

Holly Hale



‘THE TRANSITION FROM TRADITION TO TEXTILES’.

Juxtaposing royalty and elasticity to question
our modern monarchy and how we preserve
tradition in the United Kingdom.

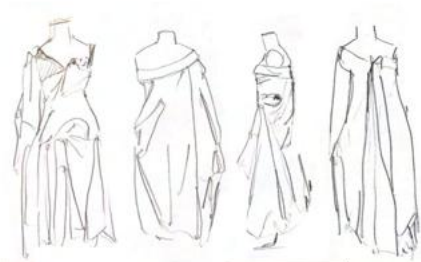
Manchester School of Art

Fashion BA (Hons)

My concept began with an analytical exploration of my family's values of Britishness and the royal family. The repetition of print in my work reflects the ongoing presence of this tradition in the UK. However, elasticity warps these ideas, ironically highlighting how the modern world questions and critiques tradition.

Knitwear is a consistent theme throughout my work, and with the inclusion of knit in each of my looks, I have been able to consider how my designs can cohesively work together, intertwining my garments, much like how tradition is interwoven with modernity into our lives today. The repetition of the same punch card throughout my work, is suggestive of the twisting and reawakening of traditions, changing all the time but inherently rooted in the same place.



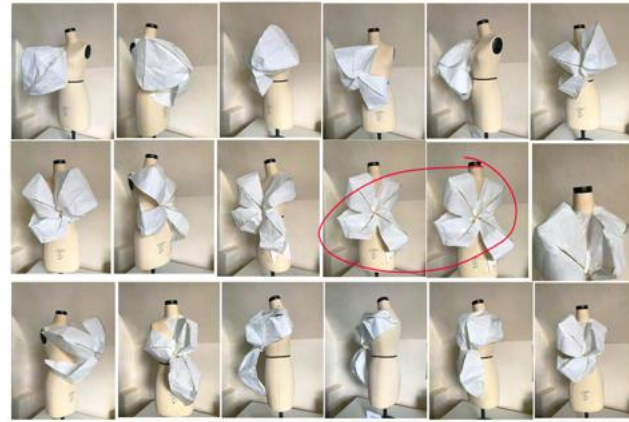
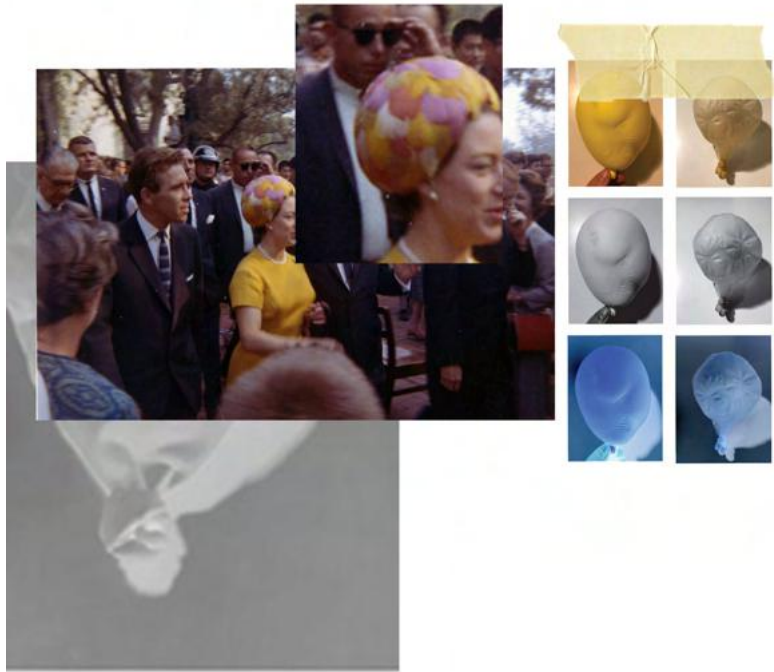


Balloons inspired work.



Primary image references -
grandparents chunky
knit + print

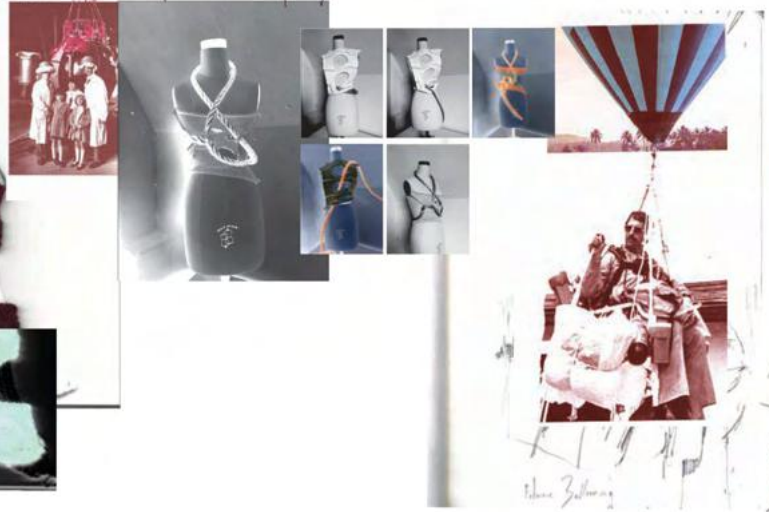
I was inspired at first by royal paraphernalia I found in car boot sales during the first Covid-19 lockdown.
Vintage Queen embossed tins, and books about the royal family history stood out to me
with strong graphics and rich colours, which were incredibly eye catching.
These inspired me to create graphic punch cards for knitwear, in order to reflect
these early finds.
It means a lot to me alongside my conceptual designs, my family history can be woven in,
building the attachment between me and my work.



Balloon skirt work
based on deflation
shapes.



Technical swatch on domestic machine
- on hold, distortion and representation of definition -





exposure of neck - elasticity



Final fabric online



remove section



exposed seams?



Section removed

Make processes



Jaket development

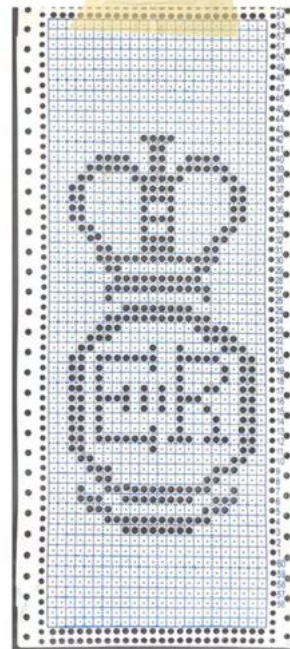


Look 3 final outcome





Shirt development from parachute



Cardigan details for look 1

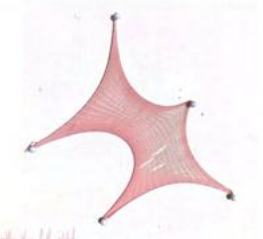
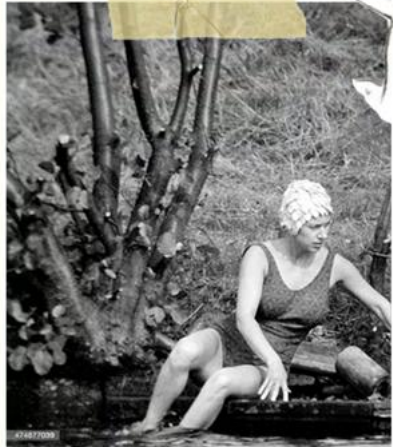


Final garment development

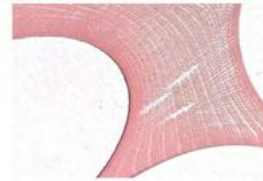




Research journal experiments



elastic fabric

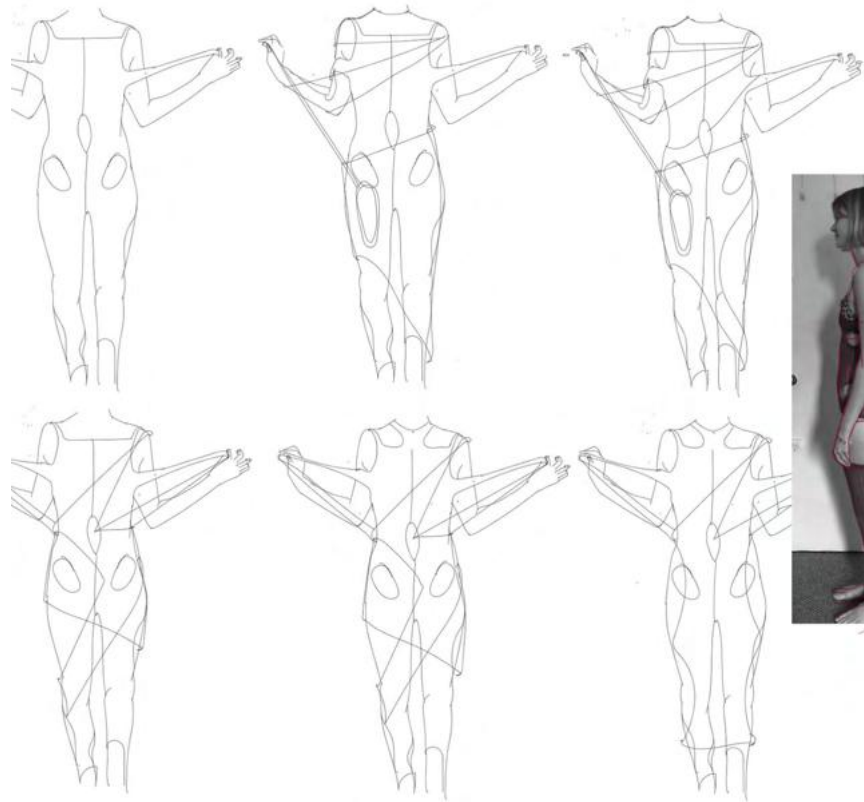


Vintage swimwear inspiration for elasticity + holes.



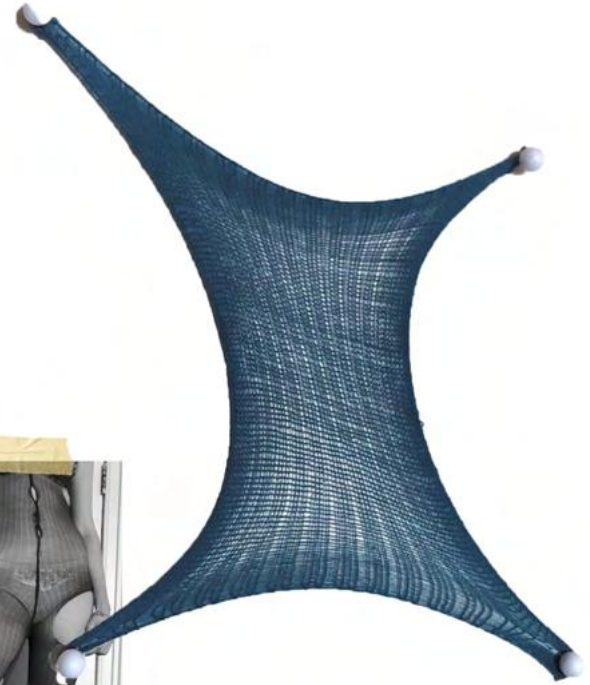


Tailor process



successful holes

hole placement.



First attempt at ribbed all in one - too thin.



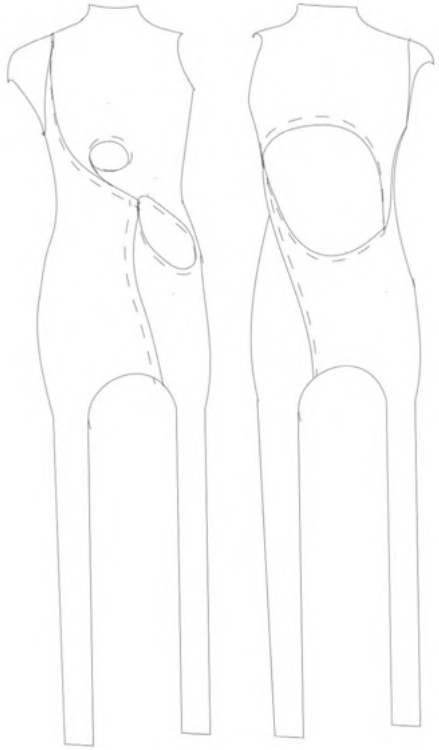
Paneling





layers of elastic punchcard samples - domestic





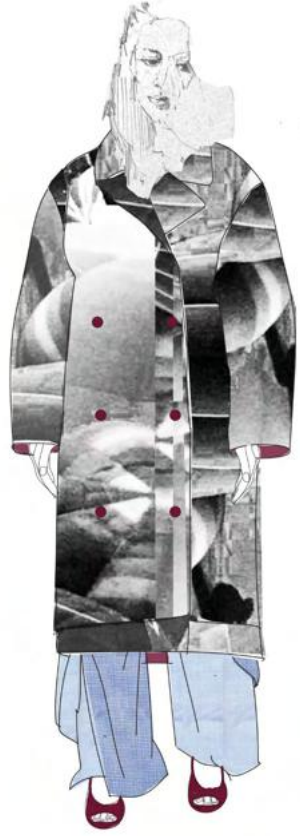
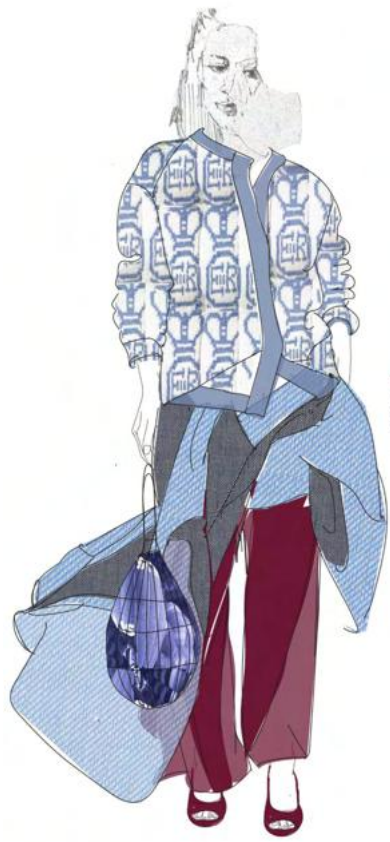


Sketches of Look 2





3 Look line up
Fronts and Backs

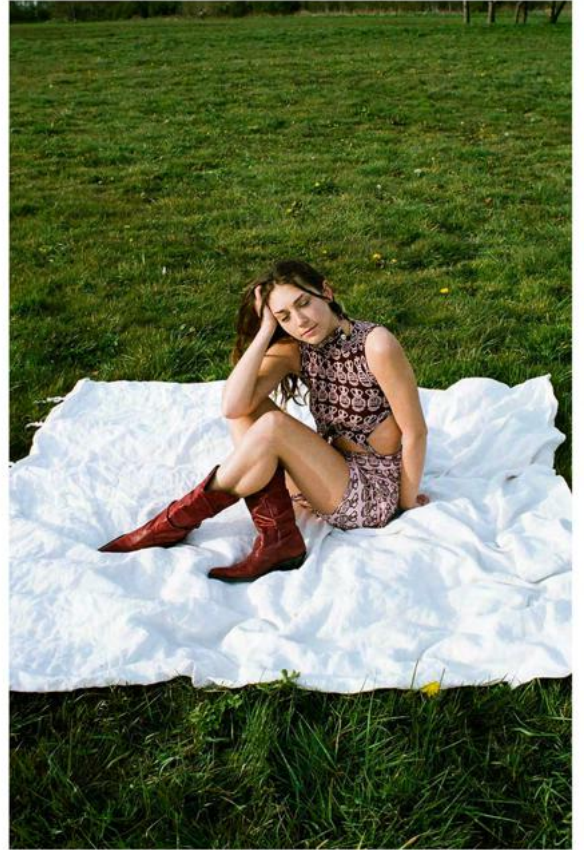




Collaboration with Fashion Art Direction students
for Unit X using my knitted pieces from look 2.

Photography and Art Direction - Phoebe Isom

@phoebeisomfad



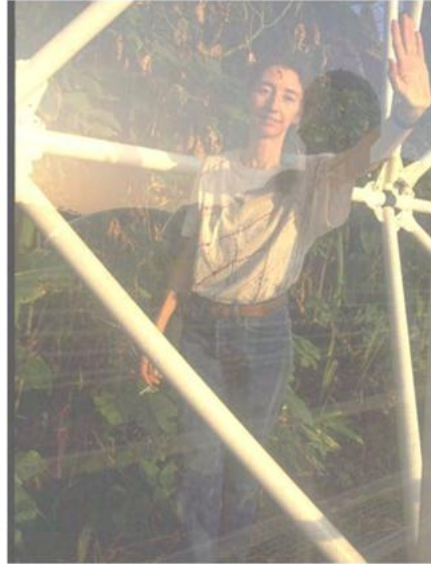
Both knitted garments handmade on domestic knitting machine





A CONSIDERED CAPSULE COLLECTION

'The Biosphere', a capsule of escaping life on Earth.

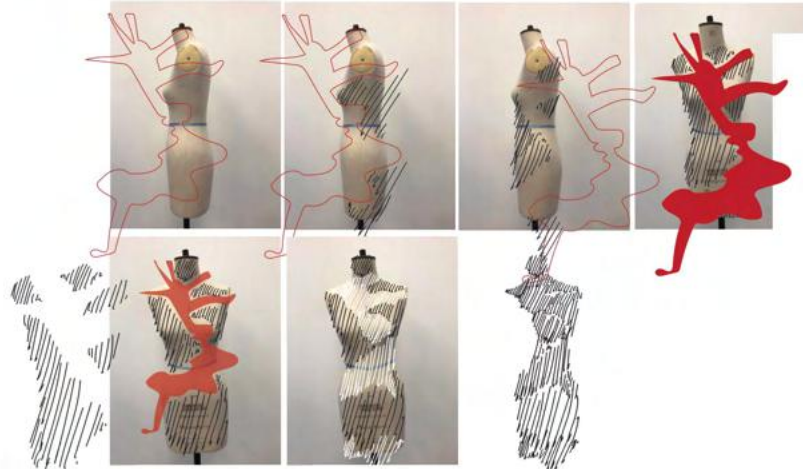




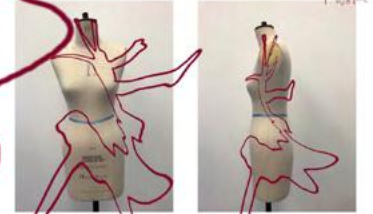
Stanley Forman 1976
Fire escape collapse

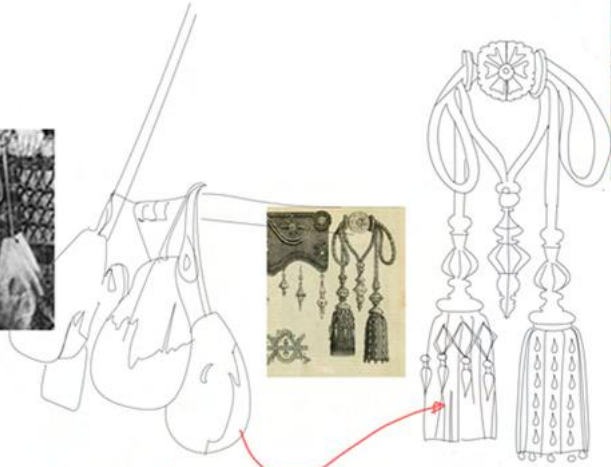


Escaping
of shape
+ work

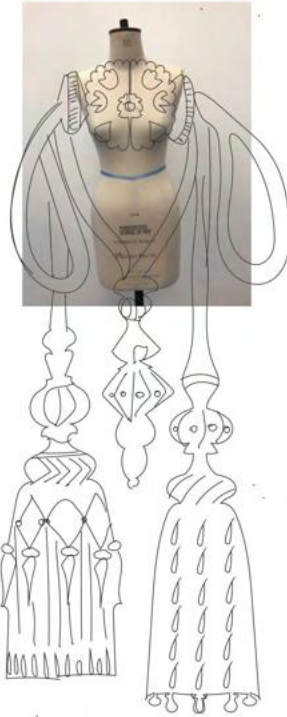
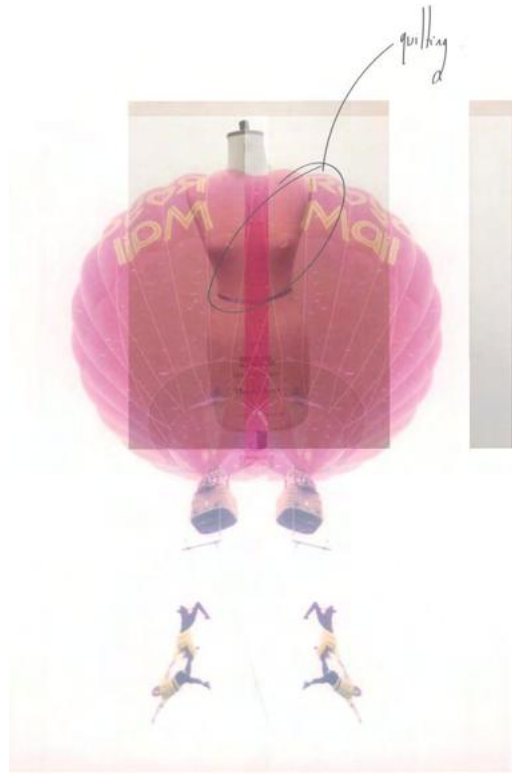


Penetrating through negative space





Sacks into curtain tassels.





Capsule collection 6 look line up

Dyon design competition portfolio

In collaboration with ZFIT students.

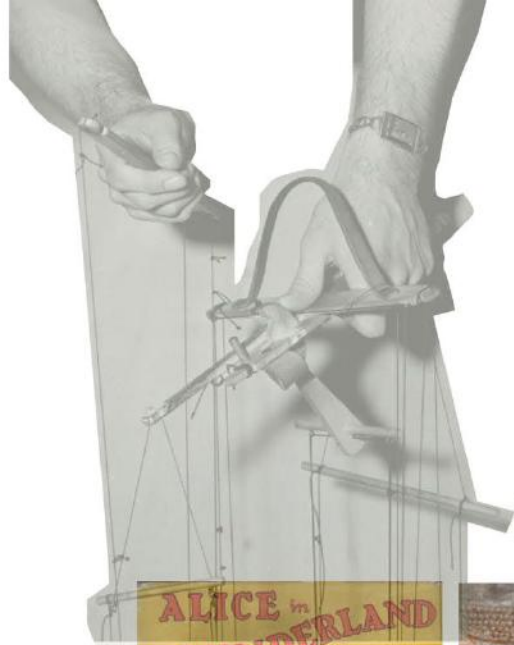
Womenswear trend pack and line up on the theme of 'Alice in Wonderland',

QUEEN OF HEARTS - THE PUPPETEER

-Shortlisted as finalist-

QUEEN OF HEARTS THE PUPPETEER



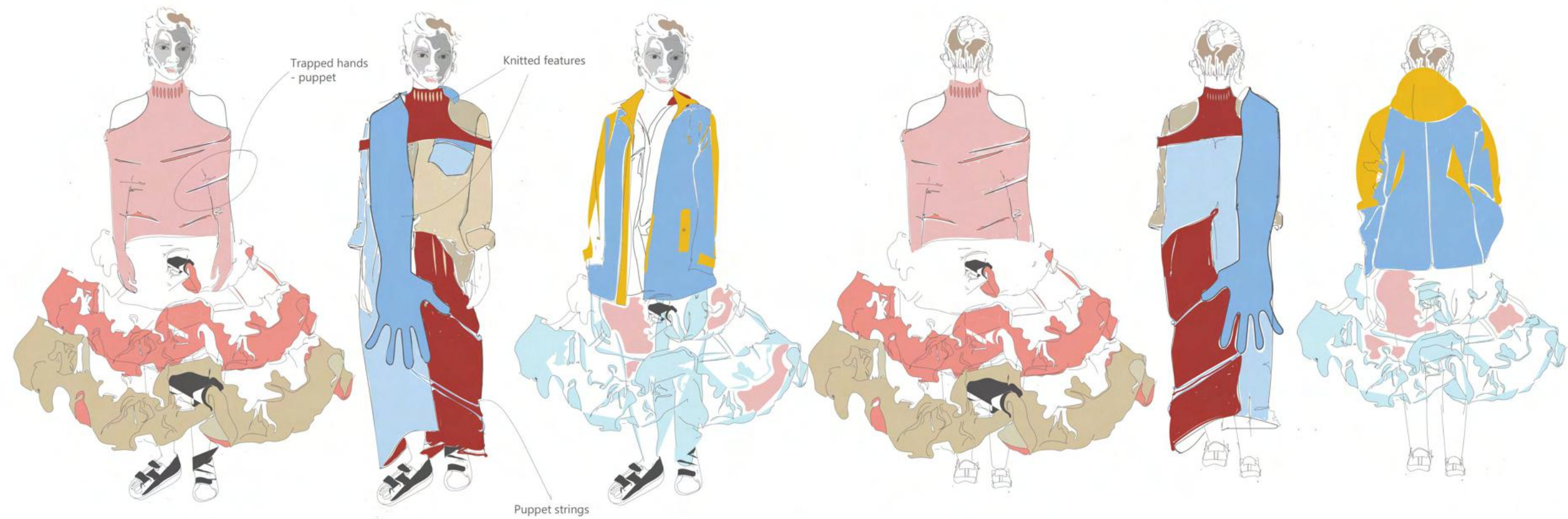


Edwardian neck ruff

Theatrical costume - pleats and puppetry







Trapped hands
- puppet

Knitted features

Puppet strings

Line up Front views

Back views