

# **Dress As Ornament**

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Degree of Master of Arts (Art and Design)**

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### **Attestation of Authorship**

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the qualification of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgement is made in the acknowledgements.

A handwritten signature in black ink, appearing to read 'J. M. Kelly', is written on the right side of the page.

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## **Abstract**

## **Abstract**

The approach to 'Dress as Ornament' is a specific focus on a subject that is broad and diverse. It is about design in dress as a messenger for the idea of excess through the details of ornamentation and focuses on the exploration of materials and techniques as a way of understanding and articulating a conceptual basis for ornamentation of dress. The approach taken has utilised the elements of ornamentation as integral to the structure and very fabric of dress, rather than a more traditional application added to an existing surface. It also examines the nature of ornament - what ornament is and defines what constitutes the ornate.

The format of the thesis is an exhibition of a collection of garments and a written exegesis.

## **Introduction**

## Introduction

This thesis explores and celebrates ornamentation in dress using both practical and theoretical approaches.

*"Since iconolatry (i.e. indulgence in ornament) thrives as virulently as a cancer, let us be iconoclast"- Le Corbusier (1987)<sup>1</sup>*

In the above statement, Le Corbusier rejected all that is decorative ornament. His rejection of ornament has been attributed to the influence of Adolf Loos' tract, "Ornament & Crime", written in 1908, in which he claimed that *"the more cultivated a people becomes, the more decoration disappears"*.

Both Le Corbusier and Loos shared an aversion to ornament, referring to it as a kind of feminine decoration that is frivolous and superfluous<sup>2</sup> in contrast to the masculine structural efficiency of the modernist aesthetic they both espoused. While Le Corbusier identified 'excessive ornamentation' as the issue, modernism's rejection of the decorative became a doctrine in the 20<sup>th</sup> century.<sup>3</sup>

Another opponent of ornament, Thorstein Veblen (1912) in his book "The Theory of the Leisure Class", discredited the over-indulgence of decoration as *"conspicuous consumption"*. He said that ornate dress, as an expression of *"pecuniary"* culture, is wasteful and offensive.<sup>4</sup> This approach was echoed in the designs of early 20<sup>th</sup> century couturiers like Chanel who emphasised 'tailoring and fabric'<sup>5</sup> in contrast to highly decorated costume of earlier centuries.

Despite such strong opposition towards it, ornamentation re-emerged as a vital complex design issue for most of the 20<sup>th</sup> century.

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<sup>1</sup> [Corbusier, 1987 pp.vi-viii]

<sup>2</sup> [Cavallaro & Warwick, 1998 p.82]

<sup>3</sup> [McDowell, 1992 p.152]

<sup>4</sup> [Veblen, 1912 pp.167-187]

<sup>5</sup> [Wilson, 1985 p.89] It was the practicality and the need to 'free' women from the restrictive costumes of the past decades that drove her style. Using jersey fabrics, simple lines, easy styles, uncluttered look and freedom of movement. Chanel emphasised the fit and the finish.

Entwistle (2000) has written that ornament, as a form of traditional or contemporary adornment, is a part of the expressive or communicative aspect of human culture. It stems from the human need to communicate with one another through symbols and is a practice engaged in by all cultures.<sup>6</sup> According to Wilson (1985), "*The abstract entity 'human nature' always loves novelty, dressing up, self-importance and splendour*".<sup>7</sup>

It is this 'showing-off', the exhibitionistic nature of mankind<sup>8</sup> and the need to express himself to the world that perhaps assured that ornamentation would not perish.

From such a perspective, it can be argued that ornamentation is inherently conceptual in basis. In spite of diverse application, ornamentation is not so much about form and materials as about ideas and meanings. Such ideas may proceed or evolve from the way these materials are used. Ornamentation then, is not defined so much as medium or style, but rather by what it conveys.

According to Meyer (1946), ornament (e.g. patterns) is an abstract (when not applied) and has no meaning. When applied to enhance an object, it becomes an element of ornamentation and gives meaning to the object.<sup>9</sup>

When dress is used as a means of expression for ornament (ornate dress), it carries with it many different meanings. An ornate dress not only expresses a social function signalling status, class and group affiliation; it carries cultural, moral and political meanings as well. For example, sumptuary laws were passed in 16th century English courts to prevent the lower classes from wearing highly decorated garments.<sup>10</sup>

The study of dress and ornament is broad and diverse. It covers a spectrum through which a garment can be interpreted as an expression of social and cultural identity to dress as a communication of power and financial standing.

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<sup>6</sup> [Entwistle, 2000 pp.66-67]

<sup>7</sup> [Wilson, 1985 p.56]

<sup>8</sup> [Flugel, 1950 pp.26-27]

<sup>9</sup> [Meyer, 1946 p.vi]

<sup>10</sup> [Wilson, 1985 p.24]

Within this thesis, my own approach has been to consider a specific part of this spectrum, concerned with the meaning of excess and detail. Such opulence is often discussed in social or political terms but such interpretations are often general, neglecting appropriate definitions of what ornament is and how it is constituted. By neglecting to specifically address the nature of ornament, more creative or contemporary approaches to the discussion and use of ornamentation are not accommodated.

This thesis focuses on the development of practical work through a process of ornamentation and the establishment of a current and appropriate theoretical position in relation to ornamentation. Within this thesis, the relationship of practical work to the written is approximately 80:20.

The phenomenon of 'ornament' and 'ornamentation' has continued to be an important aspect in the field of art and design, including areas of fashion, architecture and interior design. Ornamentation within the fashion arena is dynamic and expansive in terms of applied techniques and materials used, as it covers a wide range of methods of decoration of surface. These include traditional methods such as embroidery, beading, fabric manipulation<sup>11</sup>, dyeing, and contemporary methods such as electronic textiles<sup>12</sup>, devoré<sup>13</sup>, and embossing<sup>14</sup>.

Traditionally, ornamentation involves 'craft' that usually is translated to mean 'hand-made'.<sup>15</sup> The term hand-made gives the connotation of preciousness to objects and garments, because of the materials utilised or time invested in labour.

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<sup>11</sup> [Wolf, 1996] Techniques such as gathering, pleating, tucking, smocking and quilting used to resurface, reshape, restructure and reconstruct fabric.

<sup>12</sup> [Braddock, 1998 p.29] Computer Aided Design (CAD) used in the design of surface pattern for fashion and furnishing fabrics.

<sup>13</sup> [ibid., p.176] A technique by which a fabric is eaten away by chemicals (such as sulphuric acid) printed or painted on to it. Produces a beautiful fragile fabric with both semi-transparent and opaque areas.

<sup>14</sup> [ibid.] Permanent relief surface made with a heavy metal press that translates a pattern to the textile.

<sup>15</sup> [Dormer, 1997 p.174]



However the world has become more complex, with rapid advancements of technology. This has had a great influence on processes of ornamentation, particularly in relation to handcrafted versus high-tech methods. For example, it is now possible and feasible to weave contradictory or complementary materials together to create new complex textures using high technology.<sup>16</sup> Computer-generated textiles have already made their mark today and are much used by fashion designers such as Issey Miyake, Jean-Paul Gaultier, Paco Rabanne and Andre Courreges. The new textiles are sophisticated and functional as well as beautiful.<sup>17</sup>

The fears that modern technology will result in low quality and cheap materials for garments are unfounded. On the contrary, most of these specialist materials involve complex surface treatments, revolutionary methods of printing, and the use of computer software which allows layers of imagery to be built up to achieve elaborate and intricate weave structures. These processes are expensive and the new materials generally affordable only in haute couture.<sup>18</sup>

Within this thesis the work produced is predominantly handcrafted. This has been a pragmatic decision enabling a richness and quality of finish that has a unique character. Access to technicians and technological processes that could have allowed a more high-tech approach is unavailable in New Zealand. However a range of contemporary materials (e.g. plastic, nylon monofilament, polyester, fishing lines) have been utilised along with more traditional ones (e.g. silks, crystals, copper wire).

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<sup>16</sup> [Braddock, 1998 pp.100-129]

<sup>17</sup> [Braddock, 1998 pp.100-129, Dormer, 1997 pp.9&171]

<sup>18</sup> [Braddock, 1998 pp.100-129]

a. **Purpose**

The exegesis explores and interprets theoretical approaches to the idea of ornamentation, in particular through an analysis of Michael Carter's (1997) notion of 'ornament' and 'ornamentation'. I have explored this notion in relation to the practical work with the purpose of contextualising it. I have investigated how the individual components and construction techniques used can be united harmoniously to form a collection of eight garments with conceptual underpinning of ornamentation.

As previously stated, this thesis includes an exhibition of practical work and a written exegesis. The garments are exhibited on mannequins, rather than live models, in order to draw attention away from the person presenting the dress and towards the spectacle of the garments themselves.

A video display of the garments on models will act as a secondary part of the thesis. The purpose of this method of presentation is twofold: firstly, to show how garments drape, move and hang on models; and secondly to demonstrate how the interaction of light on the beaded garments in movement emphasises their ornate qualities.

This exegesis is not simply an exhibition commentary nor a documentation of research and the practical work process. It is an investigation into a subject of much personal interest and one about which I am passionate. I am curious about ornamentation and all that it encompasses. I seek to discover extraordinary things through ordinary processes.

My interest, in the practical work presented for this thesis, lies in the exploration of different materials, colours, textures and simple forms. The aim is to determine the most effective use of materials to demonstrate ornate qualities when applied to dress.

Ornamentation has allowed me to anchor my interest in imagination, to explore ideas and understand them through making these garments and acquiring the technical skills for myself. The challenge of acquiring new technical skills with different materials has been both demanding and fulfilling.

**b. Exegesis**

The exegesis examines the meaning of 'ornament' and 'ornamentation' and these attributes in relation to contemporary dress. The 'process of ornamentation' has been approached from an experimental perspective. It has been related to decisions made in producing the collection. This provides a fundamental frame of reference for an understanding of ornamentation and its practice. Questions about what is ornate and what constitutes the ornamental in dress are also discussed.

Broader social, cultural, political, psychological and historical approaches to ornamentation and their related issues (such as the avoidance and rejection of ornament) are not addressed in this thesis other than in brief explanatory notes required for comprehension. While such perspectives are important and contribute to the understanding of ornamentation, this material will become the subject of ongoing research as each aspect demands serious attention and depth of study. It is beyond the scope of this exegesis to address all these features in sufficient detail.

These issues are not considered to be crucial to the underlying conceptual approach utilised in making the garments presented in this thesis. The focus of this research has been to contextualise the 'making-process' by relating it to relevant conceptual notions of ornamentation.

c. Methodology

i. Written work

Researching written sources about ornamentation in relation to dress has been challenging. Information on ornamentation of dress has been gathered from historical, sociological, cultural and psychological books on fashion and costume as well as architectural and design sources. A substantial amount of information on architecture and ornamentation has been written and I have applied some of these concepts and principles of ornamentation to the area of dress. The concepts and principles of ornamentation in architecture are relevant to dress because basic considerations given to construction are similar in terms of form, structure, texture and decoration. Fashion theorists, Cavallaro and Warwick (1998) wrote,

*Architecture has been described as fashion's 'other'. There are numerous points of comparison between buildings and dress. Designers...talk about the 'construction' of clothes, particularly haute couture; underwear before the 1960s were referred to as 'foundation' garments; the outer layer of a building is called 'cladding'. There is no distinction drawn between the dress of the model and the building; both are dressed and dress each other.<sup>19</sup>*

Craft books have also been useful in considering the 'how to' of surface decoration, but have been less valuable in relation to concepts or principles of ornamentation of dress. The theorisation of craft is still an emergent area of enquiry and one that will be difficult to establish because "*crafts are not a single, coherent and bounded practice*".<sup>20</sup>

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<sup>19</sup> [Cavallaro & Warwick, 1998 p.79]

<sup>20</sup> [Rowley, 1997 p.xix]

Dress as ornament has been the most difficult area to evaluate and substantiate because of lack of comprehensive written sources, specific to dress and ornament. Michael Carter's notion of ornament and ornamentation with reference to hats, has been the most comprehensively written analysis to-date. It is my intention that this research, collation and analysis of material will provide a worthwhile start to an understanding and approach to ornament and ornamentation in relation to dress.

## ii. Practical work

There are innumerable craft books on 'how' to embroider, bead, make lace, crochet and so on. I acknowledge the expertise of respective crafts and technical skills outlined by these authors, which enabled me to start on the experiments and development of the final practical work. I also acknowledge suppliers and retailers of materials who have been most helpful in providing me with additional information on how to make and use materials to their best advantage. With the help of craft books and assistance of suppliers/retailers, I was able to begin a hands-on approach to experiment with these materials.

Through the process of making each garment I have been able to put into context Carter's notion of ornamentation and my interpretation by applying materials in a way that is integral to the form of the dress, rather than an approach to using decorative materials as applied to and therefore non-essential to the dress.

Consequently, the written work has evolved from and is influenced by, the process and results of the practical work.

## **Chapter 1: Dress and Ornament**

## Chapter 1: Dress and Ornament

The terms 'dress' and 'ornament' have been explained from different perspectives by various authorities. It is imperative, from an interpretative perspective, that the terms be defined so that relationships can be explored and developed between them.

### a. What is Ornament?

Ornament, according to Bloomer (2000), is an art form, but it is neither 'fine art' nor 'decorative arts' even though it is a form of decorative activity. He suggests that ornament is "*a category of art unto itself*".<sup>21</sup>

There are two main approaches to defining ornament: ornament as a pattern or a motif which is applied onto a surface with the purpose of making it beautiful<sup>22</sup>; and ornament as a commodity or an object as an addition to the surroundings for the purpose of giving pleasure by their presence.<sup>23</sup>

The term ornament has to be differentiated from its synonyms: embellishment, decoration and adornment; because each of these terms carry different conceptual underpinnings.<sup>24</sup> According to Bloomer, embellishment means "*something that has come into the body of a practical object from without*"; decoration and adornment implies "*a pleasing arrangement of things and a suggestion of the decorous marked by good taste*"; and ornament connotes "*the presence of meaningful and seemingly adherent elements pervading an arrangement*".<sup>25</sup>

The distinguishing feature between ornament and decoration, adornment and embellishment is the 'meaning' that ornament brings in to express the individuality of the object. As Gombrich (1979) wrote, there is a concerted effort to arrange the elements of ornament according "*to similarity and difference, repetition and symmetry, and rhythms of pattern to the structures of society and systems of thought*".<sup>26</sup>

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<sup>21</sup> [Bloomer, 2000 p.9]

<sup>22</sup> [Meyer, 1946 p.vi; Carter, 1997 p.117-118; Jensen & Conway, 1982 pp.1-2; Gombrich, 1979 p.x; Bloomer, 2000 pp.35, 19-25]

<sup>23</sup> [Bloomer, 2000 p.35; Snodin & Howard, 1996 p.9; Gombrich, 1979 p.x]

<sup>24</sup> [Carter, 1997 pp.117-118; Bloomer, 2000 p.35]

<sup>25</sup> [Bloomer, 2000 p.35]

<sup>26</sup> [Gombrich, 1979 p.x]

A recurring theme running through these many definitions of ornament<sup>27</sup>, is the concept of adding an element of the ornamental to a surface that was originally sufficient in itself with the purpose of making it more beautiful. The 'addition of something' onto a surface or a surrounding is the ornament, regardless of whether the ornamental element is a pattern or an object.

The 'addition of something' would imply that the realm of ornament is therefore best explained by way of its application, which Carter has called the "*process of ornamentation*"<sup>28</sup> and Bloomer, "*a spectacle of transformation*" where one thing is turned into another and vice versa. At the heart of ornament, the elements that make up its content will "*collide and mediate*", resulting in a metamorphosis within the process of ornamentation.<sup>29</sup> It is through this 'process' that the conceptual underpinning will separate the ornamental from the decorative. The 'process of ornamentation' is discussed further in Chapter 3.

For the purpose of this exegesis, ornament and ornamentation<sup>30</sup> are associated with the ornateness of dress rather than the decorative. The ornate implies a more active interaction between the elements resulting in a more dynamic outcome than simply a combination.

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<sup>27</sup> [Meyer, 1946 p.vi; Carter, 1997 pp.117-118; Jensen & Conway, 1982 pp.1-2; Gombrich, 1979 p.x; Bloomer, 2000 pp.35, 19-25; Durant, 1986 p.7; Snodin & Howard, 1996 p.9]

<sup>28</sup> [Carter, 1997 p.122]

<sup>29</sup> [Bloomer, 2000 pp.27 & 86]



b. **What is Dress?**

Establishing the distinctions between 'dress' and 'fashion' is an essential starting point in order to establish a relationship between dress and ornament.

Fashion is transient<sup>30</sup> because it is dictated by the unpredictable whims of supply created by the demand for novelty. It is ephemeral as its creations last a short time and there is a need to replace them at the end of every season to cater to a new, emerging, taste.<sup>31</sup> As such, contemporary fashion (pret-a-porter) rarely uses ornamentation because the ornamentation process requires time to produce.

Dress, however, is an aesthetic medium for the expression of ideas.<sup>32</sup> Dress is a form of visual art where concepts are developed and translated into designs. While fashion is concerned with labelling or branding of designs, dress focuses on themes, for example, addressing a cultural identity (tribal culture) or a history (belle époque opulence).<sup>33</sup> Dress simultaneously reaches back to the past<sup>34</sup> and brings itself forward into the future, thereby making it a referencing tool, revealing our attitude, values, ideologies and standards.<sup>35</sup>

When dress is used to express the meaning of ornament, it communicates the idea of excess in dress through the details of ornamentation. The excessive aspect of dress could never manifest itself in fashion<sup>36</sup>, as dress has the capacity to become a visual and technical showpiece. In the same way that a body wears clothing as a detail, dress becomes a medium for showing off details. A detail can be an idea of design (e.g. combining leather with silk) or the placement of an ornament in a particular position (e.g. an image of a building structure on the shoulder)<sup>37</sup> or the texture, colour and weave of the fabric.

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<sup>30</sup> [Edwards, 1997 pp.2 & 9]

<sup>31</sup> [Bailey, 1998 p.13]

<sup>32</sup> [Wilson, 1985 p.9]

<sup>33</sup> [Bruzzi & Gibson, 2000 p.120]

<sup>34</sup> [McDowell, 1992 p.85]

<sup>35</sup> Fashion however, goes back to the past on a superficial level, usually reinventing silhouettes, colours and style of the period.

<sup>36</sup> Fashion's ephemeral nature does not allow sufficient time for the ornamentation process to take place.

<sup>37</sup> <http://www.firstview.com> (a fashion website) – Alexander McQueen, Spring 2001

## **Chapter 2: Dress as Ornament**

## **Chapter 2: Dress as Ornament**

### **a. On Dress as a Vehicle for Ornament**

*Every meaning requires a support, or a vehicle, or a holder. These are the bearers of meaning, and without them no meaning would cross from me to you or from you to me, or indeed from any part of nature to any other part. – George Kubler<sup>38</sup>*

In the context of this exegesis, dress becomes a vehicle for ornament to express the notion of the ornamental and a messenger of the ideas of excess and detail. It is intended that my ornate dress will represent the notion of excess as a visual and technical over-indulgence. The approach to the development of ornamentation has grown alongside choices and selections regarding fabric, colour, weave and the shape of the dress.

The ornamental, according to Carter, involves “*an active transformation of the host object, such that its status as host completely disappears*”.<sup>39</sup> What is prevalent here, for the ornate to exist, is the presence of a host (a surface), an active transformation and the status of the host, that is, the position of the host losing its original identity. Additionally, Carter insists that the addition of the ornamental elements is of a permanent nature but are not essential to the dress.

My own approach is based on a re-interpretation of Carter’s notion of the ornamental, as elements being permanent and essential to the structure and fabric of the dress.<sup>40</sup> The ornate dress utilises the notion of ornamental elements, through active transformation, becoming the host itself. This notion will be expanded further in Chapter 3.

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<sup>38</sup> [Bloomer, 2000 p.29]

<sup>39</sup> [Carter, 1997 p.121]

<sup>40</sup> Dress as ornament to decorate the body will not be addressed in this exegesis, because the dress as ornament then becomes something which is hung onto a surface that can be removed i.e. non-permanent nature of the ornament in relation to the body. It becomes a decorative ornament. When ornamentation becomes permanent, it involves body modification e.g. tattooing.

b. On Ornate Dress

When I speak of the 'ornateness' of dress, I am referring to the qualities that are pertinent to the term 'ornate'. Descriptive terms such as 'opulence', 'elegance', 'excess', 'resplendent' and the 'sparkle of jewels' are relevant to the way I have approached these garments.

My aim is for ornate dress to be viewed as exquisite objects, to be valued, understood and worn in appreciation of their design, construction and uniqueness. They should be understood through aesthetic elements of colour, texture, line and shape. This is because ornate dress should be an object of beauty, classic, timeless; not subject to the fluctuations (ephemeral nature) of fashion; embodying unique glamour and elegance; as objects with extraordinary light effects; traditional and classical forms; artfully blended colours; intrinsically mysterious. My approach to ornate dress is for an individual, it is feminine, it flatters the wearer and it is exclusive.

Ornate dress in Europe was primarily a class rather than a gender prerogative during the 15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> centuries. Sartorial extravagance was a mark of aristocratic power and privilege<sup>41</sup> and as such was a mechanism for tyrannising rather than surrendering to the gaze of the (class) other.<sup>42</sup>

By the turn of the 19<sup>th</sup> century, however, identity was to be found in the things people possessed, unlike previous centuries where nobility determined divisions of class. Consumption became a sign of the bourgeoisie. They flaunted their wealth in extravagant styles of living and particularly in luxurious dresses for women.<sup>43</sup>

Ornate dress in a contemporary 20<sup>th</sup> century sense equates to couture dress that has qualities of opulence, elegance, excess, extravagance, glitz and glamour. Haute couture involves craftsmanship<sup>44</sup> and is often referred to as the art of luxurious perfection, creating dress that encompasses precision in lines and fine

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<sup>41</sup> [Breward, 1995 p.63]

<sup>42</sup> [Lacan, 1994 p.74]

<sup>43</sup> [Breward, 1995 p.169]

<sup>44</sup> [Rowley, 1997 p. ] The concept of craftsmanship refers primarily to performance (i.e. some standard of conventional performance) to measure the quality in the object's finished appearance.

detail. It is an artform where the designer is an artist creating spectacular, controversial and conceptual designs.<sup>45</sup>

My collection utilises craftsmanship, embellishment, excess and other elements that are part of the couture process. However my work approaches this process as conceptual elements rather than decorative ones.

What makes ornate dress appealing from a psychological perspective, according to Flugel (1950), is the attribution to the ostentatious display of ornate dress of a narcissistic and exhibitionistic desire of the wearer to show off and provide a visual display between the genders and among peers.<sup>46</sup> Lacan (1994) would use the term “*the world-as-spectacle*”<sup>47</sup> to identify this exhibitionistic attribute as a form of associating being beautiful with acceptable behaviour.

From such explanations, wearers of ornate dress can be considered to be motivated by and dependent upon the gaze of the other, and are fundamentally exhibitionistic and narcissistic. Through self-decoration the wearers of ornate dress attempt to reconstitute themselves as objects rather than subjects of desire,<sup>48</sup> to be looked at from the outside through self-conscious display.

Today, intentions for ornate dress continue to be essentially exhibitionistic and narcissistic, leaning more towards the attitude of “if you’ve got it, flaunt it”. It is based on the projection of a personal image to the world and of being assessed according to appearance and an association with finery. Binder (1958) suggests “...*dress is the outward expression of man’s state of mind and it is in his attire that he tells the world what he thinks of himself*”.<sup>49</sup>

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<sup>45</sup> [Bruzzi & Gibson, 2000 p.114]

<sup>46</sup> [Flugel, 1950 pp.26-27 & 86]

<sup>47</sup> [Lacan, 1994 p.75]

<sup>48</sup> [Cavallaro & Warwick, 1998 p.34]

<sup>49</sup> [Binder, 1958 p.9]

## **Chapter 3: The Process of Ornamentation**

### **Chapter 3: The Process of Ornamentation**

Carter's notion of the process of ornamentation can be represented more simply through a series of equations:

**a. Nature of Ornament**

**The first equation identifies the nature of ornamentation:**

$$\text{Host} = f^{50}(\text{type of physical attachment, type of additions}) = \text{ornate or decorative dress}$$

Where:

Host	=	an existing surface (e.g. a piece of fabric)
Physical attachment	=	$f$ (permanent, non-permanent)
Type of additions	=	$f$ (intrinsic i.e. essential, supplemental i.e. non-essential)

The nature of the dress, ornate or decorative, is determined by the type of physical attachment and additions on the host. Ornate, according to Carter, is an application of ornaments that are permanent and non-essential to the host (an existing surface). The decorative entails a non-permanent and non-essential physical attachment to the host, for example, an ornament that is hung on the body is non-permanent and is removed when no longer required. When ornamentation is of a physically permanent nature, I will refer to it as body modification (e.g. tattooing). Ornate dress, both historically and today, has used such applied methods.

For the purpose of this thesis, I have approached the process by focusing on permanent and intrinsic (essential) aspects of ornamentation, using a method whereby the host is incorporated and thus absent/non-existent, as a separate entity. The ornamental additions become essential to the garment as they integrate to become the very fabric of the garment in itself.

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<sup>50</sup>  $f$  = function

This integrated form of ornamentation, utilising beads as the dominant medium, envelops all the extremes (gravity, weight of the beads, structural tension of the fabric, hard medium i.e. beads with soft medium i.e. nylon thread) to hold together into one cohesive and ordered composition. By allowing all these forces to converge, contrast and mediate<sup>51</sup> with their similarities and differences, they become a visual spectacle. The ornate garments are jewel-like, glittering and sparkling. The elements have come together to form a new entity where the elements become dependent on each other forming texture, shape and line into a visual expression of the ornate dress.

## b. Process of Ornamentation

**The second equation identifies the process of ornamentation:**

Process of Ornamentation =  $f(\text{Host, Content, Relationship Factor, Time Interval})$

Where:

1. **Content**<sup>52</sup> = elements of ornamentation:

- i. **materials**: e.g. beads, paua shells, feathers, copper wire, embroidery threads, fishing lines, nylon monofilament, glass, styrene mirrors
- ii. **techniques**: e.g. beadwork, embroidery, crochet, wire bending, lace making, glasswork
- iii. **design/style/shape** of garment: It was my intention to use simple forms that are classical and timeless. The above midriff length of the bodices create a contemporary look.

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<sup>51</sup> [Bloomer, 2000 p.86]

<sup>52</sup> [Carter, 1997 p.122]



- iv. **structure/texture/patterns** of garment: Simple geometric patterns were determined from experimentation with materials and repetition of the elements. The warp<sup>53</sup> and weft<sup>54</sup> in themselves form a pattern.
- v. **colours:** Colour is an important part of the ornamental composition. Two or more colours are used to break the geometrical patterns. They have also been used to give emphasis to the symmetry of the geometrical design. They work as a visual accent to sharpen the colours in between (e.g. jet<sup>55</sup>, aquamarine<sup>56</sup> and red topaz<sup>57</sup>). The intrinsic quality of the coloured beads and light play produces different values and contrasting effects.

2. **Relationship Factor**<sup>58</sup> = the logic of ornamentation<sup>59</sup>- a quality which has to exist simultaneously with the elements within the content and that allows the elements to actively interact (metamorphose) and bond with one another, within a time interval, to become the ornate dress. Without this aspect, the elements within the content are simply a collection of individual and independent ingredients.

3. **Time Interval**<sup>60</sup> = indicates the period required for the creative process to take place. These works took an average 3-4 weeks each to complete.

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<sup>53</sup> [Moss & Scherer, 1992 p.106] The warp constitutes the group of vertical thread of a woven textile.

<sup>54</sup> [ibid.] The weft constitutes the group of horizontal thread of a woven textile.

<sup>55</sup> Images 3 and 3a

<sup>56</sup> Images 5 and 5a

<sup>57</sup> Images 8 and 8a

<sup>58</sup> [Carter, 1997 p.123]

<sup>59</sup> [ibid., p.124]

<sup>60</sup> [Carter, 1997 p.122]

Carter's notion of ornament and the ornamental is not simply about the addition of a set of elements to a host object. It involves a transformation of these elements (a metamorphosis) which occurs across a time interval, during which the original elements mutate and take over the status of the host. The interval is that moment when the creative process of mutation (the logic of internal relations of ornament) takes over.<sup>61</sup>

Metamorphosis is a term inherent to ornament. Focillon (1992) identified ornament as "*the chosen home of metamorphoses*".<sup>62</sup> He nominated ornament as an environment where metamorphosis can occur. Metamorphosis implies an active intergration between the elements where the transformation involves some kind of reduction and simplification of the elements. It is the process of reduction that is significant because reduction is not simply about eliminating elements but about the manipulation of the elements to fit the intended plan of construction of the object. This manipulation may result in a geometrical intensification or a deliberate exaggeration of the plan.<sup>63</sup>

Whichever path is taken, the nature of the original elements disappears or merges into something which is totally different from the original and it is here that the creative process takes over.

The principles involved in the process of ornamentation, as described above, are applicable to the integrated method that I have used with the exception that, in my work, the 'host' is absent. Instead of applying the ornamental elements over an existing structural system (host/surface), the whole design process in the integrated method begins with the elements forming a geometrical pattern into a repetitive form and shaping the structure of the garment. The role of the materials is to create the garment and to hold the garment together, as well as to provide a rich visual spectacle.

Unlike the applied method where the surface is predetermined and defines the format of decorative application, creating the shape and structure of the garment through the integrated method has proceeded in stages, with the emergent form influencing design decisions.

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<sup>61</sup> [Focillon, 1992 p.48]

<sup>62</sup> [ibid., p.18]

<sup>63</sup> [Carter, 1997 p.126]

## **Chapter 4: The Collection**

## **Chapter 4: The Collection**

### **a. Process**

Through the making process for this practical work, I have systematically established the following guidelines to assist in deciding which media and techniques to focus on and which to eliminate.

I wanted the completed garments to be visual spectacles, things of beauty. The materials used to construct the garments had to respond positively to light effects so that they would sparkle like jewels whether the garments were moving or static. I wanted the garments to speak of opulence through the excessive use of materials and the indulgence of detail worked by hand. The shape and style of the garments had to convey timelessness, elegance, refinement, intricacy and clarity, as well as being wearable.

The basic underlying concepts for the making of the garments rested in the notion that the materials are essential to hold the garments together structurally as well as providing different types of texture, rather than being applied on an existing surface. The use of colour pertinent to the ornamental composition was vital in achieving the required result.

The most important aspect, when working on the garments for my thesis, was that I kept an open mind: allowing intuition to determine design direction. Using this process there was no need to 'draw' or 'design' on paper. I explored with materials, concentrating on the use of different colours, weaves and techniques. The style of the garment usually developed from this. The form of the garments remained simple even as the collection grew. Each subsequent garment was evaluated against the previous ones. Vivid colours were selected to add to the intensity of light playing on beads. The olive-coloured garment has remained the only 'cool' colour in the collection as a reprieve from the intense colours of the other garments.

## b. Material Experimentation

In the beginning, I experimented with materials such as paua shells, styrene mirrors, feathers, glass, lace, copper wire, embroidery and beads. These materials were successively eliminated until only the beads remained, as they more appropriately met the emerging criteria of 'ornateness' of the dress.

- i. **Paua shells** have a beautiful iridescence<sup>64</sup> composed of various shades of green, blue, pink, purple and yellow. The colour in the paua shell changes when viewed at different angles and under different lighting conditions. Each shell is different in its colour toning and in the patterns within the shell. The paua shell was cut into shapes and applied to sheer fabric and fabric made out of fishing line.

Both as an object and in its use in jewellery, paua shell is beautiful as an ornament because of its lustre. When the pieces of paua shell were applied onto a surface such as fabric, it became simply a combination of elements – a random or ordered patterning rather than an interaction between the ornamental elements. The decorative elements remained applied rather than integrated. The garment also is more like 'wearable art'<sup>65</sup> than an integrated ornate garment. It lacked classic and timeless features as paua shell has strong cultural leanings, rather than an ornamental element that is commonly applied or integrated on dress.

- ii. **Embroidery** is a wonderful and versatile medium for applied ornamentation because of the variety of stitches, thread composition and texture, the wide spectrum of thread colours and the way it can be used to introduce all kinds of motifs and patterns. I experimented with a special rayon embroidery thread that has a beautiful sheen and gives the illusion of different layers of texture when placed against light. By

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<sup>64</sup> [Liu, 1995 p.240] An aspect of glass decay, in which the appearance of metallic sheen or rainbow colours forms on the surface.

<sup>65</sup> [Dale, 1986 p.12] Wearable art is "a form of body adornment that celebrates personal expression, the unique creation of an artist who seeks a fresh alternative to the conventional media of painting and sculpture."

utilising the 'raised embroidery'<sup>66</sup> technique, individual pieces of butterflies and flowers were constructed. These pieces, when attached onto black fabric, gave a three-dimensional effect to the garment.

The embroidery experimentation resulted in an applied form of ornamentation that was not consistent with the emerging direction of the practical work – utilising materials as integral to the development of the fabric of the garment. Even though the embroidery threads used had a special sheen, when compared with the beaded garment they created a totally different effect. The design did not have a jewel-like quality nor did the garment have a sense of 'preciousness'. The texture of the garment was dense as compared with the other beaded garments that have more open structures. Additionally, beads were small units while the embroidery pieces were much larger. There was a problem with scale and proportion of elements.

- iii. **Dichroic Glass**<sup>67</sup> has a beautiful iridescence with a jewel-like quality. The exquisite, brilliant colour reflections can be seen from all angles, but this medium is very expensive.

Unfortunately, glass does not have texture and weave like beaded or embroidered fabric. Copper foil (as a linking tool), used to wrap around the glass pieces to be soldered, does not have the intricacy that thread or wire gives to the appearance of the garment. Like the paua shell, the glass garment had a 'wearable art' quality about it. It was heavy and did not have movement as a result of utilising the copper foil technique.

- iv. **Feathers** are beautiful and have been used in many cultures as body ornament. I experimented with pearl-coloured feathers and rice beads. The method used was integrated, however the garment lacked the twinkle of jewels. Feathers as a medium were out-of-place with the beaded garments in the collection.

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<sup>66</sup> Raised embroidery is known as stumpwork today.

<sup>67</sup> [Weiner, 1994 p.20] Dichroic glass is coated with one or more ultra thin crystalline layers of transparent metal oxides.

- v. **Styrene (plastic) mirrors** as a material in itself, is beautiful. It behaves like conventional mirror in that it takes in the environment and reflects it back to the viewer. At different angles, it gives a three-dimensional structure. However it had an inexpensive appearance even though there was light reflection. This distinguished the experiments with styrene mirror from the beaded garments.
- vi. **Bobbin lace** utilising crochet threads as well as fine copper wire on wooden bobbins, is a technique that creates a beautiful piece of fabric – intricate, refined and with an air of elegance about it. It has texture, weave, colour and glitter (by adding small crystal beads).

One of the reasons bobbin lace was not included in the collection was that the technical know-how demanded many more hours to perfect.

- vii. **Copper wire** is my favourite medium for its rich colour and ornate qualities. Copper wire is malleable and affordable. However, it becomes brittle and breaks easily after a few twists.

On its own, a garment made from copper wire has a jewel-like quality and, depending on how the wire is formed, the garment can either be fluid or stiff. However whole garments made out of copper wire do not generally have a wearable quality.<sup>68</sup>

I prefer to use copper wire as a linking tool rather than on its own, for example using fine copper wire to crochet with crystal beads.

- viii. **Beads** are a versatile material and for the purpose of this research and design, I have used beads as the central medium for all the garments. I find fascinating the tedium of detail inherent in creating with beads. Beads have intrinsic qualities pertinent to ornamentation – they are a good medium for light reflection; have

wonderful colours; are intricate; provide good shapes to garments; have a strong visual presence and, both conceptually and contextually, have strong traditions as ornamental media. The use of beads has been recorded as far back as 8000 BC.<sup>69</sup> They have been used as body ornaments to convey status, class, power and wealth.

Glass beads, especially, have a brilliant translucency and opacity that allow them to transmit and reflect light. Beads are durable, versatile, make visually attractive garments and feel good to touch. When strung, they are easy to manipulate into different shapes. Beads can be utilised to make flexible and supple textiles.

### c. The Final Garments

I have used three varieties of beads – seed beads<sup>70</sup>, iridescent seed and rice beads, and crystal beads. I have also used nylon monofilament and fine copper wire to link the beads into geometric patterns. Copper wire has been used to add body to the garment. The wire is fine enough for crochet and is strong to hold the weight of the beads.

The beadwork<sup>71</sup> has utilised netting<sup>72</sup>, crocheting<sup>73</sup>, stringing<sup>74</sup> and peyote<sup>75</sup> stitches to achieve different weaves of fabric. The weave can be modified by varying the threads in any order and interlacing them in any number of complex forms, for example the pattern may be bunched for greater effect

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<sup>68</sup> Images 9, 10 and 11 – ornate bustiers constructed from copper and silver wire and crystals, for the Inter-Disciplinary Practice module, first year MA programme.

<sup>69</sup> [Dubin, 1987 p.11]

<sup>70</sup> [Moss & Scherer, 1992 p.106] Seed beads can be glass, metal or plastic. They are made in standard sizes and in a wide range of colours, textures and finishes.

<sup>71</sup> [ibid., p.103] Beadwork is a form of fibre art. The beads are supported on a filament, such as thread or wire.

<sup>72</sup> [ibid., p.98] Netting or latticework results in a flexible open mesh, using a single thread worked back and forth, from side to side. The number of beads strung between each anchor bead affects the size of the mesh opening and the overall shape of the piece. (Images 7 and 7a)

<sup>73</sup> [ibid., p.103] A technique in which bead-strung thread/wire is interwoven in loops, by means of a crochet hook. The crochet hook does not pass through the beads, but is used to hook only the thread/wire, which locks the beads in place between the loops. (Images 6 and 8)

<sup>74</sup> [ibid., p.96] Stringing beads on thread is the most elementary form of beadwork. (Images 3 and 3a)

<sup>75</sup> [ibid.] Peyote stitch or twill stitch is a single thread technique that is worked back and forth for rectangular shapes and in a spiral or in rounds for circular shapes. This technique allows the creation of almost any structure including rectangles, circles, tubes, spheres, and free-form shapes. (Images 4 and 4a)



or spaced for wider distribution; scattered or aligned in straight rows; or combined into simple identical motifs. Different weaves have been used to provide a visual accent, for example from a loose weave<sup>76</sup> on one end to a tight weave<sup>77</sup> on the other.

The only major fault I have found with beads is that their combined weight sometimes affects the form and shape of the garment because of the pull of gravity. However, to counteract the problem, I have used heavier linking materials such as wire or made contrasting tighter weaves. The pull of gravity on a loose woven beaded garment can result in a drape or unplanned shape which can be rather charming.

The following eight garments have been constructed using the integrated approach of ornamentation utilising beads as the key ornamental material for reasons mentioned above. The ornamental elements do not simply combine as in the 'decorative' but respond actively with each other as in the 'ornate'. As previously stated, in the decorative, the existence of the element is not essential to the entity of the garment while the ornate requires that each of the elements depends on the others to constitute a complete entity using different techniques (e.g. crochet, netting and so on). This compares with the decorative use of needle techniques (e.g. embroidery) to anchor the ornamental elements onto the surface. Without this active interaction, the ornate garment could not exist.

The meaning of 'excess' through details of ornamentation, namely, colour, texture, weave to provide a visual and technical spectacle for the collection is analysed as follows:

i. **Olivine<sup>78</sup> - Images 1 and 1a**

The construction of Olivine began with an effect of several strings of necklaces hanging from the neck. The strings were made from 3cm length wire pieces, with a crystal bead on each wire, intertwined together at each end with a scroll. To make it a more functional garment, I have

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<sup>76</sup> Images 3 and 3a

<sup>77</sup> Images 4 and 4a

<sup>78</sup> Olivine – name for olive coloured crystal beads used by Swarovski International.

added three strings of necklaces on each side and brought them to the back, at the neck and waist, with a fastener. To prevent the strings bunching up and revealing too much at the bust, I linked the strings with 2cm pieces of wire so that when the garment is in movement, the whole piece moves together.

Olivine works well as an ornate garment because of the combination of silver wire and olive-coloured crystal beads, which make it jewel-like but wearable. It drapes extremely well, conforming to the shape of body. Even though olive is a 'cool' colour amidst the warm colour spectrum of the collection, it stood out quietly because of its design which is different from the rest of the collection – contemporary, yet timeless quality.

ii. **Black Iris<sup>79</sup> - Images 2 and 2a**

Of all the designs, Black Iris is the most 'classic' with its cowl neckline. The combination of four beads in the pattern of a square, rather than in a daisy motif, enhanced the elegance of the whole garment. The daisy motifs (which I initially experimented with) clashed with the rainbow coloured rice beads, sitting too closely together so that the overall effect was gaudy and inelegant.

The structure of the fabric is soft and fluid and it drapes well. However, a miscounting of beads when increasing at the bust point on both sides could not be ignored. The garment was re-worked once all the other garments were completed.

Even though Black Iris was not constructed out of crystal beads, its iridescence (from the shimmering of rainbow colours, a strong combination of purple, blue, and green) and close resemblance to garments made out of woven fabric, made it stand out from the crowd.

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<sup>79</sup> Black Iris – name for iridescent rice beads used by Arthur Rowe.

iii. **Jet<sup>80</sup> - Images 3 and 3a**

Jet stands out as the most 'ornate', firstly because it is the only garment constructed completely out of crystal beads (that react very well with light) and secondly, because of the interaction of six different colours on a black background. This gave an appearance of 'semi-precious' jewels e.g. rubies, sapphires, emeralds, set on a foundation of 'black diamonds'. The whole garment glitters when viewed from different angles like a well cut diamond.

The geometric pattern of triangles gave the illusion of little flower blooms. The colour choice looked random but is symmetrical, starting from the centre, working outwards on both sides. Two rows of ordered colours were repeated throughout the garment. All these ornamental elements responded actively and positively with each other to provide an ornate appearance.

iv. **Naranj<sup>81</sup> - Images 4 and 4a**

Several essential details in Naranj make it stand out in the series of ornate garments. Firstly, its tightly woven texture and copper wire inserted in the front top half of the bodice to give it stiffness, in contrast to the rest of the collection. Worked in a single drop peyote stitch on the top half of the bodice, it resembles very much a woven piece of fabric. Secondly, the vivid orange colour also has a beautiful iridescence, like Black Iris. Thirdly, its unusual form is different from all the other garments in the collection. Unlike the other garments that have a soft drape, Naranj is rigid and stiff due to the tight weave and copper wire. This contrast of density and rigidity is important in the context of the collection.

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<sup>80</sup> Jet – name for black coloured crystal beads used by Swarovski International.

<sup>81</sup> Naranj – the colour of orange in Arabic – Collins Compact Dictionary (1999)

v. **Aquamarine<sup>82</sup> - Images 5 and 5a**

The outstanding detail of Aquamarine is the combination of colours – lime coloured seed beads with blue zircon crystal beads. Another detail of essence is its design – its short length compared with the other garments and the sharp architectural shape in the front. A longer garment will not accommodate such an architectural shape well. The intention was to introduce a sense of difference – a sensuousness as the garment swings in movement revealing just enough of bare skin but not ‘exposing’ all. It also has a sense of youthfulness about it.

vi. **Dorado<sup>83</sup> - Images 6 and 6a**

The essential detail of Dorado is the interaction of three very intense and similar colours that are within each of the elements – antique gold crystal beads, dark topaz crystal beads and copper wire. The resulting effect is one that suggests class and nobility. Another important feature of Dorado is the crochet technique used to combine these three elements together with one continuous length of copper wire. This meant that there were no seams in the whole bodice. The overall effect of Dorado is its sense of opulence compared with the rest of the garments.

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<sup>82</sup> Aquamarine – Collins Compact Dictionary (1999) indicating the colour of bluish green.

**vii. Jonquil<sup>84</sup> - Images 7 and 7a**

The netting technique of beadwork is commonly used in stringing necklaces. When the technique is applied to making a garment (Jonquil), it looked like an extended neckpiece. The shape of this garment is a common design when made from woven fabric. However, with the interaction of the bead and netting method, the structure of the resulting fabric make this garment, Jonquil, different from ordinary clothing. This is because the interaction of crystal beads and iridescent yellow seed beads gives Jonquil an intricate surface with jewel-like effect. It stands out from the rest of the garments because of its simple form and an attitude of 'playfulness'.

**viii. Red Topaz<sup>85</sup> - Images 8 and 8a**

Red Topaz is a classic design with the variation of the shawl collar giving a contemporary look. Its outstanding bright colour stands out from the other garments and becomes its strength. It exhibits all the effects of ornateness – intricacy, class, texture (variations from being lacy to closely woven), colour and style.

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<sup>83</sup> Dorado – name for gold coloured crystal beads used by Swarovski International.

<sup>84</sup> Jonquil – name for yellow coloured crystal beads used by Swarovski International.

<sup>85</sup> Red Topaz – name for reddish/orange coloured crystal beads used by Swarovski International.

## **Conclusion**

## Conclusion

This thesis is concerned with the meaning of ornament using dress as a messenger to communicate the idea of excess through the details of integrated ornamentation.

I set out to explore and interpret theoretical approaches to ornamentation, particularly Michael Carter's notions of 'ornament' and 'ornamentation'. I also aimed to establish a conceptual underpinning for an integrated approach to ornamentation through re-interpreting Carter's notion of the application of ornamental elements that are permanent and non-essential to one of ornamental elements being permanent and essential to the garment.

This has been achieved using a methodology that utilised an exploration of materials and methods as a way of understanding and articulating the conceptual basis for ornamentation of dress.

I sought to define what ornament is and to identify what constitutes the ornate by its aesthetic elements of colour, texture, line and shape.

The outcome of this research has been a cohesive collection of garments that:

- conveys the message of the ornate as excessive - indulging in the use of materials that have qualities of 'showmanship' (i.e. sparkle and glitter, colour); 'craftsmanship' (i.e. intricate and painstaking details and attention to perfection of techniques); 'performance' (i.e. the garments are wearable, they drape and move, and they respond to light) and 'simplicity' (i.e. simple forms express excess more while complex forms convey confusion and chaos).
- is informed by the conceptual premise that the 'ornate' can be re-interpreted according to how the materials and processes are utilised, that it is not necessary for a host/surface to exist, that ornamental elements need not be non-essential, and that the process need not be restricted to materials 'applied' onto a surface.

## Epilogue



## **Epilogue**

In a television interview (1999), fashion designer, Christian Lacroix, was asked why he chose to concentrate on couture when the big money was in pret-a-porter (ready-to-wear). Lacroix placed his right hand on where his heart is and replied that he did it from here.

Today, I appreciate and understand what Lacroix meant when he said he did it from his heart. This thesis would not have materialised but for my 'passion' for the subject of ornamentation – the countless hours spent linking each bead; undoing a garment that did not feel right and re-working the piece from the beginning; and researching the literature on the topic. There were many days spent in my studio with little human contact or a word spoken. This has been a demanding but exhilarating experience and one that I hope to continue with.

## **Appendix 1: Illustration**

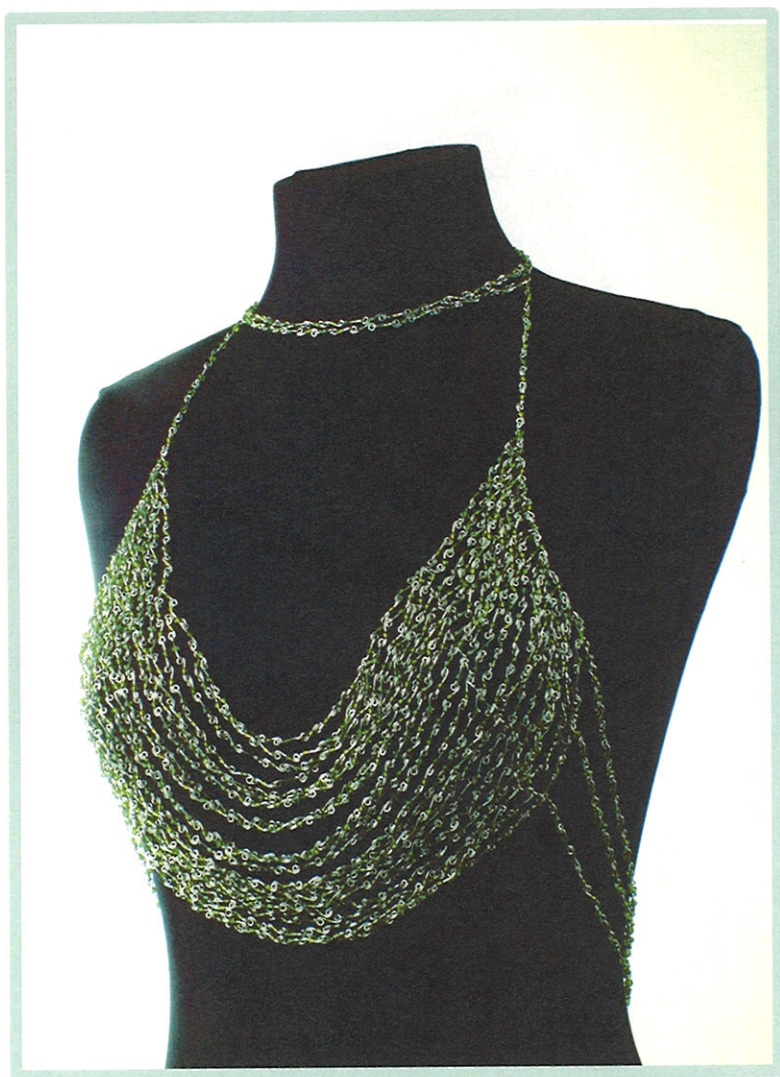


Fig. 1 Olivine



Fig. 1a Olivine



Fig. 2 Black Iris





Fig. 2a Black Iris



Fig. 3 Jet



Fig. 3a Jet





Fig. 4 Naranj



Fig. 4a Naranj



Fig. 5 Aquamarine





Fig. 5a Aquamarine



Fig. 6 Dorado



Fig. 6a Dorado



Fig. 7 Jonquil





Fig. 7a Jonquil





Fig. 8 Red Topaz

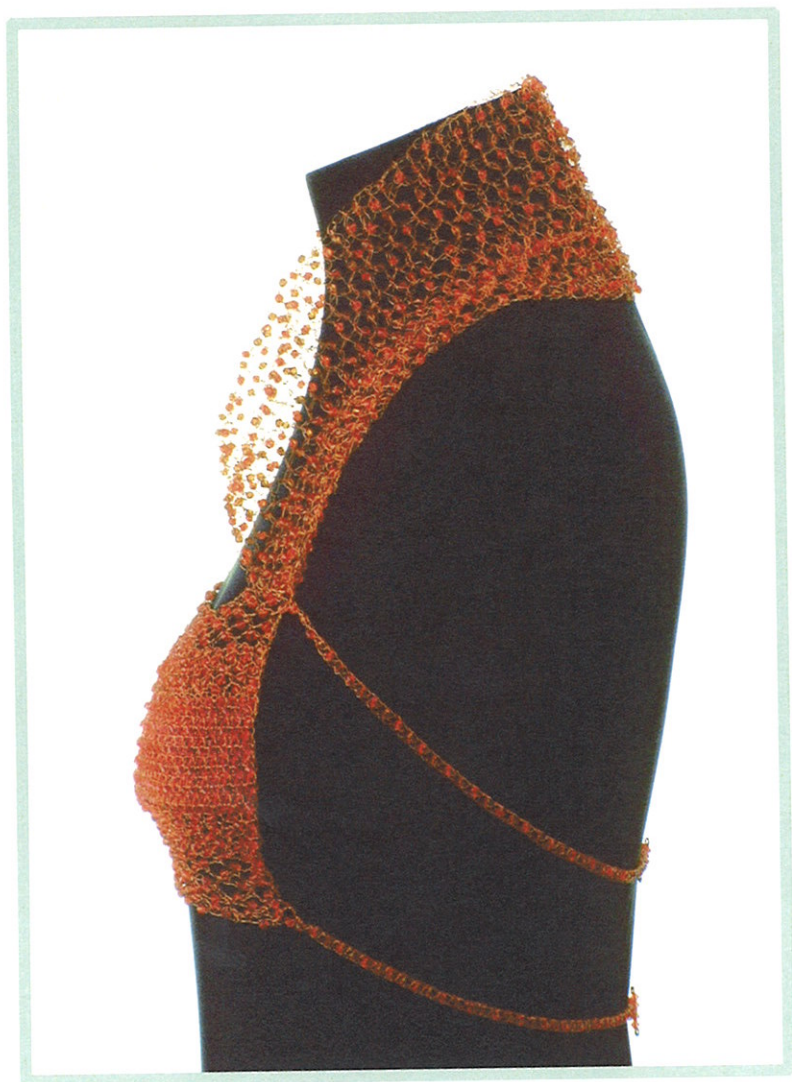
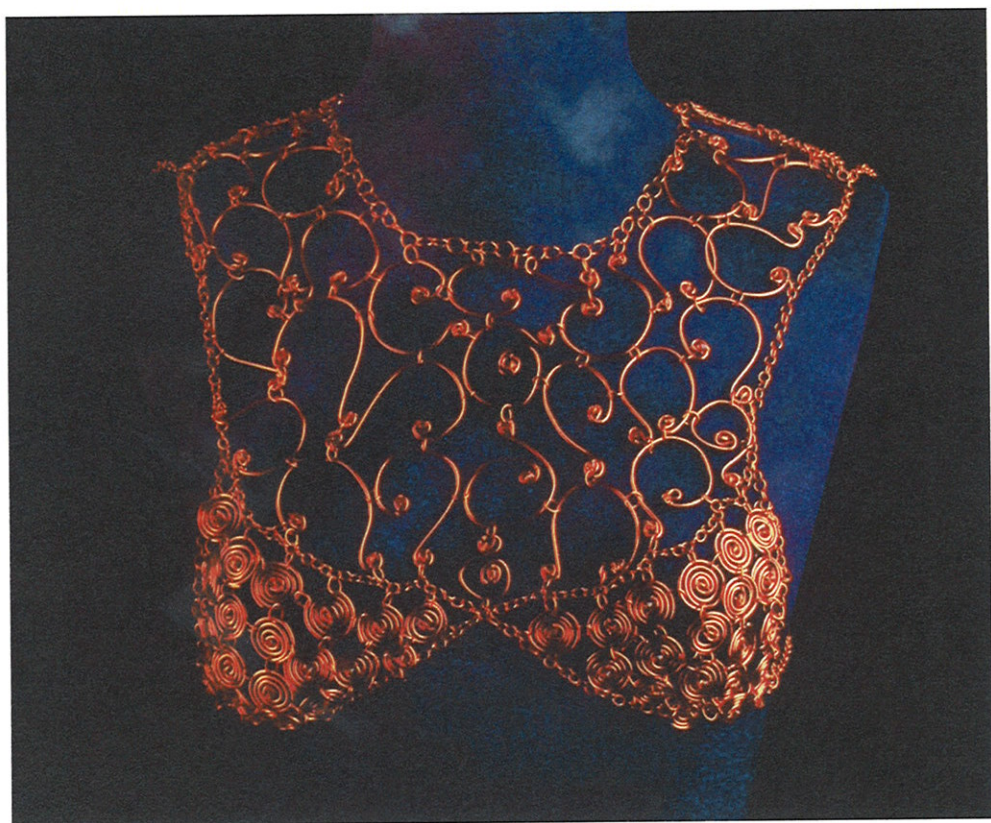
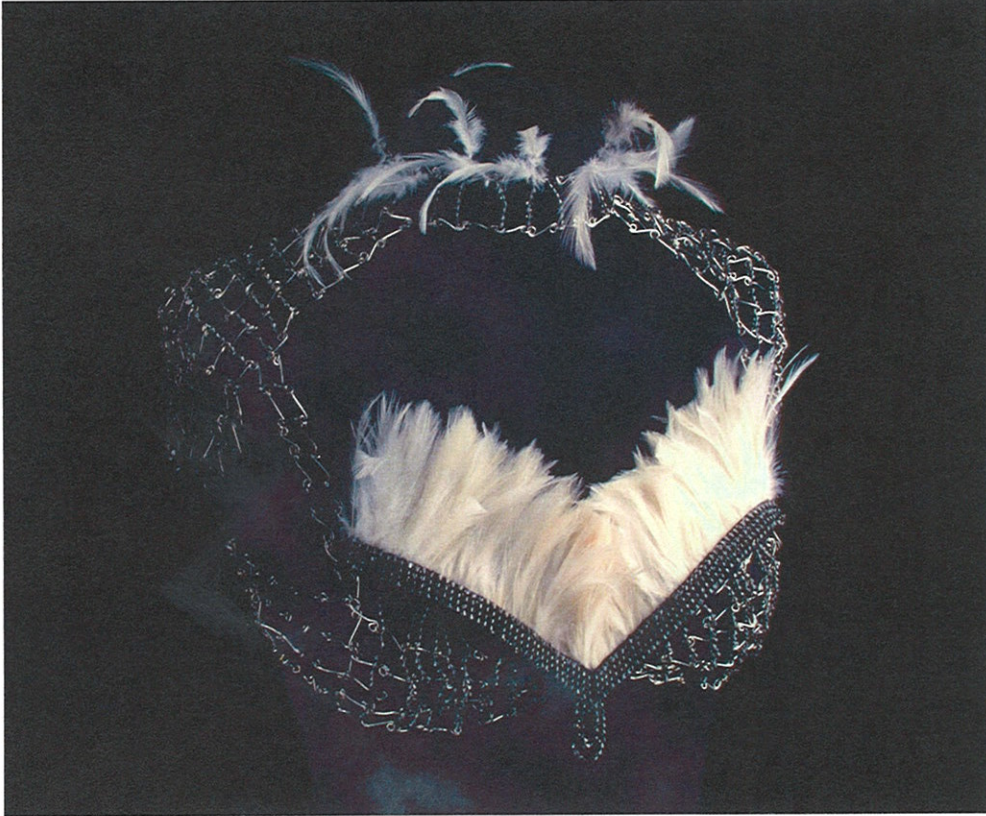


Fig. 8a Red Topaz

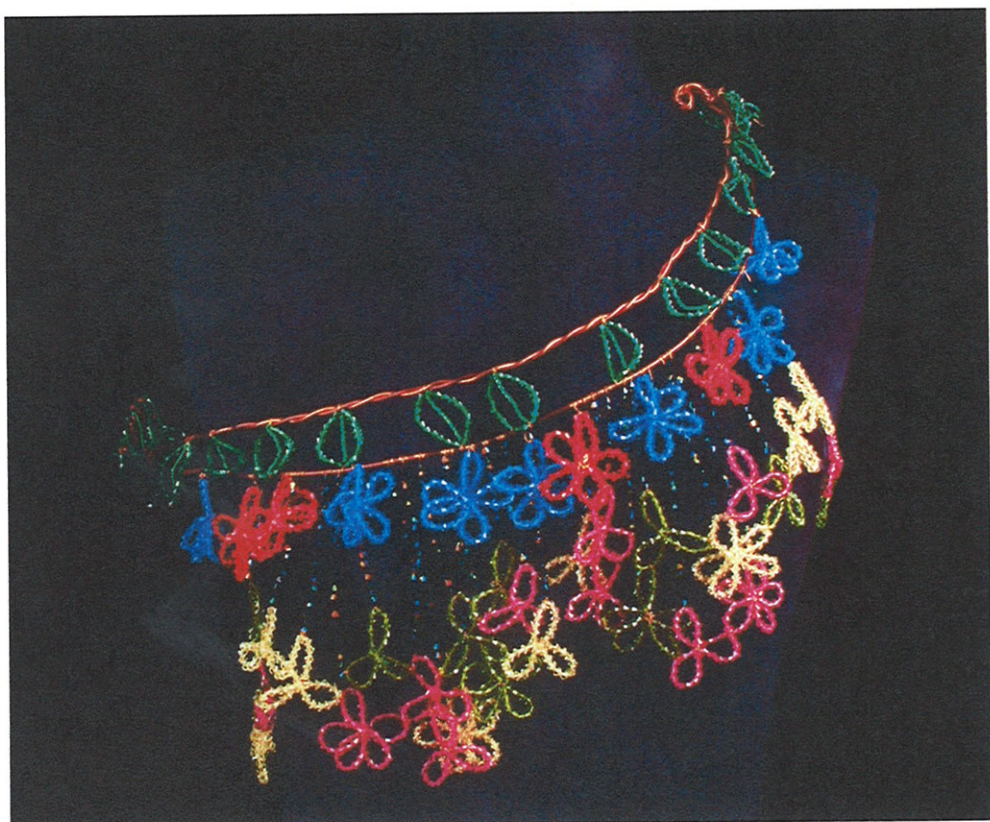


*Image 9*   *Copper*





*Image 10 Silver*



*Image 11    Rainbow*

## **Appendix 2: List of Suppliers**

## **List of Suppliers**

A Touch of Glass Ltd  
670 Mt Albert Rd  
Royal Oak  
Auckland

Aquarius Design Limited  
130 New North Rd  
Eden Terrace  
Auckland

Arthur N Rowe Ltd  
(Brabant Textiles Ltd)  
16/18 Taylors Rd  
Morningside  
Auckland

Arthur Toye Ltd  
Wairau Park  
Link Drive  
Glenfield  
Auckland

Ballet Barre Shop  
Queens Arcade  
34 Queen St  
Auckland

Centrepont Fabrics  
26 Morrow St  
Newmarket  
Auckland

Charles Parsons (NZ) Ltd  
29 Union St  
Auckland

Frames & Crafts  
242 West Coast Rd  
Glen Eden  
Auckland

Gordon Harris  
4 Gillies Ave  
Newmarket  
Auckland

Homeworks  
Queens Arcade  
34 Queen St  
Auckland

India Emporium  
136 Karanghape Rd  
Newton  
Auckland

James Dunlop Textiles  
6-10 Akepiro St  
Mt Eden  
Auckland

Mitre 10  
1 Princes St  
Onehunga  
Auckland

Modern Plastics (NZ) Ltd  
190 Victoria West  
Auckland

NZ Safety Limited  
401 Great South Rd  
Penrose  
Auckland

North Shore Automatics Ltd  
38 Porana Rd  
Glenfield  
Auckland

Placemakers  
106 Cook St West  
Auckland

Purfex (1998) Limited  
12a Clayton St  
Newmarket  
Auckland

R A Conaghan (NZ) Ltd  
357 New North Rd  
Kingsland  
Auckland

Sauvarins  
507 New North Rd  
Kingsland  
Auckland

Select Laces  
7 Burns St  
Grey Lynn  
Auckland

Spotlight  
19 Link Drive  
Glenfield  
Auckland

Smith & Caughey Ltd  
253-261 Queens St  
Auckland

Studio Art Supplies  
81 Parnell Rise  
Parnell  
Auckland

Swaroski International (NZ) Ltd  
10 Rideway  
Albany  
Auckland

The Coloured Glass Centre  
293 Church St  
Onehunga  
Auckland

The Embroiderer  
140 Hinemoa St  
Birkenhead  
Auckland

The Wooden Lace Co Ltd  
345 New North Rd  
Kingsland  
Auckland

Trendy Trims  
7 Angle St  
Onehunga  
Auckland

Wales & Mackinlay  
199-209 Great North Rd  
Auckland

W H Tisdall Ltd  
176 Queen St  
Auckland

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