Wearable Art Mandurah Exhibition
presented by Act-Belong-Commit

FULL ARTIST STATEMENTS

Contemporary Art Spaces Mandurah
63 Ormsby Terrace, Mandurah

Lakelands Library and Community Centre
49 Banksiadale Gate, Lakelands

Mandurah Visitor Centre
75 Mandurah Terrace, Mandurah

Mandurah Performing Arts Centre
Ormsby Terrace, Mandurah
CONTEMPORARY ART SPACES MANDURAH (CASM)

63 Ormsby Terrace,
Mandurah
Artist Statement
Black corflute birds, inner tube feathers and handmade embossed aluminium fish make up this wearable art piece created as a homage to ‘Sky and Water I’, a woodcut print by Dutch painter M.C Escher from his ‘transformation’ print series.

It reflects the metamorphosis of fish into birds who are then free to fly away and beneath the horizon the birds transform into fish swimming down into the dark depths.

Created in 1938 as a powerful metaphor, it reflects the inseparability of life from the elements that it needs to survive and the symbiotic nature of Earth’s ecosystems.

Materials and Method of Assembly
Black Corflute, printers’ plate, inner tubes and black paper create birds and fish. The aluminium is cut and embossed by hand. The birds on the hat are created from papier-mâché. The feathers have been cut from inner tubes. Fish eyes are cut from DVD’s. All wired together onto a pipe cage.
Artist Statement
Imagine how many lives have been transformed by the work of Fred Hollows Foundation, not only restoring vision, but also life’s opportunities. ‘Patches Off’ is a celebration of that moment when the patches come off after eye surgery. Personal cataract experience, followed by the patch off moment informed our design.

The headpiece depicts eye surgical instruments. The dark indistinct back view represents poor vision and loss of detail from afar, whilst the contrasting colour, shape and clarity in the front symbolises the ‘wow’ of renewed sight. Benoit Mandelbrot’s expression of mathematical transformations occurring in nature provided a recurring design throughout.

Materials and Method of Assembly
Homemade grass tree resin darkened recycled fabric, out of date bandages, teabags, and woodwork on the back. Copper wirework (12km) and recycled aluminium wire inlay added detail. Hand, cutback and freehand machine embroidery (12km thread in wings).

Discarded surgical instruments, moulded foam, macramé and Tunisian crochet.
Artist Statement
The magical transformation from rock to pearl begins when rocks break down to grit and sand by the constant motion of waves, a grain of which can lodge in an oyster causing great discomfort. As its defence, layer upon layer of nacre, or mother of pearl, is secreted to encase the irritant.

In time a pearl is formed and the suffering is transformed into a lustrous gem. In life, we choose our particular nacre to protect us from pain and distress. Determination is needed to add those layers - it “takes grit” to keep on trying.

Materials and Method of Assembly
Coral gardens from peach stones, dehydrated corncobs, watermelon peel, vegetable slices and stalks (capsicum, zucchini, aubergine, garlic) sealed with Powertex turn potential landfill into art.

Painted, dyed and manipulated embroideries upcycled from previous artworks provide all the fibre textures, skirt and bra. Expanding foam, cane, wire and plastic create form.
Artist Statement
The Magical Stag - its antler is the Tree of Life, where Eagles are nesting to bring the reborn souls back to Earth. The Deer has the beak of an Eagle: a symbol of the scathing nuptial of predator and prey. Their fusion gives it a super-natural power, like to the wise and protective griffin.

Humans are often depicted with animal heads as Sorcerers or Gods throughout history, incorporating the strength of the sacrifice as it multiplies their power into a higher dimension that otherwise they could not perceive.

Materials and Method of Assembly
The people whom inspired this tribute were the first known and excellent felt-makers. Pure wool-felt was used to make this mask to see how far the possibilities could be stretched.

Leather was used to represent human spiritual beliefs since the stone-age.
Artist Statement
This garment was inspired by the detailed, complex world of the forest floor of the Walpole area.

This is a tale of a conspiring orchid and a hood-winked wasp - the hammer orchid and its unique pollination by the Thynnid wasp is told in Deception: A Love Story. The artists have created an interpretation of the hammer pollinating the wasp through the use of cane, wire, knitting and other fabric techniques.

Materials and Method of Assembly
Orchid: (Labellum - body) cane frame, five layers of knitted wool fabric using super-sized knitting needles designed especially; (Glands - headwear) soldered wire frame, Powertex fabric cuplets; (Stigma - over arms) stocking; (Leaves) handstitching on sheer fabric.

Wasp: (Body) wool, Powertex; (Wings) Perspex coated in pattern paper, Powertex strengthened, wool blanket stitching.
Artist Statement
Soft pliable material was used to make the viewer believe it is metal and light and comfortable to wear. Repurposed materials were used where possible.

This artwork represents the strength, courage and compassion of women throughout history by using armour to convey strength and the use of an ornate design to show the femininity and fragility that is hidden behind the armour.

The umbrella represents the protection and shelter that women provide to their loved ones. The mirrored sphere reflects the inner self, hidden away from view.

Materials and Method of Assembly
Foam matting was cut by hand into intricate panels, and pieced together with contact cement and split pins to form the armoured bodice and headpiece. A variety of paints and a soldering iron add texture. The skirt is two old umbrellas.
Artist Statement
Throughout history metal has been used to construct garments that restrain and control women. ‘The Bird Cage’ garment explores the beauty of the feminine juxtaposed with elements of entrapment.

Since the 1400’s metal devices such as chastity belts, corsets, chains and hand cuffs have been used to dominate women and influence how they look.

The undergarment straight jacket binds the model with fabric, buckles and clasps and speaks of the attempts to restrain women.

Whilst the shiny, steel like organza ‘cage’ is designed to be beautiful, it is also representative of the enslavement of women over the ages.

Materials and Method of Assembly
Materials: Crushed organza, Calico, wire, fishing line, reticulation pipe, buckles, chain and plastic.
Artist Statement
Inexplicable forces work to guide and inspire dependable hands, showing exactly how to render the creation.

Trusting the inner self, the dress evolved seemingly effortlessly as the artist wallowed in the process with great joy.

The spiralling Aluminium against the rough metal bra is both incongruous and harmonious bringing forward the beauty of the female body, with galactic metal heat shields guarding it from the unknown universe forces.

Materials and Method of Assembly
Fence wire welded together created a frame. Covered with shields, hand cut from roofing aluminium and riveted to sections of bathchain to allow movement, spaced out with fridge cooling tubes.

The bra shaped from coarse aluminium plate designed to protect caravans decorated with swirls of light roof aluminium.
Artist Statement
The garment draws inspiration from the colours of earth’s soils, which are mined and transformed into the objects of everyday living and life - but what a waste. The brilliance and glitter is so magical. The colours silver, gold, copper and purple informed the vision that eventuated in the creation of a garment that exists outside of realm of norms.

New skills were developed to allow the artist to strip electric wire and manipulate the copper within to adorn the garment with jewellery, hooks and eyelets.

Materials and Method of Assembly
The cape was made from 1,000 sequins hand-sewn into laminated viol and foam together, machined silver insulation with copper foil and plastic bags.

Powertex/ Colourtrix molded cane, aluminum, tape, buttons, copper wire, materials, cardboard, and 400 silver stubby tops formed the garment. Aluminum ducting, bike helmet completed the headdress.
Artist Statement

Dominant Pindan tones of the ancient landscape with its vast mineral deposits and the immense beauty of the Pilbara is the inspiration behind Ironland. Representing the dramatic Iron rich Gorges of Karajini national park it’s highly polished rock formations and the unique Flora and Fauna that are found there, Copper transformer wire was sculptured into metallic forms to represent the deep gorges and the life that they hold within.

Tranquil rock pools were created with coloured metallic resin while photographic images on layered Calico symbolise the ancient banded iron formations.

Materials and Method of Assembly

Several hundred metres of Copper transformer wire was hand woven to form the cape, skirt and headpiece.

Coloured metallic resin poured onto canvas created the glass like rock pools and Powertex transfer medium was used to transfer 25 photographic images of Karajini onto Calico to form the skirt.
Artist Statement
An artefact of history and a mystery to inspire the creative imagination. In the preserved body of Skrydstrup Woman, a young Bronze Age woman, buried with markers of status and privilege, there is a wealth of knowledge. Textile treasures found with her link the past and the present, a journey back to the origins of our textile history. However, for all the knowledge gleaned from her material artefacts, there are many unanswered questions about her life. Her journey is recreated and retold by six artists, who dream her memories and bring them back to life through cloth, thread and stitch.

Contributors:
Anzara Clark, Project Manager, VIC
Jodie Davidson, WA
Carmel Ryan, NT
Cheryl Bridgart, SA
Bronwyn Packwood, NT
Stephanie Reynolds, TAS
Sue Girak, WA
Discarded materials are an inexhaustible source of inspiration: an interesting shape, a beautiful colour, an unusual texture. To draw attention to pollution and other environmental issues, this wearable art was made from more than 200 plastic water bottles.

Working with this material was a challenge, as it is more and more used by artists. It was transformed into icicles remembering the fragility of glass... the fragility of our life giving water.

We need to be more aware of what is happening around us and also take a firm attitude towards protecting mother-nature.

**Materials and Method of Assembly**
Plastic from PET cut and transformed with heat, then sewed on a textile base.
Artist Statement
Gaiascope illustrates earth and the ecosystem co-existing with humankind. Exhibiting the ideal world where people merely support the fragility of biodiversity and maintain harmony in the natural world which is “infinitely less fragile than us, but fragile nonetheless”. The human form is the carrier for the piece, supporting, not seen, leaving no trace.

The sculptural representation conveys the individual and intertwined configurations that make up the natural world. As the human form moves, the balance of nature subtly sways, eventually coming back into equilibrium. Organic items are not identical nor perfect in form, as the formations in Gaiascope suggest, though they remain balanced.

Materials and Method of Assembly
Gaiascope has been constructed using hemp paper tape, paper straws and Powertex. The hemp paper was knitted and mixed with Powertex to form the sculptural pods. Paper straws are blending through the knitting, supported with Powertex.
Artist Statement

"To send light into the darkness of men’s hearts, such is the duty of the artist"

This Robert Schumann quote was the initial inspiration for this work. At times, life overwhelms us, a suffocating, dark cloud obscures our view, hiding a way out.

Over time, through experience, we develop a strength and resilience which shines light onto our darkness. We find our silver linings, seeds of ideas and ways forward. Although the connections look fragile, over time these small glimpses of colour and hope from within, representing new opportunities and beginnings, ways to do things differently, form a strong foundation.

Materials and Method of Assembly

1200+ circles, each a stitched together sandwich of permaset ink-stamped fabrics, silks, transfer-printed polyester satin & denim, then cut away. Free machine embroidery on wash-away substrate connects the circles. Tulle cloud, partially hand-dyed is constructed with Tutu techniques. Shoes spray painted over a free machine embroidery stencil.
Artist Statement

‘Trapped’, is a form that restricts the movement of the human form - only showing the legs moving and not following the bodily form with arms and movement from the waist up. The twined structure using cane is free form allowing one to see the body but not as we know and recognize it.

The open weave still allows you to see the model, her lack of movement and facial expressions.

Materials and Method of Assembly

Materials used include wicker cane, twined from the top and worked to an opening in the bottom for insertion of a body.
Artist Statement

Inspired by the film and script of Chris Marker La Jetée, “to summon the past and future to the aid of the present”. The knitwear patterns found within the Time-Travel garment reflect different approaches to knitwear through the generations.

Each pattern has been individually engineered using multiple knitwear techniques, combining high-tech monofilament with more traditional yarns and extreme attention to detail and finish.

The use of made to measure patterns has allowed for the concept to be iteratively developed and evolved in order to create a story told through garments about a past, present and future.

Materials and Method of Assembly

Multiple knitwear techniques, combined high-tech monofilament with more traditional yarns and made to measure patterns.

Hand finished throughout.
Artist Statement
The garment was inspired by ancient Baghdad, The Round City.

Sadly, many of the extraordinary and majestic architecture details have nowadays been destroyed through war and the passing of time and forgotten. By creating a contrast between the front and back view of the artwork, the difference between the original state and the current decrepit state of all these beautiful symbols is highlighted.

KUFI WRITING, an ancient and beautiful Arabic hand writing long forgotten is used on the skirt and the waistband symbolizes the texture of the palm tree trunk, the main food resource and fortune symbol for the Iraqi people.

Materials and Method of Assembly
Cardboard boxes, old sheets, pattern card waste from the classroom, colored paper left over and blue colored nylon from packaging. The design was almost entirely handstitched to construct the artwork using thread, yarn and seam wire.
Artist Statement

‘Atrophy of Love’ is inspired by the disintegration of the relationship between Romeo & Juliet as written by William Shakespeare. The rose is a symbolic representation of the love between Romeo and Juliette and is developed from a regenerated textile comprised of old discarded novels.

Disconnecting the story line through manual manipulation of stitching haphazard pages together recreating the chaos and separation, and burning the edges of the pages to reference the decay and distortion of the love between one of history’s most romantic yet tragic couples. Red paint highlights key words and phrases connecting the novels used to the past writings of Shakespeare as well as the spilt blood of the lovers.

Materials and Method of Assembly

Old books sourced from a local recycling center had their pages removed and were resewn together at random creating a disconnected story line. Each rose petal is individually cut to shape, and the edges burnt. As the petals evolved red paint was used to highlight key words and phrases to invoke a solemn mood from the audience.
Artist Statement
In 2015, as part of the Perth International Arts Festival, a giant girl puppet walked the streets of the city, charming young and old alike with her cheekiness and spirit.

Few knew of the fantastical story behind her arrival... that she fell from the stars, was able to see through time and could summon bubbles for travel!

Star Power is a gleeful sculptural response to the question of what drives such a being.

Perhaps her heart is fashioned from toys and powered by a stellar pinwheel, in the dreamy pale colours of innocence and fairy tales....

Materials and Method of Assembly
Star Power uses papier-mache construction (homemade corn starch glue and scrap paper) and acrylic paint.

Purchased, reshaped paper lanterns have been joined to parts of a lamp, plastic bottle, fishing reel, toy, tubing off-cuts and a coat hanger, all sourced from the op shop, verge or tip recycling center.
Artist Statement

Look at your clothes... Where was it made? Will it last? Who made it? How have we evolved into this Fast Fashion model of the modern world? Bangladesh workers receive an average of 44c per hour just so our modern world can keep up with Fast Fashion trends. Workers are underage, mothers struggle to work 16 hour days to feed their families.

Look closely at ‘Forty-four’, what do you see? Beauty on the outside, the large overworked machine to produce fast fashion, the wonderful cheerful change room so we can view our fashion for the day.

... Have a peek behind the curtain. What

Materials and Method of Assembly

Hand & conventional sewing, glue, binding bags and wire. All items are fully upcycled at a $0 cost and include fabric scraps, used parcel boxes, discarded lounge-chair cushion, unused curtain rings, thread reel inserts, recycled unitard, unwanted dowel stick/ wire & garden hose, adhesive glue & Velcro, shopping plastic bags.
Artist Statement
This artwork takes a critical view of social, and cultural issues within oneself by referencing the wall or barricade of a hard metal structure for protection.

Just as we protect ourselves with this barricade from other people, while still trying to leave part of ourselves open, people on the outside also hide behind their own self esteem on varying levels of social prowess.

Materials and Method of Assembly
Comprised of recycled cardboard boxes cut down and molded into a gridded pattern, representing armor. This was then shaped around a neoprene material tunic to form the skin tight suit the model can wear.
Artist Statement
This represents the world of someone living with ASD (Autism Spectrum Disorder). Life is colourful, different and complicated. It's made up of so many elements, yet on a daily basis one must connect the pieces of a colourful, loving world and make sense of it. A big source of inspiration was one of Autism's logos (puzzles).

Materials and Method of Assembly
The dress was made with recycled items. The jigsaw pieces were spray painted, then attached with string and glues. Wire was used to extend pieces outward.

Kiana Murphy
Life is a Jigsaw
Winner – Gillian Kaye Peebles Youth Award
Artist Statement
Morphett’e is constructed out of plastic bags. It revolves around the concept of gender discrimination. The costume is neither male nor female, it's simply a creature rebelling against conformity. A being pulled from my idealistic imagination, where boundaries don’t exist, where animals and humans are one. The roses are a reference to marriage equality, the cross has reference to the church and crucifixion of the old ways.

Materials and Method of Assembly
The costume is based on a tight body suit, covered in sculpted plastic which has been cut, sewn and glued. Polystyrene balls were used with twisted plastic around them to create rose buds. The head piece is constructed from foam cut and covered with velvet, the horns are tin foal covered with fabric then plastic.
Artist Statement

"Fabricated to Perfection" is a depiction of the expectations placed upon a bride on the day of her wedding. The white origami roses are created with recycled paper to contradict the societal pressures of having to spend ridiculous amount of money for their weddings not only to please themselves but more so to please others. We create pressures not only from our own expectations but also societies. The repetition of roses creates a sense of chaos as the line directs the viewer back to the central dress, acting as representation of how a bride feels on her 'perfect' day.

Materials and Method of Assembly

Fabric, paper, glue, wire, fishing wire.

The fabric was sewn to create a dress to which was attached the individually handmade paper origami with a hot glue gun. Metal wires were used to join to the dress and attached paper roses on them to create a 'whirlwind' like feature.
LAKELANDS LIBRARY AND COMMUNITY CENTRE

RETROSPECTIVE 2011 - 2018

49 Banksiadale Gate,
Lakelands
Artist Statement
Building a village is a significant part of parenthood. Every new mum needs to be surrounded by a village of friends, family and neighbors to support them through their new journey. A child grows from within the village, learning and experiencing new things from each person.

The black houses represent antenatal depression, when new mums can feel very isolated. It is when the village gathers together to surround the mum with support and love, lifting her up, that the colour is brought back to the village. The mix of colours represent many people with different experiences and views to share, who all come together to form one united village.

Materials and Method of Assembly
Recycled cardboard gift wrap boxes, paint, and glue.
Artist Statement

Anthozoa - the scientific class meaning 'flower animals'- celebrates the rich colours and textures of the tropical reefs of our oceans. Anemones gently wave their colourful fronds at passing creatures from their home on the jewel-like encrusted coral reef.

Tiny fish hover in the safety of the reef, glinting as the sunlight catches them. Large shellfish cement themselves to the reef in random arrangements, some huddled together, some on their own, and some open in hope of catching passing food, some closed.

Materials and Method of Assembly

Shibori shaping creates the bubble like shapes in organza, and the technique of arashi shibori shaping and dyeing has been used to create the stripy, pleated anemone shapes. Kumo shibori has been used to create spikes, and organza has been shaped with plastic tubing and painted with acrylic paint.
Artist Statement
The artists were inspired by the idea of creating an artwork that provides a dual viewing experience for the audience; being beautiful and interesting to look at in the daylight then illuminating in the darkness under UV light.

Utilising the base style of Steam Punk mixed with an expression of Avant-garde, this artwork is a unique looking piece that transforms in darkness to reveal an assortment of cogs. These cogs are a metaphor for the cognitive process the viewer experiences when being enlightened and inspired by beautiful Artworks.

Materials and Method of Assembly
Mostly repurposed materials were dissected then sewn, wired, sculpted or glued together forming the Artwork. A much loved Jacket, card, fomecore, fabrics, jewellery, belts and homewares form the base. Cane, wire, copper sheet and embellishments such as watch faces create the sculptural over-skirt, then completed with Powertex, UV Paint and Markers.
Artist Statement

Inspired by climate change this work argues an interesting proposition regarding mankind’s impact on our environment. Suggesting that human’s impact on earth is inevitable, rather than avoidable. Suggesting instead, we learn to view beauty as the unnatural contrasts against our natural environments.

Materials and Method of Assembly

Materials include buttercup shells and garbage bags both found at local Mandurah beaches and handpicked by the artist herself. Artist drafted her own sewing pattern and the garment itself uses white gabardine fabric.

Each shell/shred of garbage bag was hand glued onto the dress using a hot glue gun.
Artist Statement
Once upon a time, things would be kept, cared for, repaired, reused, recycled and treasured. Now “once” is the use and lifespan of many of the items in our lives, often at a long-term cost to our environment. One use is the result of our concerns for safety, convenience, short-term monetary cost and changes in fashion. The by-products of manufacturing processes and discarded items now drift through our waterways.

Materials and Method of Assembly
This garment was made almost entirely from discarded and used items - Only the Rigilene (plastic boning for the skirt) was purchased. The challenge was to make something beautiful and purposeful from discarded items whilst allowing their shape and manipulation to influence the design: Tea bags, blue fabric from surgical instrument trays (used once and thrown away as this is deemed cheaper than washing and sterilising) old jeans, petticoats and sheets (dyed in tea) and a plastic drain cleaning pipe.
Artist Statement
Freedom fighter belongs to the sky, the earth, the untamed, and the wild, free place in us all.

She is one of the wind and savannah, the rustle of the jungle under growth, the cry of a warrior, and the ferocity and courage of a mother protecting her own. She represents the Nobility of an ancient people.

Materials and Method of Assembly
Freedom Fighter is created from op shop finds, curtains, ties, buckles, belts, placemats, handbags, jewellery, clothing, feathers and gutter guard.

The garment has been hand stitched, beaded, knotted, glued and woven to form a costume with a traditional aesthetic but modern silhouette.
Artist Statement
Yalgorup National Park was established to protect the natural environment from Mandurah to Myalup beach, including wetlands which support several threatened flora and fauna species, such as the Red tailed black cockatoo. The birds’ decline is due to the clearing of land, fires, and nesting holes being taken over by bees and feral animals. The wearable art garment, ‘Cockatoo Dreaming’, draws attention to the plight of this native bird and the importance of the area surrounding Lake Clifton in supporting its recovery. The garment was made using builders plastic reclaimed from a site bin, plastic bags, used straws; fabric, curtain and lace scraps, CD’s, upholstery notion scraps, tinsel and broken jewellery.

Materials and Method of Assembly
Artist Statement
For the initial Wearable Art event the theme was Common Threads and all artists used the same basic material as a starting point: a length of calico. This piece was inspired by the experience of contracting Ross River Virus mere weeks after moving to Mandurah from New Zealand. For a few grim weeks the artist lived in her nightwear with a quilt wrapped around an aching body and having "a cup of tea and a lie down" seemed to be the only thing she was capable of achieving successfully. This was mixed with feelings of homesickness so the form of this piece is inspired by something unique to New Zealand: traditional Maori dress, in particular the beautiful Korowai or feather cloak.

Materials and Method of Assembly
Materials: Unbleached calico, bleached calico, dyed calico (tea dye), discarded bedding used as quilt batting, purchased jandals.

The garment is made using standard patchwork, machine quilting and dressmaking techniques.
MANDURAH VISITOR CENTRE

75 Mandurah Terrace,
Mandurah
Artist Statement

She is a warrior, a fighter - her spirit is never defeated or broken. She fights with skill, passion, intensity and such brilliance that victory is assured. She looks hard, fierce, and tough, but her metallic armour is just an illusion.

She masters herself and overcomes all weakness of character. She is a spiritual warrior. She embraces a journey of self-discovery to benefit others as well as to enlighten herself.

She’s a mother, a wife, a nurturer.

She encompasses all the traits of a force to be reckoned with, but when all else fails, she lays a mean Christmas table.

Materials and Method of Assembly

Placemats, copper wire, old light fitting, sheeting, coasters, beads, crystals, chain, Christmas decorations

Placemats cut and transformed, rolled into spikes, stitched with reclaimed copper wire. The skirt lined with a sheet. The headpiece base is an old lightshade as is the weapon. Shoes recovered and redesigned.
Artist Statement
A woman, like a diamond, has many facets to her nature. The red roses evoke power, sensuality, femininity and an element of danger i.e. "beware the wrath of a woman scorned". This contrasts with the black rose fabric and horns, representing her inner secrets and mysterious side.

The enlarged breasts emphasise her nurturing nature whilst the flowers represent beauty and attraction. The gold symbolises grandeur and the all alluring front of womanhood. She is complex in nature; her power emanates from embracing all aspects of herself, even the shadowy parts that society may deem undesirable.

Materials and Method of Assembly
The bodice of 3D fabric roses was machine and hand sewn. The headpiece was created using a wire frame, Powertex fabric hardener for the cap and horns, plastic roses, glue and masking tape. Gold paint and plastic gold leaves were glued on to form the feature horns.
MANDURAH PERFORMING ARTS CENTRE

Ormsby Terrace,
Mandurah
Artist Statement
Inspired by the character Odette, and the intersection of her humanity and swan-form. The artist examined the interaction between the moonlight human and the sensibility, shape and form of the daytime swan. Heat treatment created a crinkled vein-like effect from discarded plastic bags. The swan-head brings Odette’s character to life.

Materials and Method of Assembly
The feather-like veined texture in my design was created using heat treatment from a heat gun to shrink and crinkle the plastic to form a lace effect.

Polymer molding clay was used to sculpt the head and features of the swan. Close attention was paid to texture, as the main element manipulated during the design process.

The extravagant structure is supported by chicken wire, old garden reticulation tubes and metal wire.