

fabrics



2jma5t

WHS DTF AUTHENTICITY SLIP 2008

STUDENT NAME Katie Collier ROOM 13

TEACHERS NAME Kylie Merrick (MKK) DATE 26/5 2008

I declare that all the evidence submitted in my portfolio is my own work and I had no outside help in completing it.

ASUS NUMBER 70613 (1.3)

PORTFOLIO THEME Tales from our Whare

STUDENT SIGNATURE K Collier

PARENT/CAREGIVER SIGNATURE _____

Taraika Notes

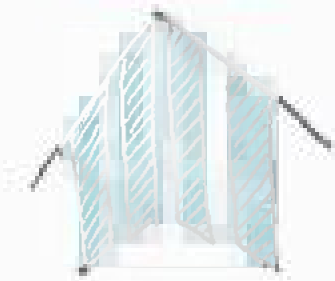
- * Not much to look at, bare
- * Memorial, Photos
- * Respected place
- * Not too sunny - won't fade fabric
- * Pale green walls, dark red curtains
- * Pohutakawa colours - trees outside
- * Peaceful environment
- * Deeper meaning
- * Past... Present... Future...

What affects where we place our Hangings:

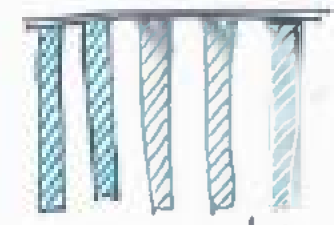
- * Motion sensors? (could set them off)
- * Fire hazard - away from heaters
- * Non-reflective surfaces? (sequins could be effective)
- * Matching lengths
- * Above the line - so people can't touch (Hangings could be ruined)

Ideas Where to Go...

Front Wall

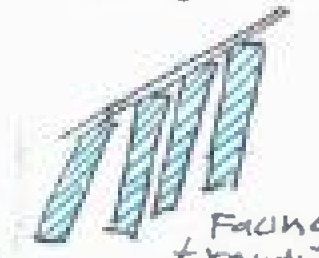


From Rafter



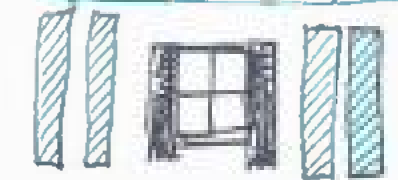
Facing sides

Draped against roof



Facing frontwards

On the walls in pairs



* Facing front in Pairs

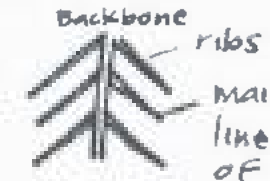
INTERVIEW WITH MATUA BEN

- * Taraika is named after an ancestor that Wellington once belonged to, it means spine-of-fish, Taraika's mother cut her hand on a porcupine fish and this induced labour.
- * A meeting horse is shaped like a person - representing an ancestor.

At Front: Head



Inside the Horse: Backbone



ribs
main geological line - carving of ancestors

We are decorating the ancestor, if someone was to decorate you - what you would want what you would term offensive.

- * Carvings are the most important decoration in the marae and are related to the tribe.
- * Traditional Decorations: Tuku Tuku Panels - Kowhaiwhai - rafter paintings / abstract art based on koru
- * There are stories behind all decoration in a marae, some decoration represents people who have passed away. Could include Puke Ahi Mt Cook stories (Belinda Kerry)
- * Photographs on front wall of Taraika of students who have died while attending the school, Teachers and people who are associated with the marae
- * Front wall is to be left alone.
- * Different cultures in panels is okay, Taraika is for Everyone.

KEY MILESTONE STAGES	1	2	3	4	5	6	7	8	9	10	11	12
Research	█	█	█	█	█	█	█	█				
Brief					█	█	█					
Key Factors					█	█	█	█				
Reflections	█	█	█	█	█	█	█	█	█	█	█	█
Samples			█	█	█	█	█				█	█
Concepts						█	█	█				
Development							█	█	█	█		
Final Design								█	█			
Patternmaking									█	█	█	█
Construction										█	█	█
Screenprinting											█	█
Evaluation												█

KEY: ESTIMATED TIME TO COMPLETE STAGE: █

ACTUAL TIME TAKEN TO COMPLETE STAGE: █

I think this was interesting to read because I was not aware of the popularity of Maori culture overseas. Aside from this I think that the Maori people should be pleased that their culture is considered trendy because it is then likely to become more established with the younger generation.

Maori culture taking off overseas

But will this put intellectual property rights at risk, asks Paul Easton.

"MAORI COOL" is taking off globally, with tourists flocking for the whole economy, a report says. But there are fears the boom could lead to Maori losing control of their culture - and prompting questions about why that culture is more likely to be embraced overseas than at home. The study, commissioned by Maori Development Ministry Te Puni Kōhiri and made public today, says there is increasing demand for all things Maori, especially from overseas. "In simple terms, it appears to be cool to be Maori and it is eagerly sought globally." The boost Kiwi golfer Michael Campbell's success gave to Pōneke clothing brand Kia Kaha was cited by the report as an example of Maori culture getting with international markets. "Maori may open more doors, or allow the doors to remain open longer, as a result of cultural similarities." Campbell and Kia Kaha joined forces in 2004 to create Combi Clothing, after Campbell left a lucrative Nike contract. He went on to win the US Open in the full glare of the

world's sports media a year later. Barbara Thompson of Kia Kaha said interest in the brand was now huge. "It seems to create a real awakening in everybody." Kia Kaha was in the process of presenting a fashion show for the Philippines Government and had also made inroads into the British market. Te Puni Kōhiri chief executive Leith Corner said the use of Maori culture could give New Zealand a competitive advantage. "Points of difference are potentially very valuable and traditional Maori values, attitudes and protocols are providing Maori with natural advantages they can exploit." But Victoria University Maori studies head Peter Adis said though there was no doubt Maori culture was taking off overseas, that came with risks. "There is a real chance that intellectual property rights may be lost, and that Maori won't benefit from it." Victoria University Maori business senior lecturer Aroha Mead said the report was "ironic". "It's cool to be Maori overseas, but for us here, it's a daily struggle." In 2003, Auckland multimedia designer Marahereurangi Nihonihoni created Mana, a Maori version of Lara Croft, for console games such as PlayStation and X Box. She consulted intellectual property specialists and Maori while building the game. This year the Wellington Commission is expected to report on rights regarding Maori knowledge, and indigenous flora and fauna.

KIA ORA COMMERCIALISM

The hijacking of Maori culture:

French designer Jean Paul Gaultier uses models with moko to promote his latest range of clothes and sunglasses.



'Maori Mix' cigarettes are withdrawn from sale in Israel after complaints by the Maori Smoketree Coalition.

British bowls team of elderly women uses a haka to scare opponents before games.



PlayStation game featuring a tattoo-wearing warrior with Maori tattoos sparks complaints to Sony.

The Spice Girls cause offence when they perform the haka with fans in Bali.

Robbie Williams has a Maori tattoo etched on his arm by New Zealand artist Te Rangitu Nelana.



Yr 13 DTF Students Questions regarding Taraika

The Year 13 DTF students are undertaking to create contemporary fabric based wall hangings/decorations for Taraika. We would appreciate if you were able to take some time out of your busy day to answer our questions as you are an important stakeholder as a member of the school community.

We would appreciate if you were able to put this back into MKK (Kylie Merrick) pigeon hole by 8.30 am Wednesday March 5th

Thank you for your help.

1. What does the name Taraika mean?
2. How has Taraika been functioning at Wellington High School?
3. Are there any reasons why Taraika has not had any major contribution in the past?
4. Do you know if the Taraika has any patterns, logos, designs associated with it?
5. What do you think about the present décor of Taraika?
6. Do you have any suggestions of where you might like decorations to be placed inside?
7. Would you like the decoration to be dominant or to just blend in with the current interior?
8. Do you have any preference if the designs are purely Maori or if they also represent the diverse student body by incorporating a range of other cultures?
9. Traditionally Maori use black, red, white, brown as their colour scheme. Do you have any preferences for Taraika?
10. As Taraika is a place of meeting and learning, is there anything you would like us to incorporate and to help create an excellent learning environment?
11. Is there any text, phrases or words that you would like us to incorporate into the design?
12. Do you prefer traditional or contemporary Maori designs?
13. Are there any patterns / designs that you would not wish us to use?
14. Are there any images, symbols, icons, or stories that relate to the school or that you think we could consider to incorporate into the design of the panels?
15. Do you know of any artists that you would like to see being incorporated into the design?
16. Would you like the Wellington High School logo and or colours incorporated into the design?
17. What do you think of textured/dangling things, e.g. plaits, weaving?
18. Traditionally Maori use black, red, white, brown as their colour scheme. Do you have any preferences for Taraika?

19. If you were designing something for Taraika what would you put into it e.g. landscape, trees, buildings?

We would appreciate if you were able to put this back into MKK (Kylie Merrick) pigeon hole by 8.30 am Wednesday March 5th

Thank you for your help.

Final list of questions

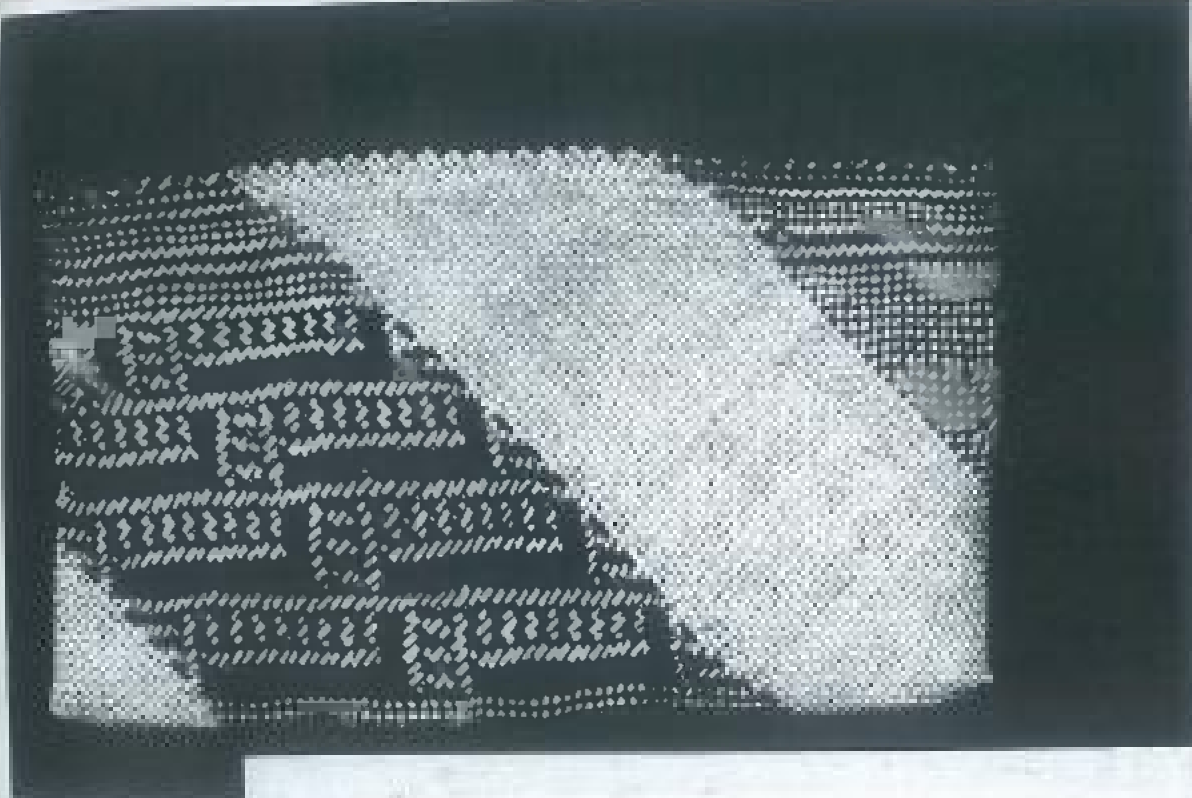
Questions

- [to ask Prue Kelly, Matua Ben and Elaine Lynskey]
- * Are there any Particular colours or images that you would like to see used in the wall hangings?
 - * Is there anything we can't or that you would prefer we didn't use in our designs? images in particular?
 - * Is there anything related to our school or area that you think would be good to incorporate into our designs?
 - * Do you have any ideas about traditional techniques that we could use in our Wall Hangings?
 - * Is there anything to do with the layout of Taraika and where the hangings are intended to go that we should know because it might affect our designs?
 - * What sort of feeling or environment are you hoping to create within Taraika by decorating it?
 - * Is there anything over-used that we might want to avoid?
 - * Is there any text we could include in the designs?
 - * Do you have any suggestions about where we could place our hangings?

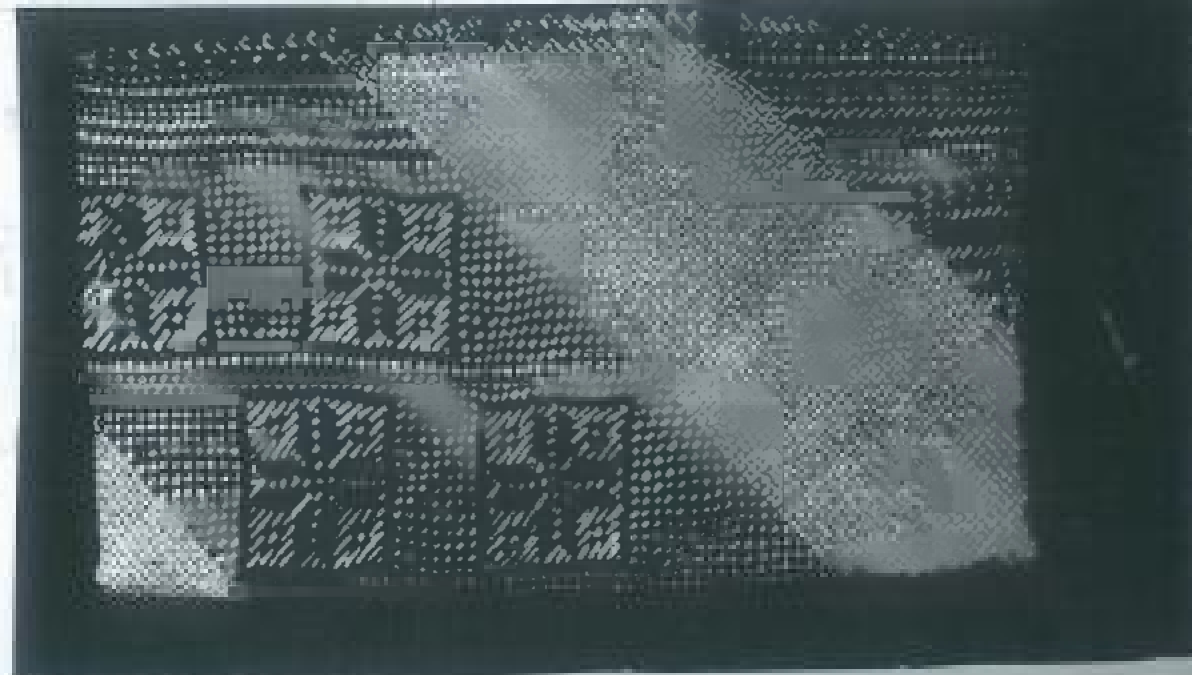
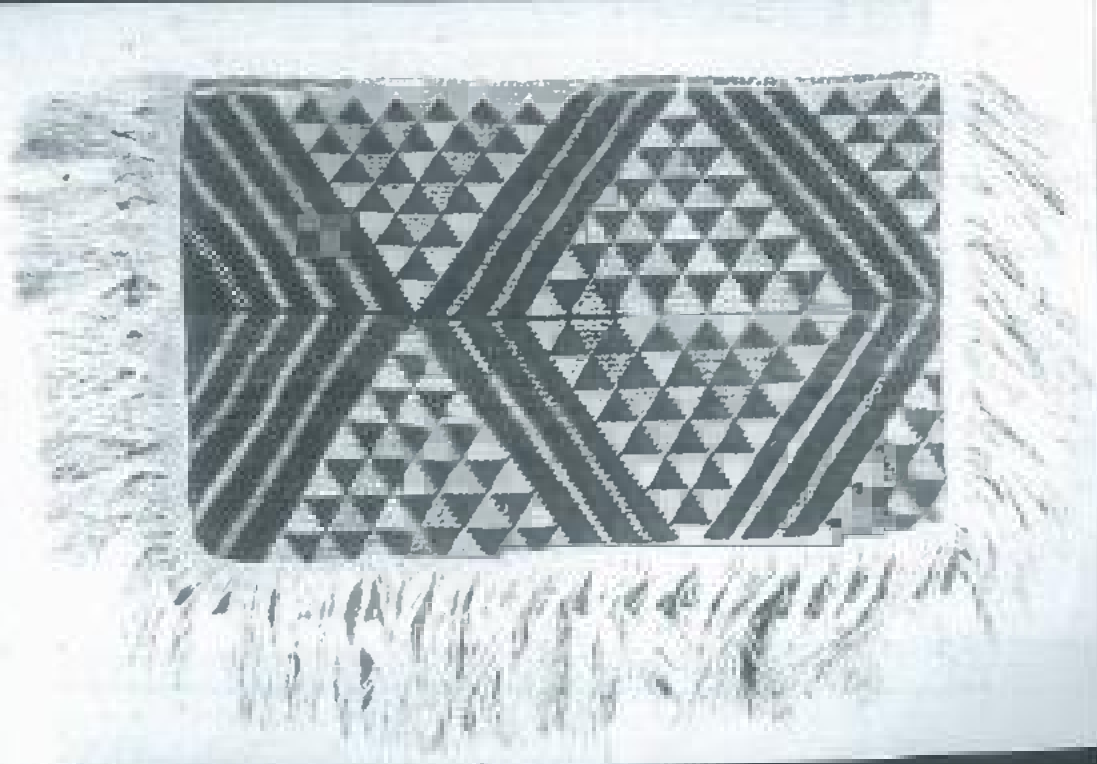
SURVEY ANSWERS - main points.

- * Use traditional and contemporary Maori designs, Artists: Gordon Walters, Robin Kahukiwa
- * Decoration dominant but fitting in to current aesthetic
- * Dangling - not so keen, weaving yes.
- * Logo in but not prominent, reference to school good white feathers, Corvillion, Harbour.
- * Use school Kowhaiwhai + Tikanga (and waiata)
- * Environment to be: welcoming and educational, inviting, warm attractive, visually vibrant.
- * Don't use school colours.

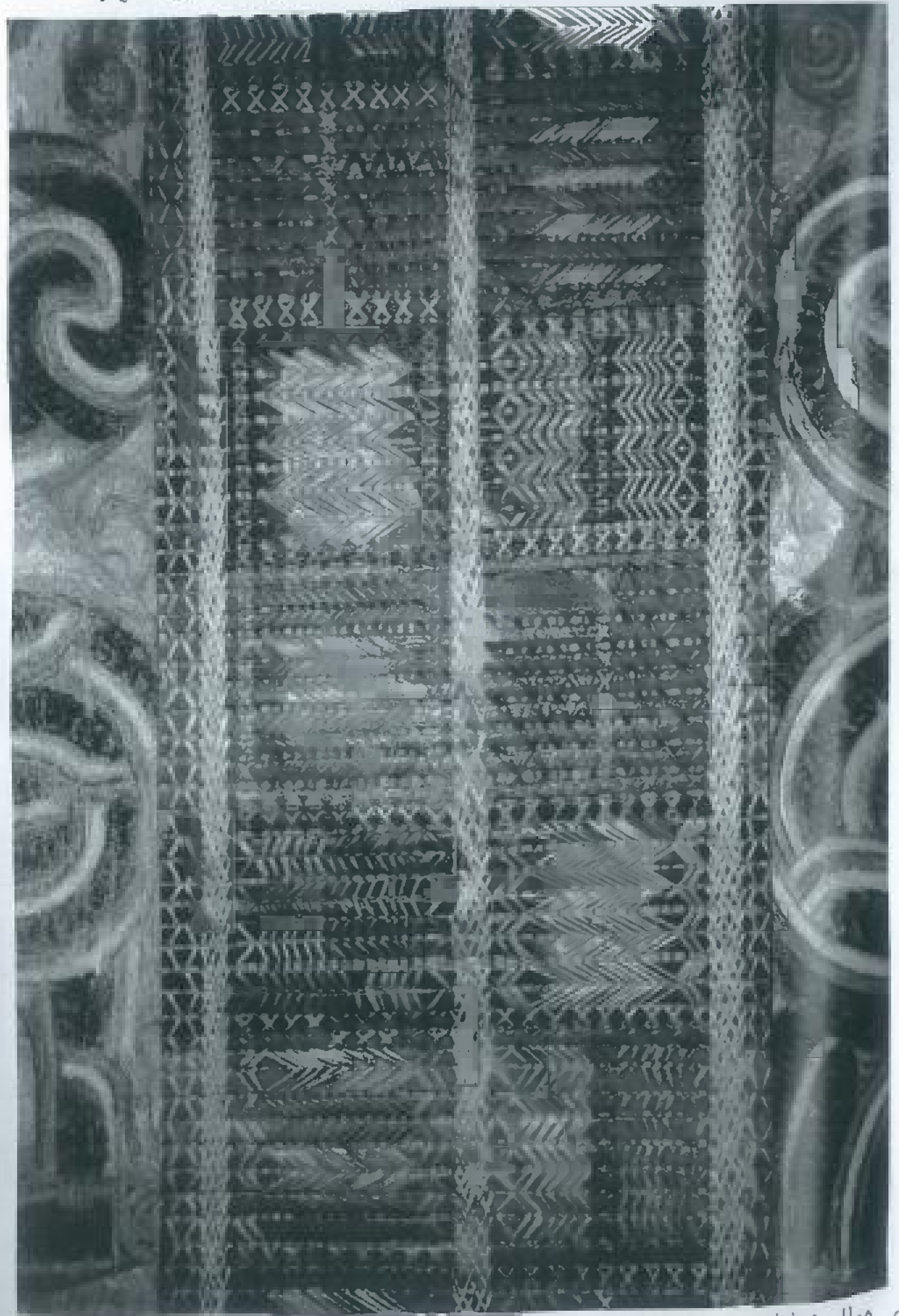
DIFFERENT WEAVING PATTERNS



It would be interesting to attempt some of the different woven techniques shown in these baskets



Tuku Tuku Panels

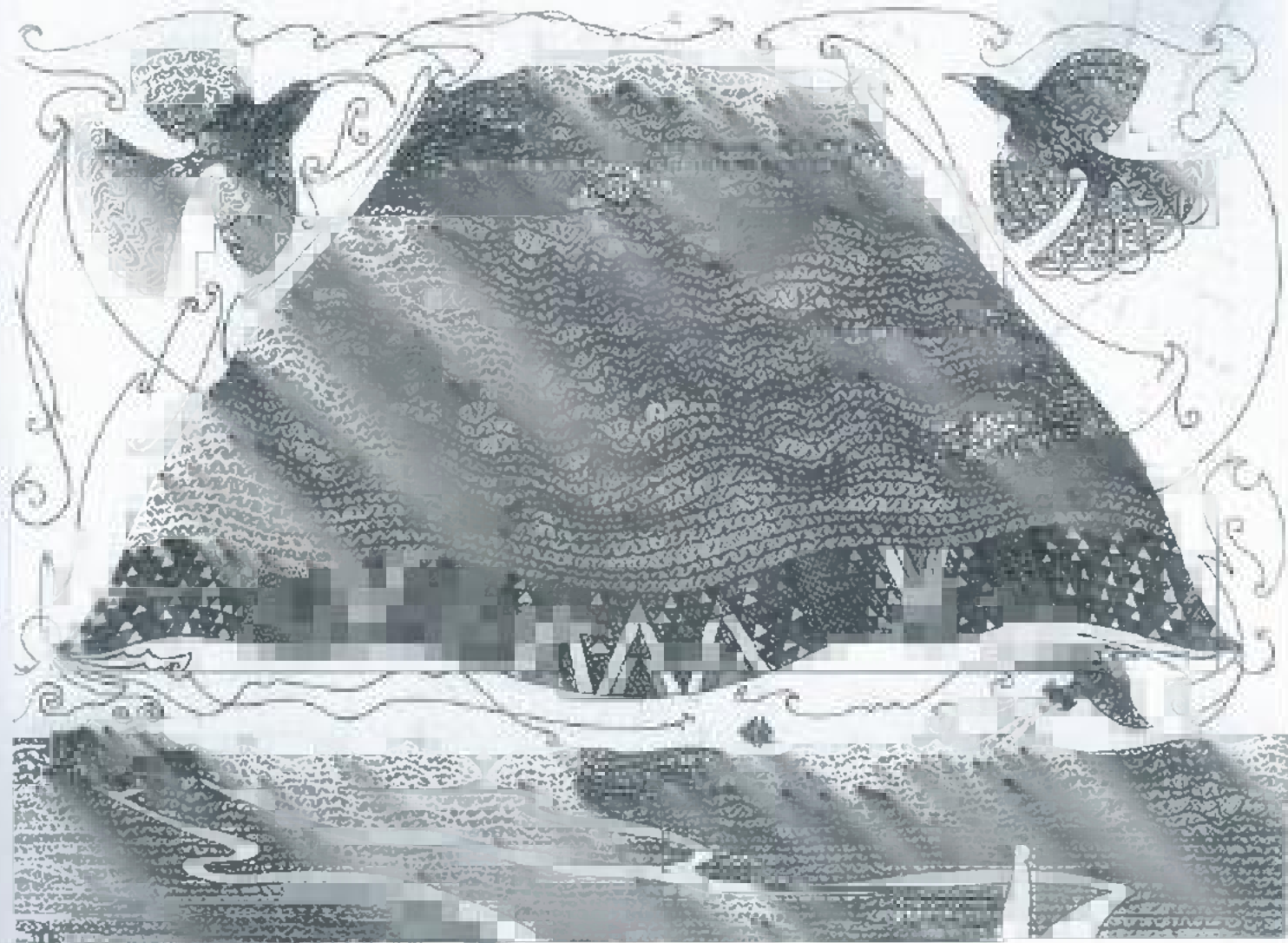


The textures shown here are beautiful. I particularly like the contrast of the straight lines of pattern and the loose swirls at the sides.



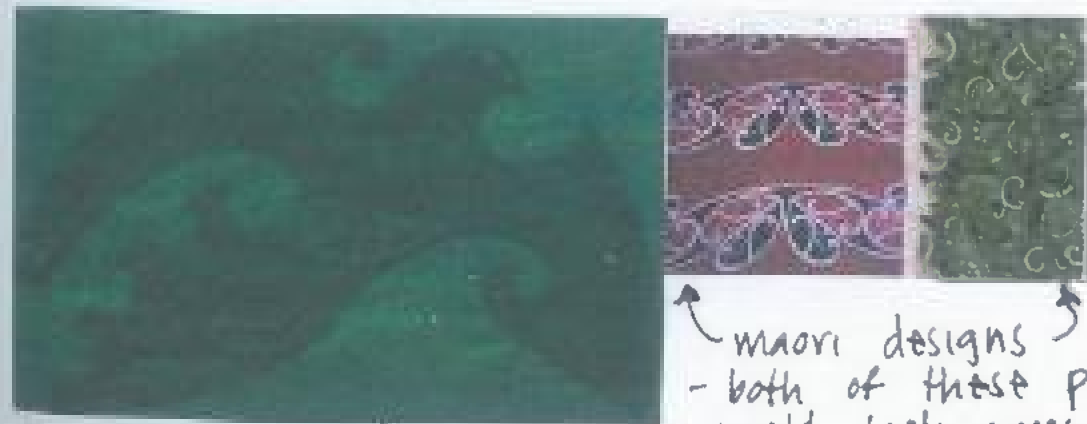
Robin Kahukiwa Paintings.

The sketchy, bold effect that this painting style could be very effective done with fabric paint or maybe stitch-sketching



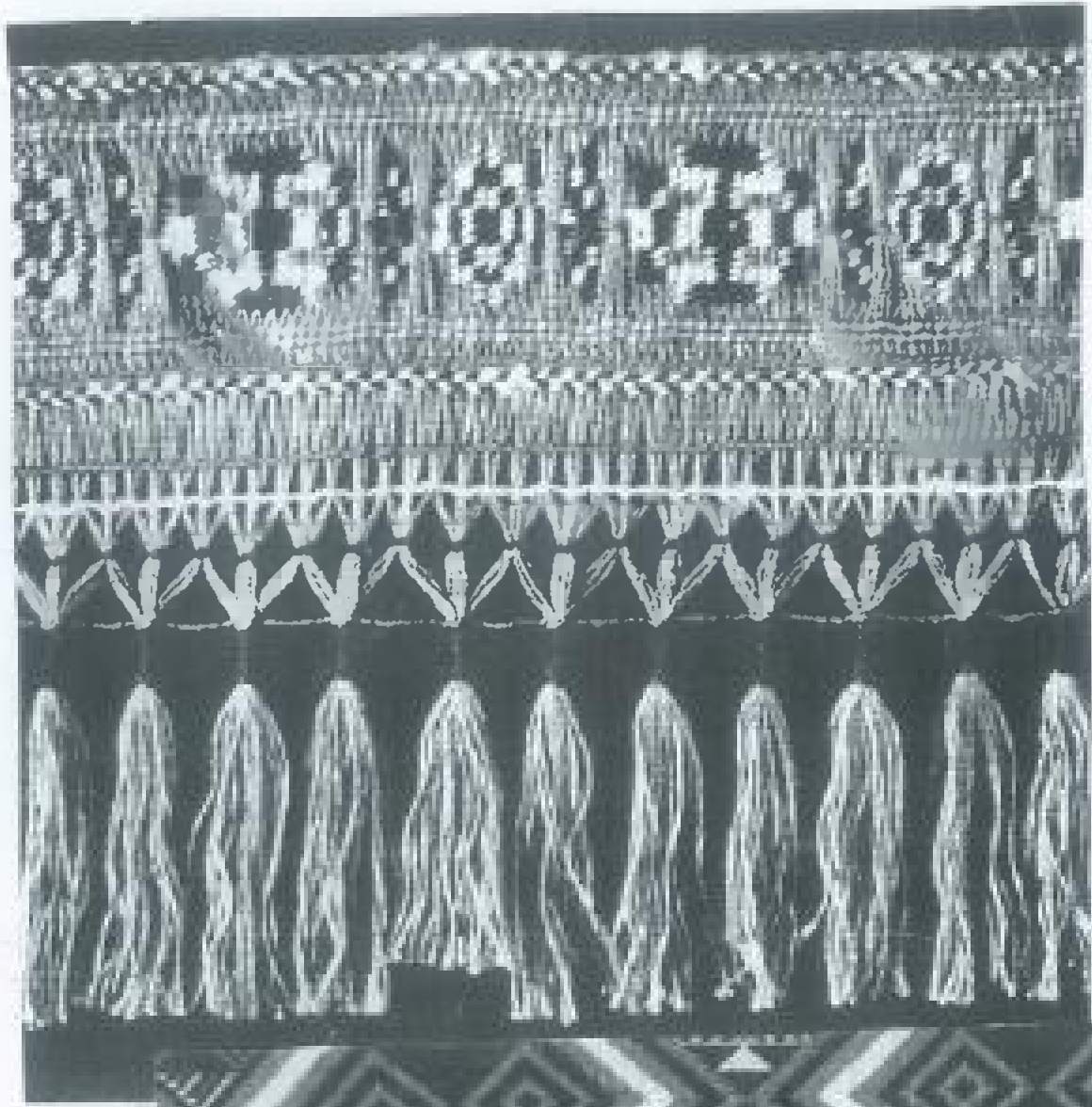
'Te Mana o te Whenua' John Bevan Ford

I really love this drawing, I think that this style would work really well using fabric techniques like quilting, and I imagine it with dyed fabric and different coloured thread lines.



Maori designs - both of these patterns would look awesome as screenprints.

Beautiful stylised Maori bird - quite contemporary and screams 'New Zealand Culture!'



This kind of woven pattern is probably too complicated for the time limit of this project but I could try something similar.

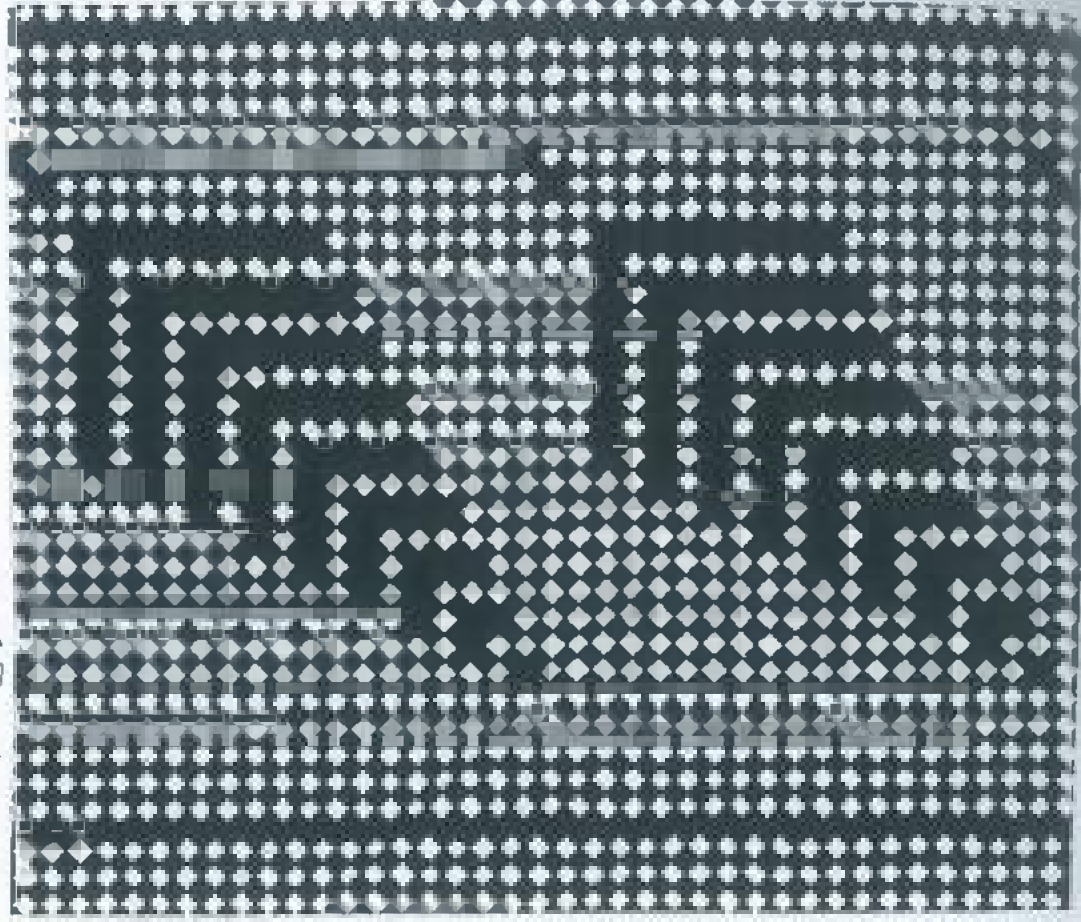
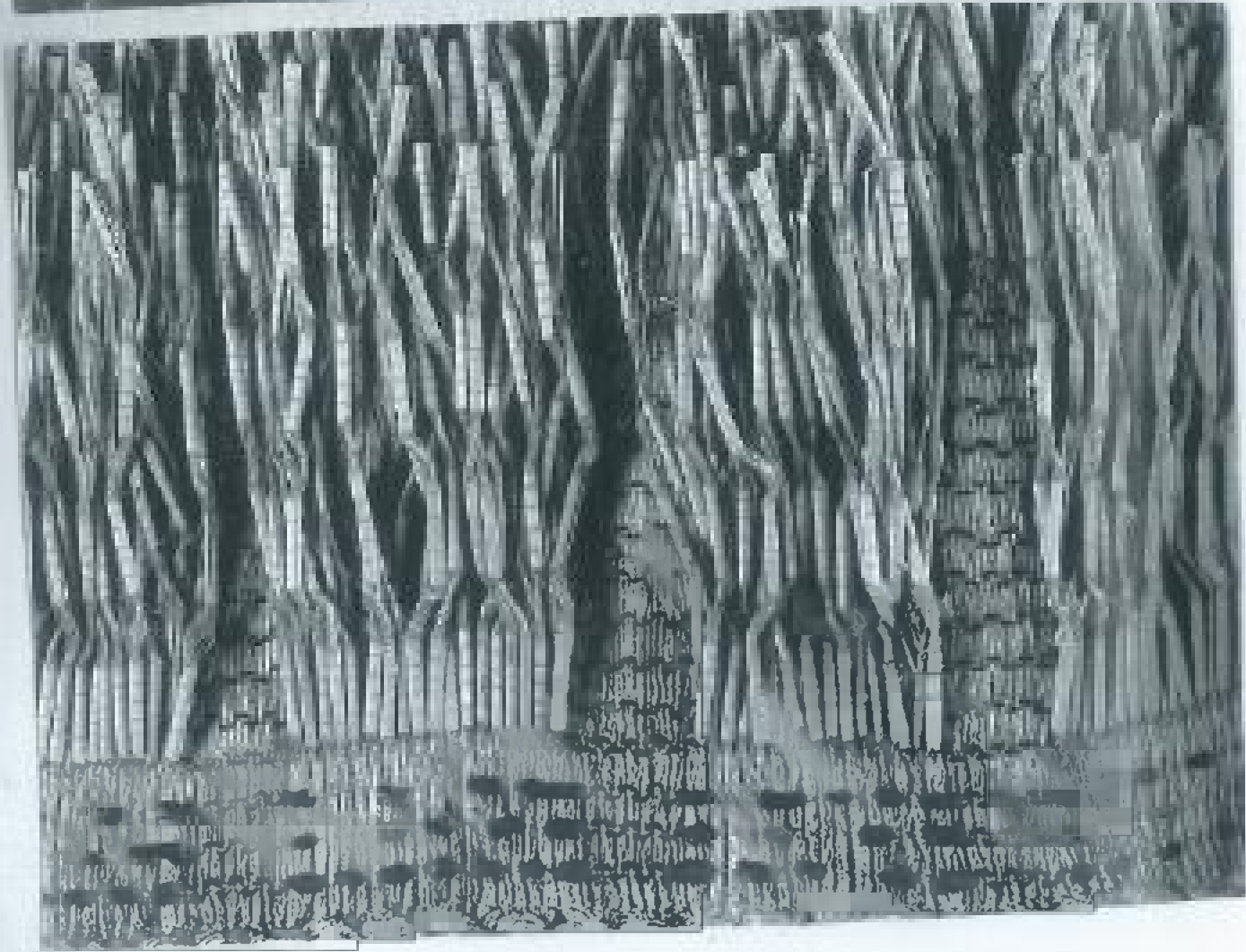
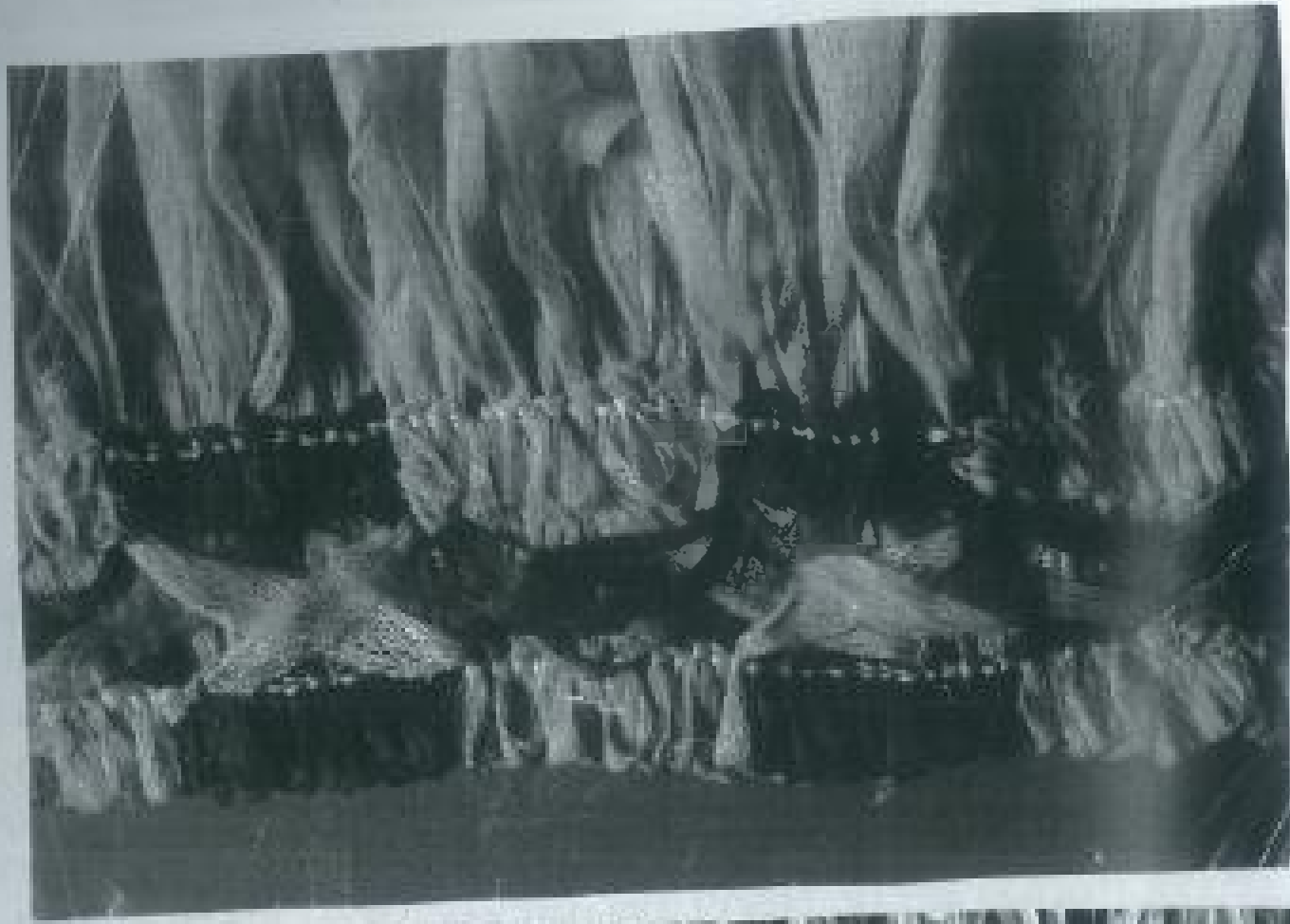
This is a really strong, effective pattern.



The textures shown in the picture above are really lovely, most traditional maori art - with fabric and carvings seem to be very textural and this would be good to remember when choosing a design. This particular piece of work looks quite delicate, which wouldn't be great but I am definitely interested in using some of the techniques shown with the feathers and wool.



This stained-glass window is a really good example of how traditional maori designs can be stylised. The haka face looks modern but still clearly a maori image.

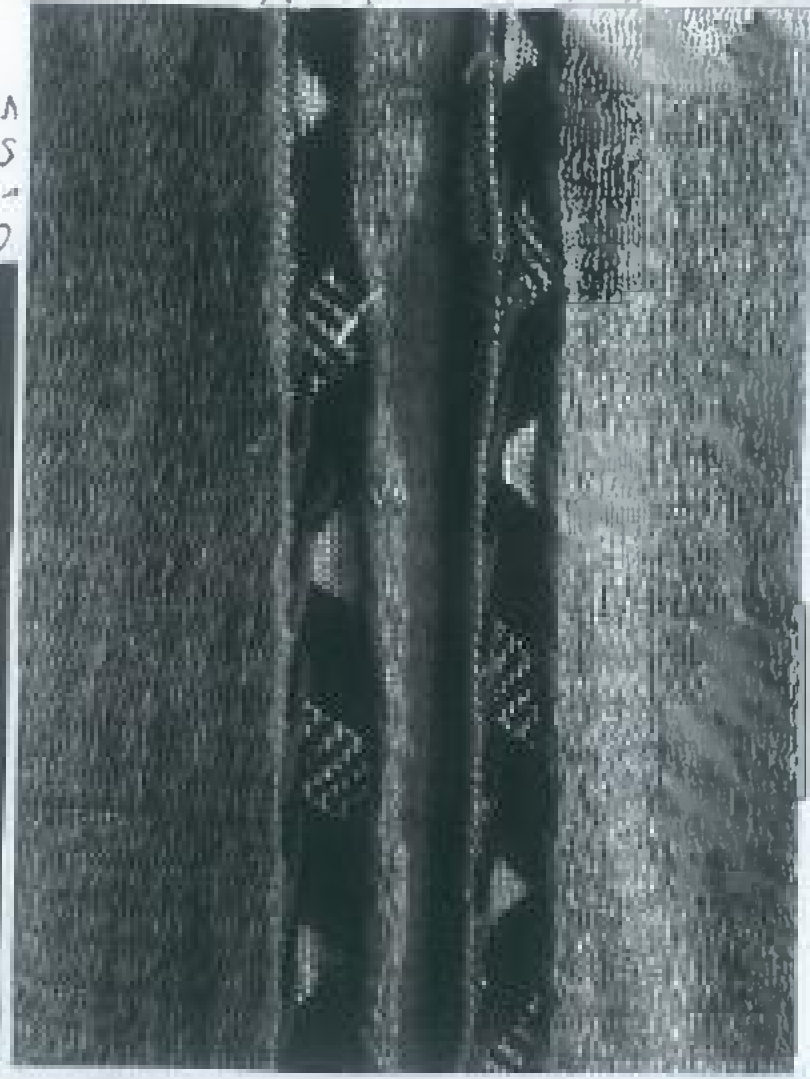


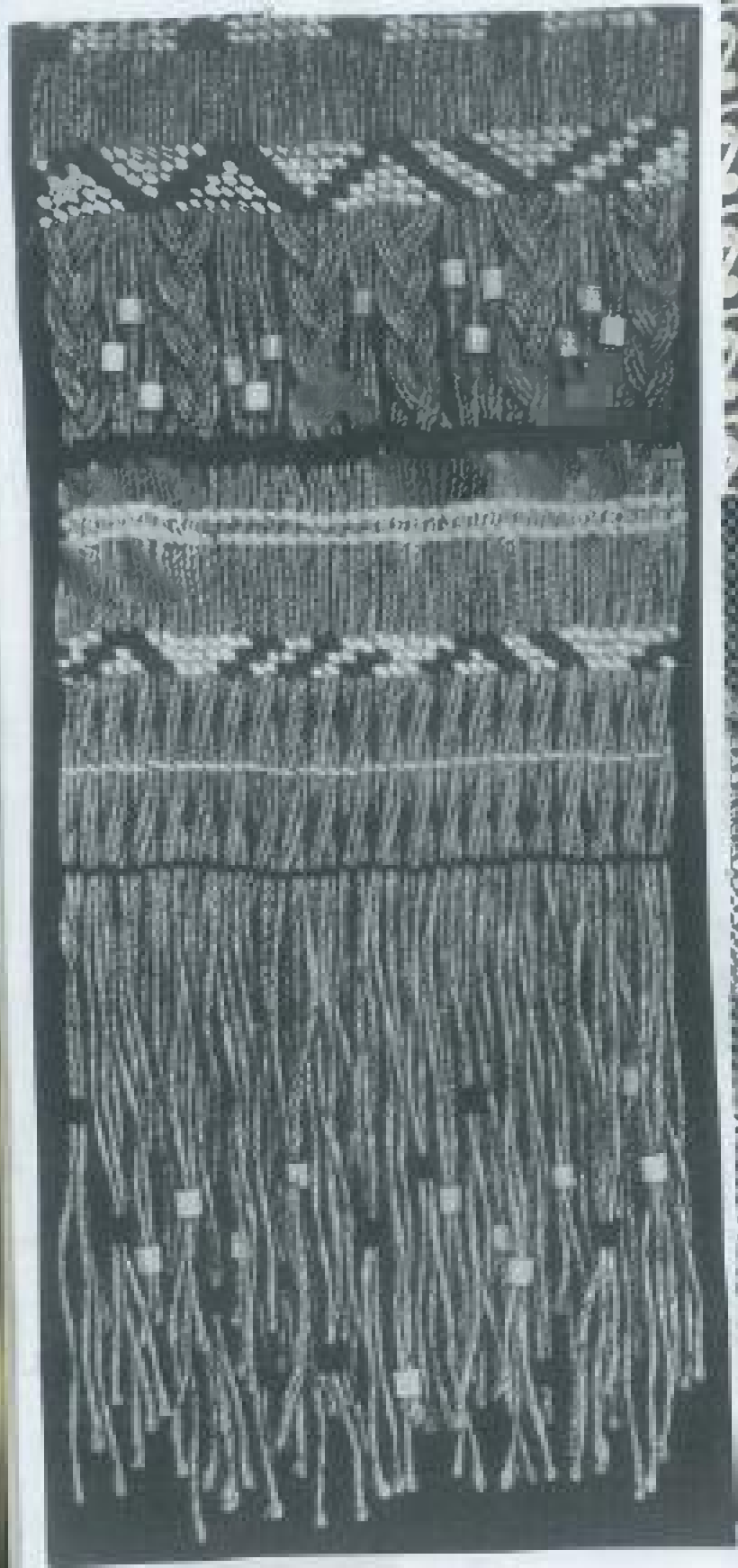
Woven effects on a traditional cloak.
 - really like the texture shown here, the bold pattern and extreme contrast of tone.

- This pattern is combining traditional Maori weaving with a new Zealand icon that is recognizable to all New Zealanders



Carved Pendants
 - Treasured by Maori, these shapes are beautiful and very distinctive.

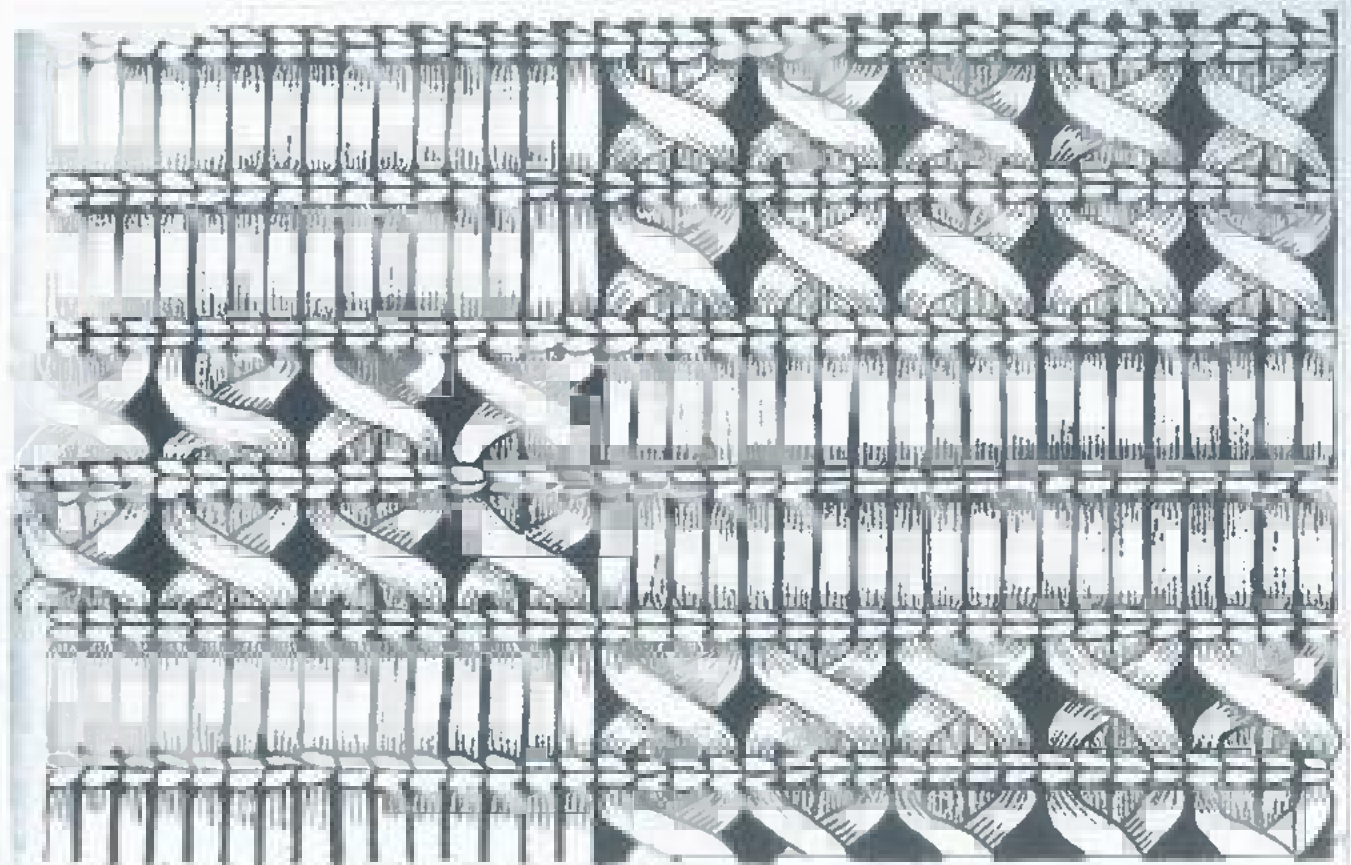




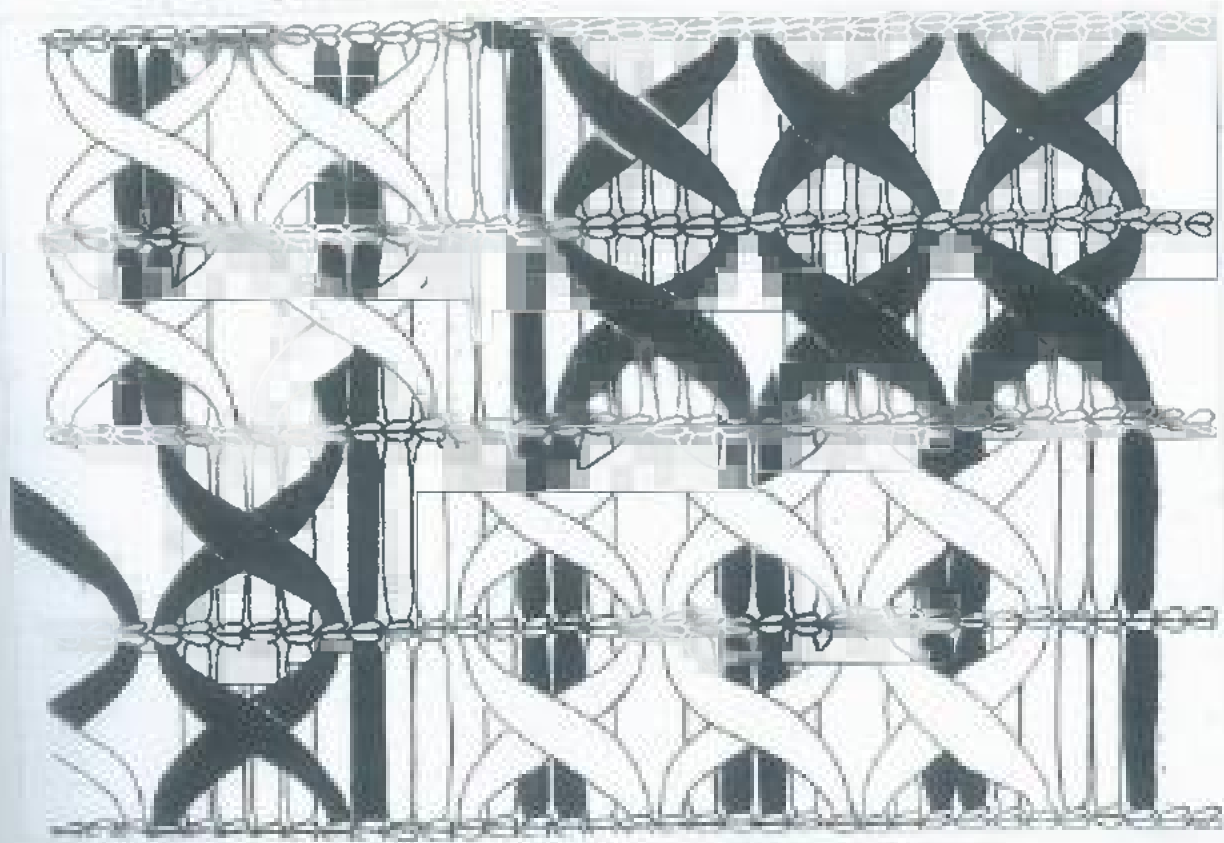
Kowhaiwhai Patterns.

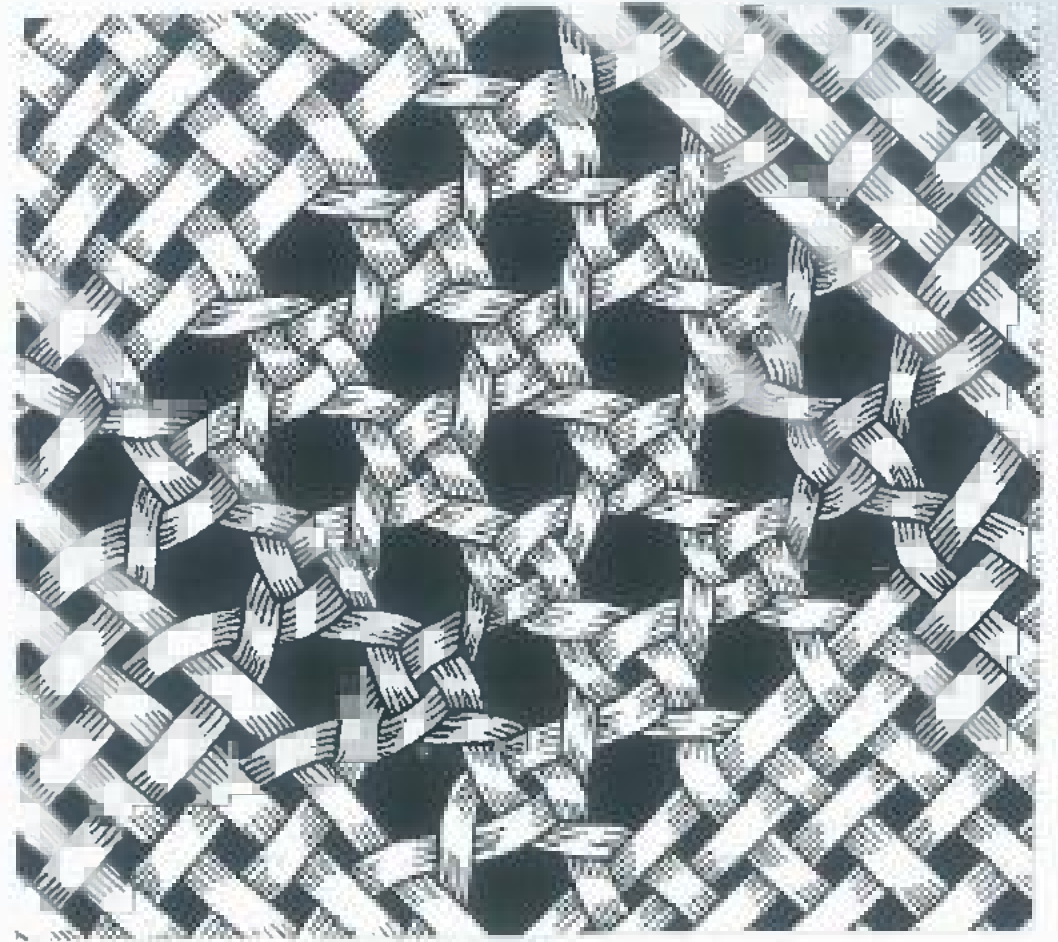
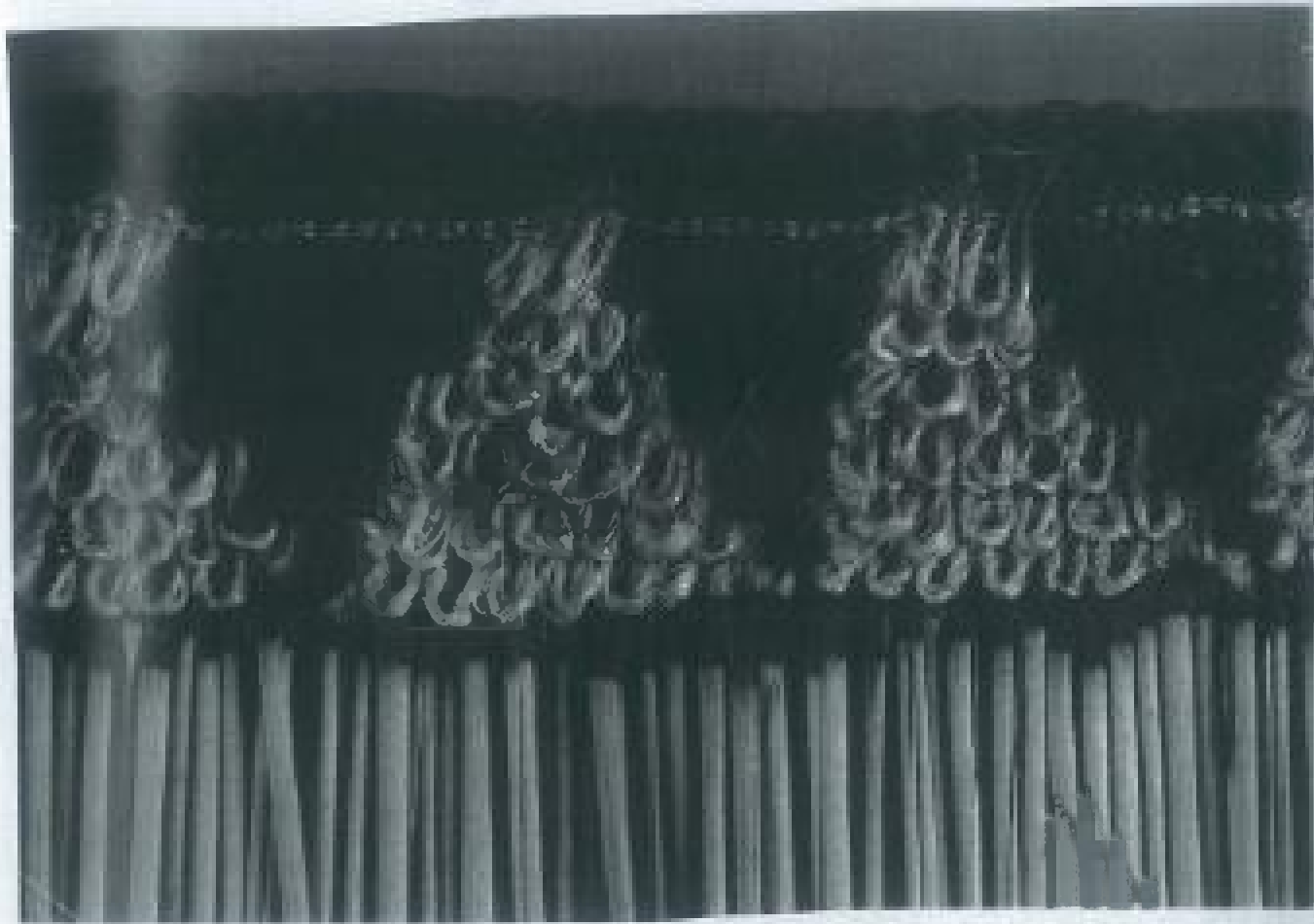


Robin Kahukwa



These interesting weaving patterns would be cool to try out. They would also look really good as photographic screenprints.



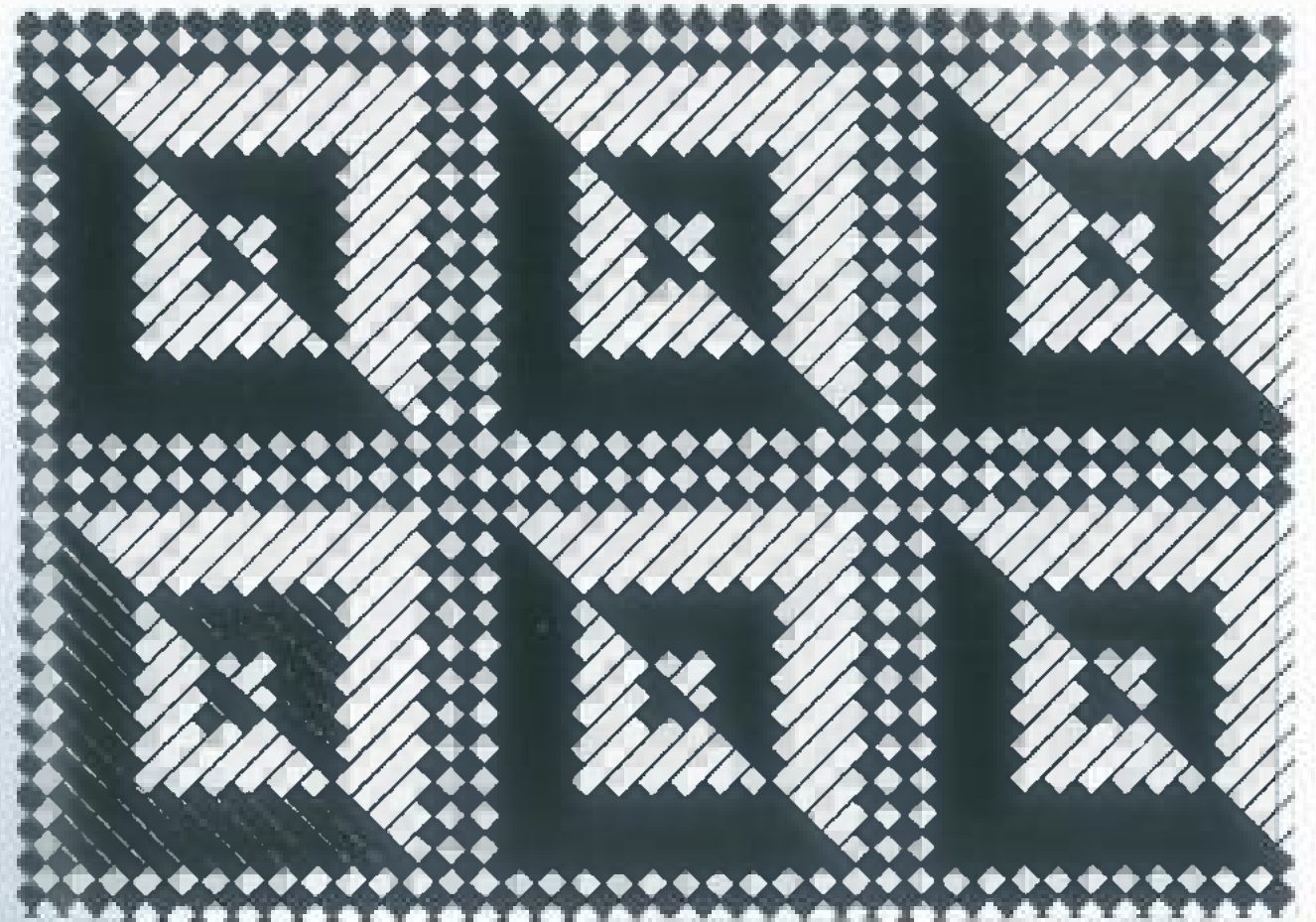


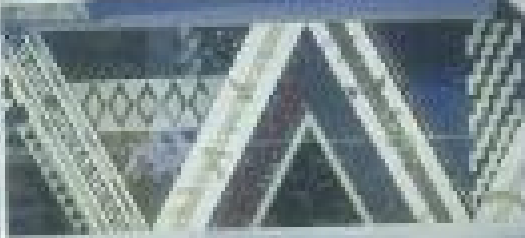
Annie Baird,
Oriental Bay.



Annie Baird has done lots of paintings of the wellington area. It would be interesting to try and recreate her painting style on fabric with dye or watered down fabric paint.

Ron Binney
 Another New Zealand artist who is known for his long, portrait compositions with birds in the sky and peaceful ~~compositions~~ landscapes.

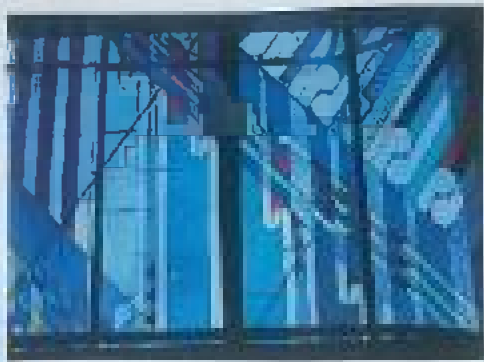
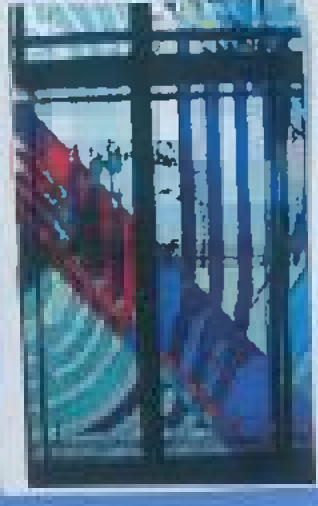
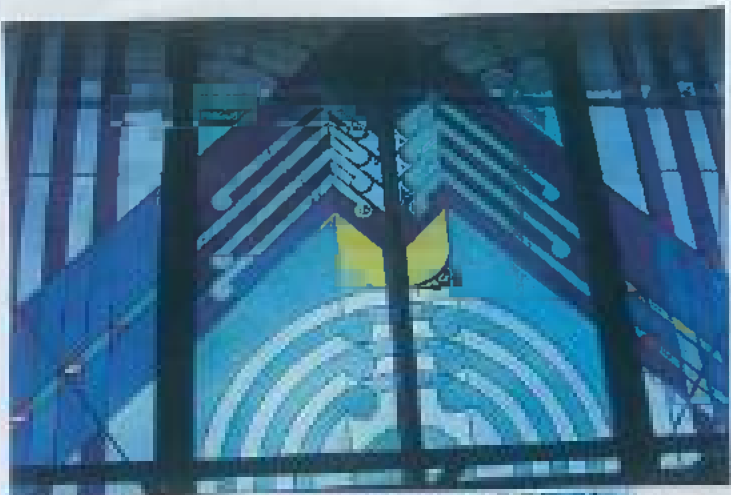




THE TE PAPA
MARA.

TE PAPA

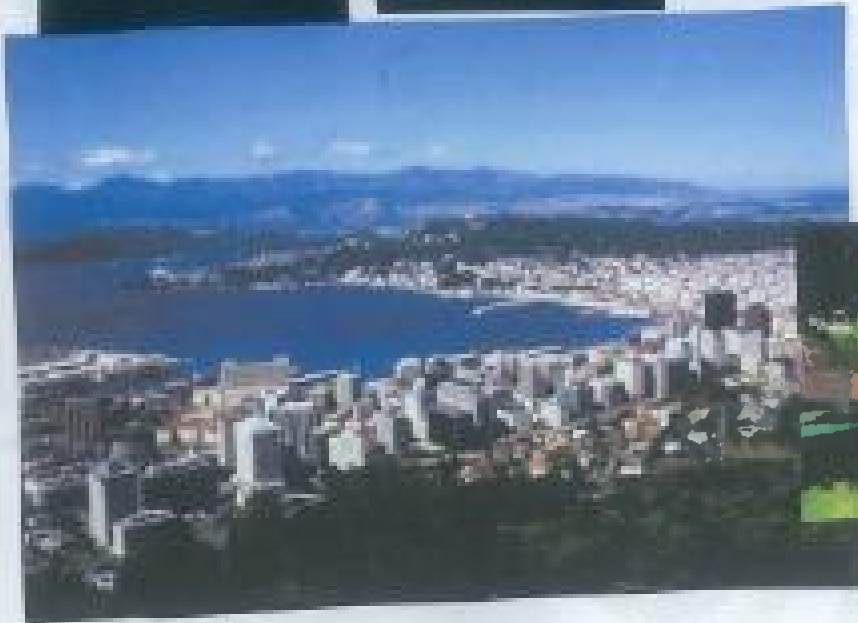
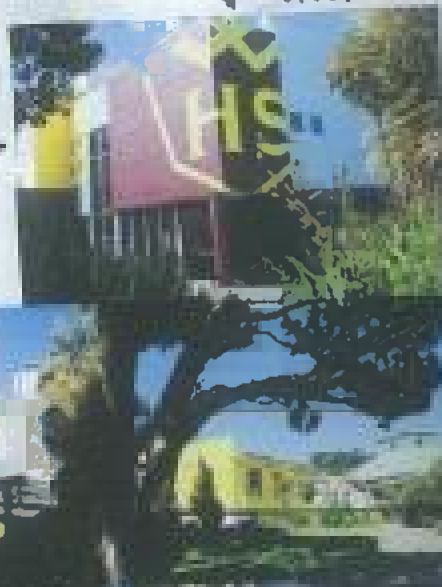




Stained glass window at Te Papa, we decided to use these colours in all of our ideas.

the school crest

Our school →



Wellington

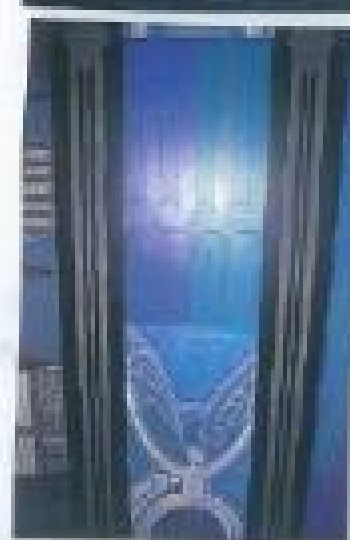
Area of the view of the school



Shape of buildings is quite distinctive.



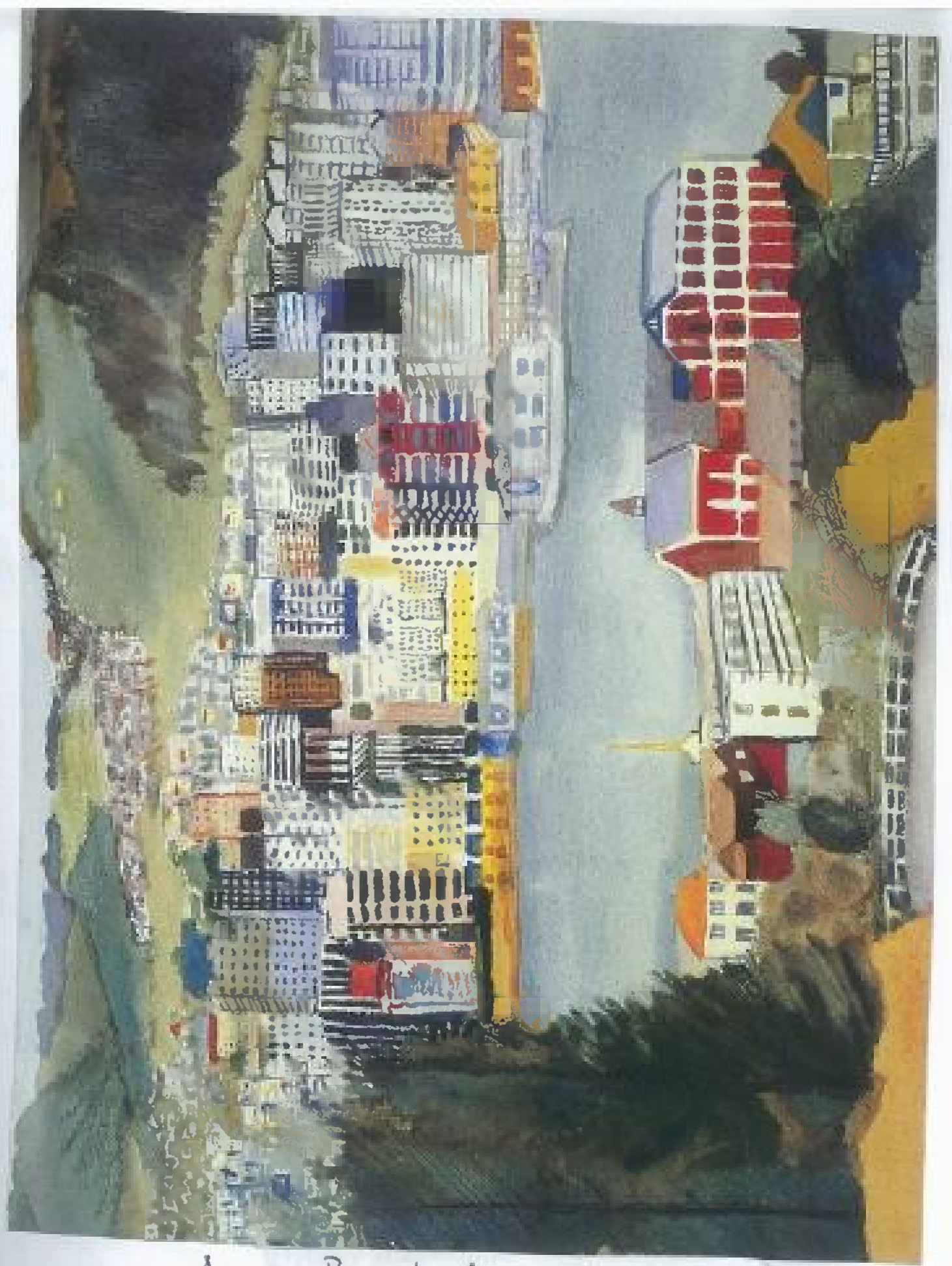
the cabbage tree, as well as being an NZ icon associated with New Zealand.



Stylised buildings + Wellington Harbour.



Annie Baird, Point Jerningham



Annie Baird, City and Harbour

Street view of the 'Ara Paho Ceremonial' exhibition that interprets for visitors the meaning of the marae experience, and acts as a showcase for contemporary Māori art and design.

Like other things, this Marae is about identity - here, it is our nation's bicultural identity that is addressed. The Marae embodies the spirit of bicultural partnership that lies at the heart of the Museum, and is based on the idea that Te Papa is a forum for the nation. All people have a right to stand on this Marae through a shared whakapapa (genealogy) and the mana (power) of the taonga (treasures) held in Te Papa Tongarewa's collections.

All cultures can feel at home on this marae. Iwi can identify and relate to their ancestors through the striking contemporary carvings. So too can other cultures.

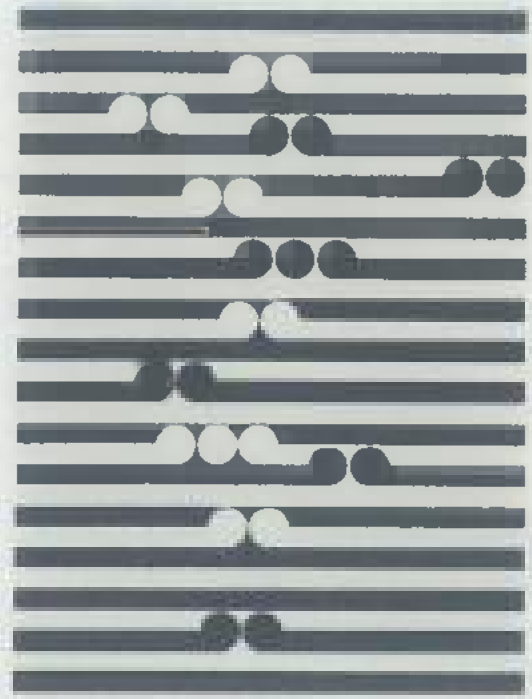
Carved ancestral images reflect the occupations and origins of newcomers over the last two hundred years - farmers, educators, clergy, parents, artists - linked with Pākehā, Asian, and Polynesian design references.

The meaning behind The Marae

All people live in Te Ao Mārama, the world of light, created when our ancestral parents, Ranginui and Papatūānuku were forced apart. The infinite floor can be seen as Papa, the Earth mother, with Rangi, the sky father, above. Our whareniui can be seen as Tāne, the son who forced his parents apart, thereby opening a space for us to live in.

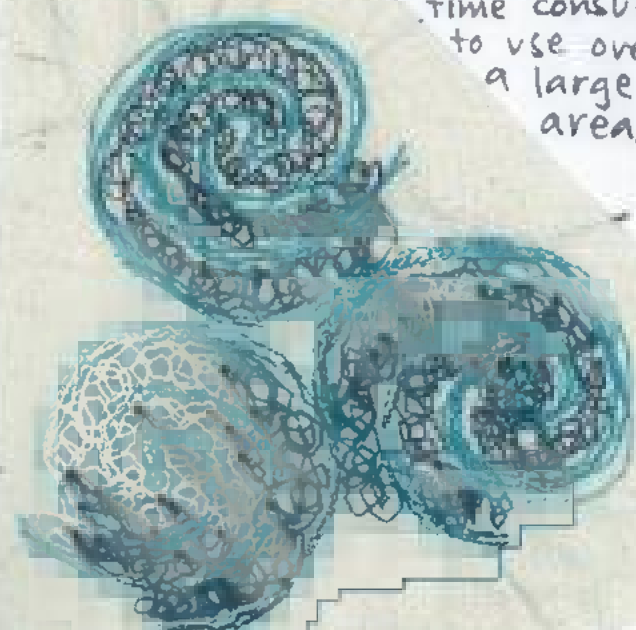
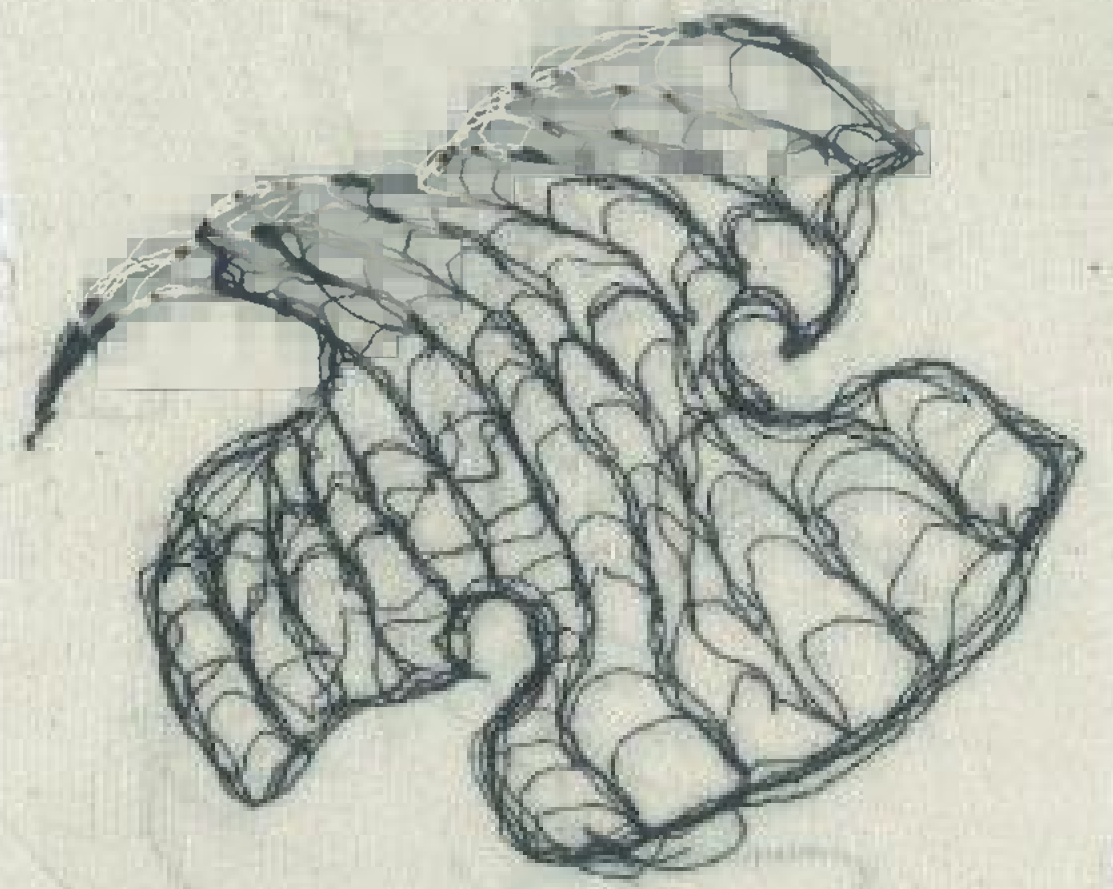


'Colonial Garden Bird'
Don Binney

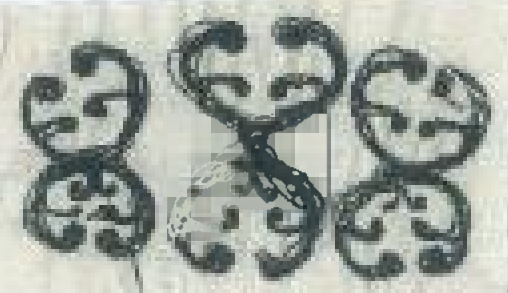


'Gordon Walters
These stylised koru are a good example of how traditional Maori imagery can be modernised and look really contemporary'

FREEHAND STITCH-SKETCH

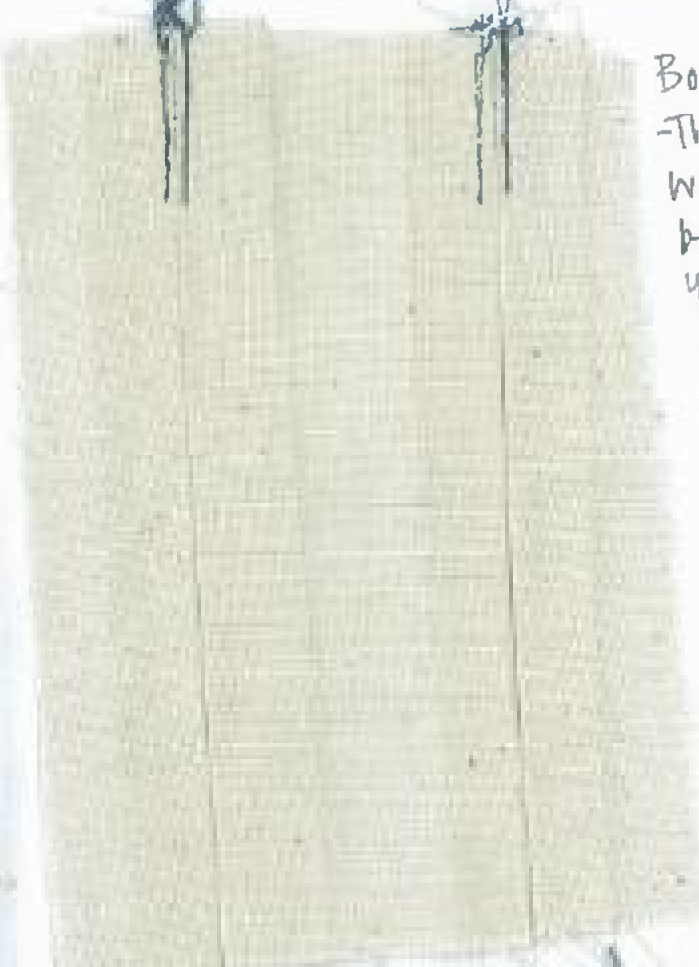


This looks really cool but is too time consuming to use over a large area.



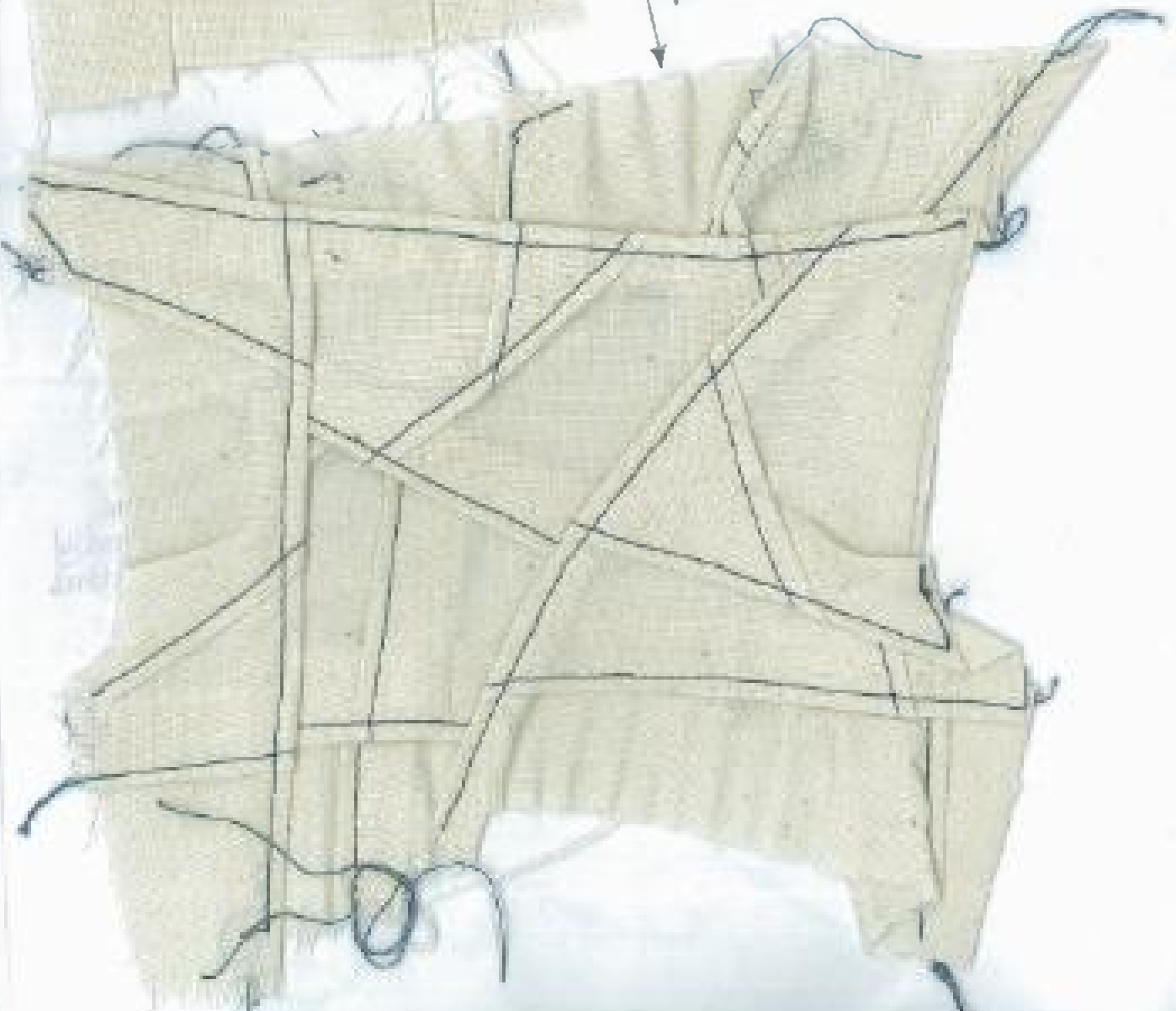
going over + over the stitch lines boldens the image. I like the spindly loose, sketchy effect this technique has.





Box Pleats
 - These aren't really suitable for a wall hanging as they really work best with movement - in clothing. You can't really see much when they're flat.

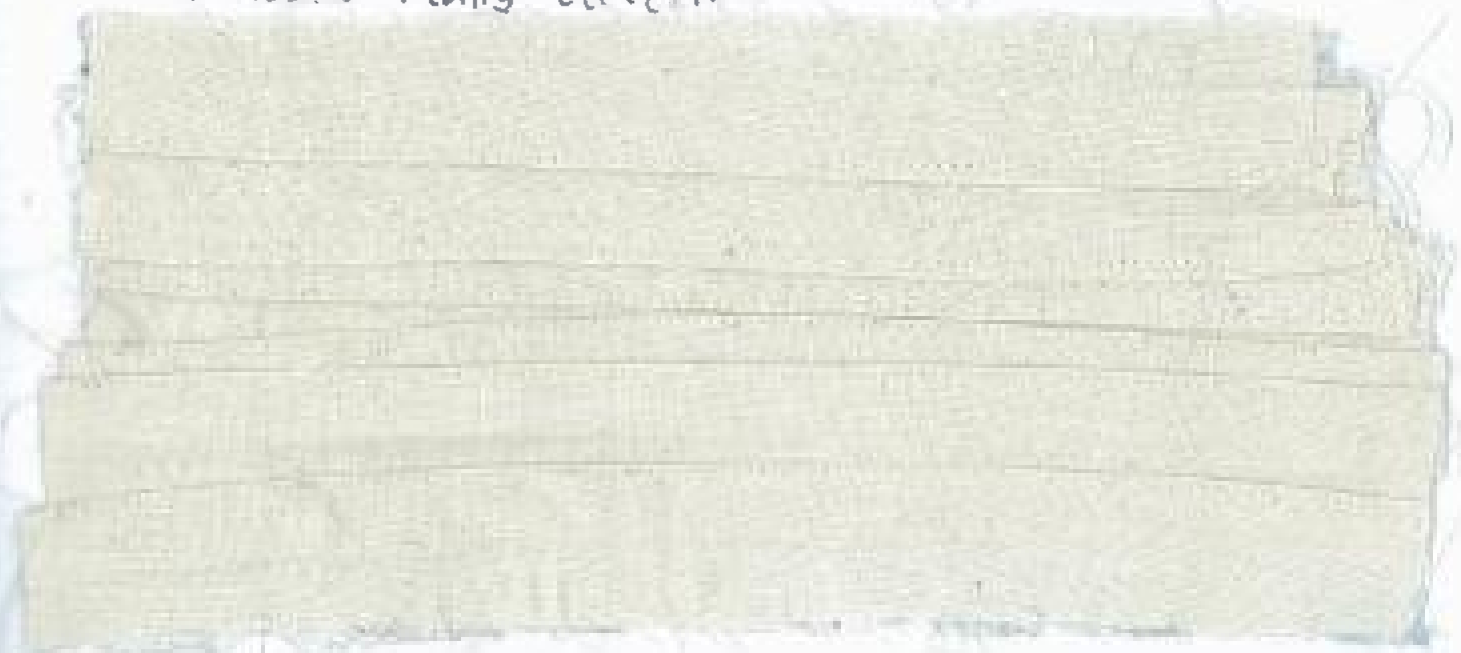
Random Tucking
 I really like the effect this technique has but it's difficult because you can't really tell how much fabric you'll be left with.



PLEATING SAMPLES



This sample has not been very well sewn but I really like this kind of pleating, where the pleats are sewn down in different directions. I think that it looks really effective.



This sample has also not been done properly either, it is very uneven. I didn't measure or iron. I don't think that the straight lines are as exciting as the other pleats but these could be good for something.

FABRIC PAINTING



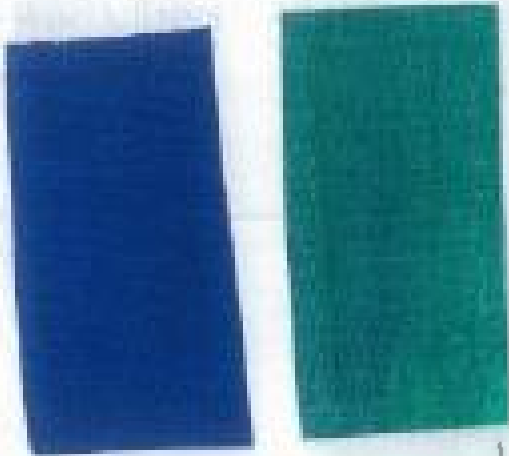
Fabric paint is good for painting designs if you need it to be quick, or if you want to use a variety of colours - which is more complex with screenprinting. The downsides are that it is difficult to get repeated designs exactly the same and brush strokes may be visible - which could be good or bad. The paint also stiffens the fabric which could also be desired or unwanted. Watering the paint down could help in avoiding this.

↳ I'm not too keen on this sample, it looks messy. But it shows how you can blend colours together, its handy that you can mix up the colour that you're after.



I really like this blended colour effect, it can't really be achieved by any other method except maybe dying, but painting is easier and faster.

- this is an example of how painting could be used over a fairly large area of fabric.



Paint can also be used to change the colour of our fabric, to have more variety of colours or tone. It could be used for outlines or patterns, fabric paint is very versatile in terms of different uses.



This is an example of where visible brush strokes could be a desirable effect. This van-gogh style spirals relate to maori koru, and looks really cool with the different coloured flecks.



You can see in this sample how it is easy and quick to show details with fabric paint. It makes it quite simple to portray detailed images using different colours.

→ This pohutakawa blossom is a New Zealand icon and would be effective on a dark blue background.

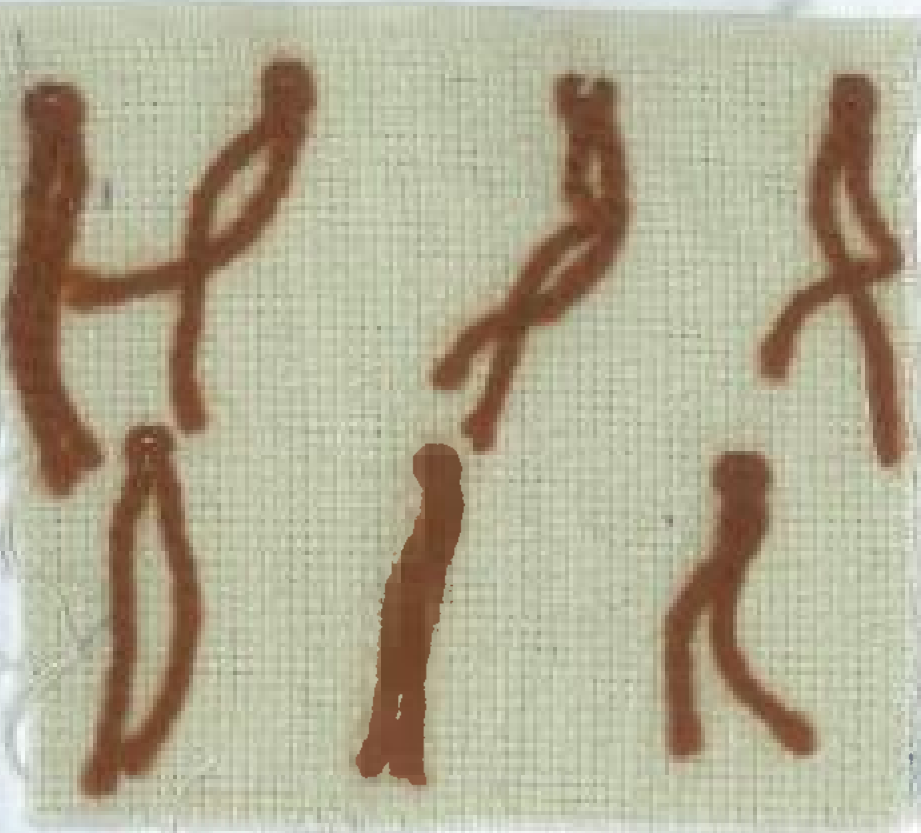
WEAVING SAMPLES



This blocked in, checker-board type of weaving is very bold and therefore quite modern-looking. It's quite blunt, not very natural-looking like traditional flax weaving because of the uniformity of shape + colour + the contrast of tone.



I prefer this sample, with the different colours, sizes and textures of the fabric strips, it's more interesting and organic but less bold and regimented. This look is more interesting and original but it is also messier.



This sample is showing an effect used on traditional Maori garments, with the threads hanging off.

I like this woven fabric because it looks soft and organic, and was quite easy to weave the wool through. This material frays very easily though, so if I use it I would need to be careful to overlock.

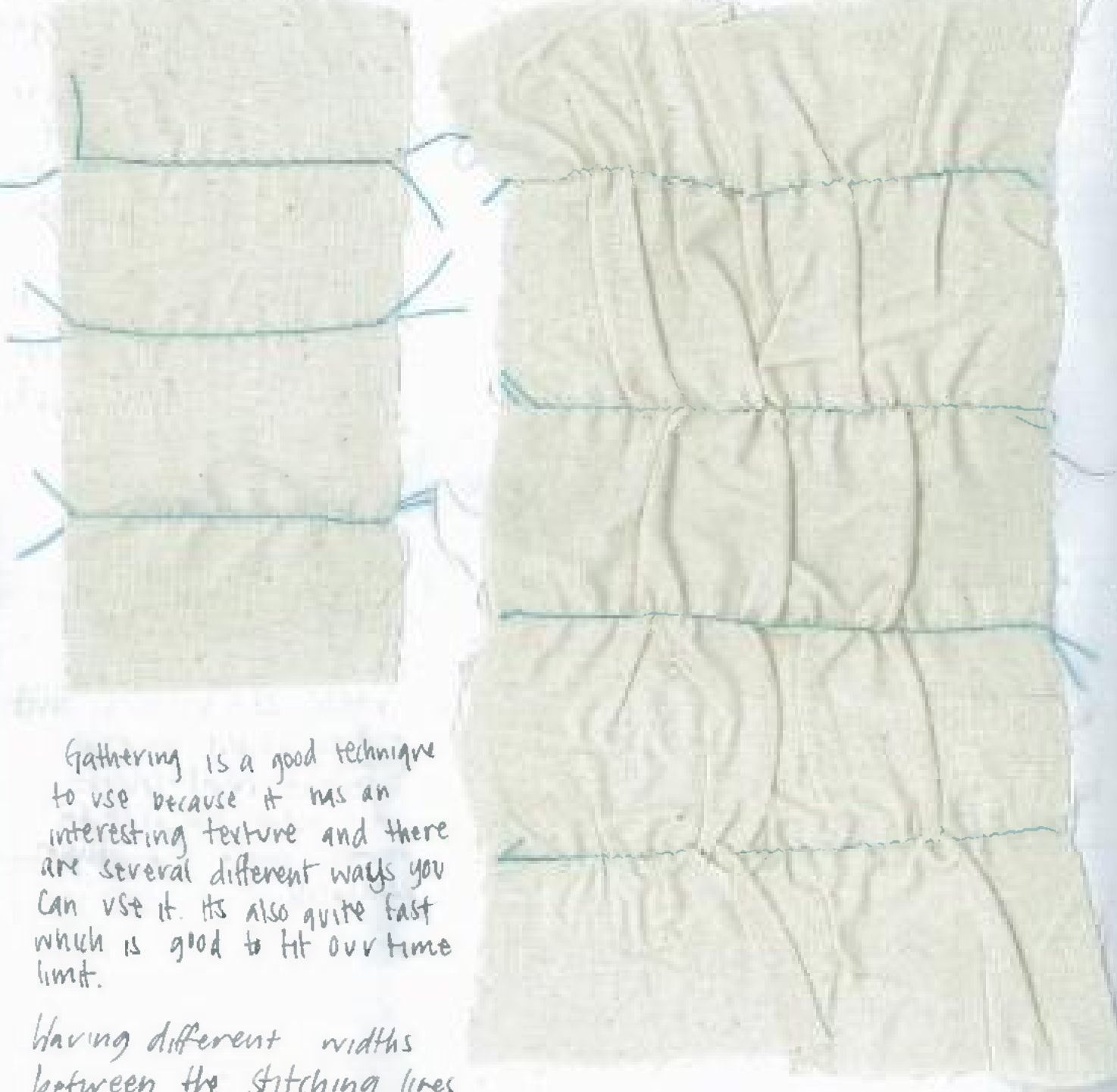


This fabric was easy to thread the wool through but it looks bare and unfinished.

I really like the effect that it has, using the two different wool colours but I won't be able to do this with the other material.

GATHERING SAMPLES

straight Gathering.



Gathering is a good technique to use because it has an interesting texture and there are several different ways you can use it. It's also quite fast which is good to fit our time limit.

Having different widths between the stitching lines could look really cool.



Circle Gathers.

These look really interesting and have a really unique texture. They look much more complex than they actually are. They use lots of fabric so wouldn't be appropriate for a large area. single circles could be used for a tickle eyes or something

Criss-cross Gathers



This is my favourite gathers sample. I could use this next to flat surfaces and it would be a really effective contrast.



Our beliefs

Our responsibilities

- 1. we are here to learn and to teach
- 2. We strive to reach our personal best
- 3. We support and respect each other
- 4. we respect individual differences
- 5. We respect individual achievement

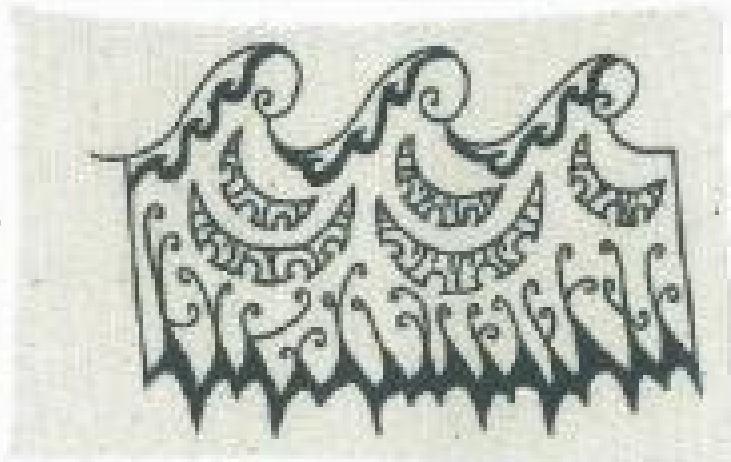
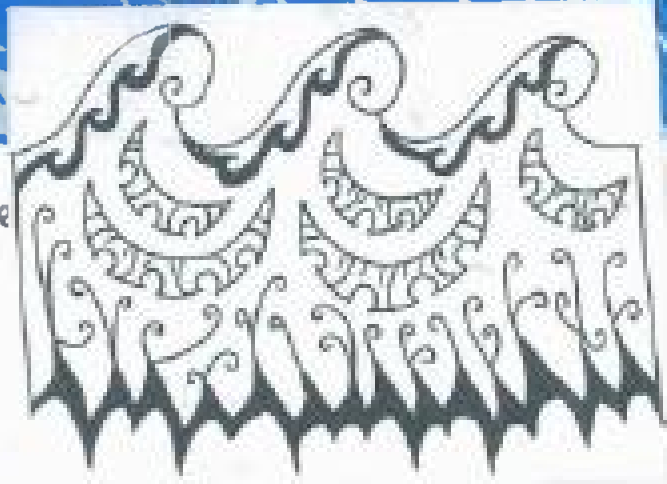
- 1. We attend class and are on time
- 2. We have the right equipment and attitude
- 3. we do our work
- 4. We behave in a way that promotes our own learning of others

achievement

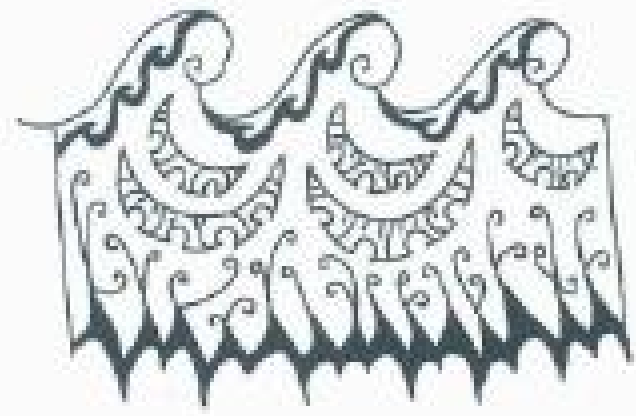
The teachers suggested in their survey answers that we incorporate the school tikanga in our panel designs. We decided that we would use key words from the tikanga. We put the words and into a hat and drew out one each. My word is achievement. We decided to use the words in our designs in both english and maori. My word, achievement, in maori is:

PANEKIRETANGA

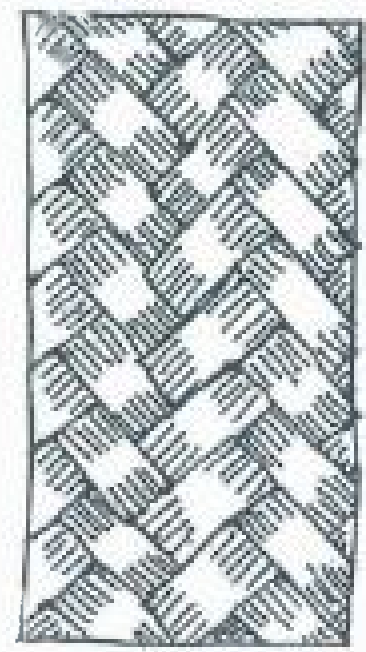
We had a practise screen done to show us how photographic screenprinting works, how to put the emulsion on and how to expose the screen. You can see in the sample how photographic screens allow much more delicate and detailed images. I would never have been able to cut out this design.



Photographic screenprinting sample.



my design



Layout of photographic screen example.

CONCEPTS

SPECIFICATIONS

- ★ Make panels visually attractive / stimulating
- ★ ~~But~~ Stay within budget (\$10 and Kylie's resources)
- ★ Panels must be designed to hang from rafters
- ★ The colour theme and designs must stand out and be bold
 colour theme: Blues with highlights of red and gold. (Te Papa window) (papa shell)
- ★ Must include your allocated word into the design (written in English & Maōri)
- ★ Must include a reference to the school in your design
- ★ anything hanging ~~too~~ must not exceed length restriction



The Arrows in this concept reflect the idea of achievement, the arrows have a distinctly Maori look about them. I'm not sure what technique would work with this design, the arrows could be a mix of painting and applique.

This design shows lots of different Maori influences but doesn't include my words, nor any reference to the school or area.



Applique

This concept shows the Wellington Harbour - relates to the wider area, and the bird flying upwards shows achievement. I'm not sure about how I've used the words though. The spirals could be stitch-sketch over tie-dyed fabric.



quilting stitch-sketching
 This concept is not very good. I don't want the word to be the main ~~part~~ in my visual panel.



CONCEPTS

Brief Outline

I have the opportunity to design and manufacture a wall hanging to help decorate our school marae. Taraika. Currently it is very bare and boring, very different to traditional maraes and so it really needs some decoration. The teachers and students who use the marae who use the marae feel that it is time that the marae had a more interesting atmosphere and the year thirteen fabrics class is going to help with this. The hangings are meant to give Taraika a newly inviting, warm, educational, and visually stimulating environment.

Constraints

- Hangings must go in Taraika
- I must use the word 'achievement' in English and Maori somewhere in my design
- Size of the hanging must be 40cm x 1.8m
- Any dangling bits must not exceed the length restriction

Specifications

- The colours are to be in the blue spectrum, with highlights of red and gold (Paua shell, Te Papa stained glass window)
- The budget is \$10 but if necessary we can use our own money
- Panel must be visually attractive
- I need to use a diverse range of different fabric techniques (e.g. embroidery, screen printing, weaving, knitting, freehand stitch sketching, pleating)
- The panels are to be designed to hang from the rafters in Taraika
- My design should include some kind of reference to the school
- Panel design must have Maori themes/influences
- Use both traditional and contemporary Maori designs
- Can use influence from NZ artists

Desired solution attributes

- Aesthetically pleasing
- Warm, inviting, and vibrant
- Reflects the school culture
- Shows Maori culture as a base, maybe other cultures incorporated
- Fits in with the current décor of Taraika
- Relates to the hangings designed by the rest of the class

Desired solution material properties

- Use different techniques (dyeing etc.)
- Longevity - design should be made to last a long time



I could do these korus with cut outs of fabric and pleats or gathering underneath.



This would have to be applique or a combination of painting and screenprinting because of all the different colours. Applique would be quite complicated and time-consuming

wool hanging bits, like on Maori cloaks

I like this design but I think it's a bit plain, and it doesn't reflect the school or the area. The words would have to be painted or screen printed. The face could be done in applique but would be quite difficult.

I'm not too sure what I think about this one, the whale is kind of irrelevant. The whale could be applique, with the spirals done in stitch-sketch.

This design would probably be quite difficult to make and I would probably have to simplify it but I really like this design.

DIFFERENT WAYS TO



Embroidery Stitches

I thought about using an interesting stitch to go around the edges of applique lettering but it wouldn't be visible from a distance and would probably just look messy.



→ using straight stitch doesn't stand out but with the right kind of material, it could look really cool frayed around the edges.

Applique

Applique is really good because it stands out and you can use contrasting fabrics and patterns, it has really strong lines and will be very visible so long as a contrasting colour and/or colour is used. The dense zig-zag edging is really good because it further boldens the lettering. I really like the strong outlines.

INCLUDE WORDS



Wool

Wool is good for this because it has a unique, organic kind of texture which goes well with traditional moor designs. It is very easy to manipulate and can be used in different ways. The plaited wool in the different colours looks nice but is impractical as it will make the words difficult to read with the speckled effect.



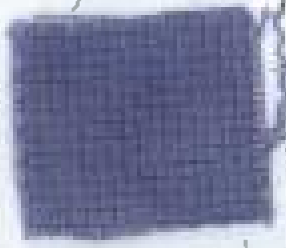
one-strand wool is not bold enough to be visible from far away. These samples just have the wool glued on, this is good to hold in place, but not practical for my actual piece because it is likely to come unstuck when exposed to time and conditions. I would need to sew it down also.



← The broken line in this sample has the same effect as the tri-colour braid. It would be difficult to read from a distance.

Painting + Screenprinting

These techniques are both quite easy and quick but I am already using these in my design and I am not sure how well they would work on the textured woven fabric, the paint might not go into the grooves of the material.

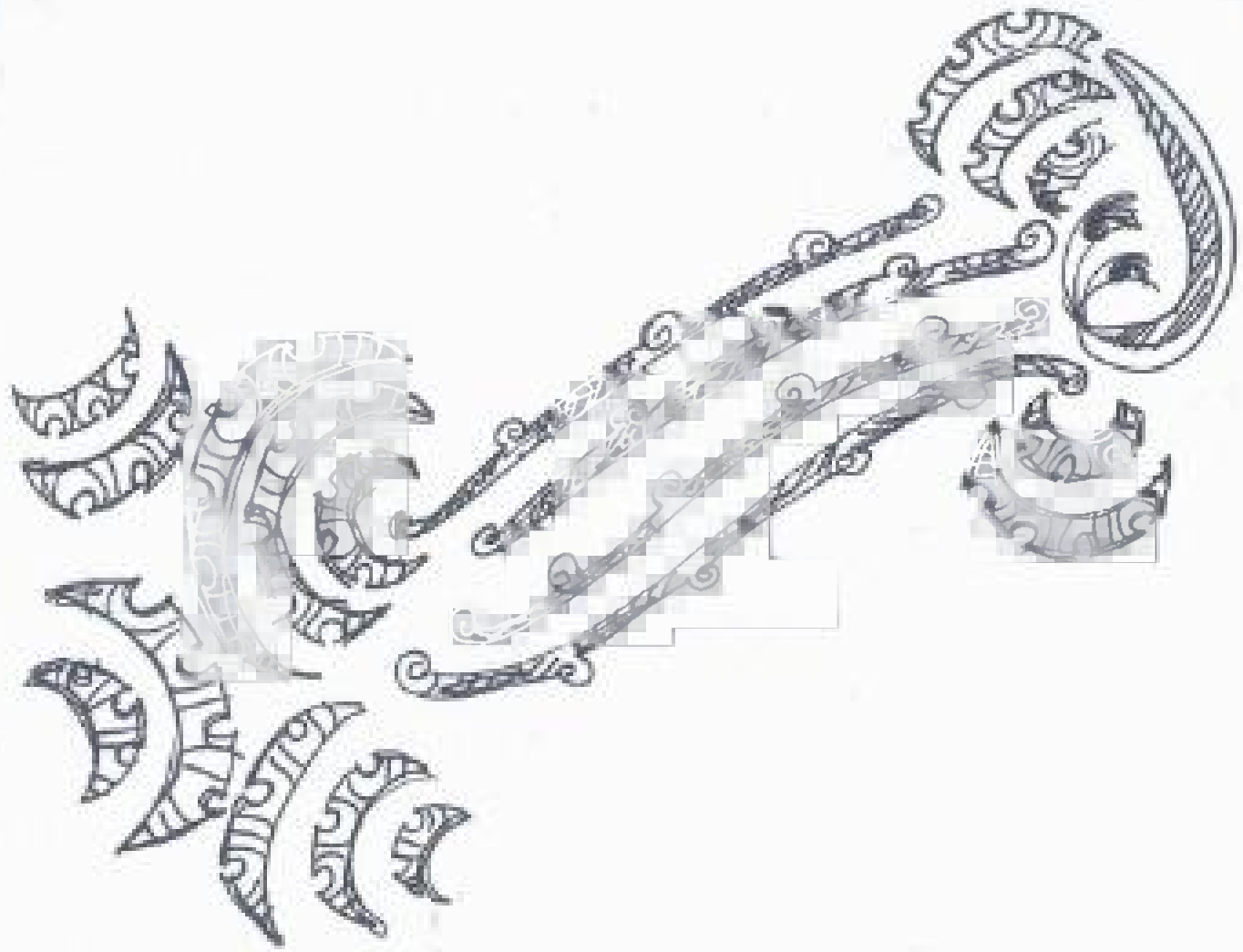


Screenprinting would be difficult on this textured surface.

Woven Fabric

Painting can be quite bold, but the underneath colour could easily show through and it's just not quite as clean-cut as applique or screenprinting.





Originally I wanted my screenprint to be sketchy, and spindly a lot because I didn't have the option of doing something like that when I had to hand-cut stencils. After further thought I decided to change it into a bolder, blocked in design so that it would be more visible from a distance. I also simplified the design a bit for the same reason. The screenprint adds some interest and balances out the composition of my hanging so it doesn't look too sparse and blocky.

Final Sketches
(Half Size)



KEY FACTORS



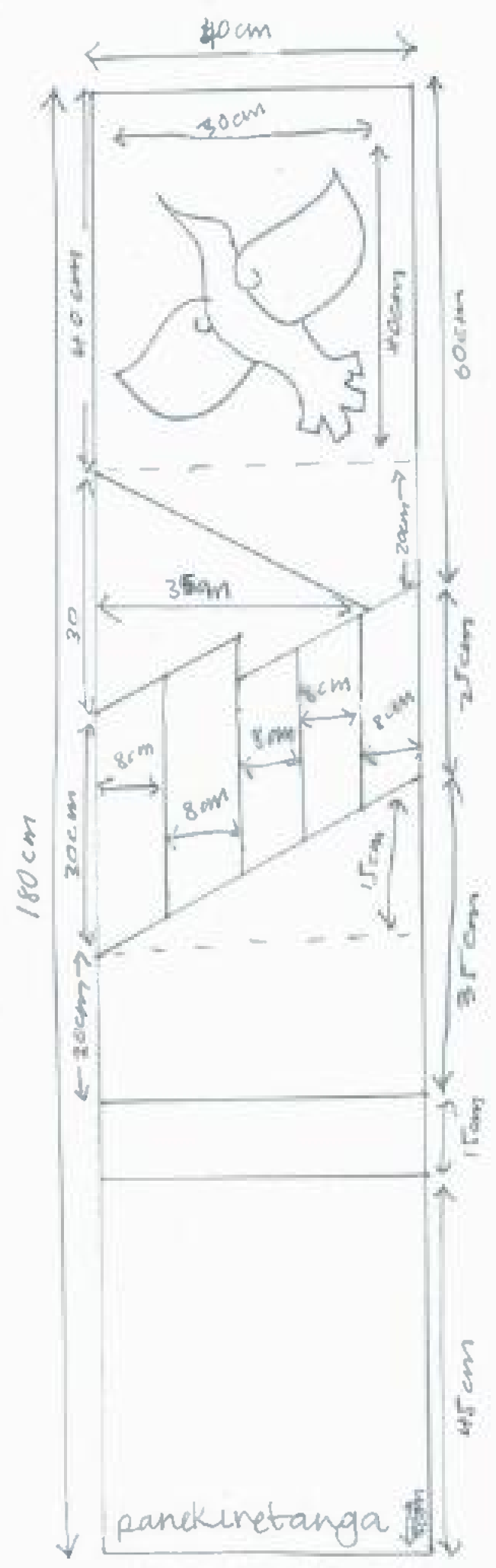
FINAL DESIGN

Composition inspired by Von Bunney Paintings - New Zealand artist.



- Maori word for 'achievement'
- bird flying upwards echoes theme of achievement done in applique
- stitch sketch spiral done over top of bird.
- quilted buildings → represent city. screenprint over top taken from a design in the te papa marae, relates to our city, the people of wellington.
- pleats representing wellington harbour
- quilted maori design
- woven fabric with wabi bits hanging off - like on traditional maori cloaks
- words from tikanga, done in wool, handstitched onto fabric into shape of word.

MEASUREMENTS



PATTERN PIECES



The black wool doesn't stand out on the purple as much as I'd like.

→ with this technique I can predict that the wool is likely to unravel when exposed to time and conditions, this compromises the longevity of my panel and the aesthetic as well as it would look messy. To solve this I had the idea to seal the ends of the wool with PVA glue

so it can't unravel and because the glue dries clear, this won't affect how the wool looks.

- I like this colour but as with the black I don't think it stands out quite enough.

This wool, I think looks the best of the three, the white shows up well against the background colour

again the black doesn't really stand out on the purple

- The grey is too close in tone to the backing colour

- The white is quite bright but it would be the same as the hanging bits.

- The tri-colour looks cool but would be too difficult to read because of the speckliness

- the speckled effect is shown here also but I really like it and the thickness.

→ These two look interesting, they fit in really well with the maori theme as they are like poi strings. But I'm not sure about being able to read there.

Dyeing fabric hints

- ① wash calico with clothes wash first
- ② once washing cycle finished leave calico wet
- ③ to mix dye - put in something like bucket, wear gloves, pour in dye, dye fix & salt, & 2 cups hot boiling water, mix to dissolve.
- ④ fill up rest of bucket to 3/4 level with cold

FINISHED DYE COLOURS

I used 3 different colours of dye, 'Kingfisher' was a hot water dye - which was a bit different. Ultra violet and French navy were both cold water dyes. I didn't use lots of water, so the colours came out quite vibrant, which is good. I wanted some more variation in the colour so I put some fabric that I had already dyed ultra-violet and Kingfisher in with plain calico when I dyed with the French Navy.



APPLIQUE

This stitch is called satin stitch, I want to use it because its bold but plain - not too fancy. This is the middle size.

SAMPLE

The thinner stitch is more subtle, but I prefer it a little bolder.

This is as thick as the stitch gets, I like the idea of the stitching standing out but I think this would be too overpowering.



Double-sided fusing, placed between the layers of fabric

Going around the tight curve I had a few problems, I need more practice

This wing has been attached to the backing fabric with double sided interfacing. This makes the shape thicker & stiffer and keeps it flat while you sew around the edge.

without the interfacing the shape has become a bit warped - the material was puckered and the outline is bubbly and uneven.



EMBRACING THE TIKI

When Wika was born in 1981, it was a small town in the heart of New Zealand and would eventually become a hotbed for the tiki art movement. What was born in the town was a unique blend of Maori and Western cultures. What was born was a new art form, one that was both traditional and modern.

The tiki art movement is a unique blend of Maori and Western cultures. It is a form of art that is both traditional and modern. It is a form of art that is both traditional and modern. It is a form of art that is both traditional and modern.

was created as a personal project that was a blend of both traditional and modern art forms.

The tiki art movement is a unique blend of Maori and Western cultures. It is a form of art that is both traditional and modern. It is a form of art that is both traditional and modern.

When I'm working on a tiki art piece, I never think about the past. I think about the future. I think about the future. I think about the future.

The tiki art movement is a unique blend of Maori and Western cultures. It is a form of art that is both traditional and modern. It is a form of art that is both traditional and modern.

"The job was to solve this" says the artist. "It was a challenge, but it was a challenge that was worth the effort."

MATTER OF ATTITUDE

The matter of attitude is a key factor in the success of any project. It is a matter of attitude that is both traditional and modern. It is a matter of attitude that is both traditional and modern.

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MARAE ATEA

Late in the evening, the artist believes there is an important lesson to be learned from the marae. It is a lesson that is both traditional and modern. It is a lesson that is both traditional and modern.

The marae is a place of learning and growth. It is a place where the past meets the future. It is a place where the past meets the future. It is a place where the past meets the future.

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The marae is a place of learning and growth. It is a place where the past meets the future. It is a place where the past meets the future. It is a place where the past meets the future.

"We respond to change. We are not looking up at the sky. We are looking at the ground. We are looking at the ground."

Many individuals and organizations have been caught up in the fast-paced world of technology. It is a world that is both traditional and modern. It is a world that is both traditional and modern.

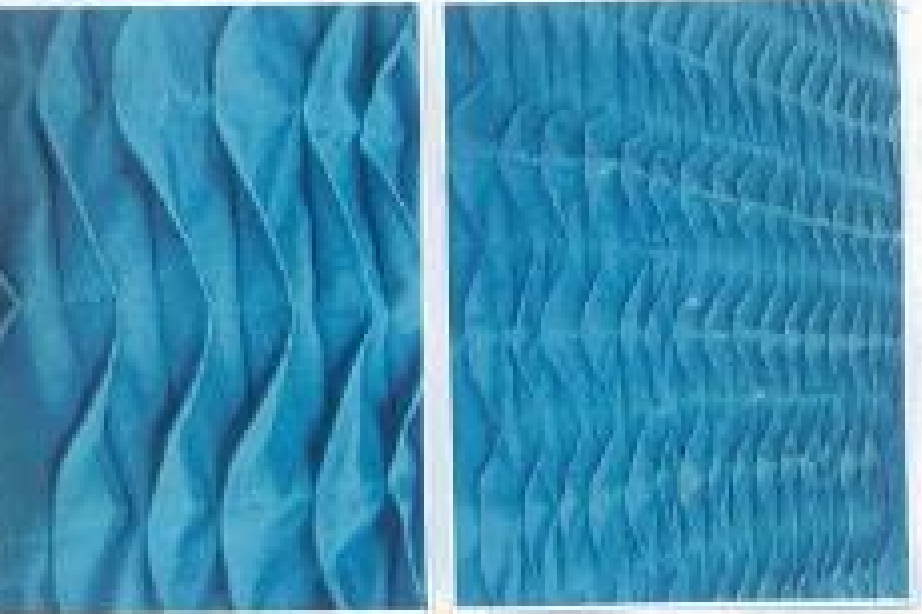
The world of technology is a place of learning and growth. It is a place where the past meets the future. It is a place where the past meets the future. It is a place where the past meets the future.

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The world of technology is a place of learning and growth. It is a place where the past meets the future. It is a place where the past meets the future. It is a place where the past meets the future.

- Before getting started on my actual fabric I did a sample of the exact kind of pleats I was planning to use to make sure that it would work out. The area of material I folded into the pleat is 2cm, 1cm when folded in half and there is 2cm in between each pleat. I sewed a lint holding the pleats down towards the top then cut in the other direction. I repeated this and it creates a zig-zag effect, reminiscent of waves on the surface of the ocean. The distance between the lines of vertical stitching is 4cm which fits in nicely in the 4cm width of the panel. The pleating sample turned out well so I began on my real material. I drew the measurements on with white tailors chalk and put matches at the edges to help match up the lines. After I sewed the pleats I had to rub the chalk off before sewing them up and down. I was really pleased with how they turned out - to represent the ocean and all that.



photographs of finished pleats.

PHOTOGRAPHIC SCREENPRINTS

The photographic screenprinting process is very different from the stencil-cutting kind. The first thing is to apply the emulsion to the screen, this is done using a trough and the emulsion is applied to both sides, one after the other. The screen then needs to be left in complete darkness overnight, giving the emulsion time to dry. Next, when the screen is taken apart, it is placed with the screen side up, the plastic sheet with the design copied on to it resting on top of the emulsion. The screen is exposed underneath the big lightbulb for a time. Then carefully wash off and the design appears.

PRACTISE SCREENPRINT

TEST SAMPLE



I could see on the screen that there were some marks over the area where my print was and when I tried it out some of these marks showed through

There was an area in the corner where the emulsion was thin and I had to be careful to keep that area covered so that I wouldn't end up with unwanted blemishes on my fabric.

SECOND TEST



marks on screen, emulsion not properly washed off

In this area the edges have bled out because there was too much ink on the top of the screen and I did too many pulls.

I tried to improve the ~~screen~~ print and used more pressure and did 3 pulls and the image is better, but there are still lines showing through. I washed the screen carefully until the bubbles ran off and the screen no longer felt sticky and hoped this would fix

THIRD TEST

After washing the screen you can see that the marks are no longer showing through to the image, but I haven't been careful enough with my washing and the emulsion has come off a bit down the bottom of my image. Because the damage is not too extensive, and my design not too

intricate, this problem can be overcome by me handpainting in the damaged area with emulsion, around my design. Then after it has dried, the problem area should be covered, and the screen as good as new so I can print without further problems.



emulsion has been washed off.

FINAL PRACTISE SCREENPRINT

Because my dyed fabric is so dark, I decided to go with white screenprinting ink so it would stand out, it was important to use supercover ink or it would have sunk into the fabric and look less effective.

the seam
is no
problem
the ink
has
sunk
down
into the
crease
so there
is no gap

←
patches

the print came out a bit patchy in some places which actually looks quite cool but otherwise this is a good print and the seam hasn't gotten in the way at all.



REFLECTION

panekiretanga

We had a meeting for the teachers to look at our designs, give some opinions and mostly to make sure that they were okay to go ahead with. The teachers were mostly okay with our ideas but there was some controversy over the use of English words in our designs. Some of the teachers felt that we shouldn't have writing in English inside a Maori building and they didn't like that the English was at the bottom of the panel, they felt that this was us trying to say that English is more important than Maori although I thought that I was making the Maori the focus as we read from the top down. But it is true that the bottom would be more at eye-level. Our class didn't agree with the feelings of these teachers, we thought that everyone should be able to understand our panels and only a tiny percentage of the students at Wellington High speak Maori. To try and resolve the issue we called down Prue Kelly and Elaine Lynskey to see

achievement.

what they thought about the matter.

We expected that they would side with us but when they came down they immediately agreed with the former opinion, that we shouldn't use any English in our panels, they said that if we have the English translations, non-Maori speakers have no motivation to learn the Maori, that we shouldn't need to have everything in English and also that our designs should be able to convey our meanings as well. I could understand this argument much better and could see that maybe we should have only the Maori on our designs. For most of us this meant we had to revise our designs a little, I had the option of maintaining the symmetry of having a word top and bottom and repeating the word in Maori, or only having one word, either at the top or the bottom. I decided it would be best to have panekiretanga written once at the bottom, as it's more at eye-level. It isn't really necessary that I have symmetry with the words on my panel, as the top section is completely different to the bottom part anyway. Also, it is less work to have the word only once

BUDGET

We began with a budget of \$10, but it became clear that this was not sufficient for most people's needs so it was raised to \$15. The only materials I needed to purchase for my design was the dye for the calico. I used 3 different dyes, Kingfisher, ultra violet and French navy. These each cost \$4.80.

\$4.80

x 3

\$14.40

I have spent \$14.40, which is perfectly within the \$15 budget. I was able to stay within this budget because we had already been given the calico, and I was able to find all the extra materials I needed, like the wool I used I found at home and the woven fabric I used was at school. Also because we had access to fabric paint and thread in class as well as things like interfacing and all the tools and machines I needed to use.

REFLECTION



-This, wool hooking area of my panel was actually less time-consuming than I had predicted, it's very easy, the only tedious part is the measuring to make sure all the wool strands are evenly distanced apart. I did the first two rows without measuring, determining the placements by what I thought looked right and from that point thereafter I used a tape measure to figure out where the wool needed to go. I am really pleased with how the white comes out on the purple. I am glad that I have started my construction properly now, I took too long attempting my full-size drawing and dyeing my calico. I really need to get going if I want to finish in time. I originally planned to have a sketch spiral overlapping my applique bird but then I remembered how small the embroidery hoops I have to use are, and the spiral would have to be fragmented which I don't like. I think that it would be best to leave it out, it's not essential, and it will save me time

REFLECTION

pressed seams



When sewing the 'buildings' together it was really important that I got the seam allowance exactly right otherwise the rectangles would end up being the wrong size. They also had to have been cut out pretty much perfectly so I made sure that I used a pattern rather than just freestyling. I started to make 5 patterns

but then I realised that I actually only needed two because the first two and the last 3 shapes are the same. Because I am screenprinting over the top of this area, it needed to be ironed really flat so the seams wouldn't compromise the print.



↑ distressed fading detail on screenprint.

SCREENPRINT

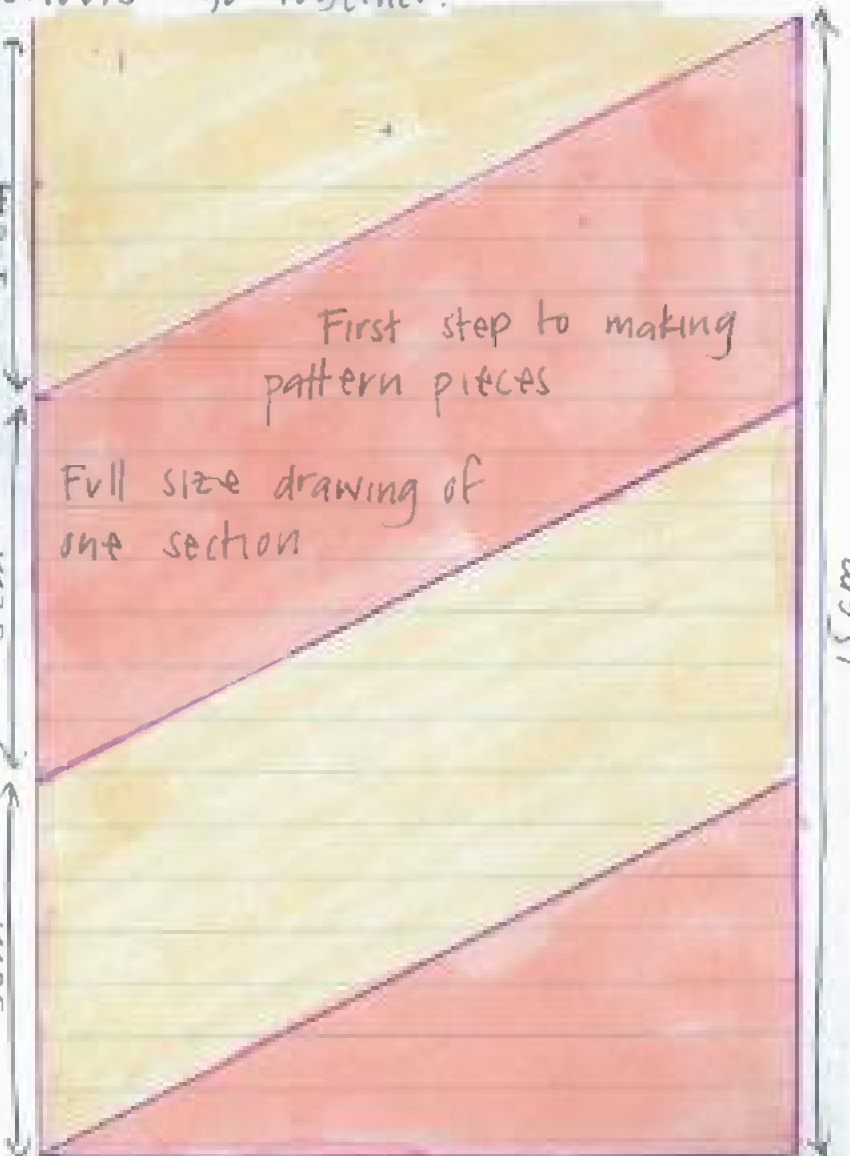
I'd had quite a lot of problems with my photographic screen so I wasn't sure how this print was going to come out. I did a practise using white supercover ink on blue-dyed calico, which had a steam through as well to see how that would work out and it came out pretty good, with just a few sketchy areas so I thought with a bit more pressure put on the squeegee I should be fine to do the final print. I used 3 pulls of the squeegee, since it was white ink but when I lifted the screen off, the print had lots of patchy areas. I didn't have the option of re-doing the print because I didn't have any more dyed calico left over, or really enough time to re-cut and sew the panelled buildings. I thought about trying to hand-paint in the damaged areas with the white textile ink but this would be time consuming and I actually really liked the kind of vintage look the print has, I decided to leave it as it is because it looks purposeful and I think the white would have been overpowering.

REFLECTION



This thin, 15cm strip of my panel took quite a bit of time for its small size. It was important that all of the pieces were matching sizes so I cut out patterns, with 1cm seam allowance on all sides, I have to be careful when I sew this, all of the seam allowance need to be right otherwise the shapes will be the wrong sizes and the lines won't be straight. If this section isn't sewn pretty much perfectly the effect will be much less, without the straight lines the pattern would look horrible. It was also important that the sections all matched up in the right places, so I was careful to match up all the lines. It worked out really well, I like how bold it is, and how the colours go together.

For full effect, this strip had to be ironed really flat so that it would sit correctly. This was a little tricky because of all of the seams. I ironed the diagonal seams of each section first before I sewed each of the four rectangles together. I sewed the vertical seams and then ironed them so it came out really flat in the end and it didn't have any visible bulk



REFLECTION

From my Applique sample I could see that without interfacing, the fabric would bubble and twist out of shape. - I had to check how the zig-zag satin stitch was looking before I started sewing my actual panel. I started with it on 3-

Almost 0 length
4 width.

4 width

3 width
1 length



Finished Applique Bird.

width and one length but it was quite thin so I changed it to 4 width which was good and I made the length just about 0 to make the line thicker with the stitches closer together this was perfect so I was all set to start on my bird. Before stitching I cut out double sided interfacing that was just a bit smaller than the shape of the painted fabric bird pieces - the interfacing was sandwiched between the background calico and the bird pieces in the placement I wanted, so the interfacing couldn't be seen. I then ironed the layers together - this makes the interfacing stick the bird



Detail.

pieces to the back fabric. Sometimes the glue from the interfacing can seep through the top layer of material so I had to put newsprint over the top white I ironed. To make the interfacing stick it is important to put lots of pressure on the iron, have it on the highest heat and iron for a considerable amount of time. The interfacing prevents the fabric from bubbling up and holds it in place while you sew so there is no need

for pins. The sewing around the bird shape went well, I had to go over a couple of areas which were too thin or that were almost off the edge of the shape but in the end it looks good, the lines are really strong and the colours look nice together. In some parts of the bird I had cut the interfacing a little too much smaller than the proper pieces and I had to be careful not to let the fabric bubble but it wasn't too much of a problem and no damage has occurred to the bird, after all. I considered leaving out the detail on the bird's wings but without it it was a bit plain and looked more like 'New Zealand' and Maori influenced. I like how painting the wings and belly of the bird turned out, it has made it look much more interesting and given my panel more colour variation.

REFLECTION

panekiretanga

-originally I was planning to have my word written with all the letters joined together, sewn down in one continuous woollen plait. but when I tried to make the plait it was really difficult with such long strands and the wool kept getting tangled so I gave up. This prompted me to think about other ways that I could use wool to depict my word and I realised that it would be much easier if I were to have each letter a separate plait. I looked on the computer for a font to use as a template which would help me with the size and style of the letters, the best one I found was called **Continuum bold** and seemed the easiest to make out of one line.

Panekiretanga

I printed 'panekiretanga' out in about the size I thought I'd want it on my panel so I could use it as a reference to help get the letters the same size and shape



3 strands
each -
altogether.

I originally planned for the woven strands to be 6 woollen strands thick in the end - plaited in pairs. But now I think that its too thin, and won't be very visible so I have upped it to 3 strands by 3, 4 altogether. I had also planned to have the plait a mixture of black, white and grey but I discovered that the speckled effect this mix had made it more difficult to read the word so I thought I'd better make it all one colour, I didn't want white because it would match the dangling strands and grey is too similar in tone to the purple so I decided to do black, its not as stand out as I'd like but it relates to the black edging on the applique. I started with gluing the letters down, intending to stitch them down later but this got kind of messy and it started to look like the word wasn't going to fit in the width of the panel. so I washed the glue off and wrote the word in chalk to ensure that would fit. I then hand stitched the words wool on top of the chalk letters.

EVALUATION

Throughout the course of this project I have had the opportunity to learn and use many new fabric manipulation techniques and have also learnt a lot more about Maori culture.

In my key factors, I put my top priority down as time, I still think that this is most important because it puts limits on most of the other factors involved in this brief, the quality of the work and sewing in particular are affected by the time that I have to spend on it, time management is something I have always had problems with and there are often other things - at school or otherwise which affect how much time I have to spend on my fabrics work, this has been a particular problem for me this time. On the whole, however, I think that I have managed my time quite a lot better than usual. If I were to be given more time, I might be able to improve on my work a little, but not much and I am happy with the quality and amount of work that I have done. The time to hand it in was extended a little twice, the first extension was essential to me, for finishing my project, but the second extension just meant that I could finish up at a more leisurely pace and I don't think it has affected what I hand in. Because I needed an extension, I didn't handle the time I had well enough, it has worked out okay but it might not have, so I need to take this and make sure I improve next time.

I definitely think that my panel is fit for its purpose, to be hung in Tawaika, for the appreciation of the school community. I believe that my design is fit for its purpose because it is good quality - there is nothing that is particularly likely to deteriorate over time, so it will last a long time and my design fits in with all of the specifications listed in the brief. The colours were supposed to be within the blue colours, based on the hues present in a pawa shell. I was limited by the budget how many colours I could show in my hanging - I chose to use mostly in the blue spectrum - plus purple using 3 dyes, trying to vary the colours as much as possible. The variation of colour is something that I am a little disappointed in, particularly in the topmost section of my panel, there isn't a huge difference in the two blues, and it won't be particularly effective from a distance - if I had the chance to re-do the dying of my material I would attempt to achieve more variation in the tone of my colours and I might have utilised the option of using fabric paint to colour my fabric more. We were, at the beginning, given a budget of \$10 to spend on

Whatever extra materials we needed to manufacture our designs. I was quickly obvious that this was ^{not} enough for most of us so the budget was increased to \$15, because the budget was increased this alters its standing of 'prominence' in the key factors as the budget is less tight but it wasn't an extremely important factor because if we really needed to we could use our own money to purchase extra materials. I used 3 dyes at \$4.80 each so that is more or less perfectly inside the \$15 limit. I was lucky enough to be able to find everything else I needed for my panel at school or home, the paint, interfacing, thread, tailors chalk, dye fix, thread, screenprinting tools and ink and wool were all available to me so I didn't need to purchase them.

My design needed to be visually attractive, I think that my panel achieves this fairly well, the colours are harmonious, there is a nice contrast of straight and diagonal lines. I think it is well balanced, and not too busy - all of these things make it pleasant to look at. I also needed to use a range of fabric techniques, I think I have done this well, I have used dying, screenprinting, patchwork, applique, painting, quilts, plaiting and wool-threading. This seems like a good, well varied range to me and I think that my product definitely embodies this specification.

The panels we all made, were to be designed to hang in the rafters in Tararua and also needed to reflect the school atmosphere. My design is appropriate to be hung because there are no dangling bits that people could pull or any aspects that would not sit properly if hung - the dangling strands of wool will benefit from gravity acting upon them - it will help them to sit correctly. My design reflects the area that the school is situated, with the stylised image of Wellington harbour. Also with the word achievement ('panekiretanga') written on my panel in Maori and the 'sparrows-flying bird' that reflects this idea also relate to the school, 'achievement' is a concept that brings school to mind and this was also extracted from the WHS tikanga.

It was extremely important that we included a strong influence of Maori culture in our designs as Tararua is our school's marae, and a Maori building. Originally we thought (as did Matua Ben) that it would be good to include some influence from other cultures as well, such as Pacific Island or Asian as the school has students from many different ethnicities and Tararua is for everyone. Some teachers, however felt that we should only show Maori designs (and text) in our designs so I decided to stick to Maori influence as I don't want to offend anyone. This changed the key factor 'culture' as it is now only

applicable to Maori culture as I am not using any other cultures. I think that my design shows a strong Maori influence as I have used traditional techniques and ideas I found in my research - such as the hanging wool threads as seen on traditional Maori garments - also the screenprinted design and the zig zag pattern. We set out to include both traditional and contemporary Maori designs in our hangings, I think mine looks quite contemporary with the strong shapes and straight lines, but I have traditional influences in there too. The plaiting (for my words) is good as it relates to things like poi handles. Over my research, I looked at several well known New Zealand Artists, seeking inspiration and in the end I used a composition inspired by Don Binney which I think looks really effective. The influence of Maori culture and general culture as well as the school-related aspects and visually effective design make this hanging perfect for Tararua, it promotes learning and the decoration will make Tararua more inviting and interesting. Long term, I don't think there will be a huge effect on my design because Tararua is quite dark, fading shouldn't be an issue, and because the hangings are intended to be hung inside, away from people's reach, there is not much danger of it being damaged. It isn't particularly fragile and can be washed - if you are careful. My final design had to undergo a few changes due to changes of circumstances, I had to take out the English word as there was some controversy and it was decided that we wouldn't have the words written in English in our designs, I also changed the lettering style I used due to the degree of difficulty and I was working within a time limit. I also left out the freehand stitch sketch spiral for several reasons, because it would have to be done in sections due to the size of embroidery hoops that were available to me and time constraints. The measurements of my design also varied slightly from my original plan, although it is still the required 180x40cm size, the internal measurements had to be altered because after I pleated the section for the 'harbour' it was slightly smaller than it needed to be so I lengthened the bottom purple area. Also when I went to sew the buildings onto the 'sky' it looked too bare so I moved it up a bit, again compensated for by having extra purple, in the end I think it worked out fine, the proportions look right so it turned out well.

On the whole, I'm quite pleased with my finished product, I think it fits its purpose very well, most of my problems were easy to solve and I was lucky that some, like my botched screenprint turned out for the better. I expected that my screenprint might come out patchy, because the practise previous to it had. I tried to solve the problem with more pressure but this didn't work, I feel that the faded effect the print has looks even better than a perfect print would have though. The seam allowances around the edges of the hanging have gone rather awry, I'm not entirely sure how this happened, some of the pieces I forgot to add an extra 1cm to the ends so would have 2cm seam allowance all the way around this is not too important however, because so long as I am careful when I sew on the back of the panel, you will not be able to see any of this and it will make no difference.

Feedback:

Ish - Love the pleating! looks so effective and really gives the feel of water. Colour scheme is great, very harmonious.

Meg - I think your panel is amazing. It fits the brief really well. I think the screen print looks really good. My favourite part is the bird I love the faded blended colours in the body and wings.