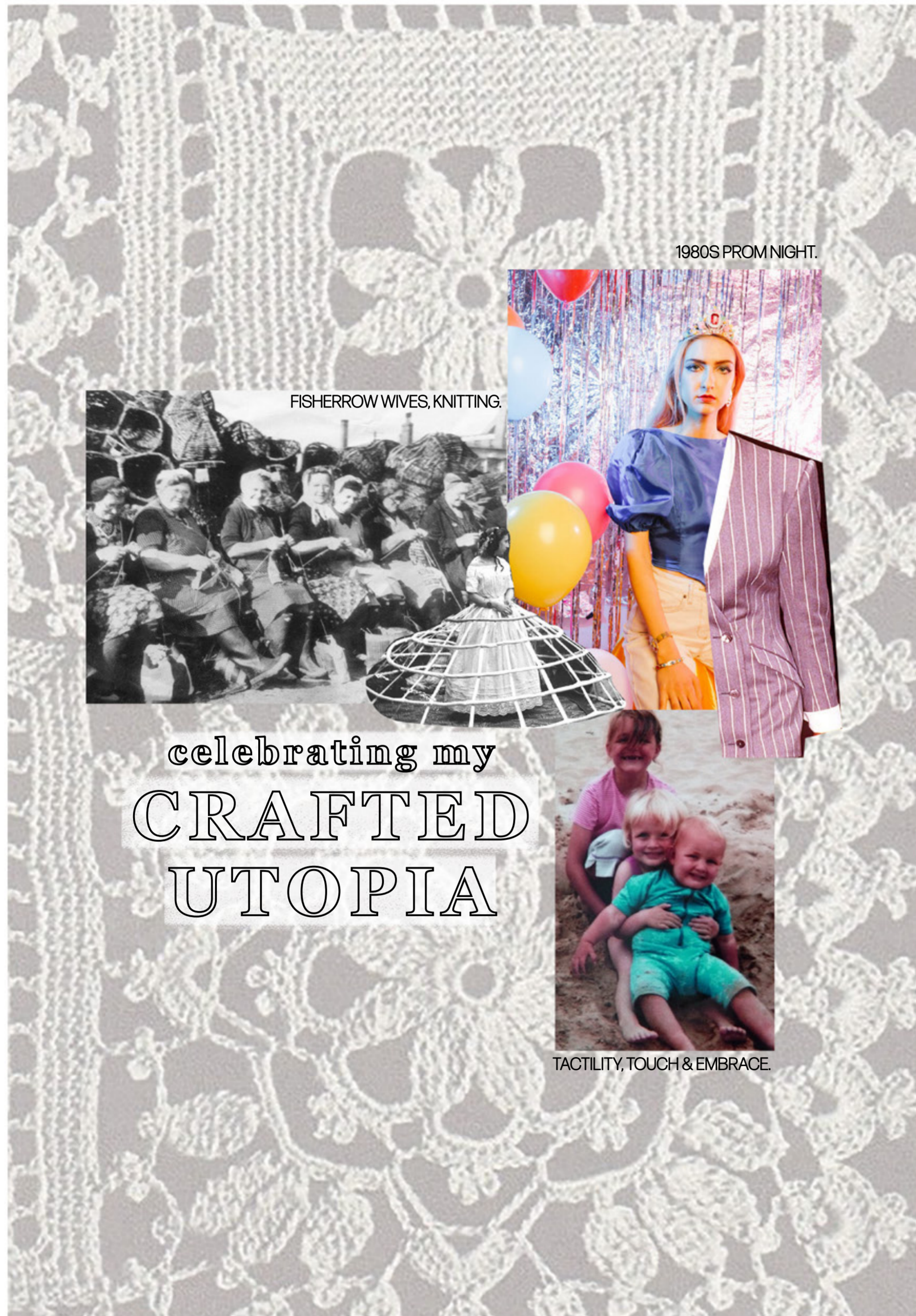




celebrating my
CRAFTED
UTOPIA

ESTHER NIXON

GRADUATE COLLECTION



1980S PROM NIGHT.

FISHERROW WIVES, KNITTING.

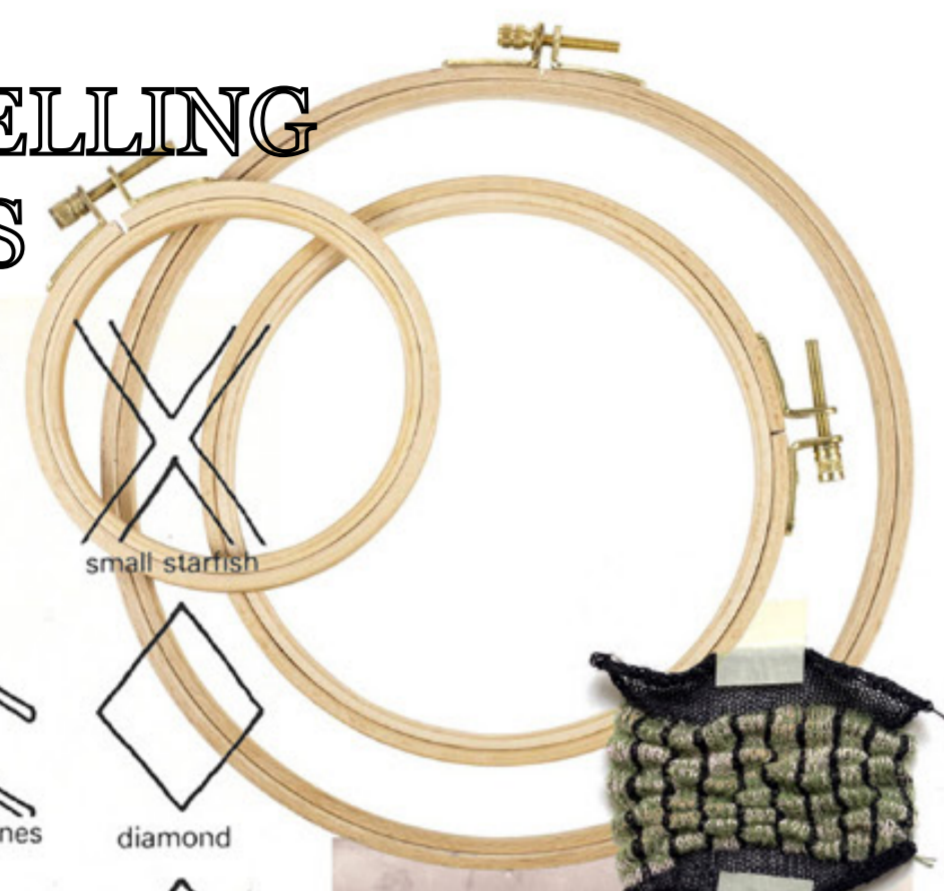
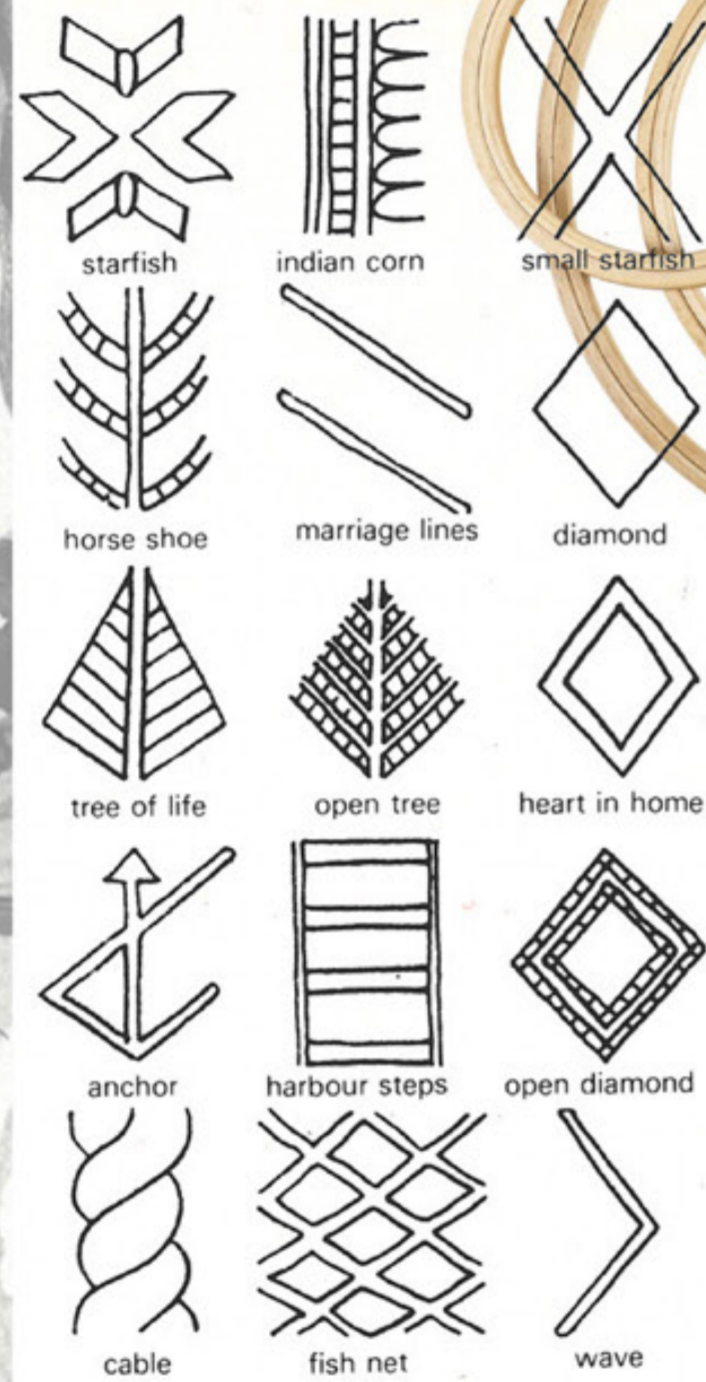
TACTILITY, TOUCH & EMBRACE.

celebrating my
**CRAFTED
UTOPIA**



My project begins by exploring **crafting** through the hands of the women that know it best. I began by speaking to the Scottish Women's Institute to understand the meaning of crafting and **community**. I draw this research together my love for **pottery** and **80s prom nights**, in order for my collection to be a journey through my **Utopian dreamworld**. I aim for my Utopian dreamworld collection to create a sensory experience with my rich **textiles** and **knit**, through a RTW collection.

STORY TELLING & CRAFTS



STRIPE KNIT.

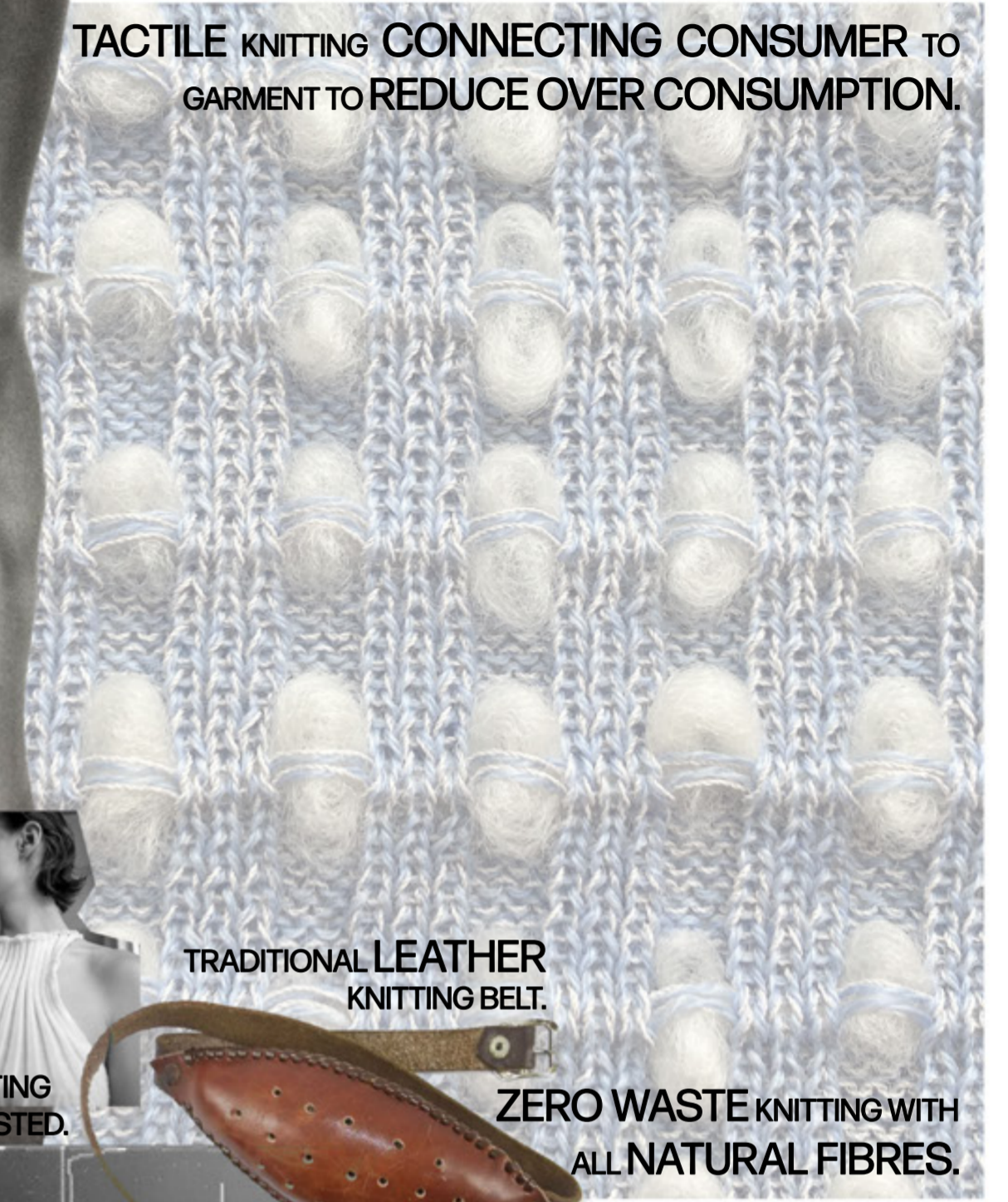


FISHERROW WIFE.

My graduate collection began by exploring the history of crafting by looking at **crafting stories** and **crafting accessories**. This led me to look at the **Fisherrow Wives** of Musselborough and Gansey fisherman jumpers. I am keen to tell the stories of the crafters and makers who know techniques the best through my collection.

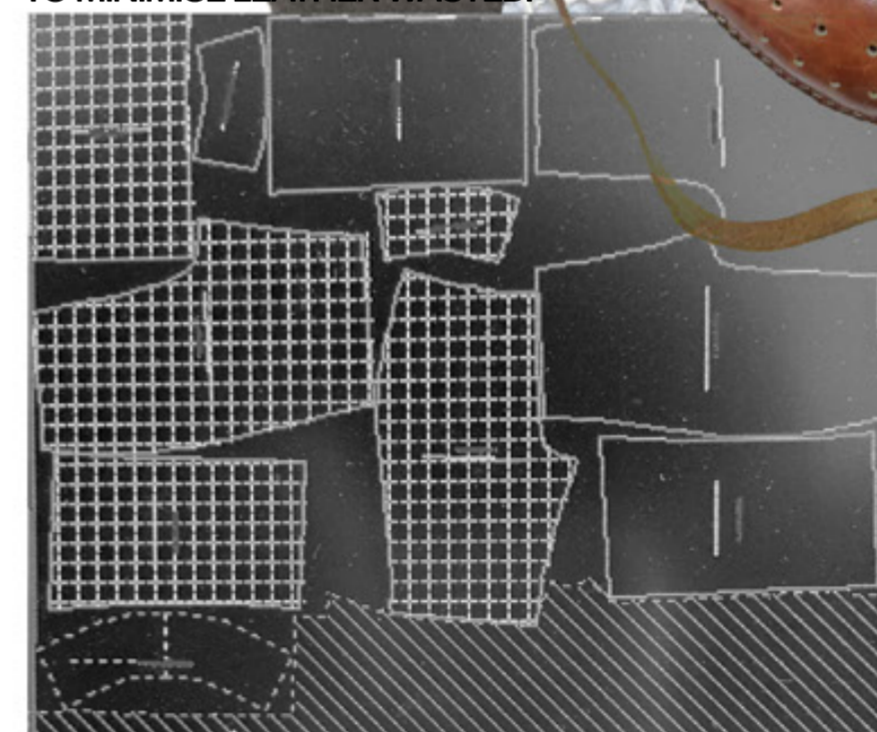
RESEARCH

TACTILE KNITTING CONNECTING CONSUMER TO GARMENT TO REDUCE OVER CONSUMPTION.



TRADITIONAL LEATHER KNITTING BELT.

GERBER CUTTING & PLOTTING TO MINIMISE LEATHER WASTED.



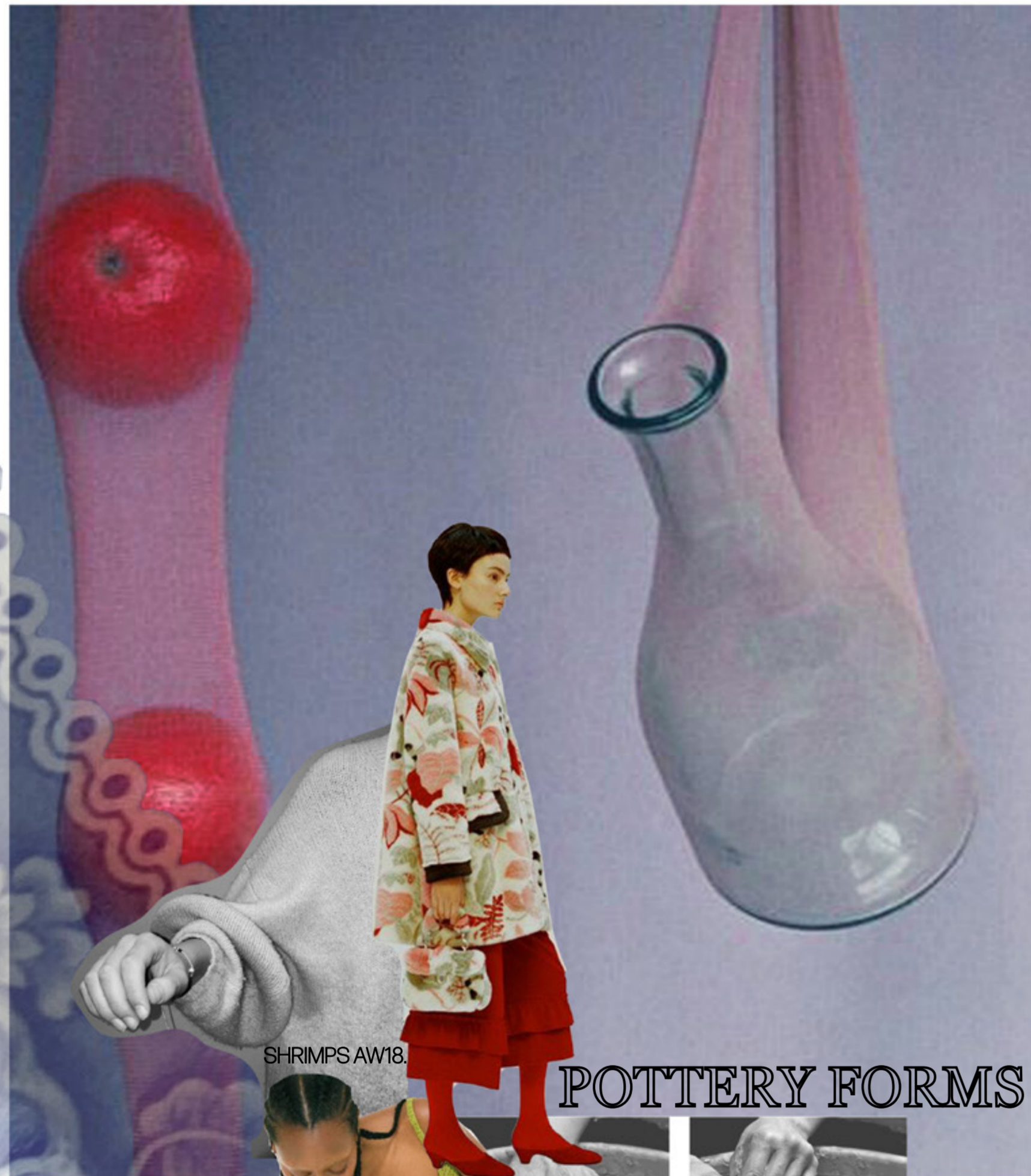
ZERO WASTE KNITTING WITH ALL NATURAL FIBRES.



NATURAL BY PRODUCT

I looked to craft history when establishing my stance on sustainability, where only **natural fibres** such as leather and wool were used. In my collection I used all natural fibres where possible. I exploited the sustainability and diversity benefits of knitting, using **zero waste fully fashioned** knitting where possible and knitting in ribs to stretch to fit diverse models.

SUSTAINABILITY BY PRODUCT

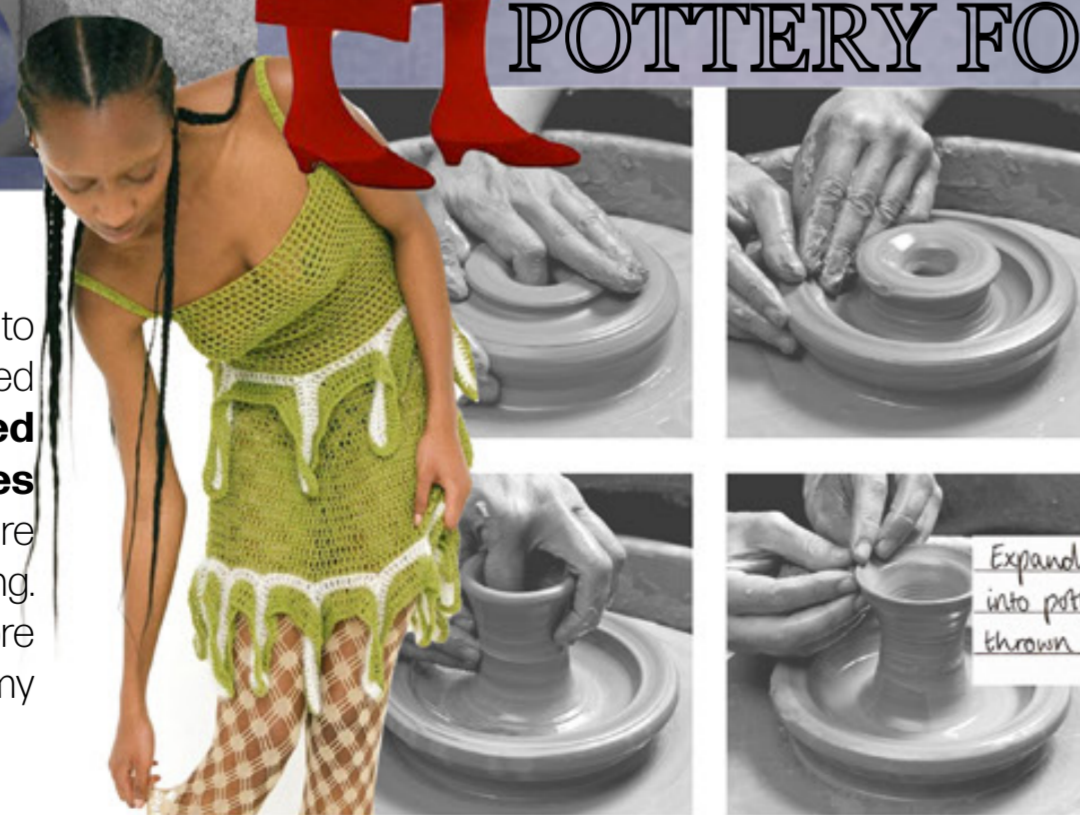


SHRIMPS AW18.

POTTERY FORMS

COLOUR

Further research into the tactility of crafts led me to explore **painted pottery** and the **shapes of thrown pots** to inspire my designs and knitting. Work by ceramicist Ettore Sottsass informed my colour scheme.



Expanding my research into pottery, looking at thrown pottery forms.

RESEARCH

1980S PROM PHOTOS.



THE 80S AMERICAN FORMAL

I started to think further about the intention of my collection and where my garments might be worn. I was really inspired by looking at the history of the **80s American Formal** and occasion dressing. Research into **puffball dresses** in particular began to heavily inspire my silhouette exploration.

SAINT LAURENT.

A COTTON FLORAL LACE BODICE with pastel acetate taffeta lining tops our two-tone dress of nylon sheer over acetate taffeta. At the waist, luxurious acetate satin shapes the set-in cummerbund and bowed-and-pleated long back panel (short version back by only). Gently flared skirt, zipper. Dry clean. Charge it—see page 47. Junior/Misses sizes: 5/6, 7/8, 11/12, 13/14, 15/16. Please state size. Colors: 01 pink/white; 33 pastel blue/white. State color number and name. A 226-0958 D—Long, 1 lb, 12 oz... 23.90 A 226-1204 D—Short, 1 lb, 8 oz... 19.90

B ACETATE BROCADE in heavily fashioned bodice and long back panel of this elegant formal. The gathers ease the slimly styled acetate rayon crepe skirt with back slit. Acetate satin band defines waist, creates the bow. Zipper back. Dry clean. Charge it—see page 48. Junior/Misses sizes: 5/6, 7/8, 9/10, 11/12, 13/14, 15/16. State size. Colors: 01 mint green; 33 maize yellow; 34 baby pink. State color number and name. A 226-1212 D—Long, 1 lb, 12 oz... 21.90

C Dressed for dusk to dawn... Junior/Misses sizes

FLOWING RAYON-CHIFFON comes in a rich green to create a lively look with a creamer bow marks the waist. Empire-style waist. Chiffon skirt has front panel, soft flared sides and in back. Long. Acetate taffeta lined. Dry clean. Charge it—see page 48. Junior/Misses sizes: 5/6, 7/8, 9/10, 11/12, 13/14, 15/16. State size. Colors: 33 pastel blue; 28 white. State color number and name. A 226-1246 D—Short, 1 lb, 9 oz... 24.90

D THE BELL SHAPING for the bodice and sleeves effect for the occasion. That look—rayon sheer over acetate acetate-nylon lace with acetate taffeta lining. At the waist, an acetate satin sash and bow. Zipper back. Dry clean. Charge it—see page 48. Junior/Misses sizes: 5/6, 7/8, 9/10, 11/12, 13/14, 15/16. State size. Colors: 33 pastel blue; 01 pink; 24 mint green. State color number and name. A 226-1238 D—Long, 1 lb, 13 oz... 23.90 A 226-1246 D—Short, 1 lb, 8 oz... 19.90

D THE ACCENT'S AT THE BACK with low squared neckline, button and bow trim, long panel. Cotton lace circles the Empire-style waist, separates the white bodice from a pastel skirt with A-line styling—all done in a rich blend of rayon and acetate. Rayon lining, zipper back. Nylon net petticoat. Dry clean. Charge it—see page 48. Colors: 28 light aqua/white; 01 pink/white. State color number and name. Junior/Misses sizes: 5/6, 7/8, 9/10, 11/12, 13/14, 15/16. Please state size. A 226-1253 D—Wt. 2 lbs, 4 oz... 19.90 Petite Junior sizes: 3, 5, 7, 9, 11, 13. State size when ordering. A 226-1568 D—Wt. 2 lbs, 4 oz... 19.90

For jewelry, page 27—bras, page 156. Shoes sold on page 38. See "How to Measure" on pages 471, 473.



HOOP SILHOUETTE



I took inspiration from research into 80s prom dresses to combine bow detailing with hooping ideas. I wanted to use the hoop to create statement bow sleeves that would be made from my curved rib



I began by looking at how a hoop structure could stretch and distort the knit, ideas that I then contextualised in a babydoll style dress.

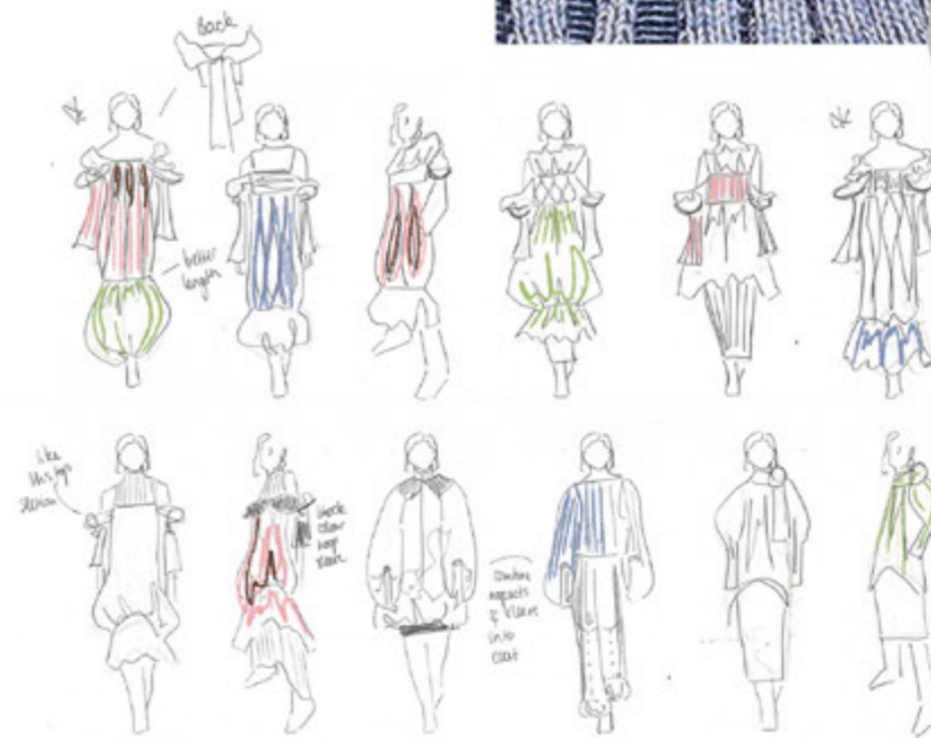


ETTORE SOTTASS.



The dress and top where this sleeve will feature will be made from the curved rib knit in a dark pink and brown

INITIAL DRAPES ON STAND.



HOOP 'BOW' SLEEVE



I developed the stretched hoop idea into a sleeve shape where the **fabric tied** itself around the **hoop**, taking reference from **bows** in my prom research.

80S PUFF BALL COAT



Developing initial toile ideas through sketch. Working out sleeve shape and pattern placement.



INITIAL HOOP SLEEVE TOILE.



KNIT & LEATHER

I developed my research into **80s puff ball skirts** and applied it to a statement **leather coat**. I then further developed my pottery yarn pattern into an intarsia design **punched into leather** to go on the coat.



FINE KNIT PATTERN.



CHUNKY KNIT PATTERN.



YARN STITCH LEATHER.

PATTERNED RIB KNT

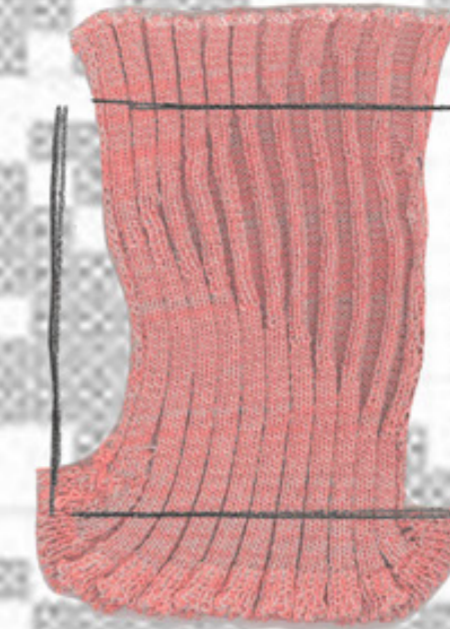
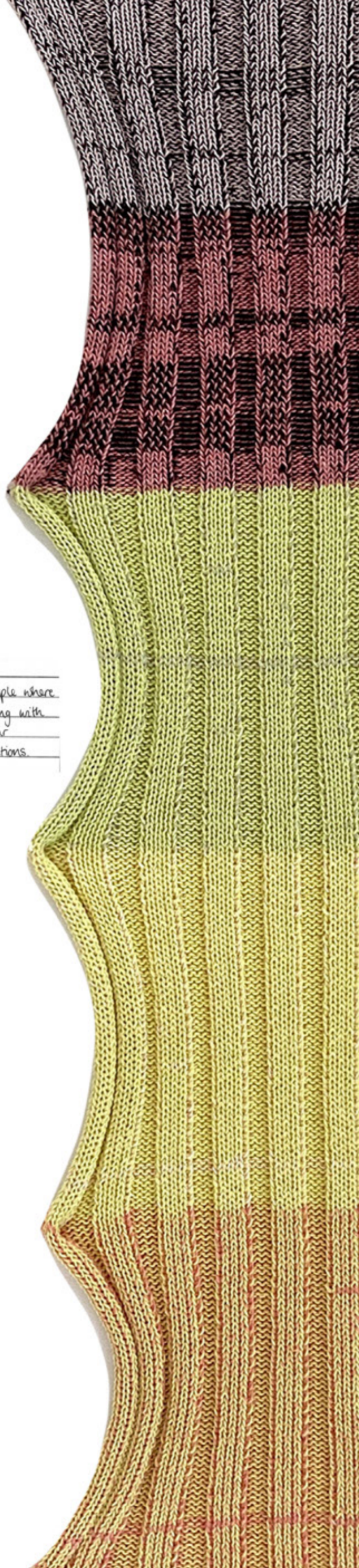


Rib knit sample where I tested plating with different colour combinations.

ALTERING THE SIZE OF THE PLATED RIB TO CREATE CURVED PATTERNS



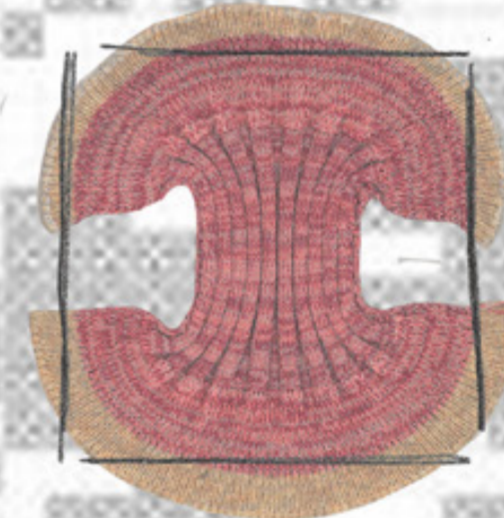
The shapes emerging from my engineered **curved rib** were inspired by my research into **pottery forms** as well as restrictive historical underwear, something seen as the opposite to crafting freedoms.



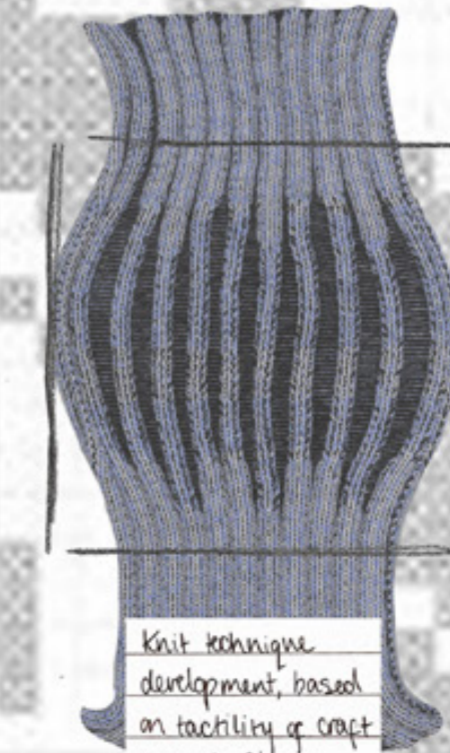
CURVED RIB SAMPLE.



LAI IN WOOL TOP SAMPLE.



RUFFLE RIB SAMPLE.



Knit technique development, based on tactileity of craft research & known pottery forms.

TEXTURED KNT



FULLY FASHIONED ARMHOLES.



KNIT FINISHING SAMPLES.



JUMPER

I made final tweaks to the prototype, such as testing out the **puff sleeve** in jersey, to mimic the knit before I began manufacturing the knitted jumper. I tested out **fully fashioning** any shaping needed in the garment.

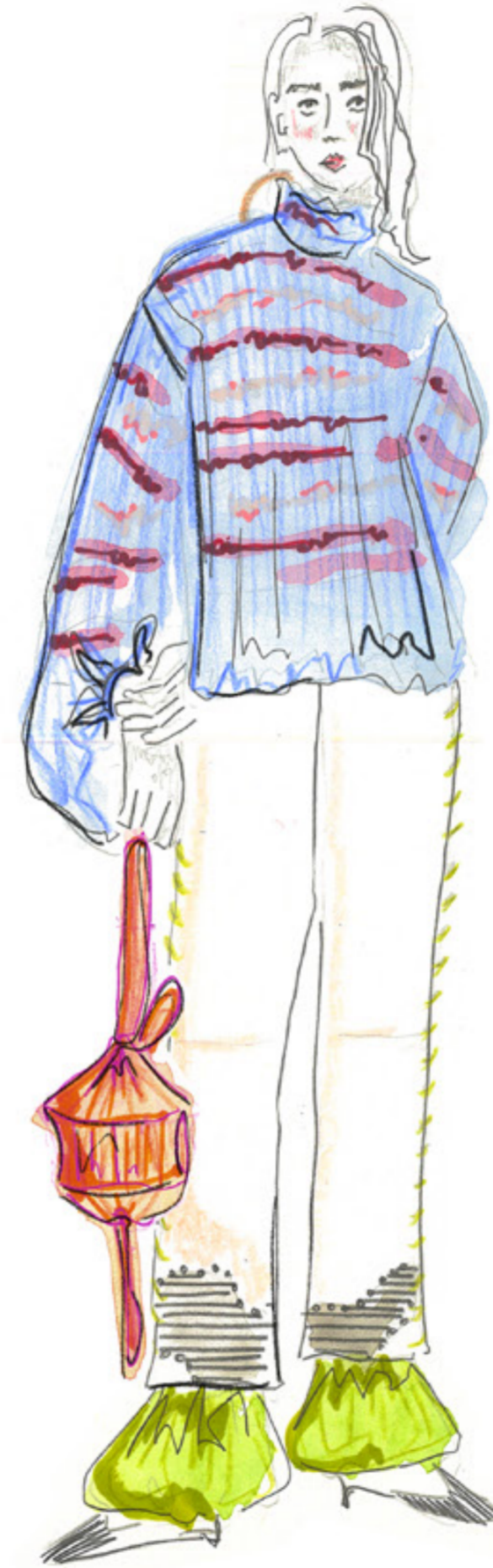


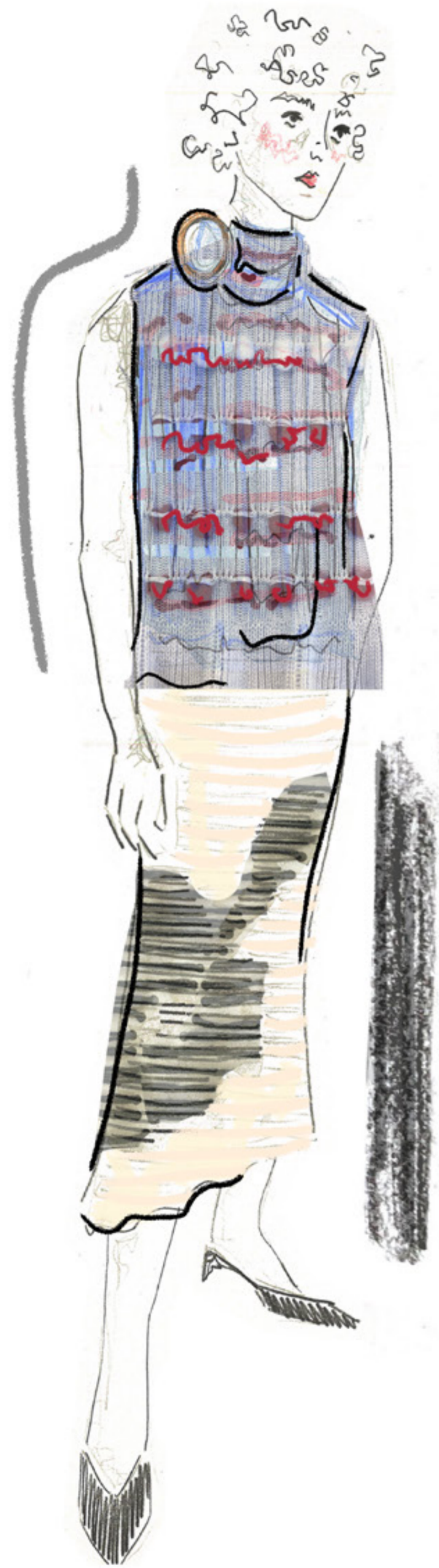
After the hoops made by Jake, I attached them to garments using whip stitching with wool tops

WOODEN HOOP COLLABORATION

I collaborated with a **local Edinburgh joiner** to make the wooden hoops to feature in my collection. Jake the joiner cut and routed the pieces and I then sanded them further and drilled holes for the **yarn to stitch through**.

TEXTILE DEVELOPMENT





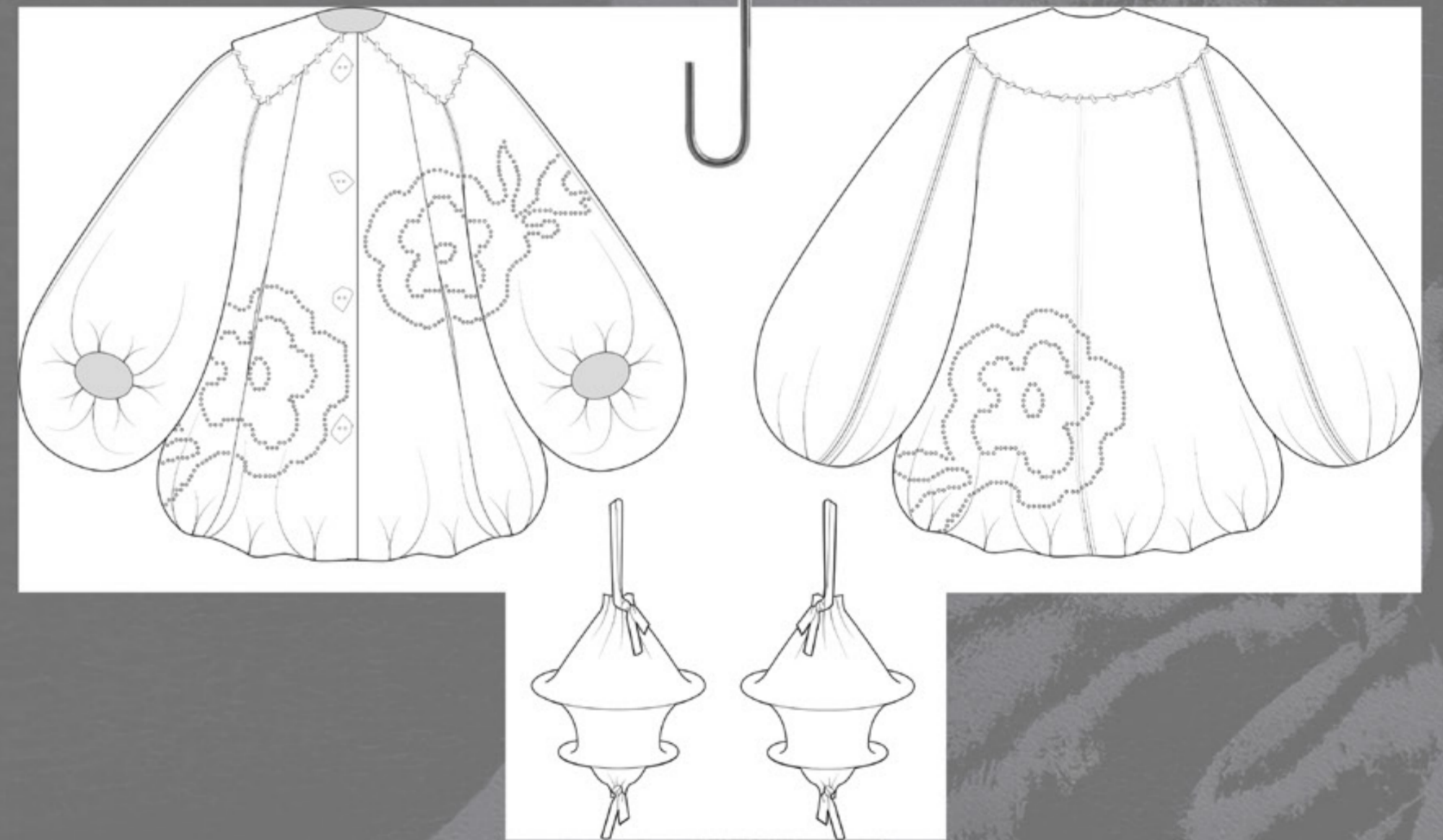
LOOK 1

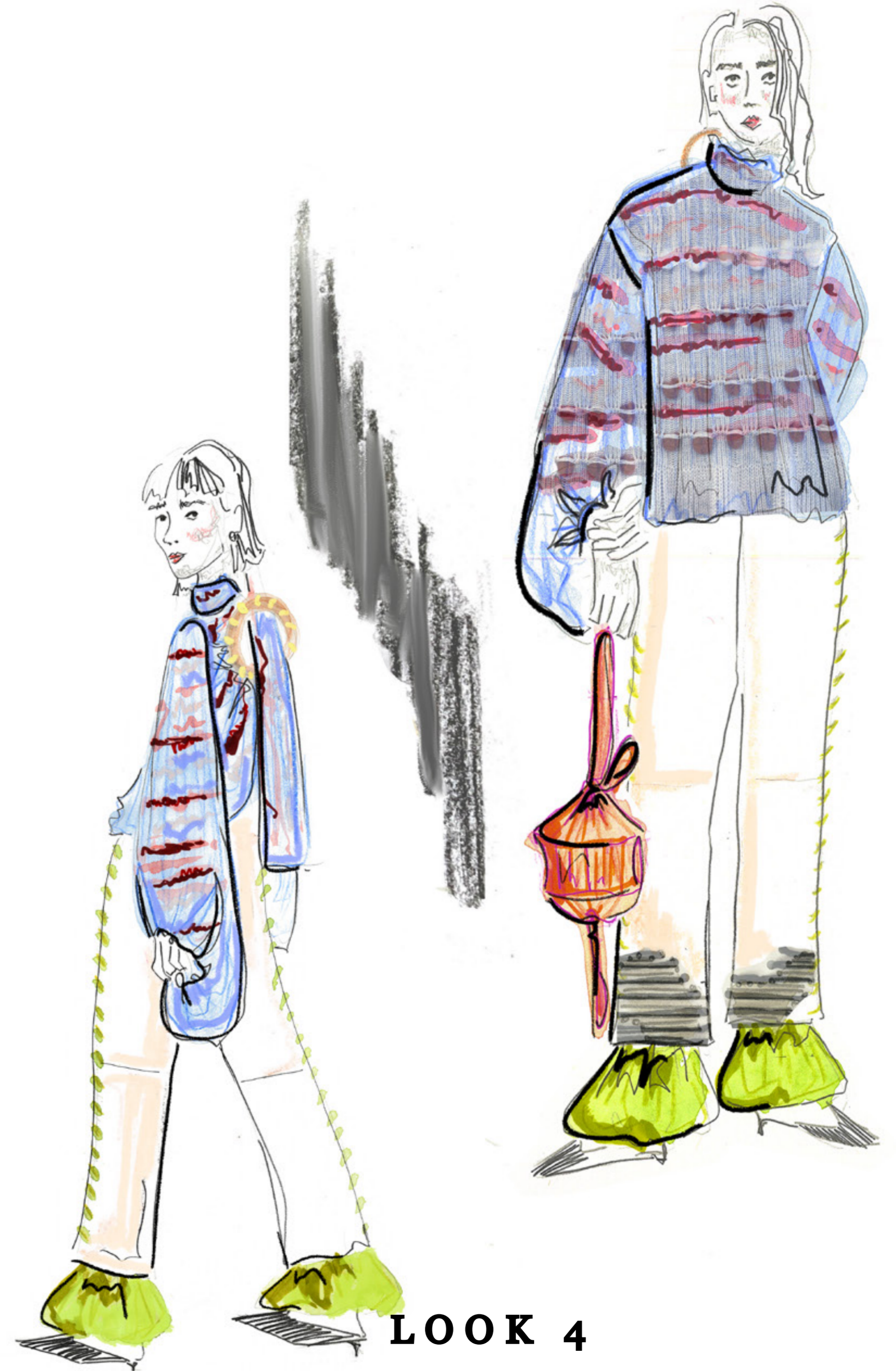
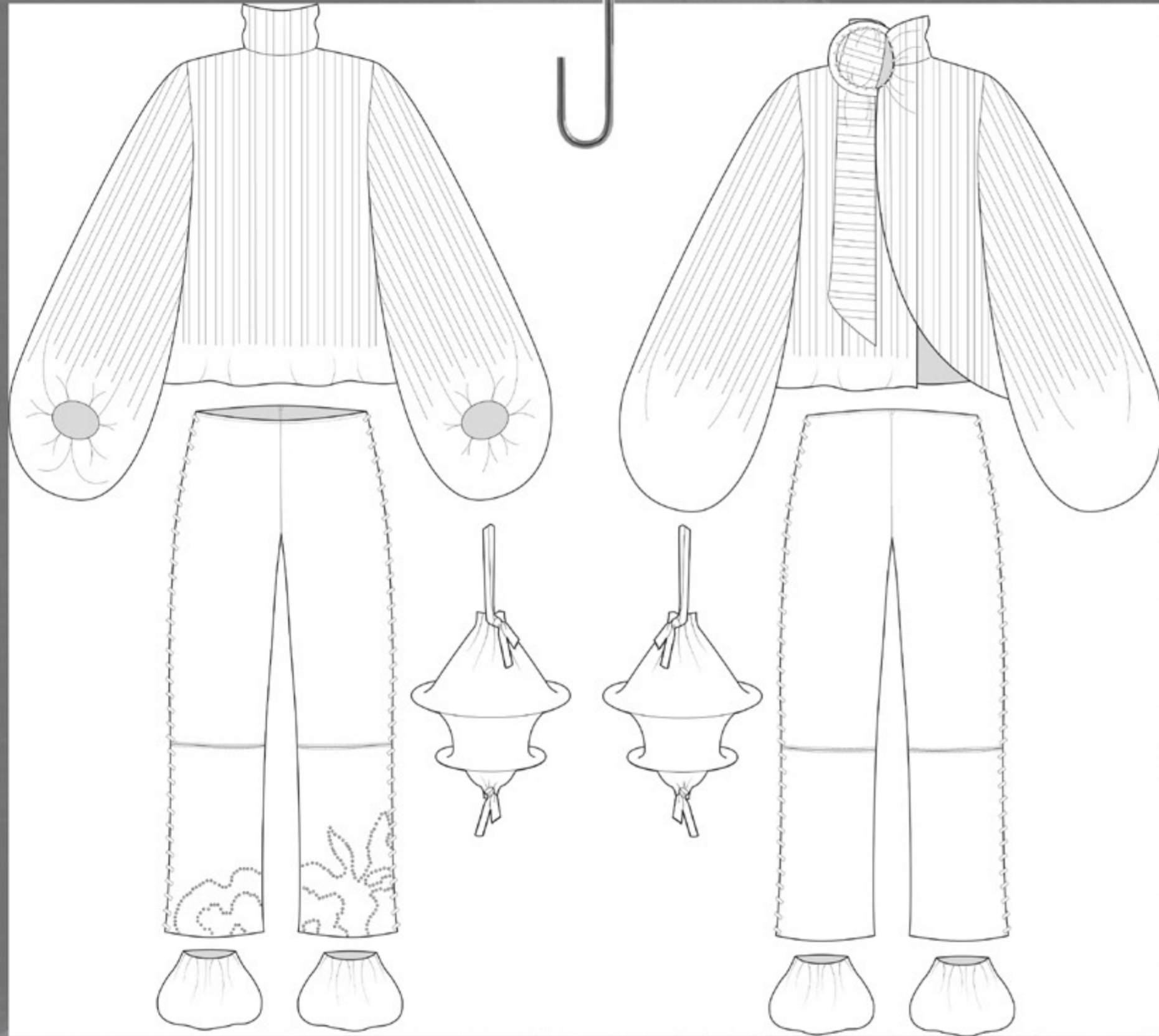


LOOK 2

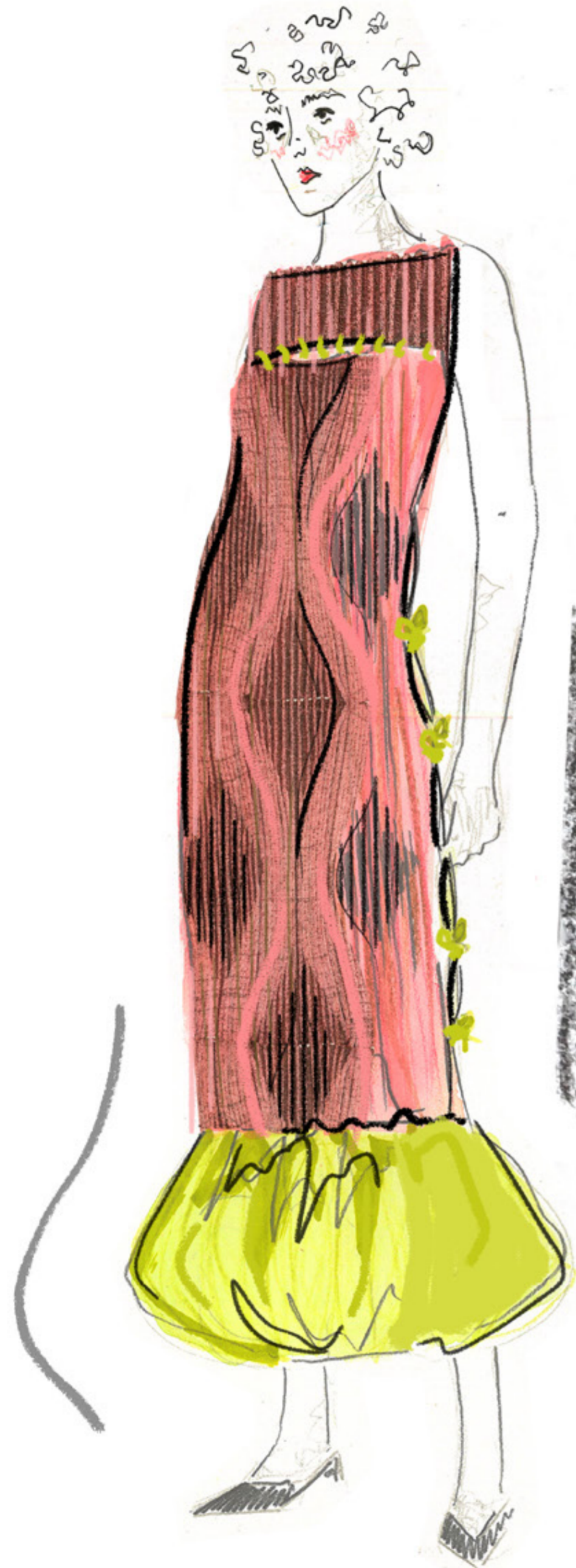


LOOK 3





LOOK 4



LOOK 5



LOOK 6



LOOKBOOK



ESTHER NIXON - PORTFOLIO

