



NICNEVIN

[Nis-neh-veh-n]

Inspired by the Scottish witch hunt of the late 1500s and 70s punk culture. Exploring womens rights surrounding sexuality and reclaiming the witch as a symbol of female power.

An AW23 Collection inspired by the great Scottish witch hunt of the late 15 and 1600s and the reasons in which women were accused of witchcraft; their intimidating knowledge and intelligence which allowed them to help others, their sexual freedom or promiscuity, and their connection to nature. Still to this day strong and outspoken women are treated bitterly and silenced over 500 years later. The organisation 'Witches of Scotland' are campaigning to the Scottish government to pardon those who were historically tried and killed as witches, seeking justice so that their souls may rest at peace.

In this project I will be linking the way these women were persecuted to current affairs including the me-too movement, the treatment of sex workers and the revoking of women's rights surrounding her sexuality and bodily autonomy, and, redefining the witch, a woman who is willing to challenge the norm, politically radical, provocative, sexually liberated and reclaiming the word as a symbol of female power.

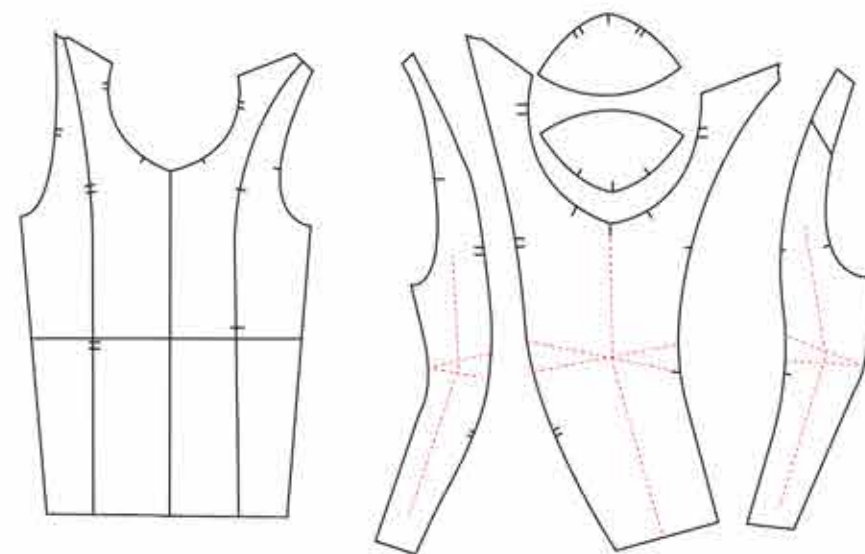
I will be referencing historic garments from the 17th century at the time of the witch trials and juxtaposing 1970s punk subculture with female pioneers such as Jordan Mooney and Vivienne Westwood, alongside imagery exploring punk zines, occult erotica and the femme fatale.

With nods to my own Scottish roots, I look into traditional fabric techniques and the landscapes around me where these women existed for colour and texture. I use leather as a byproduct of the meat industry and a material with great durability that will stand the test of time as well as donated deadstock Harris Tweed. In my print experimentation I use traditional methods such as monoprinting, relief printing and collagraphs to communicate the nature that they were surrounded by and nurtured so greatly. Using herbs, leaves and dried plants all found in my garden and the Pentland hills on my doorstep, one of the many places in Scotland that witch trials took place, I wanted to create beautiful prints inspired by the land and nature that the women accused of witchcraft lived. For some of these women it was their knowledge of herbal medicines and connection to nature, and ability to yield healthy crops that lead their neighbours to suspicion of their links to the occult.

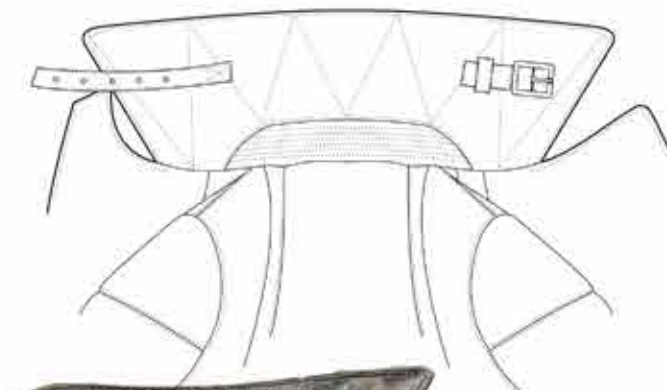




Look 1 Motorcycle jacket Development and Process



3. SEW BACK SIDES TO BACK AND TOPSTITCH @ 0.3 + 0.5 (TRIMMING DOWN SEAMS TO REDUCE BULK - STILL HAND WASHING MACHINE SO NEEDLE DOESN'T SWAMP).



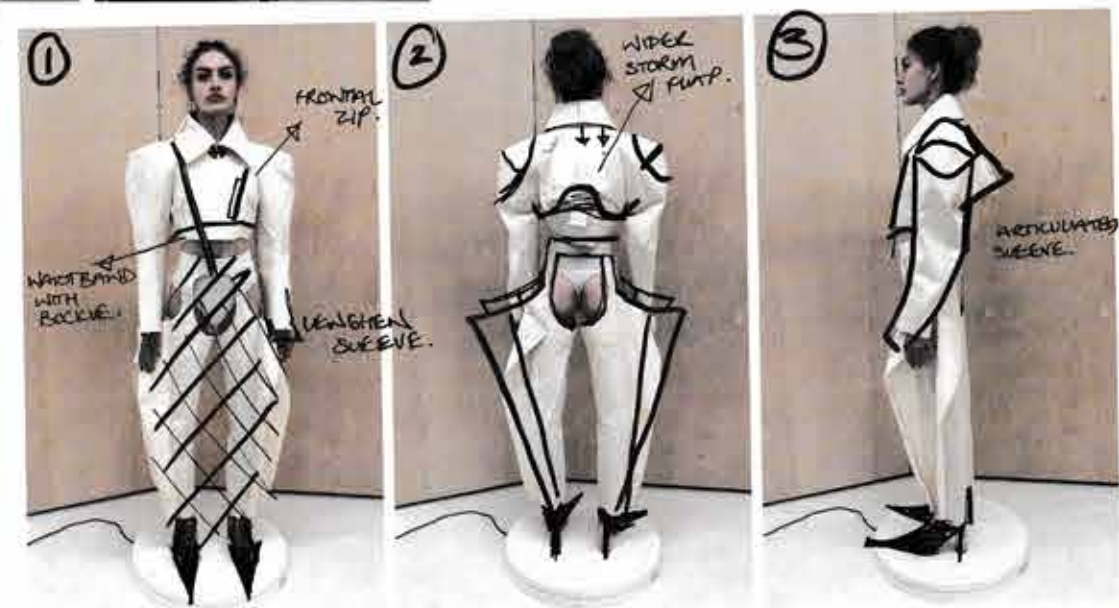
REINFORCED SHOULDERS

STITCH DETAILS

DOUBLE ZIP FOR ADJUSTABLE WAIST

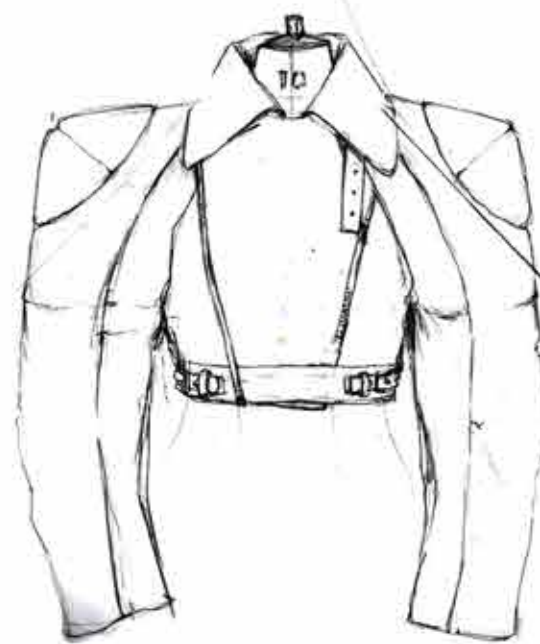
PRINTED BACK

4 LEG PADS FOR SAFETY



STORM FLAP ATTACHED TO BACK WITH 5 SEAM MARGINS

STITCHING



SEW FRONTS TO BACKS @ SIDE SEAM + TOPSTITCH TOWARDS FRONT AND FULLY ATTACH N SLEEVES.

ASSEMBLING SHOULDER PADS

4X NAILON PADS

3X RAGWOL

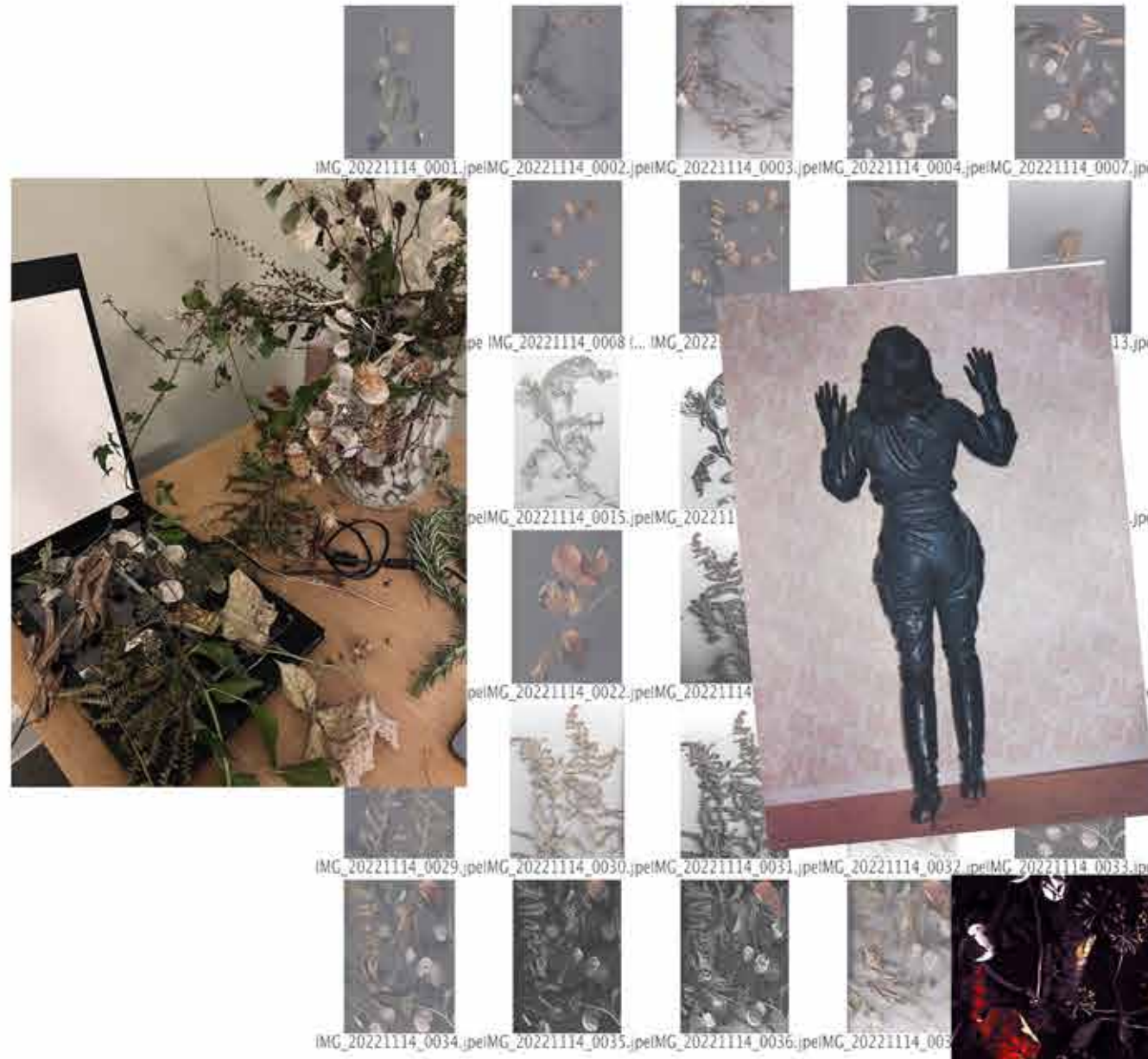


HAND SEWN MIA MEANS TO BEHAVE



ATTACH BUCKLES TO FRONT - MAKING SURE THEY ARE SYMMETRICAL

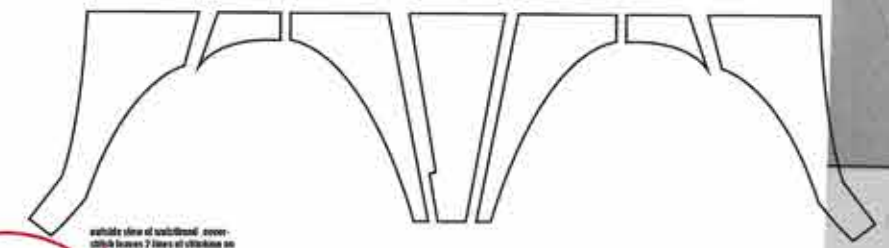
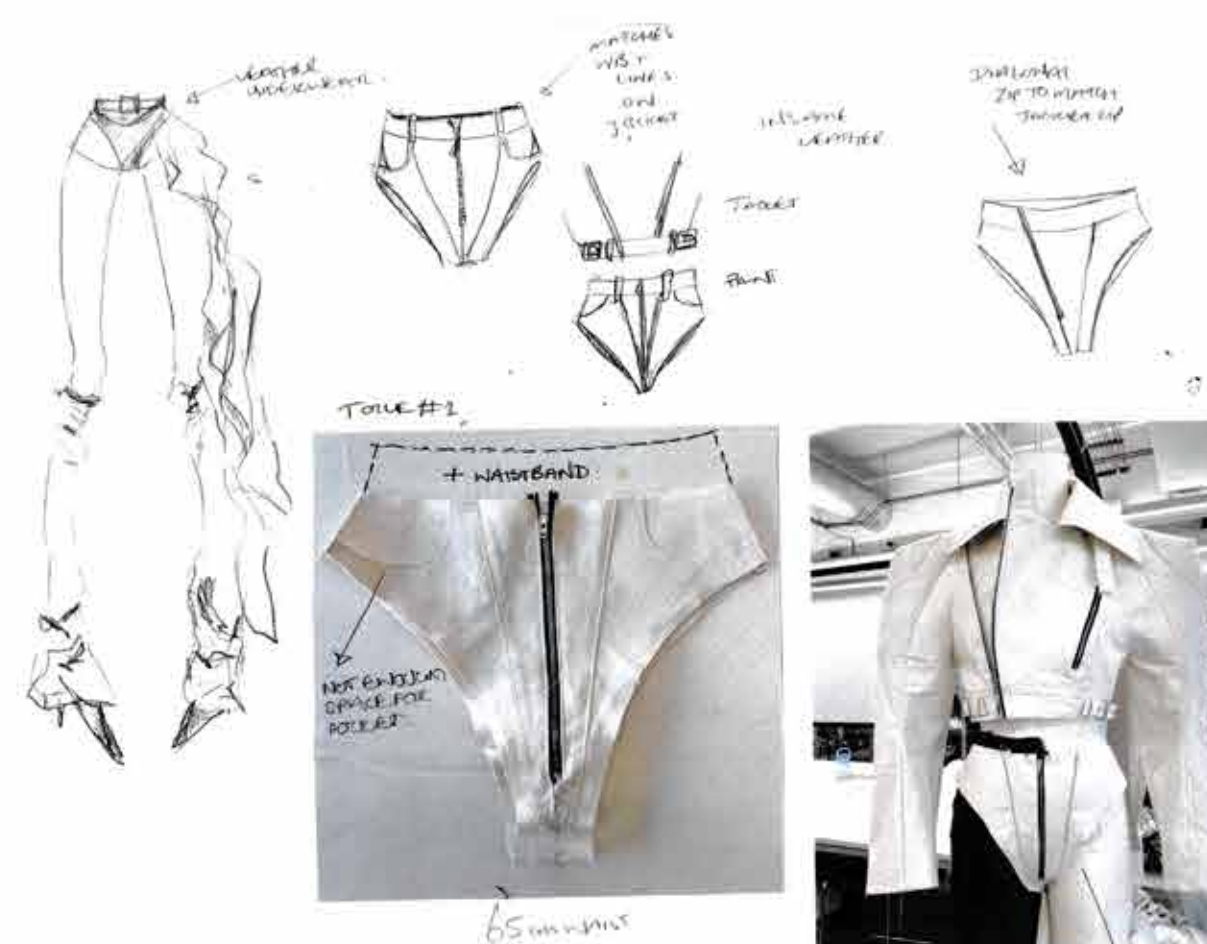
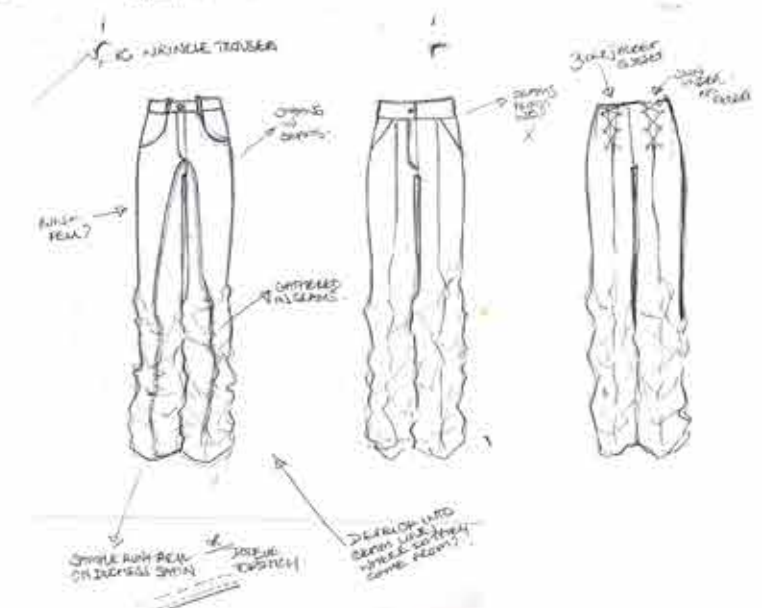




TABLET
SUBVERSION
THE VAMPIRE RANGE OF SCOTLAND
REPRESENTS PAIN, PROTECTION
DEATH AND RESILIENCE.

LUNARVA ANVVA
DUMBERVA IN THE LANGUAGE OF FLOWERS,
THE ANVVA REPRESENTS HONESTY AND
DUMBERVA IN WITCHCRAFT, THE HONESTY
PANTS IS CONSIDERED PROTECTIVE, BEING
THOUGHT TO KEEP AWAY WICKED SPIRITS.

Look 1 Trouser and Pant Development and Process



Samples of colour balance of sublimation print, my first attempt at printing my fabric it came out the rotary heat press greener than my original sample which did not match the tone of my black leather. I sampled further to achieve the blackest black, and reprinted my fabric.



Dress

fall/winter 1983-84

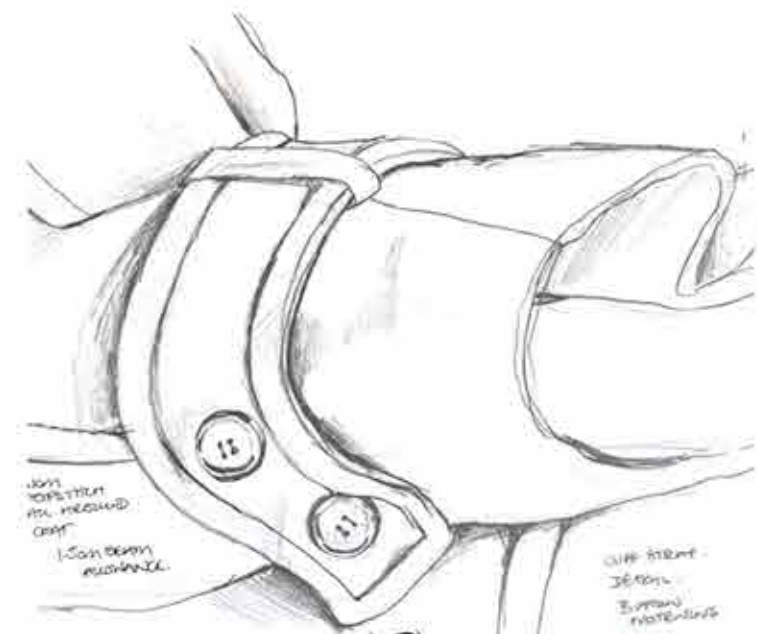
Vivienne Westwood

© Vivienne Westwood

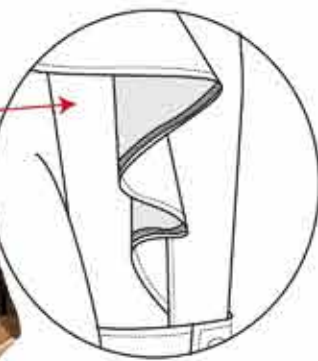
The Witches collection by Vivienne Westwood and Malcolm McLaren for fall/winter 1983-84 marks their last collaboration for their label World's End before Westwood started her eponymous fashion label. This iconic and transitional collection revisited Westwood's love of historical pastiche as well as her active stance towards current fashion issues. The collection was inspired by American artist Keith Haring's drawings, which inspired the name of the collection because of their esoteric, cult-like qualities. However, this woolen dress with historical motifs plays with tropes of British heritage such as tweed and subculture. The skirt has a draped inset at the front, giving the silhouette an asymmetrical volume, combined with balancing sleeves tucked in at the elbow. Westwood's expression in cloth of the flustering of the creatures of the night.



Look 2 Coat and Tights Development and Process



Storm flap trapped into back sleeve seam, and bound along bottom edge for a clean finish and ensuring drape.



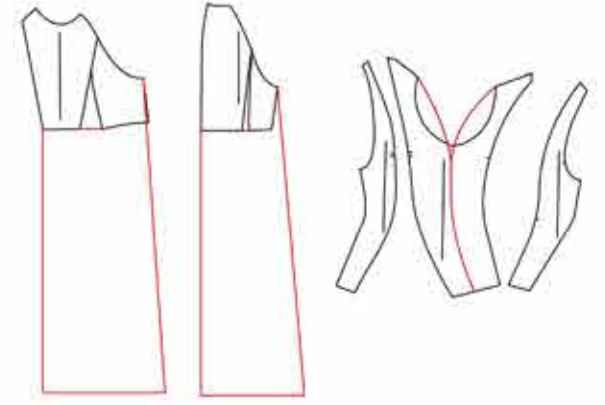
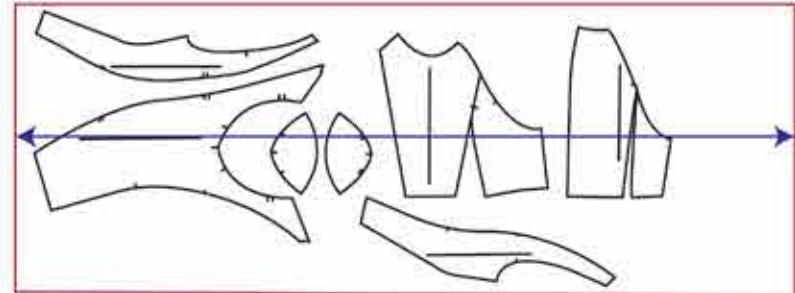
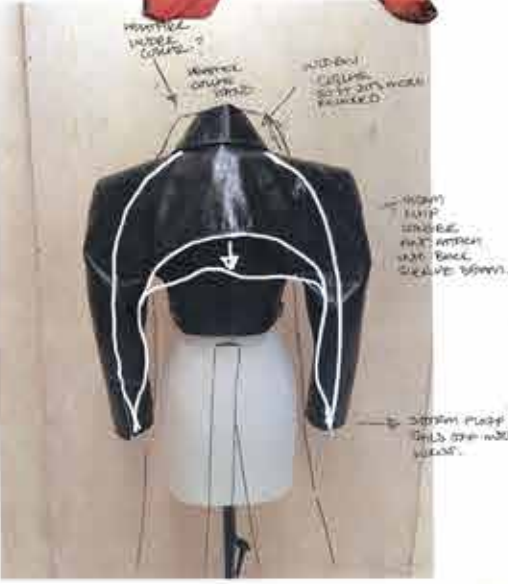
SCOTSWOOL
ECCLE

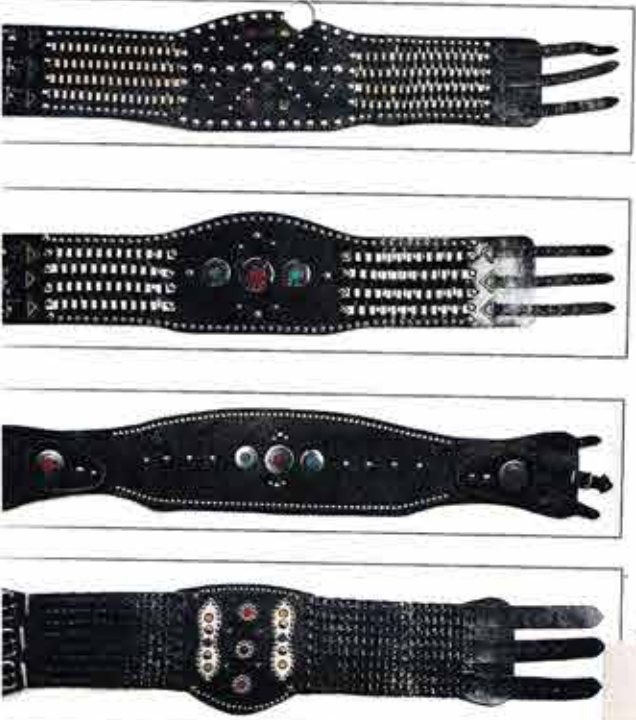
TRENCH STYLE
DOUBLE BREASTED

LIGHTWEIGHT
COAT

BATHING A

STORM
FLAP





MOTORBIKE KIDNEY BELTS DESIGNED TO PROTECT INTERNAL ORGANS FROM COLLAPSE WHILE RIDING MOTORBIKE

Look 2 Skirt and T-shirt Development and Process



Butt in early 1900s (America)

Shaded women's safety belt, 1900s



kidney belts and rivets

KIDNEYBELT IN FETISHWEAR

rivets in inset belt for durability

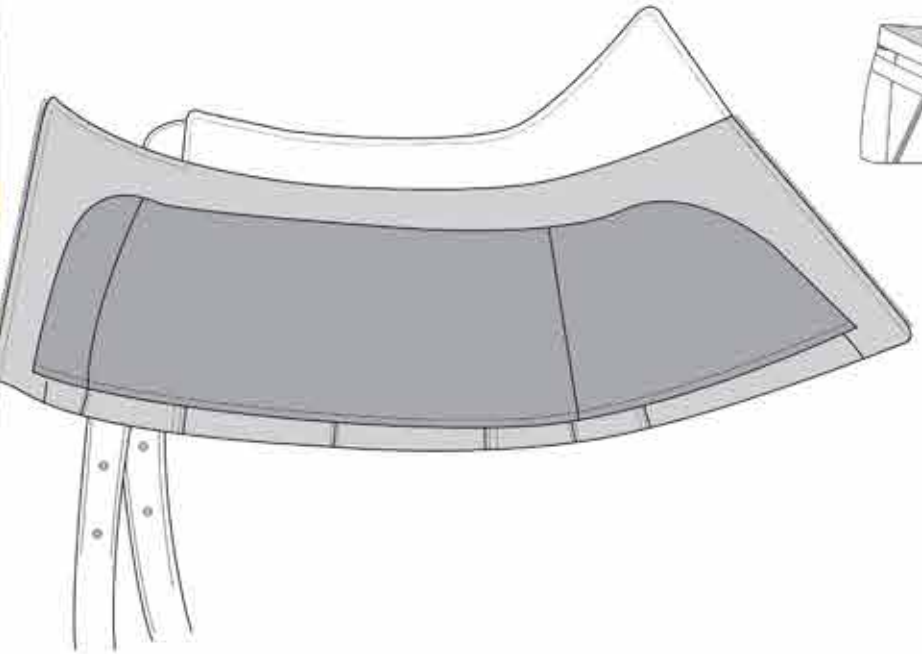
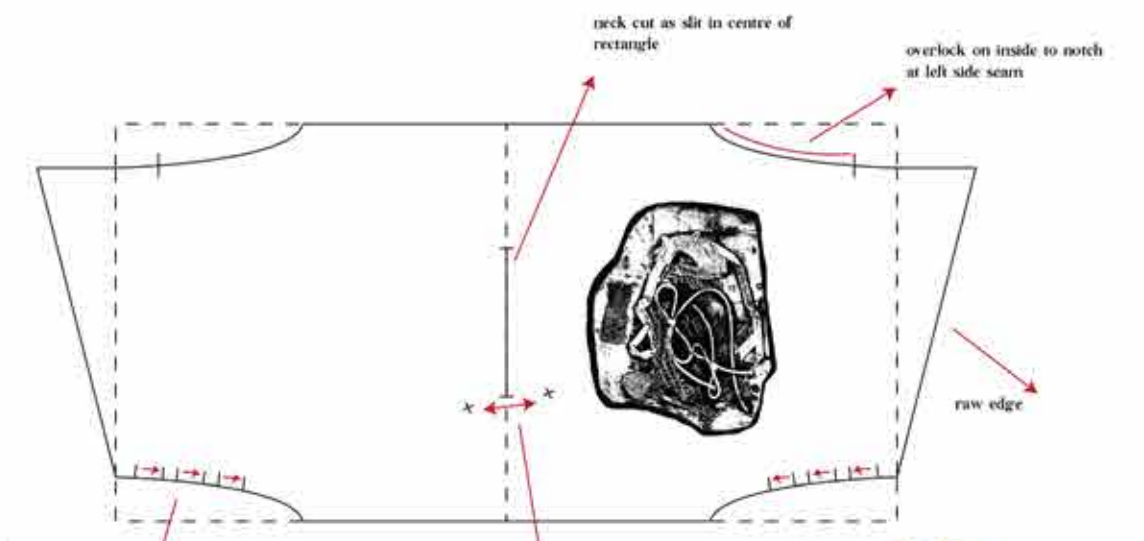


Collagraph printing - Using fabric scraps and flat objects to create a plate which I rolled with black block ink and pressed onto paper creating graphic and textural imagery to be edited and screenprinted onto my raw edge tucked tee.



pleats match on front and back, secure pleats with tuck, then overlock with right sides together

Join tuck points with a machine tuck on inside of the garment.



Toile



Monoprinting Experimentation

Using herbs, leaves and dried plants all found in my garden and the pentland hills in Edinburgh on my doorstep, one of the many places in Scotland that witch trials took place, I wanted to create beautiful prints inspired by the land and nature that the women accused of witchcraft lived and nurtured.

For some of these women it was their knowledge of herbal medicines and connection to nature, and ability to yield healthy crops that ultimately lead to their deaths, by making neighbours suspicious of some kind of sorcery.

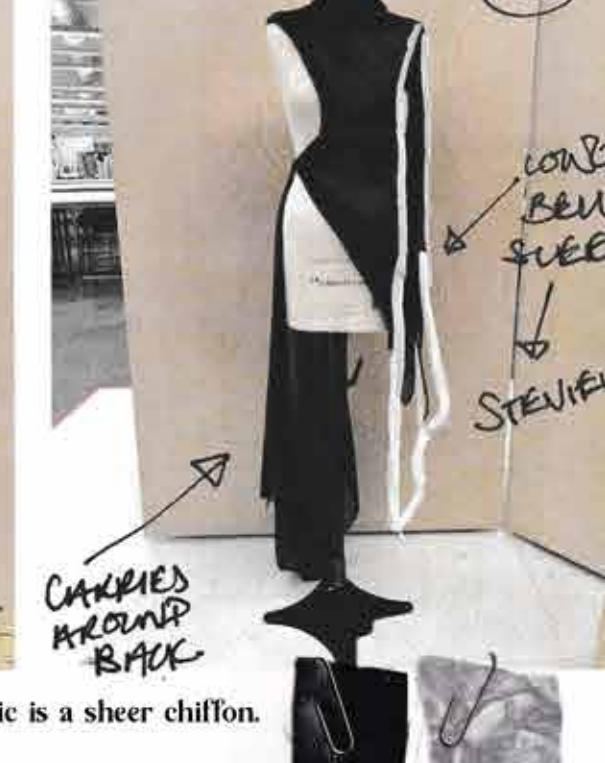
THIS RUE
SYMBOLISM.
THE NATIONAL FLOWER OF SCOTLAND
REPRESENTS PAIN, PROTECTION
PRIDE AND RESILIENCE.

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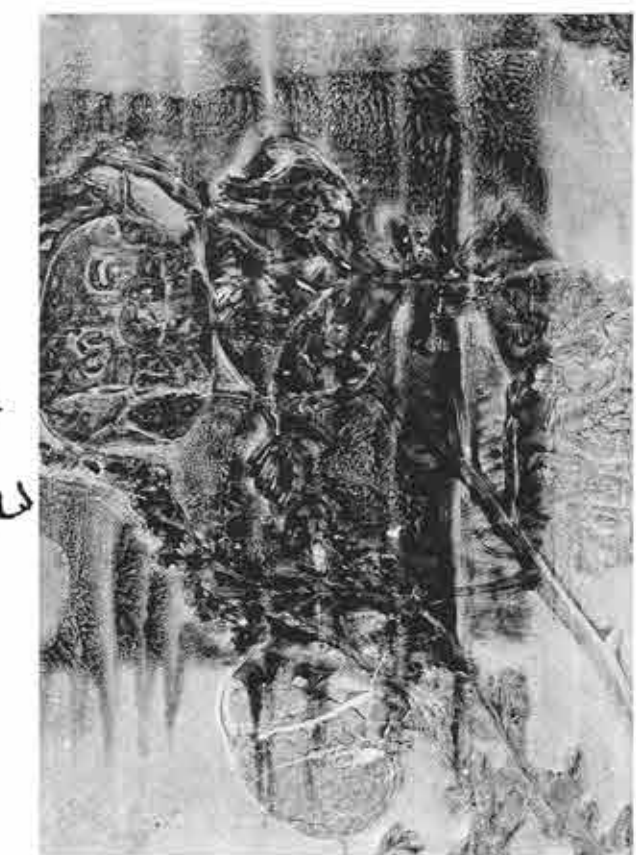


Experimenting with print scale on the body





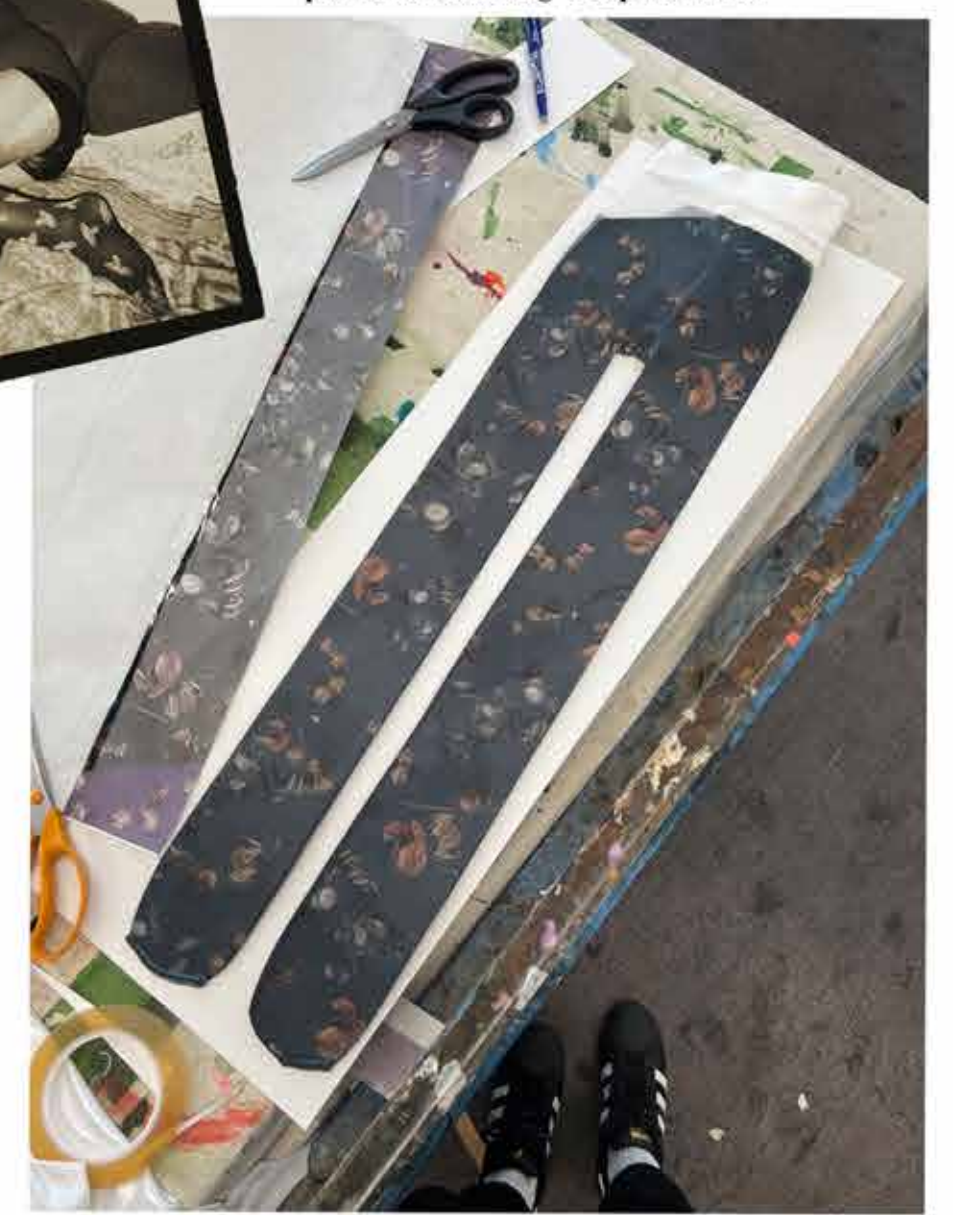
Fabric is a sheer chiffon.



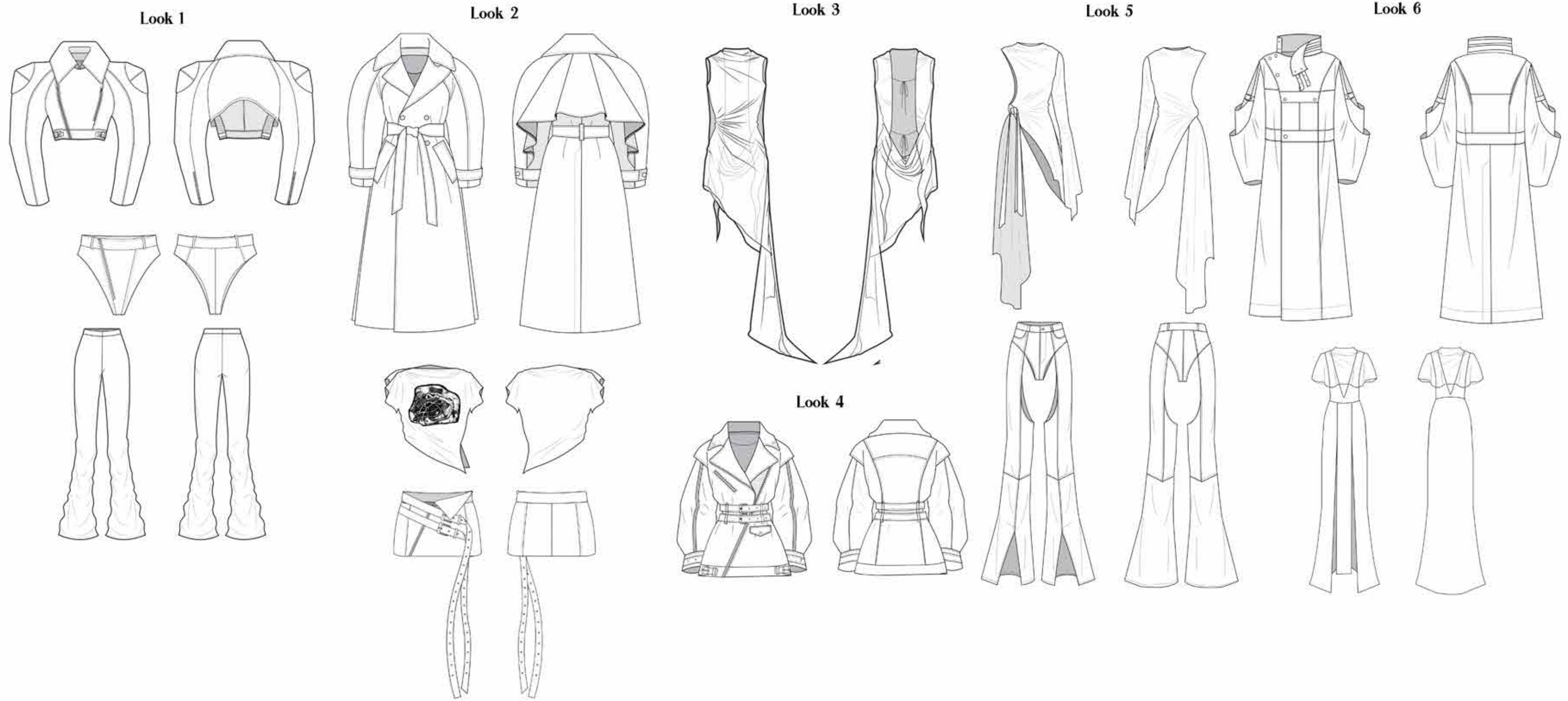
Vivienne westwood monogram tights



Sublimation printed tights using initial scans of plants and creating a repeat block.



Final print enlarged and split into 4 quadrants so that each piece of the garment can be cut from a separate part, that the print doesn't repeat around the garment.



Look 1

Look 2

Look 3

Look 5

Look 6

Look 4