care for our environment in order to protect and preserve this beauty.

Materials: Sheer and shiny fabrics, tulle, paua shell, wire, beads, feathers, paper mache…

Viability and fitness for Purpose of the One-off Solution

Taking it back to the origins of this project, initially Te Papa wanted a window display by 2 'groups' of high school students to promote the Wold of Wearable Art Awards. When asked to do so one decides to make a mock wearable art herself in order to make people want to go to the really thing. For the last few years I have had the opportunity to go to the dress rehearsals of the real WOW Awards. I can say that a lot of my inspiration for this topic has come from those shows. How the fabric moves across the body when the model of 170cm in height walks along the cat walk in the TSB Arena has got to be inspiring to Material Technology students like myself. The Question is how my one-off solution, the one I designed and practically pulled my hair out stressing about at points, met the needs of my client. As a wearable art garment that successfully got into the window it was originally designed for I believe my solution met if not exceeded the needs of my client and even those who are the wider community stakeholders. I hope that my design has inspired (even in the slightest) those who are to be designers when they grow up.

So the issue is that Te Papa was offering me a big opportunity to design develop and construct a garment to promote a world famous event to be held in the Capital City. As a real life situation unlike some of the half made up situations from previous years in the subject, I had a real life client who was taking her time and effort to let me have this great opportunity. I needed to meet the deadlines and on top of it have a garment that was suitable for the window but not offensive to the public. I did a lot of research for this in order to make sure I didn't let Jan down and not have something in the window. Even on the mannequin I made sure every bit of 'inappropriate' 'flesh' was covered, even the legs!

Commenting on specifications;

- Ten years and onwards; most people found it hard to see literally in my design that is was this theme, but I believe the theme is there through the 'New Zealand' look. As a country we really look towards the future and we care as a group where we are heading. The paua shell symbolises that we 'won't forget', the man madfabrics 'but we still move on'
- green and blue; A more obvious spec, the whole over all look is blue and green. By basing my burnt strips on paua themed colours I got a marble like finish with light pinks here and there too! I am really glad I did this because it gave me space to explore.
- unique/new; It is defiantly unique as I have not seen anything like it before, and it is certainly new because that is what Wearable art is all about!
- Feminine; The overdone hips, our love for expensive looking sparkles and most importantly a dress. Have I said enough??
- eye catching; the beads on the garment catch your eye, and the simple and structural look of the bodice is naturally appealing.
- stands out; Well it's not your average everyday wear! I will be worried to see someone wearing anything like that on the street! But as a wearable art, then yes it does stand out!
- detail (looks good from close up); The beading, flowers, detail to the burning are all aspects I made detailed deliberately so, when looked at closely, people see it for the first time!
- Creative; With all the ideas Lyndal gave me combined with those I came up with and those of Mrs Knight, the garment truly has a creative finish to it.
- Embellishment; the burnt strips, beading and paua are all different forms of embellishment, so I hope that is all that was needed!
- wow factor; The paua and sea weed/foam are my personal WOW factors. The balance of the colours is just right and it has an almost aura feel to it as a finished piece in the window with the circle backdrop.
- Publicity; Well the garment made it to New Zealand's national museum's window!

I went into detailed tests to make sure my garment won't catch fire in the window, or come undone to easily, or fall apart before the 2 week period was over. I concentrated on the quality of the garment to do this.

Materials for maintenance are more than easy to find for this garment if needs be. Sheer and net fabrics are sold in fabric stores anywhere, wire is always lying around and paua well, where do you go for that? PAUA WORLD.

Likely future demand; I am presenting it at school now that it has come down but apart from that the good part if its 'life' is over. I had a lot of fun designing and constructing this garment with potential and I believe it was really suited for the occasion.

Construction Sequence

Dress – gold and white

1. Using the size ten McCall's M5001 dress pattern, cut the 4 base patterns out leaving about 30cm hanging at the bottom to ensure the dress is long enough.
2. Ignore all instructions about interfacing etc, and sew up each one separately.
3. Your bass dress is done

Green Dress

1. Find a pattern for a simple Irish dancing dress.
2. Use it (ignoring pleats etc.) to make a dress top to go under the other dresses

flowers

1. Make a jigsaw (see page 194)
2. Construct 30 flowers using this

Bodice

1. Use paper mache to construct a corset that fits your mannequin
2. Cut this into vertical panels of your liking, you will not be using every second one.
3. Spray paint silver
4. Hot glue gun paua like a collage mixing big pieces with small.
5. Poke holes along the sides (not to close to the side as the panel will rip) and connect using wire.
6. Attach wire flowers to liking.
7. Attach wire straps if needed.

The collar

1. Spray paint one of the left over panels from the bodice.
2. Hot glue gun feathers and paua to liking. (Warning gets very heavy so use minimal)
3. Poke holes though the ends and attach with wire to the front of the bodice.

The waves

1. Feed dog down on the machine with an appliqué foot, draw freely (wave like) on a double layer of net and sheer.
2. Using the soldering iron cut away excess fabric.
3. Attach to dress by hand sewing (you can machine sew a few together to make it faster)
4. Repeat 900 times for full effect

Air New Zealand collection by Zambesi.

We're so passionate about New Zealand fashion that we asked Zambesi, one of our top designers, to create our new uniforms. They'll be on show around the world, at airports and on board, from Autumn 2006.

Source
From Air NZ Mag

2.21

737

NZ

#3

Innovative living fabrics such as Living Apparel and Living Leather are the star turns at Stylecraft.

Better by Design

Make it real

From prototype to production: keeping design at the core

"Great artists ship," Steve Jobs of Apple famously once said. It's meant that when without action and caution, he is gone with design. It is often assumed that the designer's role as "class leader" stops at the factory gates—design is perceived to either be about original inspiration or one end, or branding at the other.

This article, the third in a series by Better by Design and Making, shows how a design-led approach succeeds at each through to commercialisation and manufacturing, yet hold true to the original vision.

"Why does this matter? Because being creative is simply not enough. "There's an important difference between being innovative and being an innovative enterprise," writes Jeanne Liedtka in Harvard Business Review. "The former possesses two of those the latter generates lots of cash. Which do you prefer?"

For Air New Zealand and Living Nature, both finalists in this year's Design in Business Awards, said working. And design played a key role in the successful relaunch of both companies.

In 2002, Air New Zealand's long-held position was undermined by multiple pressures. Rising costs compared with rising customer expectations, rapid up by the high service standards of competitors.

A global research project examined key needs: investment in infrastructure and a credible point of difference. In short, Air New Zealand needed to discover the one motivating idea behind its brand—and create the products to deliver it.

Finding the relevant areas was the tricky part. The key available products were chosen from the results of a worldwide search, including airlines, fully realising business-class beds, recognised the designed class-free seats to economy class, and digital, on-demand entertainment for all.

The Lounges experience was testing the journey into a positive customer experience. The research had revealed a demand for more than transportation—customers wanted a unique interaction with New Zealand.

Together with design firm Designworks 2[illegible], the airline set about telling the New Zealand story through design. First it set out to bring a living fabric, perhaps it had never been tested. So, neither imagined itself on a journey to one of the world's most inspiring destinations—a ride that was filled with the world itself.

"The key was a trial we dealt by creating New Zealand moments. We live in the best inspiring country we live around to reflect that in our business," says general manager, marketing, Steve Bayliss.

Innovation effort

To implement the big idea, Bayliss and his team pursued a "mindless execution of the design principle" that extends from the look of the front bags to the sound of the airport announcements.

Geoff Brooks, creative director and partner at Designworks 2[illegible] says a crucial component was keep engaging the "creative family" of suppliers in the design-led process. "It wasn't just 'here's my story, it hasn't you've received and come added design ideas and leaves to the manufacturers," says Brooks. "The reality is that we couldn't make a success of this if every time through the production process, and make sure the integrity of the design wasn't lost or diluted."

With this dialogue-led approach, the Air New Zealand service begins before a traveller ever sets foot on a plane. The Air New Zealand lounge in Melbourne was the first to open a new standard for the classic Koru lounge. The airline's branding was consistent, with a distinctive look and feel that was also unique to the airline. Bayliss says the lounge was built from the ground up, using the values and features of New Zealand. The interiors of cars and offered already when redesigned to reflect the new colour scheme, which is now reflected New Zealand's natural beauty. Maximising resources to deliver one of a kind is creating an interactive visual experience, including ways to find out "Where you'll find land in any of our lounges around the world and continuous updates that will take place every month."

The Designworks redesign was inspired of by a new brand identity, launched in March 2004, which New Zealand is change to create from vacation time to stylish, glamorous, and 1 the airline that attracted the self-drawn All New Zealand Kiwi.

Bayliss says customer research, review and collaboration between the design team and the cabin crew manufacturers ensured the result was outstanding, with the New Zealand identity "capturing that difference" and that is of customer satisfaction. The business class lounge seating has been seen as genius—a five-star experience that is also a place to be [illegible]

Air New Zealand's interior consultant, Interiors premium, head office designs and the Business Flight experience are all [illegible] to the airline's brand identity and provided a research about passengers on flying the lounge.

Living Nature's makeover

Living Nature, a natural cosmetics maker, discovered the importance of a design-led approach when it turned to packaging and marketing a more upmarket beauty product. The company's original brand looked on a potential that consumers were in good, natural and, but for a more stylish look and the environment for. It's actually a hallmark example

Smart uniforms speak volumes

The wedding had all gone to plan, the bride looked stunning, the blue-sky day, warm but not too hot. Then came the reception…the catering staff, mainly women, were oversized, crumpled men's shirts over track pants or stretchy sports pants. Not a good look.

Waiting for the food to be served, you had to wonder at the message that this style of dress conveyed. Weddings, after all are generally big budget events. Would any of the guests consider using the same caterers, based on their presentation? Did their appearance have an impact on the atmosphere of the reception?

When you are dealing with the public, particularly in a service area, appearance is extremely important. It speaks volumes about your business, your professionalism and in food service it can also lead to questions about food safety and hygiene.

Annette Pannett of Blazey Uniforms offers some advice for employers about staff presentation. She says it is essential that employers stipulate very clearly in their employment contract their dress standards and grooming requirements. They need to take into account not only the uniform that staff must wear but also reinforce how it should be worn and how it should be maintained.

"Employers need to stress grooming requirements too otherwise staff will turn up in their smart uniforms but still be grubby or scruffy."

Annette says you need to view your front-of-house staff as one of your best marketing tools. At any event that you cater for you have at least a room full of potential clients, not to mention further word-of-mouth promotion, therefore you need to convey the professional attitude of your business. This can be achieved very efficiently through smartly presented, good mannered, front-of-house staff.

Here are some points to consider for front-of-house staff.

- Cleanliness – staff must shower before work and make sure that their hands are clean, finger nails are clean and tidy and that hair is clean and neat – if long it should be tied back
- Deodorant must be worn but perfume must be limited to 'just noticeable' level
- Jewellery – all body piercing, except earrings, should be removed. Only minimal jewellery, such as a wedding ring or watch should be worn
- Shoes must be 'dress' style

When it comes to appearance and how the customer sees your business, employers need to consider:

- Consistency – do all staff have the same uniform and do they all wear them correctly – no hipster looks, are they clean and ironed, are they using the correct apron etc
- You might want to consider who launders the uniforms and aprons for consistency of fading, shrinkage and wear
- Do they fit the uniform or does it need replacing
- Quality – is the uniform in good condition – if not replace it
- Are there ways the uniform can be improved to promote your business i.e. company colours, monogrammed

BLAZEY UNIFORMS

Order from anywhere in New Zealand
call 0800 BLAZEY (252 939)
www.blazeyuniforms.co.nz

Fax: 03 377 8184 | Email: info@blazeyuniforms.co.nz
Visit our website: www.blazeyuniforms.co.nz

he Zambesi Air New Zealand uniform redesign has been one of ashion's best-kept secrets. **Tracey Strange** tries to sneak a peek round the cloak-and-dagger moves and looks at styles of the past

under wraps

"It was extremely short. It was pulling things out of the overhead lockers that was the biggest challenge"

he world of fashion is fuelled by gossip and drama. So it's distinctly surprising that details about Zambesi's redesign of the air New Zealand uniform have managed to remain a secret. Its newly visible to the media about colours or fabrics, no hints bout silhouettes or whether or not cabin crew will wear hats. I fact, in order to even write this piece, we had to agree to restrictions on what we could and could not photograph. The reason? Air New Zealand is keen that staff are the first to see he uniform in its entirety. The grand reveal will take place at 9pm this afternoon, which means that if you are reading this long with your breakfast, you are among the first in the country to see... The Whey.

It isn't, of course, any ordinary wrap. In true Zambesi style, his garment worn by female cabin crew when the uniform is olled out next March is a long, skinny piece of gray/teal merino, wool with three holes. This means staff have about six months o learn the many ways in which it can be worn, a process that will no doubt require an instruction document the same length as the safety-procedure manual. It can be worn like a scarf, draped like a shawl or draped glamorously across the body. But it should never, as we've suggested in our photograph (left), be worn like a top. For that we required special permission and the assistance of Zambesi's creative director, Tuke Wilson.

Zambesi and the airline have put a combined effort into the redesign of the uniform and its launch. It's taken nearly two years to get here, hours of which were involved in consultation with airline staff.

"Aviation, in general, has a fairly glamorous history when it comes to uniforms," says Wilson, who, alongside designer Elisabeth Findlay, is primarily responsible for the new look. "There have been some pretty significant designers – Ossie Clark, Hanson and Julian Macdonald among them – who have been involved with different airlines around the world."

But the true motivation for Zambesi, says Wilson, was to showcase New Zealand design to the world. "Often, the first experience travellers have of this country is through the airline. We needed that impression to be world-class."

Staff consultation involved an all-day workshop with 100 airline representatives. "They told us that they wanted to feel confident, modern, stylish, comfortable and distinctive. They wanted to feel proud," Wilson says. "As we went through the process it became incredibly important to us to suggest for the staff. We found ourselves striving to produce something that would make them feel really good."

The result, says Wilson, is a "refined, modern silhouette" in a colour palette that represents the New Zealand environment. Expect muted shades of slate, teal, green and sand. "Liz felt it was really important that the colours – while having a strength – didn't scream at you. They had to flatter everyone, but we also wanted them to be restful. We wanted travellers to feel relaxed on board."

For the women, there is the wrap, skirt, dress, two different styles of top, a jacket, coat, scarf and brooch, and there are now other pieces that are yet to be revealed. Men have a shirt, suit, coat, belt and optional tie. Zambesi has also redesigned the pilot's hat. A Maori artist was commissioned to come up with a distinctive motif, which is worked throughout the uniform. Rank is differentiated by colour. But, in true Zambesi style, expect stylish understatement not loud noise.

Rather than being apprehensive about the launch, Wilson is excited. "We've had feedback that the staff involved in the consultation love it," she says. "The support and encouragement has been great. From our perspective, that's what it's all about. It's the Air New Zealand uniform, not the Zambesi one."

THE SKY'S THE LIMIT

Tanner Hyde's stewardess Naomi Rawlinson started flying for NAC in the 1960s. Her first uniform was an updated version of the original 1946 military-look suit, during her long career, she saw many styles come and go. Now retired, she sees all of them made her feel proud of her job. "There was the gold Dior-type jacket and skirt introduced in 1960 that we called Golden Cloud and some referred to as the Colonial's Mustard Pot. But we loved it," she says. Then there was the "refresher", Bill-style multicoloured tunic that was worn with a bowler-style hat (left) and a Hawaiian-print 70s/a uniform from the same era (right). "It was a drastic change and so distinctive," she says. It was also extremely short. "We were always a bit conscious of bending over," she admits. "But it was pulling things out of the overhead lockers that was the biggest challenge." Now a member of the Folded Wings Club, an association of former stewardesses, Rawlinson can still fit her "refresher". "I do sometimes wear it on special Folded Wings occasions," she says. ■

COME FLY WITH ME

The first Air Hostesses to be employed in 1946 by TEAL – later Air New Zealand – were ex-military style costumes with white shirts and tie. Stewardesses for NAC – the country's domestic airline founded a year later – were different uniforms to the national carrier, but the application requirements for hostesses were basically the same: "We know what we want within certain measurable specifications – height, eyesight, weight and so on," said NAC chief hostess Nerelle Cox in the 70s. "but the problem is to determine the assessment of a girl's other attributes – or lack of them. Appearance is important, of course, but it is not the only reward. For example, she will receive up to a couple more if, instead of Miss B

"Certainly, during the interviews, the assessors weigh the applicant's size-appeal, her deportment, her grooming and her other visual attributes, but they do so only as these characteristics of appearance mirror the more hidden qualities: maturity, discipline, confidence, sense of responsibility, alertness and intelligence. These things – and 'things' is not the right word – reveal the real girl. And we place first them very strongly in an applicant who couldn't possibly win the contestant's crown of the Miss Miss Wearing Carrie contest."

Scoop
INDEPENDENT NEWS
SOURCE

Air New Zealand unveils a brand new look

Monday, 27 March 2006, 12:18 pm
Press Release: Air New Zealand
27 March 2006

Air New Zealand unveils a brand new look

A stylish new uniform, distinctly New Zealand greenstone colour palette, a beautiful extension of the koru, and a more relaxed and friendly way of greeting customers were key changes unveiled today, in the first stage of Air New Zealand's progressive transition to a new brand identity.

>From 12.01am last night NZ time, more than 5000 staff in airports and offices around the world embarked on a 24-hour synchronised changeover from the old to the new Zambesi-designed uniforms. A further 180 crew onboard 13 flights operating over the scheduled time, including crew from Air New Zealand's inaugural Boeing 777 service from Nauru, also embarked on a mid-flight changeover.

At the same time, the airline worked throughout the night to install new greenstone coloured walls featuring a firm-like extension of the koru, behind check-in counters at Auckland, Wellington and Christchurch airports, and removed desks at the entrance to Koru lounges in Auckland, Wellington, Christchurch, Sydney and Los Angeles.

Air New Zealand Chief Executive Officer Rob Fyfe said the uniform and brand refresh marked a new chapter in the airline's history.

"The refreshed branding and new uniforms are more than just a change in the way we look. This is the first brand refresh we've undertaken in more than a decade and reflects the journey we are on towards creating a more uniquely New Zealand brand that celebrates pride in our own country and

the warmth, integrity and diversity of our people, culture and spirit," said Mr Fyfe.

"As a country, we are renowned for our breathtaking scenery and landscapes, and our Maori heritage and uniquely New Zealand culture. Here-in lies the inspiration for our new uniform, based on a distinctly New Zealand colour palette reflecting the colours and textures of our country, woven from New Zealand merino wool and featuring Maori designs created by Maori artist, Derek Lardelli. "

New Zealand's landscape is also a key inspiration for selecting a rich greenstone colour as the foundation for the airline's new brand identity. Interwoven into the branding is the new firm-like extension of the koru which represents the journey of the Air New Zealand koru as it glides along the brow of the night sky.

Complamenting the airline's drive for a more uniquely New Zealand identity is its quest to deliver distinctly New Zealand style service.

"As a nation, we are renowned for our sincerity, warm and friendly manner, spontaneity and easy going nature. Here-in lies the reason for removing the overbearing desks at the entrance of our Koru lounges

"Part of our new look identity is about learning to embrace and share the characteristics that underpin our Kiwi nature, so from now on, our staff will greet Koru lounge guests with a welcoming smile just as any Kiwi would welcome guests into their own home," said Mr Fyfe.

Air New Zealand will progressively introduce its new brand identity to airports, lounges and offices around the world over the next two years.

Key features of Air New Zealand's new brand identity:

New Zambesi uniforms The most globally visible brand change, more than 5000 staff from airports and offices around the world stepped into stylish new Zambesi-designed uniforms, six months after they were first revealed at Air New Zealand Fashion Week 2005. Designed in consultation with uniformed staff representatives, the new uniforms features a distinctly New Zealand colour palette mirroring the greenstone, teal, schist and slate hues of our land, sea and sky; a Maori motif created by the talented Derek Lardelli; soft fabric woven from the finest New Zealand merino wool, and hallmark curves inspired by the koru.

New Zealand Greenstone A deep rich greenstone colour replaces the incumbent blue Pacific Wave colour Following today's unveiling at Auckland, Wellington and Christchurch airports, the new colour will be progressively introduced in all Air New Zealand environments over the next two years. Inspired by the colour of the Pounamu, the prized greenstone found throughout New Zealand, this deep rich colour reflects New Zealand's lush fauna, landscapes and forests.

Koru - renewal and rebirth The Air New Zealand Koru, itself a symbol of renewal and rebirth, is iconically linked to Air New Zealand's heritage. Signifying the airline's new direction and growth, the koru has been extended and will eventually be woven throughout all of Air New Zealand's signage, products and collateral

A New Zealand style greeting Desks at the entrance of Koru lounges in Auckland, Wellington, Christchurch, Sydney and Los Angeles have been removed to enable staff to welcome and greet customers in a more friendly and relaxed manner. Staff at Air New Zealand's new Melbourne lounge, which officially opens tomorrow, will also extend a New Zealand style greeting.

A stylish pod made from rustic-inspired New Zealand materials such as totara wood and riverbed stones will provide reception functions.

thread

Zambesi's Air New Zealand uniforms take off
Date: Monday, October 17 @ 02:46:12 CDT

By Sarah McDonald

The new Zambesi-designed Air New Zealand uniforms have been one of the best kept secrets of the local fashion world since the partnership was announced, and speculation over the last 18 months has been rife. The secret has now been revealed and Fashion Week has been kicked off in style, with an unveiling catwalk show and glamourous party held at the Fashion Week headquarters in the Viaduct.

The days of bright colours and brash patterns are numbered - the new look centres around a subtle and peaceful palette of teal, greenstone and schist. Under the dazzling runway lights this looked a little stern, but when the crew mingled with guests after the show the colours under natural light were far warmer and more attractive.

As far as Zambesi are concerned, just because it's a uniform does not mean staff have to go to work every day dressed in the same outfit. Female cabin crew can choose from a range of items including a dress, and for the first time, trousers. An optional military-styled hat has also been introduced - described by several audience members as "very Thunderbirds". Updating the retro elements of the collection is a merino wrap, one of the signature pieces of the range. Using 23 million metres of New Zealand's finest yarn, Zambesi have created a glamourous, unique yet practical item.

For the men, ties have become optional for the first time. The open-necked shirts and single-breasted jackets produce a modern, more relaxed, yet still professional look.

The Zambesi eye for gorgeous detailing is evident in the small touches, such as the stunning Maori design by Derek Lardelli embroidered on the men's shirts and the wrap, and the beautiful belt buckles inlaid with paua.

The audience were enthusiastic, enjoying the Deutz piccolos and the endearing sight of Air New Zealand staff taking their first hesitant steps down a runway. Some had the model strut, others didn't - but it added to the occasion and represented the huge involvement that Air New Zealand staff have had in the creation of the uniform. The designs are the result of 18 months of collaboration, including staff workshops and more than 10 months of wear-testing prototypes.

"I hope Air New Zealand staff will enjoy the new uniform and wear it with pride, integrity and distinction," says Elisabeth Findlay of Zambesi.

The new look is being introduced from next year.

This article comes from Thread
http://www.thread.co.nz/

The URL for this story is:
http://www.thread.co.nz/article/1683

The New Zealand Herald
FREE BLISS™ REFLEXOLOGY VOUCHER

This article is owned by, or has been licensed to, the New Zealand Herald. You may not reproduce, publish, electronically archive or transmit this article in any manner without the prior written consent of the New Zealand Herald. To make a copyright clearance inquiry, please click here.

Air NZ's Zambesi-designed uniforms already drawing criticism

16:16:05

Air New Zealand is to reveal its first new uniform in more than a decade today - but some staff are already saying it is not particularly flattering.

While the new look is being touted as more "soft and restful" than the current corporate red, some staff who have already seen it are less than impressed.

"It's not going to suit fat people. It fits across the bosom and hangs from the shoulder, straight down. It's got no shape to it, really," one staff member told the Herald on Sunday.

Another said she was told it buttoned diagonally across "and is a fairly square cut".

Auckland-based fashion label Zambesi won the contract 18 months ago to design the new wardrobe.

The result will be shown to 800 staff in Auckland this afternoon, and to invited guests later in the day.

The event has been eagerly awaited as one of the highlights of Fashion Week, which is being sponsored by the national airline again this year.

Staff have been given huge input into the new design, which includes about 20 mix-and-match items.

One staff member was delighted by rumours that wearing a tie would no longer be compulsory for male attendants. "It's a bit dangerous if someone grabs you around the throat, and they've got something to hang on to."

The new uniforms will be worn by more than 3000 cabin crew, pilots, frontline ground staff and Travelcentre staff, replacing those introduced in 1992 and "refreshed" in 1998. They are part of a major revamp at the airline, which includes the introduction of new Boeing 777 planes.

Delivery of the new planes, which will mostly fly to San Francisco and Asia, has been held up by a strike at Boeing.

Although the new planes are expected to arrive shortly, staff won't begin wearing the new uniform until late March.

The Fashions

1951: Classic Christian Dior two-piece.

1973: New Vinka Lucas blue-green uniform.

1978: Nina Ricci uniform for international crew.

1987: Combined crew uniform by Thornton Hall.

992 New look by Barbara Lee, refreshed in 1998.

2005: Zambesi's turn.

-- HERALD ON SUNDAY

OUR PEOPLE OUR PRIDE

Air New Zealand's new uniforms reflect our dual pride in the myth-sheathed green isles

Every piece of clothing you put on tells onlookers something about you, and whom you come from. Like it or not, clothes are a social statement. And the new Air New Zealand uniforms – the ones your cabin crew are wearing right now – make more of a statement than most. For that you can thank fashion house Zambesi which put much thought into how the uniforms could be made more distinctly New Zealand.

Unlike many nations, New Zealand doesn't really have a national costume that can be readily adapted for this purpose. Probably the closest we get is the flax skirt historically worn by the indigenous people of New Zealand, the Maori. Unfortunately this isn't particularly practical for serving coffee on planes.

So the "nationality" of the uniforms had to be demonstrated in some other way.

Fortunately, there was an obvious starting point, says Tuba Wilson, creative director at Zambesi. "The very first thought we had when we started talking about it was the Kiwis," Wilson says of her initial conversation with the label's designer, Elisabeth Findlay. "A bird been a symbol of Air New Zealand for as long as we could remember. It spoke volumes about the national identity. The idea of movement and travel is also implicit in the shape."

The Zambesi team also looked carefully at the colours, other emblematic details and the garments' overall shapes. "With the Air New Zealand Kiwi, there's that combination of straight lines and soft curves," Wilson says. "And that is also reflected in the uniform. For example, the curve of the jacket cuff, the curved pocket details. We wanted to incorporate everything that you would expect in a corporate uniform but we also wanted a slightly softer, more organic feeling that reflected New Zealanders' strong sense of place and attachment to their land."

The result is a uniform that easily fulfils all the requirements of the job at hand but that, if examined in more detail, will reward the observer with a variety of tales about New Zealand's history, culture, mythology and even the country's distinctive vegetation!

So don't be shy. Get close to your airline staff. Ogle their shirt fronts and admire their badges. And don't be afraid to ask about their new carnival style.

"We wanted a slightly softer, more organic feeling that reflected New Zealanders' strong sense of... attachment to their land."

It's all in the detail! Renowned Maori tattooist Derek Lardelli created the motifs seen on the men's shirt fronts (top row left) and women's wrap edges (top row right); they incorporate traditional patterns from flax weaving and the distinctive spiral of the Air New Zealand Kiwi, which is also mirrored in the curves on the women's jackets (top row centre, and left), while the iridescent sheen of pewa shell highlights the men's belt buckles (above) and other emblems (opposite bottom) give a nod to the native silver fern.

SOURCE

The People's Choice

Wearing it wisely

Do the best garments of the world's artists and designers have to be worn to be appreciated? Surely not, but if they are whipping things like Issey Miyake's pleated dresses and Rei Kawakubo's clothing constructions about the country's streets and suburbs, how will we ever get to see them? Or, more importantly, how will we ever get to see them worn well?

Lambie's Exhibition

Wearing Clothes: From the Hand to the Body

Museum of New Zealand Te Papa Tongarewa, 4 April – 4 July 2004

Admission: $10

Wearing it wisely

Do the best garments of the world's artists and designers have to be worn to be appreciated? Surely not, but if they are whipping things like Issey Miyake's pleated dresses and Rei Kawakubo's clothing constructions about the country's streets and suburbs, how will we ever get to see them? Or, more importantly, how will we ever get to see them worn well?

Lambie's exhibition answers this question by presenting the 80 historic garments and textiles from the Museum of New Zealand Te Papa Tongarewa's collection in a way that makes them look as good as they would on the body. Each piece is displayed on a mannequin that has been hand-sculpted to fit the garment perfectly, and the mannequins are then arranged in groups according to the theme of the exhibition.

Some pieces display a body part. This makes sense when you're looking at a pair of gloves, but is a little strange when it comes to a pair of shoes. Perhaps appropriately, footwear doesn't look good when removed from the feet it was designed for.

Silver Connection

The highlights and undoubted stars of the exhibition are the garments by Issey Miyake, which look even more extraordinary when displayed on the body than they do in photographs. Those who have seen Miyake's clothing in the flesh will be familiar with the way the fabric is manipulated to create the illusion of movement, even when the garment is still. Miyake's clothing is also unusual in that it is often constructed from a single piece of fabric, which is then folded and pleated to create the final shape.

Lambie has, wisely, not tried to explain how Miyake's clothing is made, but has simply displayed the garments in a way that makes the most of their sculptural qualities and colours.

Another garment that is worth the trip this summer to see is a dress by Rei Kawakubo, whose work is known for its unusual shapes and asymmetrical proportions.

Natural colours

Choosing this colours were a surely easy task for Lambie, as the majority of the pieces she selected for the exhibition were natural parts of a culture of their creation. In addition, the exhibition is divided into sections that each have their own colour scheme, such as monochrome, the natural world, and the colours of the rainbow.

Zambesi style

The Launch

In all, the new range consists of 20 mix-and-match pieces. This range allows staff to dress to suit their body shape and to suit prevailing conditions. Airline staff work in different time zones, climates, hemispheres and seasons. The uniform includes a lightweight, belted shirt-dress and sculptured jacket for women and, for men, merino straight-legged trousers teamed with a long-sleeve shirt, optional tie and a black belt with pana shell buckle insert. Air crew of both sexes get to wear a high-collared, schist grey overcoat with optional padded lining for cold weather. The uniforms were launched to at the 2005 Auckland Fashion Week.

While this was the first, much anticipated public showing of the new uniforms, Elisabeth says the process of acceptances and approvals meant plenty of people within the airline had seen the uniforms beforehand. "It's not like we pulled it out of a bag and said 'Wear it'." However, the colours of the new uniform were kept strictly under wraps until fashion week.

The October launch marked the end of one phase in the uniform development project, but rather than being a finished, immutable product, the uniform is a work-in-progress, Elisabeth says, and will be refined during its life.

"It will look the same but work better."

COP Outcome development and evaluation

By March 2006, all Air New Zealand staff had been issued with their new uniforms; a survey 6-months later revealed problems with the fine merino fabric used in the range. Staff complained about the fabric's tendency to crease and the difficulty of removing food stains from the uniforms used by in-flight staff. As a result, Zambesi changed the suiting, replacing it with pure wool material. Other modifications resulting from survey feedback include a more relaxed fit for the trousers worn by male staff and the addition of lightweight shirts and some additions to the range of knitwear and scarves in the range.

Zambesi style

At one minute past midnight on March 27, 2006, more than 3000 Air New Zealand staff in airports and airline offices around the world began to take their clothes off. 180 crew aboard 13 flights did the same thing. In a 24-hour synchronised operation, all of the airline's staff changed into new uniforms – the much-anticipated result of an extensive two-year collaboration between the airline and Auckland fashion house Zambesi.

COP Brief development

In 2001, the world airline industry was in turmoil. The rise of the budget airlines, changing consumer preferences and a downturn in the world travel industry was causing the traditional carriers a lot of pain. *Air New Zealand* was one of them. Unable to compete on price, the airline decided to capitalise on its main competitive advantage and differentiate itself from the rest of the airlines crowding the skies of the world. The company's competitive advantage, management realised, and one that couldn't be copied or matched by any other operator, was that they weren't just selling tickets; as New Zealand's national carrier, they were acting as a gateway to one of the world's most desirable destinations. If they could build a positive connection in the consumer's mind between the destination, and the airline, and have this positive connection translate into ticket sales, then they would be well on the way to securing a future for the business.

One of the new uniforms for Air New Zealand, designed by Zambesi

As a very visable part of the company's operations, the airline's uniforms were a key element in the brand refreshment programme. The 13-year-old Barbara Lee designs were comfortable, functional and out-of-date. They said a lot about the times they were designed for but they didn't say anything about New Zealand today. To replace them Air New Zealand hired Auckland fashion house Zambesi.

Barbara Lee.

SOURCE

http://www.jacklink.org.nz/Case-studies/Technological-practice/soft-Materials/zambesi... - 29/07/2008

Background

Founded in 1978 by husband and wife team Elisabeth and Neville Findlay, Zambesi is one of the four New Zealand labels / the so-called "New Zealand Four" - that showed at the 1999 London Fashion Week, and in so doing established New Zealand as a serious player on the international fashion stage. To put it simply, the company is blackboard New Zealand fashion monochrome.

In accepting the commission, Zambesi was setting off down a well-trodden path. While it's true that "Fashion borrows from uniforms, and uniforms borrow from fashion, but designers of fashion rarely design uniforms" (as John Seabrook put it in the *New Yorker*), there are exceptions, and for good historic reasons, the airline industry is one of them. Almost as soon as the first air hostessing (later Flight Attendants) left the ground in 1930, their job became associated with style and glamour. In the 1930s and 40s attendants usually wore military-inspired outfits. In the 1950s and 60s, their uniforms mirrored the high fashion of the time - decorative hats and tailored suits. By the 1960s and 1970s, renowned fashion designers were designing directly for the airline industry: Dior designed uniforms for SAS, Balenciaga for Air France, and Valentino and Ralph Lauren for TWA.

More recently, despite record-high fuel prices and the ruinous effects of savage competition, at least five international carriers (besides Air New Zealand) have given their flight attendants multi-million dollar designer makeovers. In 2003 Qantas unveiled its new outfits, designed by Peter Morrissey; in 2004 British Airways unveiled its new uniforms, created by Julien Macdonald, who lists Nicole Kidman and Elizabeth Hurley amongst his clientele. The following year Air France unveiled its first uniform makeover in 17 years, sticking with its tradition of collaborating with famous French fashion houses by hiring Christian Lacroix. (Air France had previously worked with Dior and Balenciaga.)

Innovation

COP Brief development

The commitment was new ground for Zambesi the first time it had been involved in creating a corporate uniform. To secure the commission, Zambesi had to pitch for the job along with five other design houses. Elizabeth Findlay and her team worked up a series of sketches of how they saw the uniforms. To make their pitch, these sketches of male and female figures were drawn into groups of crew, ground staff and management.

Elisabeth Findlay says the presentation was "pretty much our idea of how the design should appear."

"We were just showing off what we thought would be right."

Uniforms are primarily concerned more with comfort and maintenance than glamour and display. While this is true enough, a uniform is far more than simply clothing worn at work. A uniform identifies its wearer with an organization and conveys an image about that organisation. A uniform can make people feel proud of their work and foster *esprit de corps*. Uniforms also convey messages. Air New Zealand management wanted the new uniforms to say 'New Zealand' to their customers and potential customers. They wanted the uniforms to reflect New Zealander's strong pride, sense of place and attachment to their country. They wanted the uniforms to convey the notions of green tranquility and restfulness. And they wanted this message conveyed with style, flair and clarity. It went without saying they also wanted cost-effective comfort, durability and ease-of-maintenance.

Computers have changed fashion design and will transform it further. But until they are programmed for creativity, art, magic, inspiration and serendipity, computers will never come within a stone's throw of 'doing fashion', much less convey the sort of messages Air New Zealand management had in mind. While computers and other technologies can help turn ideas into "things", they can't in themselves give us those ideas; or manage the conversion of ideas into objects for that matter. Fashion design is a complex and subtle process that will always be closer to art than to science. Many of the early stages of the process may occur unconsciously. All design is bound by culture and informed by visual memory. Ideas, details, historical and cultural references and memories all combine as the designers mind to narrow the range of design options available as a starting point. Because designers nearly always devise new combinations of familiar elements to accomplish novel results, links to known elements are inevitably present. But the inevitability of the *old* in the new is no check to originality. Part of the visual memory and culture tapped by the Zambesi designers referred to the gloriously stylish days of air travel, when airlines such as TEAL, BOAC and Continental ruled supreme.

Elisabeth Findlay grew up in Dunedin and remembers air hostesses turning heads on Princes Street, so exotic and glamorous were they considered. Elisabeth wanted to recapture some of this glamour. In her initial sketches, she started with the silhouettes of the outfits.

COP Planning for practice

"I just sat down and thought about how I would like the silhouette for the female crew to be. Why start with silhouette? Because I wanted the females to look like females a little bit more. More glamorous I guess. But not in a Hollywood sort of a way, a little bit more feminine, not so corporate. I didn't want them to look like

Design

COP Brief development

In theory, the dual constraints of economy and practicality could confine uniform designers to parameters so narrow they aren't left with too much room for aesthetic maneuvering. Elisabeth says she felt no such constraints with the Air New Zealand commission. Any constraints that did exist were implicit in the nature of the job and weren't imposed by the airline company, she says. Elisabeth embraced certain features of the national airline's culture and history as givens, as must have metaphors for the airline's (and by association the country's) history; most notably the beloved Koru. Things that we thought shouldn't change."

It's obvious that Elisabeth approached the commission with a sense of pride and saw it as an opportunity to express, through her craft, her feelings of what it means to be a Kiwi.

"It was Air New Zealand. It's an icon. We had a sense of ownership, which is probably shared by the rest of the country."

Like any other art-form, fashion can say a lot about time and place and history. And like any poet, painter or songwriter, Elisabeth Findlay's challenge was to translate these feelings into real objects. That's the craft of it. Her creative vision, as expressed in the pitch Zambesi made to the airline, obviously struck a chord with Air New Zealand management. (Elisabeth says the later presented the airline with an alternative design for a skirt which was declined.)

The whole discipline of making the presentation, of presenting her ideas and philosophies was "quite an amazing experience", Elisabeth says.

"Unless you are given the opportunity to do that you are busy working and not talking a lot. Sometimes analysing why you are doing something or why you want to do something helps you understand what is at the heart of what you do."

COP Planning for practice

After being awarded the commission, Elisabeth and her team began to focus on refining their ideas and figuring out a way to translate them into a very functional set of working clothes. Elisabeth and assistant Tulia Wilson spent a lot of time at the back of airports, behind desks, and on planes working out exactly what was required. The staff they questioned all had firm ideas and opinions - some wanted to look sexy and some just wanted plenty of pockets. The airline organised three workshops, attended by hundreds of staff from all areas of the business to gauge views, these were followed by online surveys involving thousands of staff. The consultative process is one designers ignore at their peril. Air Canada had a class-action taken out against it by disgruntled staff members who claimed they hadn't been sufficiently consulted before being presented with a new set of uniforms.

COP Brief development

The skirt design was changed. Not as a result of any input from airline staff but because Elisabeth came to realise that the original design would very difficult to alter. "It needed to be easier. They (Airline staff) might want to get it shortened or let out by a tailor. There were a few too many seams and panels."

One of the things Air New Zealand wanted the new uniforms to express was nationality. National dress is the obvious way to go about this; Singapore Airlines achieves this very well with its "Singapore Girl" sarongs. But a flax skirt is no sarong and Zambesi had to look at other, more subtle, mechanisms to convey the idea. Colour being one, cut being another. The soft lines of the uniforms' cut and their muted ochre, greenstone and teal tones were chosen to reflect New Zealand's quiet natural places. The detailing on the clothes was designed to tell a story. Created by Māori ta moko (traditional tattoo) artist Derek Lardelli, the detailing makes heavy use of patterns from traditional hunuhere raranga (flax weaving). The whanu, or diamond shape, is a touchstone symbol meaning centre or core in Māori culture. The Koru, a national symbol of beginnings, nurture, growth, and regeneration, is there; implicit in its combination of straight lines and soft curves is the idea of movement and travel.

From the outset, Elisabeth was keen to use fine merino fabric in part of the new range - not only because of its fineness and functionality - wool is naturally flame resistant, breathable and comfortable in a range of climates - but for its iconic value.

"We wanted that truly New Zealand imagery the material conjures up."

A 95%-wool and 5%-lycra blend was used for suiting material. (This was subsequently changed to a pure wool, a move which improved the washability, wearability and crease-resistance of parts of the range.)

Tech link

Licence to Chill

Tucking into yoghurt is now a lot easier than ever before, thanks to an Auckland industrial design and innovation company. Claire Le Couteur discovers how Inveratek Group Ltd took its squeezable plastic food container from concept to commercialisation.

Visit the chiller in your local supermarket and you'll find yoghurt and other dairy foods in a new kind of packaging. Its design allows you to drink the viscous contents straight from the container, without needing a spoon. Made from standard polystyrene sheets, the containers are taller than standard yoghurt pots and have vertical bellows on opposite sides, which allow you to squeeze out the last drop of contents in a controlled manner.

This revolution in food packaging is branded CrushPak®. The design can be used for hot- and cold-fill applications in quantities ranging from 20 to 200 grams and for products such as condiments, sauces and pastes. This is especially useful for food service applications such as in cafés or situations where small quantities of food are needed out of the home (like picnics), and where standardised measures are required, for example, a tablespoon of tomato paste.

Inveratek has licensed its product to Fonterra for use in dairy applications in New Zealand for a limited time. The feedback to date from Fonterra is that CrushPak® is selling well ahead of forecast and has surpassed its closest competitor in the market, despite the fact that it is more expensive on the shelf.

Solving the design challenge

Inveratek partner Michael Kessell, a former mechanic, came up with the initial idea for CrushPak® after watching a small child trying to eat yoghurt without using a spoon. He recognised the design challenge in solving the child's problem.

Inveratek's VP of Engineering, Edward Scott, a mechanical engineer with 17 years' experience in industrial design and manufacture, had the job of designing and producing the new packaging idea.

Mr Scott was involved in extensive work on tooling and other processes needed to ensure CrushPak® would work. During the product development and prototyping phase, Inveratek worked with an external company on a small-scale vacuum-forming machine, producing literally dozens of iterations and ensuring a relatively quick turnaround. Later the company purchased and built most of the equipment needed to do the feasibility tests. The new design's main requirement was the material had to be strong enough to withstand the filling and shipping processes but flexible enough that a child or an elderly person with limited dexterity would be able to squeeze out the contents.

"To achieve this we looked at a host of different designs and forming processes to see which one would give us the best results," says Mr Scott. "The processes also needed to be as close to the existing industry standards as possible so that our potential customers would be able to take the pack and adapt their manufacturing lines or processes with very few changes. This would make switching to CrushPak® a quick and cost-effective process, which was vital if the product was to be fast-tracked to market."

The design team tested many different materials in their quest to produce the distinctive packaging. They found that all the current materials used for vacuum forming yoghurt pots worked very well, including high-impact polystyrene and polypropylene.

The CrushPak® yoghurt and dairy food products on sale in New Zealand are made of polystyrene, which is not yet accepted for recycling here. But Mr Scott sees no reason why they cannot be made of a recyclable plastic. "If 'ordinary' yoghurt pots can be made with recyclable material there is no reason why the same construction would not work for CrushPak®." In their favour, however, CrushPak® pots actually contain 35 per cent less material than other similar containers which means less material enters the waste stream. And because the packaging is crushed by the consumer it takes up less room in the bin.

The pots are strong and able to withstand double the top load of conventional yoghurt pots. The pack's vertical bellows help it withstand top-load forces exerted during the filling process, transportation and storage. This allows the packaging to be thinner than traditional packs. The triangular shape of the bellows also increases the integrity of the pack. Other similar packs with the same thickness as CrushPak® need to have sleeve labels to help add additional strength. This increases not only material costs but also handling and shipping costs.

Unique business model

CrushPak® is only one of the products designed and brought to market by the company.

"Our business model is unique, not only within New Zealand, but also globally," says Commercialization Manager Bradley Mitchell. "We work with people with great ideas but who don't have the resources to bring them to market – we aim to bridge the gap between the masses of ideas out there and the market where these ideas can be utilised. The business is all about maximising the value of intellectual property."

With a new product idea, Inveratek is involved from the outset, assisting in the earliest stages of development and advising on the best way to obtain legal protection for the innovation, which may involve a variety of patent or other intellectual property rights. Just as importantly, the company advises on the commercialisation of a new technology or innovation, which is the real determinant of whether an invention becomes financially successful.

The company's founder and CEO, Paul Adams, is an experienced intellectual property attorney with an extensive legal background. Before founding the company, Mr Adams built and managed the University of Auckland's technology incubator the Icehouse, and spent several

years working in Silicon Valley. Mr Adams is passionate about good design and believes that it must be valued by everyone involved with product development.

The chairman of Inveratek is Professor Henry Bolanos, a United States engineer well known for his invention of laparascopic surgery and a holder of many patents for surgical instrumentation and other products. Professor Bolanos is visiting professor at Yale University and at the University of Virginia, as well as at the University of Auckland.

Inveratek is funded by a small number of United States investors who have had a long-term association with the company and focus primarily on technology companies with high-growth potential. Ideas and innovations largely arrive at Inveratek from external sources, as do requests for advice, because the process of commercialisation is so complex. "An idea on its own has little value – it's how you go about commercialising it that makes the difference," says Mr Mitchell. "It has taken years for us to master the process of protecting and commercialising products."

Each case requires the company to consider many factors such as whether obtaining a patent is the best way forward (not always the case according to Mr Mitchell) or more extensive study of design registrations, trademarks and trade secrets is warranted. "Just what the organisation or inventor wants out of their technology, what their capabilities are and the amount of risk that they are prepared to take are all important considerations."

The company maximises the value of the product by targeting key players in each market and application space. This does not limit the company to having only one licensee per country, though this is currently the case in New Zealand for CrushPak®. The product is also licensed in parts of the United States and in Europe, where there can be multiple users in a single jurisdiction. Licensing gives the company the opportunity to be very flexible in how the ideas can generate value.

Flow and seal

Inveratek has two other products that have been commercialised to date. One is a revolutionary kind of ball-valve for fluid control, considered by the company to be the most significant development in fluid control technology since 1945. ProFlow™ is a reciprocating ball-valve technology that removes the need for a bulky external activator which means it can be used in areas where space is at a premium. It can been used in areas as diverse as oil and gas exploration, process control, disposable drink containers, medical devices – in fact anywhere a conventional ball valve is used. ProFlow™ works by rotating the unit itself – very fast and with very little torque.

The other invention is VeraSeal™, a technology that replaces the usual threaded closures on plastic blow-moulded bottles. The product was designed to overcome problems faced by dairy producers when their milk bottles made from HDPE (high-density polyethylene) leak. The moulding process leaves an imperfect neck edge that does not produce a good seal and this can lead to spoilage and losses for retailers. VeraSeal™ can be manufactured using existing technology without adding significant costs to the end product.

Licensing agreements are currently being negotiated for these two new applications and as a result the company is not publicly releasing details about their design and manufacture.

In the meantime, CrushPak® may still evolve further as the team works to produce a new design that will suit a host of other applications. The company aims to keep the core design the same but there will be changes in the size of the pack.

With its combination of highly-qualified personnel, innovative products, good design and careful product protection, Inveratek is a New Zealand company going places.

tai; ANZ = Air New Zealand.

Ray Leary
ISPP 2008

Class Visit Notes

Identifying the Key Elements of Business practice

Company Name: "Zambezi style" ANZ uniforms.

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

differentiate itself.

Part A

Notes: Introduction.

Zambezi - Auckland (NZ) fashion house one of NZ's top designers. Making the new ANZ uniforms.

ANZ's aim (thought) positive connection in consumers mind

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

First time doing a uniform.

positive connections into ticket sales.

Part B

Notes: Business Practice.

Key development Processes:
How does the company approach the following...

- Meeting client for first time.
- Level of client interaction throughout process.
- Developing garment specifications and a 'brief'.
- Sketches
- Pattern development
- Fittings / toiles / mock-ups
- Setting a budget / pricing
- How many fittings
- Time management / how long per client

Key resources: Required for product / garment development:
How does the company approach the following...

- People – who is involved / staff
- Equipment / machinery / specialised ?
- Materials – sourced from – who sources

- Time allowances / time management
- Planning

Key Materials:
How does the company approach the following...

- Mock-ups / toiles
- Prototypes ?
- Real garments
- Specialised details / features

Key Components:
How does the company approach the following...

- Fastenings
- Dress makers dummys
- Specialised equipment / tailoring techniques
- Industrial machines
- Industry practices – patternmaking techniques / pressing .....
- Testing functionality / fitness for purpose
- Legal issues – copyright / care labelling / fibre labelling .....
- Quality control
- Own - Business quality standards

Key Techniques:
How does the company approach the following...

- Tailoring
- Testing – fit , function , aesthetics
- Evaluating customer / client satisfaction
- Warranties on work / product

Part C

Notes: Technological ~~Principles~~:

~~Fitness for purpose:~~
How does the company approach the following...

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

~~Reliability:~~
How does the company approach the following...

- Product will function as intended
- Frequency of use
- Warranty
- Performance properties
- Wear and tear
- Quality control
- Finish

~~Optimisation:~~
How does the company approach the following...

- Saving materials
- Minimising waste
- Using left overs
- What happens to wastage
- How to keep costs low
- Time efficiency

~~Ergonomics:~~
How does the company approach the following...

- Fit and function
- Client interaction / fitiings
- Made to measure principles
- Comfort

~~Efficiency:~~
How does the company approach the following...

- Pattern development / layout
- Calculating materials / resources / pricing
- Time
- Mock-ups / fittings

~~Aesthetics~~
How does the company approach the following...

- Pleasing to eye
- Sketches
- Fabric / colour / texture / style / fit
- Client / customer satisfaction

Kay Leary

Class Visit Notes

Identifying the Key Elements of Business practice

Company Name: Inverarity Group Ltd - Crush Park®

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

Part A

Notes: Introduction. Auckland industrial design & innovation company

- Introduction / summarise the work of the company you have looked at.
- Include: Company, business location, clientele, product range, type of business / style / target market, business philosophy / ethics / values, history – how the business developed. Michael Kessell former Mechanic come up with idea (critical) watching child eat yoghurt without spoon.

Part B

Notes: Business Practice.

Key development Processes:
How does the company approach the following...

- Meeting client for first time.
- Level of client interaction throughout process.
- Developing garment specifications and a 'brief'.
- Sketches
- Pattern development
- Fittings / toiles / mock-ups
- Setting a budget / pricing
- How many fittings
- Time management / how long per client

Key resources: Required for product / garment development:
How does the company approach the following...

- People – who is involved / staff
- Equipment / machinery / specialised ?
- Materials – sourced from – who sources

- Time allowances / time management
- Planning

Key Materials:
How does the company approach the following...

- Mock-ups / toiles
- Prototypes ?
- Real garments
- Specialised details / features

Key Components:
How does the company approach the following...

- Fastenings
- Dress makers dummys
- Specialised equipment / tailoring techniques
- Industrial machines
- Industry practices – patternmaking techniques / pressing .....
- Testing functionality / fitness for purpose
- Legal issues – copyright / care labelling / fibre labelling .....
- Quality control
- Own - Business quality standards

Key Techniques:
How does the company approach the following...

- Tailoring
- Testing – fit , function , aesthetics
- Evaluating customer / client satisfaction
- Warranties on work / product

Part C

Notes: Technological ~~Principles~~:

~~Fitness for purpose:~~
How does the company approach the following...

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

~~Reliability~~
How does the company approach the following...

- Product will function as intended
- Frequency of use
- Warranty
- Performance properties
- Wear and tear
- Quality control
- Finish

~~Optimisation~~
How does the company approach the following...

- Saving materials
- Minimising waste
- Using left overs
- What happens to wastage
- How to keep costs low
- Time efficiency

~~Ergonomics~~
How does the company approach the following...

- Fit and function
- Client interaction / fitiings
- Made to measure principles
- Comfort

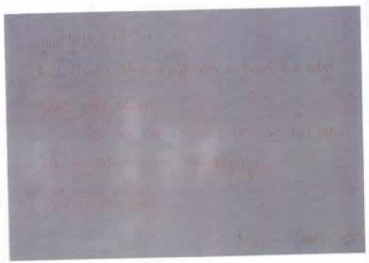
~~Efficiency~~
How does the company approach the following...

- Pattern development / layout
- Calculating materials / resources / pricing
- Time
- Mock-ups / fittings

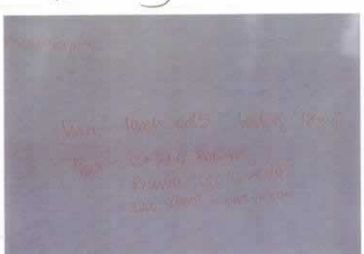
~~Aesthetics~~
How does the company approach the following...

- Pleasing to eye
- Sketches
- Fabric / colour / texture / style / fit
- Client / customer satisfaction

Some More Pics from the long weekend.



Planning



under dress

progress on dress

working on the dress...

getting Jan to come in to look at it

Jon & collin looking at my garment.

At the end of the weekend.

comments from Mrs Pivac – deputy principal

beads

blue beads - detail
exquisite + yet informal + free - like sea.

White Blue Skirt
Gold - Kolly.

Skirt - 3 layers - top - Pearls
Layer - Apt. (of the sea)
Layer - Chrysalis - carry on the
Seaweed - sea blue beads with pearls
-sea foam - stitching the sea-weed / waves - foam.
1.11.10
Skirt
20.2.01

back views

Me!

General Feedback from public.

Queen Margaret's & Wellington High

Feedback on Wearable Arts Windows

attracts lots of attention
groups - stop & discuss and enjoy
The profiles are interesting
Loads of smiles
Stands out and attracts people - You definitly notice them.
Many people walking by are stopping and taking the trouble to read the profiles and showed great interest in the designs
Very clever girls - fascinating designs
Dynamic from street.
Truly amazing
Awesome/Fabulous from such young Students
(3rd time later)
- outstanding work for such young students
A group of young school children (CHOICE)
Lots of people taking photos of pieces
Items should be in main competition
Magnificent - should have been in competition

Sunday 28th Sep. Groups of people have gathered around the displays outside of the shop discussing the work
Endless people photographing 29/9
So many looking at windows

Barbara Knight

From: Madeline
Sent: Friday, 3 October 2008 11:37 a.m.
To: Carol Craymer
Cc: Barbara Knight
Subject: Te Papa Display

Anne Symonds rang today, Friday 3rd, wanting to pass on her congratulations to the school and the student concerned (Kay Leary) on the wonderful outfit displayed at Te Papa. She said it was a credit to both the student and the school. Well done!

Madeline

Madeline Miller (Mrs)
Accounts Payable/Office Supervisor
Queen Margaret College
P O Box 12274
Thorndon
Wellington 6144
Phone 04 473 7160
Fax 04 471 2773
email: Madeline@qmc.school.nz

Comments from Principal

The overall impression:

The costume is representative of New Zealand, ~~and~~ an island surrounded by sea. We are a country that has been clouded and the sea and the hills change colour according to the weather. The aquamarine, purple, teal, turquoise colours in the skirt are mirrored in the pana shell bodice and the peacock feather ruff. The skirt is layered and the netting delicate with colours flying on top of colour. A glorious costume — a celebration of nature, of the sea

Comments from Mum

[illegible] dispersing glue idea of window - biodegrade

working with "Client"

Night time photos ~

Te Papa at night.

the front door.

My garment at night.

Me & my garment.

our garments

our garments with the real now garments

city land scape & garments.

our garments

Me with my garment →

our garments

our garments

the other garments

close ups of the other garments.

Final Evaluation

1. Te Papa, are looking for high school students to do window display wearable arts to go in the main windows of the museum for two weeks over the end of September to the beginning of October. It is to promote the World of Wearable Art Awards to be held in Wellington. I had been asked along with two girls for Wellington High School to make a wearable art garment to go into the windows of Te Papa.
2. I thought it would be a challenge for me that I could overcome in my 7th year of doing technology at the school. I have always been interested in the WOW Awards and thought it was a good opportunity to test myself and to make something for Te Papa.
3. My specifications; ten years and onwards, green and blue, unique/new, feminine, eye catching, stands out, detail (looks good from close up), creative, Embellishment, wow factor, publicity
4. My final garment went successfully to the window of Te Papa. They saw it being displayed, and found that people were coming into the shop.
5. Jan, my key client gave me a theme, colour scheme that I have to follow. But apart from that I have all the freedom to be creative in.

commenting on specifications;

- ten years and onwards; most people found it hard to see literally in my design that is was this theme, but I believe the theme is there through the 'New Zealand' look. As a country we really look towards the future and we care as a group where we are heading. The paua shell symbolises that we 'won't forget', the man mad fabrics 'but we still move on'
- green and blue; A more obvious spec, the whole over all look is blue and green. By basing my burnt strips on paua themed colours I got a marble like finish with light pinks here and there too! I am really glad I did this because it gave me space to explore.
- unique/new; It is defiantly unique as I have not seen anything like it before, and it is certainly new because that is what Wearable art is all about!
- Feminine; The overdone hips, our love for expensive looking sparkles and most importantly a dress. Have I said enough??

- eye catching; the beads on the garment catch your eye, and the simple and structural look of the bodice is naturally appealing.
- stands out; Well it's not your average everyday wear! I will be worried to see someone wearing anything like that on the street! But as a wearable art, then yes it does stand out!
- detail (looks good from close up); The beading, flowers, detail to the burning are all aspects I made detailed deliberately so, when looked at closely, people see it for the first time!
- Creative; With all the ideas Lyndal gave me combined with those I came up with and those of Mrs Knight, the garment truly has a creative finish to it.
- Embellishment; the burnt strips, beading and paua are all different forms of embellishment, so I hope that is all that was needed!
- wow factor; The paua and sea weed/foam are my personal WOW factors. The balance of the colours is just right and it has an almost aura feel to it as a finished piece in the window with the circle backdrop.
- Publicity; Well the garment made it to New Zealand's national museum's window!

6. Jan, my key client gave me a theme, colour scheme that I have to follow. But apart from that I have all the freedom to be creative in. So that meant I had very few restrictions and could do anything that wouldn't be offensive in any way to people. So I did research to get my ideas going. I talked to people with ideas such as Marie, Lyndal and Mrs Knight. I did masses of research and sifted through it to get what I really wanted. I got key factors, analyzed them and picked out ones I felt would help me in the project. I conducted surveys and interviews in order to get the facts right about what a good a window display or wearable art garment was.

7. Being a garment in a window where there are many important aspects to do with the words 'national' and 'international', I have had to do research to make sure I not breaking any of Te Papa's rules, as well as not offending anyone. The 2 specifications that were given to me by Jan were the theme ten years and onwards and also the colour scheme of blue and green. Including these I designed and mad a garment that did not reflect too much culture in the sense of religion so not to offend anyone, but that it is reflecting the culture of New Zealand by using materials such as paua. I also had to prove that my garment will not catch fire, change colour, deform or become different in any other ugly way while it was in the window. Since I couldn't leave scraps of material in the Te Papa window to test if they will melt or not, I did a sun test leaving it in the sun for a long period of time. In the same way I also did tug tests to see durability and wash tests to see if any material couldn't be near water, so I could warn the shop keepers if so.

8. In the same sense ergonomics are covered. A window needs to last 2 weeks if that is the time it is given. My garment can't burst into flames on the third day or conveniently shrivel away. Also my garment needed to represent the WOW Awards. Although it is a high school students' work, I needed to make it to the quality of a professional to make people want to come to the awards. This was hard as I couldn't just put a few things together into a wearable art. I had to consider the purpose and make people want to go the WOW and want to go to Te Papa.

9. I spent a lot of time planning the beginning of my project that by the time I came to revising my brief there was not much to do but to say that they are all valid and still going.

10. I also had to prove that my garment will not catch fire, change colour, deform or become different in any other ugly way while it was in the window. Since I couldn't leave scraps of material in the Te Papa window to test if they will melt or not, I did a sun test leaving it in the sun for a long period of time. In the same way I also did tug tests to see durability and wash tests to see if any material couldn't be near water, so I could warn the shop keepers if so.

11. For this project I was meant to choose a client (who is not me) with an authentic issue that I can develop a materials Project from. I chose Jan as my client to do this project in which I was to design and develop a wearable art display for the Te Papa Window. In this case the window display is an authentic issue and also a one-off solution that is part of the criteria.

12. Quality was one of my important key factors. My 'client' being Te Papa, the national museum I couldn't just put something together. I had to research develop, get permission and finally put it in the window of the museum. In order to do this I took care in my construction, especially of the outside where people could see the details up close in the window.

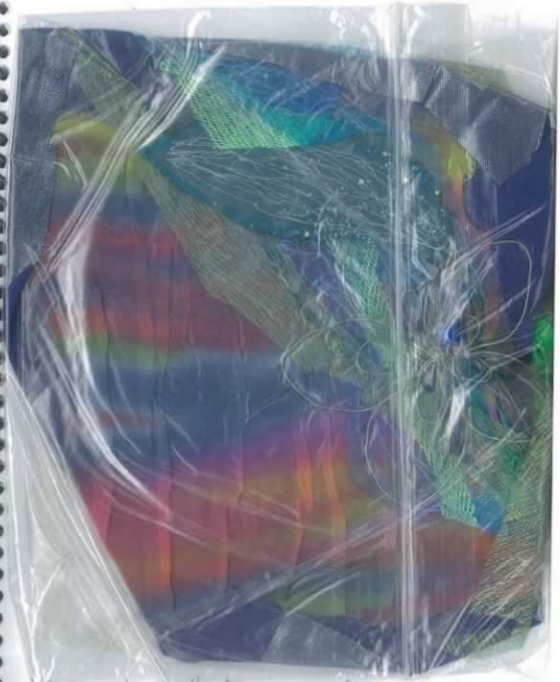
13. In my concepts I had trouble converting the image I had in my head onto paper. But this was good. There was more room for improvement and I could develop it

further when I came to bumps. One of these was the use of sheer fabric. It is see-through meaning I needed something under. I decided to make a green dress but then that was to short so I had to extend it just in case I didn't offend anyone. Another problem was that once I started hand sewing the burnt strips on the dress sagged and didn't sit properly, so I had to Velcro it to the bodice, but when that didn't work I need to make straps for the bodice to keep it up.

14. Creativity was one of my specifications meaning I wanted to be as creative as I could. To do this I chose to do no development sketches. I started construction after the concepts were done and never stopped till the end. I decided to also use Lyndal's burnt strips idea. It was better than the fabric lace idea I had that was a bit too strong. I ended up using it all over the dress but that's just part of the developing so it was ok.
15. Practical wise, despite being away for 2 weeks on a sports trip I did quite ok with the help of Mrs Knight and Marie. I had no rush to finish anything although I did do a lot of concentrated sessions to get my work done. Book wise however, I hardly did any book work while I was doing practical, meaning I was really behind. At least I had the holidays to catch up.
16. Since Jan is in the real world doing the designing business, it was important for me to keep on informing her of my progress so she wasn't walking around blind. I sent her photos and I also e-mailed her my progress. I went to see her a few times as well so I had her ideals directly. This helped me understand what I really need to do and I didn't get lost or side tracked.
17. Safety when using the materials room was needed because I was using equipment like soldering irons. At the window I had to be careful setting up as there were peoples work everywhere and I needed to use tools like wire cutters.
18. By the success of the projects this year I am sure there will be futures to be considered and also there will be people wanting to do it. This is good for the future of Te Papa (publicity) and also the WOW as it is promotion.

So what is the future development of this? I really enjoyed doing this project and really hope at her students get the opportunity to work with national level clients like this and get firsthand experience in the real world.

samples ~



* samples that I did.

Feed back notes from visit to Tina de Bes.

Tina has been running her business for 25 years - but in it's current location for 3 years

Tina de Bes Case Study

Tina de Bes Case Study

Part A: Introduction: Wellington Fashion Designer

Tina de Bes is a small scale business located on the main street in Brooklyn. With a small shop front that has been running for three years and a workshop directly upstairs for two years, Tina de Bes is a relatively client focused business, meaning it is mainly made to measure garments individually made for each client. Tina, the main expert designer in the business, works in the shop throughout the year with her daughter Heidi and also Linda, an expert from China. The crew love challenges and have fun making garments for women mainly in their twenties to fifties, working with formal, bridal and special occasion wear but are keen and willing to cover the whole range from swim wear to men's suits. Tina says that her clients often come to their shop looking for individuality, colour and something new to wear. Through this case study I would like to unpack and discuss how the business approaches projects and succeed so well in their practice.

History shows us that people have/are different shapes.

Part B: Business Practice:

Key Development Processes:

The 'ethics' of the client are found through interaction.

Meeting a client for the first time can vary as Tina de Bes is a client focused business. What they do first is get to know the client on a personal level. Tina says this is important in order to understand the client's needs and ideas. Sometimes first time clients come into the workshop to get something made to add to their wardrobe, or to get a whole new outfit. Some clients bring in magazine or internet print design pictures of what they want and a budget cost. Some bring in patterns and fabric of what they want made. Through the client consultation Tina comes up with a so called brief where she notes the client's needs and wants, then comes up with a quote for the approximate price by doing some simple sketching of the final garment. Pattern development also varies due to this because some clients bring in the pattern they want Tina to use, Tina has a variety of patterns she can modify for the individual client and she can also make new patterns to suit the client. Once the garment to be made is chosen and approved, measurements of the client, the pattern and also the materials to be used are taken and recorded Tina will only do calico mock-ups if the pattern is a complicated one. If it is simple enough Tina and the crew will cut out the pattern pieces on the real fabric loosely put it together to do a fitting and get straight on to making the final garment as there is a strict time frame to follow. The number of fittings depends on the number of mock-ups, garment complexity, required fit and also getting the client to

Tina rectifies her patterns - this involves a mathematical practice where calculations are made to figure out correct measurements.

*I did sample mock ups of the various techniques to evaluated for use.

come in after it is done with shoes to choose length and fit. Tina aims every fitting to be around half an hour so it can fit in nicely with the client's normal life routine.

making new & unique things

Tina consults with her clients to get to know them more on a personal level. As my 'client' was Te Papa, a hard thing to talk to and get to know, I mainly talked to Jan and also conducted interviews on the wider community to see what their ideas were. I also consulted with Jan to get a better idea of her needs and want in order to get the best result out of my design. Like Tina, since my garment (the dresses) had simple enough patterns, I did not do any mock-ups and went straight onto the real material. This gave me more time to work on the outside of the garment. Which was more important in the case of a window display.

Being an artist myself I have to understand the importance of uniqueness.

Key Resources: Required for garment development:

(business) finance

Tina runs the business with Heidi her daughter and Linda. As an accountant, Tina's husband manages the accounting. The main equipment they use includes seven sewing machines, irons pressers and cutting tables. The shop and work shop in total also have three dress maker dummies. Tina, to make every garment as unique as possible, imports materials from all around the world. For example, she has fabrics coming in directly from Hong Kong and off the Internet from countries such as Australia, Italy and France. She also gets quite a lot from the Fabric Warehouse where Heidi works. The time she allows for each garment to be made depends on the garment made, but planning is done thoroughly no matter what the garment is for.

To cover copy Right laws and originality, Tina makes sure her garments are unique.

Time is taken to ensure right procedures to the construction of a garment is met. Much like in the Carpentry field.

I was the one running the 'business' for the WOW garment, and I also had people helping me on the way to completion. Like Tina's workshop, at school we have similar equipment like the sewing machines, tables to cut on and irons that I used mainly in my construction of the WOW garment. Similarly to Tina, my aim was to make my garment unique as possible. Tina spends as much time as necessary on each garment but I had a strict dead line with other commitments to be at such as sport and homework from other subjects that is not the case for Tina.

When the rudeness of a pattern proves to be hard, Tina does mock-ups.

Key Materials:

Tina will only do calico mock-ups if the pattern is a complicated one. If it is simple enough Tina and the crew will cut out the pattern pieces on the real fabric loosely put it together to do a fitting and get straight on to making the

Tina de Bes Case Study

Again uniqueness is very important in the field of creativity. Much like in Art.

Having a new or different idea is proven to be a skill, as we can see through subject areas such as science & philosophy.

final garment. The number of fittings depends on the number of mock-ups and also getting the client to come in after it is done with shoes etc. Tina aims every fitting to be around half an hour so it can fit in nicely with the client's normal life routine. Tina also tries to incorporate hand done aspects that lack in today's garments, retail 'off the rack', by using embroidery, lace and beading etc. This also links into making the garment original as there is no two garments the same. Tina's philosophy is to have a 'point of difference' in her garments because people like to stand out and be different.

* I did have to fit it to the mannequin & it worked how it would to be on & fasten etc

Like Tina, since my garment was relatively simple, I decided to cut the pattern out of the real material instead of doing mock-ups. This meant I was able to save time, and use it on the outside of the garment, that was more important than the inside, as a mannequin would be wearing it. Mrs Knight brought in the real mannequin I was to use in the Te Papa window so I could fit my garment onto it and make sure it fitted ok, making the stress of set up day less for me. Like Tina, to make my garment even more eye catching, I hand sewed beads on, glued on paua and handmade wire flowers to go on my garment. This helped my garment also by making it become original and like no other, which is also one of Tina's philosophies.

Key Components:

The construction sequence of 'trile terror' is similar to that in chemistry, where we also do experiments.

Being original & certainly covers all laws & care labeling issues.

Fusing the requirements of the garments is just another way to fully use the garment to the best of its readiness and potential.

Fastenings used will depend on the garment. Tina loves buttons but mentioned that buttons with difference are becoming hard to find. Tina often made buttons to go on garments or if there was money, imported them. Tina has three dress maker dummies in total in the work shop and store that she uses to show customers the garments etc. Some other equipment includes seven sewing machines, irons pressers and cutting tables. Pattern development varies due to this because some clients bring in the pattern they want Tina to use, Tina has a variety of patterns she can modify for the individual client and she can also make new patterns to suit the client. Testing of functionality and fitness of purpose is done through the client and how often they want to wear the garment etc. For example Tina will recommend strong materials to be used on an everyday wear top. Legal issues are easily covered by Tina and the crew changing a bit of the pattern. Tina told s that you only need to change a bit of the pattern for it not to be copy righted any more. Care and fibre labelling is covered by small tags of tape and also care labels with everything the owner needs to know about. Tina finally told us about how she checks her quality standard, if you need to ask yourself whether it is good enough or not it's not good enough. She doesn't like itchy care labels so she prefers to insert a swing

Tina de Bes Case Study

tag. Tina also ensures that the client understands how to care for the garment before they leave with the finished piece.

Fastenings of buttons etc are a key sales point for Tina but not so much for my WOW garment. On the end garment I have used wire, Velcro, hand stitching on the day to fasten my garment together. Not the sort of fastenings you would want on an everyday wear garment! But to make the actual garment I used similar techniques to Tina's garment making such as sewing machines and irons. But I did have some techniques used that I would not want to wear, such as hot glue gunning and burning. If I had had a lot more time I would have liked to avoid some of these last minute easy techniques. The pattern developing technique was unique to me because unlike Tina I did not have a set idea of what the end result of the garment was going to be like. But all the commercial patterns I used were adapted by lengthening or using only aspects of the pattern. As I found out from Tina, this covers any legal issues as I am no longer ripping anyone's idea off. Tina said that if you are questioning yourself whether it is good enough or not, but I believe this is not entirely true. When sewing on the burnt strips to my dress I found there had to be a point for me to go that is enough, and force myself to stop. I think there is such a thing as over designing and over developing. This is one of the many things this project has taught me.

Proving that something works well or fits/suits its intended environment is not just in Technology, but in lifes every aspect. In a science lab, then design a sculpture...

Key Techniques:

Tina conducts 'made to measure' fittings where the client will come in to try the garment on to make sure they are happy with the end result. For tailoring Tina makes sure it is up to a high standard and tries to include aspects such as hand sewing to make the garment as one of as possible. She makes sure she uses interfacing or other strengthening materials to try and lengthen the life of the garment. Tina makes sure the client knows that they can come back and get it fixed if anything is wrong or they are unhappy about something. Tina does not do too much advertising but relies on people coming again to get things made or by the spreading fo the knowledge of her shop through word of mouth.

Similarly to Tina, I needed my garment to fit the mannequin. To make sure this happened, my teacher Mrs Knight brought in the actual mannequin I would be using, from Te Papa. Tina makes sure her garments are up to a high standard, and I also had to do this to an extent. But as the garment was not going to be worn, or viewed from a very close place I could use some techniques that Tina can't in her real life garments. I used techniques such as gluing and wiring. Tina also uses subtle aspects to strengthen the

"What is the meaning of life?"
"Is the earth really round?"
Some of these philosophical questions simplified lead us to;
"So what is it that I really want to wear today?"
positives & negatives of a substance are learnt in chemistry.
Research is a key part to life.

material like interfacing, while I used wire and Velcro to keep the garment in place. Tina could tell her clients to come and get things fixed if they were not happy, but I could not make major changes to the garment while it was in the shop window. This meant I needed to be extra confident that the garment would not fall apart. I did many tests and trials to do this.

Part C: Technological principles:

Fitness for Purpose:

Tina makes sure the client as well as herself has a clear idea of what exactly the client is looking for. By doing this suitable materials can be researched and the pros and cons of each one for the individual client clearly explained to them before construction. This helps maximise client satisfaction and how they feel about the final garment.

Like Tina I also did a lot of research on my client to get a clear idea on what 'Te Papa' wanted. By also talking to Jan I had a clear idea on what the general end result was going to be like, so I was able to go and get materials and start construction. By continuing my consultations with Jan, I was confident that Jan would be happy with the final result.

Reliability:

Through intense research and client interaction, Tina's products are in the best possible position to be fit for the function intended. By talking the the client one on one, Tina can get an idea of how often the garment would be worn and therefore suggest the best materials to use. This makes sure the garment can last the intended life span and be of maximum use to the client. Tina makes sure the client understands any minuses associated with the final product to ensure they are well and truly satisfied. She also indicates that the client can come back any time to get anything fixed up, or if they are displeased in any way.

Research and own work on the topic also got me, like Tina, in a confident place where I was sure my client would be more than happy about the final outcome. All the research and time put into the project was worth the final outcome, and made me proud of the final garment. Jan trusted me on the final outcome and knew it would come together, and was really happy when it finally went into the window.

Optimisation:

Tina, after her many years in the business knows that the amount of fabric needed, stated on the back of the commercial patter is way too much.

What she does is when getting a new pattern she buys the pattern first and figures out how much fabric is needed. This reduces the cost to a minimum and cuts the waste. With this much minimum waste, what is left over is given to the client or kept for future repairing etc.

To try and do it similarly to Tina, I went and bought material thinking it will be just enough. But it ended up that, mainly due to me changing the design, I had to make a few more trips to Spotlight. But this meant I did not over buy, and any scraps or leftover burnt bits went to the school and they will be using it for future projects.

Ergonomics:

Through intense research and client interaction, Tina's products are in the best possible position to be fit for the function intended. By talking the the client one on one, Tina can get an idea of how often the garment would be worn and therefore suggest the best materials to use. This makes sure the garment can last the intended life span and be of maximum use to the client. Tina makes sure the client understands any minuses associated with the final product to ensure they are well and truly satisfied. She also indicates that the client can come back any time to get anything fixed up, or if they are displeased in any way.

Like Tina, I had to consider that my garment was going to be in a window display where it would be under the light of the display. I had to do tests on the chosen materials to make sure they were fit for the purpose. As I could not go into the window once it was up to make major changes, it was up to me to have it to the best quality when it went up for it to last the 2weeks in the window.

Efficiency:

Tina has a variety of patterns she can modify for the individual client and she can also make new patterns to suit the client. Testing of functionality and fitness of purpose is done through the client and how often they want to wear the garment etc. For example Tina will offer strong materials to be used on an everyday wear top. Tina knows that the amount of fabric needed, stated on the back of the commercial patter is way too much. What she does is when getting a new pattern she buys the pattern first and figures out how much fabric is needed. This reduces the cost to a minimum and cuts the waste. With this much minimum waste, what is left over is given to the client or kept for future repairing etc. Tina will only do calico mock-ups if the pattern is a complicated one. If it is simple enough Tina and the crew will cut out the pattern pieces on the real fabric loosely put it

together to do a fitting and get straight on to making the final garment. The number of fittings depends on the number of mock-ups and also getting the client to come in after it is done with shoes etc. Tina aims every fitting to be around half an hour so it can fit in nicely with the client's normal life routine.

Much like how Tina goes around planning her ways to do a project, I did this also. I decided that the minimal amount of mock-ups was necessary to cut time and cost. I saw that the concept I had done had enough potential for me to work on without me developing it on paper further. I got straight into construction once I got all my materials sorted and off I was developing the garment as I went, adding, modifying or taking away aspects of the design that were not going to work or be practical in the tight time frame.

Aesthetics:

Tina comes up with a so called brief where she notes the client's needs and wants, then comes up with a quote for the approximate price by doing some simple sketching of the final garment. By doing this the client gets an idea of what the final garment will look like and also the associated costs. Through this Tina gains an understanding of what her client(s) want exactly, and can tell the client on the spot about the lasting of the garment, to make sure it is exactly what the client wants and needs.

Like Tina I also worked closely with my client in order to get the best result at the minimum cost.

Air New Zealand Zambesi Uniforms Case Study

Part A: Introduction

Zambesi was founded by Elisabeth and Neville Finlay in Auckland in 1979, and is one of the four New Zealand labels called "New Zealand four" which are New Zealand's serious fashion labels in the world. As a famous fashion label, designing for Air New Zealand was "new ground" for them. In order to secure the job, Elisabeth joined with five other designer companies; with this new team, they came up with a series of sketches of how the uniform should look. They designed new uniforms for everyone working on ground to those in the air. They were hired to replace the old garments designed back in the day by Barbara Lee, who also currently designs our school uniforms, who was thirteen at the time. The old designs, according to Air New Zealand, showed what New Zealand was like back in the day it was designed, but not today.

Part B: Business Practice

Key Development Practice:

In order to be successful, Zambesi conducted many interviews and conferences with existing 'clients', i.e. the end users being the airline staff. They had specific people doing different things, from the designing to making the designed garments. As a ground brief or specification the Zambesi set as a ground was "A uniform that identifies its wearer with an organisation and conveys an image about that organisation". After many Client consultations and talks, they came up with a few more; they wanted the new uniforms to say 'New Zealand' to the customers, they wanted the uniforms to reflect New Zealand's strong pride (sense of place and attachment to their country), They wanted the uniforms to convey the notions of green tranquillity and restfulness, they wanted this message conveyed with style (and also flair and clarity) and also cost-effective, comfortable, durable and easy to maintenance. This meant the team from Zambesi had to give Air New Zealand a completely new look from the colour of the uniforms to the style of them. In order to make the designs a success, Zambesi and five other design houses combined to come up with a series of sketches to find a design to suit every size and shape. They did a series of mock-ups and trials to test on existing members of Air New Zealand to test the colour (deliberately in a different outfit to the final, not to give away the final look) and style (deliberately in a different colour to the final, not to give away the final look). By doing this they thought there would be no minus points in the final garment. It is not stated how long it took the company to finish designing these new uniforms.

For my Wearable Art project I also conducted many interviews to get an idea of the wider community's thoughts on the WOW Awards and also of Te Papa. I regularly consulted with my 'end user' or client Jan who gave me advice motivated me on. Being just a high school student I needed to get my standards up there into the professional standard, unlike Zambesi who were already a world known Fashion Company. But similar to how designing uniforms were new to Zambesi, designing a Wearable Art garment for a National Museum was a totally new experience accompanied with challenges for me. I found it interesting how Zambesi wanted their design to convey New Zealand and its nature – it is quite similar to what my theme for the Wearable art was like. It was interesting how they went about designing the uniforms, combining with other design houses, something I did not do. What I did was, I got practicing technologist Lindale to come in and see my ideas for me. I also talked to people who had done window displays in the past and also wow garments. Zambesi did series of mock-ups or trials of colour or styles on the end users. I believe this would have been good for me to do. But instead I did in depth research of existing ideas and what I could learn from them. Zambesi had to design a uniform that suited every shape and size, while I had to make one garment to fit a mannequin of a specific shape and size only.

Key resources: Required for product/ garment development:

Specific people were used to design the certain parts of the uniform. For example, Elisabeth led the designing of the garment and 'Derek' led the designing of the Maori patterns on the men's uniforms. In this same way specific people were assigned to different jobs. By doing this each task was specialised and people with specific skills were hired. Materials were carefully chosen and mass ordered. They thought the material chosen was fit for purpose, not knowing many of the Air hostesses would be complaining about them.

Unlike Zambesi, I had to do all the work myself, with some advice and help form my teacher and various practising technologists. I had to do a lot of research in order to make sure I didn't offend anyone, for example. I did do the process slightly differently. But I did have some similar ideas. For example, I decided to do a single handed 'mass production' where I would do a whole lot of sewing for the burnt strips, then I would burn them and sew them onto my garment by hand. By doing this, a similar production line

to that Zambesi used for the designing process, I saved a lot of time, getting into each task and getting a lot done. I did many samples of application ideas that lead to me having a good idea of the materials I wanted to use. This took some time but was worth the effort as I could get right into construction with the materials at the start of term 3.

trial & testing can be seen in science.

Key materials:

They did a series of mock-ups and trials to test on existing members of Air New Zealand to test the colour (deliberately in a different outfit to the final, not to give away the final look) and style (deliberately in a different colour to the final, not to give away the final look). By doing this they thought there would be no minus points in the final garment. It is not stated how long it took the company to finish designing these new uniforms. By doing this, they were testing for prototypes. They do this for movies, where samples of a new movie are tested on an audience. By testing the design or colour, they were making the risk of disaster, smaller. Also, by not showing the colour and garment together, they managed to keep the new uniforms a secret until the night they were first worn. Special features included the Maori designs taken from traditional flax weavings and the spiral of the Air New Zealand Koru. These were applied onto the front of the men's shirts and around the rim of the women's wraps. These were designed by Maori ta moko (traditional tattoo) artist Derek Lardelli who recently composed the All Blacks new Haka. He also included a strip of thin paua in to the men's belts.

Minimising mistakes are goals in science philosophy and other general fields.

I also did trailing of materials and tested their effect in a WOW garment. I should have done some more prototyping through showing aspects of my garment for wider community feedback. This would have been more effective for the final finish, but I ran out of time, due to the strict dead line I had to hand in my garment by. I also used paua as a key part of my esign to link it to New Zealand.

Tradition is something we relate to as humans.

Key components:

Mass production of products can be seen in the car industry, factories etc.

The traditional buttons and buckles are used as fastenings on the new designs. The specialised equipment used is not stated but can be guessed that it was the usual in order to mass produce the final product. The company's commission was to design the uniforms and produce patterns stated as 'Master Patterns' to be sent away to various places to get the garments made. In order test functionality and fitness for purpose, they did a series of mock-ups and trials to test on existing members of Air New Zealand to test the colour (deliberately in a different outfit to the final, not to give away the final look) and style (deliberately in a different colour to the

286

final, not to give away the final look). By doing this they thought there would be no minus points in the final garment. It is not stated how long it took the company to finish designing these new uniforms. To have quality controls they also conducted a whole series of interviews.

'Tradition', I did a lot of research on existing past WOW garments to see what I could base my design on, while Zambesi used the existing fastening etc on the new design. They also made many copies of their patter to be sent away to be made into garments, but since I did not need any mass production; I made the pieces garment myself, in the materials class room and at home. I thought it was ideal that Zambesi did many mock-ups of the colours, fabrics and designs to be used to ensure the quality and suitability of the final idea, and I also did my trial and testing similarly. I did tests on my materials to ensure their suitability in a window, and also looked at many ways I could make my garment interesting. This also links to how I controlled the quality of my garment and its suitability.

The mechanics of materials are tested through science.

Key techniques:

In order to evaluate the client's satisfaction of the garment, the conducted interviews a year after they were first introduced. These showed that there were problems with they fabric. They were easily creased, and stains from foods were hard to get out of them. So they changed the fabric from the fine merino fabric to a pure wool one. This not only didn't crease or leave stains, but was also much more comfortable.

To find out what the 'end client' initially being the people who came to Te Papa, thought about the final garment, I did a series of interviews and surveys. Although, unlike Zambesi, I did not have another chance to redo the design, as it was already in the window on view, I got some interesting responses. People commented on how they loved the linking colours in the skirt to those in the paua, they liked the wave foam/sea weed like look. Some said they thought the background in the window interrupted that of the dress. I could have prevented this through more research and having a better idea of what Jan was going to have in the background to prevent this.

Part C: Technology Principles:

Fitness for purpose:

The fitness for purpose started at the developing stage of the garments where they interviewed and tested samples of the fabric on existing clients. After they were introduced, in order to evaluate the fitness of the garment,

they conducted interviews a year after they were first introduced. These showed that there were problems with the fabric. They were easily creased, and stains from foods were hard to get out of them. So they changed the fabric from the fine merino fabric to a pure wool one. This not only didn't crease or leave stains, but was also much more comfortable.

My fitness for purpose started early in the project where I started looking at window displays and how I could make something for one. I also conducted interviews to see what people thought of the WOW show and Te Papa. After it went into the window I also conducted interviews on various people about the final product. This gave me indication on what I could have done and what I will make sure to do in future projects.

Option has been proven through science & philosophy to suit many people.

Reliability:

In all the new range consists of twenty mix-and-mach pieces. This allows the wearer to chose the appropriate clothing to suit the climate, season and temperature of where they are and where they are about to go etc. As they wear it every time they are working the material use to construct the garments are durable. Fit and also the materials have been tested again and again to renew, to keep them the most comfortable possible.

Zambesi have 20 final pieces for the workers to choose from, but certainly did not make 20 mix-and-match-able pieces for my garment! What I did was to show my client and stakeholders different ideas I had and got them to help me choose the best combination out of the concepts to develop through construction. By doing this I believe I came up with the best design to go into the window.

Ergonomics:

Whether the new design is entirely fit for purpose or not is not said, due to the earlier problem with the material, but no doubt it is working for the end users. They made mock-ups and did fittings for a variety of sizes to make sure the design was appropriate for the uniform. Comfort, not only being a specification, but was important to consider as the workers will be in them for long periods of time at once. They tested this and even changed the fabric used all together when they were said to crease too easily.

Ergonomics for an actual end user compared to that of a mannequin is slightly different. But I see that it is still important to make sure that the materials I use are appropriate for the window display and can be used to the maximum effect. I did tests on the final materials to be used and talked

about their effectiveness. This made me confident that the materials will not burst out in flames under the light, or rip due to the gravity.

Efficiency:

They did this by having specific people of curtain talents doing jobs in their field. They did a series of mock-ups and trials to test on existing members of Air New Zealand to test the colour (deliberately in a different outfit to the final, not to give away the final look) and style (deliberately in a different colour to the final, not to give away the final look). By doing this they thought there would be no minus points in the final garment. It is not stated how long it took the company to finish designing these new uniforms.

To get on with the job effectively, Zambesi had many different people from different fields to work on the overall design. Since I and I only was the designer of the Wearable art, also with a tight time line that I had to follow, so I had to make sure the time was used effectively, using the minimal amount of money and making sure the garment fitted the end user (mannequin).

Aesthetics:

Was this design really pleasing to the eye? Where the fabrics and designs chosen appropriate? These are questions we will get answers to as the years go on and more people use Air New Zealand. But for now we know the initial fabric chosen was not appropriate and that a number of the wearers are not happy with their new look.

As a Wearable art in a window I did spend a relatively long time deciding what was to be my WOW factor, but I believe this was good time spent, much like how Zambesi employed a tattoo artist to design the Maori art on the garments. I believe the testing and deciding of the materials to use was similar to that of Zambesi, and I think it was successful and effective.

An art work, aims experiment in science, an essay... these all also, start from a great idea, that we develope the process of legal work can also be seen in Materials Technology, Art & science.

Aims #specifications exist in all kinds of art forms in order to succesfuly construct something with purpose.

Crush Pak packaging – Inveratek Case Study

Part A: Introduction

Inveratek Group Ltd is a company based in Auckland New Zealand, and is an industrial design and innovation company. Inveratek is a unique company in New Zealand. They aim to work with people who have great ideas but no ability to make it a reality through manufacture. They are involved in assisting the earlier stages of development and in assist the process of the legal work that is involved. Inveratek is funded by a small number of investors in the United States who have long term relationships with the company and who have focus on technology based companies with potential.

Michael Kessell the former mechanic in the company originally came up with the idea to invent yoghurt pots that did not need the use of a spoon. So to make this unique idea a reality, a team from Inveratek involving some mechanical engineers came up with a new idea for a new container.

Part B: Business Practice

Key Development Processes:

What Inveratek do is they assist people with unique ideas to make their designs a reality. Edward Scott had the job to design the new packaging requirements. He also had to do the extensive work to make sure Crush Pak would work. During the product and development stage, Mr. Scott realized that the main requirement was that the material to be used had to be strong enough to withstand the filling and shipping processes but flexible enough that a child or elderly people can squeeze the contents out. In order to do this, they looked at many different materials and designs to see what would give them the best result. It was important also that the final design was close to that of existing industry standards in order to make the change from an 'old' design easy. The design team tested many different materials to come up with the unique design. They found that all current yoghurt pot materials worked well including high-impact polystyrene and polypropylene. In the end they chose polystyrene for the final product that is not yet taken for recycling here in New Zealand which is a minus to the design. But on the other hand, the Crush Pak designs used 35% less material than other similar products. This means there will be less rubbish than other packets. The end product also ended that it is stronger that the average yoghurt pot, with it being able to withstand double the top load and also needs less packaging in the delivery process, cutting costs in many areas.

Inveratek assist people with unique ideas, which is similar to how I got the opportunity to do a window display in Te Papa. Jan gives out the window with no costs to school students once a year to give them the opportunity to work with a real life client and a public space to present their work. I was one of the chosen students and worked hard in order to make sure I met

the standard. Inveratek did extensive work to ensure that Crush Pak worked, and I also did one visual Diary's worth of research in order to make sure my garment worked in a high profile spot where people from all around the world would be looking at. Material testing was also a key part of my project as I had to test whether the materials were suitable or not to withstand the conditions of the light and atmosphere of a window. I tested all my materials and combinations as well. Inveratek had to make sure that the Crush Pak design was close to that if existing standards, but I had to make sure my constructions were up to the standard that was ok to be in a window in such a high profile spot. Inveratek had an aim to cut the cost and use less material, mine was to use what I can from school and buy what I really couldn't, such as the large amounts of sheer fabric I ended up using. This helped me in using the minimal amout of money and to the best result as I was able to recycle past garments made at school for mine (for example the paper mache bodice).

Engineers are just a rather norm for designers in the fashion industry and artists in Art.

Key resources: Required for product development:

A team of engineers etc and each time they have a new case they decide whether they need a patient or what is the most important when design developing the product. The company's founder and CEO, Paul Adams has had a lot of experience in legal work. He believes that good design is important and must be valued by everyone in the product development.

Inveratek had a team of engineers working on the designing of Crush Pak, but I was the main designer of my WOW garment with help along the way from stakeholders and clients. I also believe that respect is needed for a design, because that thought throughout my construction was what kept me going and helped me get to the final design that still had the same outline look as my concept but looked totally different.

Key Materials:

In developing the new design, Inveratek decided it was important to investigate and to intensely research the materials to be used. They found that all current yoghurt pot materials worked well including high-impact polystyrene and polypropylene. In the design developing and prototyping stage, the company worked with a small-scale vacuum-forming machine. Then later Inveratek bought and built most equipment needed to do the feasibility tests.

machines are used in Art, science & Technology to make life quicker.

They developed the design that has still got potential to grow and improve as the company says. The end product, although it can not be recycled, uses less material (35% less) in the actual design and packaging, which means a cut in cost, than the other average yoghurt or like wise containers. To do this they needed to find material and a design that could withstand double the weight and be easily squeezed by a child or elderly for the initial idea to be practical. In the end, they chose polystyrene for the final product.

A developing final; something that is often seen in the professional world for may industries.

Inveratek did intense research inorder to make sure they were using the right materials or not. This involved them doing tests and trials of existing potential materials. I also did this, and made sure that the materials I used were appropriate for the occasion. I also, like Inveratek with their vacuum, used various machinery such as the sewing machine, iron and soldering iron to make my garment in to most effective and efficient way. I also did many test of the materials to be used in order to make sure they were appropriate.

Key Components:
Inveratek bought machinery needed especially for the case, ensuring that they could make a quick turnaround. In the design developing and prototyping stage, the company worked with a small-scale vacuum-forming machine. Then later Inveratek bought and built most equipment needed to do the feasibility tests.

Leagle work is essential in every industry to keep your new/unique ideas original.

For every case Inveratek decide whether it is important to come up with a patent or do intensive work in copy writing, trademarks and design registrations. Inveratek tries its best to maximize the value of the product by giving it multiple licensee. Although it is not quite there yet for Crush Pak, Inveratek have the product licensed in parts of the US and Europe , enabling them to a better future product development and also giving the company opportunity to be very flexible in how the ideas can generate value.

The CEO and founder of Inveratek, Paul Adams, believes that good design is important and must be valued by everyone in the product development.

Inveratek bought machinery for the Crush Pak design to be at its best outcome, but I had most of the resources there for me. Sewing machines and irons are basics that we have in the materials class that I was able to use freely for my project. Even some of the resources such as spray paint, paua, net fabric and also the recycled bodice were available for me to use. Being a school project, I did not copy right or license my own work, but I did know that my garment was going to be on display at school after it was in the Te Papa window for people to see. This meant I was using the final product to its maximum value, just like Inveratek giving its products multiple licensee.

Key Techniques:
To test the quality of the new designs Inveratek bought new machines for the process to be faster. The 'final' product is that of working progress they say, and has a lot of improvement that can be made. By having the product licensed overseas this made easier and better. There will be more client feed back to improve on enabling the company to have more and better satisfied end users.

'Success' for a company could be a good feedback from evaluations of a product, a science experiment going well or just moving a step in the processes to come.
⇑
relates to any company.

I also used a lot of specialized equipment in order to make some of the challenging design aspects easier to handle. For example I used hot glue to collage the paua onto the bodice, and also used a soldering iron to cut and melt the sheer fabric to prevent it from fraying. Such techniques helped me to get though the construction process faster. Whilst Inveratek can do customer feedback to improve on the design and use of Crush Pak, my project had come to a finish and all I could do was to get people to comment on what they thought went well and what didn't.
Part C: Technological Principals:

Fitness for Purpose:
Inveratek is a unique company who approach people who have great ideas that can be developed. With the team of workers they make the ideas practical and work with them. They come up with designs that are relevant to the purpose and conduct tests to ensure that it all happens right. Through this practice, items like Crush Pak have been invented and successfully taken to the everyday lives of average people. This proves the success of the company and its ways.

My client Jan was interested in my ideas, and was supportive of what I thought and how I went about making them a reality. She thought my designs were appropriate for the occasion and would look good on the shop window with such a high profile. I conducted many tests to ensure nothing woud go wrong, and over all it was a successful project as it spent the 2 weeks in the shop window with no disasters.

Reliability:
Inveratek put a lot of work into the function of their products. They do many trials and make sure that what they are making fit the criteria of the intended purpose. We can see though their practice that they think about the customer first, how easily they can get to and adapt to their new products. They say that every 'final' product is a potential to grow, and many new ideas can be made from them.

I also put a lot of work into the function of my final garment, making sure it fit the final environment and was appropriate to the viewer. I did many tests to ensure the garment was made of suitable and durable materials. Though out construction I kept in mind that it was for a window display and that it had to be appropriate to people of all ages and ethnic and religious values.

Optimization:
Cutting the cost of items is a key to their practice. With the new Crush Pak designs they have managed to cut 35% of the waste which leads to huge cutting in costs for the customers as well as the company.

Cutting the cost was also a big part of my project. I had a $100 budget from the school that I could use to get things with, but other than that I had

to use from the schools supply that was already there, or I had to get myself. Things like the wire and feathers were bought spending the budget, the school had some net fabric, the recycled bodice and paua. So in the end all that I bought were the masses of sheer fabric and beads to go on the dress that the school had some of too. For such a big project it was at the minimal cost and I was happy at how it all went.

Ergonomics:
What Inveratek do, is that they assist people in getting their dreams to the real world. They help people with good ideas to come them a reality. In order to ensure it is successful they hire people from different fields of expert for the maximum effect. This ensures the quality and fitness of the final product.

Comfort was not a key aspect for ether Inveratek or myself as it is not really a key aspect for yoghurt pots to be comfy, and my garment was to be on a mannequin. Inveratek get people with different knowledge, in specific fields, in order to make sure the most efficient was is used to design and develop the product. But being the only one, I had to do intense research into this new field to me to make sure I didn't stuff up. Inveratek and I also have similar ideas on the end user, where their thought is the most important.

Efficiency:
Inveratek get people in with ideas that are new and exciting and realistic, and help them to make their dreams a reality. In order to do this, they hire people of the specific field to do design work and help with all the technical and professional business. Their aim is to cut costs to the maximum possibility in order to make life easier not only for them but for the customer.

Inveratek find it important to work with people with new ideas and help them through the processes. In a Similar way to this, Jan worked with the Wellington High girls and I. We were given a few specifications and told to work freely apart from that. She came in to my school to see my progress and commented on what I should do before hand in. I did a lot of research and back ground work before in order to make sure Jan would be happy with my work.

Aesthetics:
Inveratek say that the final design is only a working idea, open for new improvements. Design development and ensuring customer satisfaction is a key part of the company that is a key link to their success.

Inveratek have a 'final' that is potential to grow and become bigger, while my project has come to an end and all I can do is reflect on what I could

2 94

have done better and what worked really well. I did a lot of work on the final look and how exactly I wanted it to look. I also did a lot of client customer feedback to see what people thought of the final design to get a better idea of the project as a whole.

Technological Principals

Note; everything in blue is reference off my case study investigations.

Fitness for Purpose:

My final wearable art solution was suitable for the final 'client', Te Papa, for a number of reasons. Firstly, the design represents the country; much like in the way the museum itself does, with the paua, feathers, sea and land like features. The design is not offensive in any way because I made sure, through research and surveys, and stayed away from any ethnical, religious or political aspects. *Tina also makes sure that she consults regularly with her clients and makes sure she knows them on a personal basis in order to have the best outcome. She also makes sure her client knows everything from the good things to the bad things of the project. Zambesi did interviews to see what people thought of the materials and designs before and after the garments were introduced.* I did testing of materials to make sure those that were to go in the window were suitable or not. *Zambesi did a lot of testing on possible materials that they could use. Inveratek come up with designs that are relevant to the purpose and conduct tests on them to ensure they work to the best of their standards.* It is feminine, one of the specifications Jan wanted em to consider, that will invite women who have come to Wellington to see the WOW shows to walk into the Te Papa store. Its main colours used are blue and green, another specification, therefore meant it linked in with the Wellington High's Wearable art. Although we did not plan it, the colour ranges of the blue and greens were also similar and Jan was really happy. The theme of ten years and onwards was shown through the futuristic panelled bodice joined together using wire. Interviews that have conducted after the garment was produced were positive and showed how successful it was. *Inveratek know how successful they are by how people take their new products like the new Crush Pak designs, into their everyday lives and use them.*

Aesthetics:

I wrote a brief quite late in the process of the project as I needed an in depth idea of what my project was going to be like before I could write it. But I had it sorted before I started construction, which was helpful as I needed something solid to go back to when I was unsure of changes to make. *Tina makes sure she has a set brief and quote before she gets into the construction.* As a Wearable Art garment I needed to consider the fact of having a WOW factor. This meant it needed something that made people look at it, or pleasing to the eye. Early in the construction I knew I wanted a collar of some sort, I wanted it to be a dress with some sort of bodice and I needed to cover the shoulders (because Jan had labelled the joints 'ugly'). Since one of my specifications was 'feminine' I decided to look up historical clothing that I could reflect my garment on,

296

so women could see the reflection of women in general in the design. One I met Lyndale and decided to use her technique of the burnt strips (that later became my WOW Factor), I decided to use layers of it to overdo the hips. This combined with the modified bodice idea, the use of feathers (a key part to wealthy women in olden days) I had a silhouette that was really female like. The use of the flower wires was also effective as flowers are a symbol of femininity.

Function:

My wearable Art was to promote the Te Papa store, the Wearable Art Awards and the tenth anniversary of Te Papa, by being in the Te Papa store window for two weeks. *Tina makes sure she knows her clients on a personal level before making up a brief to go with them. The brief involves specifications that the client would like her to follow.*

How it meets all the brief specifications;

- Ten years and onwards; the garment has a somewhat futuristic look to it that implies the idea of ten years and onwards. The panelled bodices with the wire, the artificial layout of the feathers in the collar are the key parts to this. *This was a main reason why the new uniforms were to be designed for Air NZ. The old ones represented NZ back when they were designed, not now and into the future.*
- Green and blue; having this strict theme to go with I made sure I did all my concept sketches around this theme. The final garment ended with the key colours in the paua shell of the green like blue and silver blue, and a hint of pint to tie it all together. *A similar colour range was chosen for the new uniforms by Zambesi to represent New Zealand.*
- Unique/new; as a wearable art it had to have something to make it stand out. To make people want to go and see it closer. I believe the detail (another specification) of the burnt strips and the colour link between them and the paua became a key WOW factor for my garment. *This is also a key specification with many of Tina's clients as they like to be different or to have something different. Inveratek like new and unique ideas to make in to products for people to use.*
- Feminine; the use of a dress to start with, and how I in cooperated historic reference, really got my ideas of the femininity in the garment. People have even commented on how the bare neck and arms make the dress look feminine although that was not a part I originally intended there to be! I believe the overall look of the garment has made the garment a very feminine one.
- Eye catching; I with help from Mrs Knight have sewed on many beads that glistened in the light of the window and caught the eye of people walking by. *Tina*

300

also likes using hand done techniques to make her garments original and one-off. The paua, I believe a key aspect of our lives as kiwi's, caught the eye of people walking by as an icon of New Zealand. I hope it inspired foreigners to by items that included paua from the Te Papa shop.

- Stands out; having a finish that not everyone would wear every day, I believe the final garment stands out. The previous reasons for why it was eye catching enhances the reasons for why it stands out. *This was also a specification Zambesi chose for the new uniforms. For the New Zealanders out there to stand out more in the world.*
- Creative; was a Wearable art garment it is important that it is creative with new ideas. I believe my garment has been able to do that though the new ideas I have used of burnt strips and paua bodice with wire flowers. *Zambesi got a Maori tattooist in to do designs for the new uniforms to ensure they were to the maximum effect and were also not offensive.*
- Publicity for Te Papa Store; I was able to successfully design and make in time a garment that my client Jan was proud and happy about, and that was in the Te Papa shop window. *Zambesi had to make uniforms for Air NZ that where to be in the public eye all around the world. Did they do a good job? Some really don't like it, but some don't mind…*

Optimisation:

I have used the knowledge to the best of my time in the following ways. Firstly, I got advice from many experts in the field of technology. Mrs Knight, Marie and Lyndale were the main people who commented on my design and gave me ideas to go with. I did a lot of research to get a better understanding of windows and also Te Papa. By doing these things I was able to get the best result possible.

I have used the resources to the best of my time in the following ways. Firstly, I did a lot of research on existing ideas from books in the materials room, I also did research on Comic books that I thought would be good to look at for my project. I also used resources from the schools supply in order to cut costs of the end product. By doing these things I was able to get the best preparation in order to construct my garment. *Inveratek also had an aim to cut the costs of the new Crush Pak designs. They successfully cut 35% of the material to other normal yoghurt pots that lead to cutting costs not only for them but the end user as well. Tina also aims to get the minimal amount of material in order to cut costs for her clients. She tries to get the pattern first then calculate the amount needed to do so.*

2.0

3.6

I have used my time to the best in the following ways. I spent minimal time but efficiently on research. I did this in order to make sure I did not need to start all over again. Then I went straight into construction without doing any mock-ups. This was to ensure I had a lot of time to develop my garment during construction. *Tina chooses how much time she spends on each project according to the occasion.*

Reliability:

I did many tests to make sure the garment would last the intended time and beyond of the window. I did light tests to prove it won't bade or burn, I did washing tests to see what would happen if it accidentally got wet, and I also did pull tests to make sure the garment will not tear over time. I had to make sure the sheer fabric would not go too much out of shape as it was weak. I did this by attaching many of the burnt strips to the seams of the dress where it was stronger. By doing these things I was confident and relied on the fact that the garment would withstand the intended life span. *Zambesi did many tests and surveys to see what the garment was goiBng to be like in the intended environment and they decided to design and make 20 different garments in order to get the maximum client satisfaction. Tina does a lot of one on one interaction with her clients. By doing this she gets to know the client on a personal basis, and can see the pros and cons for each design for the client. This links to the client satisfaction and how the client comes to trust Tina, therefore coming back in the future to get more garments done.*

Efficiency:

My time efficiency was good, as I did not waste time on doing unnecessary mock-ups etc. I did a lot of research which took time but was necessary for my project to be at its best level. *Tina also does not waste time on construction of mock-ups for simple patterns. This is to cut cost and time.*

My use of material was also efficient as I made sure I did not over buy anything. To do this I bought only what I needed then went back after to get more of what I needed. *Tina also does this by buying the pattern first to work out how much material she will need to make the garment for the individual client to cut costs.*

My tasks were done efficiently, though the help I got from Mrs Knight and Marie, and also the way I used production methods such as how I did all the sewing then burning and then hand sewing of the burnt strips. This helped me to get things done faster and efficiently. *Inveratek used production line like processes, where they hired different people to do different jobs, in order to make sure work was to the best quality.*

Resource:

Mrs Knight, Marie and Lyndale were key people to the development of my project.

Mrs Knight as my Technology teacher had a lot of knowledge in skill. She gave me advice and helped me in the overall construction. Having done similar projects with previous students in past years, she had a good idea of what to know (such as getting the mannequin in to school before it was due to go up in the window) and had a lot of good advice for me. *Inveratek hired appropriate people to come and help with the designing of Crush Pak.*

Marie gave me a hand in the construction and also showed me many techniques I could use for my garment that later led to finding the burnt strips idea that Lyndale taught me. She showed me techniques using Romeo and Wash Away that, although in the end proved to be too costly, lead to other good ideas for me to incorporate into my design. *Tina has a sewing expert from China who helps with the sewing.*

Lyndale came in to show me many of her techniques to help me in the development of my garment. I decided that I really liked her technique of the burnt strips so I decided to incorporate it into my design. This later became a key part to my development process and I was able to end with a positive finish. *Tina has her daughter who is doing a jewellery course and is good at construction who can help with ideas. Zambesi also had a tattooist to design the traditional Maori designs.*

The materials I used were mainly sheer, net, wire, paua, beads and paper mache. These were mostly easy to access, and the bodice was already made, net material, paua and wire was at school and more net material and sheer could be bought from Spotlight. *Tina uses material from local shops, or if there is money in the budget, imports them. Zambesi did careful work on materials to ensure appropriateness.*

Some of the techniques I used to construct my garment were the following. Sewing (hand and machine) that enabled me to construct the garment in a quick and effective way, soldering that meant I did not need to finish off the edges of the cut sheer pieces to prevent fraying, Hot glue gun which meant a quick and effective way to attach paua to the bodice, Velcro was used to keep the dress on the bodice and finally wiring that was used on and around the bodice the keep the garment together. *Tina has 7 machines and various other equipment and skills to assist her in the garment making. Inveratek managed to buy new machinery in order for the new Crush Pak design to be successful.*

Knowledge Disciplines:

I have found that Science has been a key part of the practicing technologists knowledge through the work I have done tins year. A similarity in all three case studies and also in

my own practice was material testing. It is a scientific procedure in many cases to find out and make sure the materials are appropriate for the intention. I did this though investigation of my materials by testing the appropriate purposes. *Zambesi needed to make sure the materials used to the garments were appropriate to the intended environment, people using it and the long periods they would be used in, with long flights etc. Tina needs to get to know each client on an individual basis to make sure the mechanics of the final garment suit her client. Inveratek needed to get new machinery in order to test and prove the properties of the materials used.*

Mathematics is also a part of many practicing technologists. It is a mathematical procedure to figure out the mechanics of a pattern. *Tina changes her patterns to cover legislation laws and for the garment to have a better fit to the client or their requirements.* I also had to do this by changing the length of the dress. *Inveratek had to get engineers in to calculate the formation of the new Crush Pak design. And Zambesi had to figure out patterns for their designs for multiple sizes.*

History well and truly exists in the process of developing something new. For example I did research on past Wearable Arts as well as a brief history of women's wear. *Zambesi had to do research into past air uniforms and of New Zealand. Inveratek had to research yoghurt pots what they have been made of etc.*

Geography is also a key knowledge in the making of new garments. I had to research Te Papa and find out not only what it is but its surroundings and why they were important to me in the project. *Zambesi had to look at New Zealand and see how they could incorporate it into the design in a way to make it stand out in the world and show people who we are.* This sort of researching brought us both to deciding to use colours that were green and blue based.

Codes of Practice / Codes of ethics / Legislation:

I, for my Wearable art, had to consider branding, trade marking and copyright to ensure I did not rip⊕ anyone's design of{ I did investigation to find out existing idea that I found interesting that I could work off. By doing this I had a better idea of what other people did and how I could do it differently. *Inveratek spend a lot of time on the legal issues in order to make sure the product has its best outcome. They licensed Crush Pak to several countries around the world. Tina makes sure she alters commercial patterns or existing ideas in order to make sure she is not ripping anyone off.*

Although I did not need to do care labelling as my garment was for a window that I would set up, in normal practice it is vital to have care labels to ensure the client or end user know how best to care for the product. *Inveratek would have put instructions on the new designs as to how to use the product effectively and Tina makes swing tags to remind her clients of how to care and look after their now garments.*

Public awareness is also important. Making sure the item is appropriate for the end environment or place helps towards client satisfaction. I had to make sure my garment was appropriate for the Te Papa window, making changes as I went to ensure no one would be offended. *Zambesi also had to do this by getting a Maori Tattooist in to do the traditional designs on the uniforms. Tina would need to do research to find out appropriateness to suit her client.*

Operating Practices

Project Management:

Planning my time has been an important aspect of my project. I used planning charts to keep me on track with what needed to be done and when by. By doing this I was able to get my work done on time and was able to set up my garment in Te Papa with no last minute stress. Interviews, looking at existing wearable arts and also client and stakeholder interaction assisted me in doing this by giving me a better idea of how my final garment should be like. *Tina makes sure she does a lot of client interaction in order to get right into the project. By getting to know the client on a personal level, she can see what the client's needs are and what they really need out of the new garment. Tina also does pre planning, where she mass orders fabrics over the internet or directly from places like Hon Kong. By doing this she can show the client what fabrics she can provide there and then, when they come in for an interaction.*

Brief Development:

I did a lot of research before I got anywhere near designing or writing my brief. I did a whole visual diary's worth of research (see visual diary book 1) where I looked at existing ideas and also what m client wanted. By doing this and also a lot of interaction with my client and stakeholders, by the time I wrote my brief I had a good idea about Te Papa, its surroundings, my client's needs and my preferences and aims for the project to be successful. I was proud of how I went about doing this as it meant I had a solid brief to come back to when I was unsure about changes I was making. I also found that by doing this, when I came to revising my brief, I did not need to change anything. *It is also Tina's aim to get to know her client* (in my case Te Papa and also Jan) *so she Can get straight into construction that satisfies the client. She interacts with her client and then comes up with a brief which she works from. With a general aim to have originality and uniqueness she completes a project that satisfies her clients.*

Innovation:

Research was again a key factor in developing a new product that covered all copy right issues. When coming up with a new look or idea for my Wearable art, I started by looking at existing ideas that interested me or had potential to influence me in the

making of my garment. By doing this I was not ripping anyone's idea off. I was only using the ideas to help come up with my own ones.

The use of commercial patterns and other existing ideas for my garment was little worry as, how Tina had taught me; these sorts of laws can be avoided by altering the design slightly. I lengthened the dress pattern and came up with my own way to use the burnt strips, un like Lyndale's dress. *Tina also does this to make sure she is not ripping anyone off.*

Managing Prototype Testing:

I tried to keep the purpose of my project in my mind at all times. Having such a high profile end location and client, I needed to make sure my garment was up to the standard. I had to get the principal in to comment on my garment to make sure she has happy that it would be representing the college in such a high profile environment. But to get to the final stage where I was proud of my work, a lot of testing and research was done. I got practicing technologists such as Marie and Lyndale to show me possible techniques I could use on my garment. I made and tested them the see if they would work or not. I did tests on all my final materials to make sure they were appropriate for the end environment. This involved me putting the materials into light to make sure they won't catch fire or melt, and also pressure tests to see if they can withstand the various forces put on them. By doing these things and many more, I was able to meet my clients needs. *Tina makes sure the client knows the properties of the materials in order to get maximum client satisfaction. Sometimes her client's prefer materials that are not quite suited for the intended purpose, but they are happy and Tina constructs the garments with a modified brief to what the client first intended.*

Managing Implementation:

I interacted with all my stakeholders, always with my project and the purpose of it in mind. By doing this I was able to get a broader idea of what people thought of the project. I conducted interviews to see what people thought of Te Papa, The WOW Awards and also on my wow garment once it was finished. This helped me to get an idea of what people outside the materials field thought and liked.

Part C – Compare and Contrast the different companies

	My Wearable Art Project	Tina de Bes	Zambesi	Inveratek
What do they do that is the same / similar?	• I had a national client who had specifications. • I needed to do research • I needed to write a brief to go with all the constraints and specifications • I did mock-ups of possible techniques I could use. • I did material testing • Appropriate materials chosen • I tried to incorporate hand done aspects like beading	• Tina has clients she works for • She needs to do research to make sure she covers everything that is important to the client • She makes sure she writes a brief • The construction begins • Material testing • Appropriate materials chosen • Mock ups are done • tried to incorporate hand done aspects like beading	• Zambesi also had a national client • They did intense research to make sure they did the right thing • They wrote a brief to go with the project. • Specific people were hired to do different jobs • Material testing is done. • Appropriate materials chosen • Mock-ups made • Final product is presented to client • Feedback	• Needed to do intense research for Crush Pak. • They wrote a brief • Specific people were hired to do different jobs • Material investigation is conducted • Appropriate materials chosen • Mock-ups made

	• Final product was presented to client	• Final product show and given to client.	interviews conducted a year later	
What is important? Why?	Me; it was important of me to do a lot of research to find out what was already out there to make sure I didn't rip anyone off. I needed to find a WOW factor that would be challenging to fit the criteria of Level 3 NCEA. I needed to do materials investigation to prove my materials were appropriate for the project and that they won't fall apart in the window. I had to do a lot of client interaction to make sure Jan was satisfied with my work and I could carry on with the construction. I had to make sure the school was satisfied with my work as it was also representing the school as well as New Zealand. I	Tina; she needs to do research into her client and get to know them on a personal level, in order to get the project done with the best result. She also needs to make sure she does not rip any ones ideas off, by changing all the ideas taken from somewhere. Tina believes originality is important as it means it covers all legal issues and also makes her clients feel individual. Tina does mock-ups to ensure the client is satisfied and that the garment is going well. She had to choose how long to spend on each project to ensure the best outcome. It is important to her to make sure the	Zambesi; uniform designing being a new field for them, they had to make sure they did it to the best of their ability. For the designing they combined with 5 other fashion houses to come up with the best design. They got a traditional Maori tattooist in to do the designs. By specialising each individual task to people with the knowledge, the overall procedure had the best potential to succeed. The design needed to represent NZ now. They did research to see what this meant. They did materials investigation to find the best material but what they ended up using was not the best, so	Inveratek; they got engineers to come in to figure out the mechanics for the new Crush Pak idea. They did multiple testing and came up with a design that could be used by everyone. They needed to get new machinery to do this for the maximum effect and to prove that the design could withstand more weight, a specifications they had on their brief. They looked for individuality because no one had come up with such a design before. But they also had to make sure the design was not to different from the original existing ones for the changing from old to new to be easy for

	got teachers to comment on the garment to make sure they were satisfied.	client knows exactly what the garment would be to them. So she tell the client how to care for it, what the properties of the garment materials are and the pros and cons etc. This is to get maximum client satisfaction and to have them back in the future.	when they did interviews a year after, they decided to change the fabric to a more suited one.	customers.
Describe aspects of business practice that is successful for each – yes / no / why?	I had to work with a client. I had to makes sure what I did was what she expected of me and that it was important. I did this thorough interactions where I showed her my progress and she commented on what I could do better, what she liked etc. I believe I designed something that was appropriate for the publics' eye. I did this by keeping away from any political, ethnical aspects that would or could offend	Tina; she makes sure she gets to know her clients on a personal basis before she takes on the duty to design and develop the garment. By doing this she knows what the client really wants and what is important to them. She does many mock-ups of the garment is complicated to make sure it is made to the best standard and quality that is important to her. These aspects that she makes	Zambesi; they got people to do different parts of the specialised process. By doing this they had less stress to get the work done as there were more people, and they could do each aspect in more depth. For example the Maori designs. They did research into old and current air uniforms to see what they could come up with. They conducted interviews to get an idea of what people thought. This was	Inveratek; they did intense research to make sure they had all the aspects covered to redesign an existing model. Then they needed to get machinery that was costly but meant they succeeded in the investigation of the design, proving it to be a good one. By deciding that the new product needed to be as close to the existing model, Inveratek succeeded in reducing the total amount

	someone.	sure she covers link to how she has been successful in the business.	to minimise the possibility of failure.	of material used in the actual design and also to packaging. This proves the success of the business practice.
What do they do that is different from each other and why?	Me; unlike all other companies I only had myself. Although I had people helping me along the way, I did the designing, the main part of the construction and all the client interaction myself. As it was my one off design project I needed do most of the work and not somebody else.	Tina does one off solutions for many people at a time for whatever occasion. This means shoe could be doing many different types of garments at once and it helps to have a few extra hands to help in the busy times. She makes sure her clients can come in any time if they feel unsatisfied with anything.	Zambesi had never done a project like this before. To make sure they did it right they combined with other design houses to get the best result. They did interviews a year after the uniforms where out to get feedback and found they were of bad material. They had to redesign them to get better client satisfaction.	Inveratek is a company that helps people who have great ideas but can't apply them, financially and also legally. Unlike the other companies they concentrate on all types of technology in general and do a lot of work in the legislation and copy righting areas.
What could each company do to improve their practices – what / why / explain.	I would have spent more time with my client to get a better idea of what they had in mind for the window. The end product was a success but I believe there were aspects that could have been improved through interaction, such as how	Tina could possibly copy right her designs in order to make sure people do not rip her off in the future of her design. Although she does make this less likely this by using techniques such as hand sewing, but in the development of	Zambesi could have done more research into fabric properties and take on board what is most important to the Air New Zealand crew. By doing this they would not have needed to worry about redesigning the fabrics for the garments that	Inveratek may need to do more interactions with possible end users to get a better idea of the product. This was they will be even more confident with the end result, which will still have room for improvement, but would be known by

	Marie commented on how the back drop glass cancelled out the colours of the garment a bit. I would have liked to improve on these aspects.	technology, a robot like machine that sews beads onto garments may not be far away.	were proven to be bad for the crew.	people when it come out and people would take the swop form old designs to this new one more smoothly.
What is the most important knowledge / knowledge disciplines that each company has applied to their business and product development? What and Why?	This year for this project I have moved on from just using fabrics and other soft materials to trying out new and adventurous methods and materials. I learnt from Lyndale the burning method and also constructed my whole bodice out of paper mache, wire and paua. These are things I would not have done if it was not for the opportunity to do this project. I had to train myself to be patient and to take in skills like the mass production, where I was able to make many burnt strips.	Tina has a lot of experience in the field of making one-off garments. This helps her in being such a successful practitioner. Tina knows her abilities and can see what she can and can't do. By knowing this, Tina can get the maximum out of herself to get to know and design for her clients. Tina does not stop learning as she gets to know more people and work for them, she learns new skills as she sees them done in magazines etc that she buys for her workshop. By doing this she is up to date with	Zambesi being one of New Zealand's top fashion houses, they know all about fashion. The experiences as a international group is what brought them the opportunity to design new uniforms for Air NZ. Their knowledge to research, find new ideas were applied to this new field, and also a challenge, of design. They got people in from other businesses to help with the designing and constructions to make the process go faster and more efficiently. This is a common process seen in	Inveratek have a very good understanding of legal issues and were able to use this knowledge to maximise the value of the product. They sold the legal rights of Crush Pak not just in New Zealand but several other countries around the world. The company also has a good idea of science and was able to get the designing of Crush Pak going smoothly thanks to the team of engineers.

		everything and she knows what she is capable of doing.	other fields of technology such as the car making and also in Inveratek.	
How do they bring together all the different areas of knowledge / techniques / skills / ideas / methods and procedures in order to develop their outcome?	By researching, I was able to get a board idea about wearable arts and what was expected of me. I came to the conclusion that it was not all about the designing but the construction so I decided not to spend too much time on it. Coming up with different techniques was challenging and hard at times but enjoyable as I was able to experience a whole new side of practical art. I needed to master new techniques reasonable quickly and how to go about them. Using a soldering iron, mathematically working out the modified pattern for the dress and figuring out how much wire I	Tina tries to make each and every garment original and one off. She will sometimes research historical garments and base her designs (embroidery etc.) on them. She would find out the properties of materials and tell her client so to get the best result out of it. Tina also does pattern modifications to cover legal issues and to make the garment fit the client better or to be more like how they want it. This is a high skill needed to mathematically calculate the way the garment fits on a body and how to put it into a pattern. With these skills she has learnt over the years as a	Zambesi History was also a key part to their designing. They needed to see what existiong and past Air garments were like, and come up with a new design that reflected New Zealand historically but more importantly today. To do this they also needed to look at how well the design could represent New Zealand as a whole. Zambesi did interviews to come up with a general idea that they could develop. They got people in from specific fields to design parts of the uniform for in not to be offensive.	Inveratek needed to get a team of engineers to come in and help with the mathematical and mechanical side of the development. They also needed to by machinery to help this that was costly, but in the end prove to be a key to the success. By getting the legal issues sorted on the design, they were able to introduce the new product to New Zelannd and also other countries around the world where it will be used and be linked to future improvements. They also managed to make the new design use less total material, linking to matters like global warming that have been worrying people

Part C – Compare and Contrast

	would need were just a few of the skills I needed. But once I did all this, and did scientific tests on my materials to prove they were appropriate, I was on a mission to combine all the skills and techniques listed above into one garment that ended up as it is today.	technologist, and also the machines and other people who assist her, Tina is a successful practicing technologist.		especially in the last few decades.

Part C – Compare and Contrast

Part D – About Me

	My own work	Relevance to; Tina de Bes	Relevance to; Zambesi	Relevance to; Inveratek
What Have I learnt?	I have learnt new skills that have changed me as a person and that I will take on board in every aspect of life, not just technology.			
	Firstly, time management. Through this project I have learnt skills to keep me on track, to keep my going even when the time gets tough. The use of planning charts and strict dead lines have been a part of my life but not this important until now. The pressure and stress to get something new and exciting done that is to the standard of the high profile location with real wearable art garments in the next window was unbelievable! If I were to	Tina also uses time management to make sure her clients get their garments on time to when they want to wear them. Tina also needs to find out where the garment is intended to be used, and this can be pressure if it is	Zambesi also needed to get the designing and construction of the uniforms done to a dead line. The high profile end use environment was pressure for Zambesi too, as they needed to make	They had to think of how the end product would be used by anyone and everyone and incorporate

Part D – linking my thoughts and actions to the case studies

	start the project again, I would use my time even more efficiently and get it done in less time. I also leant skills that I would like to improve on and use in future projects I do, like the burning method and also the Romeo and wash away skills that I learnt. It being the first time I work with a real client who had needs that I needed to have in my specifications, no matter what, it was a challenging lesson that I learned to follow the needs of my client and do what they want me to do.	somewhere like a wedding! Tina tries to use unique aspects like hand sewing in a similar way; for the garment to be different and original.	garments that represented NZ and made us proud. Zambesi had to get specific people in to do curtain specialised jobs. It was also a first time experience for Zambesi.	that into the design. Inveratek needed to get expert engineers in to do the mechanical work on the new designs, testing it etc. It was also a first time experience for them.
How has my practice this year been informed by these companies?	• I decided I needed to do a lot of research as it meant I had a better idea of what I wanted and what	Tina does a lot of research involving the client	Zambesi seemed to do a lot of research but not enough as it proved, since the clients were unsatisfied with the end	Inveratek also did research to see what the best material to use for Crush Pak was.

	my client was expecting. • I wrote a brief that out lined my client's needs and what I thought was important. • I did a lot of material testing and sampling to make sure I was choosing the right thing. • I got frequent feedback from stakeholders and my client to see what they thought. • My final product was successful	Tina also writes briefs to go with each project Tina only does mock-ups if the garment is complicated Tina also gets frequent client feedback They way people come back to get more garments done proves her success.	material chosen. Zambesi also wrote a brief to do with the uniforms They did not go deep enough with the material testing, causing them to have to start again a year later. I learnt from this and did it thoroughly. They got feedback from possible end users but not enough as it proves the dissatisfaction of the fabric used.	Inveratek also did a lot of material testing associated with strength and other criteria that they need the design to have.
How has the quality of my project been influenced by looking at the business practice of these	• New ideas- wow factors that make people look at my		Zambesi needed to come up with a new idea that reflected 'us'	Inveratek work on new ideas that have potential and are interesting.

companies? What / Why?	work etc. • Uniqueness – a point of difference that shows creativity - • Quality of work – to meet the standard of the high profile location and of the other WOW garments in the other windows • Ethnical issues – non offensive yet reflects the country • Knowledge – new skills and ideas to make me go further	Tina aims to produce garments that are unique and are one-off Tina needs to keep in mind client satisfaction in order to keep having customers. Tina looks for new ideas that she can use on the garments that would make them unique.	Zambesi needed to keep in mind that their client was not only Air NZ but the country it represents and everyone who sees the uniforms. They needed to make sure the garments were not offensive and reflects the country They had to look at the project as a totally new ball game, as it is different to just 'fashion'		Since their aim is to get newly developed products out into the world. They need to keep in mind the appropriateness and quality. Knowledge is important to have in order to come up with the most appropriate design.

Discussion

What I now understand about the way real practicing technologists work in business and why they do things the way they do.

What I now understand about practicing technologists is that they put everything into the project. They make sure what the end use gets is of the best of their ability and that they cannot do anything better until someone suggests something. They defiantly work the moneys' worth out until the last droplet of a cent to get the best result out. I believe they do this in order to get a satisfied end user. There is nothing like having your client over happy with what you do for them. Jan was so proud of our garments on the day they went up in the windows of Te Papa that I almost thought I could do it for a living. As a design student next year I hope to have an opportunity to do similar things to develop my skills to go about doing things the way they do.

What I have learnt from their different practices. What is important and why?

The importance of researching has been a key aspect I can see from my comparing and contrasting. In making a new garment Tina makes sure she gets to know her client well so to know what their needs really are. Zambesi needed to get an idea of what Air uniforms were / are like before they started designing, Inveratek had to look at existing ideas and see how they could improve on them.

Time management is a key to success in the field of technology. Tina plans her time carefully; Zambesi had a strict deadline to work with. It is evident in every practice and therefore is extremely important.

The end user or location is another important aspect. Tina makes sure she knows when and where the garment is going to be worn she can choose the best materials to go with it. Zambesi lacked in this that was proven in the final interview where users complained about the fabric properties. Inveratek had to consider customers change from old designs to new ones, and had to make sure the new design was appropriate for the customers to make an easy change.

The professional world has taught me the importance of specialisation, where people are hired to do specific things that they are good at.

How the quality of my project out comes / my practice has been influenced by looking at the practice of the different companies?

Looking at time planning of other companies I had a similar dead line to many of them. I had to do the best I could in the time given and I, like the companies, managed to do that considering the circumstances that I had where I needed to do other school work and be away, I did pretty well in.

Researching was important to get the best result in a project for all companies and myself. I decided to do a lot of research after visiting Tina as I was inspired by the way she worked.

I had to consider the Te Papa, high profile environment and make sure the design was appropriate for the viewers walking by. I did this because Tina said she considered to end environment the most when designing something.

Is there anything I would do differently to the business practices you have looked at? Why? Explain.

I tried to do my research more in depth un like Zambesi as I did not want to have a disaster occur. But to my disliking the window display did not have the maximum effect that I wanted it to have. But I am happy with the final product and how it turned out.