



**CHALLENGING TRADITION THROUGH SUSTAINABLE BRIDAL WEAR FOR A
CONTEMPORARY SOUTH AFRICAN MARKET**

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DECLARATION OF AUTHENTICITY

I, Eileen Eleanor Booysen, hereby declare that the contents of this research proposal represent my own unaided work, and that the research proposal has not previously been submitted for academic examination towards any qualification. Furthermore, it represents my own opinions and not necessarily those of the Cape Peninsula University of Technology.



Signed

18-10-10
Date

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ABSTRACT

This research was conducted to find a natural and functional alternative to commercialised bridal wear in South Africa, for a South African market base, which is holistically sustainable in light of the global paradigm shift towards sustainability. In order to find what the alternative would be I have questioned the symbolic meaning behind the product being presented to the South African bridal apparel market, and the bridal apparel consumer's views and attitudes towards commercialised bridal wear.

For the research I have reflected upon theories of sustainability (Slow Design, Cradle to Cradle, and Design for Environmental Sustainability) which provided the main theoretical underpinning for product development, guiding material choice and usage, as well as production process in order to achieve a holistically sustainable product. My supporting theory, Representation, gives meaning to the idea of an alternative to the 'big white dress' being equally as 'bridal', as Representation states that any object could substitute as a symbol for something else.

Inspiration from a self-reflecting road trip through the Karoo as well as tracing my family heritage in Bloemfontein provided the back drop for my bridal range. The Karoo landscape inspired my garment aesthetic and natural fabric usage. I wanted a theme of old-fashioned romance to come through as the essence of my range – inspiring the garments to compliment the rite of passage to which they belong, and not to dominate the meaning of the ceremony. Therefore the garments could easily be adapted to a second function through styling and/or dyeing. The range consists of ten outfits, and comprises of men's and ladies wear.

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THE PROPOSAL

Key words and concepts

Sustainability; eco-efficient; natural; bridal apparel; symbol(ic); representation; rite of passage; Afro-centric.

Sustainability: "1. Able to be sustained. 2. (of industry, development, or agriculture) avoiding depletion of natural resources" (Fowler, 1974: 845).

Eco-efficient: "Doing more with less" (Braungart and Mc Donough, 2002;15).

Natural: "Constituted by nature" (Fowler, 1974: 786).

Bridal: 'Of bride or wedding" (Fowler, 1974: 146).

Apparel: "Attire, dress" (Fowler, 1974: 53).

Symbol(ic): "1. thing regarded by general consent as typifying or representing or recalling something by possession of analogous qualities or by association of fact or thought.

2. Mark or character taken as the conventional sign of some object or idea or process." (Fowler, 1974: 863).

Represent(ation): 1. The action or an instance of representing or being represented. 2. An image, model, or other depiction of something (Fowler, 1974: 701).

Rite (of passage/life): a religious or solemn ceremony or observance. Action required in it (Fowler, 1974: 716).

Afro-centric or Postcolonial: to look to Africa and African methodologies for inspiration, instead of following the methodologies taught by the colonizing nations in historical rule.

Research Problem

Contemporary bridal wear - in a South African context - needs to be re-examined to suit the current paradigm shift to sustainability through design, material and production changes.

The assumption is that there is a lack of versatility within the South African bridal apparel industry. One of the reasons for the fore mentioned is that the South African bridal apparel industry is arguably too Eurocentric in its *modus operandi*; meaning South Africa are too influenced by European and Westernised ways of doing. South Africa is a melting pot of design talent, with its own Afro-centric style. Although the South African bridal apparel industry is competing globally, there should be less direct copying concerning designs especially.

Sub problems

- What is the significance of wedding dress, and how is the product lifecycle being addressed in South Africa in relation to global socio-economic and sustainability factors?
- What are the realities within the South African bridal value chain, and who is addressing the factors of socio-economy and sustainability?
- How can I challenge the South African bridal value chain to accommodate a paradigm shift through a range of bridal wear for contemporary South Africans based on theories of sustainability, representation and slow design?

Introduction and Setting

Problem solving within a South African context is an important element to consider as a local designer. Currently, a common concern for South African designers is designing sustainably for a better future. This design theme was prevalent at the 2010 Design Indaba, and extended through all design disciplines. However, when attending the annual Women's Show Wedding Pavilion – a bridal exhibition hosted in Cape Town and Johannesburg in the week prior to the Design Indaba – I was disappointed to note how little eco-awareness there is in this area of apparel design.

Designers are facing the challenge of designing for sustainability in all industry sectors (Braungart & McDonough, 2002:11).

The South African bridal apparel industry is ever expanding, due to a steady annual increase of in the number of registered marriages (Statistics South Africa, 2008:1). In 2008, 186 522 marriages were registered, increasing by 24, 7% from marriages registered in 1998 (Statistics South Africa, 2008:1) (Addendum 1: Figure 2).

The research topic of sustainable bridal wear in a South African context stemmed from my work experience in the bridal industry. I have observed through the requests of clients, and the images

projected by bridal publications – local and international - that in general there is a prerequisite for how a Westernised bride should look on her wedding day. The same principle applies to the groom.

I also observed that attached to the above is a general ignorance about why this is the way brides and grooms are portrayed, and what it means to wear the very particular bridal 'costume'. Because a marriage is a rite of passage for those who chose it, I personally thought it more practical to wear a garment which has specific meaning to the wearer and the event, rather than a 'clone' of what is being dictated as being bridal. I thought that this was an interesting dynamic to explore.

Another observation I made was that 80% of the garments in store are mass produced and imported from Asia. There is a great potential for increased production and therefore a more profitable industry if South Africa only produced locally, and in smaller runs. The imported dresses that are not hired or bought are idle stock.

This means that there are more wedding garments being produced than sold – which is directly linked to the number of marriages.

These excess garments in the long run are going to be waste.

This links to another problem, as the majority of mass produced imported gowns are all made from synthetic fabrics and trims, with the minor exception of silk. Synthetic materials do not biodegrade, and have processes applied to them which are extremely hazardous for the environment (Braungart and Mc Donough, 2002; 8).

Natural bridal apparel is not a new concept, but my approach to design, material usage and production is, and would like to make a contribution to changing the current way of thinking and doing within the South African bridal industry.

The current bridal apparel industry has various flaws that could be improved upon, thereby better catering to socio-economic and sustainability needs of the average South African in a practical manner. The main flaws are three fold:

1. Raw material choices, sourcing, and manufacturing methods are matters which need to be adjusted in order to better conform to the eco-efficient design paradigm which has been evolving globally since the 1970s (Braungart & McDonough, 2002:11). This would be to minimize the importation and use of synthetics textiles, trims, and waste products.

2. Another flaw is the design practicality of bridal wear in South Africa. Bulky 'traditional' Westernised silhouettes (Appendix B: Figure 6) are aiding excess material usage and are not of a practical nature, especially for the South African weather as most South African marriages are registered in the summer (Statistics South Africa, 2008: 1).

Another reason for addressing this flaw would be that many second and third marriages are taking place, with brides and grooms of a widening age bracket entering the market for bridal wear – most of whom would prefer a more practical ensemble (Statistics South Africa, 2008: 2).

3. Lastly, I would like to address the topic of 'Eurocentric', or 'Westernised' bridal aesthetic vs. an 'Afro-centric' (inspired by African, or more specifically, South African history and style elements) bridal aesthetic.

By the above, I mean I would like to examine contemporary popular bridal apparel styling (which is inspired by European history and styling) and its representative meaning, and challenge the findings to create a new South African bridal aesthetic.

The proposed findings would be beneficial to South African bridal apparel manufacturers, as improved methods of bridal design and manufacture specific to the South African economy and bridal value chain can be implemented successfully to design for socio-economic and environmental sustainability.

Literature review and Conceptual framework

This study will draw on global theories around sustainability and eco-efficient design, and appropriate these theories to the South African bridal industry design and production paradigm.

According to the Sabinet and Proquest databases for Dissertations and Theses, no former research has been done on the topic of sustainability within the South African bridal apparel industry (Proquest, 2010) (Sabinet, 2010).

This study will use four main theories:

1. *Cradle to Cradle*, 2002; by William McDonough & Michael Braungart.

The *Cradle to Cradle* design concept by Braungart and Mc Donough (2002) provides extensive background to the industrial processes and the stages throughout the product life cycle. The fore mentioned is not understood by apparel designers, with specific reference to the bridal industry. The literature also provides a brief history of the industrial revolution, providing insight into the origins of mass production; which is a practice still very prevalent to product sourcing within the South African bridal industry. *Cradle to Cradle* is frank but objective about industry shortcomings, providing ideal solutions to the very realistic problem of the current 'cradle to grave' design paradigm (Braungart & McDonough, 2002). The above theoretical background forms a base on which to build an argument for eco-efficient and reusable design.

This theory will be used in support of designing versatile bridal apparel for South Africans with the purpose for reuse, and multi-life spans instead of garments which are only worn once. Braungart and McDonough stated in 2002 that designing for sustainability in the 21st century is a global dire need in order to insure the preservation of the earth's natural resources. The issue of sustainable design, or, "eco-efficiency" (doing more with less), has been raised since the 1970s, but has only started receiving the due attention in the last decade. In 2010, the awareness around the global ecological

crises is still lacking within the bridal sector, with the general South African consumer trusting blindly in media communication. Designing for sustainability is not a choice anymore, it is a need.

Businesses which market their products based on company ethics and environmental concern must do so honestly (Beard, 2007:459). Product material sourcing and production methods should ideally be clearly listed for the consumer to read and be educated.

A similar theory being used as theoretical underpinning is *Design for Environmental Sustainability*, 2008, by Carlo Vezzoli and Ezio Manzini.

This literature provides extensive theory on product and material types, and gives practical solutions to achieve sustainable business practices. These practical 'how to' solutions educate the reader on "How to minimize materials consumption", "How to reduce energy consumption", and "How to prolong the life cycle of products and materials", among other guidelines. These guidelines for designing for sustainability are what every design discipline needs to create a better commercial industry.

Vezzoli and Manzini's theory applies to the South African bridal industry in that by using these principles, the local industry can design and produce for demand, while being environmentally sustainable within the means of the local resources.

My third theory is by Alastair Faud-Luke, who proposed a 'slow design' movement in 2004, which stems from the global 'slow food' movement (2004: 2). The slow design movement would be a new paradigm for living sustainably. According to Faud-Luke, the current design paradigm caters for economic and political interest. The fast paced design of commercial goods fuel mass consumption, and therefore fuel profits. However, this vicious cycle is rapidly depleting the earth of natural resources and the quality of life (2004: 12). Faud-Luke proposes that through the 'slow design' movement, the process of designing will slow to only designing objects for needs, rather than frivolous wants. The objects would ideally be designed to function in harmony with the earth and its natural environment, rather than the opposite principle – which is the current design paradigm.

The theory of slow design would support the idea of locally produced smaller production batches instead of imported mass produced items. The idea of handmade trims and accessories which would provide sustainable employment to local crafters is based on slow design principles.

Sustainability for the fashion industry must be implemented through design; because designers are the innovators behind new technology and developments.

My fourth and final theory is *Representation*, 2009, edited by Stuart Hall. This theory is the underpinning for the discussion around the symbolism of bridal wear, marriage as a rite of passage,

and what the bridal garments represent within a Western context and a South African context – including local cultural groups and traditional ceremonial garments.

Hall uses semiotics as one of the approaches to representation, as a signifying practice. Bridal garments are ceremonial and symbolic, as they communicate to witnesses that the wearer is getting married. However, further definition and clarification is needed to uncover the real meaning of bridal dress, in a Westernised and South African context in order to reach the objective of creating a new bridal aesthetic which respects all cultures.

Knowledge Gap

Globally, the bridal apparel industry is a multi billion Rand industry (Schiffrin, 1991:85). According to Fairlady Bride Magazine (Brokensha, 2006:119), in 2006 the average South African wedding for 100 guests costs anything from about R77 000, with the bridal apparel (including the bridal attendants outfits) taking up fifteen per cent of the total budget.

This research proposal is of relevance to the current socio-economic and ecological crisis, as there is a need for a paradigm shift towards sustainability within the South African bridal apparel industry; which generally seems to remain stagnant in the mass market. This proposed paradigm shift could work well in a South African context, as South Africa has many talented fashion and bridal designers, some of whom are already implementing supply for demand eco-efficiency into their work whereby bridal wear is made to order or made in very small production runs and the designers do more by using fewer resources; as seen in Wedding Album 2006/2007 (Sorour-Morris, 2006: 51). However, the majority of South Africa's bridal wear designers are still using predominantly synthetic fabrics and trims.

There needs to be an expanding of the sustainability paradigm throughout the South African bridal apparel industry for eco-efficiency to be truly successful. A practical South African range of fully natural bridal garments which are sustainable by material and production will be the bridge that crosses the divide currently being experienced in the South African bridal market.

Research Question

How can contemporary bridal wear - in a South African context - be re-examined to suit the current paradigm shift towards sustainability through design, material and production changes?

This question will be addressed through the investigation of the sub-problems, previously mentioned.

i) What is the significance of wedding dress, and how is the product lifecycle being addressed in South Africa in relation to global socio-economic and sustainability factors?

Wedding apparel are the garments worn by the bride and groom on their wedding day. Today, the Westernised wedding dress is generally known to be white or off-white, formal or informal. The groom usually dresses in accordance to the formality of the bride's outfit (Steele, 2005: 426). In the Westernised bridal context the colour white has associations with purity and virginity. However, in today's society with the majority of South Africans are getting married later in their twenties as opposed to 1975 (Addendum 1: Figure 3) when the average age to get married was nineteen; does the colour white really represent the reality in contemporary South Africa?(Worsley, 2009: 226)(Statistics South Africa, 2008: 5).

The notion of the white dress originated with Queen Victoria of England, and her wedding dress, in 1840. She was the first to wear a white dress. Along with mass production, the idea popularized, but was expensive and only available to the rich. As time went on, and mass culture came about after World War II, most Western women wore a white dress for their weddings (Steele, 2005: 426). Before the popularization of white as the colour of choice, most women dressed in their Sunday best, of any colour, up until the early twentieth Century (Worsley, 2009: 254).

Yet, the mass media portrays the current bridal aesthetic as 'the only way', and too much colour or pattern as taboo or eccentric (Worsley, 2009: 259).

The Western way is *not* the only way. Traditional cultural bridal wear is losing its importance and meaning. This is especially prevalent in South Africa, where there are many different cultures who each have their own traditions. Yet, most brides neglect their cultural traditions and opt for a Westernised dress and wedding. The alternative practice is to have two weddings – one traditional, and the other Western. This also means two outfits, amounting to great expense (Steele, 2005: 425). If marriage is a sacred rite of passage, then the event itself should hold the greatest significance. Sadly, for most weddings it seems like the garments are of the most importance, and the rest is secondary. This is partly due to societal and family pressures. Harriet Worsley's makes a comment on the fore mentioned in her book, *The White Dress* (2009). Worsley says that bridal wear has become costume-like; garments which would not be worn on any other day.

What happens after the fairy-tale dress and tuxedo when the festivities are over? Worsley quoted Mariah Carey on what she wore to her first marriage (Appendix B: Figure 6): “The dress was worn for a moment, and the moment was not an unhappy experience. It was the rest of the relationship that was the problem” (Worsley, 2009: 16).

The ideal would be to have bridal apparel which is fully personal to the wearer, practical, and has symbolic elements of what it is that they want to represent about themselves on their special day.

Since the industrial revolution, people have become slaves to the fashion media, with adverts in popular magazines and periodicals dictating to consumers what to wear (Braungart & McDonough, 2002: 21). The increase in changing trends also created a consumer culture that only feels accomplished if they have the latest fashionable garment or accessory (Beard, 2008: 454). According to Sociologist, Zygmunt Baumann, consumers find themselves in a “liquid society”, constantly caught up in uncertainty and ‘fluidity’ of choice. The liquid lifestyle in turn feeds on constant criticism, and self dissatisfaction (Beard, 2008: 454). Therefore the so called ‘need’ for the accumulation of material goods is created, with the mindset that these goods will improve the individual and their lifestyle.

Manzini (2008: 23) also comments on the above mindset, referring to these consumer goods as ‘remedial goods’, and how the growth of ‘remedial’ goods have led to the deterioration of ‘common’ goods – an example would be how the trend of bottled water has gained preference over drinking readily available tap water (Manzini & Vezzoli, 2008: 23). Likewise, how the idea of ‘the perfect white dress’ and ‘the perfect cake’ has replaced the real meaning behind a wedding and what those elements bring to the occasion.

In essence, the whole idea of ‘remedial’ goods could be removed from modern life, and there would not be decline in the quality of the wedding experience (Manzini & Vezzoli, 2008: 23).

In light of the above, the whole aesthetic of what is ‘bridal’ could adapt to the rationing of raw materials without any deterioration of quality of life, especially for the noble cause of saving the earth.

Rationing the amount of raw materials per bridal garment is of major importance, as the average strapless, floor length wedding gown with a chapel length train could easily have a rating of 8 to 10 meters of fabric. The remaining fabric is rendered unusable, and thrown away – more non-biodegradable waste.

People getting married do not question why they are buying into what the media portrays, or question the core ethics of the respective products or services. In relation to the above, the global bridal apparel industry has become a ‘cash cow’, capitalizing on brides or grooms-to-be by selling mass produced wedding goods, all conveniently available online (Schiffrin, 1991:86). Such websites like American “weddingchannel.com” and “theknot.com” exploit the wedding industry, with every

naïve bride or groom-to-be thinking that he or she is getting a special garment, when thousands of other brides or grooms to be have the same bridal apparel in their shopping cart (Schiffrin, 1991:86). The idea of online shopping is convenient, but takes away from the tangible and sensory experience of choosing what should be an investment piece (Faud-Luke, 2004: 13).

The majority of bridal apparel in South Africa is imported from foreign suppliers. These garments come in at a reduced rate due to bulk ordering. However, although the retail price may be appealing, the rest of the package has a very negative effect on the environment. These garments are made entirely of synthetic fabrics and trims. Tracey O'Hanlon, a bridal designer in Cape Town, imports 70% of her stock from American bridal apparel suppliers "Eden Bridals" and "Casablanca Bridal".

The two above mentioned suppliers (two of hundreds globally) supply thousands of bridal apparel outlets internationally (Booyesen, 2009). Therefore, one can assume, counting in all the other bridal apparel suppliers globally, how mass production of these bridal gowns could add up to hundreds of thousands, if not more, units per annum. "There is unfortunately more bridal apparel in store as idle stock as there are people getting married" says designer, Tracey O'Hanlon (Booyesen, 2009).

This means that there is wastage of bridal apparel each season, partly due to the respective fashion trend (or fad). Most brides do not resell their dresses, and if the dress has a dated design it is unlikely to be resell able or become a family heirloom. The result is a synthetic bridal gown (as well as bridal attendant's dresses) being stored away, eventually to be sold to a second hand shop and over time relocated to a landfill (Braungart & McDonough, 2002: 27). The life span of bridal apparel is thus very short and follows a linear cradle to grave model (Braungart & McDonough, 2002: 23). The SA bridal industry's design paradigm shift needs to go from 'cradle to grave' to 'cradle to cradle' design (Braungart & McDonough, 2002: 51).

The bridal industry is by nature one of excess. However, now it must "do more with less", becoming eco-efficient whereby less raw materials are used, and synthetic fabrics and trims are replaced by natural and organic fabrics and trims.

Alistair Faud-Luke, writer of "Slow Design" (2004: 8), states that the current design paradigm is fuelling short term thinking and therefore short term product life cycles. "Fast" design is aiding mass production and consumption, exploiting of the earth's resources.

If mass production was localized, and slowed to a supply-for-demand system, the reduced idle stock would mean better economic returns; as less resource such as raw materials, capital, time, labour and land or shop space are used (Braungart & McDonough, 2002: 51).

If one-off or small scale production bridal garments are produced, with a timeless, classic and more utilitarian aesthetic (Addendum 2: Figure 7), then they could easily become heirlooms which could be passed on from mother to daughter. A wedding dress should be *that* special; the occasion for which it is worn is about love, therefore the garment should also be a labour of love, not a clone.

ii) What are the realities within the South African bridal value chain, and who is addressing the factors of socio-economy and sustainability?

The South African bridal value chain is catering for the Westernised mass market, which is influenced by the media and societal pressure (Worsley, 2009: 86). As mentioned the majority of clothing and accessories readily offered are imported, synthetic, impractical and arguably pretentious – arguable catering for a market of first time marriages. I have found through my work experience that the more mature parties of a second or third marriage (Appendix A: Figure 4&5) tend to want a more demure and functional bridal outfit.

The mass bridal market has also been opened up to a new client base – same gender partners. This is a client base which is not being actively catered for on a mass market scale. I would like to address this problem through my range.

South Africa has many talented bridal designers, but most design for what the mass market thinks they want, and therefore not sustainably – using excessive amounts of synthetic fabric with wasteful production methods.

The consumer relies on the retailer to guide them to make the right choice. Therefore designers hold the power to make the difference.

A breakdown of textiles that are used, and that could be used are below.

Synthetic fabric and trims:

Popular synthetic bridal apparel textiles are polyester and polyester blends (made into satin, chiffon, taffeta and lace, among others), viscose rayon, nylon, spandex Lycra blends (for stretch if desired).

The above materials are made from manmade chemical compounds (Corbman, 1983: 309).

Synthetic fibers have the ability to be manufactured to mimic natural fibers in appearance, texture, hand, and properties.

In general, synthetic fabrics are durable, do not crease easily, have low absorbency, have good wash ability, and synthetic fabrics have good storage abilities (Corbman, 1983: 309). However, synthetic textiles are heat sensitive.

These seem to be the perfect qualities for fabric to have, but synthetic fabrics do not biodegrade. Producing textiles alone has a harmful effect on the environment, with dye waste polluting the water (Braungart & McDonough, 2002: 81). Solid waste like thread clippings, effluents and sludge as well as scrap fabric (which are chemical based) cannot be disposed of safely, and are buried or burned as hazardous waste. This process of disposal is more harmful, as the waste releases dangerous toxins into the environment. The same goes for old garments made from synthetic fabric (Braungart & McDonough, 2002: 81).

Most synthetic fabrics are also imported, because they are cheaper to import than to produce locally. This strengthens international trade, but weakens the South African textile industry. Synthetic trims are also imported, such as beads, sequins, mock diamond rhinestones, and braiding. With the mechanized production of trims and lace, the traditional hand craft is lost. Wedding apparel made from synthetic fabrics is heavy and the fabric does not breathe, resulting in perspiration of the bride, and therefore an uncomfortable experience (Booyesen, 2009).

Natural and organic fabrics and handmade trims:

There are a number of natural textiles available, most of which are also produced locally.

Natural fabrics are cotton, linen, wool and mohair, silk, Jute, hemp, Ramie and Sisal.

These textiles are perfectly suited for bridal apparel, especially for the SA bridal apparel industry, as natural textiles are known for their breathability and warmth. Most of the natural fiber types mentioned can be blended and woven to produce the same luxurious look as their synthetic counterparts (i.e. silk chiffon and silk satin).

Other properties of natural fabrics are that they absorb moisture, can be easily washed, and can withstand a hot iron. Natural textiles incur minimal shrinkage, and superior colour results than that of synthetic fabric (Corbman, 1983: 309).

As shown in Figure 1(see Addendum 1), summer is the peak season for weddings in South Africa. In 2007, 16.1% of the year's weddings occurred in December, compared to June, which had 6.6% of the year's weddings take place in winter (Statistics South Africa, 2008: 1).

This evidence is enough to justify the improved use of natural fabrics and trims as opposed to Synthetic, as the fabric properties are more suited to the South African climate (winter or summer).

Natural handmade trims are a wonderful alternative to imported mass produced synthetic trims. These trims could be produced by local crafters, thus providing sustainable employment.

Methods of producing trims could refer back to traditional hand crafts, such as crochet, knitting, smocking, macramé, felting, bead making, beading, embroidery, quilting, lace making and wire craft. These methods could utilize natural resources and recycled fabric scraps to make unique South African trims.

As mentioned, there are a hand full of South African designers who are embracing eco-efficiency and slow design. An example of which is Karen Ter Morshuizen, founder and designer of Lunar – a South African brand that only uses natural and organic textiles, dying processes and trims.

Ms Ter Morshuizen started out as a designer in 1995 (Sorour-Morris, 2006: 15), specializing in general bridal apparel for seven years, after which she decided to be true to herself and become a more eco-efficient designer. Ms Ter Morshuizen's eco-efficiency has become her design signature,

with her own fashion brand, *Lunar*, which comprises of casual and formal ready to wear apparel, as well as a small ready to wear bridal range (Sorour-Morris, 2006: 15). Karen Ter Morshuizen also creates couture made to measure garments for clients who want something unique.

At present there are other designers who produce natural bridal wear, but are yet to be researched.

Although *Lunar* bridal wear is natural, the brand still uses too much material because of the fuller Westernised silhouettes that they produce.

This is something that would be contrasted through the proposed brand.

iii) How can I challenge the South African bridal value chain to accommodate a paradigm shift through a range of bridal wear for contemporary South Africans based on theories of sustainability, representation and slow design?

Design should be the means for change. There are many principles to follow to redesign the South African bridal apparel industry's *modus operandi*.

Ideally, an 85 - 95% natural garment would be the objective. The South African bridal apparel industry should embrace eco-efficiency, and promote ethical and transparent business practices (Beard, 2008: 458).

The outcomes of the research conducted would be to establish a strong eco-efficient brand of bridal wear. This range would cater to a market that is not caught up in the bridal media frenzy, but is interested in quality practical garments which have simplified silhouettes, thereby using fewer materials.

However, the eco bridal apparel will not sell solely on the ecological benefits. The apparel must have aesthetic appeal to stand out of the overcrowded market (Beard, 2008: 450).

According to Manzini & Vezzoli (2008: 263), design industries should follow the following strategies to obtain eco-efficiency:

Reduce materials utilization, reduce energy consumption, decrease toxic emissions, and improve the product and material lifespan.

These eco-efficient strategies could be implemented in to manufacturing the bridal range by means of:

a) Reducing material utilization:

The natural bridal apparel could be redesigned from the current excessive silhouettes to trimmed, more appropriate silhouettes which work with the human body to create the most flattering shapes possible.

Bridal apparel designer, Tracey O'Hanlon states that people compromise on comfort; many brides and retinue do not wear the correct shape or colour because they deviate from styles and colours

that they would normally wear for the sake of the event (Booyesen, 2010). In my working experience I have experienced fitting problems with brides in that most of the clients I have dealt with have a slightly wider waist and hip line compared to the import bridal wear size charts. Therefore I would like to concentrate on specialized sizing; creating a new sizing chart with a slightly wider waist and hip line to cater for South African women. This sizing would have the potential to be altered if adjustments are needed for clients: It is better, especially in bridal wear, to have more room to take in, than too little room to let out.

Another way of reducing material utilization is to reduce the amount of layers on a garment. An imported gown could have up to four layers of fabric, which is excessive. This makes the dress heavy and because synthetic fabrics do not breathe well, the garment causes discomfort, especially on a hot day in December, when the majority (16, 1%) of annual marriages take place (Statistics South Africa, 2009). The objective would therefore be to find South African design solutions to the problem of poor design within international bridal wear through addressing aesthetic, material type and construction factors.

The proposed brand must aim to minimize scraps, by achieving the best fabric rating possible.

Packaging is a component of consumer goods that is commonly disposed of. However, as a bridal garment is an important one, the proposed packaging should be durable and long lasting – to preserve the life of the garment. An eco-friendly box, made using undyed sustainable materials (provided the box is acid and lignin free), as a natural textile garment bag could attract fish moths.

There would ideally be regulations within the production system which ensures the efficient supply and consumption of raw materials (from the design process through to the final product), and the maintenance of machinery and facilities to ensure optimal usage.

“Reuse, reuse and recycle” (Manzini & Vezzoli, 2008: 264).

b) Reducing energy consumption:

Energy could be defined as fossil fuel energy or man power energy.

The South African bridal apparel industry has access to very efficient machinery. With the correct training, machinists could improve their sewing abilities to aid efficiency; reducing production time, and minimising energy consumption (Manzini & Vezzoli, 2008: 264). This would in turn reduce production costs.

The production space must make the most out of the area, and do regular stocktaking to monitor the consumption of raw materials. Lighting, heating and ventilation must also change to be more eco-efficient. (Manzini & Vezzoli, 2008: 264)(Braungart & McDonough, 2002: 73).

c) Decreasing toxic emissions:

This is an achievable objective, especially where natural fabrics are the raw materials. With optimum fabric use, minimum waste can be achieved. If there are minor scraps, these could be collected to create trims, or sewn together to create a new fabric.

Other resources like threads would be trimmed sparingly, and disposed of correctly.

Dying could be performed using natural vegetable dyes instead of the chemical variant.

The proposed bridal wear brand should use renewable and eco-friendly resources, ensuring the cradle to cradle principle (Braungart & McDonough, 2002:75)

d) Prolonging the product and material lifespan:

By producing quality eco-efficient bridal apparel of a classic and timeless aesthetic, the proposed bridal wear brand is creating investment pieces. Consumers like the idea of having a unique garment (Beard, 2008: 457). In the current throw away culture of consumerism, the tradition of a family heirloom is dying. As mentioned, a wedding garment could become a well preserved heirloom, altered with handmade replaceable trims to suit the times, and worn by generations to come.

To achieve this longevity, quality materials and trims must be used. When necessary, professional maintenance and repairs must be done.

In theory, the whole garment could be all natural (from the thread to the cloth and trim) if resources are readily available (Manzini & Vezzoli, 2008: 264). The proposed bridal wear brand must adopt a 'Proudly South African' *modus operandi*. Where by local mills would be the preferred suppliers where possible, and the brand provides crafters with a sustainable means of income – creating a chain of local industry. If the proposed brand follows the eco-efficient design for sustainability guidelines, then the current 'fast' bridal design paradigm could become 'slow' and each bride or groom-to-be could ideally take the time to experience the love that should go into the making of a wedding garment.

Rationale – objectives of research

The purpose of this research is to analyse the current design paradigm of the South African bridal industry, and correct the flaws previously mentioned by means of expanding an existing niche market in South Africa by sustainably designed and manufactured bridal apparel – made from locally sourced natural fabrics and trims.

How can I challenge the current South African bridal industry aesthetic and methodology to create a new 'Afro-centric' bridal paradigm?

From the findings, solutions will be proposed to make the South African bridal apparel industry work sustainably for a South African supplier and client base.

Research design and Methodology

I have divided the methodology into sections which relate to each sub problem.

Research design 1

What is the significance of wedding dress, and how is the product lifecycle being addressed in South Africa in relation to global socio-economic and sustainability factors?

Aims

By addressing this sub problem I would like to expose the history and meaning behind wedding dress; not only in a Westernised context but also in a South African context. This information can help me to create a new holistic aesthetic for the practical component of this dissertation. It is also important to understand the operational methods of the South African bridal industry in order to know what to change.

Methods:

- Conduct in depth research on bridal apparel history and significance.
- Research theories relating to sustainability and cultural representation.
- Interview industry members to determine the scope of the South African bridal value chain.

Research design 2

What are the realities within the South African bridal value chain, and who is addressing the factors of socio-economy and sustainability?

Aims

This sub problem would be addressed in order to determine who the role players are within the South African bridal industry, with specific reference to practicality and sustainability. This knowledge will be beneficial to my research in that I can learn from these designers and their experience.

Methods

- Research South African designers who are designing for sustainability.
- Interview married and unmarried men and women of a broad age spectrum to determine perceptions and preferences of bridal wear in South Africa through questionnaires.
- Interview industry members to determine the scope of the South African bridal value chain.

Research design 3

How can I challenge the South African bridal value chain to accommodate a paradigm shift through a range of bridal wear for contemporary South Africans based on theories of sustainability, representation and slow design?

Aims

By addressing this sub problem I will be expanding on a niche market for 'unconventional' bridal wear for a broader market, and adapting the concept to become fully South African and inspired by nature.

Methods

- Developing a sizing chart for a South African market.
- Creating a South African bridal aesthetic
- Having focus group meetings to test the success of the product.

Summary

The global ecological and socio-economic crises are a reality which designers of all disciplines need to cater for.

South Africa possesses a wealth of designers who all have the potential to change South Africa, if not the world for the better.

Within the clothing industry especially, the paradigm shift must be implemented in order to turn one of the world's greatest consumption industries into a sustainability powerhouse.

Each designer must contribute to the cause of eco-efficiency by following guidelines for designers and industry to achieve environmental sustainability set by theorists; such as Alistair Faud-Luke (2004) and Enzo Manzini (2008).

The South African bridal industry is beginning to understand the scope of the current socio-economic and sustainability problem. In light of this, the proposed objectives do not seem unrealistic.

This research could change the way South Africans view bridal wear, and perhaps even their approach to marriage itself as being a rite of passage and not a day based on material objects.

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Addendum 1 | South African marriage statistics

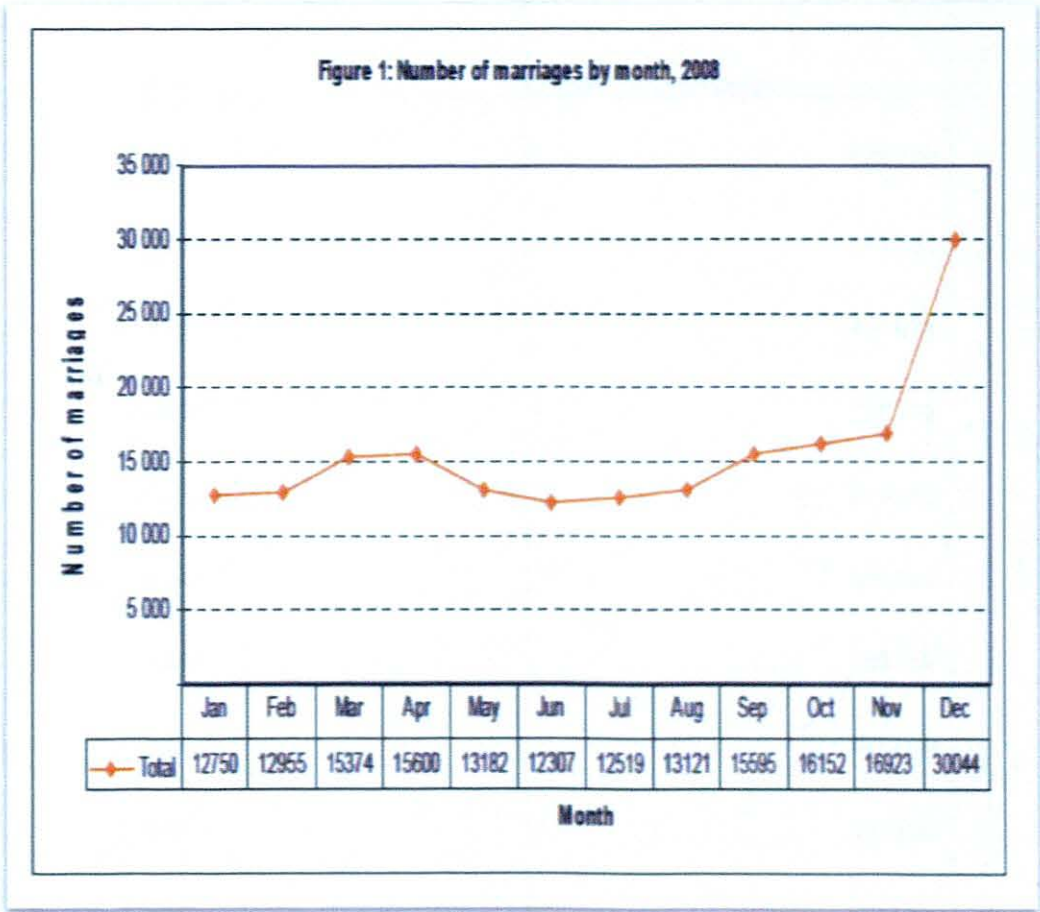


Figure 1: Marriages by month
2008

(Statistics South Africa, 2008: 5).

Table 1. Number of registered civil marriages in South Africa, (1999-2008)	
Year	Registered marriages
1999	140 458
2000	143 391
2001	134 581
2002	177 202
2003	178 689
2004	176 521
2005	180 657
2006	184 860
2007	183 030
2008	186 522

Figure 2: Annual increase in registered marriages in South Africa

2008

(Statistics South Africa, 2008: 14).

Table 7. Age distribution of bridegrooms and brides at the time of customary marriage, (2003-2008) (continued)						
Year	2006		2007		2008	
Age	Bridegrooms	Brides	Bridegrooms	Brides	Bridegrooms	Brides
Total	14 039	14 039	20 259	20 259	16 003	16 003
<18	89	910	266	2 346	127	1 333
18	72	544	160	1 149	97	751
19	114	662	287	1 157	153	855
18-19	186	1 206	447	2 306	250	1 606
20	226	824	447	1 221	299	957
21	353	790	564	1 152	471	932
22	434	847	811	1 161	577	882
23	537	764	921	1 055	660	928
24	612	777	973	1 056	784	863
20-24	2 162	4 002	3 716	5 645	2 791	4 562
25	738	720	1 032	979	838	863
26	696	714	1 066	898	824	741
27	704	675	968	869	788	707
28	712	605	962	780	819	660
29	641	582	952	777	711	633
25-29	3 491	3 296	4 980	4 303	3 980	3 604
30	600	512	925	669	759	556
31	570	452	872	601	685	522
32	587	385	842	501	661	466
33	514	369	756	469	650	396
34	508	359	682	409	585	365
30-34	2 779	2 077	4 077	2 649	3 340	2 305

Figure 3: Scope of age bracket for bridal wears market: under 18 to 34
(Statistics South Africa, 2008: 24).

Table 7. Age distribution of bridegrooms and brides at the time of customary marriage, (2003-2008) (continued)						
Year	2006		2007		2008	
Age	Bridegrooms	Brides	Bridegrooms	Brides	Bridegrooms	Brides
35	438	295	695	374	562	339
36	449	266	587	347	461	281
37	406	234	527	328	443	215
38	396	224	468	257	416	256
39	353	190	413	220	387	211
35-39	2 042	1 209	2 690	1 526	2 269	1 302
40	312	151	373	189	306	184
41	265	156	385	159	302	148
42	235	131	361	157	254	117
43	248	123	317	139	276	104
44	225	116	286	130	243	102
40-44	1 285	677	1 722	774	1 381	655
45	176	71	237	106	194	78
46	169	76	224	96	176	76
47	165	50	203	66	155	62
48	152	59	198	56	166	52
49	139	48	189	53	105	43
45-49	801	304	1 051	377	796	311
50	117	34	140	37	122	44
51	115	43	103	39	95	36
52	98	35	112	29	87	25
53	105	27	98	21	84	24
54	86	19	102	22	95	19
50-54	521	158	555	148	483	148

Figure 4: Scope of age bracket for bridal wears market: 35 to 54
(Statistics South Africa, 2008: 25).

Table 7. Age distribution of bridegrooms and brides at the time of customary marriage, (2003-2008) (concluded)						
Year	2006		2007		2008	
Age	Bridegrooms	Brides	Bridegrooms	Brides	Bridegrooms	Brides
55	57	25	92	25	63	20
56	81	22	81	22	51	23
57	64	18	66	12	48	21
58	44	26	60	18	35	19
59	52	11	39	14	41	12
55-59	298	102	338	91	238	95
60	41	9	42	10	44	15
61	48	8	43	7	45	11
62	33	7	32	7	31	6
63	27	8	29	7	33	2
64	29	7	29	6	20	4
60-64	178	39	175	37	173	38
65	23	6	25	4	17	3
66	24	1	32	5	18	2
67	21	3	24	4	18	4
68	12	4	15	1	20	2
69	15	4	15	4	11	3
65-69	95	18	111	18	84	14
70+	105	40	116	34	87	29
Unspecified	7	1	15	5	4	1

Figure 5: Scope of age bracket for bridal wears market: 55 to 70 plus

(Statistics South Africa, 2008: 26).

Addendum 2 | Wedding apparel styling comparison

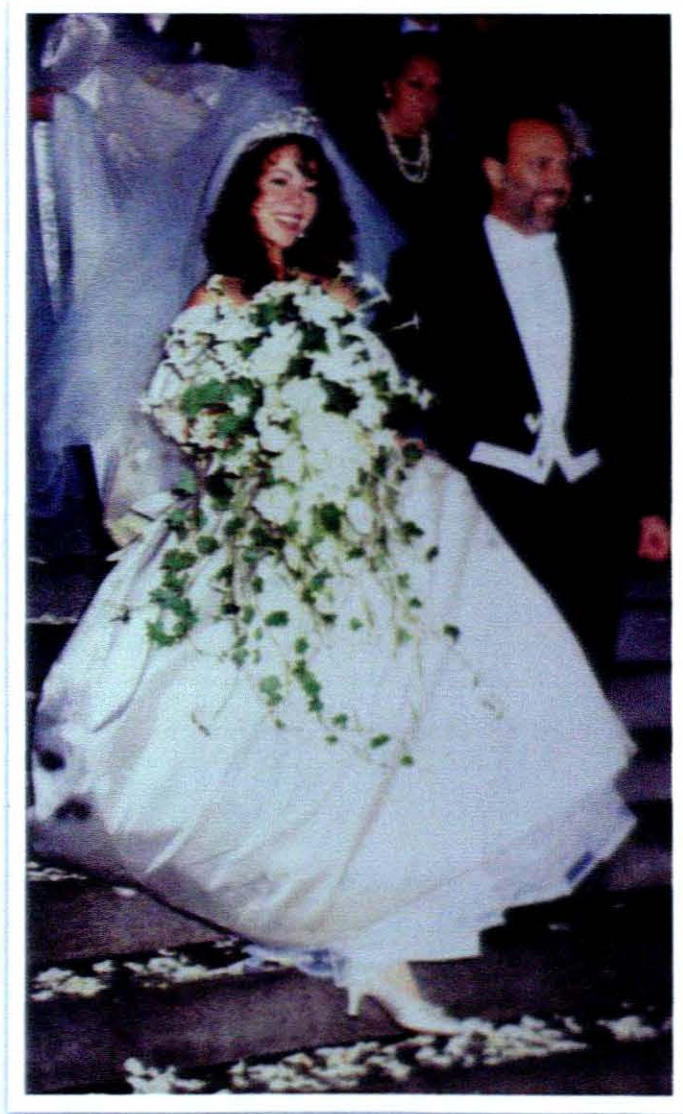


Figure 6: An example of typical Westernised bridal styling

The wedding of Mariah Carey and Tommy Mottola

1993

(Worsley, 2009: 44).

Addendum 2 | Wedding apparel styling comparison

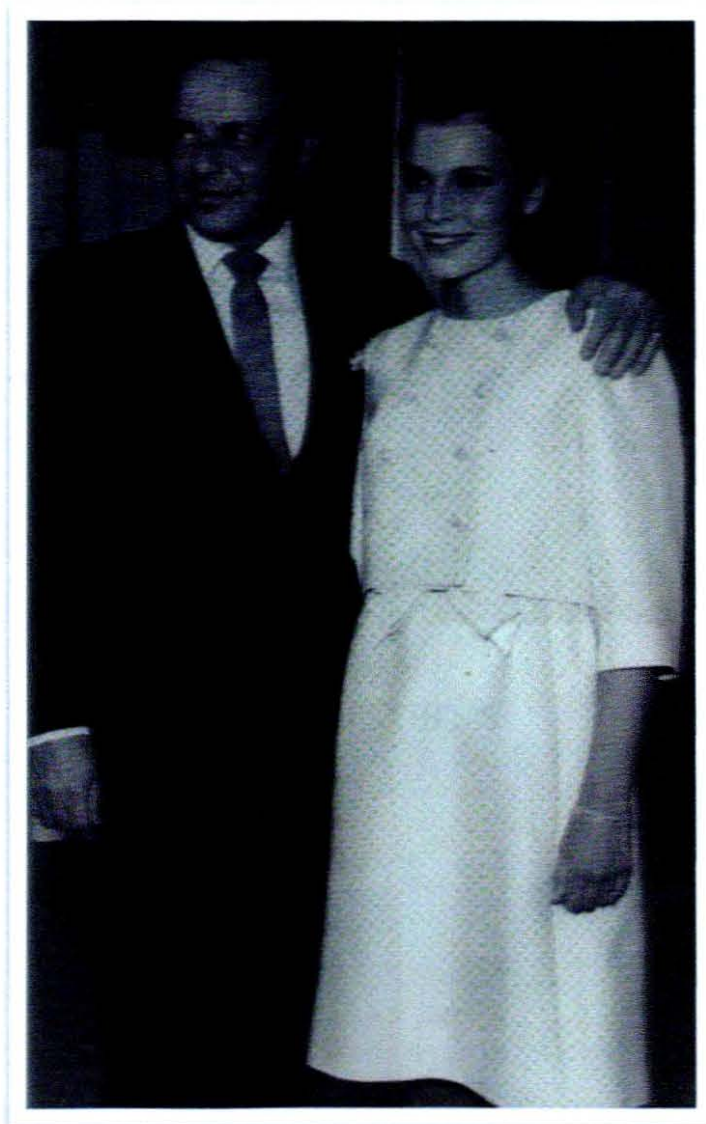


Figure 7: An example of classic and utilitarian bridal styling.

Mia Farrow and Frank Sinatra on their wedding day.

1966.

(Worsley, 2009: 60).

THE THESIS

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Chapter 1 | Introduction

Getting married is a social norm which is as present in contemporary society as it was in its time of origin (Worsley, 2009). However, the costume associated with this rite of passage differs with each culture and its respective traditions. In the West, the notion of *the white dress* is what most girls have grown up with, and many a sacrifice will be made in order to realise a childhood dream.

The global bridal industry is selling a dream to its target market. However, through my research and work experience I have seen that not everybody has the same clone like white-wedding dream that is seemingly ethereal when compared to the socio-economic and sustainability-related realities of everyday life.

How can contemporary bridal wear – in a South African context – be reexamined to suit the current paradigm shift towards sustainability?

The ‘designing for environmental sustainability’ factor has been partially addressed by the global bridal apparel industry, although not as prominently in South Africa.

The purpose of my research is to address this niche gap in the bridal apparel market in a South African context, for brides and grooms-to-be who are environmentally conscious.

Theories of Stuart Hall’s *Representation* (2009) and several theories on designing for sustainability forms the foundation of my thesis argument. I would like to relate this information to the fore-mentioned niche market – thereby expanding the existing market to readily cater for an untapped consumer group.

My research question is aimed at finding a practical solution to the design problems which I feel the bridal apparel industry faces; finding ways to make bridal wear sustainable at every stage of the product life-cycle (design, production, and end use).

The research question will be answered by means of the following sub-questions:

- What is the significance of the wedding dress, and how is the product lifecycle being addressed in South Africa in relation to global socio-economic and sustainability factors?
- What are the realities within the South African bridal value chain, and who is addressing the factors of socio-economy and sustainability?
- How can I challenge the South African bridal value chain to accommodate a paradigm shift through a range of bridal wear for contemporary South Africans based on theories of sustainability and representation?

The practical outcome of my research will be a range of contemporary non-traditional bridal apparel for men and women of the South African bridal apparel market, which is made from natural materials. The design objective is to create functional occasion wear that uses less fabric in production, and is versatile enough to redye and re-wear after the wedding ceremony; thereby creating holistically sustainable clothing.

The desired outcome of my research would be to enlighten the South African bridal consumer on the potential for change within an otherwise dictating and stagnant apparel market through the launching of my own brand of bridal and occasion apparel which promotes sustainability and the values of this research.

The thesis will comprise of five main chapters; chapters two, three, four, five and six.

Chapter two will focus on the theoretical underpinning for this research, which is made up of Stuart Hall's theory of Representation which pertains to the significance of the wedding dress and ceremonial wear. Other theories which will be the foundation of my sustainable practical methodology include Slow Design by Alastair Fuad-Luke, Design for Environmental Sustainability by Enzo Manzini and Carlo Vezzoli, and Cradle to Cradle by William McDonough and Michael Braungart.

Chapter three will be about the methodology of positioning my research within a South African bridal apparel market context, and determining its success if launched as a brand. Extensive qualitative research by means of informal interviews and surveys across the broad target market is needed to obtain the information required to determine the success of the research. This research will be conducted in and around South Africa using the internet and social networking as a tool, and more specifically Cape Town where a more tactile approach to field work can be taken.

The fourth chapter of my thesis looks at the product development of the practical component and the inspiration and planning behind the range.

Chapter five addresses the market feasibility of the practical component linked to this research.

Lastly, chapter six will reflect upon the research outcomes.

Through my work experience within the South African bridal value chain, I have come to realise that this body of research will be of importance to the bridal industry in order for there to be a progression towards effectively designing for the needs of South African environmentally-conscious bridal wear consumers.

Chapter 2

Chapter 2 reflects the theoretical underpinning of my research. To substantiate my research question,

“What is the significance of the wedding dress, and how is the product lifecycle being addressed in South Africa in relation to global socio-economic and sustainability factors,”

theories which will be discussed are based on representation and sustainability. I will appropriate the literature for the purpose of this research to the South African bridal industry.

My assumption is that there is a need for the design and production of bridal apparel in a South African context to become more sustainable, to adapt to the changing global socio-economic and sustainability paradigm. I will support my argument by investigating the subsequent topics:

- A brief history of Western bridal wear
- The significance of bridal wear in a contemporary South African context
- Cultural Representation
- Cradle to Cradle design
- Sustainable production
- Slow Design

2.1 A brief history of Western bridal wear

Throughout history marriages took place for different reasons; such as to form better relations between countries or families, for economical and political reasons, and perhaps love. There have been prints and etchings of weddings found that date back to the fifteenth Century (Steele, 2005). Regardless of the reason for the occasion, a certain sense of formality has prevailed. Westernised bridal wear has adapted itself to the fashions of the day with regards to design. Historians have deduced from the fore mentioned graphic evidence that throughout history that it was generally the wealthy who wore luxurious garments, which were made especially for the occasion. A middle-class couple would wear whatever they could afford; generally this was one formal outfit, of no particular colour, which they wore for all important occasions (Worsley, 2009: 54).

Queen Victoria’s wedding to Prince Albert in 1840 set the trend of “the white dress” and formal suit (Steele, 2005). Mass fashion had been introduced through the industrial revolution, and as a result of the trickle-down theory this fashion spread to whomever could afford to have a white dress for their

wedding. The concept of a white dress was (and still is) very luxurious as it would only be worn for this one occasion. At the time formal suits were the everyday dress for men (Worsley, 2009: 28). Over the 20th Century, and now even into the 21st Century, the same trend is still prevalent with the style adapting to the vogue of the day; as seen in many bridal magazines.

2.2 The significance of bridal wear in a contemporary South African context

The significance around bridal wear in a Western context lies more with the bride's dress, and is found mostly within the colour of the dress, which is generally white. The colour white is said to represent purity and virginity (Worsley, 2009: 35). However, in today's society with the majority of South Africans getting married later in their twenties as opposed to 1975, when the average age of marriage was nineteen; does the colour white for a wedding dress really represent the same ideals in contemporary South Africa? (Worsley, 2009:266)(Statistics South Africa, 2008:5).

The colour white, for example, is representational. One could view the whole western wedding dress as a sign which represents the concept of marriage. According to the English Oxford Dictionary, cited in Hall's *Representation*, representation in the context of the wedding garment being a symbol of marriage means "to symbolise, stand for, to be a specimen of, or to substitute for" (Hall, 2009:16). A culture would share the same "conceptual map"; making similar meaning of their environment through the same language; hence the white wedding dress is recognised globally as the symbol of marriage. We live in a globalised culture, but that does not mean that our nationalised identity should be forgotten. There is something special about being a South African – it is a culture within itself. Times have most certainly changed in South Africa, and the traditional cultures which exist within this country are fully recognised in their own rite. There is a need to recognise the traditional bridal customs and aesthetics of South African cultural groups. Traditionally a marriage is a ceremony which marks a transition from one stage of life to another, which is termed a rite of passage (Worsley, 2009: 34).

There are so many elements of significance involved within traditional South African weddings which sadly lose their meaning when a commercialised Westernised wedding dress is the preferred choice of ceremonial garment. The westernised wedding dress as a symbol has no literal meaning attached to what it represents; the white fabric and silhouette of choice does not physically resemble two individuals joining in matrimony. Therefore, this kind of symbol or sign is called *indexical*, as the sign does not have any resemblance to the occasion it represents. One can just as easily substitute what bridal wear is traditionally *seen to be* with a garment that looks different, as the meaning does not embody the dress itself – and so it is not a fixed or permanent meaning (Hall, 2009: 25).

Society creates the meaning of an object, which is evident in recent history; particularly over the 20th century with each decade and generation reinventing itself to become a new culture.

"Societal and linguistic conventions do change over time." (Hall, 2009:24).

The western way is not the only way, and through a fusion of styling and symbolism, a 'new' uniquely South African bridal aesthetic could be created; and the aim of this research is to provide that. There is a gap in the market for a niche bridal wear range which embodies a South African-inspired aesthetic.

2.3 Cultural representation

Observing marriage as a cultural practise and its meaning is a core element to my research as a wedding garment is a symbolic item, which is a representation of the practise. The wedding garment has a unique meaning to the wearer based on the respective cultural context (Hall (ed.), 2009). Culture, defined according to Stuart Hall (2009: 2), is a set of practices and shared exchange of meaning between people within a social group or society. There is not a correct or incorrect interpretation to questions around beliefs or questions.

The theory of cultural representation is relevant to my research as it supports my argument with regards to identifying and analysing the assumed meaning (within South Africa) of Western bridal wear, as well as within traditional South African cultural bridal dress. These assumptions will be further discussed in Chapter 3.

From the findings of the fore mentioned, I will be adapting the status quo to evolve in to something with more external value and symbolic values; meaning that the materials used and the designs of the garments will have added value because of the thought invested into the creative process (which will be covered more extensively in Chapter 4). By using the theory of cultural representation I hope to achieve a holistic product that appeals to the greater South African culture, and not isolated cultures or creeds, thereby evoking a macro-cultural shared meaning. Throughout South Africa's history there has been a figurative battle over cultural supremacy; especially with the colonisation of South Africa by Britain after the South African War, and with the Apartheid era which ended in 1994. Thus, there needs to be a balance in cultural the representation that exists within bridal wear in South Africa.

2.4 Cradle to Cradle design

Cradle to cradle design is a design process that considers the product's second life when designing for the first lifespan; using materials which can be safely recycled after the intended use period without excess waste, and designing with the intention of long term sustainable reuse (Braungart & McDonough, 2002).

Bridal garments, especially women's wear are generally once-off couture pieces which are seldom passed down to the next generation due to the garment's aged fashion styling. I hope to counter the fore-mentioned by using the *Cradle to Cradle* design theory, by Michael Braungart and William McDonough.

Through a fusion of styling and symbolism, a 'new' uniquely South African *bridal* aesthetic could be created; classic, versatile garments with the purpose of long term sustainable reuse with a possible second lifespan. These could possibly be passed down to the next generation. By utilising the 'eco-efficiency' principle (doing more with less), I will also be minimising the amount of raw materials used, compared to commercial Western bridal wear which can easily extend to a gross rating of 20 metres of fabric (Braungart & McDonough, 2002: 60). Cradle to Cradle design theory provides in depth information and statistics on industrial processes, and gives examples of how a cradle to cradle design could be created from the current cradle to grave model. Cradle to cradle design is needed if the world is to sustain its natural resources. As mentioned, I will only be using natural raw materials in my range (to move away from non biodegradable synthetics), and only use as much as what I need in order to be eco-efficient.

2.5 Sustainable production

In order for my product to be holistically sustainable, the same principles must apply to my planning and production processes. I will be using the joined writings of professors Enzo Manzini and Carlo Vezzoli (2008), as the theoretical support for the practical section of my research. Manzini and Vezzoli provide extensive theory on product and material types, how to use resources effectively and give practical solutions to achieve sustainable business practices.

I will adapt the following principles found in Manzini and Vezzoli's literature to suit the practical component of my research:

- How to minimise materials consumption
- How to reduce energy consumption
- Decreasing toxic emissions
- How to prolong the life cycle of products and materials (Manzini & Vezzoli, 2008: 264).

2.6 Slow design

Linked to sustainability and cradle to cradle design is the theory of Slow design; which was a movement proposed in 2004, and stemmed from the global “slow food” movement (Faud-Luke, 2004:2). The slow design movement is a fairly new paradigm for living sustainably.

According to the movement’s founder, Alastair Faud-Luke, the current design paradigm caters purely for economic and political interest. The fast-paced design of commercial goods fuel mass consumption to increasing profits. However, this vicious cycle is rapidly depleting the earth of natural resources, and robbing the earth’s inhabitants of a good quality of life (Faud-Luke, 2004:8). At the time of this research, the world is still in a state of economic recession. Consumers are looking for clothing and accessories that are investments from which they get maximum return on the money they spent. Hence, a once-off couture garment will not fare well in the current economic climate.

Faud-Luke proposes that through the ‘slow design’ movement, the process of designing will slow to only designing and producing for subsistence needs rather than mass produce for frivolous wants. The products that stem from using Slow design as a theory would be versatile multi-occasion pieces, ideally be designed to function in harmony with the earth and its natural environment; rather than the opposite principle – which is what is happening in the current design paradigm in operation. The theory of slow design would support the idea of producing my product locally and in small runs (ready to wear and custom-made) instead of imported mass produced items. The production of handmade trims and accessories to accompany my range would be influenced by slow design and provide sustainable employment to local crafters.

2.7 Summary

To sum up this chapter, it is clear that the factor of sustainability and the need to counter the effects of industrialisation within the bridal sector is prevalent. At the time of this research there is a global need for a deeper understanding of the world around us, and a need for interconnectedness. There is a need to make do with less, to question what is, and to change perspectives; especially within the South African bridal sector.

I feel that the theories of cultural representation, cradle to cradle design, slow design, and designing for environmental sustainability are substantial support to this research as the literature provides a solid foundation for the theoretical and practical components of this thesis:

Theoretical: Cultural representation theory supports my research into examining the traditions and meaning of wedding dress across South African cultures, which is being covered

in Chapter 3. This information is my foundation for effectively designing for a contemporary South African market. This information will be discussed in Chapter 3

Practical:

Cradle to Cradle design theory supports my design methods.

Manzini and Vezzoli's theories support my production methods, and

Slow design theory provides additional theoretical support to my design and production methods, and adds value to my research and methodology through the holistic principles of the movement.

In the following Chapter my investigation and sampling methodology will be discussed.

Chapter 3

The purpose of this chapter is to clarify why there is a need to appropriate bridal wear in South Africa to suit the local socio-economic and sustainability climate.

This chapter aims to answer the question

“What are the realities within the South African bridal value chain, and who is addressing the factors of socio-economy and sustainability?”

To form an objective answer to my research question, I have carried out field research within Cape Town, South Africa. The findings there of will form the foundation of my argument.

3.1 Method

My field research has been collected using a qualitative method, and via the following data types:

- Practical work experience and customer interaction
- Surveys (Public)
- Interview (Professional)
- Social networking (Facebook group)

Practical work experience and customer interaction

I have worked for O’Hanlon Bridal, a bridal boutique in the suburb of Plumstead, Cape Town, for two and a half years. In this time I have learned that the bridal sector has a very set recipe for sales, and customers generally know what they can expect. I have found through interaction with clients that there is a market for brides and grooms-to-be who want a non-conventional outfit for their wedding day, but they do not know how to approach this concept, as the stereotype which exists within bridal stores and the media overpowers their own vision for an individualistic ensemble.

I believe that a small ready-to-wear range of practical, multi-functional bridal wear outfits will be visually stimulating to the client and very likely to sell – as the extra option is allowing them to literally visualise what they would look like in the non-conventional bridal ensemble that they imagined. If the proposed range is physically presented to the bridal market in a bridal setting, it would be therefore seen as ‘bridal’ and socially accepted as such. Thus, customers would be more likely to purchase their desired wedding outfit.

Another problem encountered by customers in the bridal retail environment is the sizing of pre-made import gowns. Eighty per cent of orders were made to a custom fit (especially around the bust and hip), and not according to catalogue sizing. This is evidence that there is a need for a South African

female figure type sizing system. I plan to create a sizing chart for the South African female figure which will allow for more proportioned body dimensions.

In order to determine if the proposed range will be a success, I have done market research among a varied spectrum of South African individuals.

Public survey

My public survey (Addendum 1) consisted of 10 questions. The survey was sent via email to individuals of mixed culture, creed, race, and aged between twenty-one and seventy years old. The questions posed were focussed on determining what the potential customer would want from a bridal ensemble, their views on natural fabrics, and their opinions on the dynamics of my range.

Interview

The interview (Addendum 2) was conducted with bridal designer, Tracey O'Hanlon (2010). Tracey O'Hanlon has been making exclusive bridal wear for over twenty years. O'Hanlon has won two industry related awards and has operated within the retail market of Cape Town's southern suburbs (Booyesen & O'Hanlon, 2010). The reason for interviewing Tracey O'Hanlon as a professional in the bridal industry is because she has a wealth of industry experience, and her career has provided her with insight to notice trend changes and to know how South African bridal customers make purchasing decisions.

Social networking

Other information was obtained through a common interest social networking group on the website, Facebook.com (Addendum 3). This common interest group is called "Eileen Booyesen bridal and occasion wear" and has to date 150 members (Facebook, 2010). This social space allows the potential customer to interact with me, the designer, and voice their preferences in a non-pressurised environment, thereby obtaining valuable information on what the customer *really* wants. Within group discussions I have asked members about their perceptions of bridal wear, their personal preferences, and what they as potential customers would want to see from my range.

3.2 Findings

Questionnaires

Of the twenty questionnaires sent, I received a 75 % response.

From the analysed information, I have found the following:

- 100% of responders wanted comfortable and practical wedding outfits, as they found it to be as important as the aesthetics of the outfit.
- 98% of the responders wanted a wedding outfit that they could wear again for another occasion.
- 98% of responders said that they would choose natural materials over synthetic options.
- 96% of responders would prefer a less formal wedding outfit to a formal one.
- 100% of responders would prefer the price of bridal wear to be lower in cost than at the current market price.
- When the responders were asked if a range of multi-functional, non-traditional bridal wear made from natural materials were on offer, would they be interested? I received a 98 % “yes”.

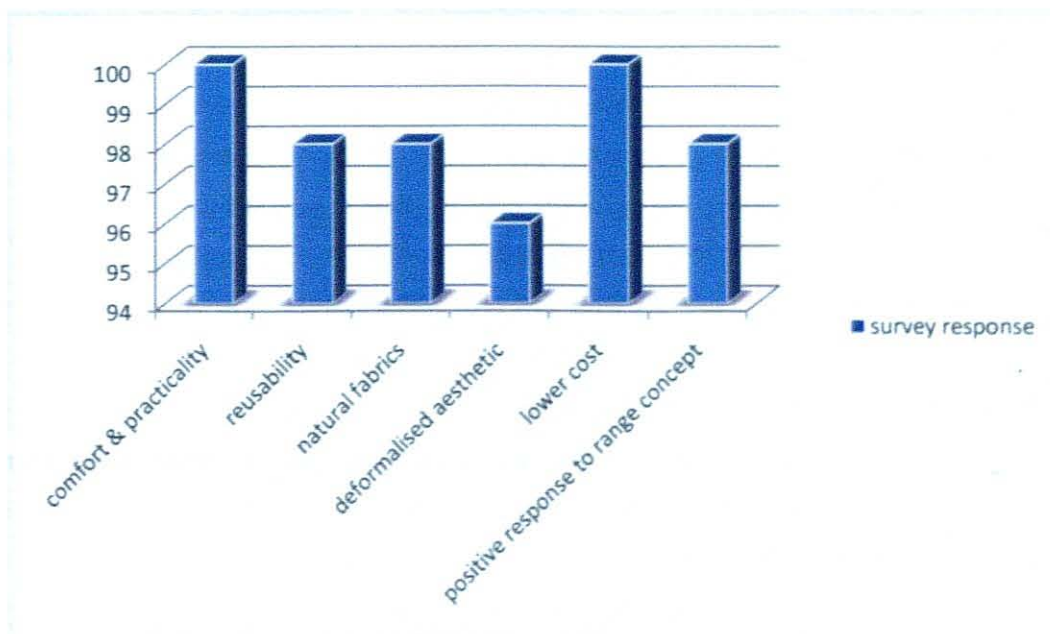


Figure 3.1: Questionnaire findings chart

Interview

Speaking to Tracey O’Hanlon confirmed the design direction that I have followed for the practical component of this research.

Up to twenty years ago in South Africa, there was not as much fuss around weddings as there are today. The trend was to have a small gathering after the religious ceremony, and have one’s outfits made by a family member or acquaintance (Booyesen & O’Hanlon, 2010). Over the last decade especially, the idea of fantasy weddings have become popularized through media, appealing to the vanities and dreams of the market and fuelling consumerism – with the masses following suit; hiring large venues and sourcing elaborate wedding apparel which cannot be worn for another occasion. However, now that big weddings have become popularised like the white dress), they will not go out of vogue very soon either. Therefore, the bridal industry is a lucrative luxury apparel sector, with the market growing by two per cent annually (Statistics South Africa, 2009: 1). For the practical component of this research, I want to create a practical range of bridal garments which can be adapted and reused for another occasion.

According to O’Hanlon, the South African brides and grooms of today are quite conformist; because all the attention of the day is focused on the couple, they want to feel comfortable and confident about what they wear and therefore choose bridal apparel that will get societal approval, i.e. mass produced white dresses and their tuxedo counterparts (Booyesen & O’Hanlon, 2010).

Ideally, free-thinking individuals *should* be able to wear what they feel the most confident in. An *example of how this is not the case in ready-to-wear bridal apparel is when women who generally never wear dresses compromise on their personal style and comfort to look “bridal” for the one day in their lives which should in actual fact reflect who they truly are. The same would apply to a man who has an informal style but feels obliged to wear a suit he feels restricted in.*

Much of the time, brides and grooms do not choose the correct clothing to suit their figure types, all for the sake of pleasing their guests and conforming to market ideal. Dressing up for the special occasion should be about what suits one’s figure type, as a large sum of money is spent on wedding apparel. Therefore, the concept of multi-function apparel is confirmed as being potentially successful because the money would be, in a sense, spent on an investment piece.

I believe that such a range would be more consistently sellable than a couture bridal range, as the garments would satisfy more than one need on a practical level, while providing the bride or groom with a sense of luxury and confidence.

“Although a trend may be the rage for a period of time, the majority of brides and grooms still opt for something classic.” (Booyesen & O’Hanlon, 2010).

Social Networking

The common-interest group on Facebook.com “Eileen booyesen bridal and occasion wear” has to date 150 members. These members are aged between twenty and sixty five. I have informed the members of my thesis research, and have asked for their opinions on the research topic of ‘non-traditional’ and multi-function bridal wear made of natural materials. I have received positive feedback on the subject, with some quotation queries. This group is still in the early stages of development; however, the feedback received thus far has been very valuable to my research.

The social networking group will continue to exist after the completion of this research as an ongoing market research portal for my brand ‘*Eileen Booyesen bridal and occasion wear*’, as social networking is proving to be a valuable tool in marketing and market research, especially within the South African fashion industry (Segal, 2009).

The information received from my findings, and from ongoing market research will be posted on a page located on my personal website being created to showcase my bridal and occasion wear. In 2010, a website is the first point of contact that a potential customer has with a brand or company.

3.3 Summary

The market research and interview conducted thus far has provided this research with vital information pertaining to the success of the practical component as a brand. I feel that from the findings, there is a gap in the South African bridal apparel market for a niche range of non-conventional and multi-function bridal wear made from natural materials. Up to now, the populations of potential bridal customers who seek a nice-market non-conventional bridal outfit are not really being catered for on a ready-to-wear basis. From my work experience this population in part consists of same-sex couples, clients who are having a second or third marriage or individuals who have alternative tastes in dress. This research could benefit the above mentioned potential customers, as they make up a large portion of the bridal market (Statistics South Africa, 2009: 9).

There is a need for natural bridal wear which is not of the current stereo-type, but also not too non-traditional – especially within South Africa, where the population has a generally relaxed dress sense then the European market. By addressing this need by means of sustainable design, I will be paying a kind of homage to the special South African culture which unites our nation.

Chapter Four will elaborate on design choices, product development, and the associated influences.

Chapter 4

The fourth chapter of this writing is about the empirical solution to the research sub-question “How can I challenge the South African bridal value chain to accommodate a paradigm shift through a range of bridal wear for contemporary South Africans based on theories of sustainability and representation?”

4.1 The range and its inspiration

Through work experience within the South African bridal industry it has become increasingly apparent that there is a need for a shift in the way bridal apparel is being designed. Much of the South African bridal market live and work within the cities and are consumed with international fashion and related trends. I have noticed how majority of consumers follow clone-like “tradition” and commercial consumerism that does not satisfy their perceived needs on their wedding day; confidence, self-actualisation through self expression, and comfort.

When removed from the bridal consumer bubble of the city I saw how people in the countryside, particularly in the Karoo region, lived without the excess and frivolities of city dwellers. Their living is simple, based on subsistence and necessity. This way of life inspired me to design a range of bridal wear that *compliments* the ceremony to which it belongs, and does not overpower the wedding as the main focus of festivities. The design philosophy of the range is taken from the earth and can be given back to the earth; as with rural structures, made from natural materials.

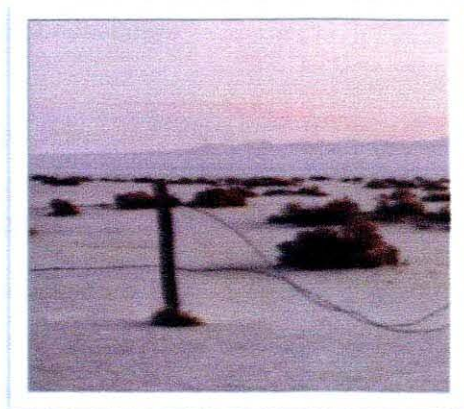


Figure 4.1: Visual inspiration for design philosophy

(Booyesen, 2009).

I wanted to create a range that is available to a wider spectrum of South African bridal consumers in terms of age, culture, and contemporary needs than what the commercial westernized bridal market has to offer.

The colour palette for the range is determined by the natural colour of the fabric and materials, as these are mostly un-dyed and unbleached. These colours are earthy ivories, white, some brown as well as rose pink hues, and have also been inspired by figure 4.1.

All materials are of natural origin and have been constructed using 100% cotton thread suitable for over-dyeing. The objective was to use raw materials sustainably, thus keeping fabric ratings low and silhouettes fairly simple (in turn saving on labour, which saves on time, and therefore money). The products were sized according to the sizing chart developed especially for the South African figure type allowing for more proportioned body dimensions (Addendum 3).

4.2 Product description

The range is divided into ladies wear and men's wear: formal, semi formal, and informal. The range is 70% ladies wear, and 30% men's wear.

- a) **Formal wear:** This section comprises of four ladies wear ensembles, and one menswear ensemble. These ensembles have been designed for more formal ceremonies, which would perhaps take place in a religious setting, or at a formal venue.
- b) **Semi formal wear:** This section comprises of two ladies wear ensembles and one men's wear ensemble. These outfits have been designed with civil wedding ceremonies and a morning or tea wedding in mind.
- c) **Informal wear:** this section comprises of one ladies and one men's ensemble. The outfits which are designed for this section are ideal for a small beach or garden wedding.

List of garments in the bridal range:

Formal wear

- Ladies two-piece suit and blouse
- Ladies sweetheart A-line dress
- Ladies corset and fishtail skirt
- Ladies Layered tie dress
- Men's formal three-piece single breasted suit, shirt and tie

Semi-formal wear

- Ladies crossover dress and overcoat
- Ladies halter neck top and pencil skirt
- Men's semi formal trouser, shirt, and waistcoat

Informal wear

- Ladies camisole and culotte trouser
- Men's informal trouser and sweater

4.3 Bridal range designs

a) Formal wear

Ladies two-piece suit and blouse



Figure 4.2: Design board of ladies two piece suit and blouse

(Booyesen, 2010).

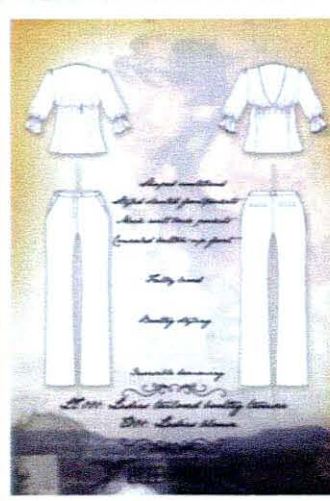


Figure 4.3: Kudu male

(African Safari Pictures, 2010).

Colour: Ivory (Suit) / White (blouse)

Fabric: 100% wool or stretch cotton sateen (suit outer), 100% cotton (lining) & shell buttons / 100% cotton (blouse)

This two piece formal suit for ladies is a very versatile outfit to have; not only for a wedding, but also to perhaps re-dye and keep as a wardrobe essential. The suit jacket is fitted and has a waterfall-styled collar which creates an organic vertical line leading the eye downwards towards the bootleg trouser. The bootleg-styled trouser balances a wider hipline but is equally as flattering to a narrow hip; also lengthening the appearance of the leg. Both suit jacket and trouser are fully lined, and are made from fabrics which are naturally breathable and comfortable to wear.

The blouse is made of cotton anglaise, and has an empire line styling with blouson sleeves which just cover the elbow for comfort.

This outfit could be a good option for a bride who prefers wearing trousers, for somebody who is more conservative, or for a more mature bride. The ensemble was inspired by the organic line of the Karoo landscape and the spirals of the kudu horn.

Ladies sweetheart A-line dress

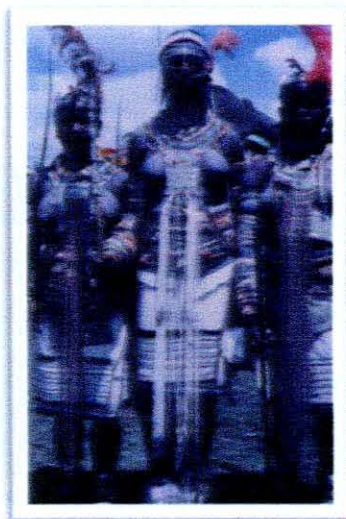
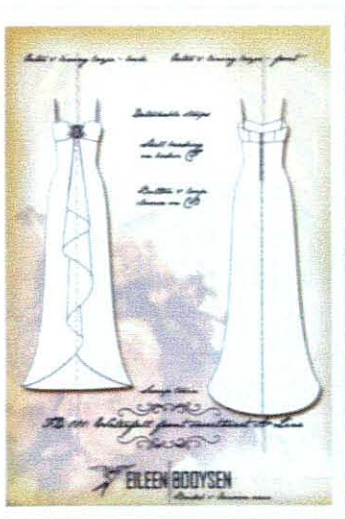


Figure 4.4: Sweetheart A-line dress with cascading detail

Figure 4.5: Traditional Xhosa bridal costume

(Booyesen, 2010).

(Ezakwantu, 2010).

Colour: Ivory (dress) / mixed (collar)

Fabric: Silk satin (dress outer), 100% cotton (lining) & shell buttons / Hemp-silk, linen, feathers, leather, cotton and beads (collar)

This dress is very flattering to all figure types, and the cascading front accommodates comfortably for problem tummies or for a bride who is expecting. The bodice of the dress is boned for support and comfort. The dress has been designed with detachable straps for if extra support is needed, especially if there is a dinner dance and a lot of movement. The sweetheart bodice is styled with gathers on the Centre Front, giving the illusion of a fuller bust, and shell beading completes the bodice centrepiece.

The collar compliments the strapless dress, enhancing the shoulders. The base of the collar is made with hemp-silk, and is tied with leather straps at the back of the neck. Various fabric pieces (suitable scraps from previous garments) and feathers are then appliquéd onto the base.

This outfit was inspired by the traditional costume of the Xhosa people. Although worn topless traditionally by men as well as women, I have adapted the traditional costume to a strapless dress which is styled to enhance the bust as the Xhosa do; representing fertility (Ezakwantu, 2010).

Ladies corset and fishtail skirt



Figure 4.6: Ladies corset and fishtail skirt
(Booyesen, 2010).



Figure 4.7: Karoo Flora
(Central Karoo, 2010).

Colour: Soft ivory

Fabric: Hemp Silk (corset outer) 100 % cotton (lining) & shell buttons / Stretch cotton sateen (outer skirt), 100% cotton (lining) / 100% cotton and ostrich feathers (bolero)

The corset and fishtail skirt ensemble was inspired by the feeling of romance and the mystery of not knowing where the long highways of the Karoo might lead. The corset is fully boned and has padded cups and underwire for support. The shaping of the cups is also flattering to a more modest bust. Panel lines of the corset and skirt are symbolic of forking roads – new directions, and their consequent journeys which are embarked upon within marriage. The fishtail shape of the skirt is flattering to a wider hip line, and can give shape to a narrow hip line too. Vertical lines of the panels and the godet insets are also elongating. The filigree insets on the skirt are representative of Karoo flora, and the feather bolero is made of genuine ostrich plumage – representative of the ostrich typically found in the Klein and greater Karoo areas.

Ladies layered tie dress



Figure 4.8: Ladies layered tie dress

(Booyesen, 2010).

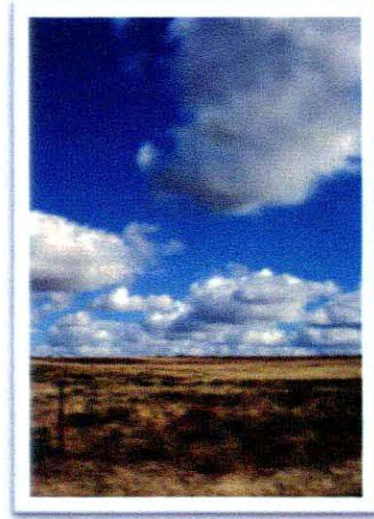


Figure 4.9: Cloudy sky in Goedemoed, Freestate

(Booyesen, 2009).

Colour: White

Fabric: 100% cotton voile, leather & shell buttons

The above dress was an adaption of a traditional wedding dress; stylised to drape in various ways to suit the wearer. It has three layers, working on a button and loop system on each layer to create the 'pick-ups' and volume. The button and ties can also pull the dress up to a to knee length bubble skirt. Due to the multi-layered design, cotton has been used to aid lightness and breathability. Tie straps have been incorporated for easy adjustment of style – allowing for a lower back or décolletage. A belt is optional, and could be worn to suit the wearers body type, i.e. in the waist would create an hourglass figure for a narrow-hipped person, whereas a pear shaped person could wear a belt just below the bust to create an empire line. The soft volume of the dress resembles clouds across the Karoo landscape.

Men's formal three-piece single breasted suit, shirt and tie

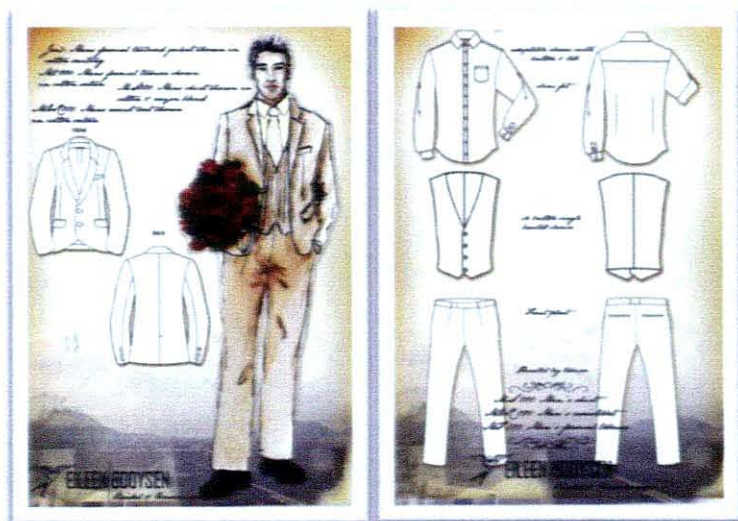


Figure 4.10: Men's formal three piece single breasted suit, shirt and tie

(Booyesen, 2010).



Figure 4.11: Men's classic 3 piece suit

(Getty Images, 2010).

Colour: Champagne (suit) / White (shirt and tie)

Fabric: Stretch Cotton sateen (suit outer), 100% cotton (lining) & shell buttons/ Rayon (shirt) & shell buttons

The formal men's ensemble remains true to the classic styling of men's formal wear, however I have incorporated design philosophy of sustainability through the fabric usage of cotton. The design is wearable for another occasion, as it is not overly formal.

The men's shirt has a classic shirt collar and is slightly shaped. The sleeves can roll up and be secured with a tab positioned onto a button for security and flexible styling.

b) Semi-formal wear

Ladies crossover dress and overcoat



Figure 4.12: Crossover dress and overcoat

(Booyesen,2010).

Figure 4.13: Equine saddlery

(Getty Images,2010).

Colour: White (dress) / Ivory (overcoat)

Fabric: Crushed cotton knit and springbok skin (dress), brass buckles / Cotton Voile & wooden buttons (overcoat)

This ladies ensemble is knee length with a handkerchief-styled skirt. The bodice has a cross over empire line. These style elements are very flattering to all figure types as it hides problem areas and the asymmetrical lines lead the eye away from horizontal focus.

The springbok skin trim was inspired by the wildlife of the Karoo, and the brass buckles on the belts inspired by saddlery of horsemen.

The overcoat is a versatile piece which can be worn with most outfits. It is light weight and semi-transparent.

Ladies Halter top and pencil skirt



Figure 4.14: Ladies halter top and pencil skirt

(Booyesen, 2010).

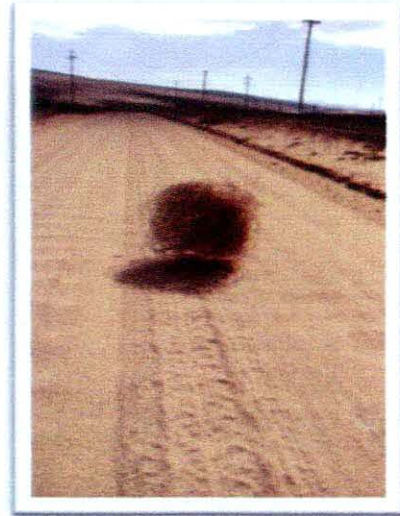


Figure 4.15: Tumble weed on a dirt road outside Bloemfontein

(Booyesen, 2009).

Colour: Ivory

Fabric: Double jersey cotton knit & shell buttons (halter top) / cotton sateen & shell buttons (skirt)

This ensemble is very versatile, with the potential to mix and match the pieces with other outfits. The halter top has full bust support, and is therefore lined around the bust. The halter “straps” tie behind the neck and then drape around the neck to create a textured cowl; leading the eye upwards towards the face; away from the body. These straps are cut to create pointed spirals, and were inspired by the thornbush tumble weeds of the Karoo. The halter is also styled to fit loosely around the midsection for added comfort. The pencil skirt is very simple, but compliments the halter top and is inspired by the tapered shape of the road in figure 4.15.

Men's semi formal trouser, shirt, and waistcoat



Figure 4.16: Men's semi-formal trouser, shirt and waistcoat

(Booyesen, 2010).



Figure 4.17: Typical farmer's workwear

(Central Karoo, 2010).

Colour: Ivory (Shirt & waistcoat) / Brown (jeans)

Fabric: Embossed linen & shell buttons (shirt) / Wool & wooden buttons (waistcoat) / Cotton twill & brass buttons (jeans)

This men's semi formal ensemble was inspired by the typical clothing worn by farmers of the Karoo – comfortable, practical, and sensible. Most men who participated in the survey in Chapter three preferred the above outfit option as their apparel of choice when presented with the designs. The play on surface texture gives the classic garments life.

The shirt and waistcoat have the same design as those of the formal ensemble, but in different fabric, changing the context of the garment to be more flexible. The men's semi formal jeans are tailored to have a neat, slightly slimmer leg; changing the jeans from work-wear to occasion wear. The colour of the denim brown) also has more of an air of formality instead of grey, black or blue.

c) Informal wear

Ladies camisole and culottes trouser



Figure 4.18: Ladies camisole and culottes trouser

(Booyesen, 2010).

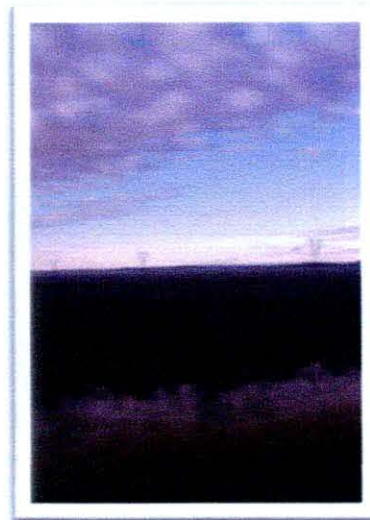


Figure 4.19: Early morning Karoo landscape

(Booyesen, 2009).

Colour: White / Champagne

Fabric: Silk satin & cotton crochet (camisole) / Cotton & shell buttons (culottes) / Silk chiffon (bolero)

This ensemble is soft, free, and feminine. What makes this outfit so versatile is that the culottes have the appearance of a skirt, but are trousers. The waistline is raised to 5cm above the waist, and a crochet tie is wrapped around waist. The camisole is bias-cut and has a flattering sweetheart neckline, and the silk chiffon bolero completes the outfit.

This outfit was inspired by the feeling of pure silence and freedom experienced within the meditative space of the Karoo landscape. The garments embody the essence of contentment.

Men's Informal trouser and sweater

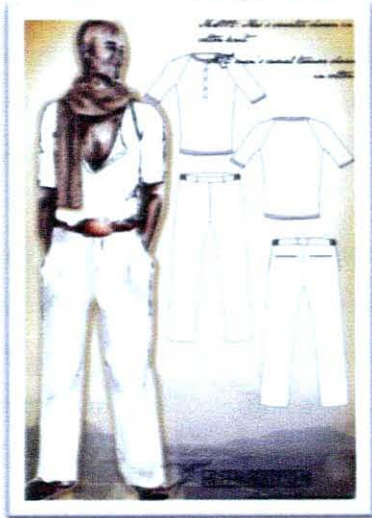


Figure 4.20: Men's informal trouser and sweater

(Booyesen, 2010).

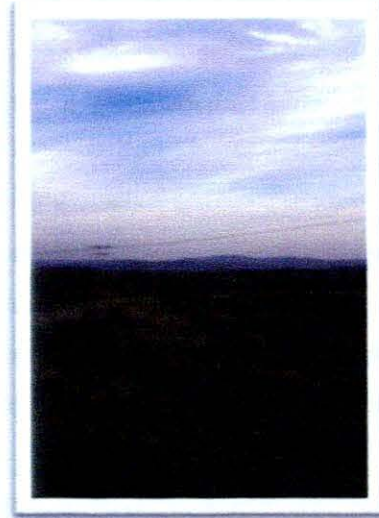


Figure 4.21: Karoo landscape outside Three Sisters

Colour: Champagne (sweater) / White (trouser)

Fabric: 2x2 ribbed cotton knit (sweater) / Cotton (trouser)

This men's ensemble was designed with comfort and practicality in mind, especially for warmer seasons. The sweater has a grandpa styled buttoned placket, and sleeves to just above the elbows. The trouser has parallel legs and a mock fly front. The waistband is elasticised on the side seams for comfort. The ensemble was inspired by the same elements as the ladies informal ensemble (see figure 4.10).

4.4 Summary

The practical component of this thesis answers the research question effectively as the clothing can be worn by most South African cultures and faiths, by individuals between 20 and 85, and caters to contemporary needs within society; not only of practicality and sustainability, but also social needs like for the new market of same-sex couples who can be legally wed in South Africa.

The following chapter discusses the market feasibility of the range and how the clothing could be launched as a brand within the South African bridal sector.

Chapter 5

The market feasibility of the product range was determined by the compilation of a business plan; assuming that the products would be sold under the brand '*Eileen Booyesen bridal and occasion wear*' and marketed within a retail space.

Eileen Booyesen Bridal & Occasion Wear is a brand that transcends the traditions of the South African bridal industry and caters to contemporary market needs.

The brand is unique in that it specialises in bridal wear produced from 100% natural fabrics using a holistic design philosophy that aims to be sustainable and environmentally friendly at every stage of production – from design to delivery.

The brand is aimed at an upper middle class to high income target market who has knowledge of socio-economic and sustainability issues and seeks an alternative to current industry synthetic bridal apparel and merchandise.

The brand would be a success in the market because of the unique selling point (USP) of specialising in 100% natural bridal apparel and accessories and the prospect of working in conjunction with crafters to create sustainable employment to previously disadvantaged individuals.

The brand would be self owned and directed. As a start up business, 80% loan capital would be required, and the balance would be funded by personal investments.

5.1 Description of the business (concept)

The Industry

The brand of *Eileen Booyesen Bridal and Occasion Wear* would be situated within a hybrid of the retail and manufacture industries because of the products offered which are manufactured by the business. The business would also be situated within the service industry because of the custom, or bespoke design service which is available.

These industries are within the context of the South African bridal and occasion wear sector.

Products and services to be sold

Eileen Booyesen Bridal and Occasion Wear manufactures and sells men's and women's ready to wear bridal and occasion wear, specialising in garments made of natural fabrics and trims.

There is a bespoke design service offered as well; whereby clients can have their outfits' custom designed and made up to their specifications.

Accessories would also be available to compliment the garments.

Market Need for Products and Service

The business would supply to a niche market, which is expanding within South Africa as well as globally, over recent years due to consumers acknowledging their impact on the environment. The need for improved sustainability has reached the clothing industry in South Africa, as well as the bridal sector.

In my work experience within the South African bridal industry I have noticed a general trend where consumers want garments that are more practical; my product caters to this need in that the garments offer a high level of comfort, breathability, and multi-functional with regards to reusability for another occasion.

My products are “feel good” products. Clients will know that by buying my bridal and occasion wear products which are made from natural materials, they are minimising their impact on the environment. Because these products are 100% natural, they are fully dyeable, recyclable and biodegradable.

As mentioned, the garments are designed for reuse – giving the product a second life in an occasion wear context by simply dyeing or adjusting the styling. The principle of reuse is also economically sustainable as the customer is getting more value for what they are paying.

5.2 Market Analysis

Industry description and outlook

The South African bridal and occasion sector is successful within in the South African value chain with the percentage of South Africans growing each year (Statistics South Africa, 2010: 1).

Most of the industry in South Africa is made up of privately owned businesses; exclusive couture designers and micro-enterprise dressmakers. There are also retail stores which stock imported bridal apparel. Although popular for the bulk prices and variety, most the South African brides in particular still prefer having a custom made outfit if they can afford one. In the past five years there has been a slow decline in the bridal and occasion wear sector as the market has had to cope with a recession (Booyesen & O’Hanlon, 2010). Many businesses had to close – including the business at which I was employed. South Africa is emerging from the recession, but the consumer is still cautious with their budgets. As with all sectors of the markets, the bridal and occasion wear market should improve as the new financial year approaches.

Bridal and occasion wear has firm roots in the South African apparel market. There will always be marriage, and thus a need for bridal apparel. Perhaps along with a fresh start for the market after the

recession a fresh perspective to bridal wear will come from the consumer. With the global awareness around ecological issues, now is the ideal time to launch a brand such as *Eileen Booyesen Bridal and Occasion Wear*.

Customers with need for products and service

Potential customers are any people who are getting married, and are searching for a bridal garment. Alternatively for somebody who is part of a wedding party and needs an occasion garment. The majority of the customers would be female, as women still have the majority of the household buying power).

Target Market

As the ideal location of the retail space would be within the Claremont/Newlands area of Cape Town, the primary target market would be the population living within the immediate and surrounding areas because of the lifestyle and niche-boutiques already situated within this area.

The secondary target market would be the greater Cape Town and Western Cape, as my business is the only one of its kind in the province to produce and sell 100% natural bridal and occasion apparel and to work within the design philosophies of designing for environmental sustainability and cradle to cradle design in terms of “reducing, reusing and recycling”. Thus, *Eileen Booyesen Bridal and Occasion Wear* would have the exclusivity to this niche product and service.

The target market would be mostly female, aged between twenty and eighty five. As the business would be exclusive, but not “elitist”, the target market would range from upper middle class to high income groups translating to an LSM (living standards measure) of 6-10 (South African Advertising Research Foundation, 2010). The size of the market for natural bridal and occasion wear in particular would be small. The aim of the business is to grow over time while producing garments made of synthetic materials on a small scale alongside the natural. In this time I would educate the customer about design for sustainability through branding, growing the market for natural bridal and occasion wear in the process.

The critical need of my target customer is to obtain a ceremonial outfit in which to be married.

Competition

The main competition of the business is the boutique bridal studio, as this is the type of retail setting I want to create for my brand. These boutique studios cater for exclusivity but have a broad base of clientele. Examples of direct competition would be: Elbeth Gillis bridal and Robyn Roberts Bridal.

Strengths:

- Established
- Good reputation
- Established client base and supplier network

Weaknesses:

- Excessive use of synthetic fabrics
- Stagnant designs

Competitive Strategy

The brand's competitive advantage is the unique selling point (USP) that it has to offer in terms of natural bridal and occasion wear.

The pricing of the products would be balanced between the high end price points and the more affordable price points as natural fabrics vary in price; an example would be Cotton voile at R16.95 p/m, and silk chiffon at R250 p/m. Thus the product range will have price points to accommodate for various budgets, but all at equal quality standards. Items would range from R250 for accessories and from R2300 for bridal and occasion wear.

The garments would be of a high quality as they would not be mass produced, and would be made on-site; allowing for a more efficient lead time. By making the garments on-site, and not importing, there is a greatly reduced carbon footprint in the production process. The on-site production also allows for the client to be part of the production process through fittings and tweaking of the garment to suit their preferences, guaranteeing customer satisfaction.

The label would host three ranges of bridal and occasion wear; formal, semi-formal, and informal. These ranges would accommodate both men's and ladies apparel. This is another USP of *Eileen Boaysen Bridal & Occasion Wear* in that most other bridal retailers do not readily accommodate for semi-formal and casual weddings and practicality that is so lacking in the Westernised stereotype of bridal wear. An example of a design which does cater to practicality is a two piece ladies suit in a bridal context. The design philosophy behind the ranges is also

focussed on steering away from the global stereotype and creating a bridal aesthetic unique to South Africa; as it means something to be South African.

Market share goals

Based on competition within the Southern Suburbs and the City Bowl alone, *Eileen Booysen Bridal & Occasion Wear* would own a very small percentage of market share within the local bridal sector. Through extensive marketing and PR campaigns the business should grow steadily over years one to three as the target market become acquainted with the business and its brand. However, looking specifically at my niche market of 100% natural bridal wear, my brand would be exclusive and thus own the majority of the market share in that context because of my USP.

Distribution channels

The products will be available at the boutique store of the studio, and if the client is located outside of Cape Town, the products would be sent via courier.

Pricing

The prices are determined by the costing of raw materials, labour, overheads, VAT, and retail mark up percentage. The staple raw materials would be purchased locally in bulk from mill houses – decreasing the costing, and rarer materials purchased subsistently. Although the mark up percentage is maintained, the retail price would still be generally more competitive than most bridal boutiques. Items would range from R250 for accessories and from R2300 for bridal and occasion wear.

Promotion and Advertising

The business would use public relations as the major source of promotion because this form of media is more cost effective than advertising. Having a well reputed publicity agency with established media contacts will allow for more publicity to be included in more media publications.

The agency should be able to provide *Eileen Booysen Bridal & Occasion Wear*, as a client, with more than just public relations. Depending on budget restraints, giveaways could be organised – the most cost effective way of gaining publicity in magazine titles; i.e. a free consultation, or win a wedding dress. Other services which could be offered are publicity through advertorials, radio and television interviews as well as promotional literature about the brand. Public relations would also cover social media campaigns and search engine optimisation.

Sales Strategy

The products and design services would be sold directly by the owner, as well as trained internal sales staff. A lot of effort is needed to ensure the sale of bridal and occasion wear; the salesperson must take a genuine interest to the client and their purpose for coming to the studio. The client must feel welcomed, special and taken care of. The salesperson must have confidence in the products and services in order to convince the client thereof, and must go the extra mile to create an overall "picture" for the client to envision; we are selling a dream, not just a dress or a suit.

The sales staff must have an understanding of the target market, and have good design knowledge to understand how different styles would suit certain figure types and likewise with fabric colour and skin tone. Some clients like to be doted upon, and others like their space; thus the salesperson must be able to be tactful in their approach to the client, and give the right amount of advice without overwhelming the client with information.

5.3 Operations

Office / facility requirements

An on street retail space within the Claremont/Newlands area of Cape Town's Southern Suburbs is very cosmopolitan and ideal for reaching the target market. This area hosts numerous niche-market boutique stores, attracting a consumer group who is open to niche products. Pricing for a retail space within the above mentioned area is in the range of R9500 per month

The shop space must accommodate a reception and showroom area as well as a workroom area with space for an administration office. The shop must have safe parking facilities for clients, and have good visibility to public and drivers on the road; maximising exposure.

Suppliers

The business would obtain staple materials from wholesalers and mill houses in Cape Town and South Africa. The lesser used materials will be bought on a subsistent basis.

Suppliers would provide fabric, interlining, trims, and thread.

Management Team: Background and Experience of Key Owner/Manager

The key owner would be me, Eileen Booyesen. I would run my business as a Sole Proprietorship. Because the business is in my name, I am the face of the brand.

Responsibilities:

- Running of day to day business and client liaising
- Managing staff
- Buying and basic finance management
- Administration

Strengths:

- Entrepreneurial
- Good leadership
- Technically able
- Responsible

Weaknesses

- First business
- Sole responsibility

Professional services

Attorney, Accountant, Banker, and Financial Management including insurance.

Financial Requirements

Use of Funds

The Funds will be used to purchase assets, consumables, rent premises, working capital, and cover overheads within the first three months of operations.

Assets would be consolidation for debt.

Amount

A gross amount of R1,000,000 is needed.

5.4 Financial data

Cash flow projection

Refer to Addendum 3 for Proforma Cash Flow Projection sheet

Proforma Income Statement

Refer to Addendum 4 for Proforma income statement

Proforma Balance sheet

Refer to Addendum 5 for Proforma Balance sheet

5.5 Summary

The market feasibility of the practical component of this research is viable because of the growing awareness and knowledge around issues of sustainability and a market need for contemporary non-traditional bridal garments. There is a large part of the South African population not currently being catered for; and therefore this range is the solution to the problem.

The following chapter observes the outcomes of the research conducted for this thesis.

Chapter 6 | Conclusion

The research presented in this thesis was for the purpose of enlightening the minds of the South African bridal apparel industry and consumer. I wanted to show through research that it is possible to move beyond what we know within the above mentioned industry and how that is perceived. Through this thesis and the practical solution to the design problem it has been shown that there is certainly a potential for the contemporary bridal apparel - in a South African context – to be re-examined to suit the current paradigm shift towards sustainability.

As mentioned, cutting edge global design has already embraced the paradigm of designing for environmental sustainability and multi-life products to minimize waste in landfills. It is only a matter of time before these design principles really become integrated into every area of the South African clothing industry. The depletion of the local clothing industry could be linked to unsustainable business practices, and therefore the closure thereof. This is testament to how important all round sustainability practice within the clothing industry is; and within the bridal and occasion wear sector especially. As a luxury business, when there is a struggling economy, consumers will cut back on luxury spending and seek alternatives. Thus the bridal and occasion wear sector must reassess its current paradigm to fit in with the global shift towards sustainability - from the materials used to the work ethics applied - before it is too late to save the business, or the environment.

The contemporary consumer in South Africa is becoming educated about the factors of sustainability and going green. Within the bridal and occasion wear sector, there is a lack of the above – which can be implemented by means of this research and the range developed to address the needs of contemporary bridal and occasion wear consumers.

Chapter two of the thesis addressed the theoretical underpinning of the research in support of determining what the current state of the bridal industry is and how the industry is addressing socio-economic and sustainability issues. In order to compare ideological work principles to the current industry paradigm, I looked at theories of Slow Design (Faud-Luke, 2004), Design for Environmental Sustainability (Manzini & Vezzoli, 2008), Cradle to Cradle Design (Braungart & McDonough, 2002), and Representation (Hall, Ed. 2009). From the theories I drew inspiration for the design philosophy of the practical range which is based on the paradigm of sustainability.

Chapter three looked at the need for a shift towards sustainability in the bridal industry. Research methods such as an informal interview with an industry member and a survey were utilized to accumulate information which verified the need of the consumer for contemporary bridal wear that is practical and holistically sustainable. The investigation proved that even across a broad market base in terms of age and culture there is definitely a shift in the perceptions of what bridal wear is and what the consumer wants from the industry.

Chapter four is the practical component of my research; looking at the product development and the inspiration behind each outfit. The range is inspired by the Karoo; the purity and simplicity which are the essence of its inhabitants' lifestyles. It inspired me to go back to basics with regards to the designs, using shapes, colours and trims that are flattering and flexible enough to apply in a different context to that of bridal wear.

The fifth chapter examined the practical component of the research and discussed the market feasibility thereof; why the range would be sellable and satisfy the needs of the contemporary South African bridal wear customer.

The outcomes of the research conducted on the topic of a paradigm shift in bridal and occasion wear – in a South African context – has been positive and fruitful, showing that South Africans are indeed ready for a new change in an apparel sector which has remained stagnant and dictated for many generations. I seek to have products which are designed for South Africans, inspired by South Africa instead of Europe or America. The products developed can make a difference within the lives of those who make them, as well as for those who wear them, but especially the place in which the products are worn: Earth.

Do your little bit of good where you are; it's those little bits of good put together that overwhelm the world.

- Bishop Desmond Tutu

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Interview:

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- Figure 4.2** Booyesen, E. 2010. *Design Board for two-piece ladies suit and blouse*. [Photograph]. In possession of Eileen Booyesen. Cape Town.
- Figure 4.3** African Safari Pictures, 2010. Male Kudu. *African Safari Pictures*. [Online]. Available: <http://www.african-safari-pictures.com/image-files/kudu-bull.jpg>
- Figure 4.4** Booyesen, E. 2010. *Design board for Sweetheart A-line dress with cascading detail*. [Photograph]. In possession of Eileen Booyesen. Cape Town.
- Figure 4.5** Ezakwantu Gallery, 2010. Traditional Xhosa bridal costume. *Ezakwantu Gallery*. [Online]. Available: <http://www.ezakwantu.com/Gallery%20Lister%20Hunter%20Photo%20Set%20E%20-%20Wedding.htm>
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- Figure 4.11** Booyesen, E. 2010. *Men's classic 3-piece suit*. [Photograph]. In possession of Eileen Booyesen. Cape Town.

- Figure 4.12** Booyesen, E. 2010. *Design board for ladies crossover dress and overcoat.* [Photograph]. In possession of Eileen Booyesen. Cape Town.
- Figure 4.13** Getty Images. 2010. Equine Saddlery. *Getty Images.* [Online]. Available: <http://www.gettyimages.com/detail/97458740/Photographers-Choice-RF> [17 August 2010].
- Figure 4.14** Booyesen, E. 2010. *Design board for Ladies halter top and pencil skirt.* [Photograph]. In possession of Eileen Booyesen. Cape Town.
- Figure 4.15** Booyesen, E. 2009. *Tumbleweed on a dirt-road outside Bloemfontein.* [Photograph]. In possession of Eileen Booyesen. Cape Town.
- Figure 4.16** *Design board for men's semi formal ensemble.* [Photograph]. In possession of Eileen Booyesen. Cape Town.
- Figure 4.17** Getty Images. 2010. Typical farmer's work-wear. *Getty Images.* [Online]. Available: <http://www.gettyimages.com/detail/88006717/Westend61> [17 August 2010].
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- Figure 4.19** Booyesen, E. 2009. *Early morning Karoo landscape* [Photograph]. In possession of Eileen Booyesen. Cape Town.
- Figure 4.20** Booyesen, E. 2010. *Design board for men's informal trouser and sweater.* [Photograph]. In possession of Eileen Booyesen. Cape Town.
- Figure 4.21** Booyesen, E. 2009. *Karoo landscape outside Three Sisters.* [Photograph]. In possession of Eileen Booyesen. Cape Town.

Addendum 1 | Market research: Public questionnaire

Public Questionnaire:

- 1. How old are you?**
- 2. Are you married?**
- 3. What are your views of the bridal wear on offer to the South African market?**
- 4. What would you change about it?**
- 5. What do you think the Westernised concept of a white wedding dress represents?**
- 6. Do you think theory behind the white wedding dress is still relevant today?**
- 7. If societal pressures were non-existent, what would you wear to your own wedding?**
- 8. Is functionality and comfort as important to you on your wedding day as aesthetics?**
- 9. If the costs were equivalent between natural and synthetic wedding garments, which would you wear? And why?**
- 10. If a range of functional, non-traditional bridal wear made of natural fabrics were on offer as a ready to wear range, would it appeal to you?**

Addendum 2 | Market research: Interview with Tracey O’Hanlon

Interview Questionnaire –Tracey O’Hanlon – Bridal designer

- 1. How has a retail environment influenced the sale of bridal wear and accessories compared to a studio environment?**
- 2. Have you found, through your experience, that there is a different formula for product positioning in the bridal sector, compared to the commercial sector?**
- 3. Is there a certain way that bridal products should be positioned in the retail space to optimise sales? I.e. having certain items at the back of the retail space rather than in the front point of sale.**
- 4. Same sex marriage is not a market which is readily catered for in South Africa. Considering your professional experience, if this market had to be catered for on a ready to wear scale, what design elements would have to be considered?**
- 5. Which silhouettes, in your professional opinion, do the different generations of South African brides and grooms want to wear?**
- 6. Do the bridal trends at the time affect sales? Or do most consumers choose conventional designs.**
- 7. Do you think that there is a potential for non-traditional bridal wear on a small ready-to-wear scale in the South African bridal market?**
- 8. What have you found the expectations and perceptions of the average South African bride and groom to be?**
- 9. Do you think that if the average South African bride were to be presented with non-traditional bridal wear on the scale of traditional westernised bridal wear, they would consider breaking the mould?**
- 10. Has the trend for “ethical”, or sustainable, bridal wear become prevalent in South Africa?**
- 11. What are your experiences with the above paradigm shift?**

Addendum 3 | Market research: Sizing chart for South African figure type

Ladies basic block measurements by Eileen Booysen


Base size: size 3

Block measurements	Sizes				
	1	2	3	4	5
Over all body height	163	163	163	163	163
Bust	82	86	90	95	100
Waist	64	68	72	77	82
High hip	86.5	90.5	94.5	99.5	104.5
Hip	92	96	100	105	110
Hip depth	20	20	20	20	20
CB nape of neck to waistline	43.5	43.5	43.5	43.5	43.5
Across chest width	31.6	32.8	34	35.2	37.5
Across back width	34	35.3	36.5	37.7	38.9
CF neck to natural waist line	42	42	42	42	42
Skirt length to knee	61.5	61.5	61.5	62	62.5
Fore arm length	52	52	52	52	52
Hind Arm length	44	44	44	44	44
Around upper arm	30.5	31.5	32.5	33.5	34.5
Around wrist	25.5	25.5	25.5	26	26.5
Shoulder width	11.6	11.8	12	12.2	12.4
Neck	39.5	40	40.5	41	41.5

Gents basic block measurements by Eileen Booyen

Base size: size 5

Block measurements	Sizes				
	1	2	3	4	5
Over all body height	178	178	178	178	178
Chest	88	93	98	103	108
Waist	72	77	82	87	92
High hip	79	84	89	94	99
Hip	89	94	99	104	109
CB nape of neck to waistline	40.6	41.8	43	44.2	45.7
Across chest width	35.6	36.8	38	39.2	40.4
Across back width	36.6	37.8	39	40.2	41.4
CF neck to natural waist line	46	46	46	46	46
Knee	50.8	51.4	52	52.6	53.2
Fore arm length	59.4	61.2	63	64.8	66.5
Hind Arm length	47.8	48.4	49	49.6	50.2
Around upper arm	30.1	31.3	32.5	33.7	34.9
Around wrist	26.7	27.1	27.5	27.9	28.3
Shoulder width	14.2	14.6	15	15.4	15.8
Inner leg	83.3	83.9	84.5	85.1	85.7
Outer leg from high hip	103.6	104.8	106	107.2	108.4
Neck	39.6	40.8	42	43.2	44.4



Message All Members

Promote Group with an Ad

Edit Group Settings

See Members

Invite People to Join

Create Group Event

Write something about Eileen Booysen bridal & occasion wear.

Information

Category: Business - Home Business

Description: Eileen Booysen is a Fashion Designer based in Cape town, South Africa. I am very inspired by South Africa's beauty and what makes me South Africa!

Specialising in bridal and occasion wear made to measure and ready to wear

Privacy Type: Open: All content is public.

Admins


- Eileen Booysen (creator)

Officers


Eileen Booysen (designer | website)

Members


6 of 152 members [See all](#)




Abigail Pops McCullough




Lynne Williams




Tara Louise Nel



Jean-Pierre





Laura Bano



Paddy King

Photos

4 of 5 photos [See all](#)

Eileen Booysen bridal & occasion wear

[Wall](#) | [Info](#) | [Discussions](#) | [Photos](#) | [Video](#) | [Events](#)

Write something...

Attach: Share

Options

Eileen Booysen Less than a month to go until the photoshoot! September 29 at 9:53am · [Comment](#) · [Like](#) · [Flag](#)

Eileen Booysen crunch time!! October 2 at 2:29pm · [Comment](#) · [Like](#) · [Flag](#)

Eileen Booysen I have started sewing up the garments (yes, I can sew...very well in fact) and they are looking great!! August 10 at 7:59pm · [Comment](#) · [Like](#) · [Flag](#)

Eileen Booysen **bridal & occasion wear**

Eileen Booysen **bridal and Occasion wear launch**

Tuesday, November 23, 2010 at 6:02pm

CRUT design exhibition, CRUT Multipurpose hall, Zandvoort...

July 25 at 12:52pm · [Comment](#) · [Like](#) · [Share](#) · [Invite guests](#)

Eileen Booysen **bridal & occasion wear**

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Tuesday, November 23, 2010 at 6:02pm

CRUT design exhibition, CRUT Multipurpose hall, Zandvoort...

July 25 at 12:52pm · [Comment](#) · [Like](#) · [Share](#) · [Invite guests](#)




Eileen Booysen wahoo!! photoshoot arrangements going smoothly!! July 16 at 9:27pm · [Comment](#) · [Like](#) · [Flag](#)

Eileen Booysen back at uni... on the ball organising like a mad person! thanks for everybody's support July 14 at 11:02am · [Comment](#) · [Like](#) · [Flag](#)

Eileen Booysen Hi everybody! My photoshoot arrangements for Sept/Oct are running smoothly... I need a van for outfit changes/makeup purposes... Anybody got a connection for me? I pay top dollar :) July 4 at 2:46pm · [Comment](#) · [Like](#) · [Flag](#)

Eileen Booysen in honour of our 100th group member, I have posted pictures of Chastri's wedding dress. I made this in 2008. May 30 at 1:35pm · [Comment](#) · [Like](#) · [Flag](#)

Eileen Booysen

Eileen Booysen **bridal & occasion wear** **Photos**

May 30 at 1:25pm


Eileen Booysen 16 members!! Thank you thank you thank you!! May 27 at 11:52pm · [Comment](#) · [Like](#) · [Flag](#)

Eileen Booysen Hi everybody, at the moment I am super busy with Varsity work, but after next week I will be posting up some designs. May 20 at 11:56am · [Comment](#) · [Like](#) · [Flag](#)

Jean-Pierre Rousseau Hey Cui, I'm very proud of your lots of love...don't forget to take me with someday when you go to Milan Fashion week... :) May 20 at 11:14am · [Comment](#) · [Like](#) · [Flag](#)

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2010/10/12

Addendum 5 | Market feasibility: Proforma Cash Flow projection sheet

Proforma cash flow projection

	Pre Start	Month 1	Month 2	Month 3	Month 4	Month 5	Month 6	Month 7	Month 8	Month 9	Month 10	Month 11	Month 12	Totals
Receipts														
Cap sales	0	78,150	63,241	63,241	70,640	85,452	87,811	94,300	71,800	82,000	98,205	69,300	100,230	960,740
Bank on sale	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Interest income	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Loan proceeds	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sales related	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Subtotal	0	78,150	63,241	63,241	70,640	85,452	87,811	94,300	71,800	82,000	98,205	69,300	100,230	960,740
Payments														
Advertising	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Attorney's fees	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Bank charges	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Cost of professional equipment	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Cost of purchases	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Insurance	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Loan payments	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Loan on equipment	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Cost of supplies	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Owner's drawings	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Prepaid taxes	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Prepaid R.O. matters	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Prepaid sales fees	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Rent	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Equipment depreciation	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Salaries and wages	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Security	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Utilities	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Travel expenses	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Other expenses	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Subtotal	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Cash flow before taxes	0	78,150	63,241	63,241	70,640	85,452	87,811	94,300	71,800	82,000	98,205	69,300	100,230	960,740
Depreciation	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Interest expense	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Income tax expense	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Change in working capital	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Other non-cash items	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Net cash provided by operations	0	78,150	63,241	63,241	70,640	85,452	87,811	94,300	71,800	82,000	98,205	69,300	100,230	960,740
Change in cash	0	78,150	63,241	63,241	70,640	85,452	87,811	94,300	71,800	82,000	98,205	69,300	100,230	960,740
Free cash flow	0	78,150	63,241	63,241	70,640	85,452	87,811	94,300	71,800	82,000	98,205	69,300	100,230	960,740
Capital expenditures	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Acquisitions	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Dispositions	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Other non-cash items	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Net change in cash	0	78,150	63,241	63,241	70,640	85,452	87,811	94,300	71,800	82,000	98,205	69,300	100,230	960,740
Free cash flow available for equity	0	78,150	63,241	63,241	70,640	85,452	87,811	94,300	71,800	82,000	98,205	69,300	100,230	960,740
Free cash flow available for debt	0	78,150	63,241	63,241	70,640	85,452	87,811	94,300	71,800	82,000	98,205	69,300	100,230	960,740
Free cash flow available for capital expenditures	0	78,150	63,241	63,241	70,640	85,452	87,811	94,300	71,800	82,000	98,205	69,300	100,230	960,740

Addendum 6 | Market feasibility: Proforma Income statement

Proforma Income statement

% No Functional	Month 1	Month 2	Month 3	Month 4	Month 5	Month 6	Month 7	Month 8	Month 9	Month 10	Month 11	Month 12	Total
Sales (net of discounts)	7,837	8,211	8,585	8,959	9,333	9,707	10,081	10,455	10,829	11,203	11,577	11,951	109,399
Cost of sales	0	0	0	0	0	0	0	0	0	0	0	0	0
Gross profit	7,837	8,211	8,585	8,959	9,333	9,707	10,081	10,455	10,829	11,203	11,577	11,951	109,399
Expenses													
- Advertising & promotion	550	0	0	0	0	0	0	0	0	0	0	0	550
- Salaries	0	0	0	0	0	0	0	0	0	0	0	0	0
- Rent	0	0	0	0	0	0	0	0	0	0	0	0	0
- Utilities	0	0	0	0	0	0	0	0	0	0	0	0	0
- Marketing expenses	0	0	0	0	0	0	0	0	0	0	0	0	0
- Office supplies & materials	0	0	0	0	0	0	0	0	0	0	0	0	0
- Depreciation	0	0	0	0	0	0	0	0	0	0	0	0	0
- Insurance	0	0	0	0	0	0	0	0	0	0	0	0	0
- Professional fees	0	0	0	0	0	0	0	0	0	0	0	0	0
- Other operating expenses	0	0	0	0	0	0	0	0	0	0	0	0	0
- Interest & taxes	0	0	0	0	0	0	0	0	0	0	0	0	0
- Depreciation	0	0	0	0	0	0	0	0	0	0	0	0	0
- Other expenses	0	0	0	0	0	0	0	0	0	0	0	0	0
Total expenses	550	0	0	0	0	0	0	0	0	0	0	0	550
Operating profit	7,287	8,211	8,585	8,959	9,333	9,707	10,081	10,455	10,829	11,203	11,577	11,951	108,849
Interest expense	0	0	0	0	0	0	0	0	0	0	0	0	0
Income tax expense	0	0	0	0	0	0	0	0	0	0	0	0	0
Net profit	7,287	8,211	8,585	8,959	9,333	9,707	10,081	10,455	10,829	11,203	11,577	11,951	108,849

Proforma balance sheet

Balance sheet as at:

2010

Current year	
Assets	
Current assets	
Cash	R 200 000.00
Stock	R 25 000.00
Other	
Total current assets	R 225 000.00
Fixed assets	
Plant & Machinery	R 62 601.00
Furniture & fittings	R 30 406.00
Office & Computer Equipment	R 13 076.00
Total fixed assets	R 106 083.00
Total assets	R 331 083.00
Liabilities and owners equity	
Current liabilities	
Overheads	R 382 080.00
Other	
Total current liabilities	R 382 080.00
Long-term liabilities	
Property rental	R 114 000.00
Long-term loans	R 500 000.00
Total long-term liabilities	R 614 000.00
Total liabilities	R 996 080.00