

# JAZ NATHAN



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# SANS SERIE.

# WASTE ACCES

Exploration into how text and letting can inform shape and knit. Structure is created throughout the collection via the use of knitted channels and rope.

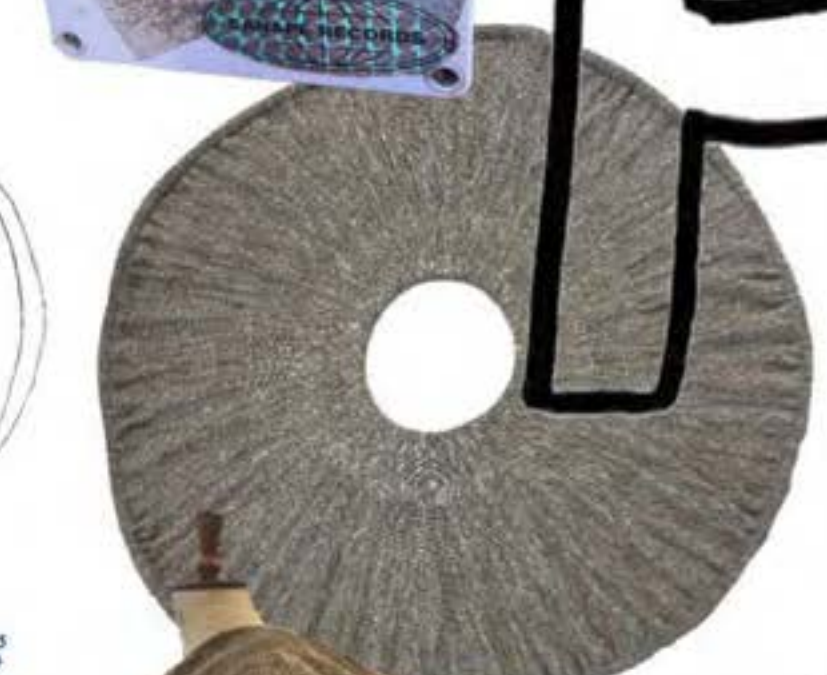
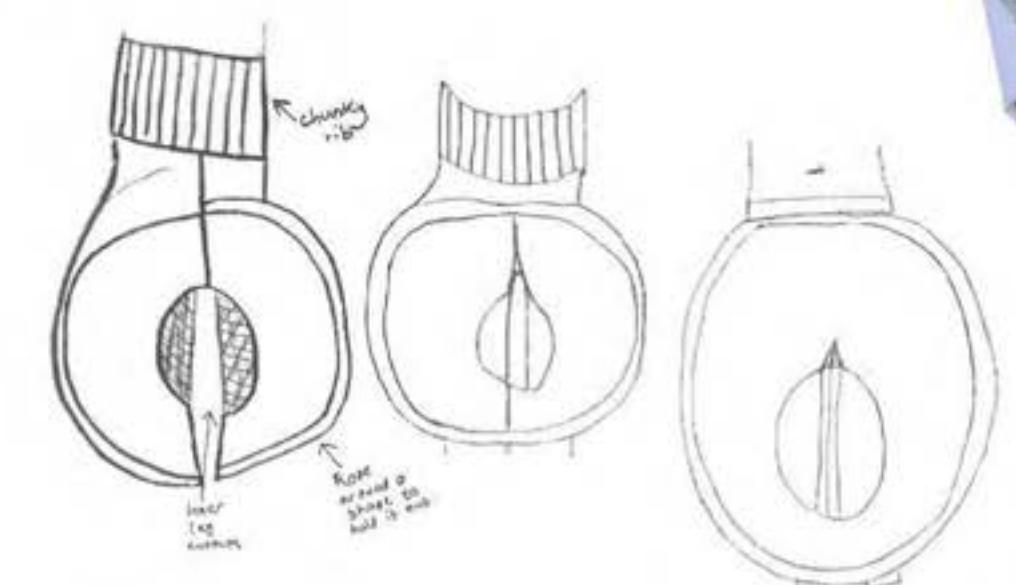
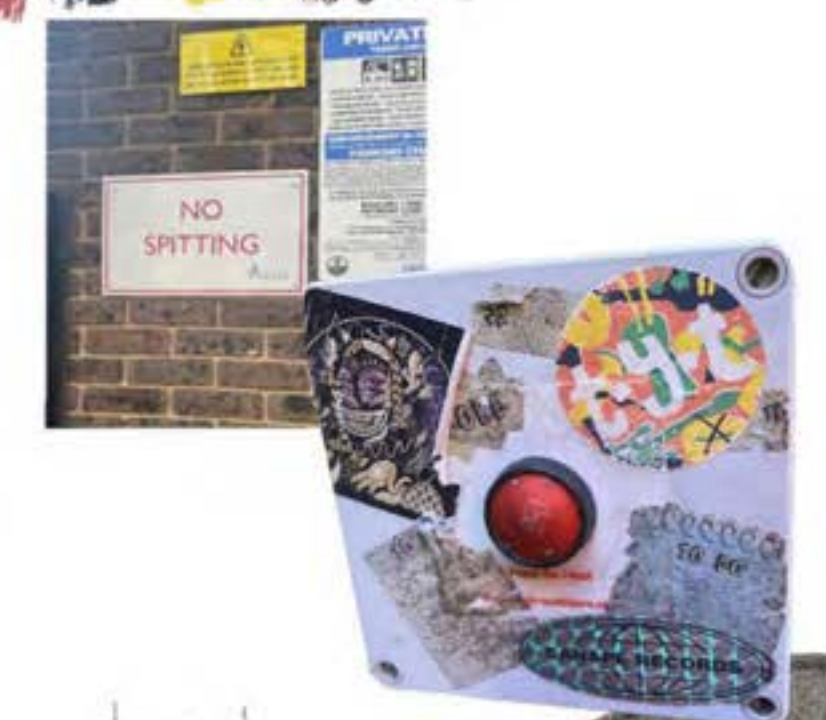
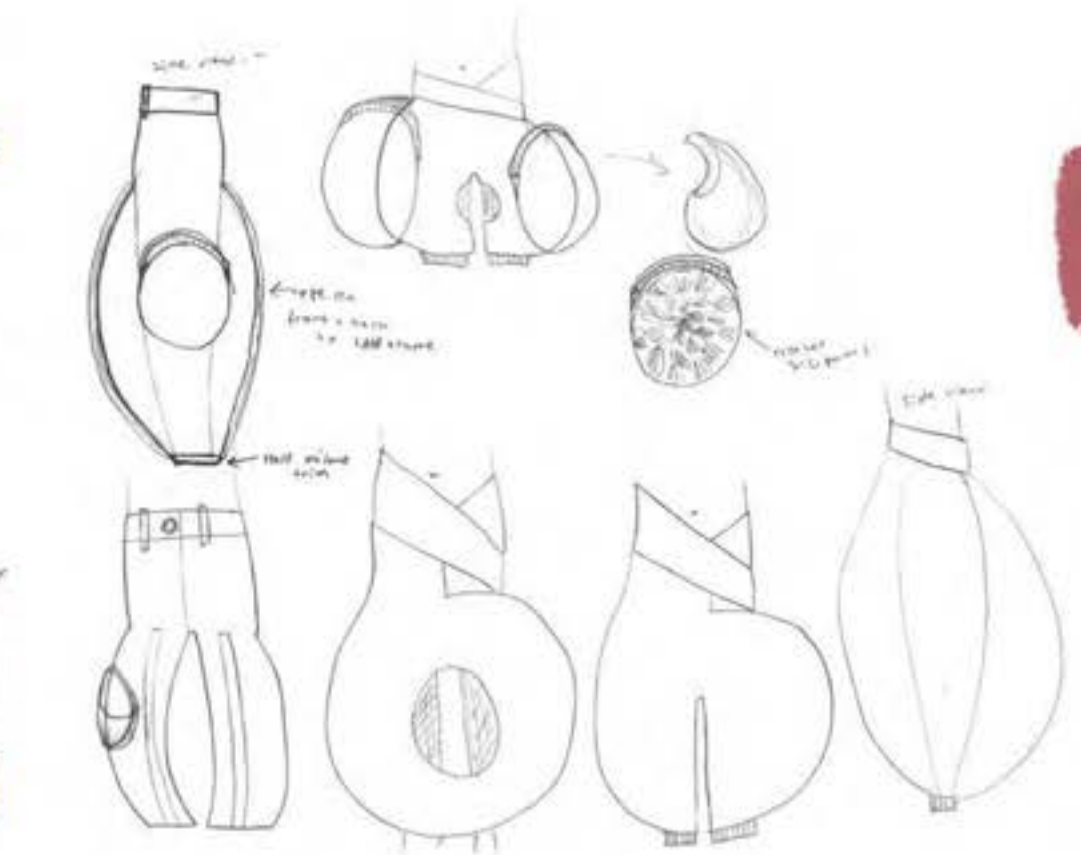


THE MUSE

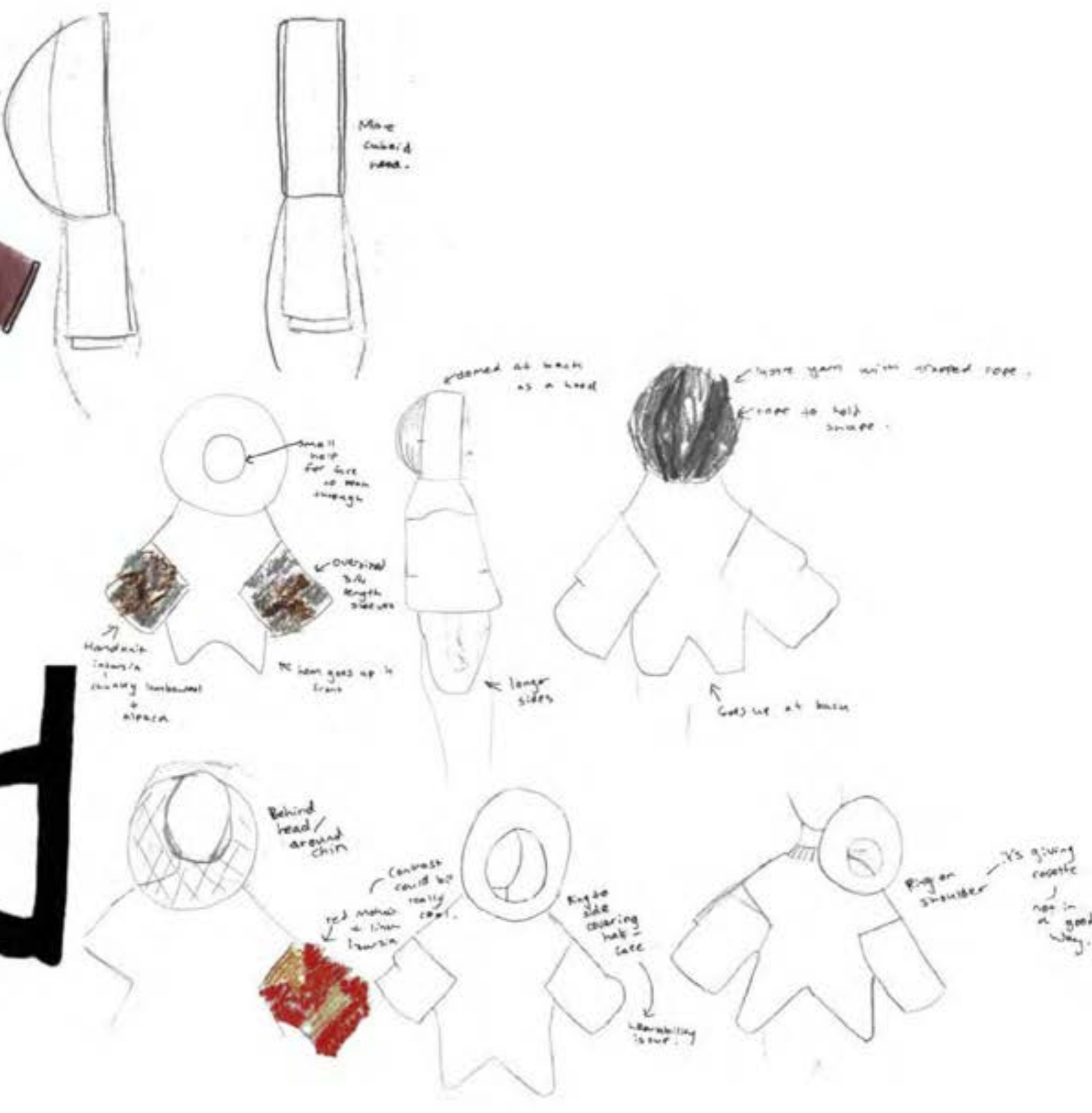


Banao lives in Hyogo, Japan. He collects archival garments and has a love for handmade items and craftsmanship. He values his style and clothes very highly and so he only purchases garments that will last well and feeds into his aesthetic.



# Push parts. For





NAME: LAMARCA AND BARRA  
Fabric: 1  
Color: 1  
Technique: LAMARCA

NAME: MARIANA LIMA  
Fabric: 1  
Color: 1  
Technique: Hold up cardboard on pattern and then hanging and turning separate pieces to create top.



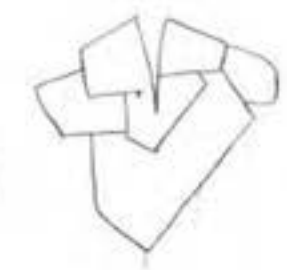
NAME: RITA JARA, MARIA WASH AND BARBARA  
Fabric: 1  
Color: 1  
Technique: Machine with high temperature. Then fold up back for legs.



NAME: LUCIANA  
Fabric: 1  
Color: 1  
Technique: Machine



NAME: MARIANA LIMA  
Fabric: 1  
Color: 1  
Technique: Machine



NAME: ANGELO  
Fabric: 1  
Color: 1  
Technique: Cut out a long strip and stretch it out. Then cut it into pieces and sew them together.



NAME: RITA JARA  
Fabric: 1  
Color: 1  
Technique: Machine. Create several pieces for top and fold to back. Machine. Machine for legs. Machine for back and side.



NAME: RITA JARA AND ANGELO  
Fabric: 1  
Color: 1  
Technique: Adding extra covered top of fabric.

CONFESSIONS



Gauge and scale study, experimenting with oversized, stuffed cables and stocking stitch alongside fine 2.5- 8 ribs and plain knit.

Submission for Bradford Textile Society competition with the brief to design a contemporary twist on traditional country knitwear using 100% British wool.



**HANDKNITTED FISHERMAN'S SWEATER**  
1940s

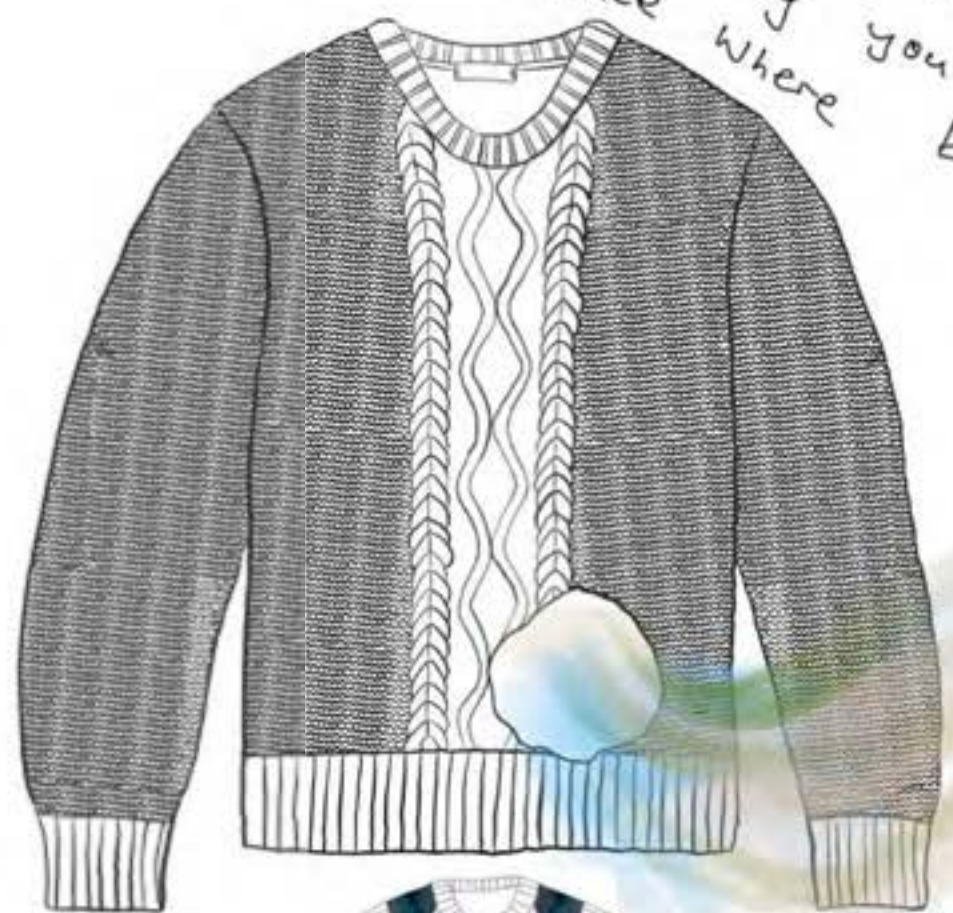
The fishermen's sweater, dating to the 1940s, is also in the British garment or garment sweater, knitted with locally sourced wool and subtle so that it can be put on in a heavy rainy day. Knit so that areas of wear can be repaired and turned away from further (knit). It has a distinctive pattern traditional to the fishermen's home port or village. This sweater differs from the original garment in having a ribbed collar (rather than a short stand-up collar) and standard-length sleeves (a garment typically has almost slightly short for the arm), suggesting that it is likely to have been factory-made to the maker's own design.



Material: 100% British wool  
Gauge: 2.5-8 ribs  
Scale: 100% British wool  
Color: Navy blue, cream, olive green, red, grey

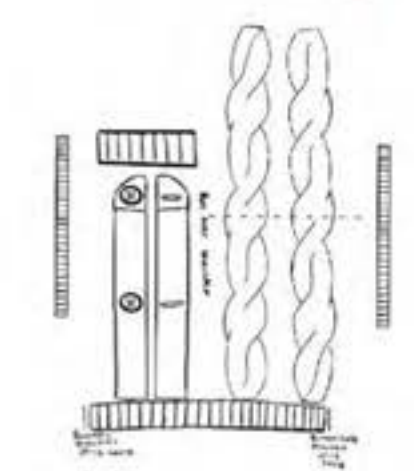
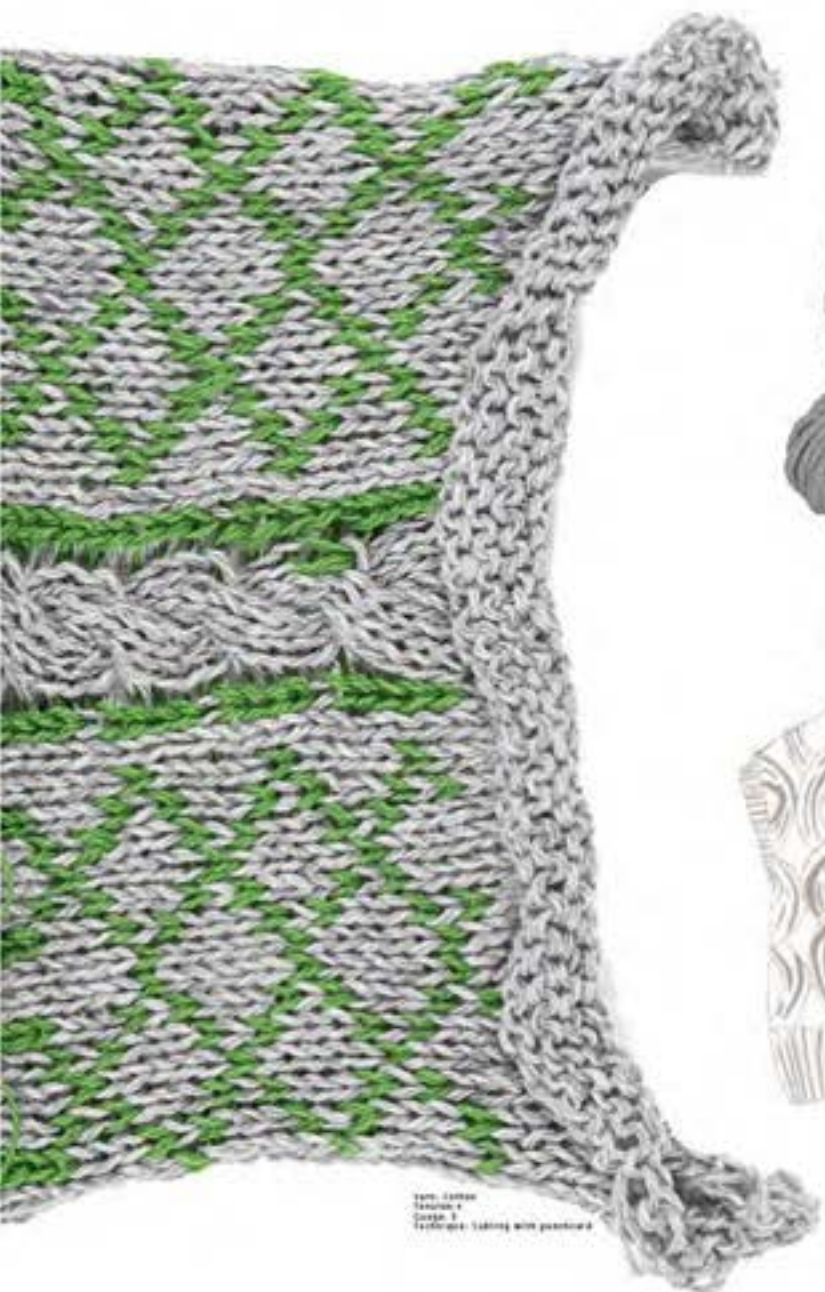


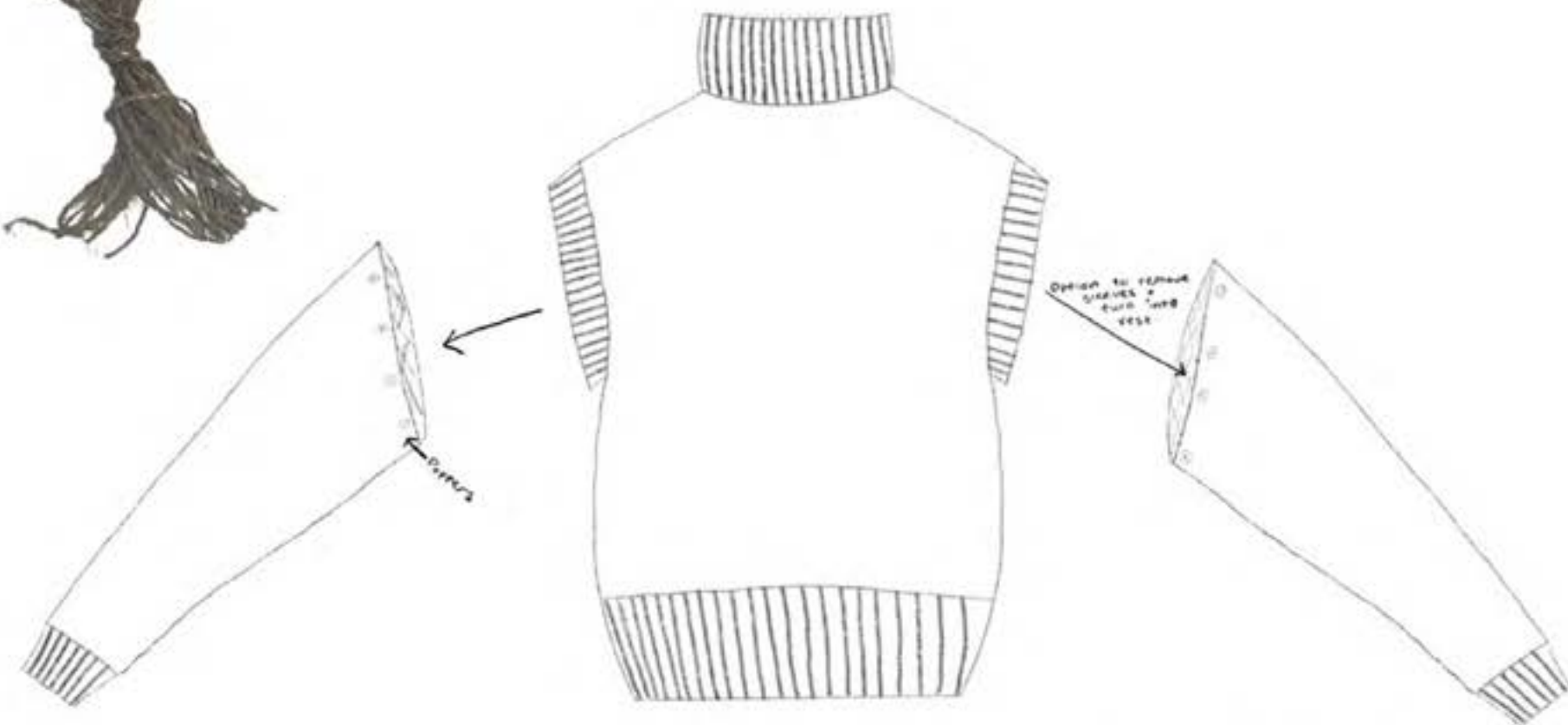
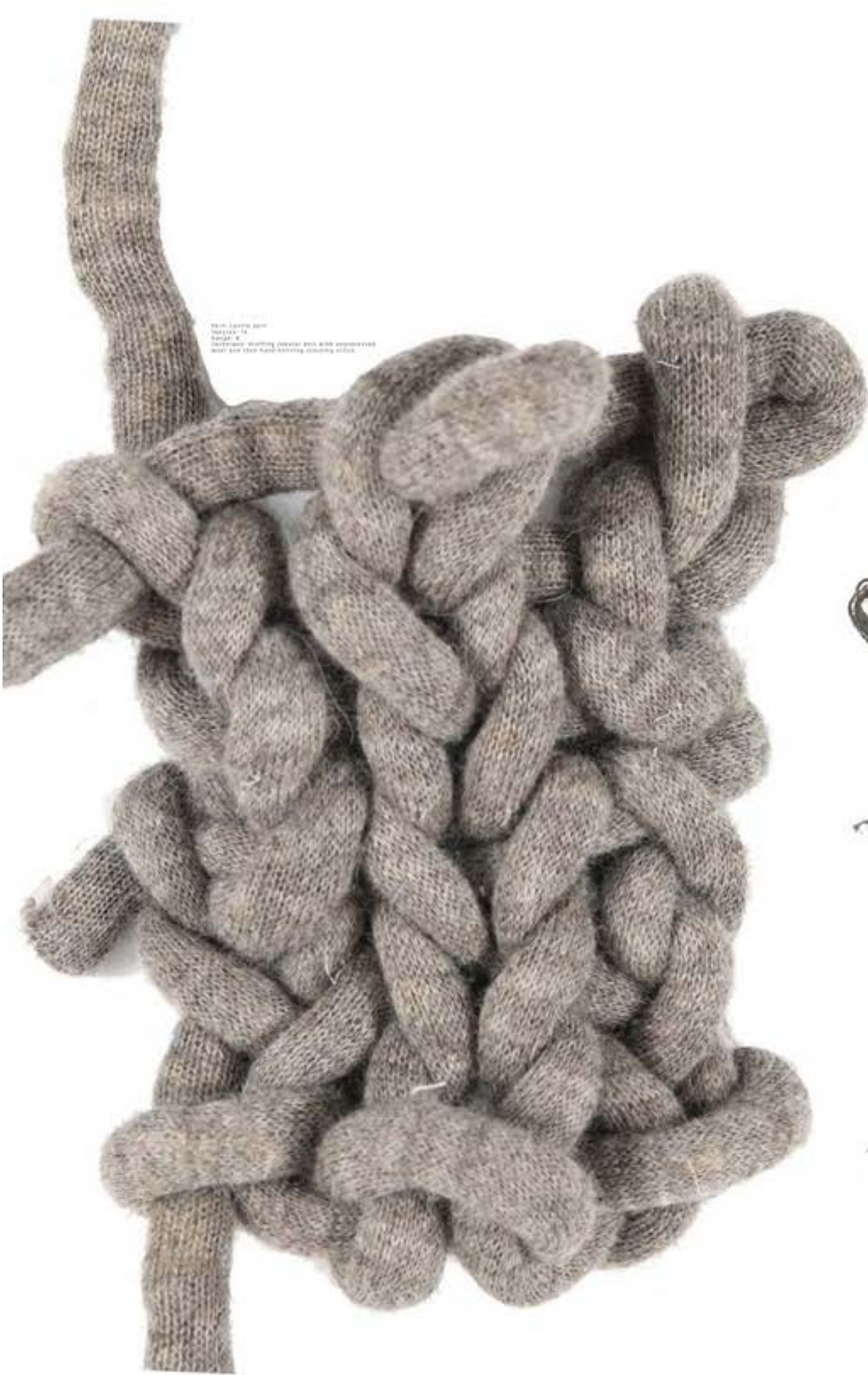
**Text: Contemporary**  
This sweater is knitted with 100% British wool and has a contemporary twist.



There is an Irish tradition to leave a hole where you put so much of the soul that there needs to be a space where the soul can escape...







Shetland ewe x Teesdale ram  
"lustre" wool (cable tubes)

4 ply Shetland wool (ribs)

Scoured lambswool fleece (stuffing)



**Cables:**  
Tubes knitted on 8 gauge Dubied machine in tubular on tension 12.5, stuffing them every 20 rows. Each tube is 10 needles wide. They are then twisted into shape and hand sewn to secure at all meeting points.

**Ribs:**  
Both ribs are 1 x 1 ribs, knit on a 2.5 Dubied gauge machine on tension 15. The neckline rib is 58 needles wide and 42 rows and the waistband rib is 60 needles wide and 50 rows.

**Linking:**  
The cables are secured inside the sandwiched ribs at each meeting point.



The sleeves are detachable. This is due to the use of poppers (which are each 0.5cm in diameter) that are hand sewn into the knit 5cm apart.

**Ribs:**  
Both ribs are 1 x 1 ribs, knit on the 2.5 Dubied machine at tension 15. The armhole rib is 58 needles and 25 rows and the cuff rib is 30 needles and 40 rows.

**Cables:**  
This cable is made the same as the others.

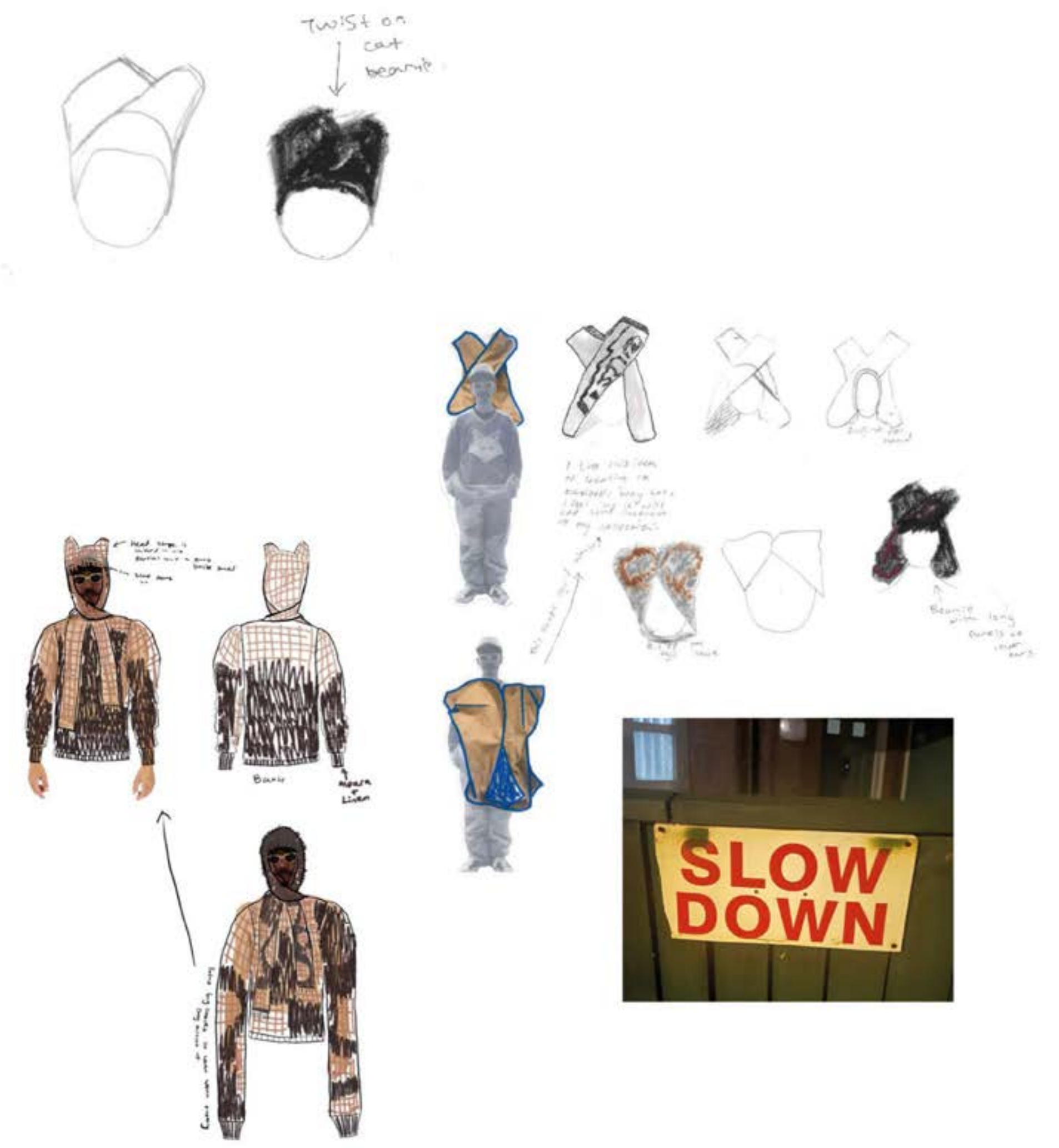
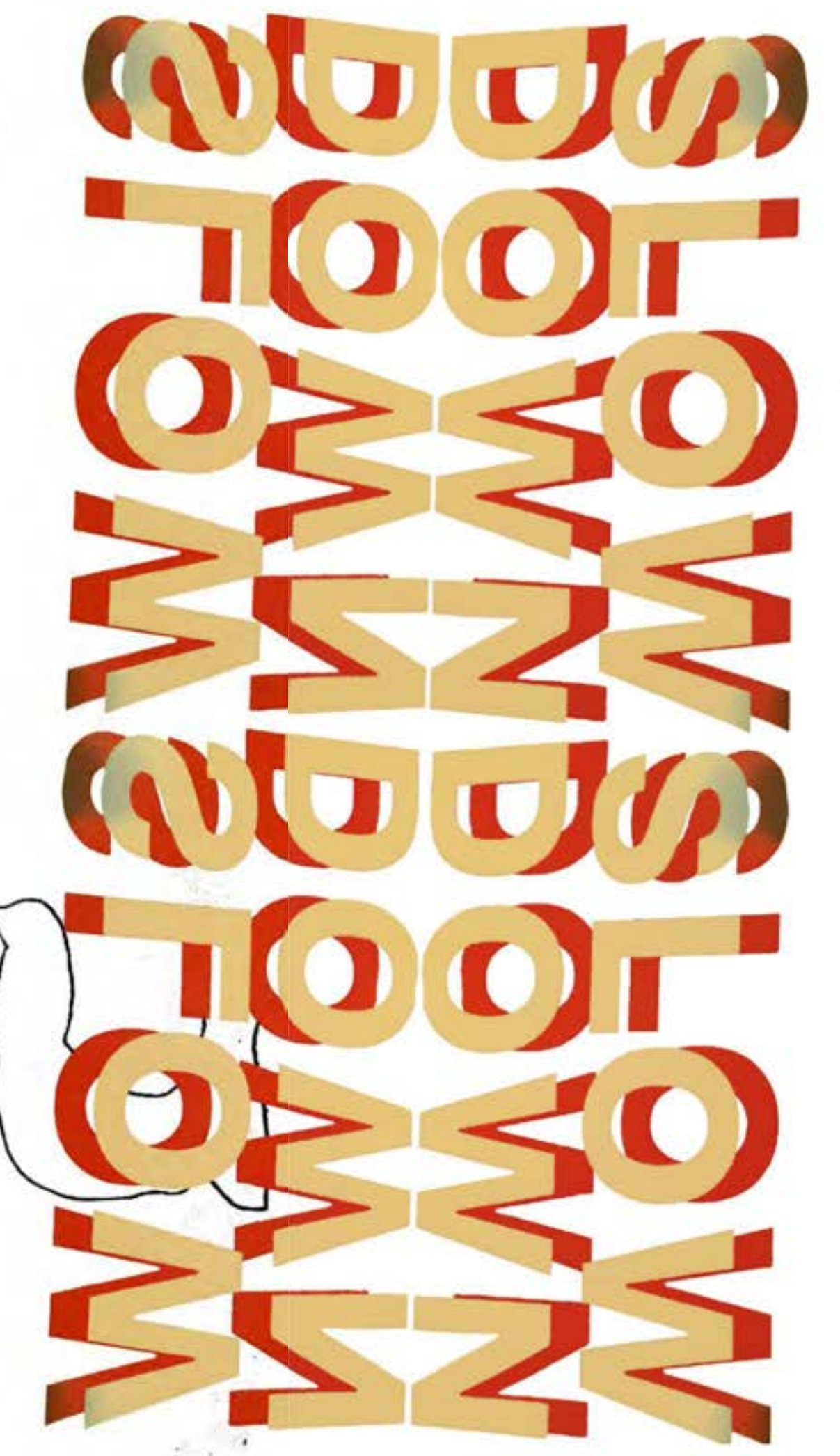
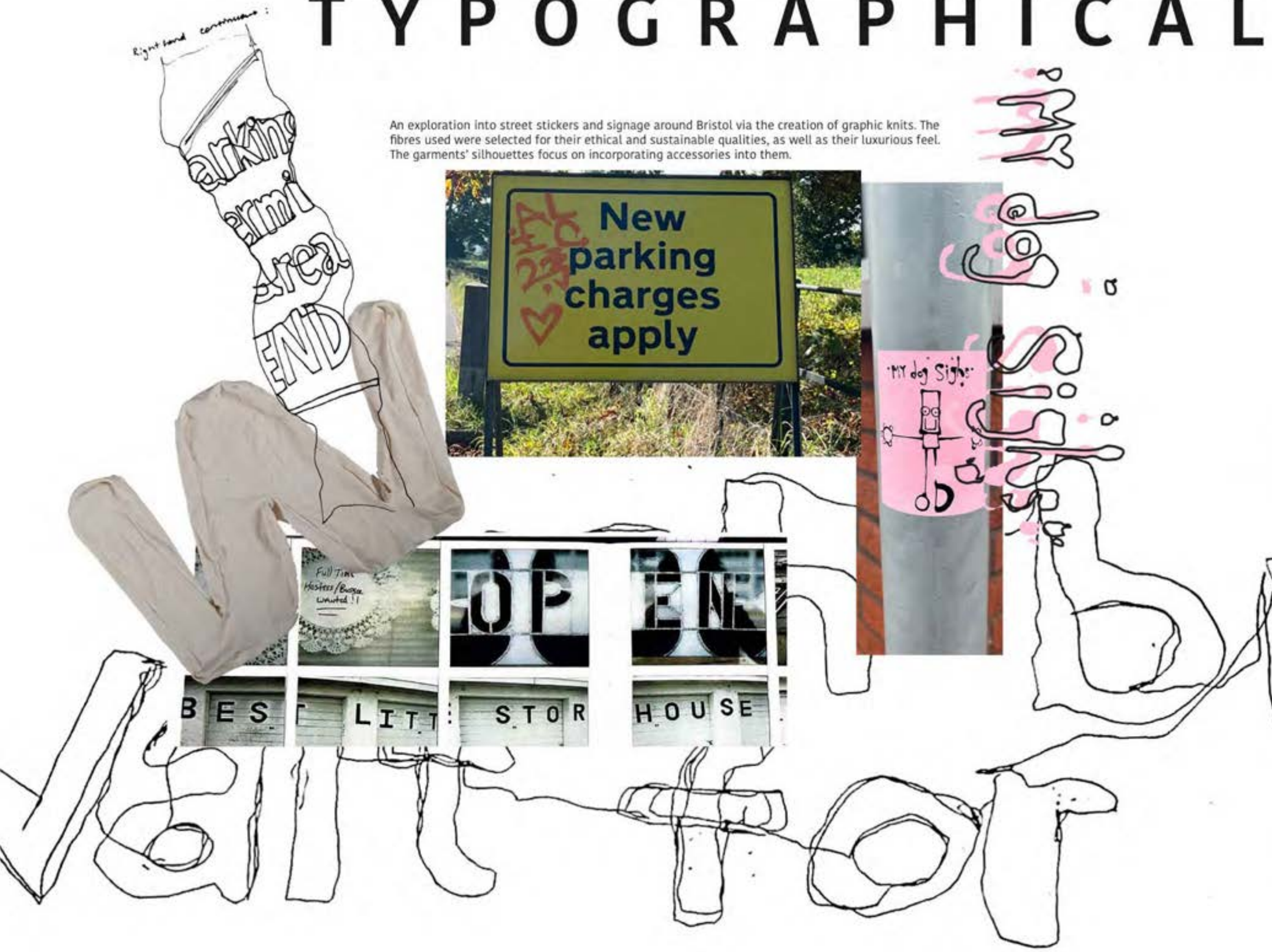
**Sleeve body:**  
This sleeve is knit on the 8 gauge machine at tension 13 in an all in knit. The knit is 80 needles wide.

**Linking:**  
The cuff is stretched and sandwiched onto the sleeve body. The cable is linked into the edge of a sandwiched rib.

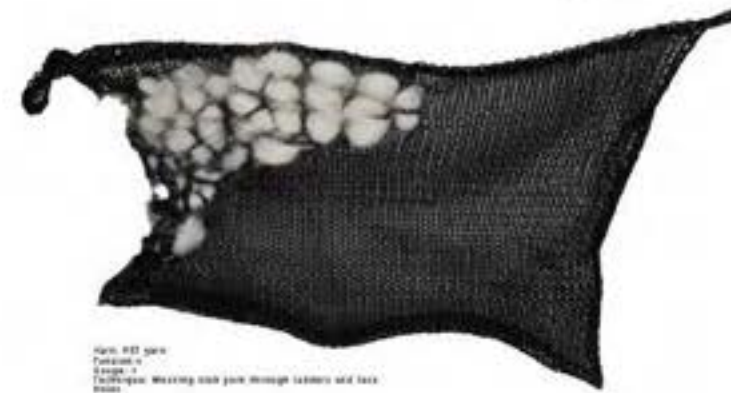


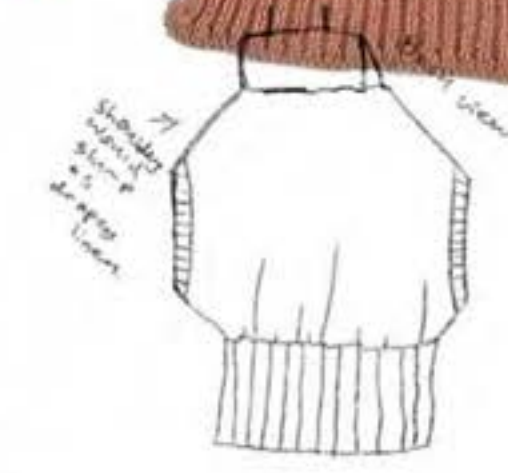
# T Y P O G R A P H I C A L

An exploration into street stickers and signage around Bristol via the creation of graphic knits. The fibres used were selected for their ethical and sustainable qualities, as well as their luxurious feel. The garments' silhouettes focus on incorporating accessories into them.









# Arglwyddes

[ar-glwy-ddes] : Lady in Welsh

CHET LO X JAZ NATHAN



from: detail and color  
source: [Google](#)  
reference: [Pinterest](#) - rather via portrait box



Kaitlyn is a videographer from San Diego. Her clothes focus on aesthetics and style rather than practicality. She enjoys wearing pieces that will stand out and grab attention. She spends a lot of her time going to industry-based events and also gigs. The collection shall reflect this.



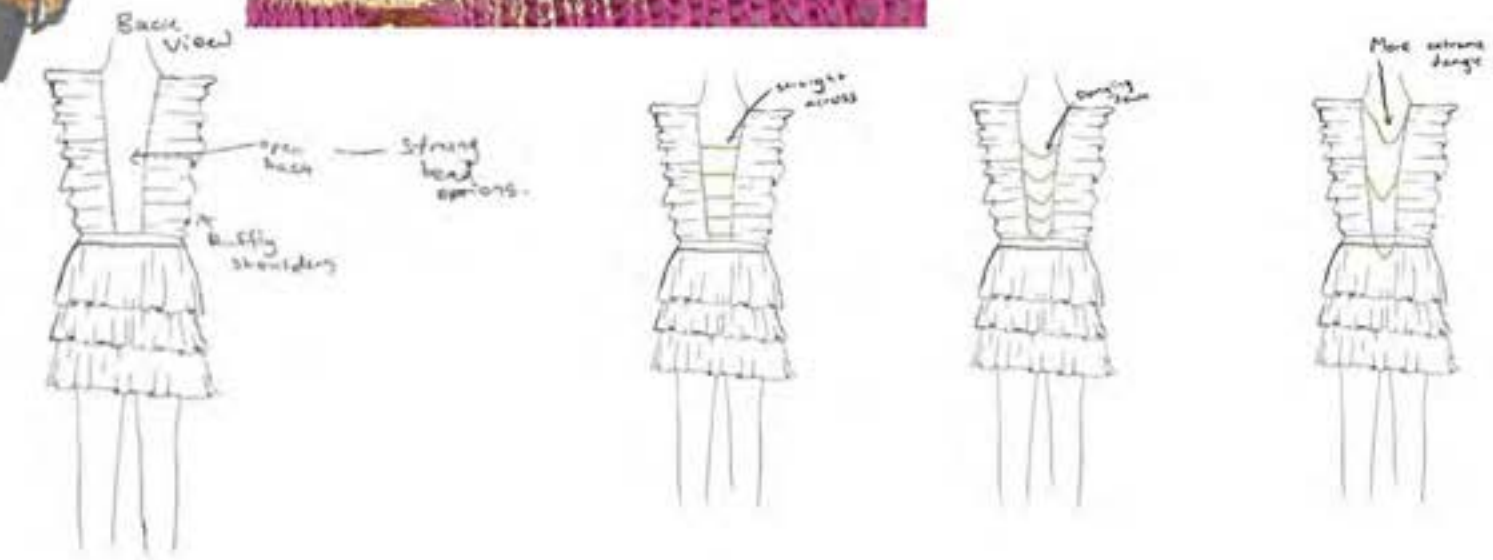
In response to Lo's most recent collection about reclaiming his gender, sexuality and sense of beauty, my project is exploration of femininity. It looks at "the ultimate portrayal of femininity", focusing on the Virgin Mary and contrastingly bimboism.



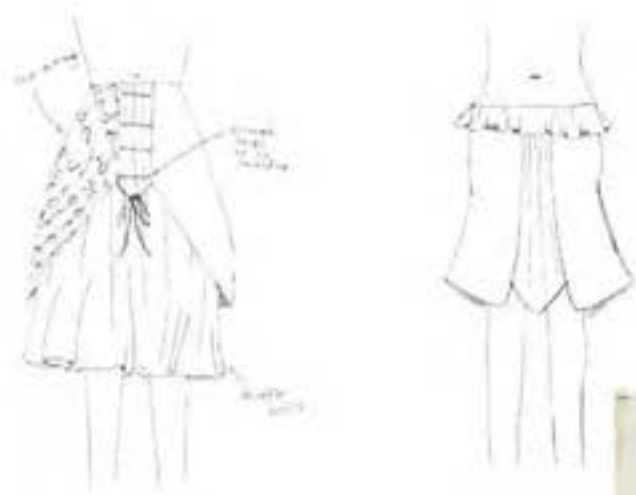
Wedding dress ensemble (UK&US), 1848, United Kingdom, Museum no. T.52 to A.6500 © Victoria and Albert Museum, London



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reference: [Pinterest](#) - rather via portrait box



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reference: [Pinterest](#) - rather via portrait box



Yarn: Linen and cotton  
Tension: 11  
Gauge: 11  
Technique: Machine; taking care to create curves from single strands, adding beads on points



Yarn: Linen  
Tension: 5  
Gauge: 7  
Technique: Using lace carriage and printing adhesive and foil



Yarn: Mohair and linen  
Tension: 5  
Gauge: 7  
Technique: Using lace carriage and adding crochet chain trim



Yarn: Mohair and linen  
Tension: 7  
Gauge: 7  
Technique: Lace knit



Yarn: Linen  
Tension: 1  
Gauge: 7  
Technique: Using lace carriage and adding beads

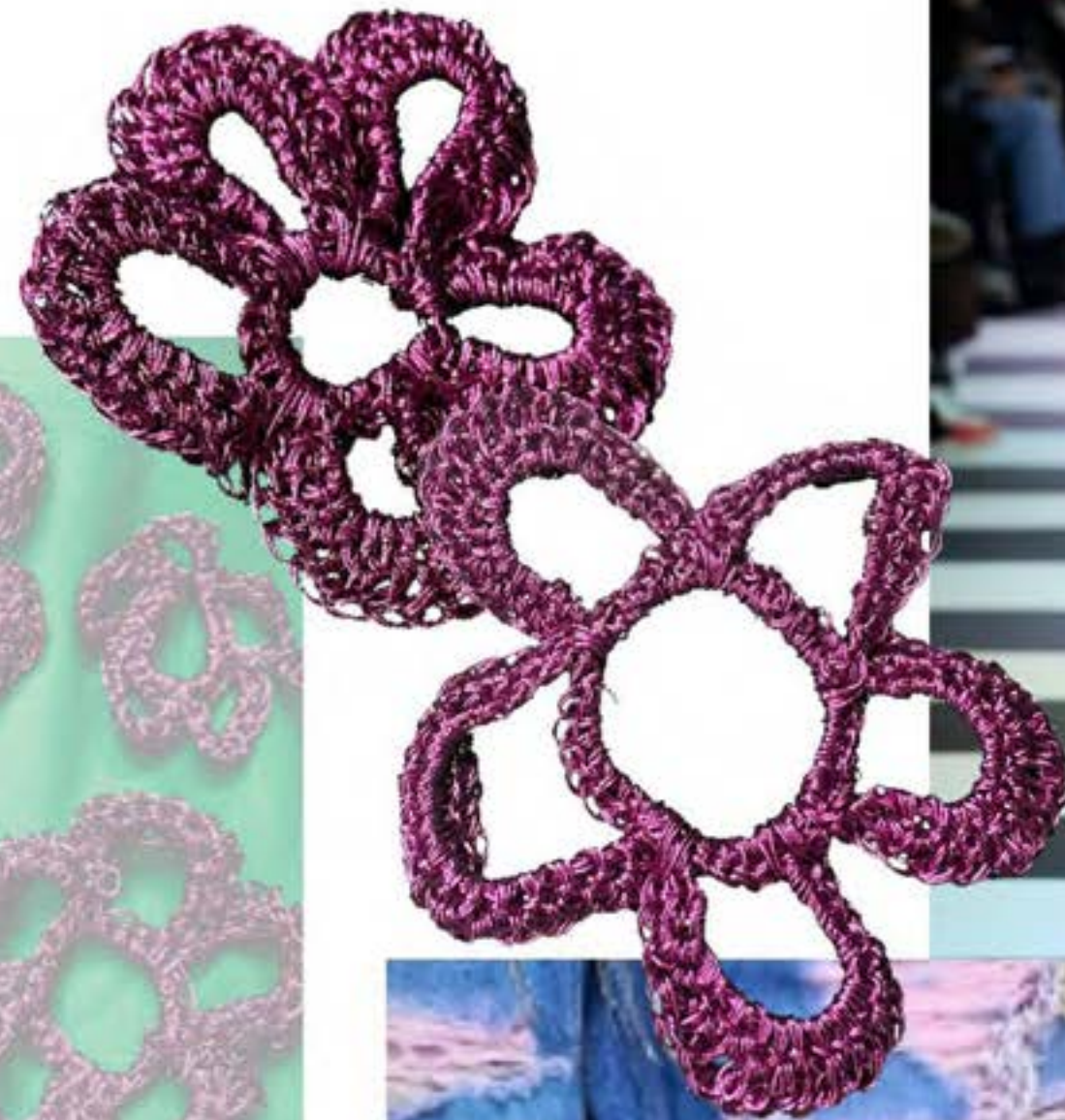


Yarn: Cotton  
Tension: 4  
Gauge: 10  
Technique: Using lace carriage and adding beads



Matty Bovan- experience on Placement year

Summer 2022



November 2022



VOGUE SUBSCRIBE

London's nightlife legend Princess Julia.  
"It's a fluid experiment," said the designer from York—the man who charmed Milan (and its international audience) with the runway show that Dolce & Gabbana facilitated for him in September. "I want people to be able to touch it and play with it, and add to it."



Inside the exhibition. Photo: Charles Emerson / Courtesy of NOW Gallery



**Samudāy Studios (now Esora London)- experience on Placement year : 06/02/2023 - 27/04/2023**



**AGR - experience on Placement year : 20/09/22 - 02/02/23**