

# 'SELVEDGE'

## An Exploration of Tailored Tradition through Contemporary Knitwear

This project explored how features and detailing of classic tailoring could be integrated into the knit itself – by looking at traditionally woven garments and their construction. The whole collection was knitted as fully fashioned garments, meaning each garment produces little to no waste.

My aim was not to knit a traditional suit. Rather, I wanted to play with suiting details that we inherently associate with classic 'dressed' garments, in order to create elevated knitwear. I sought to find a balance allowing us to see it as 'just a garment' before recognising it as knitwear, whilst utilising the qualities that knitting, as a technique, offers.

Stylistically, I decided to develop on classic styles that have already stood the test of time and are already safely integrated into our wardrobes over the past 100 years.

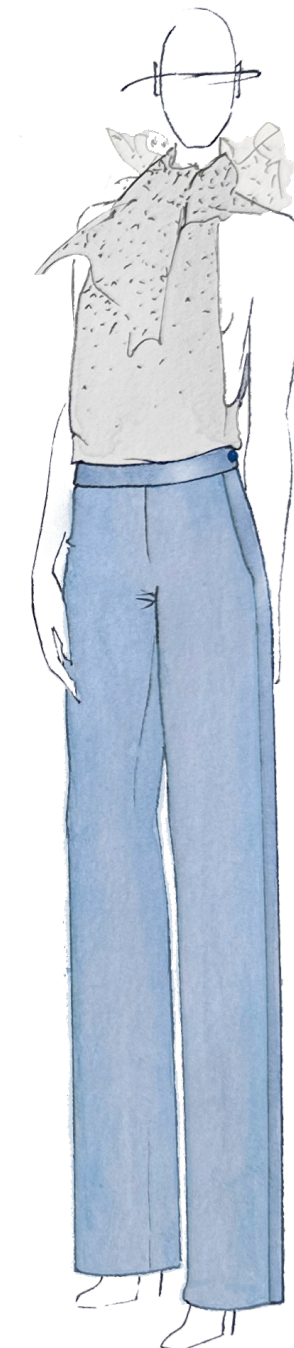
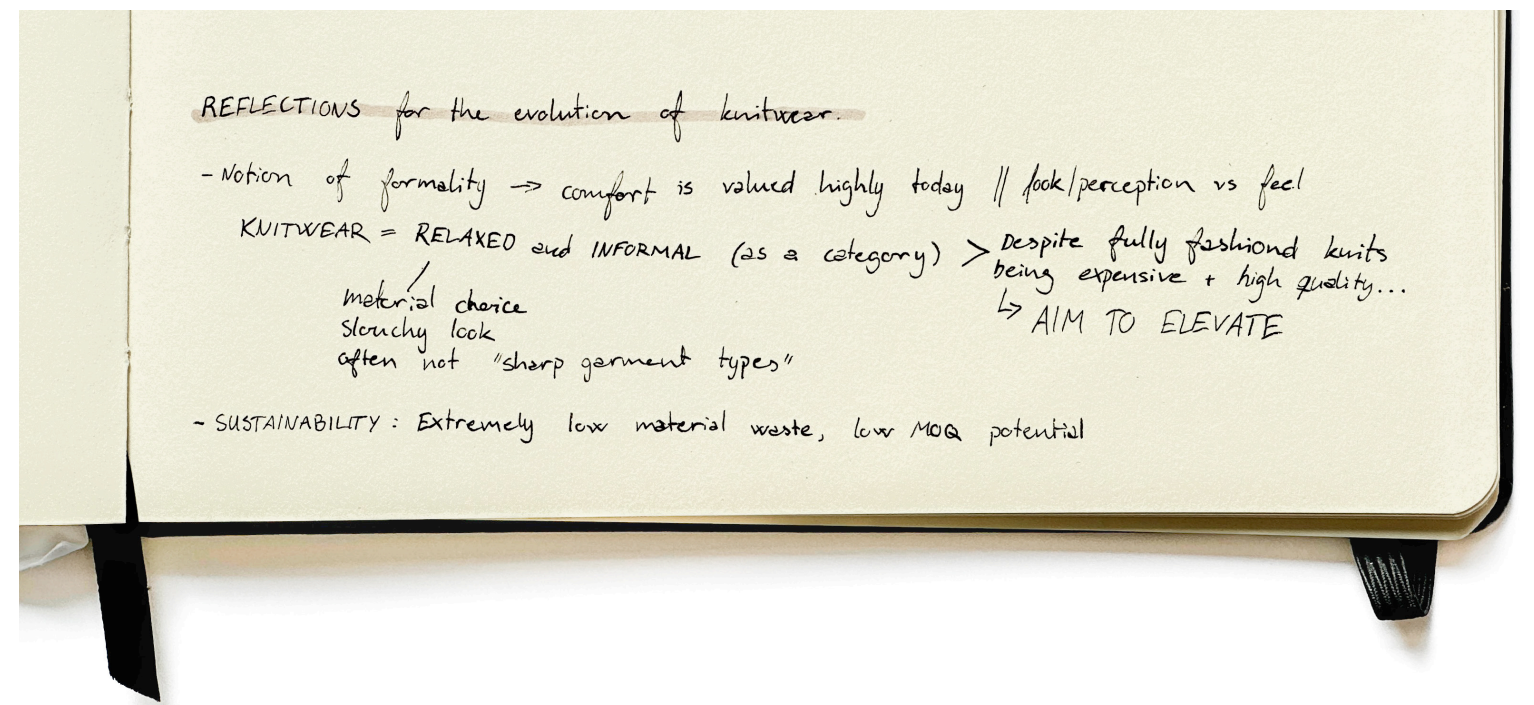
The result are garments that are adjustable in size due to the closing mechanisms, have natural stretch, and have as few elements (like zippers, elastics, etc.) that may break or degrade with time. Materials are chosen for longevity, in both quality and style.

The trouser closes through two buttons – one on each side of the waist. These buttons are easily moveable for adjusting to the wearer, as well as easily replaceable if they break. Due to knitwear's nature, the trouser has natural stretch and they are lightweight, because the thin linen base supports the visible yarns.

The top ties based on the wearer's height and is adjustable in size, as well as on how it is worn. This offers versatility in the wardrobe, a playfulness, and the option to grow and age with the wearer's style preferences and possible size changes.

The sustainability aspect of being able to create low-waste garments, without having to compromise on form or the cut of the garments, was my main driver for choosing to do a collection of exclusively fully fashioned garments.

No synthetic yarns were used in order to produce the garments as consciously as possible.

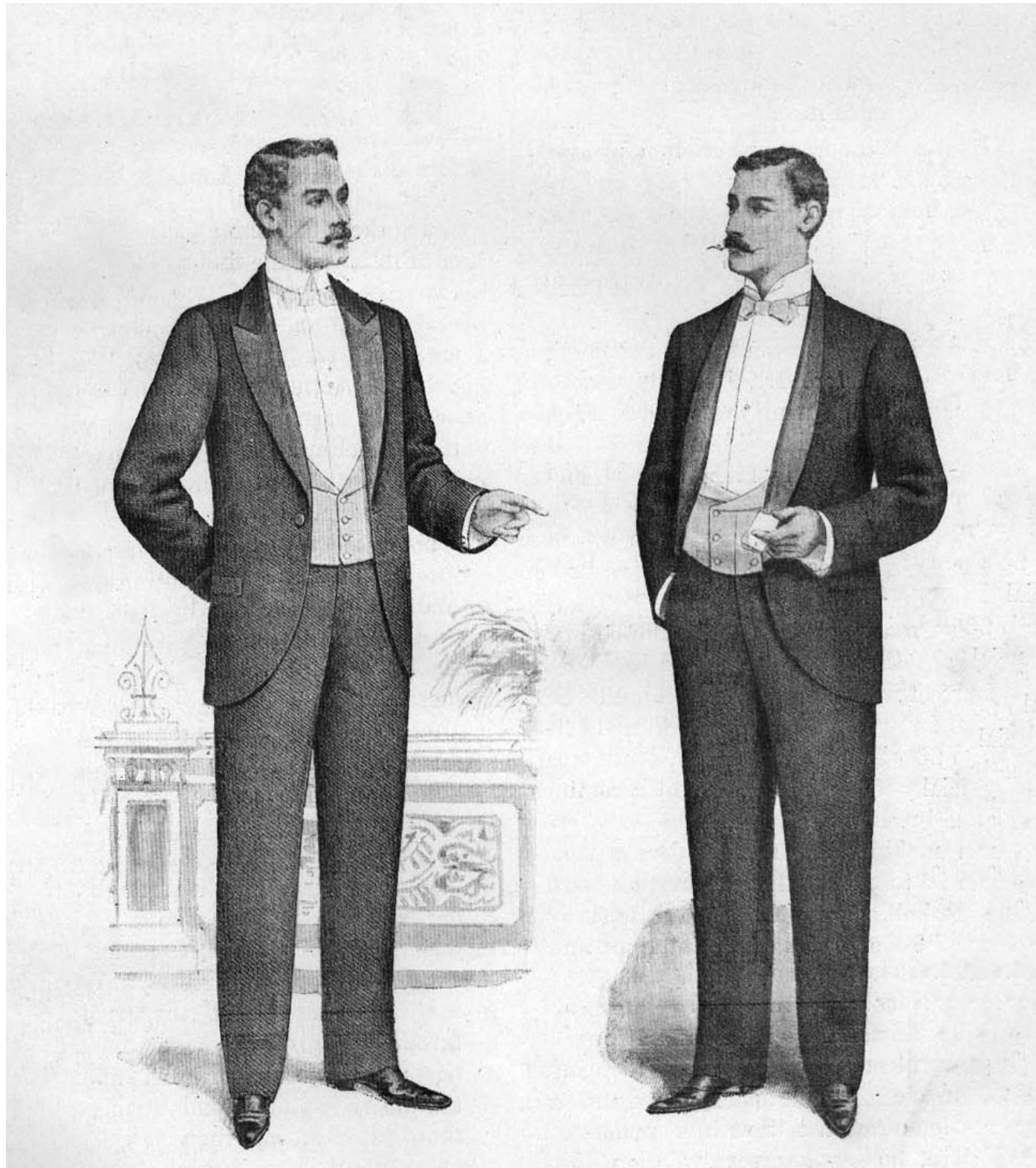




## stylistic inspo

Fashion plates and extant garments in museum archives, primarily from the period between 1850 and 1940, were my main reference points for identifying the core stylistic elements of traditional tailored garments.

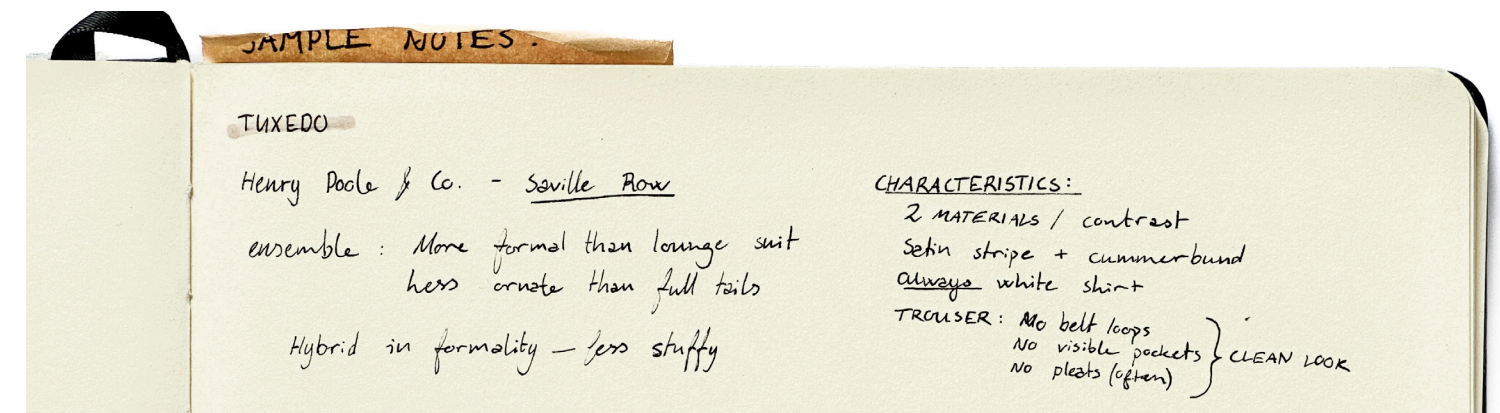
Tracing the evolution of how we perceive them, their appropriateness in different social settings, and examining the construction methods used, were all central to the stylistic development of the collection.



Fashion Plate – Dinner Jackets, 1998

## IDEATION + DEVELOPMENT NOTES

Full Look

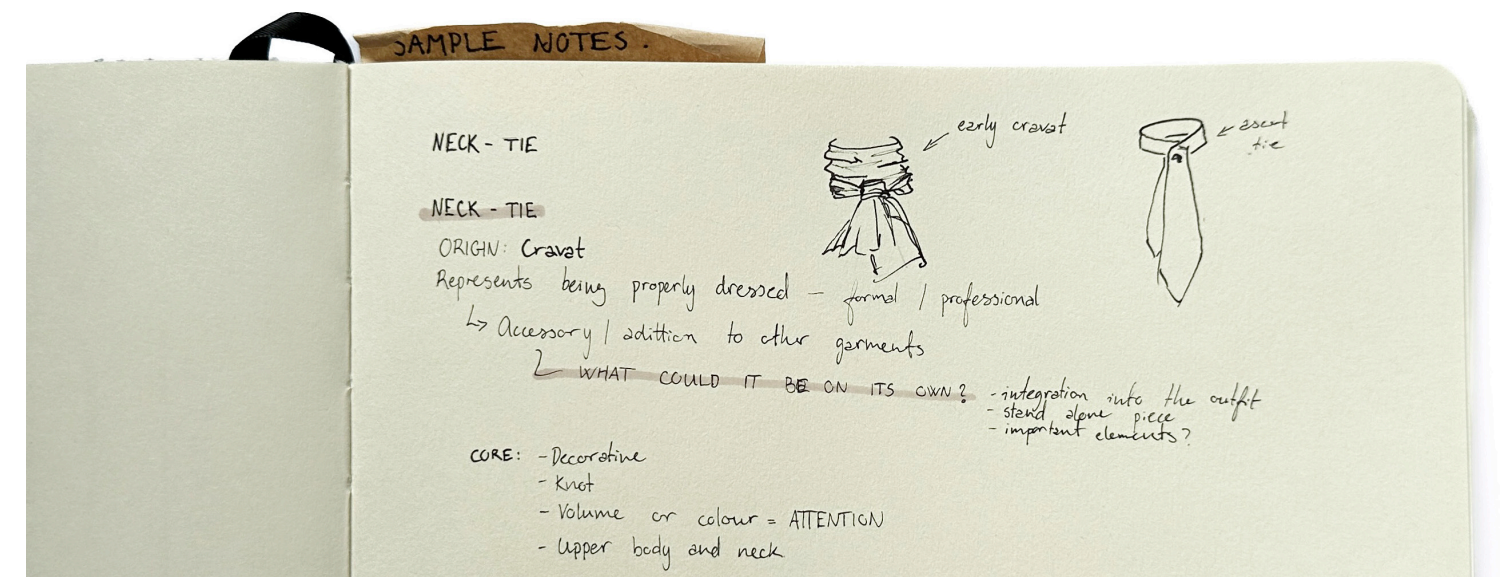


To maintain the clean lines of a classic tuxedo trouser and to avoid the bulk of excessive seams, I aimed to use as few pattern pieces as possible.

The pocket bags are knitted into one with the satin stripe - by casting on more stitches on one side, once the bottom of the pocket placement was reached. The wider piece is then folded back onto itself when attaching the satin side panel to the mohair panels, to form the pocket.

Integrating and adapting details of suiting was a primary goal of this project.

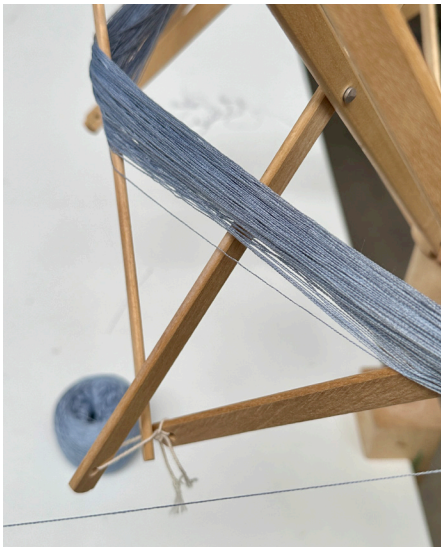
The waistband is divided into a front and a back section. The front waistband piece is attached to the top of the pocket, allowing the trouser to open sufficiently for a person to put them on. The buttonhole is formed as the waistband is knitted. Buttons are attached to the back piece of the waistband, allowing adjustability.





IDEATION + DEVELOPMENT NOTES

Trouser



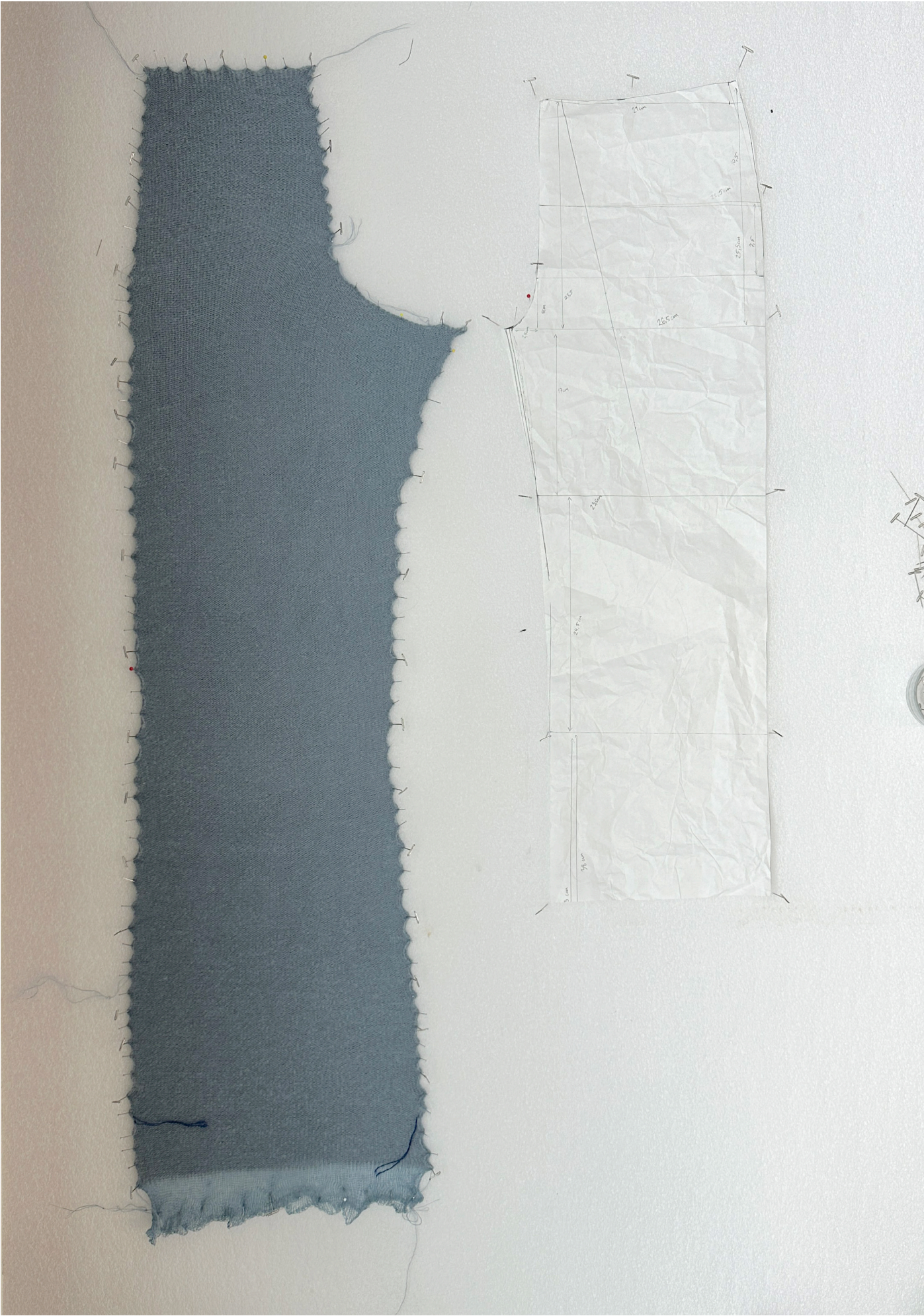
SATIN PANELS: Hand dyeing deadstock silk to match the selected mohair and linen yarns.



WAISTBAND: Buttonhole, knitted fully fashioned to ensure structural integrity, bound with silk thread. Vintage leather button.



MATERIAL CONTRAST: Mimicking weaves through fibres, switching face and material on the same binding changes everything.



Half of a back trouser leg on blocking mat and pattern piece for front leg besides it.

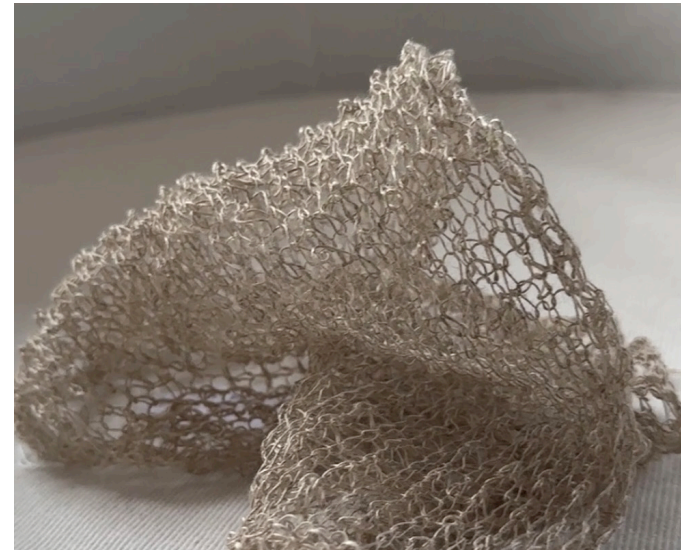




## MATERIAL DEVELOPMENT

*Lace from Tuck Stitch Binding*

Linen, Cotton & Wool



Paper



Each sample was knitted multiple times, adjusting one of few factors at a time, to gain knowledge of how these small changes impacted the knit, and thus the final garment. In the case of the tuck stitch lace, tension, frequency of repetition, yarn thickness, and fibre were the main variables.