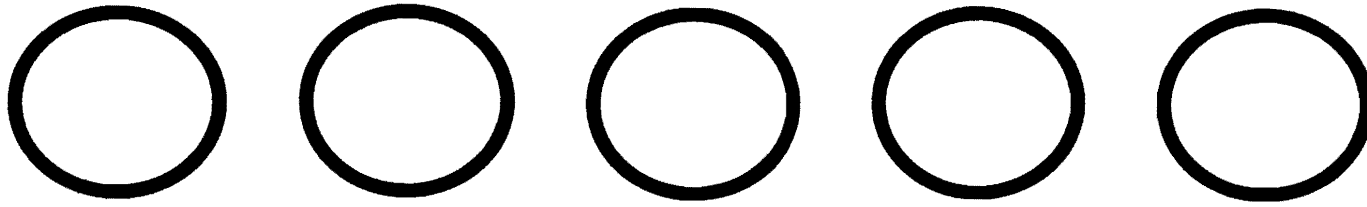






hannahbags.

. handbag history. modern innovation .



hannahbags.

. hannah helton . senior honors project .

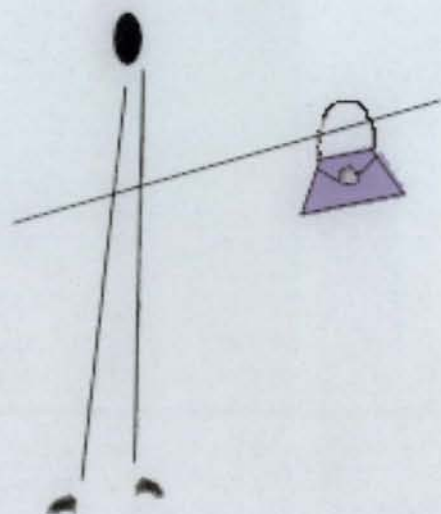


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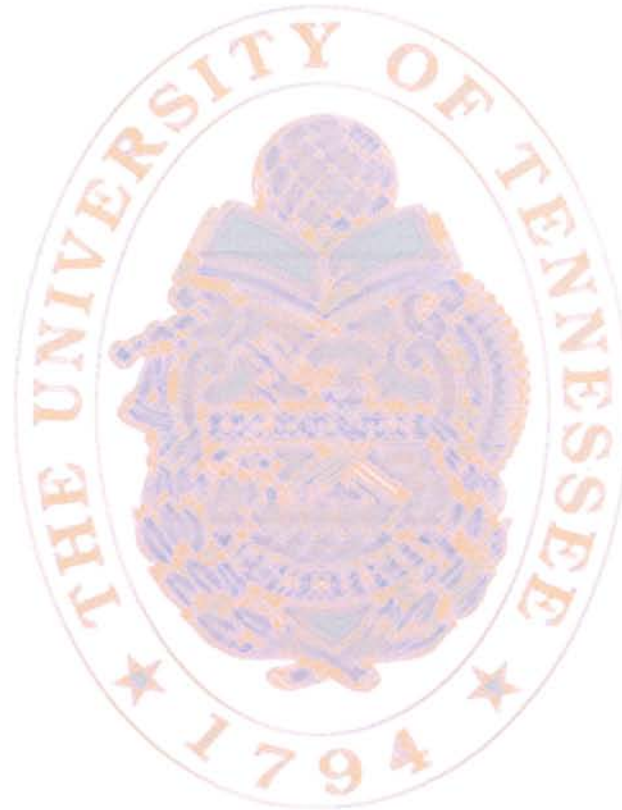
while tennessee's flagship university offers a variety of specialized academic enrichment, enhancement, and refinement programs, the chancellor's honors program is the primary university-wide means to specially serve its growing and diverse ranks of exceptionally talented and motivated undergraduate students.

admission to the program is highly selective: only 5 percent of the university's undergraduates are members.

the hallmark of the chancellor's honors program is, however, an emphasis on community. indeed, the program's greatest assets are its students, who are imbued with a generous spirit of collaboration, cooperation, and mutual aid, and who learn with and from one another through a variety of common experiences.

the chancellor's honors program thus encourages leadership development and personal growth, and honors students ennoble the university through exemplary conduct in all facets of their lives.

... chancellor's honors program .



the chancellor's senior honors project is an opportunity to pursue research or creative activity beyond the level typical of a traditional class experience.

the project commonly provides application of an undergraduate knowledge and experience that may be relevant to graduate or professional goals.

. introduction to senior project .

as a chancellor's honors student and interior design major, i have surrounded myself with a backdrop of creativity and artistic development within my college experience.

i have discovered, revealed, and analyzed every surface of my environment, researching and considering senior thesis topics and projects.

it is with deep understanding and insight that my senior project trace not only a design-related focus, but also provide a glimpse into personal discovery and development as a designer.

it showcases modern influence, entrepreneurial skills, and graphic design ability while still providing a non-traditional investigation of schematic idea and modern innovation.

c. 1800

. both males and females carry the miser's purse, a bag with a central opening and two metal sliders at each end. the bag allows for money to be received very slowly .

. 1803

. louisiana purchase .

. 1804

. lewis and clark expedition .

. 1812 - 1815 .

. war of 1812 .

c. 1900

. the first use of the term handbag, generally referring to hand-held luggage bags carried by men .

. 1879

. edison invents the light bulb .

. 1903

. wright brothers pilot first flight at kitty hawk, north carolina .

c. 1905

. russian revolution .

. 1914 - 1918 .

. world war one .

. 1918

. in order to help the war effort, women begin to leave home and work, creating a need for a more utilitarian bag. the result is the messenger-style bag and cartridge bag that can be easily slung over the shoulder when traveling to work .

. 1920

. with the revolution of lighter clothing, bags no longer need to match the outfit perfectly. the most stylish lady should carry a doll just like herself, complete with matching bag .

c. 1830

. flat, square, or circular bags are literally a canvas for a range of decorative designs in woolwork and chenille.

c. 1870

. carpet bags made of canvas, made to look like a tapestry, are immortalized in the story of mary poppins .

. 1920

. 19th ammendment gives women the right to vote .

. 1919

. league of nations founded .

. 1929

. stock market crash, fueling the great depression .

. 1922

. paris exposition introduces a strong african influence in handbag design, creating exotic fabric and abstract design.

. 1941 - 1945 .

. world war two .

. 1943

. with the war effort in mind, handbag designers, short on metal, zippers, and leather, begin to design with plastic and wood .

. 1946

. creation of united nations .

c. 1950

. important design houses are on the rise, including chanel, louis vuitton, and hermes .

. 1954

. brown vs. board of education outlaws segregation in schools .

. 1963

. assassination of john f. kennedy .

. 1963

. martin luther king, jr. i have a dream speech .

. 1969

. woodstock music and arts festival held on dairy farm in bethel, new york .

. 1969

. man walks on moon .

c. 1960

. the hippie movement fuels a breakdown of old notions of classical elements, creating a rise of youth culture and freedom .

. 1990

. with a downturn in the economy, the self-indulgence of the 1980s is restricted to more discrete logos on handbags. it is once again preferred to not "flaunt" your obvious designer handbag .

. 2003

. hannahbags founded by hannah helton .

c. 1970

. men carry oblong wallets that can still attach to the waistbelt .

. 1984

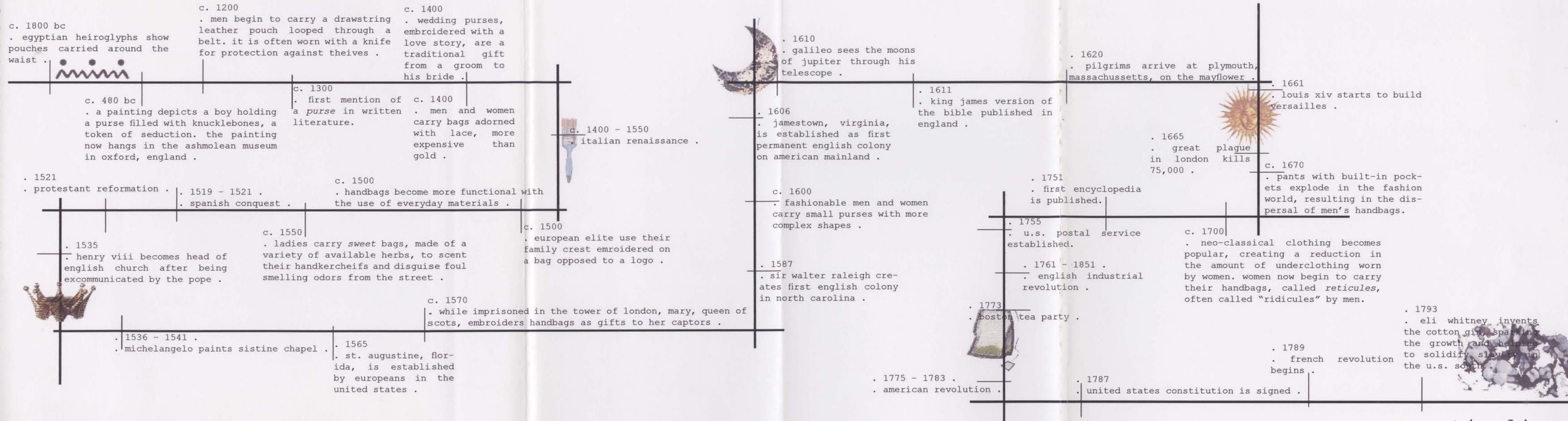
. aids virus identified .

. 1986

. challenger explosion .

timeline.

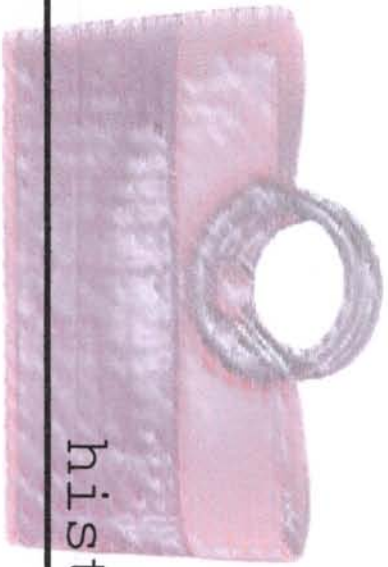
historical events. cultural influence. handbag history.



timeline.

historical events. cultural influence. handbag history.

what you put in your bag
is very important to you.
that makes a bag very personal,
because in it you have a secret.
a secret gives you some sort of power.
-- farid chenoune



history of handbags.

The history of the handbag is ancient in date, symbolic in purpose, and classic in design. It is a history rich in movement, value, and significance - simple in definition. This dynamic history will not only trace the modern movement of art and design, but will parallel the evolution of the modern woman and her status symbol.

The earliest form of the handbag has its use in function, mainly used for carrying supplies and food, revealed in the cultures of Ancient Egypt and New Guinea.

The handbag has its origins in Ancient Egyptian culture, dating back to 1800 b.c. Hieroglyphs, a picture or symbol used in hieroglyphic writing, show Egyptian men with pouches worn around the waist.

In Papua, New Guinea, the earliest form of the pouch promoted a feeling of status and recognition. Both men and women carried bulky knit bilum bags, with the look of nets decorated with feathers, seashells and other ornaments. Most residents lived in the mountains, far from the seashore; therefore, the number of shells on a bag correlated with the number of people known at the seashore. With the establishment of such status, social relationships and dynamics began to form within cultures.

In 1200, with function as a primary goal, the bag began to be used by Europeans as a wallet or leather drawstring pouch used for coins. The bag, looped through men's belts, was usually worn with a dagger for protection against thieves.



In 1400, wealthy men and women carried bags ornamented with lace, more expensive than gold. With the emergence of the Italian Renaissance throughout Europe, design was the basis for not only production of material and invention, but also origin, emotion, and idea.

While handbags were in production on a large scale, the European elite chose, however, to abandon the status-sealing logo for their family crest, embroidered or painted on the bags. With the enlightenment of the Renaissance, people flocked to the cities, and the trend became the sweet bag, a bag made of available herbs to scent a handkerchief and disguise foul-smelling odors from the crowded streets.

In 1570, while imprisoned in the Tower of London, Mary, Queen of Scots, embroidered and ornamented handbags for her captors. While clever and entertaining to modern culture, Mary's influence of persuasion was ineffective, but her efforts cannot be ignored.

With surprising discoveries of a new world and innovative inventions altering the old, the notion and function of the handbag changed with the times. Both fashionable men and women toted small purses with more complex shapes and varieties, solidifying the artistic and cultural design. The handbag conveyed a sense of status in the 16th century - small bags were carried by the aristocracy while large bags were carried by peasants who has just finished a day's work.



In 1670, the male perspective on not only fashion, but also on his role in society, changed when pants with built-in pockets exploded in the fashion world. With the trend of the modern suit, men discarded their bags; however, they continued to carry a "netted" purse for money inside the pocket.

At the turn of the 18th century, neo-classical clothing created a reduction in the amount of underclothing worn by women. Prior to this time, the purse attached to the waist; however, with delicate and light clothing, women were forced to carry their handbag, called a reticule, resembling a string or mesh bag.

Men quickly changed the term to "ridicule," establishing a joke on not only the handbag, but also on the woman.

With the freedom to carry the handbag, women began to purchase bags for every occasion. Only the proper woman, however, carried her handbag in the classiest way, clearly argued in every popular fashion magazine.

In 1800, men and women carried the miser's purse, a bag with a central, tiny opening for small amounts of money to be retrieved slowly. Men wore the miser's purse on a belt; women carried the purse inside a larger bag, establishing the first appearance of the change purse.



In 1830, flat, square, and circular bags became a canvas for an array of designs in decorative beading and ribbon work. The trend soon exploded into the fashion world when ladies' magazines published patterns and ideas.

In 1870, carpet bags, embroidered with wool, often known as tapestry, became increasingly popular. The carpet bag was large enough to carry all belongings and move from the stagecoach to the railroad with comfort and style.

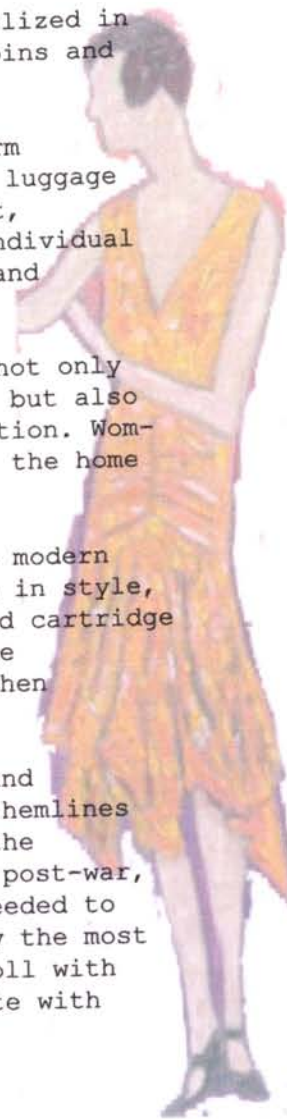
The carpet bag was later immortalized in 1934 with the story of Mary Poppins and her endless carpet bag.

In 1900, the first use of the term "handbag" referred to hand-held luggage carried by men. Until this point, handbags were recognized with individual names - reticules, accordeons, and baguettes.

World War I caused a change in not only historical influence and demand, but also cultural expectation and generation. Women, aiding the war effort, left the home and worked American jobs.

Reflecting a working status, the modern handbag became more utilitarian in style, creating the messenger-style and cartridge bag - a bag that could easily be transported over the shoulder when traveling to work.

Along with the 19th Amendment and women's right to vote, varying hemlines and lighter clothing reflected the attitude and atmosphere of the post-war, raging 1920s. Bags no longer needed to match the outfit perfectly. Only the most fashionable flapper carried a doll with corresponding wardrobe, complete with matching handbag.



The 1922 Paris Exposition introduced a strong African influence in handbag design. Exotic fabrics with abstract designs culturally exploded in both Paris and the United States. King Tut's tomb was discovered the same year, sparking interest in cultures and design.

In 1923, Hermes designed the Bolide bag, the first bag in the world to contain a zipper.

The clutch bag, although not always practical, was an increasing trend in the 1930s. Women carried the bags with evening gowns, creating bags elegant bags with intricate beading and ornamentation.

The idea of the working American woman emerged at the beginning of World War II, creating more jobs for women.

In 1943, with the war effort in mind, handbag designers, short on metal, zippers, and leather, created bags using plastic and wood.

The shoulder bag, popular during both world wars, rested on the shoulder and hip of only one side, contrary to the diagonal strap. Shoulder bags continued to be carried in this manner until 1990 when the trend changed to the diagonal across the body.

In 1944, L.L. Bean designed the first canvas boat bag, elevating the status of the tote and its functional qualities.

In 1950, with a new generation of class and style, important designer houses emerge in the fashion world, including Chanel, Louis Vuitton, and Hermes.

In 1956, Grace Kelly appeared on the cover of LIFE magazine with her large Hermes bag, cleverly shielding her pregnant belly from photographers. Grace Kelly elevated the bag to such a status that Hermes renamed it the 'Kelly' bag.

The classic ideals and post-war movement could not tame the new ideas and freedoms of the hippie movement. In 1960, the hippie movement fueled a breakdown of old notions of classical designs, creating a rise in youth culture and freedom. The designs of the 1960s valued simplicity mixed with bold colors and subtle textures.



In 1970, the trend for men was oblong wallets, ideal for carrying a passport, tickets, or tissues. The wallet could attach to the belt if desired, clearly marking the relationship and influence of the bags of the past.

Margaret Thatcher, British Prime Minister from 1979-1990, carried her handbags religiously. Thatcher's style of discussion created her description and recognition in the United Kingdom as "handbagging" her opposition - literally meaning that her dialogue caused her opponent to symbolically bruise as if she had used her handbag to hit them.

Today, handbags are categorized by not only size, but also function and cultural appeal. A coin purse is a small bag, barely large enough to hold money. A clutch is a small to medium sized bag created to be "clutched" by the hand.

A tote is a large purse with two handles, usually used to carry larger items and supplies. A pocketbook is a handbag, but is also used to carry sheets of paper for meetings or other functions. A security purse, created with an invisible stainless steel strap and protection on the zipper, is designed to protect its owner from travel theft.

In 2004, an estimated five billion dollars was spent on handbags in the United States.

The history of the handbag is ancient in date, symbolic in purpose, and classic in design - rich in movement, value, and significance.



. "I think the bag has become even more important over the past two decades because women do not wear as much 'fashion.' In the 1940s, you wore the total design look, now clothes are mixed and matched. Bags are part of the new freedom...now you can 'do Chanel' with a bag, not dressed head to toe."
-- Farid Chenoune .

A woman without her handbag feels as lost as a wanderer in the desert. And she wants it large. If she cannot get it in leather-now growing scarce-she will take it in fabric, fur, or even plastic. The handbag is the movable base of her supplies-the depot of her expected needs. These eventual needs may reach out to a degree far beyond any man's power of imagination. A woman's handbag is a mysterious dungeon. It's the key to her real self; the prosaic answer to many poetic conceptions. A magician does not want to explain his tricks.

There is an aura of taboo about a closed handbag. Every woman has an uneasy look if somebody glances into its sacred privacy. A decent man should always tactfully stare at the ceiling whenever his companion opens her bag. He will, of course, have to concentrate on that ceiling pretty often.

The typical handbag of a typical woman contains a certain number of fundamental things-plus her own individual touch. It is that individual touch that fills the bag. Some item is pretty sure to roll out the moment the bag is opened. Every woman's handbag is a lost and found department in itself. It is strange, but things actually disappear there, as by magic. They finally reappear on the surface after three or four investigations and complete pell-mell of the contents. Every bus driver is fatalistically resigned to having a lady barring the passage while searching for a nickel in the depths of her handbag.

And every man knows about the two minute drama ever repeated: "Heavens, I must have lost my watch...(or my twent dollar bill, my keys, that important letter, etc.,etc.)!" It usually has a happy ending. Nothing gives a man more self-satisfaction than such an experience. The whole myth of the superiority of men is built on the fact that a man never carries a handbag. Men keep women in eternal dependence by buying them beautiful handbags. What female heart would not melt at the sight of a luscious alligator bag, or soft suede or brocade?

A man carries everything in his numerous comfortably deep pockets. It is estimated that a man wearing a suit with a vest and an overcoat has twenty pockets. No wonder he can never lose anything! Women have also adapted pockets to their suits and coats. But the most genuine are just fit to put hands into. The others are good enough for a chiffon handkerchief to peep out of or they are faked. No woman's suit pocket is meant to hold her belongings. Every bulge would endanger the slim line and the smart effect. So women continue to carry handbags. As long as women do not wear men's suits with pockets, they will remain women. And men will continue to feel superior. The first thing Adam purchased for Eve was a handbag. It was his sweet revenge for the apple.

A young man I knew-the sensitive type-once told me that he was about to propose to a girl, when, accidentally, he had a glance into her handbag. It shocked him to such a degree that he spontaneously

canceled his proposal. His whole image of the pretty girl had changed after he had seen the untidiness of her powder-dusted, lipstick-spotted handbag. Worst of all, a fruit drop had stuck to the lining. Money is the thing you will miss most frequently in a woman's handbag. Nowadays it is hardly worth while for pickpockets to steal it, except for the fact that an astonishing number of women carry their precious belonging in handbags. They do it for fear they may be stolen from closets or drawers. That is why we read so often of handbags lost in taxicabs, containing jewels worth thousands of dollars. It is a strange time when women wear junk jewelry around their necks and carry their precious jewelry in the zippered department of their handbags.

Some psychologists think the way a woman carries her bag is characteristic. "Bagology" is quite a science. There is the strap type, the shoulder-strap type and the woman who tucks her bag under her arm. There are a great number of women who hold their bags both by the straps and pressed under the arm. Seen from the psychologist's angle, the way a woman carries her purse demonstrates the entire scale of characteristics, from light-mindedness and generosity to caution and greediness. One analyst warns men against women who keep their bag rolled around the wrist and the hand firmly clasped around the lock.

In the good old times, when the definition of a "lady" covered very definite limitations, it was ladylike to carry as little as possible. In sentimental English novels of the last century,



whenever a lady opened her bag it was to give money to the poor. Or to take out a small prayerbook, an embroidered handkerchief or a tiny bottle of smelling salts, as it was considered very ladylike to faint once in a while. Today's ladies have a far more varied program.

The first time I saw Mrs. Roosevelt I was deeply impressed by the sight of her bag.

There stood the First Lady, very tall, very straight, very distinguished in her gray tailored suit. In one hand she carried roses that had been presented to her; in the other, her bag. What a bag! It was of dark leather and of tremendous dimension, practically bursting with invisible contents. It clearly spoke of the activities of the First Lady. One glance and you knew the President's wife had a full-time job.

. anita daniel

. the article demonstrates the cultural evolution of the handbag. it is not only now a fashion accessory, it is a statement, idea, and movement. always humorous and historical, the article highlights both the female independence while still focusing on the mysterious nature of the ever evolving handbag .





introduction to hannahbags.

everything i need is right here in
this extraordinary purse.
-- dorothy kilgallen

hannahbags is a business rooted in
classic design and modern element.

founded in february 2003, hannahbags
was created by hannah helton,
sole business owner and designer.

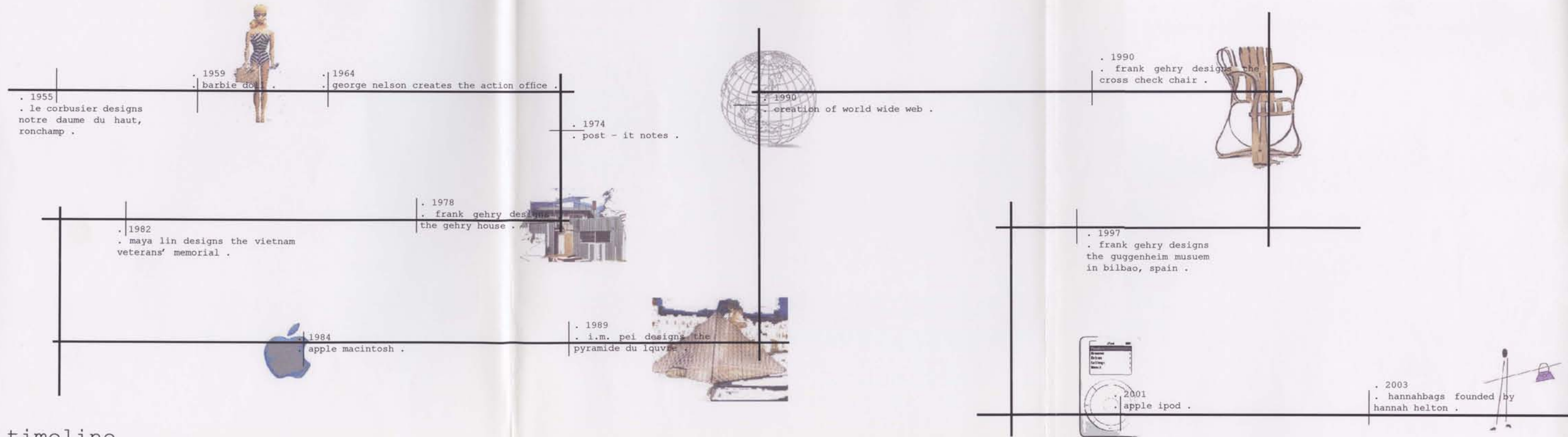
as an interior design student,
helton has studied
design principles,
color theory and elements,
and historical precedents.

through her studies,
helton has developed as a
designer and entrepreneur.

the following design timeline
highlights the design influences
on the young designer.



. for a complete history of hannahbags,
see the daily beacon article in appendix .



timeline.

design influence.

. 1851 .
joseph paxton creates the
crystal palace .

. 1859
thonet, chair no. 14 .

. 1853 - 1855 .
john ruskin,
"the nature of gothic" .

. 1897
glasgow school of art .

. 1873
frederick law olmsted
completes central park .

. 1889
gustave eiffel completes
eiffel tower .

. 1900
hector guimard creates
paris metro stations .

. 1903
wassily kandinsky completes
nonrepresentational paintings .

c. 1908
cubism .



. 1910
frank lloyd wright
designs robie house .



. 1918
gerrit rietveld designs
the red and blue chair .

. 1919 - 1933 .
bauhaus .

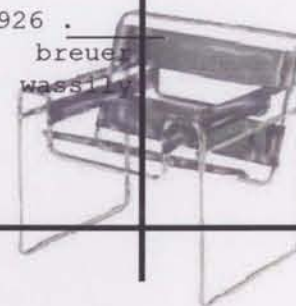
. 1917
de stijl movement .

. 1915
coca-cola bottle .

. 1923
coco chanel creates the
little black dress .

. 1923 - 1924 .
gerrit rietveld completes
the schroder house .

. 1925 - 1926 .
marcel breuer
completes wassily
chair .



. 1934
frank lloyd wright
completes
falling water .



. 1947
eames creates the
plywood chair .

. 1950
mies van der rohe completes
farnsworth house .



. 1950
rothko paints white
center .

timeline.
design influence.

a smile appeared on her face
as if she'd taken it directly
from her handbag
and pinned it there.
-- loma chandler



design.

diagram of handbag.

exterior.

each hannahbag is packaged with a tie around the handle. the tie holds each business card and individual price tag. the tie usually is a contrasting pattern.

glass beads create the handles of the handbag. each bead is selected based on artistic appeal and creative distinction. the beads are held together by wire.

the fabric used for the bag is generally a heavier fabric with an interfaced lining, allowing for a strong bag and support.

the business card is a marketing feature that allows each customer to identify with the product. the individual hangtag prices the bag.



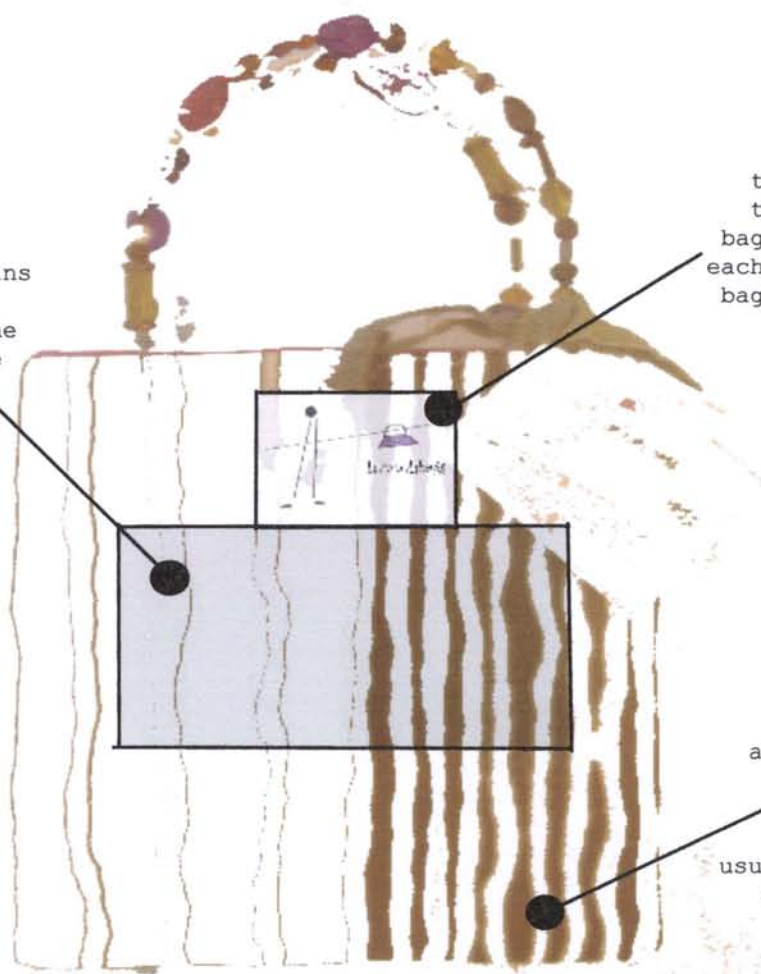
diagram of handbag.

interior.

each hannahbag contains
a pocket for holding
goods. the size of the
pocket depends on the
size of the purse.

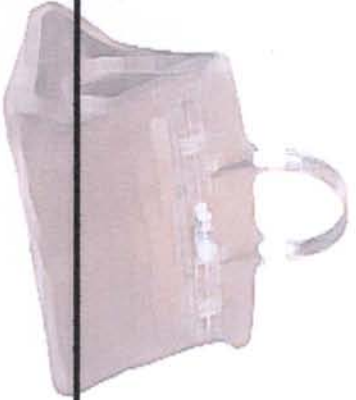
the sewn-in logo on
the interior of the
bag adds character to
each bag and makes the
bag easy to identify.

a contrasting color
is used for each
interior lining.
light linings are
usually used to allow
for customer ease.





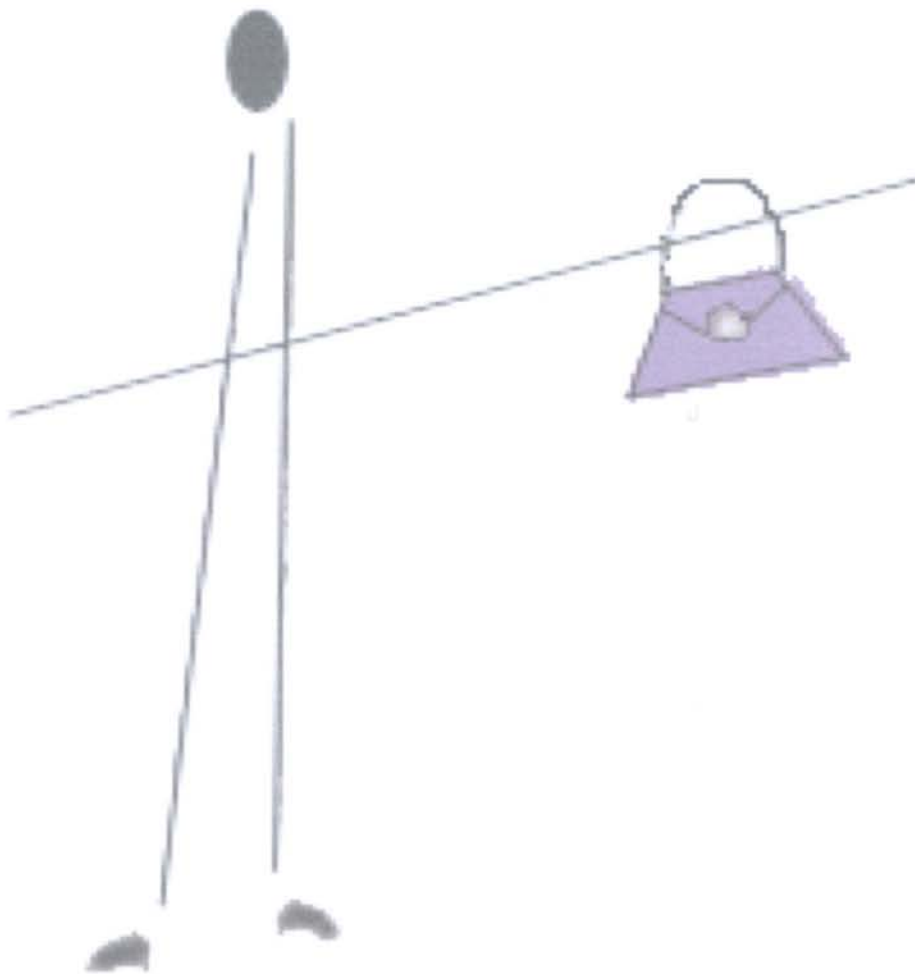
win hearts,
and you will have all
men's hands and purses.
-- william cecil burleigh



marketing scheme.

logo design.

the vertical and horizontal lines form the letter 'h' of hannahbags.
it is an abstract woman holding her handbag.



business card design.



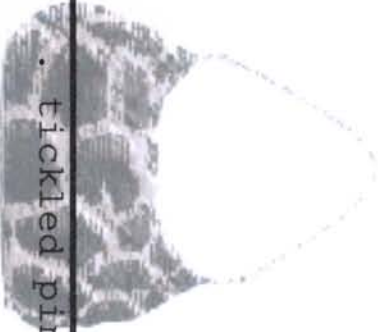
hannahbags.
hannah helton, designer.

contact . 865.654.0415 . hahannahha@aol.com

a woman's mind is as complex as the
contents of her handbag;
even when you get to the bottom of it,
there is always something
at the bottom to surprise you.
-- billy connelly

boutique highlight.

. tickled pink boutique . gatlinburg, tennessee .



tickled pink boutique picked up
hannahbags in september 2006.

fall 2006 collection.

handbags.



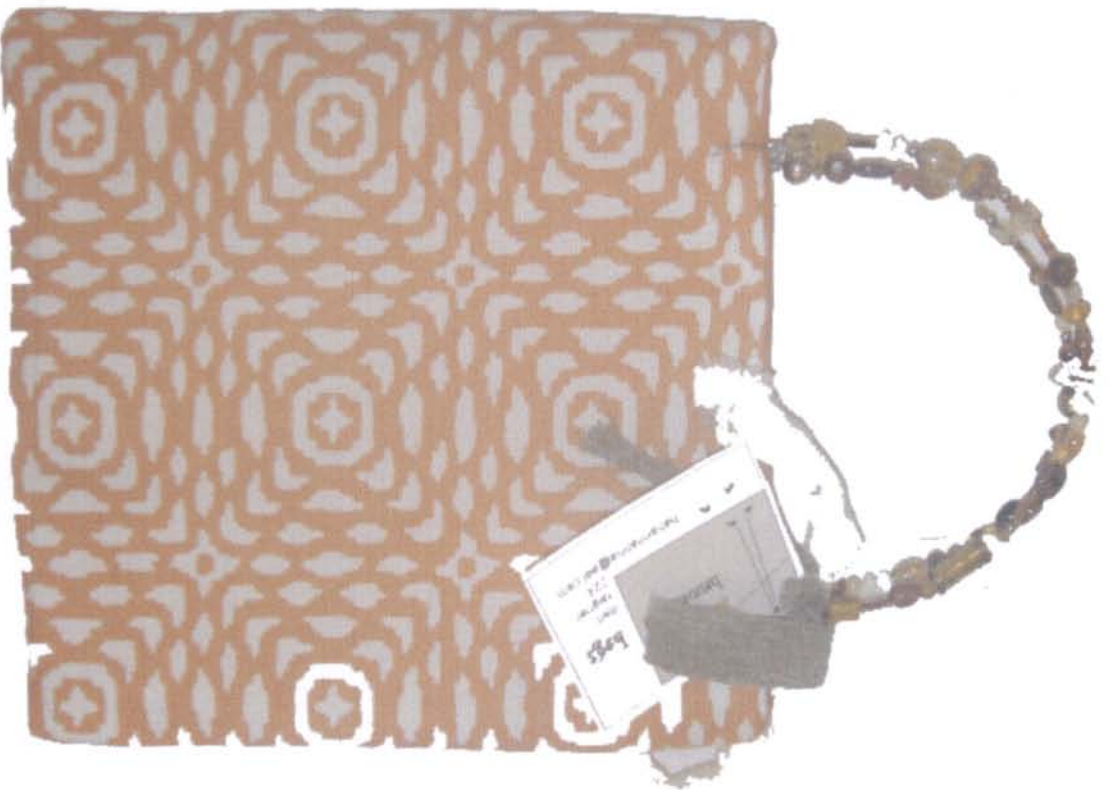
fall 2006 collection.

handbags.



fall 2006 collection.

handbags.



she had the loaded handbag
of someone who camps out
and seldom goes home,
or who imagines life must be
full of emergencies.
-- mavis gallant



cost analysis.

cost analysis.

receipts.

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BEADS GLASS	004515586127	1.88 X
BEADS	001632146861	1.88 X
GLASS BEADS	001632149599	1.88 X
BEADS GLASS	004515586351	1.88 X

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TAX 1 1.000 X 0.17

TAX 3 8.500 X 1.47

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DEBIT TEND 18.93

CHANGE DUE 0.00

CRT DEBIT PAY FROM PRIMARY

ACCOUNT : 7710

18.93 TOTAL PURCHASE

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cost analysis.

Harcourt Publishers, Inc.

$$1.15 \times 10^{-3} \text{ g/L}$$

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Figure 1. Schematic representation of the experimental design. The subjects were divided into two groups: the control group (CG) and the experimental group (EG). The CG was divided into two subgroups: the control group (CG) and the control group (CG). The EG was divided into two subgroups: the experimental group (EG) and the experimental group (EG). The CG was divided into two subgroups: the control group (CG) and the control group (CG). The EG was divided into two subgroups: the experimental group (EG) and the experimental group (EG).

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Estimation of the degree of

10



cost analysis.

total profit.

wholesale cost for one hannahbag: \$9.35

retail price for one hannahbag: \$35

individual mark.up percentage: 74%

wholesale price for fall collection: \$46.76

retail price for fall collection: \$175

total profit made for fall 2006: \$128.24

cost analysis.

conclusion.

upon recent evaluation of hannahbags in a
retail space, I have concluded that
hannahbags need to be associated
with the designer.

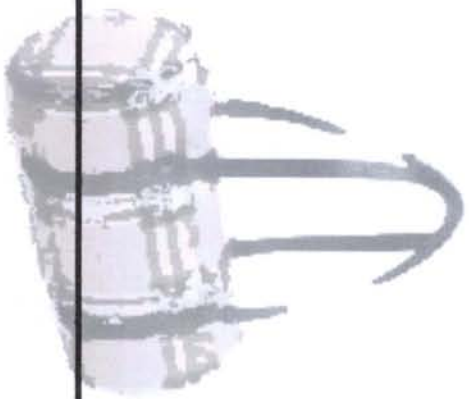
in recent years, I have sold more hannahbags
directly through interaction with clients
opposed to indirectly through vendors.

I feel that a client needs to know
a designer and his or her work
before they can commit to a certain product,
whether it be a handbag or interior design.

this senior honors project has allowed me
to focus my intent on design from every angle,
completing a total work of design.

as the purse is emptied,
the heart is filled.
-- victor hugo

appendix.



Student turns hobby into business



Adam Brimer • The Daily Beacon

Hannah Helton, sophomore in interior design, displays two of her handmade hannahbags which have become the basis for her small business.

LESLEY LANDRUM
Staff Writer

When most 17-year-olds desire some downtime, they watch TV or play video games. Not Hannah Helton. Helton "got bored" one day during her senior year of high school and unintentionally started a business.

"We had a day off school, and I couldn't leave my house because we were snowed in," said the Gatlinburg native. "I saw some of my mom's fabric and said, 'Hey, why not make a purse?' and it just started from there."

The bag was made of blue toile and had a beaded glass handle that was formed using some of her dad's wire.

The aptly named "hannahbags" began to grow even more after a family friend saw one of her half-finished bags at her house while visiting.

"My mom's friend saw one and started gushing about how she wanted one. I guess it grew from there," Helton, sophomore in interior design, said. "After that, I got a logo made and set up an e-mail address so people could contact me for orders. It was so much fun."

Although she had an order and a desire to make more, she didn't even think about making it into a full-scale venture until she saw the attention her designs garnered from classmates at Gatlinburg-Pittman High School. Helton's friends began clamoring for hannahbags, but she was reluctant to make them for everyone for fear of

them becoming too common.

Upon entering UT, Helton was known as "Hannah the handbag girl" to her Alpha Omicron Pi sorority sisters, many of whom knew of her purses before they actually knew her.

"I had a few girls tell me to check them out because they were really unique and fun to carry," Mibbie Majors, sophomore in advertising and Helton's roommate, said.

Majors owns the cherry-print hannahbag, complete with glass beaded handle and ribbon tie.

I would really like to see the business grow to where I could eventually open my own shop and do interior design on the side.

— Hannah Helton

on her future plans for her handbag company

"I bought one of Hannah's purses because I wanted to have something that no one else had. Her bags are unique in that they are one of a kind," Majors said.

The bags, made in both small and large sizes, are either square or rectangular in form and feature fun fabrics and prints. Many of the purses have beaded glass handles which Helton strings and forms herself with pliers and medium gauge wire. Current pieces are made of white pique fabric with pineapples stitched in yellow and cherries on a grosgrain

plaid background. The bags range in price from \$20 to \$35, depending on the cost of the materials and time spent making each piece.

Considering that each bag takes around four hours to produce, the price is extremely reasonable, said Majors, who also noted how durable the hannahbags are.

Helton said the inspiration for her line of bags stems from her creative background.

"I'm an interior design major, so obviously I love anything to do with

design and creativity."

Helton favors the classic designs of Coach and Kate Spade handbags, but calls her own style "classic with a kick." For instance, her latest prototype is the "messy bag." The bag features pieces of fabric or ribbon tied together to make the handles. Helton said this is her current favorite because "it's a little more hippie, which is my personal style right now." She also favors strong color palettes and busy patterns and enjoys using different fabrics for their textural value.

No matter the style of the bag, Helton has fun making them and has enjoyed being the CEO of her very own company.

"I would really like to see the business grow to where I could eventually open my own shop and do interior design on the side."

As for now, business has slowed down considerably since entering what she refers to as the "hard part" of her major.

"I practically live at the Art and Architecture Building," she said. "Lately when I get home at night, I want to relax and not think about anything relating to design ... including making purses, which I normally love."

Helton may have only made 30 hannahbags and banked several hundred dollars profit, yet she has gained an insider's view of the business world, including what she would have changed and improved upon.

"Not many people know about hannahbags, which obviously isn't good for business," Helton said, recalling her lack of advertisement. "I would have liked to have taken them to shops in Knoxville to sell. Gatlinburg isn't the biggest market."

Although she has temporarily put production on hold due to school projects, Helton has advice for college students who want to begin their own such venture.

"Just make sure you have time for everything and be flexible. Market the business to people, but don't expect things to skyrocket. Just have fun with it. That's the most important thing."

sources.

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hampshire museums services .
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- . henrietta's handbags .
www.henriettashandbags.com .
- . the metropolitan museum of art .
- . the new york times .
- . the san diego union tribune .
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glossary.

a list of terms.

accordeon.

. a lady's bag made of two or three pouches side by side, fastened to each other by stitching, snaps or slide fasteners to allow expansion or contraction of the bag, according to its desired capacity .

baguette.

. a small, long, narrow bag with a shoulder strap, carried under the arm .

balantine.

. based on the greek works for purse, *balantion*. a type of purse made of leather, fabric or metal, suspended from a long cord, which may be wound around the wrist or the arm. the balantine swings back and forth as you walk .

pompadour.

. small pouch of velvet or lace, worn hanging from a cord and used to carry smelling salts, a handkerchief, a notebook or money. it was made fashionable in the 18th century by the marquise de pompadour .

pouchette.

. also called a clutch. derived from *poche*, meaning pocket from the frankish word *pokka*. a small lady's bag with neither handle nor shoulder strap .

sac a dos, or rucksack or bacpack.

. a bag worn on the back, usually held in a place by two buckled straps and closed by a drawstring, which is sometimes concealed under a flap .

sac seau or bucket bag.

. a woman's carry-all bag, cylindrical or flared, with a stiff base. usually open, but sometimes closed by a flap with a loop to protect against prying eyes. inspired by fire buckets, the earliest of which were leather .

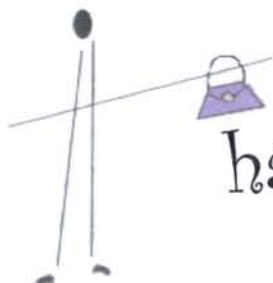
serviette, attache case or briefcase.

. from latin *servire*, which means to be a slave. a rectangular bag with a flap secured by one or more clasps, bellows to separate interior compartments, and with or without handles .

i don't want to be a rock star all my life.
i couldn't bear to end up like elvis presley
in las vegas with all those
housewives and old ladies
coming in with their handbags.
-- mick jagger

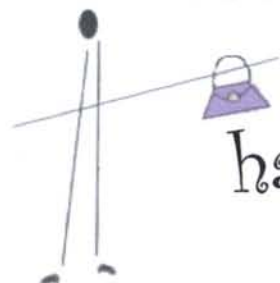


business cards.



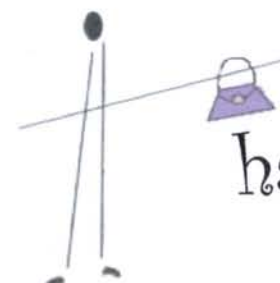
hannahbags.
hannah helton, designer.

contact . 865.654.0415 . hahannahha@aol.com



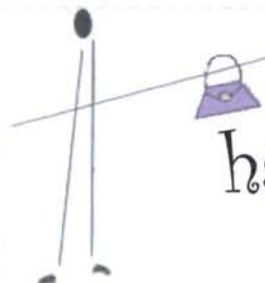
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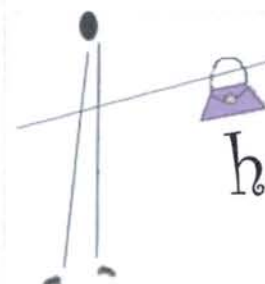
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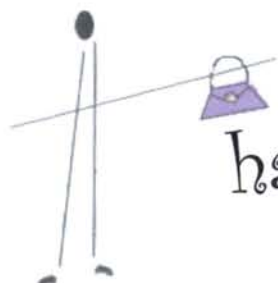
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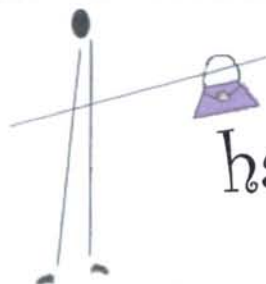
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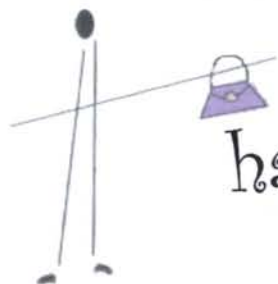
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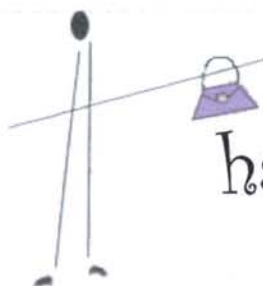
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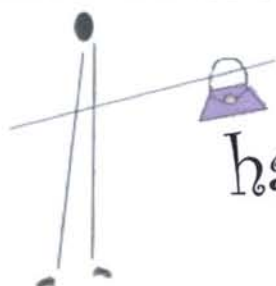
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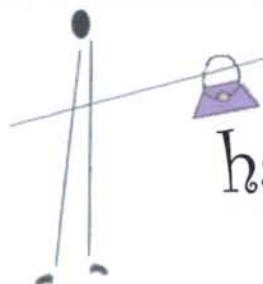
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Education

The University of Tennessee, Knoxville
Interior Design Program, Accredited
2003 - 2007, 3.49 GPA

Study Abroad Program, The University of Tennessee, Knoxville
LeCorbusier in France, Miniterm 2005

Gatlinburg-Pittman High School, Gatlinburg, Tennessee
1999-2003, 3.84 GPA, Top Ten Percent

Business Experience

BarberMcMurry Architects, Knoxville, Tennessee
Intern - Completed Construction Documents, Interior Design Schematics, Material Selection

Verbena's, Gatlinburg, Tennessee
Sales Consultant - Greeted Customers, Shipped Orders
2004-2005

Coffee and Company, Gatlinburg, Tennessee
Server - Helped Customers, Created Wholesale Orders
2001-2003

Scholarships and Honors

National Merit Scholar
Frederick T. Bonham Scholar, The University of Tennessee, Knoxville
Ned McWherter Scholar
Hope Scholar
Sevier County Credit Union Scholar, Sevier County Credit Union
Chancellor's Honors Program, The University of Tennessee, Knoxville
Frederick T. Bonham Scholarship Dinner Student Speaker, 2006
Chancellor's Honors Program Scholars Invitational Host 2005

Organizations

American Society of Interior Designers, The University of Tennessee Student Chapter
TAAST Officer, 2005-2007

International Interior Design Association, The University of Tennessee Student Chapter

Alpha Omicron Pi Sorority
Building Committee, 2006-2007
New Member Educator, 2006-2007
Relay for Life Team Captain, 2006
Recruitment Committee, 2004-2006

College of Architecture and Design
Peer Mentor, 2004-2007

Juried Competitions

The University of Tennessee Universal Design Project Competition 2006, Second Place Winner
The University of Tennessee Hospital, Neonatal Intensive Care Unit Welcome Wall Finalist 2006
Interior Design Educators Council Student Competition 2006
Architecture for Humanity Charrette, Design 2005
Foundation for Interior Design Education and Research Banner Competition 2004

Skills

Autocad, FormZ, Microstation
InDesign, Photoshop

