



# WE THE MAK ERS

SUSTAINABLE FASHION  
PRIZE 2023

**STUDENT  
LEARNING  
RESOURCE**  
Art Making  
and Exhibiting

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- National Wool Museum
- *We The Makers Exhibition*
- Exhibition Creation:
- Exhibition Planning
- Curating an Exhibition
- Installing an Exhibition
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# THE NATIONAL WOOL MUSEUM

- The National Wool Museum opened by Queen Elizabeth II in 1988.
- Has permanent displays but also hosts travelling exhibitions and displays two bi-annual competitions:
  1. *We The Makers*
  2. *Art Quilt*



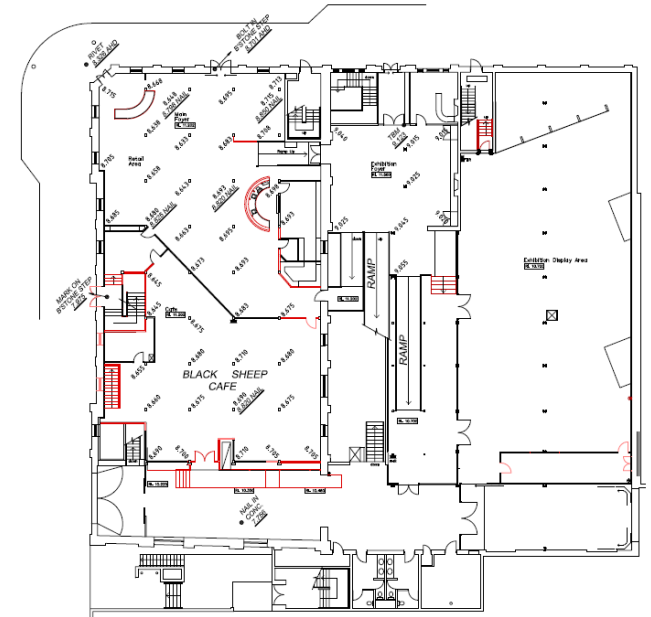
# EXHIBITION CREATION: VENUE

- National Wool Museum is located at the old Denny's Lascelles building
- Built in 1872
- Heritage building formally a wool stockbroker building – where bales of wool were auctioned
- Made from bluestone and brick
- Building intrinsically tied to Geelong's role as textile industry

## ON-SITE FOCUS

*Is this a fitting building to host a sustainability fashion competition?*

*How does approaching the building make you feel?*



# NATIONAL WOOL MUSEUM TEAM



## PROJECT CONTRACTORS:

- Exhibition designer
- Exhibition designer assistant
- Design company
- Photographer
- Film company
- Art Installer
- Label and sign printers

## THE MUSEUM TEAM

- Director
- Curator
- Public Programs manager
- Administration Officer
- Conservation staff
- Arts and Heritage Collection Officer x2
- Learning officer
- Programs Assistant
- Retail and Operations Manager
- Visitor Services Officers (front desk)
- Communications & Partnership Officer
- Museum Technician
- Loom Operator



# WE THE MAKERS COMPETITION AND EXHIBITION

- Both design competition and exhibition
- Held every two years.
- The exhibition, shown at the National Wool Museum, is aligned with Geelong's designation as a UNESCO City of Design
- Champions the future of design and Geelong's ongoing role in the wool, fibre and textile industries.
- The designer's brief is to create one original outfit that "represents their personal design aesthetic and showcases their commitment to sustainable fashion."
- Aimed at emerging designers with less than ten years of industry experience centered around sustainable fiber and textiles.
- Open to designers worldwide
- Judged winner is awarded 10,000 dollars
- People's Choice Award receives \$2000





# FOUR FOCUS AREAS



- Key criteria of accepted designs were they underpinned sustainable fashion:
- Material Innovation
- Design ingenuity
- Circular process
- Business innovation
- Josephine Rout (NWM Head Curator) selected the top 20 designs

## CIRCULAR PROCESS INNOVATION

Demonstrates material consciousness and demonstrates the reuse of materials

## BUSINESS INNOVATION

A sustainable and ethical business approach

## MATERIAL INNOVATION

A new approach to using a material. A new blending of technique or materials

## DESIGN INNOVATION

Distinctive aesthetic and communicative style



# EXHIBITION PREPARATION

## BUDGET

- To cover both the competition + exhibition components of *We The Makers*
- A clear budget which includes leeway to cover unexpected demands
- Covers all aspects of the exhibition: advertising to contractors
- Solutions to budget restraints – Loan of mannequins from National Gallery of Victoria
- Solution to budget restraints - Loan of installation art for gallery and foyer from ACMI

WE THE MAKERS		
ITEM	BUDGET	COMMENTS
Exhibition Design	25,000	Exhibition designers, Design Guides,
Gallery Preparation - patch and paint	5,000	Repainting of fixtures and walls
Gallery Fitout - fabrication and installation	15,000	Mannequins, plinths, Installation contractors, display supports,
JUDEGS HONORARIA	1,000	Time and expertise
VIDEOGRAPHY	7,600	Models and filming of designs for exhibition film and social media
PRIZE MONEY	12,500	Two prizes. Judged winner and People's choice award
POSTAGE & TRANSPORTATION	5,000	Transportation of entries to and from museum
DIGITAL EXHIBITION	30,000	3-d filming, production and web hosting
GRAPHIC DESIGN, MARKETING & PROMOTION	35,000	Advertising, posters, magazines, photography, designers
EDUCATION & LEARNING RESOURCES	2,500	Printing of materials, advertising,
PROGRAM SUPPLIES & MATERIALS	2,500	Workshop materials
<b>Total</b>	<b>136,100</b>	





# EXHIBITION PREPARATION

## PLANNING A SCHEDULE/PROGRAM/ EXHIBITION DESIGN

- Exhibition schedule and deadlines set up
- Initial objectives: coordination of website and advertising competition
- Firm dates enabled resources to be committed
- Challenge at this stage: Designs not able to be used in advertising or planning
- Engagement of Design Company to create brand guide  
= establishes the exhibition's 'look'



# EXHIBITION PREPARATION



NMW collections – pattern books



Natural motifs



- Usually exhibition design is informed by selected artefacts (catalogue)
- Competition forces the exhibition art elements (colour) to be chosen before the shortlisted garments are known
- Needs to attract, inspire and inform design entries

Requirements given to RUCK design agency:

- Bold, bright and dynamic
- Use natural motifs, particularly those referencing sustainable fabric futures, such as mushrooms, algae and spiders
- Nostalgic but futuristic
- Have links to the NWM collection

Curator provided:

- Inspiration from the collection, colours and images which were relevant
- Mood boards



# EXHIBITION PREPARATION







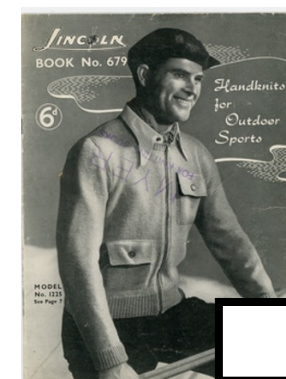
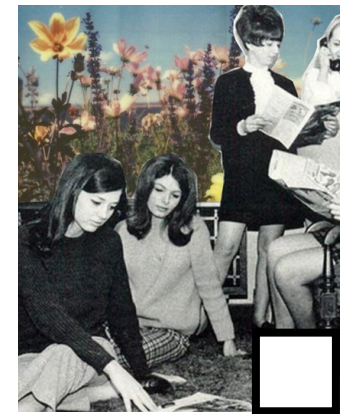
# WHAT WOULD YOU DO.....?

## ACTIVITY

If you were part of Ruck Agencies – what images would guide you in creating a brand guide?

What colour palette would you choose? How many?

How would your branding communicate the sustainable ethics underpinning the 'We The Makers' exhibition?





# CURATING AN EXHIBITION

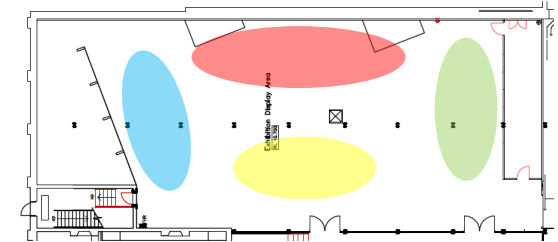
- Curator Josephine Rout
- Top 20 designs selected by curator from 77 entries
- Designs needed to demonstrate one of the four themes:
  1. *Material Innovation*
  2. *Business innovation*
  3. *Circular process innovation*
  4. *Design innovation*
- Strength of example and innovation helped designs to stand out and be selected
- Exhibition had a very short preparation time: design entries closed on 16th April and the exhibition opened on 1st June
- Curator research is captured in labels and exhibition catalogue





# CURATING AN EXHIBITION

- Artworks were broken up into their representative themes
  1. *Material Innovation*
  2. *Business innovation*
  3. *Circular process innovation*
  4. *Design innovation*
- A design could encompass a number of different themes but a predominant theme one was used to locate it within the gallery
- Colour coding was used to guide install and groupings of designs



The image shows a screenshot of a spreadsheet application. On the left, there is a vertical column of small thumbnail images of artworks. To the right of these thumbnails, there are several columns of text. The first column of text is color-coded: the top two rows are yellow, the next two rows are red, the next two rows are blue, and the bottom two rows are green. The spreadsheet interface includes a menu bar (File, Home, Insert, Draw, Page Layout, Formulas, Data, Review, View, Help, Templates) and a ribbon with various tool options. The spreadsheet data is as follows:

[Image]	[Text]	[Text]	[Text]	[Text]
[Image]	[Text]	[Text]	[Text]	[Text]
[Image]	[Text]	[Text]	[Text]	[Text]
[Image]	[Text]	[Text]	[Text]	[Text]
[Image]	[Text]	[Text]	[Text]	[Text]
[Image]	[Text]	[Text]	[Text]	[Text]
[Image]	[Text]	[Text]	[Text]	[Text]
[Image]	[Text]	[Text]	[Text]	[Text]

## ON-SITE FOCUS

*Can you guess which part of the room has the Material Innovation garments displayed together?*



# CURATING AN EXHIBITION

## LABELS

- Balance of providing enough information but not so much people will feel overwhelmed
- 150 - 200 word limit
- Same information is captured on [We The Makers](#) website = wider accessibility We The Makers website artist page
- Display of text – Size and font guided by Brand Guide
- Art elements: colour, form, line, shape, space, texture, and value

## ON-SITE FOCUS

*Choose a design and inspect the label. Does it provide enough information?*

*Can you see any support for people who vision impaired?*

*Which one do you prefer? Online or hardcopy? Why?*



Image: Hardcopy label and website example for Jogakbo Patchwork-Inspired Example by Steven Junil Park



# WHAT WOULD YOU CURATE?

## ACTIVITY

*You are given charge of styling the mannequin showing Slot Dress Prototype by Alixja Kuzmycz*

*Activity: Tick what display techniques and supports you would use to curate this design*

*Will it be affordable for the budget?*

- Didactic label (printed text)
- QRF code (link to online website label)
- Displayed in large glass case
- Displayed Open display
- Bollards
- Plinth
- Neighbouring digital display: interview with artist
- Neighbouring Digital display: moving model wearing outfit
- General digital display – exhibition clip showing models wearing ALL design entries
- General Digital display – allows searching of website and designer labels
- Individual visitor digital guides - containing interview audio and text on design outfits)
- Individual static guides – pamphlet with label text on design outfits
- Garment lying flat
- Displayed on mannequin

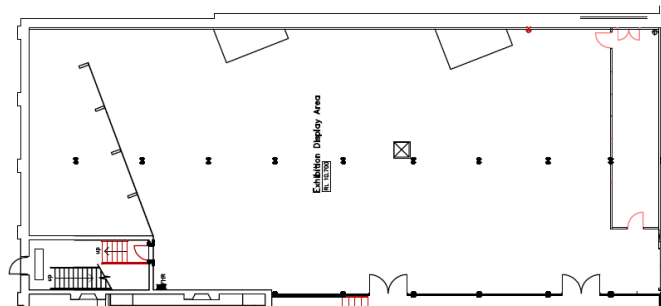




# CURATING AN EXHIBITION

## GALLERY SPACE

- Display options are controlled by space and funding
- Designs/artwork positioning = direct movement of visitors through a space
- We The Makers exhibition is located on Ground floor Gallery
- Mannequins raised slightly on wooden runway & plinths
- Open display approach (no cases or bollards) enables closer inspection of pieces



## ON-SITE FOCUS

*Which garment catches your eye when you walk into the room?*

*Where is it positioned?*

*Do you think its placement in the room layout was intentional?*

*Do you feel distanced from the mannequins? What structures achieve this?*

*What way is the crowd moving? Does the design encourage crowd direction?*

*What is the ambience of the space?*



# CURATING AN EXHIBITION



## EXHIBITION DESIGNING

- Not just the mannequins and design entries in the Gallery
- Design elements chosen specifically, guided by Brand Design Guide
- Aesthetic = colours, materials, mannequin types
- Art Principles: balance, emphasis, harmony, harmony, movement, pattern, proportion, repetition, rhythm, unity, and variety
- Structural = plinths, artwork installations

## ON-SITE FOCUS

*What colour are the walls?*

*What type of lighting is used?*

*Is it dark or light in the space?*

*How is the information presented?*

*Are garments under glass, open display, behind bollards?*

*Are there 'no touch' signs?*

*Are there internal walls or an open studio approach?*



# WHAT WOULD YOU CURATE?



## ACTIVITY

*Out of the two options how would you display **35 Life**? How would you display the bag set-up?*

*Consider how your curation will impact the visitors' experience of the work and wider gallery space?*





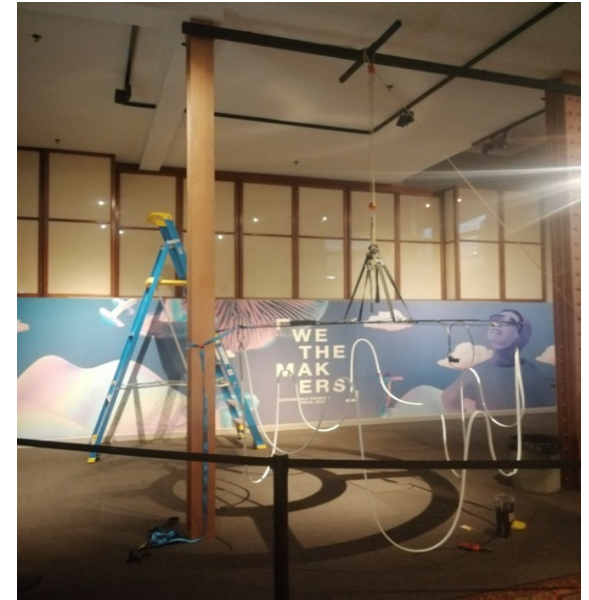
# INSTALLING AN EXHIBITION

## STEPS TO INSTALLING 'WE THE MAKERS'

- Process called 'Bumping in'
- Positioning of plinths
- Assembly of mannequins
- Designs matched with mannequins and dressed
- Labels are mounted
- Lighting checked and evaluated
- Lighting installation installed in foyer and exhibition space
- Art Principles: balance, emphasis, harmony.



*Image: Gallery mid installation*



*Image: Foyer mid installation*



# HOW WOULD YOU INSTALL...

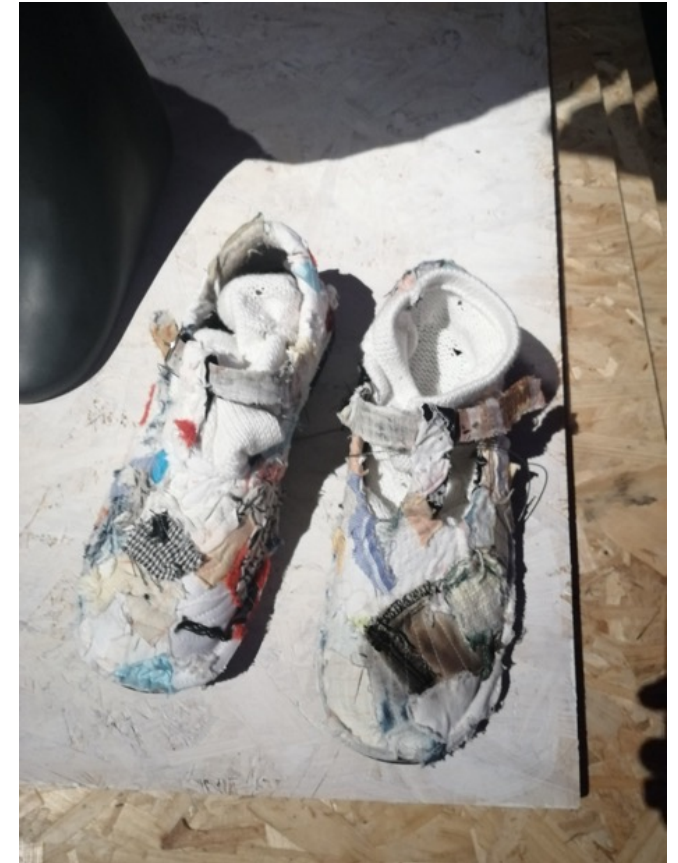
## ACTIVITY

*As well as curation and conservation – security is a consideration during installation of an exhibition.*

*Activity: Below are two examples of garment accessories that are at risk of being taken... How would you display these items to balance security and curation factors?*



*Image: Earrings from Kaweerr Koorran  
Dres by Jasmine-Skye Marinoa*



*Image: Shoes from 'Hmmm Must have  
missed it' by Jemma Bahloo*



# CONSER- VATION



*Image: Entries waiting for condition reporting*

## PRE-EXHIBITION:

- Quarantine new arrivals – all garments are on loan
- Condition reporting of designs
- Custom supports planned and provided for fragile designs
- Providing advice concerning risks of proposed displays and public access

## ON-SITE FOCUS

*Textiles are renowned for being light sensitive. Consider the lighting – do you think it has been lowered to safe guard the materials or is it to suit human eye-sight?*





# CONSER- VATION



Image: Luci, Emma and Emily dressing mannequin for Folklore by Ruth Hadinjoto

## DURING EXHIBITION:

- Handling garments during install
- Creating exhibition supports and barriers to protect textiles
- Monitoring and recording lighting exposure
- Monitoring and recording of environmental conditions in gallery space
- Monitoring for insect presence

## ON-SITE FOCUS

*Can you spot the archival material called 'Mylar' protecting textiles that touch the floor?*

*Do you think this transparent barrier impacts people's interpretation of the garments?*



# CONSER- VATION



Image: Josephine (curator) and Luci (Collections) installing design Re-weave by Lilli McKenzie

## POST-EXHIBITION

- De-install garments from gallery space
- Condition Report completed – comparison against original report
- Packing and safe storage of textiles for return to owners
- Formal accessioning of competition finalist into NWM collection

## ON-SITE FOCUS

*Looking at the textiles present... which material will Collection Officers need to look at carefully for signs of damage at the end of the show?*



# CONSER- VATION

## RELATIVE HUMIDITY (RH)

**Ideal:** 50% (+/- 10 degrees)

**Risk:** Sudden changes in temperature or RH can cause stress

- Conditions are monitored and recorded
- Keep conditions as stable as possible

## TRANSPORT AND STORAGE

**Risk:** Textiles are stressed along seamlines causing damage

- Designs are either hung on padded coat-hangers
- Fragile items stored flat in archival card boxes
- Transported on trolleys and clothes racks to reduce handling

## TEMPERATURE

**Ideal:** 20 C (+/- 2 degrees) temperature

**Risk:** High temperatures can increase material damage and risk of insects

- Temperatures are monitored and recorded

## LIGHTING

**Ideal:** 50 Lux (lighting) for sensitive materials

**Risk:** Textiles' colour irreversibly faded, fibres weakened

- Lighting lux levels are kept low
- LED globes only (removes UV and heat)
- Lights are turned off out of exhibition opening hours
- Direct lighting is avoided on sensitive materials (recommend less than 50 lux)

## INSECTS


**Risk:** Natural Fibres like wool are targeted by insects like moths. Fibres damaged and eaten. Infestation endangers other collection items

- Monitor for insects using sticky traps
- Annual check of garments looking for signs of damage or insect frass
- Building is kept clean
- If infestation suspected – garment placed in freezer to kill insects





# CONSER- VATION


  
**National Wool Museum – Condition Report**

Incoming  – Date: \_\_\_\_\_  
 Outgoing  – Date: \_\_\_\_\_  
 No change recorded post incoming  – Date: \_\_\_\_\_

Museum/Lender: \_\_\_\_\_

Exhibition Name: \_\_\_\_\_

Object Name/Title: \_\_\_\_\_

Temporary Number: \_\_\_\_\_ Number of Pieces: \_\_\_\_\_

Display Location: \_\_\_\_\_

Dimensions: (L x W x H) \_\_\_\_\_

Physical Description: \_\_\_\_\_

Condition			
<input type="checkbox"/> Abrasions	<input type="checkbox"/> Delaminating	<input type="checkbox"/> Insect passive	<input type="checkbox"/> Spotted
<input type="checkbox"/> Accretions	<input type="checkbox"/> Discoloured	<input type="checkbox"/> Label removed/damaged	<input type="checkbox"/> Stained
<input type="checkbox"/> Adherences	<input type="checkbox"/> Disjoined	<input type="checkbox"/> Losses	<input type="checkbox"/> Stitching unravelling
<input type="checkbox"/> Adhesive residue	<input type="checkbox"/> Distorted	<input type="checkbox"/> Loss of lustre/dull	<input type="checkbox"/> Scratched
<input type="checkbox"/> Adhering	<input type="checkbox"/> Dusty	<input type="checkbox"/> Missing parts	<input type="checkbox"/> Tangled
<input type="checkbox"/> Bleeding	<input type="checkbox"/> Faded	<input type="checkbox"/> Moths	<input type="checkbox"/> Thin/weak
<input type="checkbox"/> Blistered	<input type="checkbox"/> Fingerprints	<input type="checkbox"/> Mould active	<input type="checkbox"/> Torn
<input type="checkbox"/> Brittle	<input type="checkbox"/> Flaking	<input type="checkbox"/> Mould residue	<input type="checkbox"/> Unravelling
<input type="checkbox"/> Buckled	<input type="checkbox"/> Fly spots	<input type="checkbox"/> Mould stains	<input type="checkbox"/> Warped
<input type="checkbox"/> Borer	<input type="checkbox"/> Fold lines	<input type="checkbox"/> Odour	<input type="checkbox"/> Water damaged
<input type="checkbox"/> Burnt/scorched	<input type="checkbox"/> Foxed	<input type="checkbox"/> Paint/substance transfer	<input type="checkbox"/> Weak joins/seams
<input type="checkbox"/> Chipped	<input type="checkbox"/> Fraying	<input type="checkbox"/> Perspiration stains	<input type="checkbox"/> Worn
<input type="checkbox"/> Cockled	<input type="checkbox"/> Frilling	<input type="checkbox"/> Rot	<input type="checkbox"/> Yellowed
<input type="checkbox"/> Corroded	<input type="checkbox"/> Holes	<input type="checkbox"/> Scratched	<input type="checkbox"/> Other
<input type="checkbox"/> Compressed	<input type="checkbox"/> Incomplete	<input type="checkbox"/> Shedding	
<input type="checkbox"/> Cracked	<input type="checkbox"/> Inclusions	<input type="checkbox"/> Silverfish	
<input type="checkbox"/> Creased	<input type="checkbox"/> Inherent instability	<input type="checkbox"/> Silvering	
<input type="checkbox"/> Cupped	<input type="checkbox"/> Insect active	<input type="checkbox"/> Soiled – archaeological	
<input type="checkbox"/> Cut	<input type="checkbox"/> Insect damage	<input type="checkbox"/> Soiled – other	
<input type="checkbox"/> Delaminated	<input type="checkbox"/> Insect frass	<input type="checkbox"/> Split	
<input type="checkbox"/> Dented	<input type="checkbox"/> Insect residue	<input type="checkbox"/> Split/fractured	

Exhibited in			
<input type="checkbox"/> Workroom	<input type="checkbox"/> Exhibition	<input type="checkbox"/> Storage	<input type="checkbox"/> Other

Condition Notes/Drawings:

*Image: Examples of condition report formats filled out by Collection team*

## CONDITION REPORTS

- Documentation to show how an item is faring
- Allows contrast over months or years to show changes
- Condition reports completed on all garments on their arrival and again before they are returned



# CONSER- VATION

## ACTIVITY

*Choose a design in the We The Makers gallery*

*Study it closely looking for deterioration and risks.*

*Conduct a simple Condition Report*

## MATERIALS TYPES YOU CAN SEE:

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## GENERAL CONDITION:

- Appears stable
- Active deterioration noted
- Damaged noted
- Fragile/weak

## RECOMMENDATIONS:

- Make tailored supports
- Diffused lighting to reduce exposure
- UV filter on lighting
- Insect monitoring trap
- Dessicant (used to remove moisture)
- Freezing (used in insect or mould infestation)
- Recommend treatment by specialist conservator

- Abrasions
- Accretions (imbedded foreign object)
- Adherences (things stuck to it)
- Adhering
- Bleeding
- Blistered
- Brittle
- Buckled
- Borer
- Burnt/scorched
- Chipped
- Cockled
- Corroded
- Compressed
- Cracked
- Creased
- Cupped
- Cut
- Delaminated (layers separating)
- Dented
- Discoloured
- Disjoined
- Dusty
- Faded
- Fingerprints
- Flaking
- Fly spots
- Fold lines
- Foxed (orange spotting)
- Fraying
- Filling
- Holes
- Incomplete
- Inclusions
- Inherent instability
- Insect - active
- Insect damage
- Insect frass
- Insect residue
- Insect - past
- Label removed/damaged
- Losses
- Loss of lustre/dull
- Missing parts
- Moths
- Mould active
- Mould residue
- Mould stains
- Odour
- Paint/Substrate
- Perspirations stains
- Rot
- Scratched
- Shedding
- Silverfish
- Silvering
- Soiled - archaeological
- Soiled - other
- Split
- Spotted
- Stained
- Stitching unravelling
- Scratched
- Tangled
- Thin/weak
- Torn
- Unravelling
- Warped
- Water damaged
- Weak joins/seams
- Worn
- Yellowed
- Other

