

FASHION 2022



TĪAHO

Nau mai, tautī mai ki Te Puna Wai o Waipapa. Welcome to the second showcase of Tīaho. This show stemmed from a an idea to express the cultural influences and diversity that make Te Puna Wai o Waipapa- Hagley College- such a vibrant and united community. In the process of creating Tīaho, we had to ask the question "What is culture?" By presenting this task to our designers, we examined issues of cultural appropriation and identity. This was an emotional pathway for many, a rediscovery for some and a sense of belonging for others. Designers were pushed to look at their place in the world now and how that connects with their whakapapa. As we celebrate Tīaho, we would like to acknowledge the bravery of our designers for taking that long, hard look in the mirror and for sharing their stories with us. "Ka Puāwai te koru, ka puāwai te tangata- as the koru unfurls, so does the person."



JEWELLERY SECTION



Cherry Blossom Blizzard
The cherry blossom in fall bloom is scattered by the spring breeze like a snowstorm.

Eriko Kumagai

Yuki Komiyama

Ōtautahi - Garden City - Necklace
I've lived in Christchurch for 24 years. I enjoy every season of this city; however, I especially love spring when many flowers are in bloom.

This necklace shows the flowers of spring, and I wrote the Māori name of the city in Japanese letters.

I chose to use copper as the metal gives a warm and earthy feeling to me. Flowers and letters were etched into copper plates and then oxidised so they stood out.

The copper plates were cut and hammered to make them look like pebbles in the stream





Copper pendant with sterling silver stars on a black patina sky
A group of nine stars forms the Matariki cluster in the Taurus constellation. They have always been prominent in the Southern Hemisphere sky during winter in New Zealand. For centuries this cluster was used for navigation across the vast Pacific Ocean.

Greater cultural significance has been awarded to the stars of Matariki in 2022 with the introduction of a national holiday in New Zealand. This celebrates the commencement of the Māori New Year. My wish is that the nine stars of Matariki become widely recognised as the Southern Cross in our night sky.

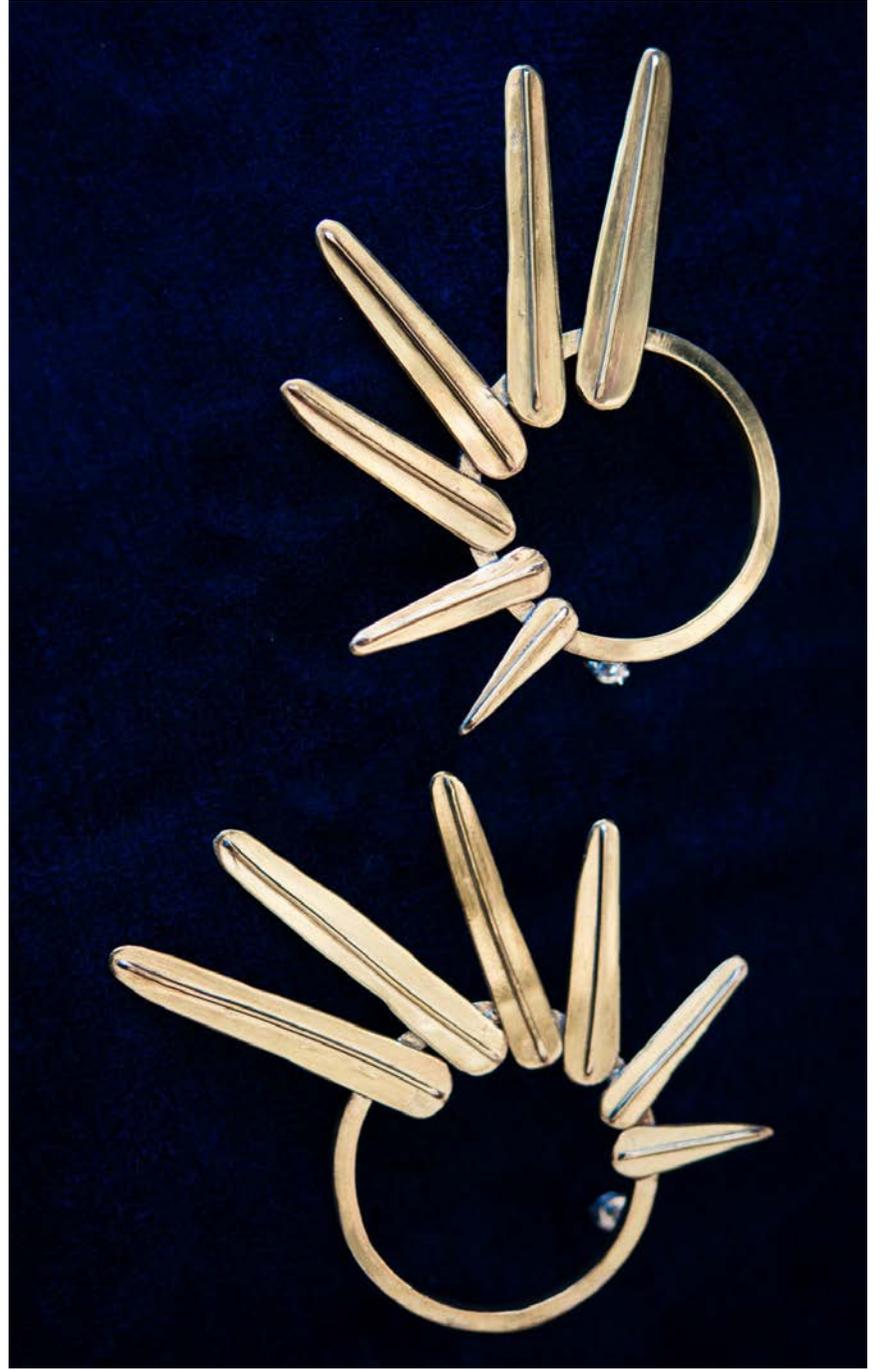


Catherine Dillimore

Erin Douglas-Clifford

The term Kiwiana comes to mind; it has items from New Zealand's heritage that are seen as representing iconic Kiwi elements, such as the pōhutukawa, pāua-shell, gumboots, and jandals. These are all things that I can relate to, but the item I choose to represent my culture is the cabbage tree.

For me, the cabbage tree represents my ties to the land. For generations, my family, and our larger community, have had strong connections to rural New Zealand. We live on the land, we gather food from the land, and so we take pride in caring for the land ensuring it is here for future generations.



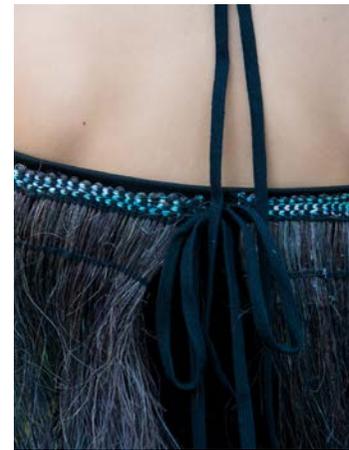
JUNIOR SECTION

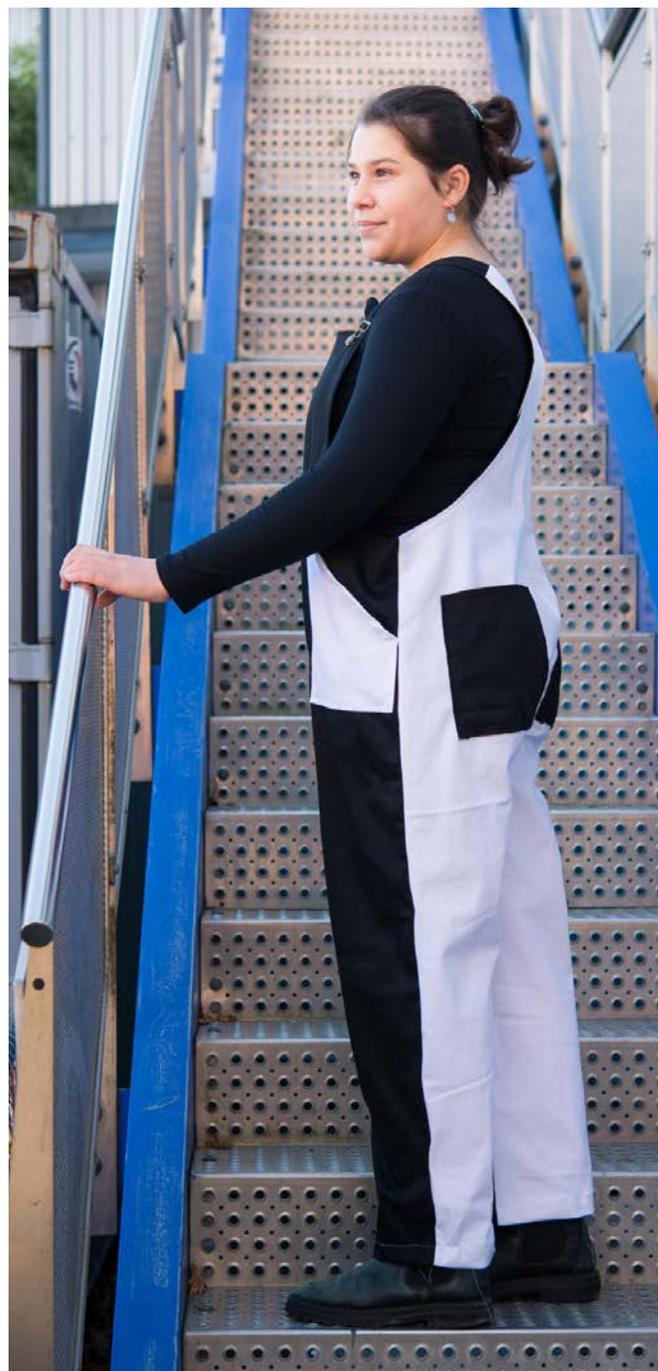


Lucia Campbell-Reeves

I do not Whakapapa Māori however my sister does which is where the connection comes in. I have English and Italian ancestry however Te Ao Māori is what I love most.

Te Ao Māori as a whole is my inspiration, I absolutely love Kapa Haka Te Reo Māori and Toi Māori. This was another way to learn Toi Māori. The specific design of the skirt was inspired by, Māori fashion designer Shona Tawhiao. My garment shows my love for harakeke and my interest in using natural fibres. It also shows my personal style as I am always wearing long skirts like this one. From making this skirt I have learned more than I already knew about how difficult, time-consuming, and fiddly using harakeke is.





My heritage is Persian however having represented this side of my heritage last year I have drawn inspiration in 2022 from my home, Aotearoa, New Zealand.

I have visited Aoraki, a few times with my whānau and have always felt a connection to that Maunga. I chose the Mt Cook lily. The top is representative of the petals and the skirt of the pollen.

My second garment is based on my love of watching the stars. I have always loved the moon, it gives me warmth. The different colours show the black of the night sky and the white of the stars and the moon. During this process, I have learned that the world is so much bigger than I realised. One small flower can inspire a whole outfit and the night sky can give rise to thinking creatively about the clothes I wear.



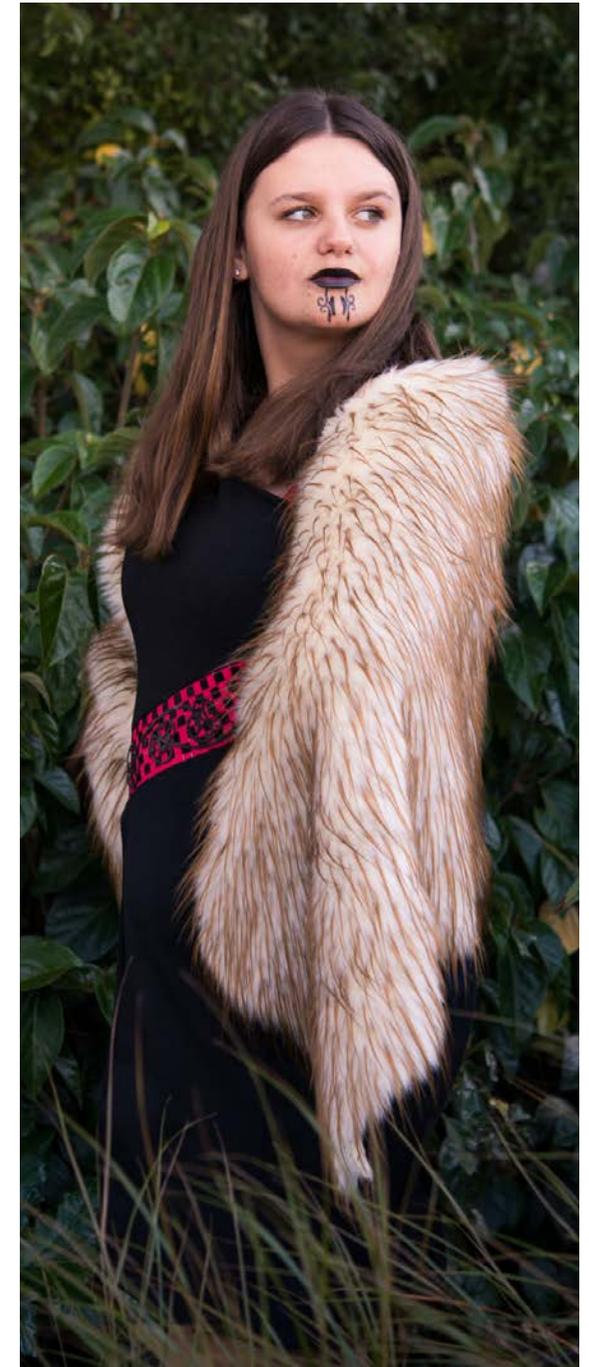
Maiya Behnami

Jayla Dickson

My design is inspired by my Māori culture. My iwi is Ngati Porou from the East Cape and Gisborne region.

I have chosen red and black because these colours represent my culture.

I have made the dress asymmetrical because it references a kākahu specifically the way it is worn across one shoulder. The woven panel incorporates red and black in the same form as used in harakeke weaving. On top, I have placed a koru design which is often used to symbolise creation. Creating this garment makes me proud of my heritage and culture and gives me the opportunity to share this beautiful culture. Nō reira tēnā koutou tēnā koutou tēnā tātou katoa.





My name is Seraphine, and I am in Year Nine this year. This is my first time sewing an outfit from scratch, and I have had such a good experience thanks to Vicki, Chantelle, and the year thirteen's help!

For this Garment rather than going for a piece that connected to my personal heritage, I drew on culture and aesthetics that inspired me. My inspiration for this aesthetic was from French influences, I have always been interested in French fashion and culture. Especially the way the patterns, colours, and tailoring are curated, I was particularly inspired by more high fashion pieces. When I was younger, I always wanted to visit one of those "FANCY" French clothing stores in picture books! where you bought things in the striped hat boxes with bows! This piece is a more contemporary version of a jacket and pants I think you would find in those stores. Working on these garments has helped me learn more about the sorts of colours and patterns that are associated with French fashion and the kind of tailoring in these outfits. I have really enjoyed working on this outfit and I hope to do more things like it.

Seraphine Davidson-Fox

Zoe Gribben

My great-grandmother is of Estonian heritage. The Estonian flag is dark blue, light blue, and white and I have incorporated these colours into my design. I drew on my love of floral patterns with my fabric choice. I researched 1960's Estonian dresses and learned that they were ankle length so that influenced my design. I was lucky enough to be able to use actual 1960's vintage fabric.





The heritage that I have chosen is Estonia. My Babuska is Estonian. I chose her because of the stories I have heard of her. From these stories, she sounded really nice, and I wish I had gotten to meet her. I have learned about the traditional dress of Estonia and the native plants and birds and have combined this new knowledge with the style of clothing that represents my personality. I cut out the flowers individually from upholstery fabric and added them to the side seams of the dress pants sewing them on using repeating rows of straight stitching. I teamed the pants with a crop top and cropped hoodie.

Alisia Gribben



Hana McDonald

My ancestors are originally from Scotland and England but grew up in New Zealand, so I chose to do an outfit inspired by New Zealand nature.

My inspiration is the kereru because my parents really like nature, so we see them a lot and I think that they are really pretty and interesting. During this project, I have learned more about the kereru and the environment it lives in.





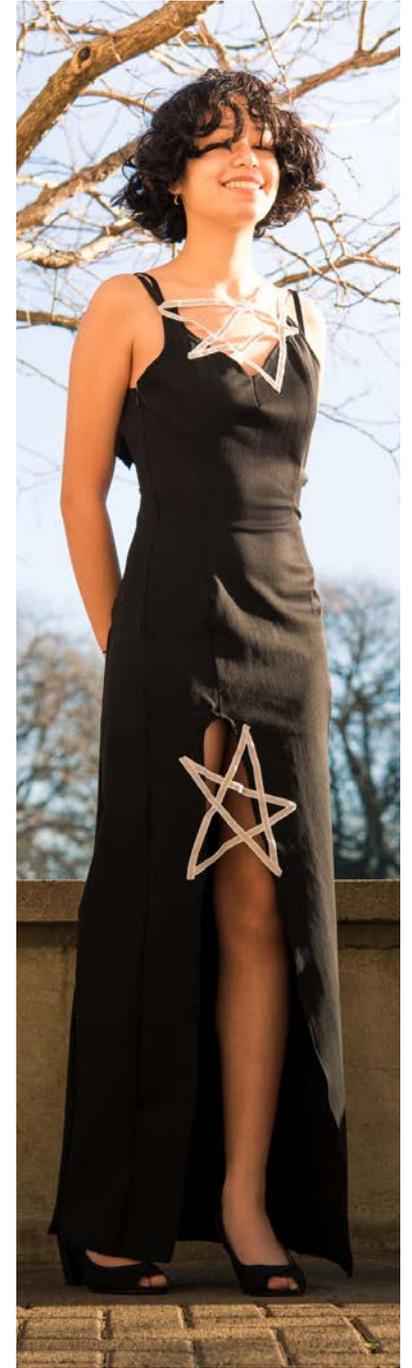
My ancestors are from England and have always been. I choose to use a modern-day style in my outfit because it looks nice and is representative of who I am. The outfit is comfortable. I have chosen cargo pants because they are modern yet can be traced back to the British military in the 1930s. I added the Union Jack ribbon to my cargo pants to add to the connection and used red in my top to reference the red in the flag. Since the second world war, the Union Jack has been used in fashion by many iconic celebrities and musicians.

Millie Howard



Tiare Clark

My design is based off Matariki (mata-o-te-ariki). In Māori culture, Matariki is a special occasion in the New Zealand calendar that marks the start of the Māori New Year. It is a time to reflect on the past, celebrate the present, and plan for the year ahead. The reason why I chose to base my design on Marariki is that by the time my dress is done I am hoping it will be Matariki. (Friday, June 24th) The connection I have to Matariki is that it is a part of my Māori culture.





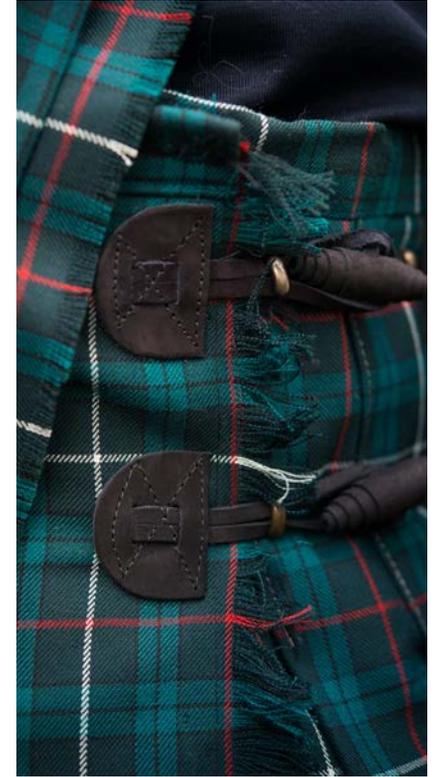
My Heritage is Samoan, Māori and Irish.

My inspiration came from my love of mushrooms and the way they grow and connect, like the mushroom fairies from Ireland that like to live in a fairy circle. They are spirits and like to gather and dance from midnight to dawn. My garment shows my creativity and shows the short but calming fairy tales that my parents would read to me until I fell asleep peacefully. During this project, I have learned about my Irish heritage. This design has helped me learn more about the Irish in me, but most of all I have learned about how all three parts of my heritage have come together to become one, ME.

Masina Tawhai

Sam Tipa-Crockett

My heritage is Māori, Nga Tahu, Irish and Scottish. I decided to focus on my Scottish heritage because I felt like it and felt inspired by my Scottish roots. I designed a kilt, crewneck sweater, and scarf. Mum found a beret at a market to top off the outfit. I learned that I can use found things and still stay true to the Scottish look. All of the materials used were from vintage donations, so my outfit is sustainable. Alison helped me get there faster, I liked being with calm people to help me finish. During this project, I found out that the Scottish people won independence from England and have remained unique ever since.





My dress is influenced by my Māori heritage.
My iwi is Nga Puhi.

I choose red and black because they are traditional colours for Māori. The design and shape are a style I am comfortable wearing. It is also similar to the shapes created when wearing Korowai. Designing an original garment is fun however there are difficulties in landing on a final idea. I am proud of this entry because I never thought I could make an actual dress. I am also proud to represent my Māori culture.

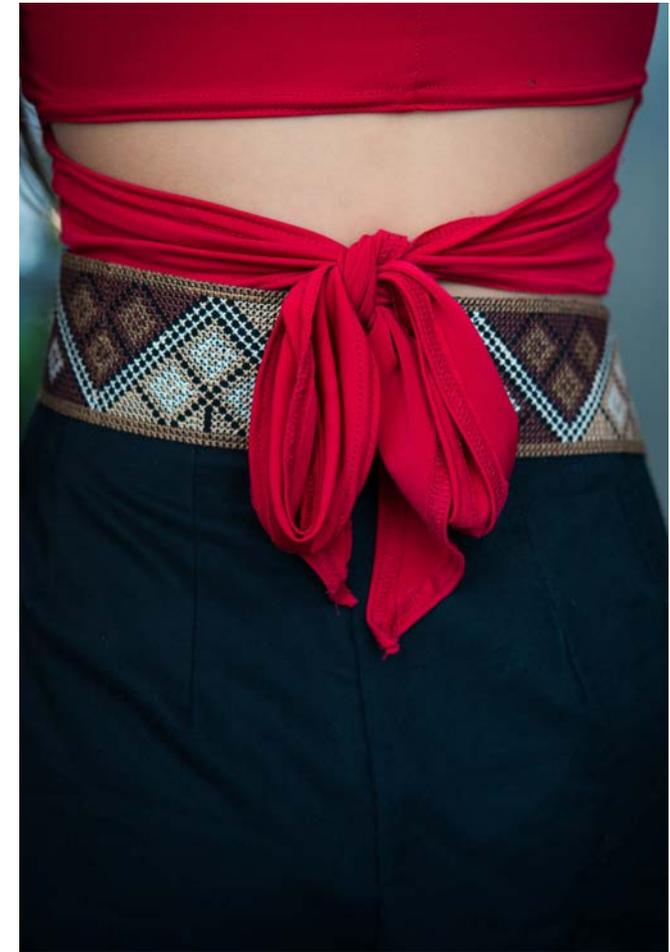
Jayda Taylor



Anna Bell-Searle

I got my inspiration from my grandfather. I have always felt a connection to Ireland and its culture so have chosen a strong green colour which is also in the Irish flag. It is one of my favourite colours. Before doing this, I did not know that a flag, the Irish flag could have such an influence on my inspiration for my cultural garment.





Part of my heritage comes from Germany. I have chosen Germany because it has got quite an interesting style. I have modernised it and added my own style to it. What my garment tells about me is that I am interested in my culture and proud to share it in my designs at this show.

Annabella Wegener

For my fashion project for Tiaho, I made a traditional piece of clothing from Saudi Arabia. I lived in Saudi Arabia for 9 years and so my fashion inspirations often come from there.

I made an abaa - a long dress like a cloak that goes down to your ankles. This is usually worn over other clothing. The abaa (sometimes spelled Abaya) is worn by many Muslim women. This is because many Muslim women like to be covered. This is called modesty. Abaa is also worn in Turkey and countries in North Africa.

I made mine a beautiful brown colour with white lace on the edges. This is something special to be worn at events and celebrations. It would be very common to wear this for Eid. This is a religious celebration we have after fasting for 30 days. We celebrate and dress up nicely and visit friends and family and go to the Masjid to pray.

I learned a lot about sewing. Thank you





My heritage is Italian on my Dad's side. When I think of Italian clothes I think of, patterned fabrics, vibrant colours, and puffy sleeves. I have incorporated all of these things into my design. I am trying to include both traditional and modern elements to make a modern set with a touch of tradition. The fabric I have used is vintage which allows me to achieve this. The national flower of Italy is the white lily, and my fabric has a pattern that symbolizes the lily.

Annalise Robb



Layce McDowell

My heritage is Scottish from my Dads side. My inspiration came from an old-fashioned traditional Scottish dress. From my research, I learned that the standard colours for these types of outfits were brown and white, so I decided to stay with these colours. I am very interested in Scottish myths and legends and this project gave me the opportunity to express my knowledge in a different way.





I have chosen to represent my Irish heritage. Back in the day in Ireland overalls were quite popular and overalls in my personal opinion are stylish you can wear them with a lot of other pieces of clothing and it still matches so, in short, I just think overalls are cool. I think that although overalls/dungarees are vintage and have been worn as work wear by Irish farmers they represent my style, and I am happy to have been able to make my own.

During this project, I learned about the Irish potato famine and how horrific it was for the people of that time. I also learned about the red deer and that it was originally a symbol of Ireland.



GIBSON ROSS

Lottie Mitchell

My heritage is Scottish and Irish. For my design, I have chosen to represent my Scottish heritage by making a Scottish arisaid, a shawl traditionally worn with a long skirt.

I have based my outfit on this. For the skirt I have used vintage fabric that is a blend of tweed and tartan. It is very heavy which is in keeping with tradition as these skirts would have needed to keep the wearer warm in the colder climate.

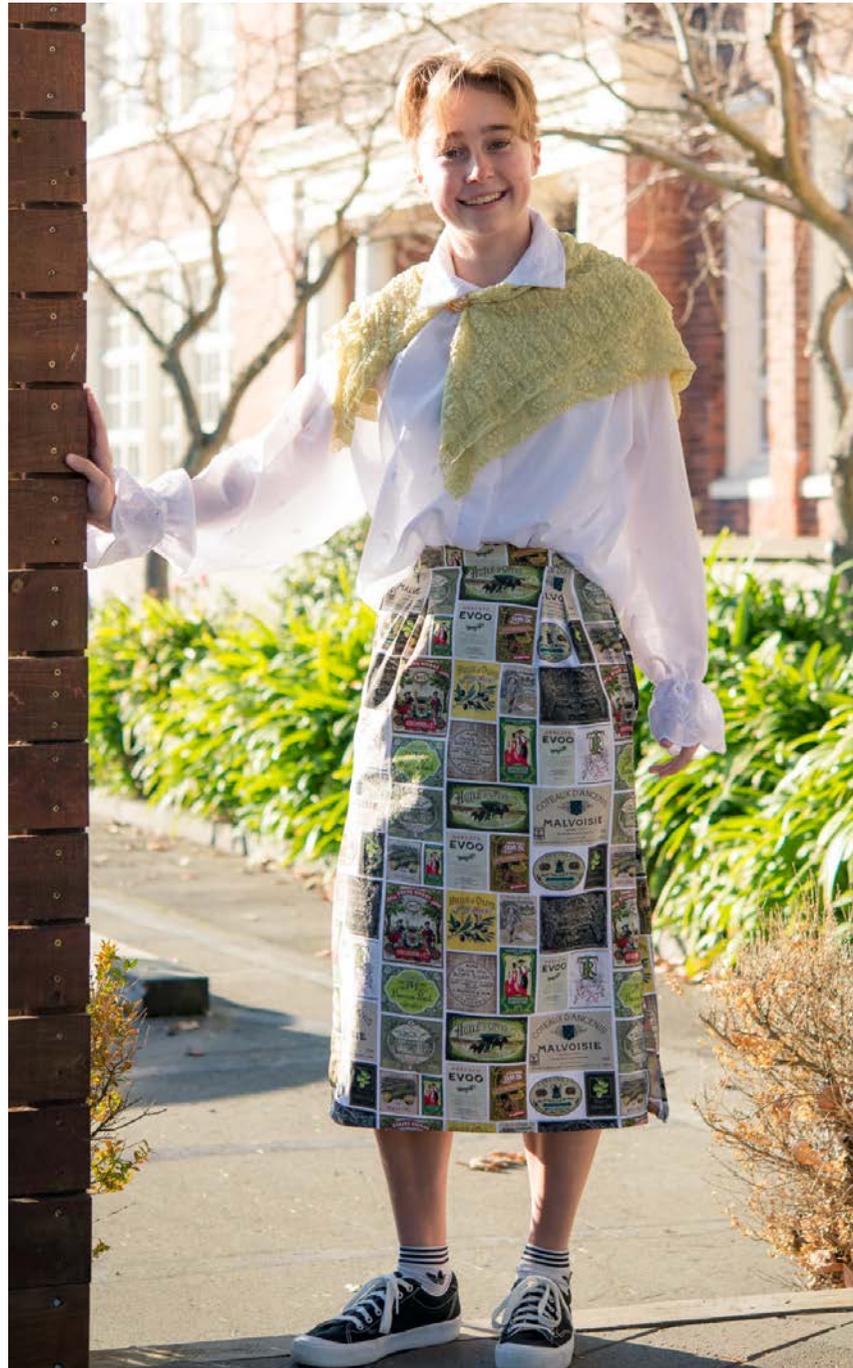


SENIOR SECTION



Ella Staub

My heritage is in Europe, Slovenia, Croatia, and Norway. When I talked to my Nan about her life in Slovenia, she talked about leaving when she was six years old and going to live in the refugee camps in Italy. She also talks a lot about the Italian food in the camps, olives, and spaghetti. This is reflected in the material I chose for my skirt. Then they came to New Zealand when she was ten. She went to work very early as a seamstress with my Great Grandmother. I looked up their national costumes for women and found it was a skirt, white blouse, and a scarf, and my outfit includes the white blouse with puffy sleeves, and I have made a suitable interpretation of the skirt as something I would wear in the summertime. Culturally I learned about the special places that are important to my Nannas and I am following in their footsteps as I learn to sew.





In my skirt and halter-top ensemble I have chosen the colour green to represent my Irish ancestry. I used a floral fabric in the pleats because I am a 3rd generation New Zealander who lives in Christchurch, the beautiful Garden City.

Taylor's Mistake/Te Onepoto is the inspiration for my second garment set. I have lived there all my life and it is a spiritual place for my extended family. The colours and textures I have used represent the tussocks, beach, and surrounding hills as the seasons change.

All the garments are fun and bright and show that I like to push myself and learn new skills.

I have fond memories of the crocheted sweaters my grandmother sent me when I was younger. I now have some understanding of how talented she was, and the time she must have spent on the items she made for me.



Zoe Gray-Swann

Heather Carter

"The way of life for an entire society."

My British heritage began when my Great Grandmother came to NZ on one of the first four ships. Her daughter, my late grandmother was a wonderful seamstress spending many hours teaching me to sew when I was young.

This is a tribute to her. My inspiration comes from the Classic British Equestrian and Country fashion wardrobe. I love a well-tailored outfit, the Riding Jacket that traditionally would have been worn with a pair of jodhpurs is just that. An elegant, well-fitted garment that can transition from Riding to everyday wear. I have paired it with a woollen skirt. My designs tend to be different from the ordinary - in a way that creates curiosity. The design on the back of the jacket is my version of the Union Jack. I have transformed the Riding Jacket into everyday streetwear





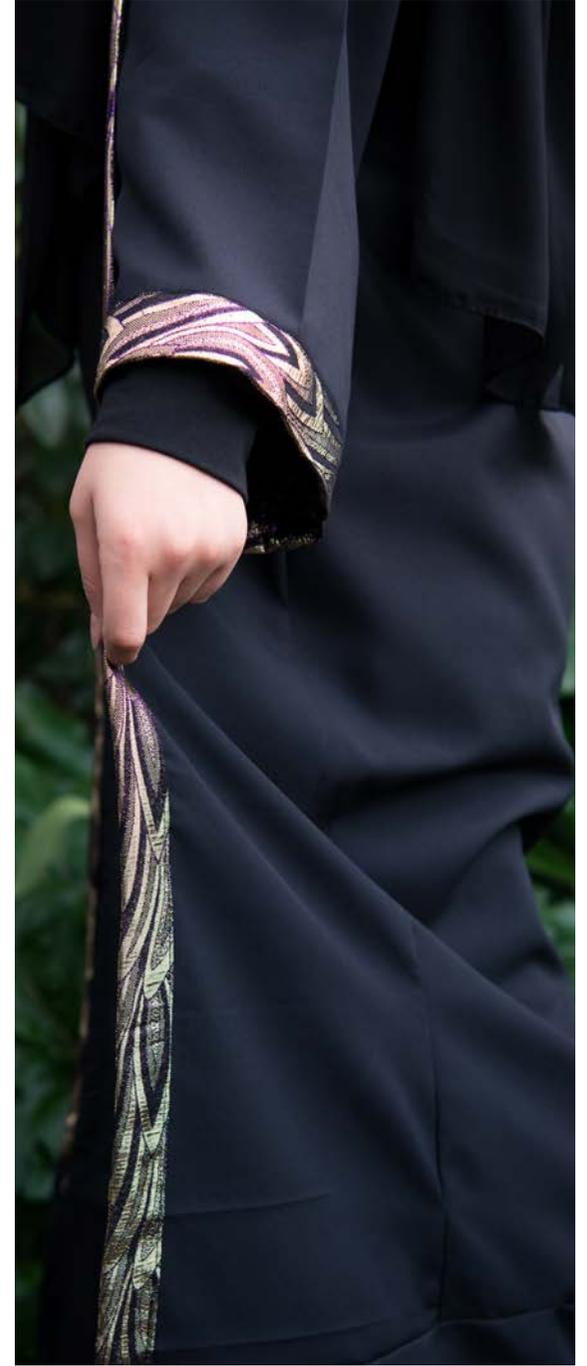
Dressmaking is something that has been in my family for generations. Creating and designing is a huge part of who we are as people, you could say this is part of our family culture. For this entry, I worked with my Nanna who made clothes with her mother, who made clothes with hers, and back it goes through the generations. I wanted a dress that was fitting, open-backed and swishy. Pinterest was my bestie. Previous patterns and drawings of ideas were vital and used often. My dress displays comfort, ingenuity adaptability, and a lot of love. It took a long time and that shows. My dress shows that regardless of your background anyone can create something.

Izzy Byrne



Maryam Harba

I liked to make this because it represents my Syrian culture and the clothes worn in Syria where I am from. Black and gold are very popular in Syria. The name of this particular garment is abayas.





"This dress was inspired by my early childhood. Growing up in Jaguarão, Brazil where most of the buildings are of the Art Deco era. This reminds me of my days in my grandmother's house which had a tall ceiling, huge, tall double doors, a vegetable garden, and a fig tree with a swing.

My grandmother used to make me the most beautiful baby doll dresses that I used to wear whenever I was there. When creating this garment, I tried to represent all the aspects that I described above.

The white dress to me represents the amazing days I've spent grandmother's house.



Leticia Candido

Mina Gul Shasawar

I have made a traditional Afghani dress for a bride. This garment would be worn during the Hena night celebrations prior to a wedding. Any colour can be chosen for this celebration, and I have chosen green and white





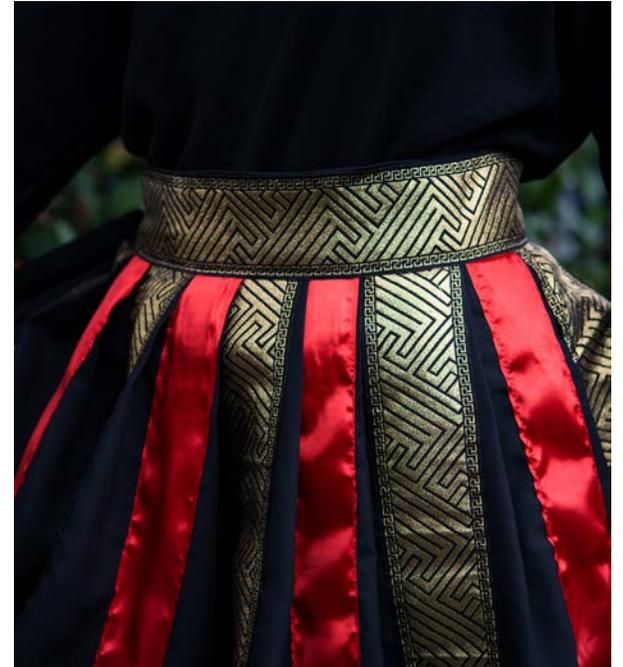
I am Pakeha of British, Scottish, Irish, and German descent. However, I am a firm believer that our lives and how we live determine who we really are, culturally or otherwise. My inspiration for this garment was my New Zealand culture, but also Middle Eastern culture, for the 7 ½ years I spent living in Abu Dhabi. This garment shows you my cultural journey, and how the years I spent overseas allowed me to grow into who I am today. The kowhai (New Zealand's National Flower) and the Tribulus (UAE's National Flower) represent my cultural journey, and how we continue to grow and blossom through our experiences in life, and as we build connections to our cultures. I learned that each person's culture is as unique as their fingerprint, and our cultures, or adopted cultures, shape us into who we are.

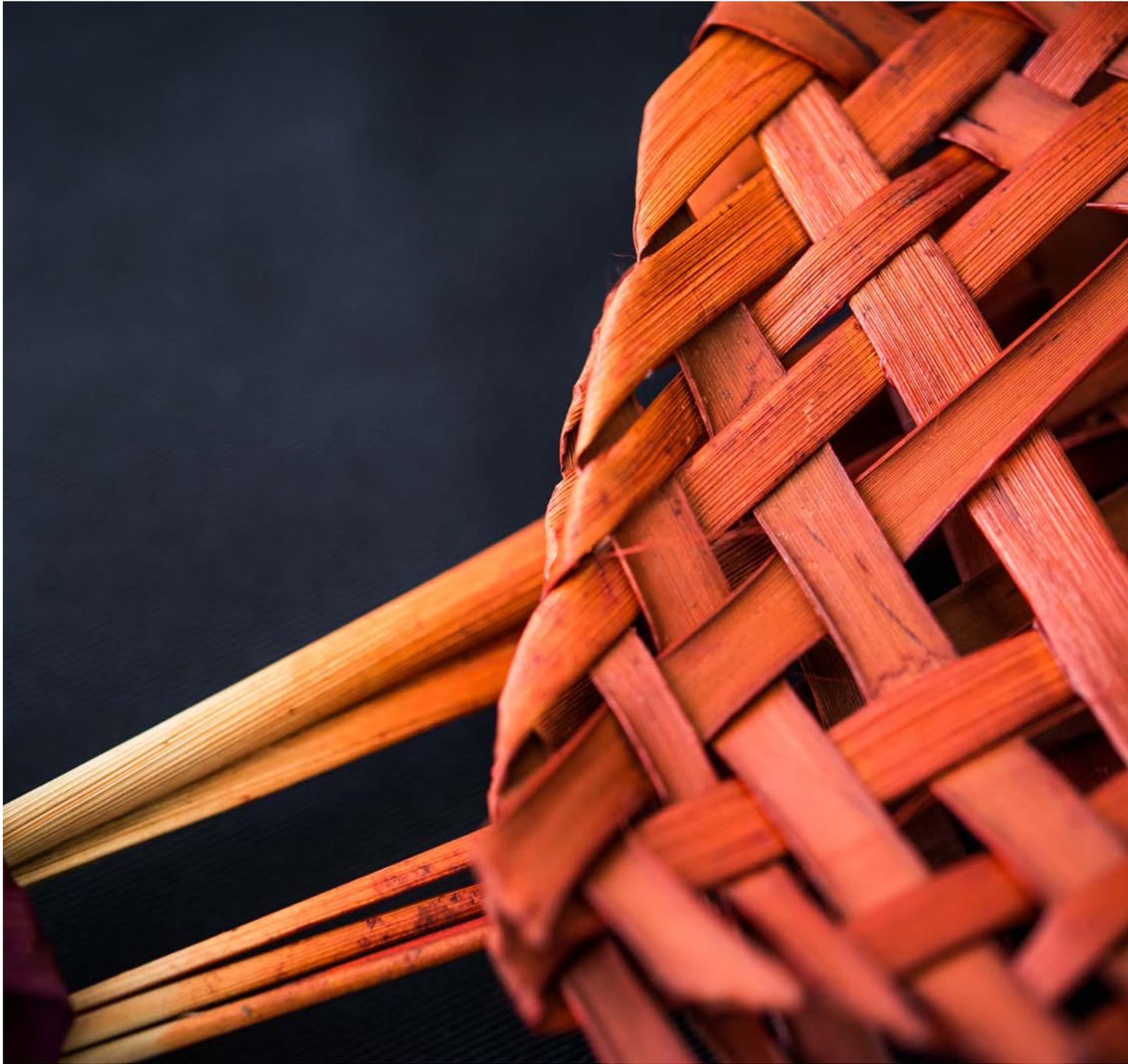
Lucy Hundleby



Hana Sharyan

I am from Yemen and the skirt I have made represents the type of clothes worn in my culture. It is traditional to use black red and gold. I would wear this type of garment to a party a wedding or to showcase my country to visitors. It is important for a woman to wear this type of clothing if she was going to receive a proposal of marriage. I like to show my culture and to help other people learn about it.





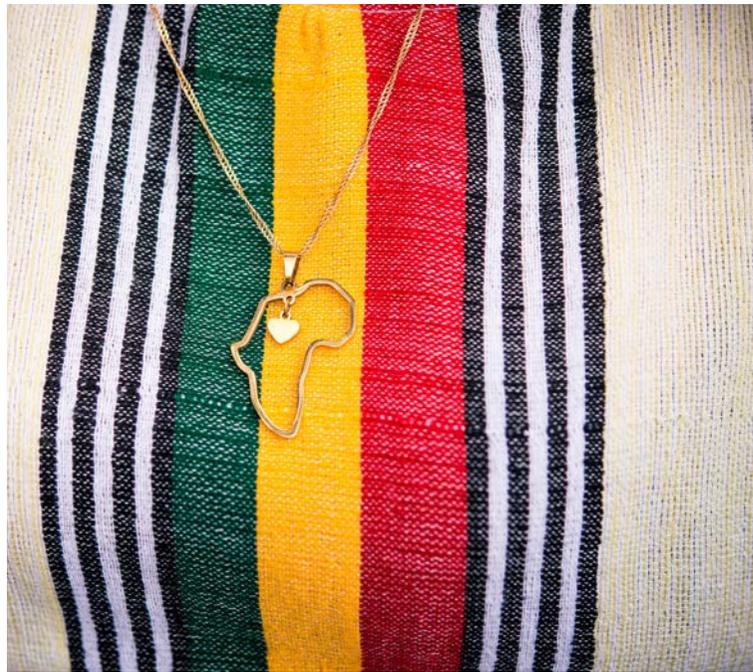
I was born and raised in Aotearoa, New Zealand and my place of origin connects mostly to Oamaru. This is where I spent a lot of my childhood and where my family resides to this day. I was inspired by the places where I spent a lot of my time, church on Sundays. Walking with my parents through the hills and the amazing animals that roam freely. It tells the story of my childhood and what it is like to be immersed in Oamaru culture. It is beautiful, delicate and something to be preserved. I have learned that my small town is a lot more than what it looks like, amazing scenery and architecture along with incredible wildlife. I feel I grew up overlooking the small details that make Oamaru and am glad that I get to show appreciation for it today.

Fawn Smedley

Maki Matsumoto

I am from Japan and my inspiration came from Japanese culture. I used the Kimono style to make a modern streetwear outfit that included Tokyo neon street signs. When I think of my home in Japan I think about old culture like the kimono and modern culture like what you might see if you visit Tokyo, the bright neon signs that are everywhere. Japan today is a mix of old and new. I learned by making this entry that I can design fashionable clothing and make an outfit that reflects me.





My culture is Ethiopian, and I have made my outfit from Ethiopian fabric that has the colours of the Ethiopian flag. In Ethiopia white is very popular so I have combined this fabric with white to make my skirt. I have used the remaining fabric to make a blouse. It is very difficult to find Ethiopian fabric in New Zealand however after a search we found some in Wellington. I have lived in New Zealand for 1 year and 8 months. I miss the social life of Ethiopia. I still have family there so look forward to visiting again because Ethiopia is a very nice place. By making this outfit I hope to make people in New Zealand interested in my culture.

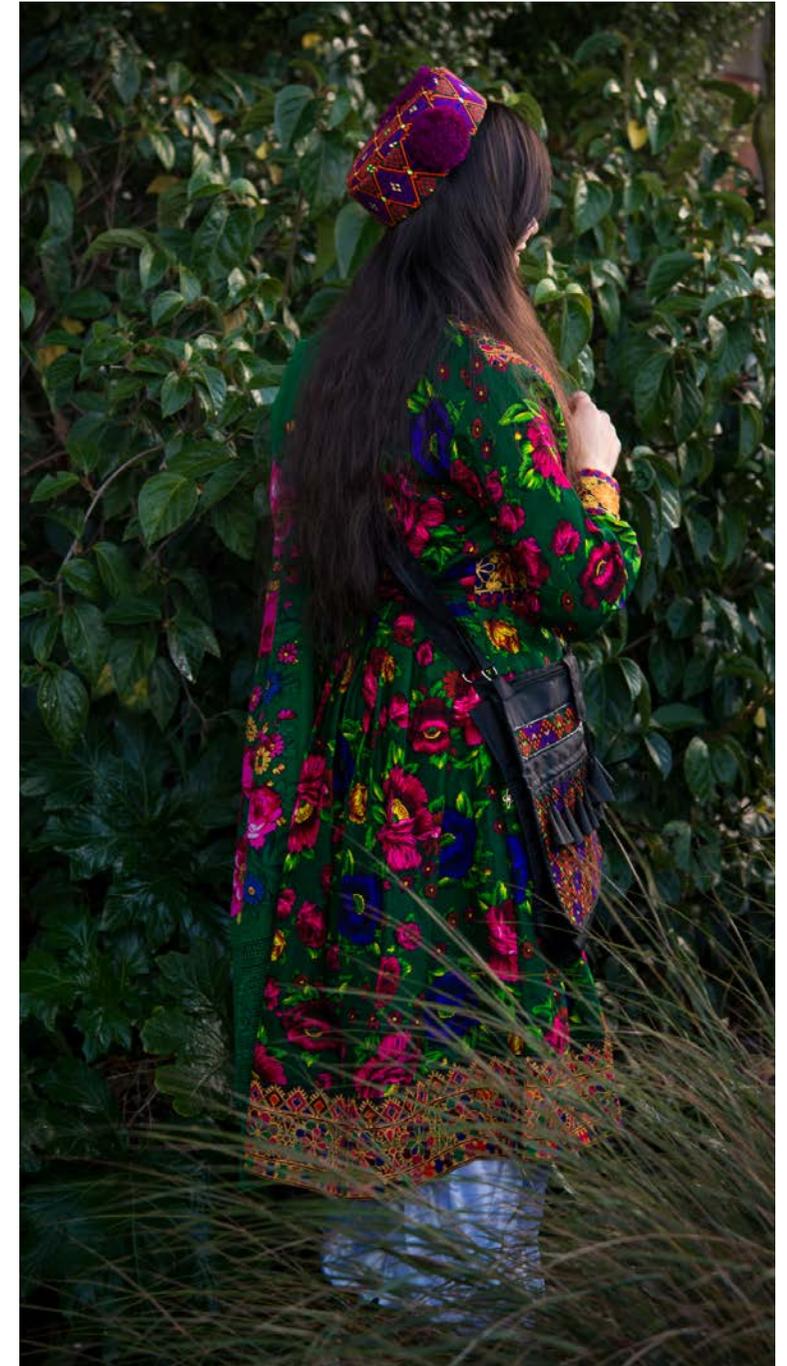
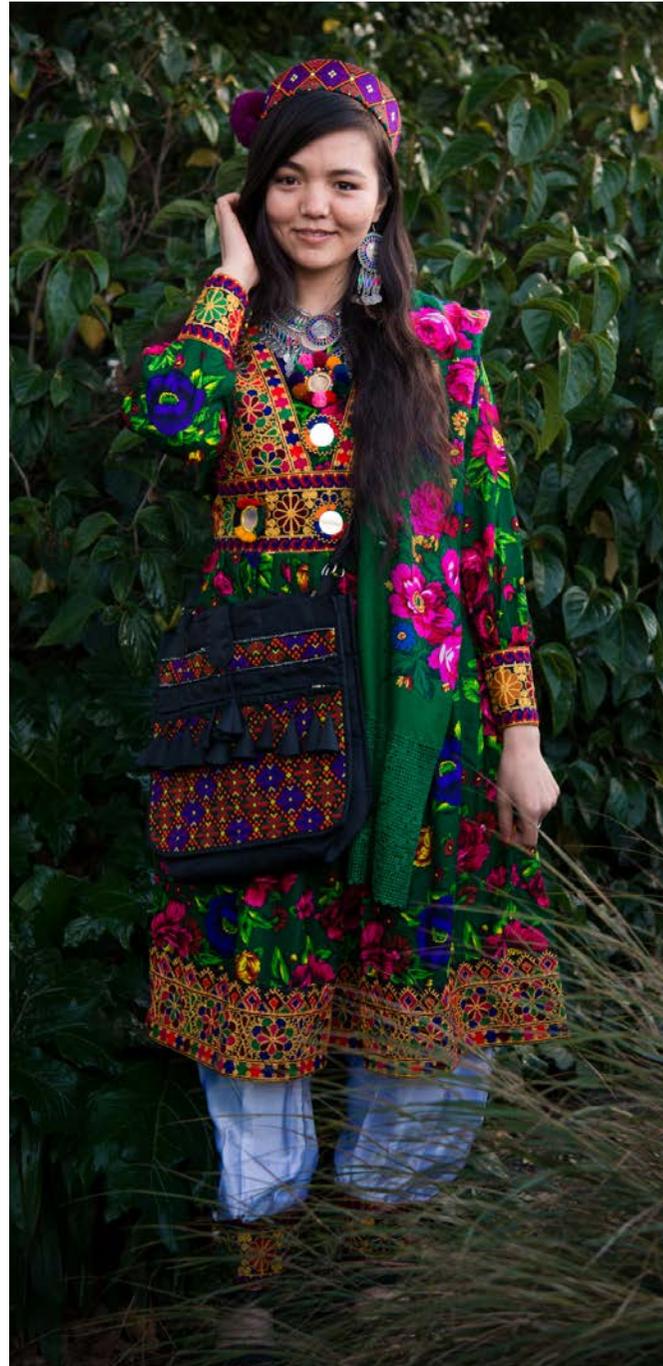
Tigist Yismaw



RAZIA AZIMI

I am also presenting a traditional Afghani garment. There are four ethnic groups living in our country, including the Hazaras, and of course each ethnic group has its own culture.

This dress belongs to the Hazaras of Afghanistan, which was previously sewn in Kabul with the same colours and colour strings that it needs. This dress is used for Hena night party. It is also used for other celebrations such as Eid.





Our garment is based on Afghani clothing. This clothing is called Gand afghani. This clothing is worn during the Hena night celebrations or any celebration for example Eid celebrations. Afghani clothing is very colourful with embroidery trim in traditional patterns. It is difficult to find this in New Zealand so our garment has less trim than we would have in our home of Afghanistan.

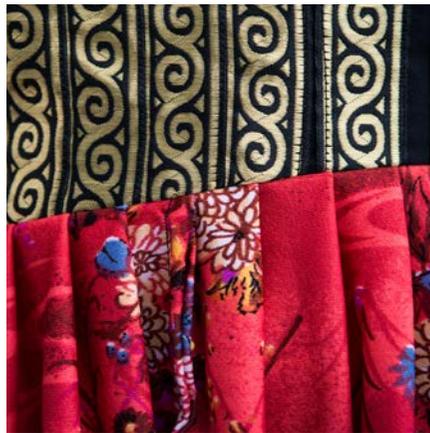


Mariam Hussaini and Razia Azimi

Fatiha Afif

Fatiha comes from two cultures Amazigh/Berber and Moroccan. Her garment is based on a mixture of traditional features from both cultures. The garment is a Kaftan with embellishments from Amazigh. White has been chosen to represent peace and the red and other colours are representative of the flag.





My home country is Afghanistan, and my full-length dress is representative of my culture. The colour red along with black are the colours of the Afghanistan flag. The style of this dress is a modern version of a traditional Afghani dress. In my culture gold is very popular for clothing, worn both inside and outside of the home. In New Zealand, it is very difficult to find the materials and trims that we like to use so we have to compromise, and this dress is the result. Although Afghani clothing is changing in Afghanistan the Hijab is still very important when outside of your home.



Golnaz Shasawar

Zana Solodi

In Soloman Island culture, shell money was once currency and a form of exchange (bartering). The shell money is still used to this day. It is used as a bride - price, to pay fines, for crimes, and offered as a gift.

Shell money is made into decorative head dresses and ceremonial costumes. As well as other accessories. Shell money represents unity, respect, peace, and love.

What women generally wear nowadays is a t-shirt and a skirt. I got inspired by Miss Solomon Islands and how they decorated her dress with patterns combined with shell money. Really gave a unique look which is what I also wanted to create.

I have learned the importance of shell money. It shows empowerment, pride, and where I come from. So, it's an honour to wear this shell money. And represent my culture and my identity.





My Uncle Hiro, who lives in Japan, has always sparked my curiosity about Japanese culture. I've always wanted to design gorgeous kimonos and add my own unique Pie spin on them while yet keeping them elegant and traditional.

Mum is dressed in a kimono that I designed to appear like something out of a fantasy novel or a princess film.

I wanted to make Alyssa's princess kimono as joyful, whimsical, and childlike as possible. While making her feel like a princess I wanted my hakama kimono to look demon slayer-esk while being as beautiful as possible. Women wear hakama to graduation ceremonies and coming-of-age events.

Finally, my advice to you is to constantly follow your dreams, and set your heart ablaze.



Pie Francis

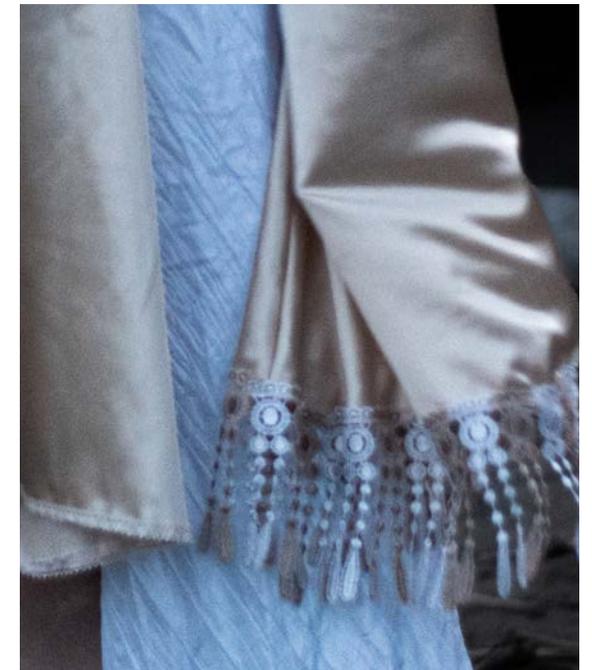
Sharra Gentleman

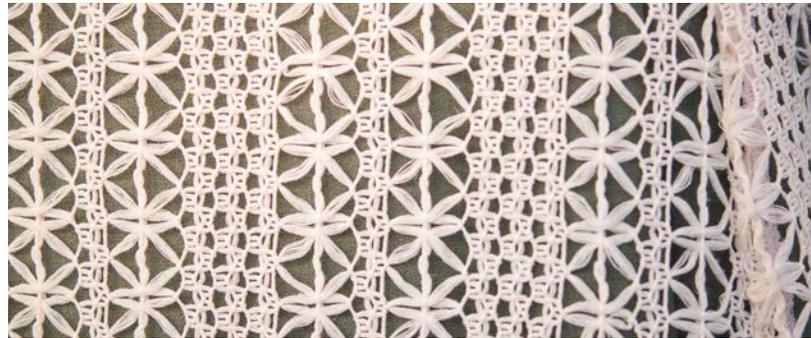
New Zealand European
My inspiration is the Beach, specifically Sumner Beach. Without a tangible cultural heritage, I jumped at the chance to represent the place I feel most at home. Sumner beach speaks to me in this way. My appreciation for this place has become more significant after returning to Aotearoa after living in Australia for 15 years. Sumner beach represents time spent with family, friends, and my boyfriend and has become one of my favourite places in the world.

I took my inspiration from the water and the sand and how they connect resulting in the beautiful things that wash ashore like shells and driftwood.

I think my design shows the artistic way I look at the world. I don't just see the beach and the ocean instead I see the way colours interact and entwine. The way the ocean flows and how this can translate to the way the skirt sits and moves when worn with colours that complement each other.

This work has given me the opportunity to look around and see what others are creating and in doing so appreciate the natural diversity of Hagley College and by extension Christchurch.





For the Cultural fashion awards "Tiaho", our task was to investigate each individual's culture. I decided to look into my Australian heritage, I'm half Australian and lived there for two years, when I think of Australia I think of the wildlife, nature, natural earthy colours, beaches, and scenery. I made a mood board with everything that reminded me of Australia, that I could potentially spark an idea for my garment, I knew I wanted to add certain elements that made me think of Australia, as well as a garment that expresses my own style. My inspirations were the colour palette of the wildlife, and the dry/neutral tones of the hot summers. This is seen in my jacket, the brown body, with the pop of colour on the shoulders and back orange, green and yellow. Another inspiration was nature and plants, I wanted to somehow incorporate this idea into the skirt. I designed the skirt and chose a green underskirt, with a crochet-like fabric with mini flowers, I wanted this to give the illusion of a plant-like design. This design has two of the inspired elements that I wanted to incorporate, a neutral colour palette, and nature. My garment shows that I Incorporated elements of my heritage that remind me of Australia, and I was able to do so in a way that I could express my own style.

Rosa Langridge

River Ledington

My cultural heritage is Eurasian, Māori, German, Thai, and Chinese. For this entry, I have chosen the Chinese New Year Festival and Chinese culture as my inspiration. I have always enjoyed going to the festival with my family. I wanted to keep with tradition in the outfit with a modern style that is to my liking. I used blue as my main colour as it stands for healing, trust, and long life. I am still learning and healing from things from my past. Through this process I have learned traditional sewing methods like no zips, I have learned the meanings behind certain colours in particular the positive meaning behind the colour blue.





The heritage that I have chosen is Scottish from my Mother and Fathers side, they say we are descendants of a Scottish King. I chose Scottish because I think that when people think of Scottish fashion the first thing, they think of is plaid skirts "kilts". I wanted to represent my Scottish heritage with plaid and make a high fashion garment that used plaid in a different way. I created a handmade corset with a long ribbon laced up back with gathered black leaf motif tulle along the top to keep it simple but unique. I dressed this with a knee-length pencil skirt with a high slit with ruched plaid and black ivory patterned tulle hem. The look is finished with black detachable bell sleeves. By adding plaid to the cuff of the sleeve I have tied the design elements to the skirt in an effective way. I have used plaid to tie my garment to my heritage because not only did my ancestors use heavy wool tartan to keep warm in the cold winters for centuries, it has become synonymous with the symbol of clan kinship. This link is based in religion and can be traced back to the Viking age. I have loved being able to bring a part of my family history and Scottish tradition to life in a modern style for all to love.

Meriel Rath

ALISON WILSON

Once upon a time, there was a teacher aid called Alison Wilson. She at first became entwined and then embedded in the Hagley School of Fashion. Helping and watching students express themselves in their respective heritages. I chose my paternal path. Discovering my Wilson tartan was a big positive for me. Then to top everything off, the national animal is the unicorn. My two great-nieces (3 and 5) are currently besotted by unicorns. I was sold. I imagined the highlands, walking the Glens. I learned their materials were dyed using only natural plants which resulted in earthy shades.

My father was a student here. I was a year 11 student here when he died at age 55. Our son was also a student here.

This project has ignited an interest to search further to find exactly what city my family was from.





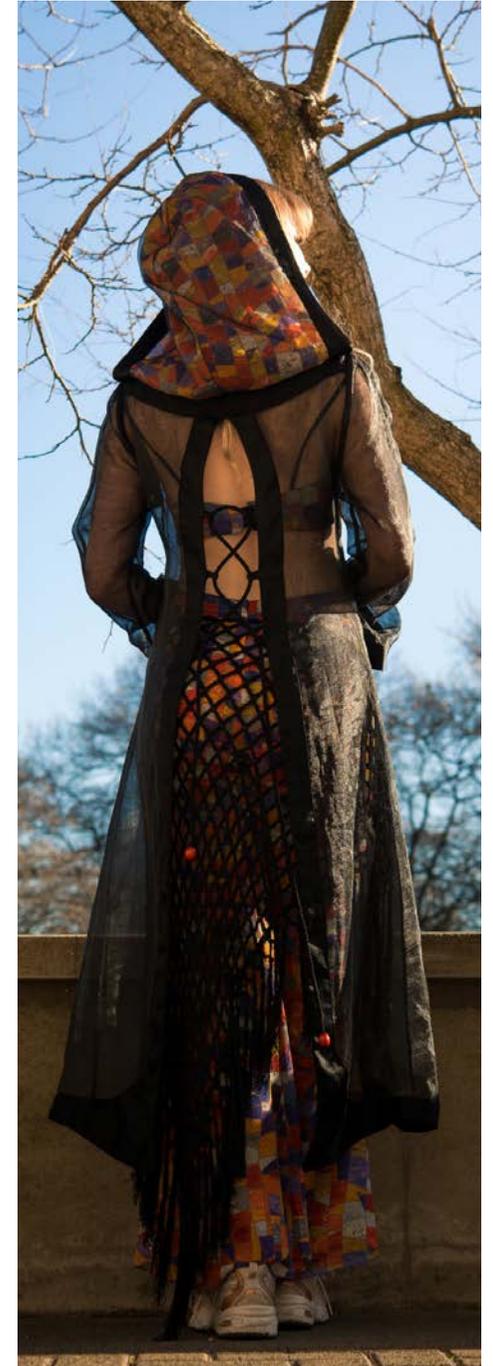
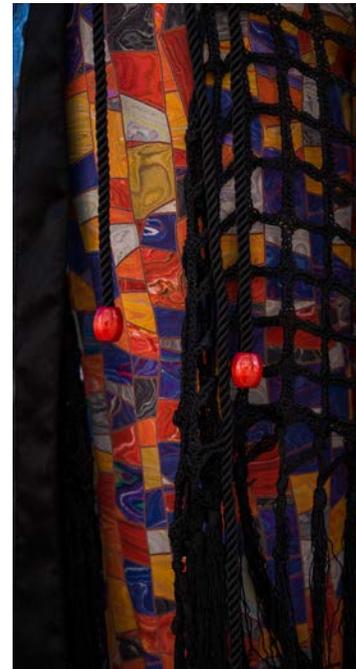
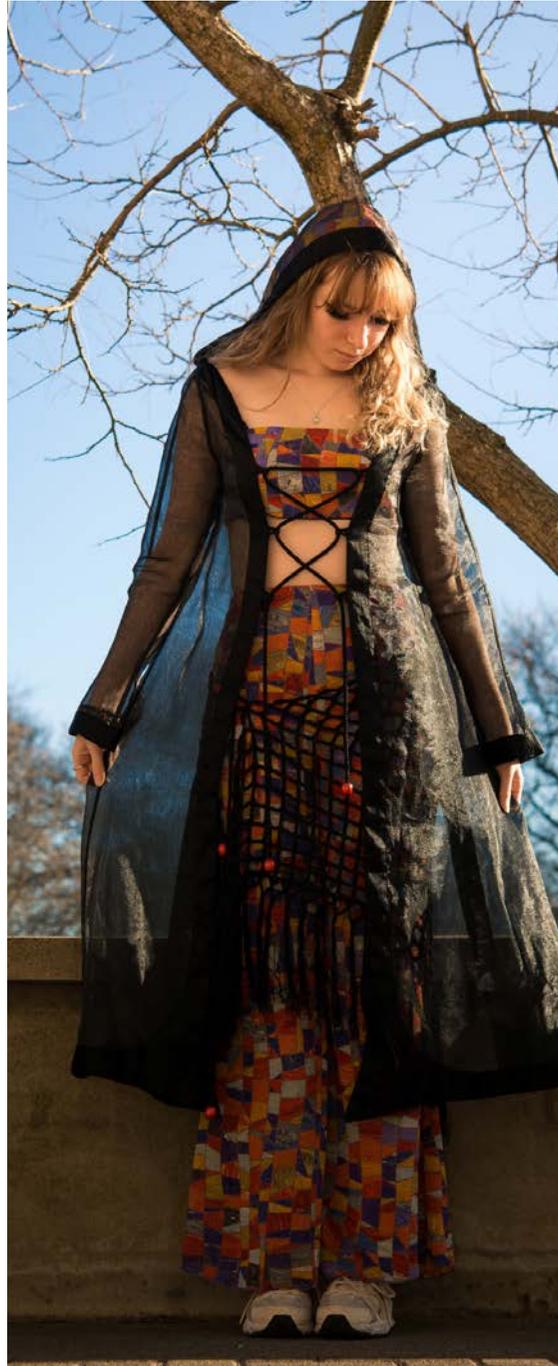
This coat draws on my Irish and Scottish cultural heritage. I can trace back to great-great-grandparents from Northern Ireland, the South of Ireland, from the Scottish Highlands, and my grandfather who came out to NZ in the early 20th century from the Scottish Lowlands. It is made from two upcycled linen tablecloths, a tea tray cloth, and off-cuts of embroidered linen. These cloths remind me of the glory box or Hope Chest tradition where sentimental linen treasures are passed down from one generation to another. The patches on the back are made from authentic Irish linen which is embroidered with Irish flowers: sea asters and bog asphodel. The centre patch is an embroidered Scottish thistle. While these cloths are not handcrafted by my ancestors, they evoke memories of a cuppa and biccies at my Gran's, doilies and embroidered duchesse cloths on sets of drawers at nana's place, ironing the special tablecloth for Christmas dinner.

Catherine Taylor

My entry reflects my culture of being born in the 60s and aspects of growing up in the 70s and 80s. Kind of a fusion, really.

The sixties was the decade of psychedelia, hippies, and freedom – reflected in the colours, flare, and flow of my entry. Although I was only young during that time, I later absorbed and was inspired by the music and fashion of the era, particularly as a teenager.

The seventies saw the emergence of punk, then post-punk goth music and fashion, epitomised by bands such as Siouxsie and the Banshees and The Cure. When I was listening to bands like these in the eighties, they were a welcome alternative to the mainstream synthesized pop music which was all-pervasive then. There is a gothic influence present in the use of black organza and satin for the robe and in the draped hood, the flared shaping, and the lacing. So, this is my take on those influences!





Ngāi Huntaway, Ngākau Māori

Odie's jacket reflects his heritage as a Huntaway- a specially bred NZ sheepdog. The swannndri fabric is a common theme in NZ rural attire. The coat was designed for practicality with a bag dispensing pocket that is the envy of every dogowner. Odie is also bilingual- understanding te reo Māori and English with strong Māori influence in his adopted whānau. We have incorporated some Māori style fur/feather to emphasis this and to generally showcase his role as the bestest dog in the world.

Odie Rakich

