

Te Papa

Window

Project

Window space research

15th May



These are the windows where the design will be shown. We will be able to choose which window it is displayed in specifically. The 2 left windows are more exposed and it may be easier to see

the design as people approach, but the 2 right windows will be seen as people huddle under the canopy during the colder wetter months. The design will be shown during september so it may be a little colder.



Windows at a closer distance. We can create a whole effect in the window, that can be seen at several distances.



Close up of left windows.



One window that can be chosen to work with.
80cm wide
2.5m tall
2.8m long
Central glass panel
1.6m wide



Teppapa thumbprint.

Used on the outside of the building.



Used on glass panels inside.

Te Papa window space at Night

Far Away



Closer



Closer



When we display our work, it will not only be visible by day but also by night.

We need to think about how we light the garments and what, when lit, will be visible and stand out from far away.

Shiny and sparkly fabrics will be visible from far away than matte fabrics and brighter colours will also be visible from far away, more so than dull colours. Dark colours will be able to be seen as they are so bold although they will be seen as a silhouette rather than details.

I think its best for us to use bright colourful fabrics and small amounts of shine and shimmer.

PROJECT TITLE Te Papa

KEY MILESTONE STAGES

Research

Key Factors

Brief

State holder

Design: Concepts

Development

Mock ups

Final Design

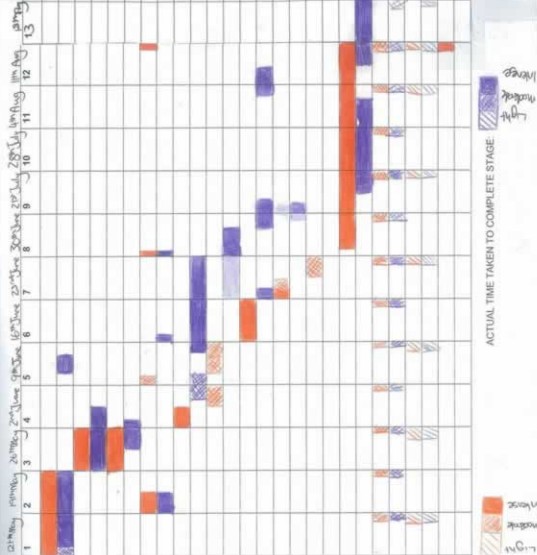
Working Drawing

Construction

Reflections

Consultations

Final Evaluations



Research



Tāwhiri (prow)
From a *whakapapa*
1500-1800

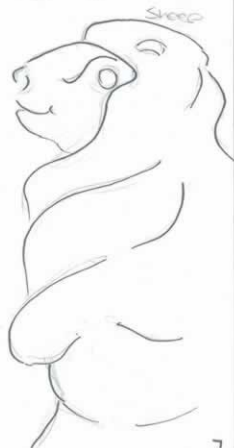
Sketching at
Te Papa



Moa



Dawn Chorus collection 2006
Miranda Brown



Sheep



HQ Holden Station wagon 1991
Jeff Thomson

Bullroam
d-1890
2004
Por la
de Pont



mere
poname,
shau-let die
waka-pua, named
Amokura



waka
Whakamaunohanga
waka centopin
1906.





Papatūānuku
- Earth Mother



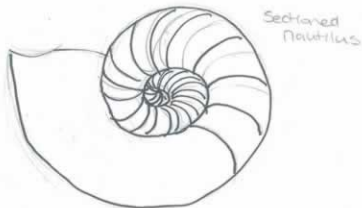
Māui - hero
of Māori
mythology

Ranginui
- Sky Father



Tānaki - Hei-tiaki
- Tiesin





Meeting with Jan 20th May 08

- 10 years on.
- Size 10-12 model
- Possibley can lend the mannequin for fitting
- Window next to the one where the outfit will be will have accompanying display from shop:
- Can hang stuff with fishing line from roof.
- Likes the Koru in the middle of the thumb print.

Meeting with Kay - 21st May 08

- Paua, sea, land - mixed together.
- Paua = Shimmery in light
- Power point background behind the outfit if wanted.
- Aimed at women visiting the wearable arts for the week.
- Non offensive - modest to a degree
No political statements.

Window display

- Lights can add shininess.
- Fishing line adds support to the garment
- Garment = Blue & Greens, Background = orange?
to contrast.
- Repetition
- Stacking

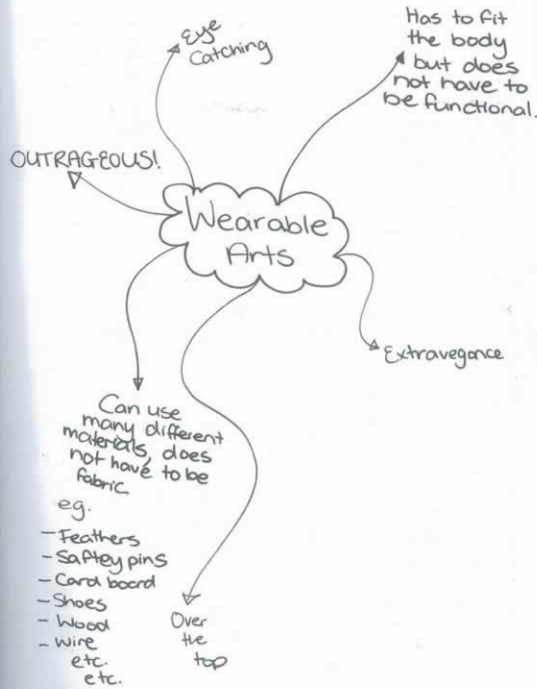
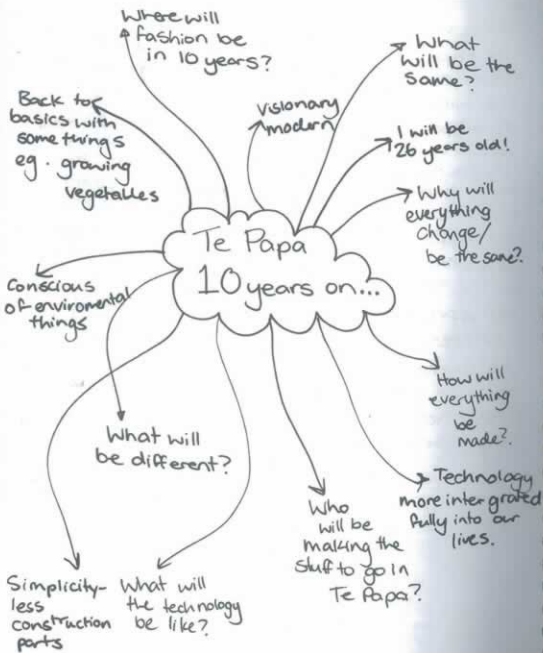
Kay.leary@gmc.school.nz

DO NOT USE SEAWEED!

Reflection Week 1

16th May

This week I have started work on the Te Papa project! I have set my time plan and I have started research on the window space at Te Papa and the thumbprint. The only problem I had this week was that Megan, who is working on the bottom half of the outfit, was not here and so I could not converse with her about the project. Next week I hope to meet with Jan Morris (Te Papa Project Organiser) and Kay Leary (the other participant of the Te Papa project) and to do some research at Te Papa, taking photos & sketches to get ideas for the garment, & to analyse some previous wearable art to see what different materials I can use and how I could apply them to my garment.



Te
Papa

Theme
Page

open
me!

Wearable
Arts



open me!

Customer Card

This is a customer card from the Te Papa shop. I like the colours and the themes images in it and they fit with my themes!

Te papa
Mumb
print:
Need to
incorporate
it into my
design





Wearable Art Analysis of previous designs.



Made from 10 meters of denim, wine and cotton tape.

Avant Garde

I like the repetition of the small jeans, creates an overall effect.

I like the addition of a mask, could possibly use one in my design, but attach elastic to it and leave it on the mannequin.

'Viva Les Jeans'
Roswitha Walterfang

Made from Lycra and plastic foliage, light weight, would not tip the mannequin over. I like that the entire outfit is made from plastic foliage which camouflages it & creates an overall effect.



'La Topiarina'
Tracey Smith

In my design I could use an overall material as long as it fits the theme, foliage fits colour scheme.

Inspired by garden statues.



'Vogue Patterned Dress'
Debra De Lorenzo

Made from Recycled Dress Patterns, could use recycled materials in my design, uses a worldwide issue.

I like the matching hat and bag & that they are in the same style as the dress. 1950's theme? Paper would be good to work with, easy to paint to go with the colour scheme, unable to tell that its made of dress patterns unless up close.

Made from Hand painted Canvas.

Picasso theme, could possibly use NZ art as my theme. Extravagant hat, could use something similar in my design. Canvas is a material that is easy to manipulate, could possibly use it and paint it or a similar fabric that is less expensive.



'Cosi Fan Tutti' (and ruffles).
Chloe McGlashan

Made From Pleated paper and Corrugated cardboard, would be easy to find/get paper and economical. I like the shape of the bodice on this garment, since a waist 50's style. ✓ Avant Garde.



'Picasso's Cubism'
Hong Xian Ping



Made From sterling silver wire, copper wire, beads, dupion, organza silk. I really like the intricate detail in this garment but the materials might be quite expensive. I really like the mask, could ~~make one~~ make one similar to attach to the mannequin. Inspired by fantasy creatures. Also I like the wings, could work in my garment as a native bird?

'EOS' Claire Prebble

Made From handmade components of mild and stainless steel, brass & chain.

Material could be hard to work with as I have no previous knowledge of how to manipulate it. Could be a little heavy for the mannequin and doesn't help reflect ~~the~~ ^{my} theme. I like the weight of the headpiece.



'In-tui-tion' Tracey Smith

Possible theme of it could be knights and medieval? Looks like it has hooves.



'Persephone's Descent' Stuart Johnson

Made from satin acetate, nylon net, poly organza, Swarovski crystals, darcon wadding. Has an amazing overall effect. Especially like the cascading ~~feather~~ ^{feather} pieces. Material could be a little expensive, possibly find a cheaper alternative. Inspired by tuis. I like the drape of the skirt and how it spreads out at the bottom. New Zealand themed. Could use the skirt drapery as waves of a beach?



'Hemmed In' Jeff Thomson

Made from recycled ballet shoes & fabric. The use of ballet shoes as the actual skirt is very innovative which I like. I like the layering of the skirt which adds volume, but the length doesn't really fit my theme. I like the headpiece, it makes her appear taller. The colour scheme fits the outfit well but I would need to change it to blue and/or green. Theme = ballet



'Super mix (and mini mix)' Simon Hamec

Made from Chicken netting looks kind of messy. Theme could be the thought of being contained inside of something like a fence. Blocked off by yourself. Could use chicken netting in a different way, to hold something up or to create shape and then cover it. Material doesn't really go with my theme.



'The Red Shoes' Tora Dorey

Made from Possum Fur, velvet, lycra & plywood. I like these garments but nothing of them relates at all to my project. It would be almost impossible to get the mannequin into a bent over shape, and people may find it offensive to look at. I also don't agree with the use of fur in a garment.



Made from Plastic bottles, teats, beads & doilies. Could use similar materials as they would be cheap and easy to get hold of, also good for the environment - recycling. Not sure of the theme or the inspiration. I like the attention to detail. Does not fit colour theme. Plastic creates an overall glassy look. Is very pretty. The number of plastic disks gone into the skirt looks like hundreds at least.

'milk made'
Sharon Reid

of Plaster. Could use Pava as it would fit both the theme and the colour scheme. Peacock feathers also fit colour theme. The head piece is a nice shape and would stay on the mannequin easily. Not sure of the inspiration, fantasy creature possibly?

Made from Peacock feathers, vinyl, pava, silk organza

'The Siren'
Rosie Horsley



'Spoon head'
Mark Crocker

Made from Painted planes from WWII & Prints on upholstery from Past Pleasures. Avant Garde to a certain extent. Looks like a pilot is the theme - airplane bag. Material would be easy to manipulate and work with. This colour scheme does not fit with my project but could dye the upholstery blue or green.

Made from Lycra and Kitchen utensils. The use of Kitchen utensils as a material is very innovative and looks amazing as an overall piece. Theme possibly an alien. Materials would be fun to work with but do not fit theme. could paint them blue and green.

'Alpha Romeo Tango Artpodstrey'
Wendy Burton & Sylvia Campbell.



Te Hono Ki Hawaiki

This is a main attraction at Te Papa and is host to many functions. I like the colours and the carvings, and the intricate detail involved in the whole Marae. It is a very stunning sight. Could use it as my inspiration for my garment.



The heart of the community Te ngākau o te iwi whānui

For Māori, the wharenui and the Marae are the focal point for groups who share kinship – whānau, hapu, iwi. Here they can meet to discuss and debate, to celebrate, to welcome the living, and to farewell those who have passed on. There are more than a thousand such places up and down the country.

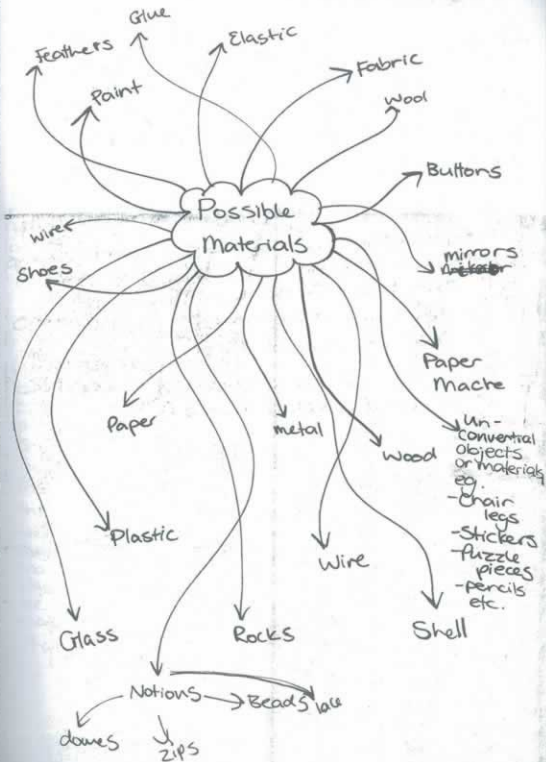
Ko te wharenui me te Marae o Te Papa Tongarewa te whānau hui huinga me te whānau, me te iwi, ka kōrerorero, whakawhiwhiwhi whakaaro, ka whānanga, ka whakanui, ka manaaki i te manuhiri, ka poroporoaki ki te hunga kua mēne ki te pō. Neke atu i te mano ngā Marae kei Niu Tīreni.

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

TE PAPA
TONGAREWA



a place for all of us
he kāinga mo tātou katoa



Potential possible Ideas

- Kiwiana eg. Jandals, buzzy bees, rugby balls, Kiwifruit, LnP, sheep. No. 8' fencing wire, Poramu etc.
- The Ocean - ties into blues & greens
- New Zealand Bush / native animals
- Maori Culture - Traditional & contemporary
- Te Papa attractions, the ones that are always there & will always be there, eg. The Brittan Bike, Te Hono ki Hawaiki, Golden Days, Awesome Forces, Mountains to Sea, The Corrugated iron car etc.
- Enviromental New Zealand - Keep NZ Beautiful, Reduce, Reuse Recycle.

Key Factors

Cultural Aspects -

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

Shape, Size & Weight -

This is a very important aspect of our Project. Because we have restricted window space, the garment has to be an appropriate size to fit inside it. We also need to find a material that will not pull the mannequin over under the weight, or figure out a way to hold the mannequin ~~and~~ up. It also has to fit the mannequin well so that it looks aesthetically pleasing and doesn't fall off. In this project we have the opportunity to use un-conventional materials, but we need to choose wisely so that it sits and hangs well.

Economics

We have a budget of \$ so we will need to be careful about how much we are spending and what we are spending it on. We may incorporate recycled material which will keep the cost down, and we can also ask people we know, to save things they use everyday eg. Plastic bottles, and give them to us for us to use. Recycled materials will also be good for the environment. We can also visit second hand shops and ask for student discounts at some shops. If we ask kindly and let the shop know about what we are doing, they may also give us discounts.

Stakeholder Needs

Our stakeholder is Jan Morris from Te Papa. She is a window display organiser from the Te Papa shop. Before we start the construction we will meet with Jan and discuss our designs. From her comments we will go back and possibly change the designs. We have been given themes and guidelines to work with which will also help us in the choices we make while we design.

Innovations

This project is wearable art and therefore needs to be innovative. This means we are going to use a wide range of materials. Our materials will be used in a new exciting way.

Materials

The materials we use have a huge influence on the final solution. Because of our budget, we are restricted in the materials we can use as we will not be able to afford anything very expensive. We will also need to think about how easy it is to manipulate and put together of how well it can fit to the mannequin. The material also has to be aesthetically pleasing and has to go with the theme of the garment.

Key Factors Priority

1. Cultural Aspects - This is the most important key factor of this project as the project is culturally themed & will be displayed in the public eye. We will need to be careful that we don't use any cultural aspects in an offensive way.

2. Stakeholder Needs - This is a very important key factor in this project as we are creating a solution for Te Papa. We will need to meet their needs, otherwise they will not be happy with the final solution and may not want to display it.

3. Size, Shape and Weight - This is also a very important key factor as we have a confined space to ~~display~~ display the work in and a specific sized ~~mannequin~~ mannequin for the work to sit on, we will have to make sure the size, shape & weight is suitable for these measurements.

4. Materials - This is an important key factor in this project because we will need to find a material that is easy to manipulate and work with and that will last a long time, and that fits or works well with the theme.

5. Innovation - This key factor is not as important as ~~some~~ Cultural aspects, Stakeholder needs, shape size & weight or materials but is still important to the project. Our project needs to innovate which we can accomplish using our materials in a new, different way.

6. Economics - Though not as important as the other key factors, Economics is still very important to this project. We need to make sure that we keep inside our budget and don't over spend.

Reflections Week 2

23rd May

This week I have done even more research towards the final solution by analysing previous wearable art solutions and taking photos of sketches at Te Papa. I also met with Jan on Tuesday, and Kay on Wednesday. Jan confirmed that she wants us to use blues and greens, and that she wants us to somehow incorporate the koru from the middle of the thumbprint into the design. In our meeting with Kay, we discussed the possible use of Paua in our designs and talked about our window displays. Next week I hope to write up my Key Factors and Brief.

Reflection Week 3

29th May

This week I did more research by completing my theme board and I started my key factors ^{brief} and I also brainstormed about possible themes and materials. The only problem I had this week was that we didn't have school on Friday and therefore didn't have a class in which to complete more work. I will resolve this issue by catching up during the long weekend so that I'm all up to date for next week. Next week I hope to finish my key factors, ~~write~~ my brief and start designing. I won't be able to converse with Megan next week as she will be on Geography camp for the entire week.

How the key factors interact with each other

Cultural Aspects interacts with:

- Stake holder needs - The stake holders theme is New Zealand culture.
- Materials - The way the materials reflect the culture of New Zealand.

Shape, Size & weight interacts with:

- Economics - How much the size of the material costs
- Materials - How much of the material we will need for the size & shape of the garment, and how much the materials weigh.
- Stake holders needs - Restricted area to work with.

Economics interacts with:

- Shape size & weight - How much the size/amount of material that will fit the mannequin costs.
- ~~Materials~~ materials - How much the material costs.

Stakeholder Needs interacts with:

- Cultural Aspects - The stakeholders theme is New Zealand culture.
- Shape, Size & weight - Restricted amount of space and mannequin size to work with.

Innovations interacts with:

- Materials - We can use the materials in a new and innovative way.

Materials interacts with:

- Cultural Aspects - The way the materials reflect the culture of New Zealand.

- Shape, size & weight - How much of the material we will need for the size & shape of the garment, and how much the materials weigh.
- Economics - How much the material will cost
- Innovations - We can use the materials in a new and innovative way.

Brief #1

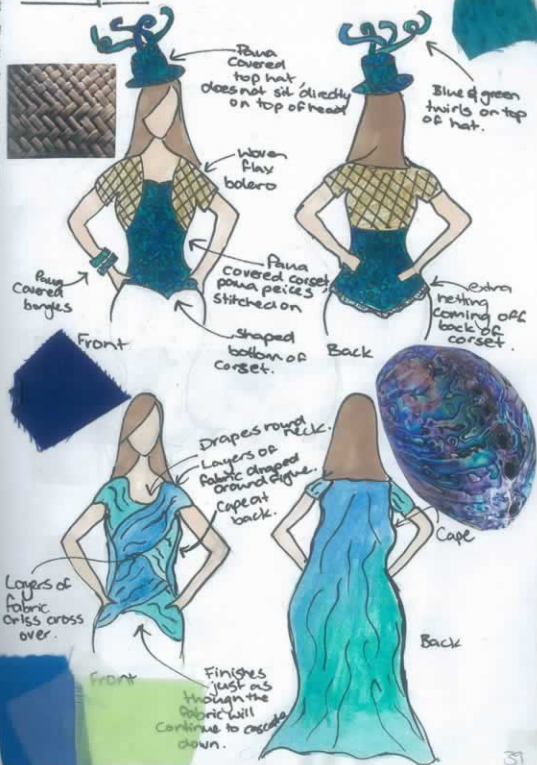
I have been given the opportunity to create a garment that will be shown in the front shop windows of Te Papa. The garment will be inspired by wearable art & Te Papa 10 years on. I will be working on the garment with Megan Baxter, but because our work has to separate I will be working on the top half and she will be working on the bottom half. Our stake holder is Te Papa & our key contact is Jan Morris. The work will be displayed on a Te Papa mannequin (approx. size 10-12) in the front shop windows of Te Papa from the 17th of September 08 till the 6th of October 08. The size of the window area in which the garment will be displayed is 800mm wide, 2800mm long, 2500mm high and the central glass panel is 1600mm wide & floor to ceiling. The theme 'Te Papa: 10 years on' must be incorporated somehow into the design along with the Koru shape from the inside of the thumbprint. The colour theme of blues & greens & sea colours are to be used. Cultural aspects of New Zealand need to be included in the design, but in a positive non offensive way as the garment will be on display in the National Museum. The ~~garment~~ 57

materials used to make the garment need to be within our budget of \$100, so we need to be careful not to over spend.

Te Papa need to be happy with the final design before we can start construction of the final solution, so we will talk to Jan Morris as we are designing to make sure we are going in the right direction.

We can talk to Jan via e-mail, or we can meet with her at Te Papa on Monday, Tuesday or Wednesday, during the hours of 8.30am - 5pm. Our final solution will be displayed alongside the creation of Kay Leary, who will also be working on a garment to display in the Te Papa shop. We can contact Kay via e-mail or at her school, Queen Margreth's College. Our garments must be cohesive as they will be displayed together. My desirable end outcome, is an amazing eye-catching garment that not only I like but our Stakeholders at Te Papa like as well. I want to be proud of what I have made. It should also reflect my creativity and the themes of the design and overall be visually STUNNING!

Concepts



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

From: Ellen Gazdowicz [mailto:Ellen.Gazdowicz@whs.school.nz]
Sent: Friday, 16 May 2008 3:25 p.m.
To: Jan Morris; janetmorris@xtra.co.nz
Cc: Kylie Merrick
Subject: Te Papa Window project:Wellington High School

Hi Jan

My name is Ellen Gazdowicz, I am participating in the Te Papa Wearable Art window project for Wellington High School. I am also writing on behalf of Megan Baxter who is currently on camp but will be returning later today. My teacher Kylie Merrick gave me your e-mail addresses so that I could contact you so that if you can take some time out of your busy schedule we could set up a meeting on Tuesday the 20th of May, at 11.20 am, as our class will be visiting Te Papa at that time. During the meeting we would like to take measurements of the mannequin, have a look at your props and confirm a few things that Kylie has told us. It would be fantastic if you could do so, we are very excited about the project! If you would like to reply to this e-mail, could you please do so to my home address : gazdowicz@paradise.net.nz so that I will receive your reply before Tuesday as I may not have the opportunity to check my school email before then.

Yours sincerely
Ellen.

From: "Janet Morris" <janetmorris@xtra.co.nz>
To: <gazdowicz@paradise.net.nz>
Sent: Saturday, 17 May 2008 10:05 a.m.
Subject: Re: Te Papa Window project Wellington High School

Hi there Ellen,

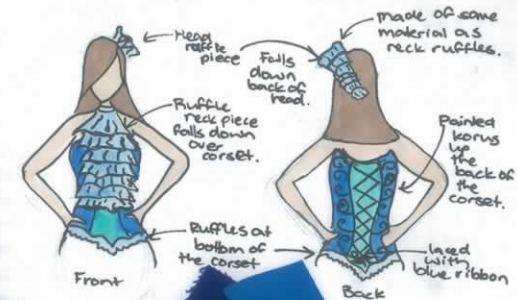
Tuesday at 11.20 will be fine.

Look forward to meeting up with you both

and hope we can get all the information together for you.

See you Tuesday

Cheers Jan



E-mail From Kay

From: "Kay Leary" <kay.leary@qmc.school.nz>
To: "Stan Sharron & the kids" <gazdowicz@paradise.net.nz>
Sent: Monday, 9 June 2008 10:07 a.m.
Attach: Te Papa Project.mpg
Subject: Re: Te Papa Project

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

Will it be good if you come too? We could all talk about the theme 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

E-mail From Jan

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

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

Cheers Jan
janm@tepapa.govt.nz
----- Original Message -----

From: Stan Sharron & the kids <gazdowicz@paradise.net.nz>
To: JanM@tepapa.govt.nz; janetmorris@xtra.co.nz

Reflections week 4

6th June

This week I finished my key factors & brief and started designing some concepts. A problem I had this week was that I was sick for one of the lessons and therefore couldn't do any work, I resolved this by catching up at home. Another problem was that Megan wasn't here so I could not talk to her about the designs to make sure they would go together. I will have to catch her up next week so that we can have a meeting with Jan and Kay to make sure we are going in the right direction. Next week I hope to finish my concepts & move onto development so that we can meet with Jan & Kay in the following week. I should also schedule a meeting in advance this week.

Reflections week 5

13th June

This week I contacted Kay and worked out a time in which me & Megan can meet with Kay & Jan to talk about concepts and clarify the themes. We are waiting for a reply from Jan but we should be meeting after school on Tuesday the 17th. I have also continued to work on concepts and explore different ways that I can manipulate the material. A problem I had this week was that I didn't move on to development so I am way behind in my time plan. I will need to catch up as homework so that I can get back on track. Next week I hope to finish all my design work and get onto mock ups and trials of possible techniques.



Paper mache hat.

Paper mache Corset painted with acrylic paint

Front

Paints down at front



Back

Points down at centre back



Headband Computer bits attached to fabric.

Computer chip boards (insides) made into a corset.

Front.

uneven end.



Possible idea? Wool and Sheep.



Headband

Loose Puffy sleeves

Large korus at the back

Arm warmers

Fitted Corset

Screen printed korus.



Head band

Low at back

Back.

uneven edge.



Meeting with Jan and Kay - 17th June 08

- Restricted palette blues & greens.
- Theme changed from Te papa 10 years on to → NZ Pacific 10 years on and NZ Sea, Sky & Bush.
- No longer tied up in Te Papa
- Wafting, floating, draping, loose flowing.
- Hoods, capes, long skirts.
- Cover the arms of the mannequin somehow? Ugly shoulder & wrist joints.
- Soften lines of design, let it flow.
- Doesn't have to be functional for everyday wear.
- Kay is starting development, has long flowing skirt see through with wash away.
- At the same time as our garments will be shown there is an exhibition called Colours on. About embroidery, fabric, weaving etc.

>>> "Jan Morris" <JanM@tepapa.govt.nz> 18/06/2008 8:53 am >>>
Hi Ellen,
Re. Yesterdays meeting, something I didn't Clarify but is very important for you both...
Please work together as a team and design the dress as a whole then each take equal responsibility for the construction Otherwise it will be like trying to fit two odd pieces of jigsaw together
Go to it and the very best of luck Cheers Jan

Possible material manipulation ideas.



I like the layering, has a nice effect.
Could use this or similar to cover shoulders.
Could be made with foam, fabric, anything bendable.

'Timeless Creativity' Roberto Capucci



Adds volume to the piece, floaty.

Could apply somehow to the top.



Could be made of several materials. Rubber would hold its shape best probably, but fabric could hang well.

'Super Surfaces'
Sophia Vyzoiti



← I like the headpiece

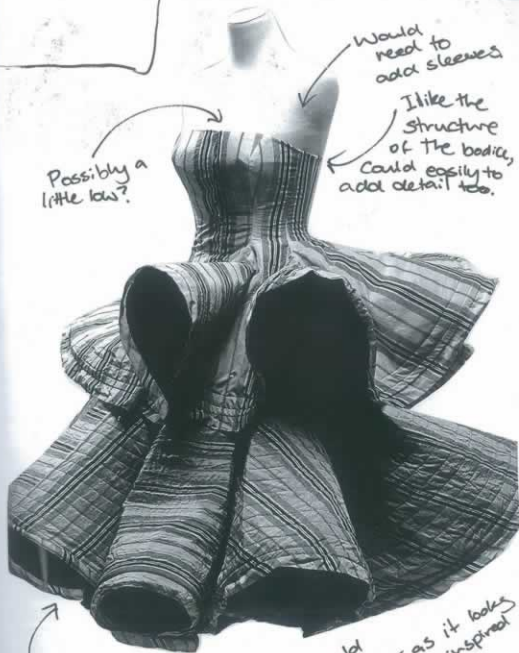
Stick things look very wearable early. Could possibly make them out of clear plastic and thread beads on.

'Timeless Creativity' Roberto Capucci.

Has a soft form, long draped skirt which is what Jan is looking for. Flows freely. Poofy. Has an avant garde feel. Possibly a little long in the skirt consider shortening? I like the drape of the sleeves, floaty → inspired by sea?

From: "Kay Leary" <kay.leary@gmc.school.nz>
 To: <gazdowicz@paradise.net.nz>
 Sent: Monday, 16 June 2008 11:01 a.m.
 Subject: Re: Meeting!

Hey Jan has said both days are good, so is after school tomorrow OK for you? We will meet there!



Would need to add sleeves

I like the structure of the bodice, could easily add detail too.

Possibly a little low?

Skirts to short but I like the layering of the skirts, could use something similar as it looks similar to waves → NZ inspired kind of apply to top? Suggest to Megan.

Both Pictures: 'Super Surfaces' Sophia Vyzanti



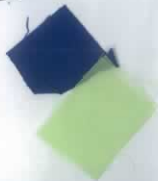
1995, Venice, Sagrada
Original drawing by Capucci
and reality
©Capucci Historical Archive
photograph by Massimo Lotti



'Timeless Creativity' Roberto Capucci

I like how the fibres have been wrapped around into the form of a top. I like the different textures used, they create a random look to it. It would be difficult to construct without the mannequin as I could wrap it to small and it wouldn't fit. I could make it out of rope, string, wool, fabric strips and paint them blue and green.

Concepts from me
and Megan joined
together.



Reflections Week 6

June 08
20th

This week I continued with concepts and had a meeting with Kay, Megan and Jan. In the meeting we discussed that we were having trouble working with the theme 'Te Papa 10 yrs on', so Jan changed it to 'New Zealand 10 yrs on', which will make it a lot easier to work with. We also showed our designs to one another.

Jan said that my design needs to be softer and less structured. She also wants me to ~~show~~ how cover the shoulders and wrists as these joints are very visible and ugly on the mannequin, possibly by draping something over the arms? It also doesn't have to be at all functional as it will only sit on the mannequin. Kay is up to development, she has a long flowing skirt from wash away in mind so that you can see through parts of it which I think is going to look really cool. So after the meeting I now know where I need to be going in my development and will hopefully soon get onto my final design.

Page 1 of 2

Main Identity

From: "Jan Morris" <JanM@tepapa.govt.nz>
To: "Stan Sharron & the kids" <gazdowicz@paradise.net.nz>
Sent: Wednesday, 23 July 2008 9:30 a.m.
Subject: RE: Te Papa Window Project

Great. Keep up the good work.
I think the WCC are pulling in 2 garments as well
will keep you up to date. Cheers Jan

From: Stan Sharron & the kids [mailto:gazdowicz@paradise.net.nz]
Sent: Tuesday, 22 July 2008 3:22 p.m.
To: Jan Morris

Reflections week 7.

27th June 08

This week I'm still behind! I kept going with my concepts and made a few mockups to see ~~what~~ how I could make some of the concepts. I tried making a crossed over top by crossing the two different ends of the fabric diagonally across the front of the mannequin. I also cut out a koru out of foam, which was very easy to cut and can come in a large enough sheet to cut a bigger version out of. I also tried painting it which worked well. I like the idea of having 2 large korus at the back of the garment but I'm not sure if they will be sturdy enough made out of foam. Hopefully next week I will finally get onto development and construction.

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

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

Hi Jan

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

Thanks, Ellen and Megan

Experimenting with fabric on the Mini Mannequin



Crossing over a strip of fabric on the mannequin.



Foam Koru coming up from behind the mannequin



A Top hat is a possible idea for on the head of the mannequin



Ideas for the belt and skirt



Reflection week 8.

4th July 08

This week I finally got on to development! Yay! I developed one of my designs 4 times and combined it with one of Megan's designs. I tried weaving bits of fabric between 2 pieces of wire and I really like the outcome. I think that I will use this technique for the large koru at the back and maybe for the headband. My only concern at this stage is how long it will take to weave the koru as it has taken a long time just to do the small sample. I have also been given an extension for this project and I now have until September 17th instead of the 15th of August which will help heaps as I will have more time in which to complete the task. I also have time over the holidays (starting tomorrow) in which I hope to continue with construction and meet with Jan.

Measurements of Mannequin:

Height 183cm
Waist 65cm
Hips 88cm
Bust 85cm

Hips to Floor 107cm
Length of Torso 61cm

Open me

Final Design Evaluation.

My final design both meets and exceeds my brief. I have kept in the top half of the body for NCEA reasons and my garment has been inspired by wearable art. This is seen in my design as it does not look like it would be worn everyday and could stand alone as a piece of art. It fits under the theme 'Te Papa: 10 years on' by showing ^{how} the environment will stay beautiful if we look after it for the next 10 years. The dimensions of the garments will fit easily inside the window restrictions. I have incorporated the koru into my design by having large koru behind the mannequin and on both the bodice and the headband. I have kept to the colour theme using only blues and greens in my design. The koru designs bring New Zealand culture into my design in a positive non-offensive manner. Both Jan and I are happy with the design and my design is cohesive with Megan's. The design reflects innovation in the koru wings and how they will be woven and reflects my own creativity. I have no doubt that the final solution will be stunning.

←

Open me

Concepts from the and megen joined together.



Development

Noting headband
Flowy sleeves
Organza?

Form Korus.
Head band wraps around & sits just behind

Inwards Korus

Fabric woven between

Screening 2 metal rods

Noting headband sits behind head on back of and is visible from the front.

Flowy sleeves

many bangles made

Appriqved Korus

Arm bands

Sticking cloth

Noting

Final Design



Megans final design



Reflection Week 9.

25th July 08

This week I am back at school. Over the holidays me and Megan met with Jan to discuss our designs. We showed her 2 ~~designs~~ concepts that we had. She decided that she liked one design more than the other (the same as us) and so we started to develop our separate parts of the design. I finished my final design and stuck it in (with Megan's) on the previous page. This week I started making mockups of the bodice. I am having a bit of trouble with getting the bodice to fit correctly as I haven't made a bodice from scratch before. The only solution I have to this problem is to keep trying as I don't want to use a commercial pattern. Hopefully next week I will move onto constructing the actual bodice.

>>> "Jan Morris" <JanM@tepapa.govt.nz> 30/07/2008 8:33 am >>>
Measurements as follows

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

Hope these are suitable Cheers Jan

-----Original Message-----
From: Ellen Cleveland

Fabric weaving mock up.



This sample has been made by weaving fabric between 2 bits of wire. The fabric is cut into strips about 1.5-2cm wide, and then tied between 2 pieces of wire.

Another strip of fabric is then woven through the strips and tied at the ends to create this

sample is very time consuming, but I really like the effect it creates. I can use many different fabrics to create a more random effect when I weave the entire thing. I would use this technique and to create large koru wings behind the mannequin. The only problems I can think of are the koru ending up too heavy to stand up by themselves and the weaving taking too long to make and not being finished in time. I will solve these problems by taking the weaving home to complete it on time and when installing the garment in the window, holding the koru up with nylon thread. I think I will use this in my final garment.



Foam Koru Sample

This sample has been made by painting foam used for packaging DVD players and cutting it into a koru shape. It was incredibly easy to make and didn't take very long at all which is a bonus, but it's not very interesting especially compared to the weaving koru. I don't think it's as visually appealing as the woven korus, but it would be very easy to make them stay up behind the mannequin as the foam isn't very heavy. This could be done with nylon thread.



I also don't know if I will be able to find ~~pieces~~ foam in large enough pieces to cut out a continuous koru. I have decided to use the woven korus in my final design as they are more visually appealing and innovative which means they exceed my brief whereas the foam korus only just meet my brief.

Bodice Samples No. 1

I decided to make the bodice from scratch rather than from a commercial pattern. I'm not sure if this was a particularly good idea as I have never made a bodice without a pattern before, so I don't have much knowledge of making a bodice pattern.

For my first trial, I ~~was~~ used the mannequin's bust, waist and hip measurements and created an outline of the body on paper.

I then added darts down the middle of the bodice to create more volume in the bust, and added ~~the~~ the amount that the darts took from the middle to the sides.



Bodice Pattern 1 ↗



Bodice outline



With darts added ↖



The bodice ended up too small in the waist and too big in the bust. So I need to add darts in the sides of the bust and make the waist bigger in my next trial.

Bodice Sample No. 2



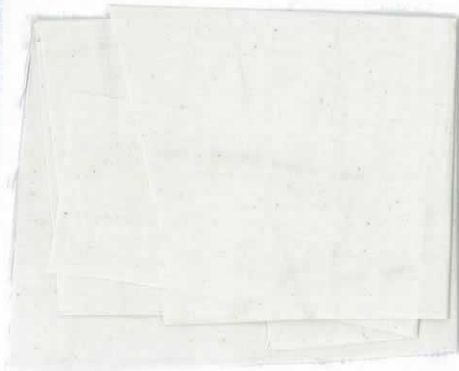
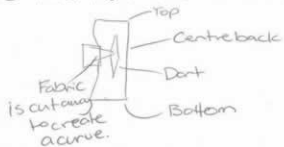
Bodice Pattern 2

This was my second attempt at making my bodice pattern. It turned out big enough in the waist this time which was my main concern but I didn't add enough ^{room} for the darts in the bust so the bust is still too small. I also need to add room for the hem at the top of the bodice. My design originally shows a neckline like this →



Back of Bodice Samples

To make the back of the bodice, I ~~used~~ used a large piece of calico and pinned it to the mannequin. Then (with the help of Miss Merrick) we drew in the centre back, the top and bottom, and drew in darts and at the buldge left in the side of the fabric out to create a curve that will fit with the front of the bodice.



Back of
Bodice
Samples
the
Draping



Back of bodice sample 1 ↗

Then from the draped piece of calico I drew a pattern and tested it in calico. Amazingly it was perfect on the first try. This is the pattern I will use in my final solution.



Side view



Back.

Koru Wings.



To make the full sized Koru wings, I first created 2 identical frames from 14 gauge wire and hooked 18 gauge wire across the frames for support. First I tried to weave the fabric across the frames by ~~using~~ stringing all of the darker green fabric across the frame then weaving the fabric scraps through the rows but I discovered ~~prothesis~~ didn't show up very well green dominated the korus.



like this and back that the scraps and the dark

So then I undid it all. Thankfully I had only done this to one frame and therefore only had one frame to



undo. I then decided that both types of fabric had to be woven at the same time so the green fabric was being woven through the random scraps as well as the random scraps being woven over and under the dark green fabric. The ~~makamahi~~ pieces of fabric were tied together to create the long strips. The knots were then cut down so the tails coming off the knots were minimal. After ~~some~~ many hours and a very messy living room floor the korus were done.

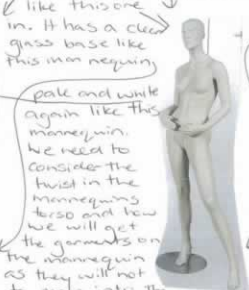


This week I finished making mock ups of the bodice because my third try fitted perfectly! I have moved onto cutting the pieces out of the actual fabric. I also made the big wire frames for the Korn wings this week. A problem I had with these was that ~~the~~ the wires didn't want to stay parallel to each other and instead decided to pull towards each other. I solved this problem by putting wire supports between the 2 pieces of wire to disable them from pulling together. I also started weaving on the wire frames. I had a problem with the way I was weaving and so had to undo my work at try another way of weaving. This process is explored on the previous page. My goal for next week is to finish sewing the basis of the bodice and investigate eyelets for the lacing of the bodice.

Mannequins

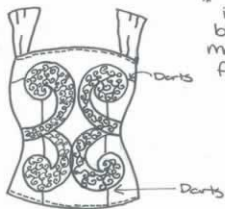


Because our garments are going to be displayed on a mannequin in a window, we have to consider how we are going to get the garments onto her and how they are going to fit. ~~consider~~ At the moment we are fitting our garments to a soft mannequin much like the 2 here. There are several problems with using a mannequin like this. First of all, it has no arms, hips, legs or head so not all of the garments can be fitted on this mannequin, and secondly, the mannequin that our work will be displayed on is slightly turned so it gets the waist so the garments will be slightly twisted. We should hopefully receive the mannequin a week or 2 before the display for final fitting but until then we will have to make do. The Tepapa mannequin is much like the 2 below. Its stance is very much like this one. But the leg is closer in. It has a clear glass base like this mannequin and is also very



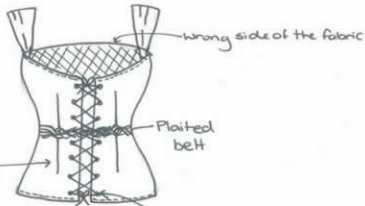
able to merge into the garment like a person. I was originally going to use a zip in the bodice but I think it would be easier if I used eyelets and ribbon to lace it together as then the measurements don't have to be exact and the lacing will twist easier than a zip over the bodice.

Working Drawing



Front

* Topstitching is in dark blue cotton that matches the fabric.



Back

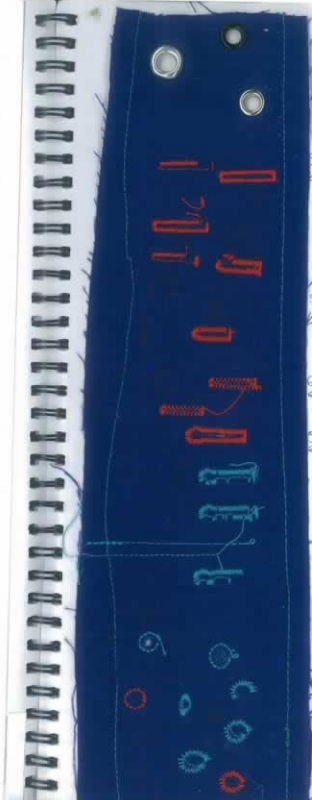
Small silver eyelets.

Button holes and eyelet samples

The back of the bodice is going to be lined together and there fore needs holes for the lacing to run through. I tried several different buttonholes and eyelets to see which would work best on the bodice. First I tried eyelet 61 & 62 on the sewing machine. I think either of these look fine but I am worried that they will stretch and unravel as the sewing machine does not seem to completely cover the thread at the top. After trying the eyelets the sewing machine decided to reject the thread I was using so I had to change threads which was slightly annoying. I think button hole 56 could work because it has a circular ending where the lacing could sit quite comfortably, but again I'm worried the button hole will unravel. I don't think button hole 63 will provide much support due to the lack of stitches and again I fear that it will unravel. Button hole 55 would probably work well as its quite small and thick making it relatively sturdy. Button hole 51 again looks supportive and plain. The eyelets have been attached by first making a hole using an eyelet punch and then hemming the eyelet into place.



I have tested 3 types of eyelets



61 & 62

the top eyelet is a small black eyelet. I think this would work better than the buttonholes as it is more secure and won't rip or unravel. The small silver eyelet is exactly the same as the black eyelet but silver. It doesn't matter which colour I use if I choose to use these eyelets because they won't be seen. The largest silver done may be a bit excessive because the lacing is only thin. Also I found that eyelet more difficult to install than the other 2.

I will use the small silver metal eyelets on my final garment as they are the strongest and most discreet.

The buttonholes I tried have been circled and highlighted. Cool high lighted.

Buttonholes

In General

- The buttonholes appear on the fabric whether or not the cover edge of the cover is sewn.
- Buttons are sewn on the cover edge of the cover.
- Buttons are sewn on the cover edge of the cover.

Buttonhole Program Functions

- 1. The buttonholes appear on the fabric whether or not the cover edge of the cover is sewn.
- 2. Buttons are sewn on the cover edge of the cover.
- 3. Buttons are sewn on the cover edge of the cover.

General Buttonhole

- The buttonholes appear on the fabric whether or not the cover edge of the cover is sewn.
- Buttons are sewn on the cover edge of the cover.
- Buttons are sewn on the cover edge of the cover.

Small Buttonhole

- The buttonholes appear on the fabric whether or not the cover edge of the cover is sewn.
- Buttons are sewn on the cover edge of the cover.
- Buttons are sewn on the cover edge of the cover.

Large Buttonhole

- The buttonholes appear on the fabric whether or not the cover edge of the cover is sewn.
- Buttons are sewn on the cover edge of the cover.
- Buttons are sewn on the cover edge of the cover.

Decorative Buttonhole

- The buttonholes appear on the fabric whether or not the cover edge of the cover is sewn.
- Buttons are sewn on the cover edge of the cover.
- Buttons are sewn on the cover edge of the cover.

Decorative Buttonhole with Applique

- The buttonholes appear on the fabric whether or not the cover edge of the cover is sewn.
- Buttons are sewn on the cover edge of the cover.
- Buttons are sewn on the cover edge of the cover.

Decorative Buttonhole with Applique and Embroidery

- The buttonholes appear on the fabric whether or not the cover edge of the cover is sewn.
- Buttons are sewn on the cover edge of the cover.
- Buttons are sewn on the cover edge of the cover.

Decorative Buttonhole with Applique and Embroidery and Applique

- The buttonholes appear on the fabric whether or not the cover edge of the cover is sewn.
- Buttons are sewn on the cover edge of the cover.
- Buttons are sewn on the cover edge of the cover.

Decorative Buttonhole with Applique and Embroidery and Applique and Embroidery

- The buttonholes appear on the fabric whether or not the cover edge of the cover is sewn.
- Buttons are sewn on the cover edge of the cover.
- Buttons are sewn on the cover edge of the cover.

Reflection Week 11 7th August

This week I tried different eyelet solutions for the lacing at the back of the bodice. I tried a variety of button holes and eyelets on the sewing machine and tried 3 different metal eyelets. I eventually decided on the small silver eyelets as they will be the strongest. I have also sewn up most of the bodice, but I still need to add interfacing into the back to make the fabric stiffer for the eyelets and lining. A problem I had this week was that the thread in the sewing machine kept breaking while I was sewing the button holes therefore slowing down the process. I fixed this by changing the thread in the machine, which worked amazingly, there must have been something wrong with the thread. Next week I hope to finish my bodice.

Reflection week 12 8th August

This week I finished my bodice! I added the extra interfacing into the back and inserted the eyelets. This now means that the basis of the bodice is finished! I then moved on to exploring possible techniques for the koru on the bodice. I tried using fabric paint and applique but they really didn't look extraordinary, so I tried machine sketching over cotton and organza and I think the effect is very nice. It kind of sparkles under the light from the use of organza. I don't think I had any problems this week but next week I hope to move onto sewing the koru onto the bodice.

Machine Sketching Sample

This will be used on the bodice.

This sample has been made by cutting out a green cotton koru, and pinning it to the blue fabric and then laying a piece of white organza over that is bigger than the koru over the top of the koru and using an embroidery hoop securing in place. Then I used a freehand machine sketching foot to sew the outline of the koru and spirals to create texture over the koru. I then cut the extra organza away so that only the koru shape was left. I really like this technique because it's interesting and innovative and adds texture to the otherwise flat bodice. My only concern is that it takes a lot of time to do such a small amount of space, and so I am worried that I will run out of time. I prefer this technique over the other two because it's far more interesting. I will use this technique in my final design.



Applique Sample

This sample has been made by applying a piece of green cotton fabric onto a piece of blue cotton fabric using a zigzag stitch. It would be used on the bodice of the garment.



I like the brightness of the green on the blue but it's not very interesting really. It doesn't really meet my brief because it isn't really innovative. It would be really easy and fast to do hand which would mean the garment would be done faster. I don't like that the green fabric has puckered making the koru not completely flat. It was also hard to get the stitching to be even around the

edge of the koru because of the machine I had trouble following the curves. I'm not going to use this technique in my final design, as it's quite ordinary and not innovative and doesn't really bring interest to the design. The machine sketching is a lot more interesting and innovative so I am going to use that instead.

Fabric Paint Sample



This will be used on the bodice. This sample has been made by using opaque fabric paint, and painting a koru shape directly to the fabric. I used a mixture of green, red, black and white paints. I like this technique because it brings a lot of colour to the bodice with minimal effort. Its fast and easy to do which would be good due to the time constraints on this project.

Again like with the appliqued Koru its not really an interesting like the machine sketching is. The other problem I could have is if I make a mistake, the paint is permanent and would not be easy to fix. I am not going to use this technique for my final design. I am going to use the machine sketching instead as it is much more interesting and innovative.

Pattern Pocket



Look inside me!

Making the Bodice



Front



Front



Side



Back

To make the bodice, I first cut the 3 main pieces out and overlapped around them. I pinned and sewed the darts in place. I then sewed the 2 back pieces to the front piece at the sides. I then cut 2 strips of fabric and interfacing ~~10cm wide and 40cm long~~ 10cm wide and 40cm long and fused together to result in 2 interfaced strips. I then sewed one strip to the edge of each back piece - and folded it back to create an invisible thicker part of the bodice to add strength when I put the eyelets in. I then hemmed the top and bottom.



Reflection Week 13 18th August

This week I started sewing the korus onto the bodice. It's taking a very long time which is a bit of a problem due to my time constraints but I should hopefully finish up the last bit early next week. I am very happy with the overall effect of the machine stitched korus. So far I have finished 3 of 4 korus a problem I had this week was I tried to sew the swirls to fast and the thread kept breaking under the pressure. I solved this problem by sewing slower but this led to another problem, the time constraints. I am still working on this problem and I may have to stay in during a lunchtime to finish it. My goal for next week is to get the korus finished. ~~My project has also been extended~~

Main Identity

From: "Janet Morris" <janetmorris@xtra.co.nz>
To: <gazdowicz@paradise.net.nz>
Sent: Thursday, 26 August 2008 5:44 p.m.
Subject: Re: Te Papa Window project Wellington High School

Thankyou girls,

I am so looking forward to seeing how

you are progressing with the work of Art.

If it is OK for you to bring it at that time

it's fine otherwise I can come to the school.

Whatever you would prefer

Cheers Jan

— Original Message —

From: Ellen Gazdowicz <Ellen.Gazdowicz@whs.school.nz>
To: Janet Morris <janetmorris@xtra.co.nz>
Sent: Thursday, 26 August, 2008 10:31:20 AM
Subject: Re: Te Papa Window project Wellington High School

Hi Jan

We are well into construction now and looking forward to displaying our work. We would like to meet with you to show you where we are up to with our design. Can we meet you on Wednesday the 3rd of September at 11.45am? We sent you a message at work but you didnt reply and we know you dont work for the rest of the week so we are just making sure that you get our message in time.

Thanks, Ellen and Megan ;)

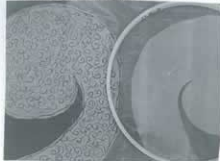
Te Papa

Window

Project

Machine Sketching

Putting the hoop over the korus.



Moving the hoop to sketch a different area.



I decided to use machine sketching for the korus on the bodice. I think it adds texture to the garment. To machine sketch, first I cut out the shape of the 4 korus. I then pinned them in place on the bodice. I then layered white organza over the bodice. The organza dulls down the intensity of the bright green korus. I then pinned the organza to the bodice and took the original pins out so they would not get stuck between the 2 fabrics.



The underside of the bodice with hoop attached.



Close up of machine sketching detail on the underside.

I then attached an embroidery hoop to stretch the fabric out and prevent it from bubbling. I used a dark blue thread and a light blue bobbin so that small amounts of light blue would come up into the dark blue and show more than one shade of blue.

Machine Sketching.



Close up.



I then put the hoop under the machine foot and dropped the feed dogs to allow the fabric to move freely where I wanted it to go instead of in a straight line as usual. I then sewed around the edges of the koru and in spiral shapes within the koru to reflect the koru in itself. Once I had finished the patch I was working on,

I undid the hoop and moved it to a new patch and began again. Once it was all done, I cut away at the organza to leave just the koru shape.



At this stage half of the koru's had been machine sketched and had the organza cut away.

Reflection Week 14

28th August 08

This week I finished the machine sketching on the koru! Yay! I'm very happy that this is now finished because I was worried that it would be finished in time. I have also finished one of the koru wings. I'm worried that I'm not going to be able to get the second wing done in time for the display considering the fact that it has taken me so long to finish the first one. I will solve this by spending as much time as possible at home on the wing. Next week me and Megan are meeting with Jan and Colin (another Te Papa stakeholder) and they are going to bring the Te Papa mannequin! I'm very happy about this because I can finally make sure that the bodice fits correctly. Next week I hope to move on to the bracelets and the sleeves of the outfit.

Bracelets

Plaited bracelet sample

To make this bracelet I used three long strips of fabric in three different colours and plaited them together, tying a knot at one end and a loop at the other. The bracelet is secured around the wrist by putting the knot through the loop. I like this bracelet because it adds extra texture to the arms. I also like that I can get several different fabrics onto the arms in one bracelet. It was very quick and easy to make so time won't be an issue. I will use some of these types of bracelets on my final solution.

>>> "Colin McFetridge" <ColinMc@tepapa.govt.nz> 1/09/2008 8:41 am >>>
Hi Ellen and Barbara

Both Jan and I would like to visit you at the school if possible to meet. We are available either this Tuesday or Wednesday in the morning, say Ellen at 9:00am WHS and Megan (Queen Marg) at 10am? Or can we meet together at one school?

Rgds C

From: Ellen Gazdowicz [mailto:Ellen.Gazdowicz@whs.school.nz]
Sent: Monday, 1 September 2008 10:27

Bottle Bracket Sample



To make this bracelet, I recycled an old soft drink bottle by cutting it into strips and wrapping fabric scraps around the plastic band. I think that the bracelets are very effective and economical, and incredibly fast and easy to make. I think that a bracelet with many fabrics is a bit overwhelming, so instead I am going to make lots of bracelets, each with a different fabric wrapped around them to add many textures to the outfit. I really like this bracelet and I will make many of these for the final outfit.

Cotton →

Raua →

Satin →

Cotton →

Netting →

Over Cotton →

Nylon →

Netting →

Cotton →

Lace over Cotton →

Lace →



Paper Mache Bracket



Paper mache bangle painted with just blue.

To make this bracket, I took an existing bangle and paper-mached it, with newsprint.

Then I painted with a base coat of blue acrylic paint to hide the newsprint colour and finally painted over the blue to make the bracket look as though it had panna all over it.

I think that the bracket is effective but I don't have enough time to make more, due to the drying time being long as there would be 2 coats of paint and a coat of glue.

This bracket will be used in the final solution but it will be the only one like it.



Practicing the panna paint effect on a piece of newspaper

Meeting with Jan and Colin



Our half finished wearable art on the mannequin for final fittings.

We met with Jan and Colin on Wednesday the 3rd of September. They brought the mannequin that will wear our wearable art in the window with them so that we could properly fit the garments.

We later named the mannequin Claydis. They were happy with how far along we were

in the project but a little worried that we still had a lot to do in such a small space of time. They liked the bold colours of our pieces and the textures of the wings and the legwarmers. They also liked that elements such as the organza over the green cotton had been reflected in both halves of the overall outfit and although the top and bottom were essentially different pieces they worked well when put together. I don't think they quite understood what was happening with the embroidered korus on the bodice as at that stage there was still excess fabric hanging off and pins holding the korus in place, but I think they liked the half I had completed. Jan also gave us pictures of 2 other wearable arts pieces that would be in the windows next to ours and Kay's pieces (pictures are on the following 2 pages). The 2 pieces were both entered into the main competition and are part of the 'Wearable Art Wander' this year.



Reflection Week 15

5th Sept. 08

This week we met with Jan and Colin. They came up to school and brought the Te Papa mannequin with them. Both of them were very impressed with our design so far but were a little worried about how much we have left to do as we only have about a week and a half left. I tried the bodice on the mannequin (who we named Gladys) and it was slightly too big so I have taken it in about 2cm on each side. I'm glad that the bodice was too big as opposed to too small as it is an easy problem to solve. If it had been too small I may have screamed. I've also decided to make the neckline stick straight up in a kind of sculptural way because at the moment the top of the bodice just kind of flops down and looks unattractive. I have sewn a large piece of foam in place to make it stick up. I am very happy with the fit of the bodice. Megan's garments also fit well. I have also been trying several different ideas for the brackets, all of which I will use in my final solution. I'm using several different types of brackets to add lots of different textures to the arms. I need to make lots more to cover most of the arms. Next week I hope to finish the brackets and make the sleeves for the bodice.

Sleeves



Sleeve made from printed organza

Sleeve made from green cotton covered in white organza



My original idea was to use printed organza to create very light and floaty sleeves but when I tried to make them, I found they didn't really suit the bold colours of the rest of the outfit. They are too see through and constantly threaten to fall down. I also don't really like the look of them. I will have to find another option.



Making adjustments to the sleeves.

Because my original sleeve idea was not as effective as I had hoped, I am now going to use cotton covered in white organza. I like that it reflects the same materials as in the koru on the bodice and the colours are stronger and tie in with the rest of the outfit well. They also stay in place and won't fall down! Yay! And they show more obviously the lines where they have been gathered as reflected in my design. I will use these sleeves in my final solution.

Revised Final Design



Final Designs Together



Head Dress

The headdress was originally going to be a tie around headband with knots similar to those stitched onto the bodice on it. But, after receiving Graydis (the mannequin), I realised that a headband would not stay up on her head and would just slip down. So after talking to Miss Merrick and Megan, the headdress has been changed to a pintucked piece of nylon netting that will cover the eyes and will be held on by elastic.



original headband idea.

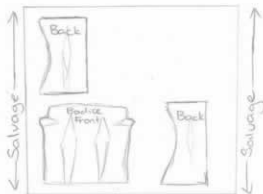
It was made by first cutting a rectangle of ^{green} nylon netting. I then folded the bottom of the piece up to create a doubled over and thicker piece to cover the eyes. I then tucked and pinned the bottom right corner above the eye piece to create volume over the forehead, and push the top left corner into a point. I then sewed the pin tucks into place to secure them and attached a piece of elastic around the back to hold the headress in place.



New Headress.

Construction Process

Bodice- 1. Lay the pattern pieces on to the right side of the fabric like so:



- And cut out:
2. Sew the ^{darts} into the bodice Front and both back pieces.
 3. Sew the back pieces to the front at the sides.
 4. Overlock around the edges of the bodice and down the seams.
 5. Cut 2 strips of thick interfacing 4cm wide and as long as the centre back of the bodice. Cut 2 strips of fabric identical to these first 2 pieces.
 6. Fuse the interfacing to the strips of fabric. Overlock the edges.
 7. Sew the strips to the back Centre.



Topstitch down the Centre backs so that the strip sits behind the outer bodice, with the interfacing between the 2 blue pieces of fabric.

8. Hem the top and bottom of the bodice all the way around.
9. Down the back mark 8 points spaced evenly apart and punch 8 holes using an eyelet punch. Repeat for the other half of the bodice.



10. Using a hammer, hammer in the eyelets.
11. Lace the bodice together using through the eyelets.

Sew! 12. Cut 2 strips of green cotton cut long enough to reach over the shoulders and approx. 15cm wide. Cut 2 strips of white organza identical to these 2.

2. C
d
a 13. Using an overlocker, overlock one piece of organza and one piece of cotton together. Repeat for the other 2 pieces.
3. f

14. Sew the sleeves in place at the back and front.



Front

Back

And leave the excess fabric where it is.

4. Place a large piece of white organza over the top of the front of the bodice. Using an embroidery hoop, stretch part of the bodice on the hoop.
5. Start machine sketching (see Machine Sketching Page for how to do this.)
6. Once finished, sew three scrap fabric strips to the excess pieces of fabric on the koru. Plait the three pieces into a long enough plait to be tied in in the centre.

Koru wings 1. make 2 frames out of wire by bending them into the desired shape and size ↓



2. Using thinner wire, put supports across the two sides of the frames to keep the wires parallel.



3. Using scraps of fabric, weave over the frame. (see the page on the koru wings for exact details of the weaving.)

8. Hem the top and bottom of the bodice.



9. D

Sewing the korus onto the bodice - 1. Open out the bodice and lay it flat on a table.

2. Cut 4 Korus out of green cotton. It doesn't matter where the grain runs as they don't affect the fit of the bodice.

3. Pin the korus in place like so:



And leave the excess fabric where it is.

4. Place a large piece of white organza over the top of the front of the bodice. Using an embroidery hoop, stretch part of the bodice on the hoop.

5. Start machine sketching (see machine sketching page for how to do this)

6. Once finished, sew three scrap fabric strips to the excess pieces of fabric on the korus. Plait the three pieces into a long enough plait to be tied in in the centre.

Koru wings 1. make 2 frames outside by bending them into the desired shape and size



2. Using thinner wire, put supports across the two sides of the frames to keep the wires parallel.



3. Using scraps of fabric, weave over the frame. (see the page on the koru wings for exact details of the weaving.)

Head dress - 1. See page.

Brackets - 1. See pages

Reflections Week 16

12th Sept.

This week I finished everything! I finished all of the brackets off, I FINALLY finished the other koru wing, I made a head dress and I sewed the sleeves on. I am very happy with the overall look of the ~~my~~ garments. I had a problem with the sleeves. I had first decided to use organza for the sleeves but it looked too delicate next to the bold colours of the rest of the bodice, so I decided to use cotton covered in organza instead to create a harsher colour. Another problem I found was that gloyair's head was too slippery to hold up a head band. I decided to change the design to a kind of mask head dress instead with elastic at the back to hold it up. We get to install the entire garment on next Wednesday. Next week I will help Megan with anything she needs help with and add any finishing touches to my garments.

Installation

Wednesday 17th
September



On wednesday morning, bright and early 8:00am, Megan and I along with Miss Merrick, Kay, Batera, Jan and Colin, set about installing our peice in the front windows of Te Papa. Megan and I installed our peice in the far left window and Kay installed hers in the window to the right of ours. Both me and Megan spent most of our time in the window (which felt like being fish in a fish bowl), and Miss Merrick used sign language through the window to try and direct us to the center of the space.

Putting the skirt and legwarmers on. It was much easier without the top half of the body.

Once the legs were in the middle of the window, the leg warmers and skirt were put on. It was much easier to take the body off the mannequin rather than attempt to manouver the skirt over her head arms and body.



Holding the large Korus in place so Megan could attach them in place.

Then we attached the large korus to the skirt. I held onto the end and Megan Sewed them into place.



Megan sewing the Korus onto the skirt



Adjusting the skirt leaves to fall the right way over the korus

Because the korus were not sturdy enough to stay upon their own, we had to attach Nylon thread to the rails above the window and to the korus to hold them up. The nylon was threaded through the koru and knotted in to place and the string upto a hook



which could be moved across the grid grates to change the angle and placement of the korus. Using the Nylon thread is effective



Korus secured in place

Hanging the Korus up with nylon thread to make sure they don't fall.

because it can hold alot of weight so only one string was needed for each koru and it's see through so it can't be seen. This means

that we can create the illusion that the Korus stand upon their own when really they don't.



When the bottom half was done we could move onto the top half of the peice. Most of the top half peices were left on the mannequins when we had been fitting them at school, so there wasn't much work to do.

Lacing the bodice together

I tightened the lacing at the back of the



Adjusting the arm bands

The Koru wings were then attached to the neck by tying them in place using a scrap of organza. Because the wings don't support themselves, they had to be held up by nylon thread. So we threaded the nylon through the top of the Koru and attached it to a hook on the grid so



Attaching the korus to the neck.

bodyice to make sure that it wouldn't slip down, and tied the plait over the back of the lacing. Then I adjusted the arm bands so that they were all visible, and the bodice, to sit over the waist band of the skirt.



Adjusting the bodice to sit over the skirt

that it could be moved around. The one thread didn't hold the Koru straight, so we added another one in the same way as the first and moved the hooks around the grid until



Folding up the Koru with nylon thread



Adjusting the head dress and the neck piece.

the korus were straight. We repeated this process for the second Koru. Once the Korus were up, the neck tie was once again tightened to prevent the korus from falling. Then Jan and Megan strung the circular background that Jan made up behind the mannequin. We made any final adjustments that were necessary and we were done!



Putting up the background that Jan made.



The Final Product





Wellington High School

"Te Aotūroa"

(light of day, world, nature)



Megan Baxter
(bottom section)



Elen Gaudowicz
(top section)

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

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

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

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

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



Miss Merrick, Me, Megan and Jon in front of our window.

Even though Kay's work is very pale and me and Megan's work is very bright and bold, I think that the 2 pieces work well next to each other in the windows.

They are 2 very different pieces but I think they are brought together well through the colour choices and the overall theme of the project. Both works use the window space well, filling more than just the mannequin area and extending out to the sides. I think the 2 pieces are great together.



Me, Megan and Kay in front of the completed windows

I think that our work looks great in the window and I'm very happy with the final outcome. I think that Jon's background contrasts beautifully with the bold colours of our piece. I think that Jon is also very pleased with the end result.

Evaluation

I think that my brief has easily been met as I have created my design within the constraints and specifications of the brief. The garments fit the mannequin really well and the work was completed by the 17th of September as planned. The dimensions of the garment fits easily inside the dimensions of the window. The garment stays within the theme 'Te Papa: 10 years On' displaying how the environment will be in 10 years time if we keep it beautiful. I have kept to my colour constraints using bright blues and greens in many textures and tones. The garments are non-offensive, displaying the koru symbols in a positive way. I don't think any part of ~~my~~ garments are in any way offensive to any cultures or individuals. The koru shape from inside the thumbprint is evident in the koru patterns on the bodice and the two large korus that sit above the mannequin's head. I have kept to my budget of \$100 using mainly recycled materials either donated or found. The only money I spent was buying 2 meters of blue cotton for the bodice, buying 2 meters of dark green drill for the woven koru and 1 meter of Nylon netting to weave into the koru. My

Spending stayed well inside the ~~est~~ budget. I incorporated recycled materials by using old fabric scraps found at home that would otherwise be thrown out and using plastic bottles for the brackets. Both me and my stakeholder Jon are happy with the end product. My garment is considered wearable art because it would not be worn on a day to day basis and could stand alone as a work of art. Me and Megan's two separate pieces are very cohesive and work really well together. Although the two pieces are separate, they look as though they were meant to be displayed together. Our final design also looks great next to Kay's design. I think that they kind of reflect the colours off each other. I think the quality of my garments is to a high standard. My garments are well made and could be kept and used again without breaking. I think that over the course of the project my time skills have slipped slightly. At the start of the project I kept pretty much on track with my time plan but I fell behind towards the end of the project and had to rush madly in the last week to get all the pieces finished. I think that my solution is viable because it is a wearable art piece. It fits to the body whilst still being an amazing piece of art work. It is ok that no one would wear this on a day to day basis because it's not intended for that type of wear. It's also ok that the korus are being held up by Nylon

thread because the garments are not intended to be moved while being worn as the garments are intended just for the mannequin to wear. If I were going to ~~now~~ do this project again, I would manage my time much better than I have this time around. I would also find away to have the Koru wings stand up without any support, so that the solution could be worn, and entered into the wearable art awards. I am very happy with my final solution. I think that it expresses my creativity, is very innovative and overall rather stunning. I think that my brief has been easily met and exceeded.



6.00am the next morning



Our installed
Garments!

Photo taken from far
away. I think our garments
are very bold eye catching
from far away.



From a low
angle.



Top half. I'm very happy with the
background. I think the colours
contrast so well.



Close up of top
half.



Side
view



Machine sketched
Korus



Brackets



Reflection Week 17

18th September 08

This week we installed the garments!
I am very happy with the installation,
and I know that both Megan and
Jon are too. I have also been going
back through my book and making
sure that all my book work is done.
I'm very happy that the work is
finally finished.

Feedback

After our installation, we stood outside the
window and asked the public for some feedback.

Person #1: I love the green gauze
covering the face, I think it's great. I like
the different textures on the arms and
legs and how they go together. I'm
amazed by all the different materials
used, the more I look at it, the cleverer
it is. I like the green and blues together
and I like how they reflect the theme.
Together the top and bottom are very
synchronized.

Persons #2 & 3: I like that you are
~~using~~ recycling your materials. I really
like the 2 big korus at the top.
The skirt looks a bit like a flower
and the bottom looks like the sea.
It could be a little more 'wow', but
I like the colours and the ideas.

Person #4 (works in shop): I admire
your innovation and the thought you
have put into the work. Many people
have been looking in and saying
"wow" to themselves. I like the
wings at the top and the korus
at the bottom as the sea.

Person #5: I like that you have recycled your materials and that you have used a range of techniques. I also like the colours of the piece.

Person #6: I really like your work, I think it's very creative and original. It's very funky and out there. I think the colours go great together. I think that you have easily succeeded your brief and I love the koru theme through the outfit. It's very Te Papa and Wearable Art themed.

Jan also got ~~me~~ some great feedback from people in the shop over the time it was on display ↴

Open me!



Brief #2.

I have been given the opportunity to create a garment that will be on display in the front shop windows of Te Papa. The garment will be an innovative wearable arts piece, inspired by the wearable art awards under the theme, "Te Papa: 10 years On." I will be working on the garments with Megan Baxter, but because our work has to be separate for the NCEA standards, I will be working on the top half of the piece, while Megan works on the bottom half. Our Stakeholder for this project is Te Papa and our key contact is Jan Morris. The work will be made to fit the Te Papa mannequin (approx. size 8-10) and will go on display in the front windows in the Te Papa shop from the 17th of September 2008 till the 6th of October 2008. The size of the window area in which the garment will be displayed is 800mm wide, 2800mm long, 2500mm high and the central glass panel is 1600mm wide and floor to ceiling. The theme "Te Papa: 10 years On" must be incorporated into the design, along with the koru shape from inside the Te Papa thumbprint. Our colour constraints are blue and green as Jan would like the outfit to be inspired by nature and its beautiful colours. Cultural aspects of New Zealand need to be included in the design. Our garment must be non-offensive, as it will be on display

in New Zealand's national Museum and be seen by the public as a representation of New Zealand. Our budget for this project is \$100, so we need to be careful not to overspend and exceed our budget. We would like to incorporate recycled materials into our design as we think it fits with the theme "10 years on". Te Papa needs to be happy with the final design before we can start the construction of our final solution, so we will keep in contact with Jan through the design process to ensure the happiness of the stakeholder and that we have met their needs and expectations. We are able to contact Jan via e-mail, or we can meet with her at Te Papa on Monday, Tuesday or Wednesday's during the hours of 8:30am and 5pm. Our final creation will be displayed alongside 2 previous entries of the World of Wearable Arts shows and the work of Kay Leary, who will be working on a garment with ~~the same~~ the same theme of "Te Papa: 10 years on". We can contact Kay via e-mail or at her school, Queen Margaret's College. Our garments must be cohesive as they will be displayed together. My desirable end outcome is an innovative, eye-catching garment that both our stakeholders at Te Papa and I are happy with. I want the garment to express my creativity and the themes of the design. I want to be proud of my work, and when it's all over, be able to say that my work is visually STUNNING!

Revised Key Factor Priority

Throughout the course of this project, the order of key factor importance has changed. My key factor priority list was originally:

1. Cultural Aspects
2. Stakeholder Needs
3. Size, shape & weight
4. Materials
5. Innovation
6. Economics

This has changed to:

1. Stakeholder needs - This key factor was originally number 2 on the list, but I have decided that the stakeholder's happiness is the most important factor in this project. Te Papa's happiness is the reason for our work being on display and if they decide they are not happy with our work, they may not want to display it.
2. Size, shape & weight - This key factor has moved up a place because I have discovered how heavy some materials are, and how incredibly important the size and shape of the garments are to the aesthetics of the overall piece. When the garments are the wrong size & shape & weight, they won't sit on the mannequin correctly or stand up alone.

3. Innovation - I have decided that innovation is a much more important key factor of this project than I thought before as if our design is not innovative, it won't really be considered wearable art to the degree that we want it to be. Also innovation generally makes a piece new and exciting, and we want both Te Papa and the public walking past to stop and look at our piece and find as much excitement in it as we do.

4. Materials - Is a relatively important key factor, and has stayed in the same order of importance as I originally placed it. Materials are important because we need to find materials that we are able to work with, that last a long time and that fit into our theme.

5. Cultural Aspects - Cultural aspects have moved down in priority from number 1 to number 5, mainly because our design does not use any cultural aspects that are significantly important. Our design is based on the koru in the Te Papa thumbprint logo and does not offend any cultures. This key factor is still important if we decide to make any changes to the design, to ensure we don't use any cultural aspects in an offensive way.

6. Economics - Economics stays at the bottom of the list as it has been easy for us to stay within the budget due to the fact that recycling is a large part of our design.

Newspaper!

Our garment was lucky enough to be printed in the Dominion Post's success section. Here is the article →



Megan Baxter

Flower power!
Elen Gardewicz, a year 12 student of Wellington High, co-designer of this wearable art design called Te Aoturoa. Picture CRAIG SWANSON

Taffeta, organza, cotton capture nature's beauty

STACKY WOOD

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

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

The pair worked for months to create their vision of what New Zealand could be in 20 years' time.

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

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

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

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

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

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

Elen Gardewicz
High school clothing designer

to coincide with the show. Elen, 16, did a lot of sewing and water painting together of fabric scraps, which Megan painted the scraps into several items, including a pair of leopards.

While her work was proudly displayed on Te Papa's windows, Elen had the chance to attend the World of Wearable Arts Awards, giving her a glimpse of the possibilities in her future.

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

Elen said she wanted to study fashion design after her first school, and was considering going to Manawatu to get taught.