

## CONCEPT STATEMENT

This collection is an exploration of the need for reconnection between clothes, their makers, wearers and the natural resources used in their production. It celebrates a return to traditional production methods such as dyeing, spinning, knitting, weaving and patchwork, exploring the idea of turning to the past in search of solutions for the future. The physical process of making is highlighted throughout.

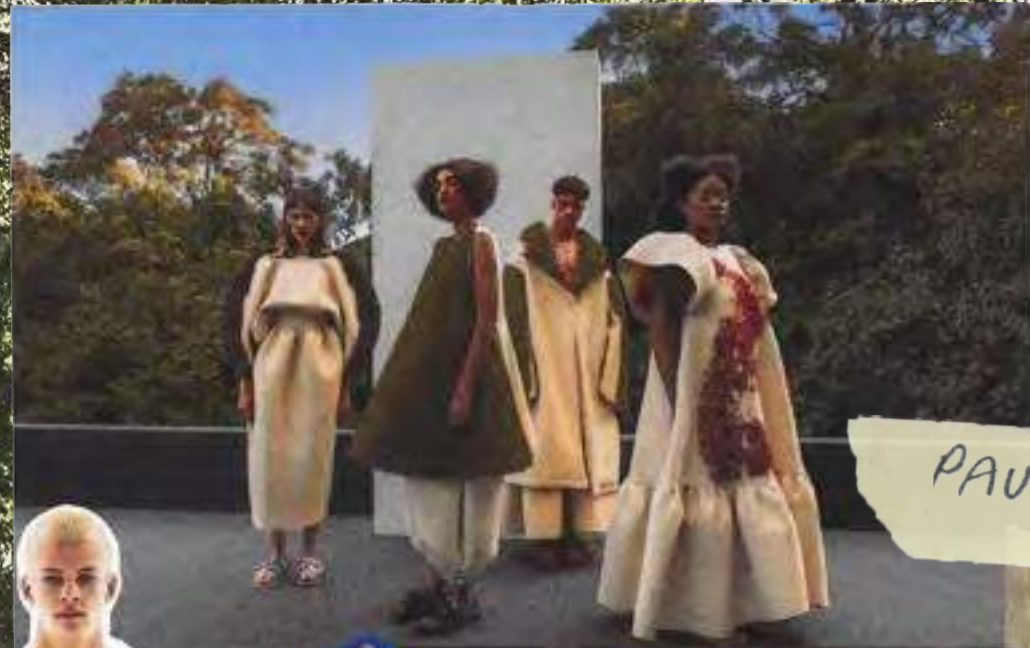
My clothing is designed to be simple and practical in shape, inspired by family workwear, whilst displaying innovative textiles that aim to centre natural fibres and found materials. The collection highlights the importance of giving clothes a second life. By using entirely natural materials, and incorporating seeds into the work, the pieces are ready to sprout new life once they reach the end of their own.

The collection is produced using majority deadstock and Scottish materials, sustainability and local sourcing at the forefront of every piece, and has been entirely coloured with natural pigments, which have all either been hand grown, foraged or collected from food waste.

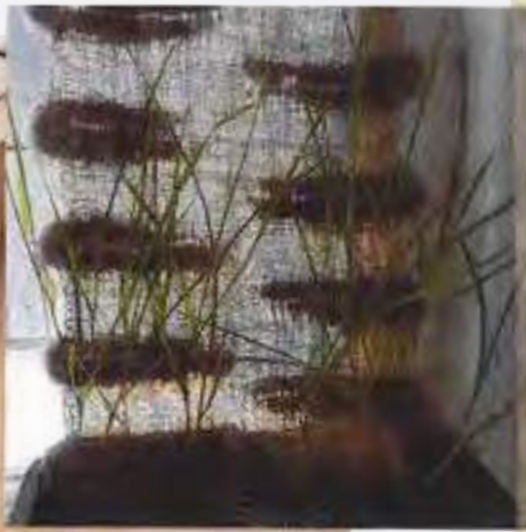
The focus is not simply on what we can physically take from the earth, but the knowlage, ideas and inspiration it gives, which in turn result in giving back, working in cyclical harmony with nature.



living textiles/living buildings: RESEARCH



PAULA ULARGUI ESCALONA



APURVA SRIHARI



STEFANO ROERI



SOU FUJIMOTO



RMJM MILANO



# family workwear: RESEARCH

## THE NETTLE DRESS



My family has a long history of farming in the Scottish borders, and I have therefor spent a lot of time there, which was always predominantly outside, requiring clothes to be practical first and foremost. Looking at old family photos, I am inspired by the classic silhouettes found both within workwear and formalwear. Classic jackets, padded vests, turned up trousers, kilts and classic shirts. I want to design a collection of classic but elevated basics that display exiting and modern textiles and I believe that these simple but elegant shapes will best highlight and display them.



Recovering from the loss of his wife, Allan Brown found a way of spinning deep grief into joy

Words GENEVIEVE FOX

In 2016 textile artist Allan Brown, 54, a baker at the time, finally gave in to his four children's demands for a dog and got Bonnie, a golden labrador-cocker-spaniel cross. Already exploring ways to live sustainably for a low-carbon future, Allan decided to use their country walks near his home in Brighton to forage and learn about medicinal plants and those that could be used for making cloth. He knew the names of loads of plants, but the most ubiquitous was the stinging nettle, that hated outlier that grows amidst rubble and grassy spaces, stinks when boiled, and had stung him very badly when he fell into a clump of them as a child.

There was something about the nettle's "fuck-you attitude" and its resilience and sp... ubiquity that spoke to Allan's life. "I thought it was a good idea to use it for making cloth. I used to make it myself," he says.

Camino Picturehouse  
Screen 2  
The Nettle Dress (12A)  
15/03/2023 03:45 pm Picture Du  
Row: B Seat: 11  
Student GBP 9.50

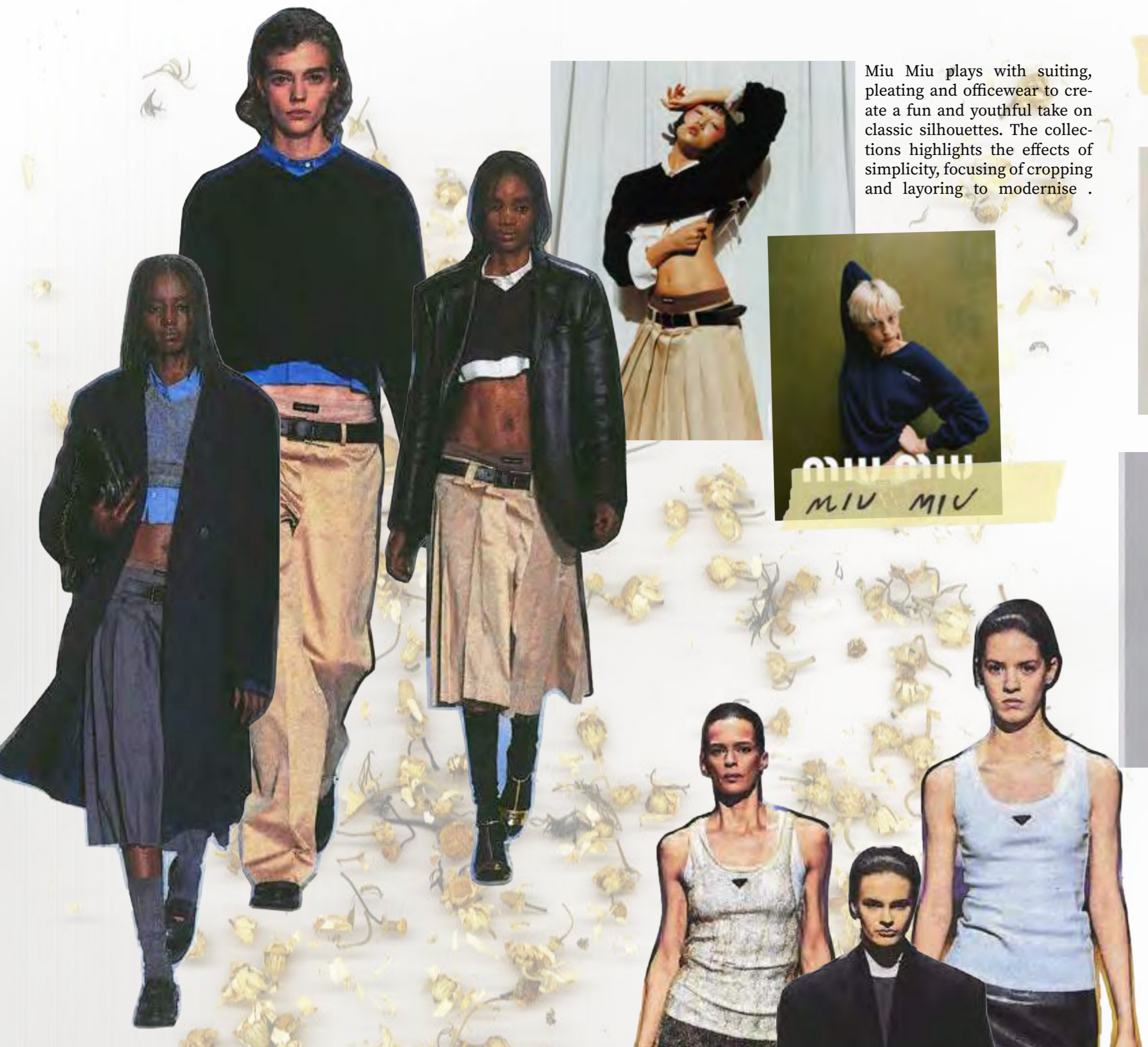
Sitting on Bonnie's bed, he combined his combinatoric thinking with his experience of working as a teaching assistant at a school, left him to it, as did his row 27, Isla, 24, Oonagh, 21 and Bonnie harvested nettles in nettle beds on the South Downs, laying out nettle bundles on the lawn to rot (a late Middle English term, meaning to rot in the dew. The process allows for ribbons of fibre to be extracted from the bark by hand. "The romance of it is that it likes their resistance to mechanisation," he laughs.

Alex seemed to have a sense that her number was up - she

THE WILD SWANS  
A long time ago there were a king and queen who had eleven sons. One winter's day when the queen was in her garden she saw a bird with black wings and a beak with barbs as red as blood against the white snow; and she said out loud, "How I wish I had a daughter whose skin was as white as that snow, and whose lips were as red as those barbs, and whose hair was as black as that bird's wings. How I would love her!"

THE WILD SWANS  
But there was a window open in the tower, and just as the day was ending there was a sudden evening and blowing of wings and with a strange, sad cry eleven swans flew out into the night and screamed out over the great trees of the castle grounds. Far below them they could see the castle where their mother was sleeping, and they dived down towards it, craning their long necks and flapping their great wings. "Swan-son!" they called, "Goodbye, swan-son!" "Swan-son" they called, "Goodbye, swan-son!" "Swan-son" they called, "Goodbye, swan-son!" "Swan-son" they called, "Goodbye, swan-son!"

The Nettle Dress is a short film documenting the process of turning raw nettles into a dress, by harvesting, spinning, weaving and sewing, as a way to process grief. Artist Allan Brown began this process whilst his wife was suffering with cancer, and continued after her death as a way to connect with nature and his own grief. He shows us how the power of nature and connection can heal. This story also reminded me of a fairy tale I read as a child: The Wild Swans, where a young girl spins and weaves nettles into vests to save her brothers from a curse.



Miu Miu plays with suiting, pleating and officewear to create a fun and youthful take on classic silhouettes. The collections highlights the effects of simplicity, focusing of cropping and layering to modernise .



COMMISSION FALL 2022



Commission's 2022 Fall collection was inspired by Americana and western wear. They effectively layer structured denim and leather pieces with soft classic knits. I love the modern and genderless use of pleats, similar to a modernised kilt, and the combination of soft drape with hard structured shapes.



PRADA

Prada's use of floral imagery creates a collection that feels soft, textural and feminine, but the addition of structured tailoring, and classic white vests hardens it, adding depth. The collection effectively plays with texture and finish, layering sheer organza, knit and leather, modernising classic concepts. I'm inspired by the combination of soft delicate textiles with genderless and practical pieces.



MARGARET HOWELL



Margaret Howell effortlessly combines style and function, through classic but practical silhouettes, using beautiful and predominantly natural fibres. Her collections are always grounded by pieces such as shirts, tailored trousers, jumpers and cardigans which help to keep them wearable for years, yet they remain modern through details and styling. This idea is integral to my concept. Creating clothing that is classic, but easily restyled to suit current trends.

# SHAPE DEVELOPMENT



wire to cinch fabric

love the shape



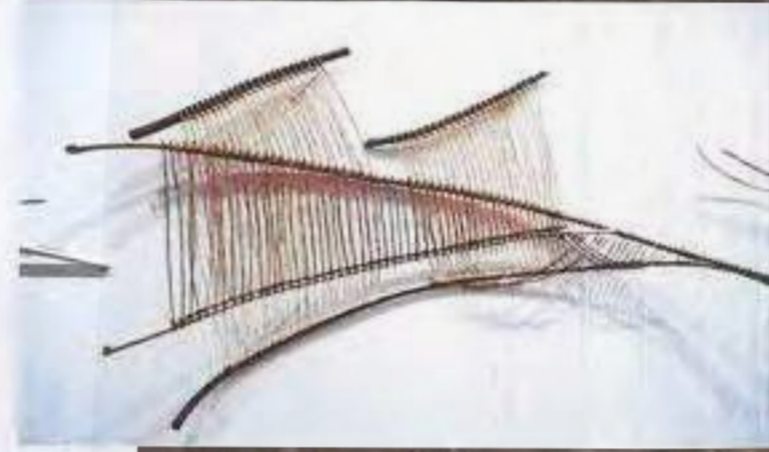
My first experiments with draping on the stand, predominantly using deconstructed knitwear. I used wire to cinch the fabric and add structure, emulating weaving and basketry. Initial sketches focus on shape and texture, combining soft draped knits, with structured pleats and trousers to bring contrast.

# KNIT DEVELOPMENT

Details, Details

## MOTHER NATURE'S BED

Matthew Pottage treads the undergrowth of John  
E. Millais's *Dew-Drenched Furze* 1889-90



John Everett Millais  
*Dew-Drenched Furze*  
1889-90, oil paint on  
canvas, 173.2 x 123 cm

let me get on with whatever I wanted  
to do in ours. This meant that I would  
experiment, pruning things to see  
how they would grow back (or not in  
some cases!). I would be left alone to  
make a lot of mess and plenty of mis-  
takes, which was a great way to learn.  
Looking at the details of Millais's

originally  
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open co  
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astal erosi  
in a house  
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gone craz  
Os. As a ch  
something  
se trees. M.  
TATE ETC.

FAIRFIELD  
FINE  
BLENDED  
LINEN

CASHMERE  
3/80

CASHWOOL 1978

22168

Coriaggi 2/36  
Cashmere

FAIRFIELD  
COTTON  
2/57

COTTON  
MARRVEL  
2/60

FAIRFIELD  
MERINO  
WORSTED  
ELRU  
2/44

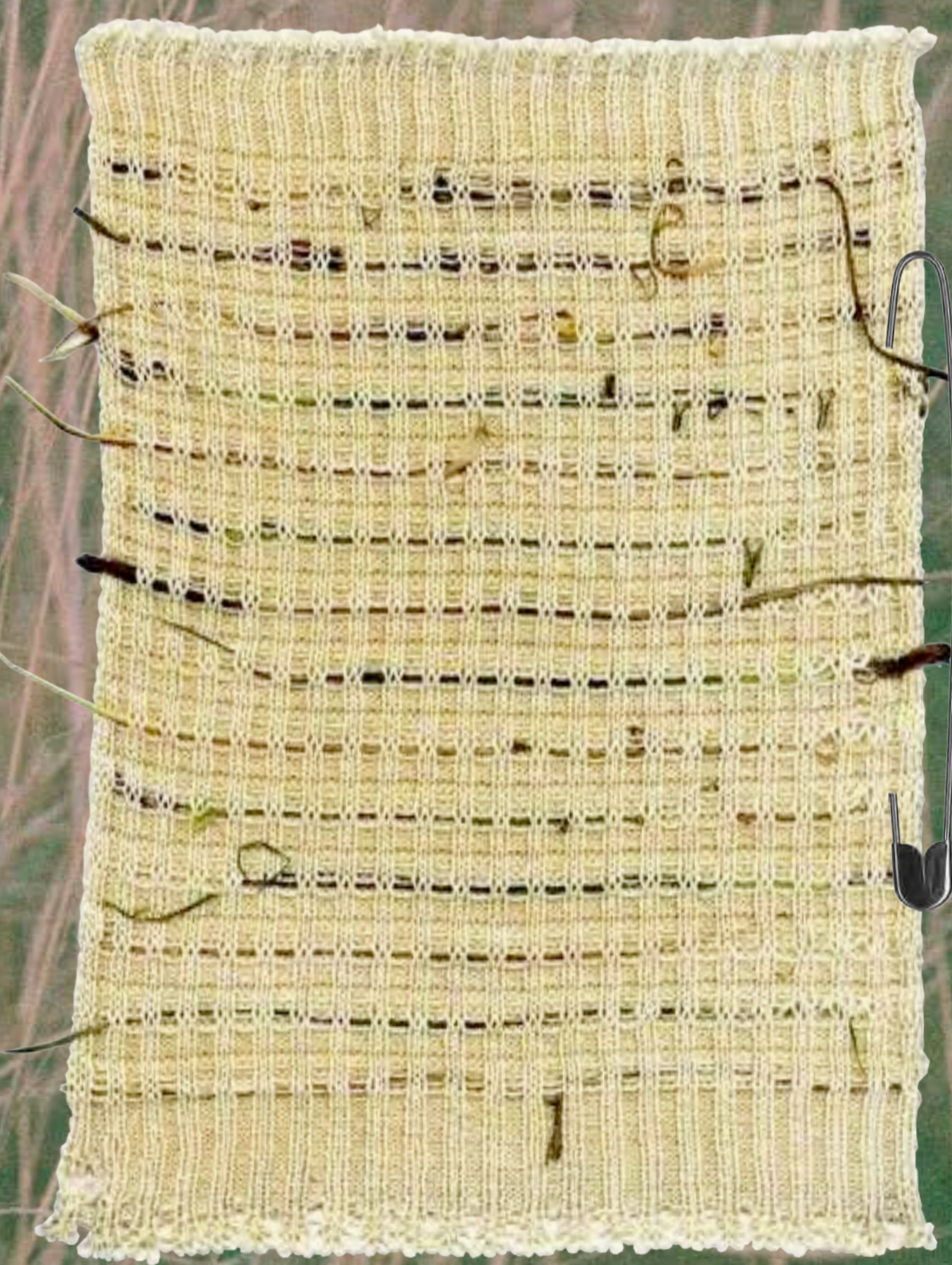
FAIRFIELD  
MERINO  
WORSTED  
ELRU  
2/40

CASHWOOL  
ELRU  
2/47

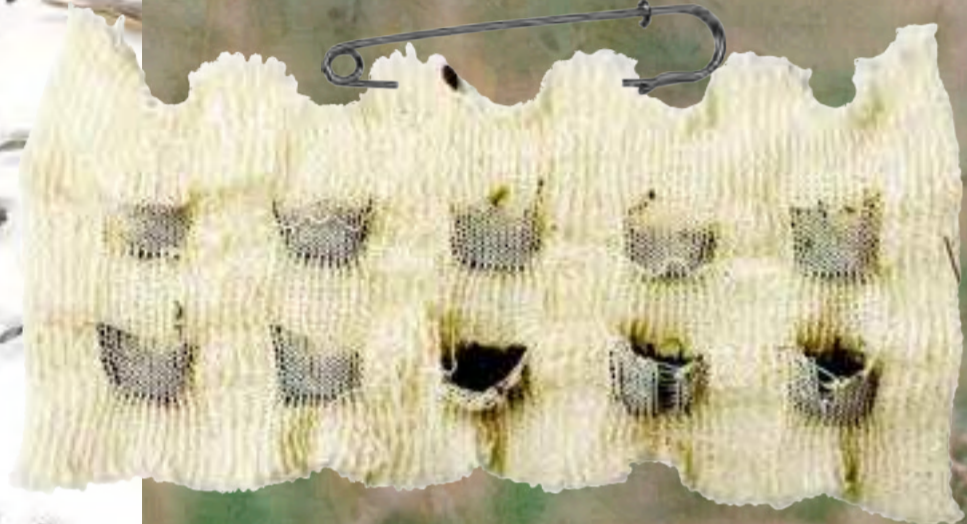
UNIFILLO UN  
LINENS

ffroy  
Millais,  
Visløy.

Knitting inspired by structures  
created by basket weaver Mary  
Butcher. Using circular knitting  
techniques on the Dubied ma-  
chine, to capture found objects,  
such as grasses, reeds, flowers  
and seeds within the knit. This  
was an attempt to combine the  
structure of basketry with the  
softness of knit, as well as catch-  
ing and preserving unexpected  
items. This also creates the idea of  
circular textiles. Due to the added  
seeds, once the garment reaches  
the end of its life as is disposed,  
they can grow, giving the gar-  
ment a second life and purpose.  
My initial experiments focused  
on utilising materials I already  
had, but I was only interested  
in natural fibres, predomnan-  
tly those produced in Scotland:  
wool and cashmere. Buy using  
only natural fibres, it creates a  
fully compostable collection.  
To maximise sustainability with-  
in my work, I try to always con-  
sider the end of a garments  
life and what it will become.



SCOTTISH NATURAL DYERS



Subject: TEXTILES CO. HES  
 DYEING Is. Ph. Harris  
 Date: 1970-8 Place: Harris  
 OS. Notes:  
 Marion Campbell (Spinner) dyes wool for her own work in her own dyeing well. 69/19  
 Source and acquisition date: 2005  
 T.E. Manners, Levises Wiltz  
 Reg. MS. Neg. 69/20/1- Slide 2





MADDER ROOT

Madder root grown in the garden over two years. Hand planted, harvested, washed and processed ready for dyeing. Creating a deep connection with the colours used in the collection. I have also explored dyeing with food waste such as red and yellow onion skins, and avocado skins and pits, as well as sloes foraged locally.





# SHAPE AND STYLING



My first prototypes: a pleated mini skirt, paneled midi skirt and vest, all in jersey intended for knit. I styled these together and separately, alongside items from my wardrobe I wear most often. Exploring variations of shape, and highlighting the importance of versatility within my collection, and the intention of creating wearing separates that can easily be interchanged.



IMG\_4923.HEIC



IMG\_4924.HEIC



IMG\_4926.HEIC



IMG\_4928.HEIC



IMG\_4929.HEIC



IMG\_4927.HEIC



IMG\_4930.HEIC



IMG\_4931.HEIC



IMG\_4932.HEIC



IMG\_4933.HEIC



IMG\_4939.HEIC



IMG\_4940.HEIC



IMG\_4941.HEIC



IMG\_4942.HEIC



IMG\_4943.HEIC



IMG\_4944.HEIC



IMG\_4945.HEIC



IMG\_4946.HEIC



IMG\_4947.HEIC



IMG\_4948.HEIC



IMG\_4984.JPG



IMG\_5002.JPG



IMG\_5014.JPG



IMG\_4992.JPG



IMG\_5023.JPG



IMG\_5034.JPG



IMG\_5044.JPG



IMG\_5056.JPG



IMG\_5061.JPG



My first prototyping for look 2: focussing on a knitted kilt. Following the pattern of traditional kilt pleating, this was first prototyped in paper, then jersey, to create a similar fit and drape to knit. I decided to add a woven waistband, as the weight of the knit would need structure to keep it in place. As I am naturally dyeing all my materials, I should be able to effectively colour match. I also swapped the traditional buckles for bows, in keeping with adding feminine details, to classic shapes. This was paired with a cropped jumper, exposing the vest below, accentuating the layered structure of the outfit. Finally simple straight leg trousers were added underneath, with matching hem details to the previous shorts.

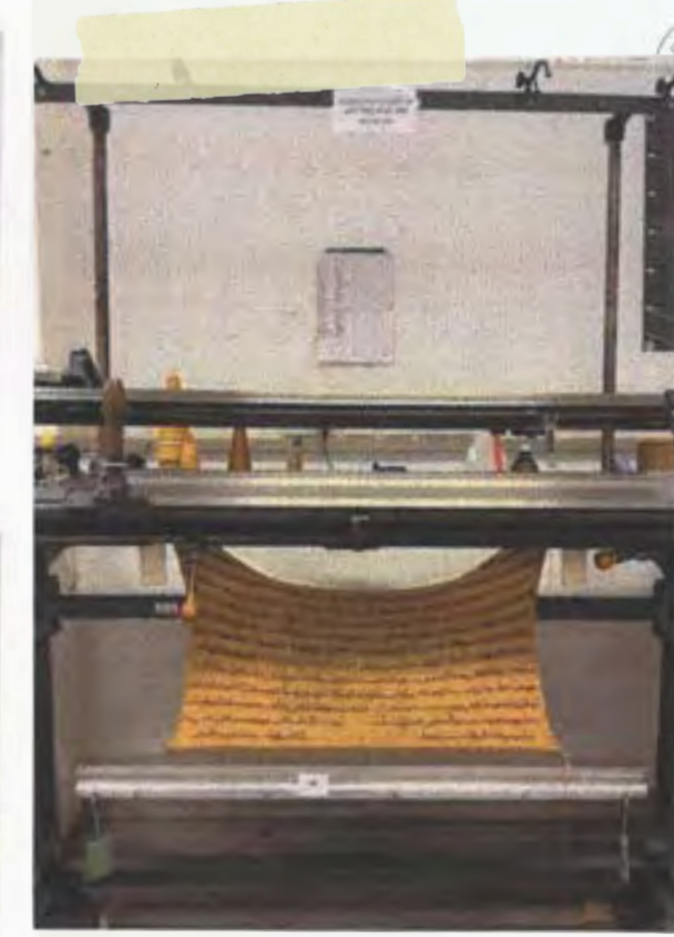
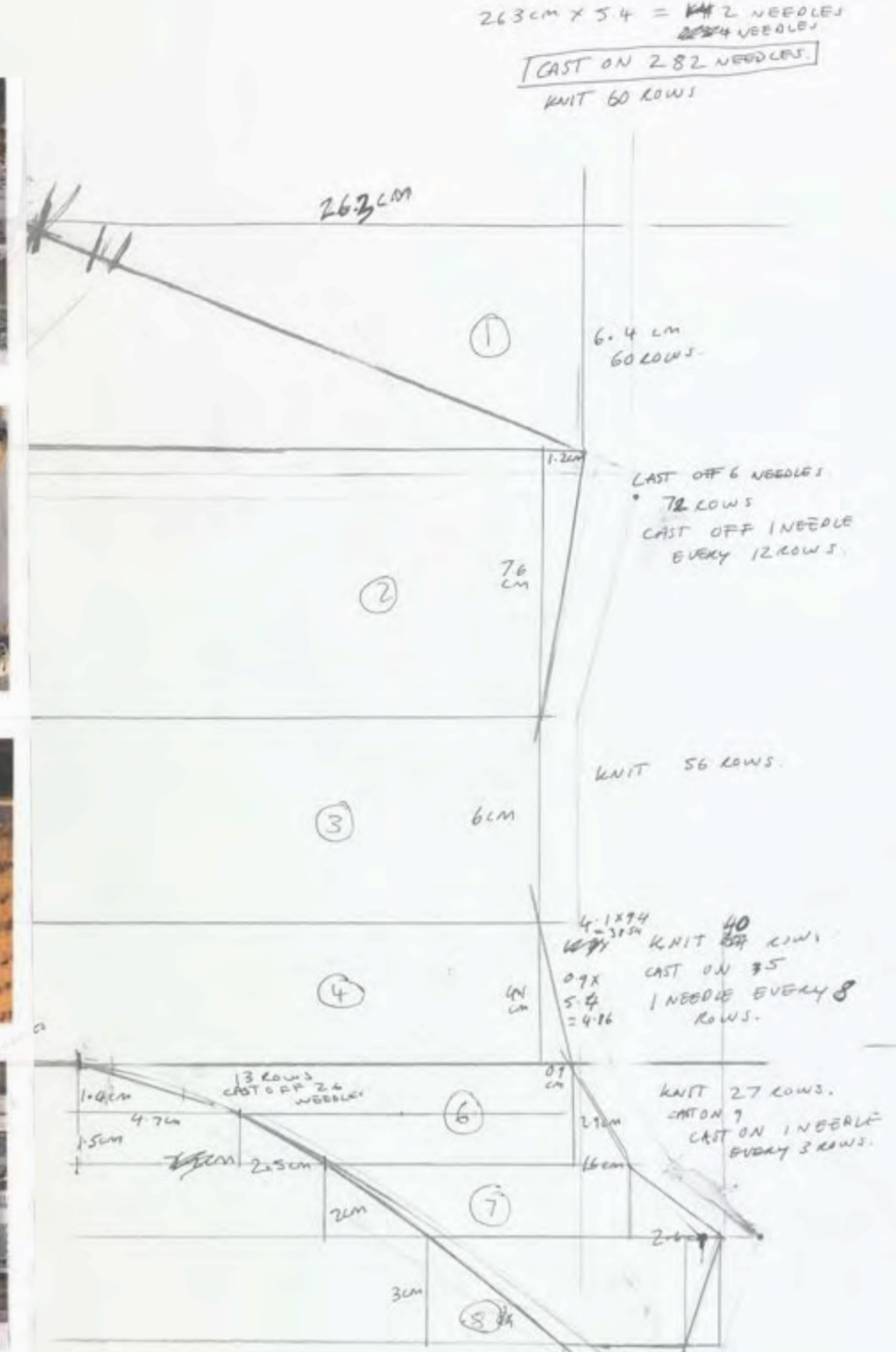
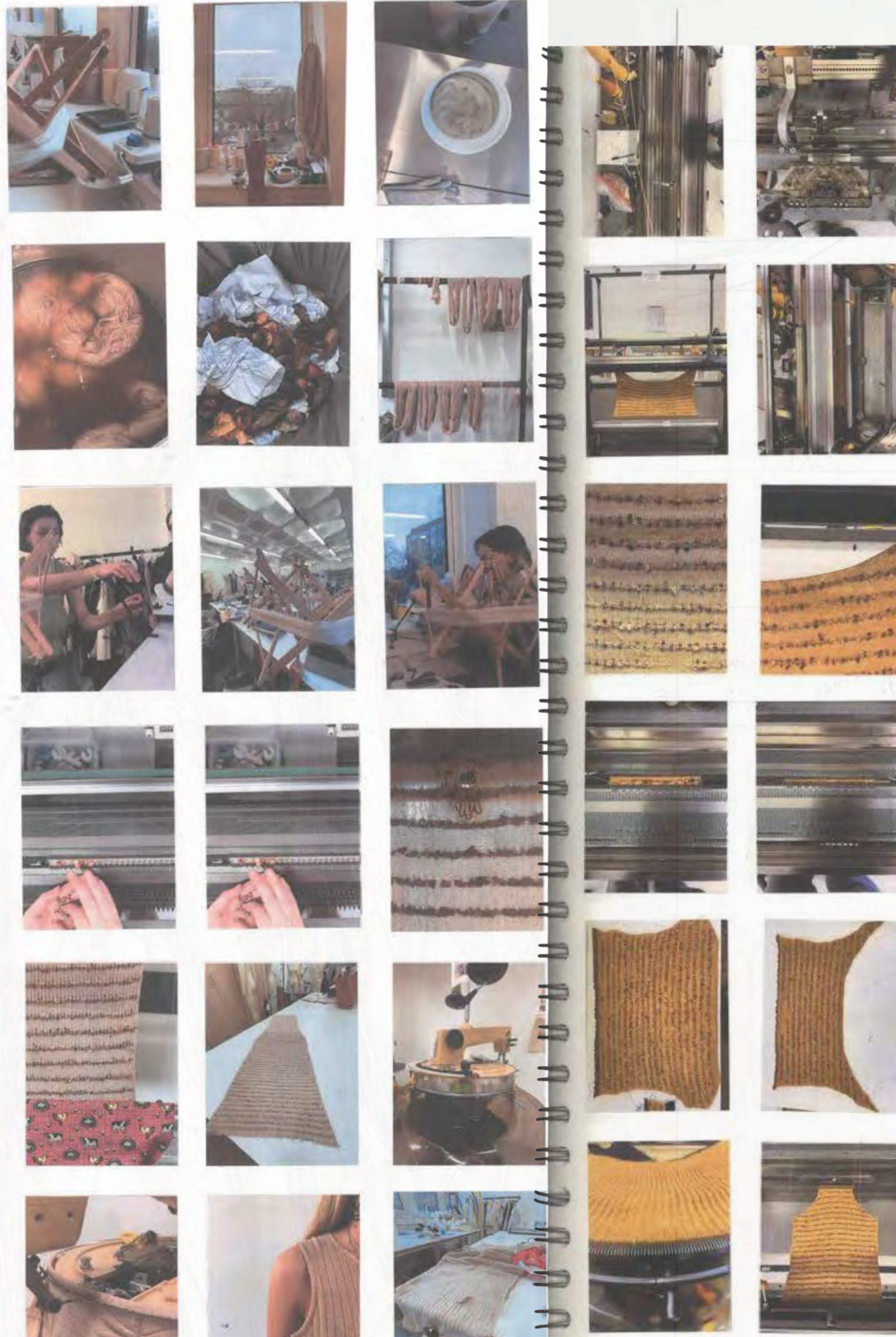


LE KILT

# MANUFACTURE



The production of each knitted piece began with spinning yarn from cone to spin: a long and laborious process. It's then pre-treated with a mordent to improve colourfastness and vibrancy of the natural pigment. Look one's dress was dyed with avocado skins and pits. After which the yarn was dried and hand spun back onto cones ready for knitting. The main body of the dress was knitted on the 12 gauge Dubied using circular to create pockets for the dried flowers and seeds. These were collected in a number of ways, old herbal tea, lavender from the garden, and bunches of flowers left and dried. Then after knitting, rib trims are added and reeds are woven in last.



The look 2 jumper was the biggest technical challenge of the collection. The goal was a jumper that curved inward as a clean cast off with no trim. To do this I utilised the separate feeders and stoppers of the 10 gauge Stoll, to simultaneously knit two separate sections of the same piece and cast off from the centre of the knit outwards. After slow calculation and planning, I began knitting using the same circular technique as my dress, filling with flowers and seeds. The yarn used was yellow onion skin dyed cashmere



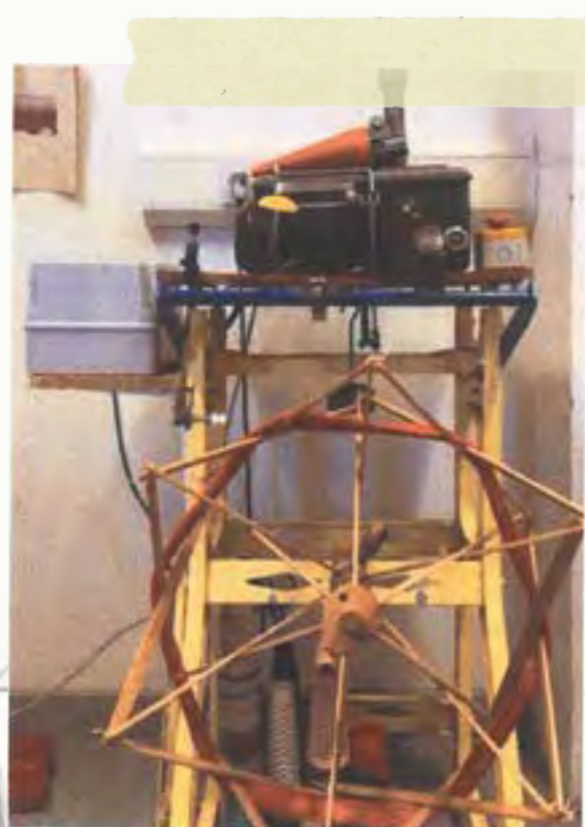
The striped base layer was designed to utilise my dyed yarn scraps. When calculating yarn to dye for each piece, I had to scale up the amounts to account for accidents or inaccuracies, as once a hand dyed yarn runs out, it is impossible to accurately recreate the colour. Because of this, I had waste from each look. To continue to goal of a minimal waste collection, I designed a striped knit using this waste. This was done single bed on the Stoll, for a semi sheer, delicate finish, with the purl side forward for added texture. This piece perfectly finishes the look by breaking up the madder red, and adding a small pop of colour from each other look.



19 x 5.3 =  
100 NEEDLES  
(x2)  
24 x 8.3 = 24  
7.3 x 8.33 = 61  
1.7 x 5.3 = 9  
KNIT 61, LAST  
1 EVERY 7 ROW  
CAST IT INCREASES.

3.3 x 8.3 = 27  
KNIT 28/30  
11.7

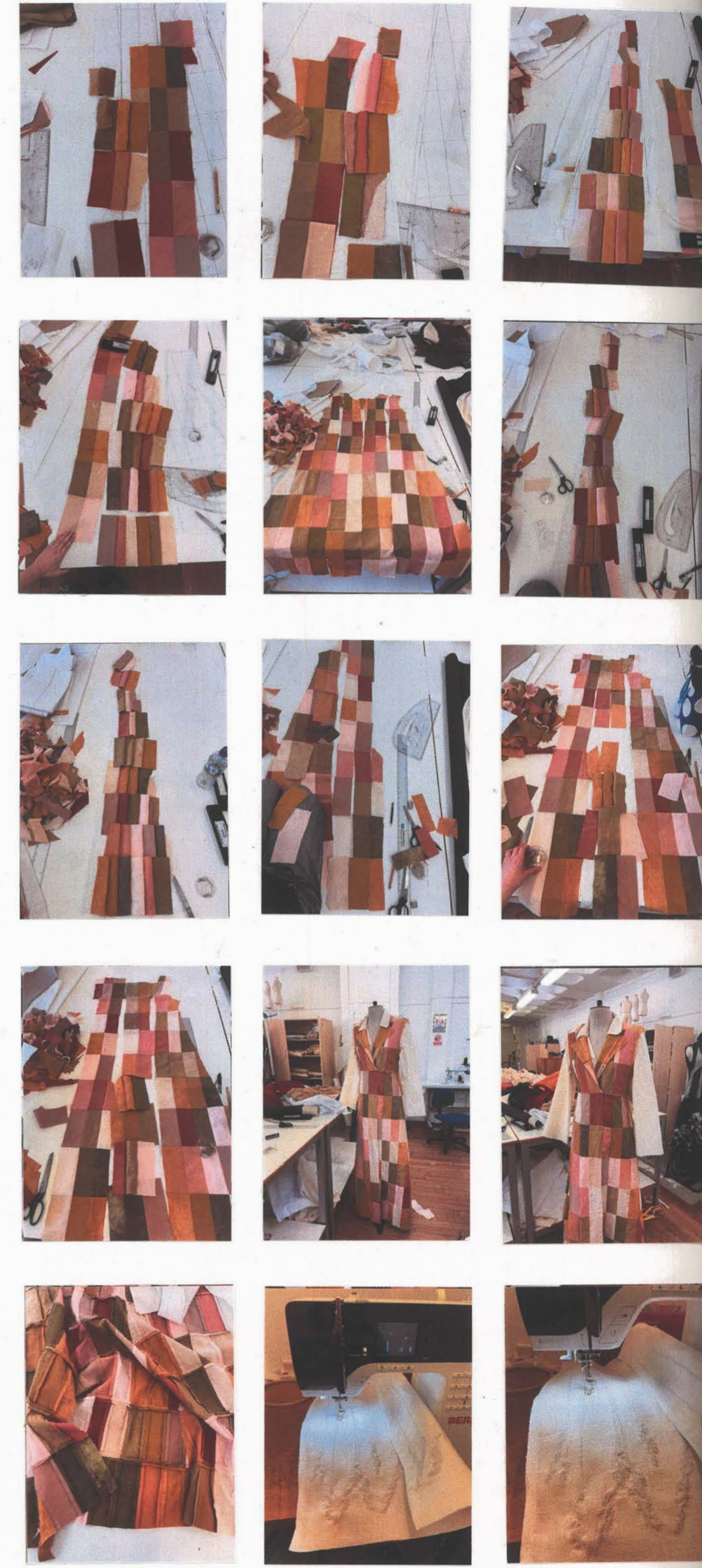
Both the knitted kilt and woven top of look 4 were dyed with madder root from the garden. This look is primarily a celebration of this special colour and it's long history within dyeing. I love the combination of different tones and textures within the same colour. By the time this look was manufactured, the yarn spinner had been modified and slowed, allowing me to attach the skein winder and automatically wind back to cone, making the process much faster than when it was previously done manually.



The patchwork coat is made up of all my fabric and dye scraps from across the collection. It contains five dye materials and countless different tones and colours across linen, cotton and wool scraps. The purpose both to utilise as much waste as possible, as well as showing off the power and diversity of natural colour.

The sleeves were made from layers of avocado dyed linen gauze encasing reeds, finalised with freehand machine embroidery, and the coat was lined with avocado dyed cotton poplin, donated from Margaret Howell to match.

The simplicity of shape allows the colours and textures to take centre stage and keeps the piece timeless.



FINAL LINE UP



# RANGE PLAN

look 1



look 2



look 3



look 4



look 5



look 6





