

'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. The trousers in look 2, is the main entry-piece to this competition.

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.

REFLECTIONS for the evolution of knitwear.

- Notion of formality → comfort is valued highly today // look/perception vs feel

KNITWEAR = RELAXED and INFORMAL (as a category) > despite fully fashioned knits being expensive + high quality...
↳ AIM TO ELEVATE

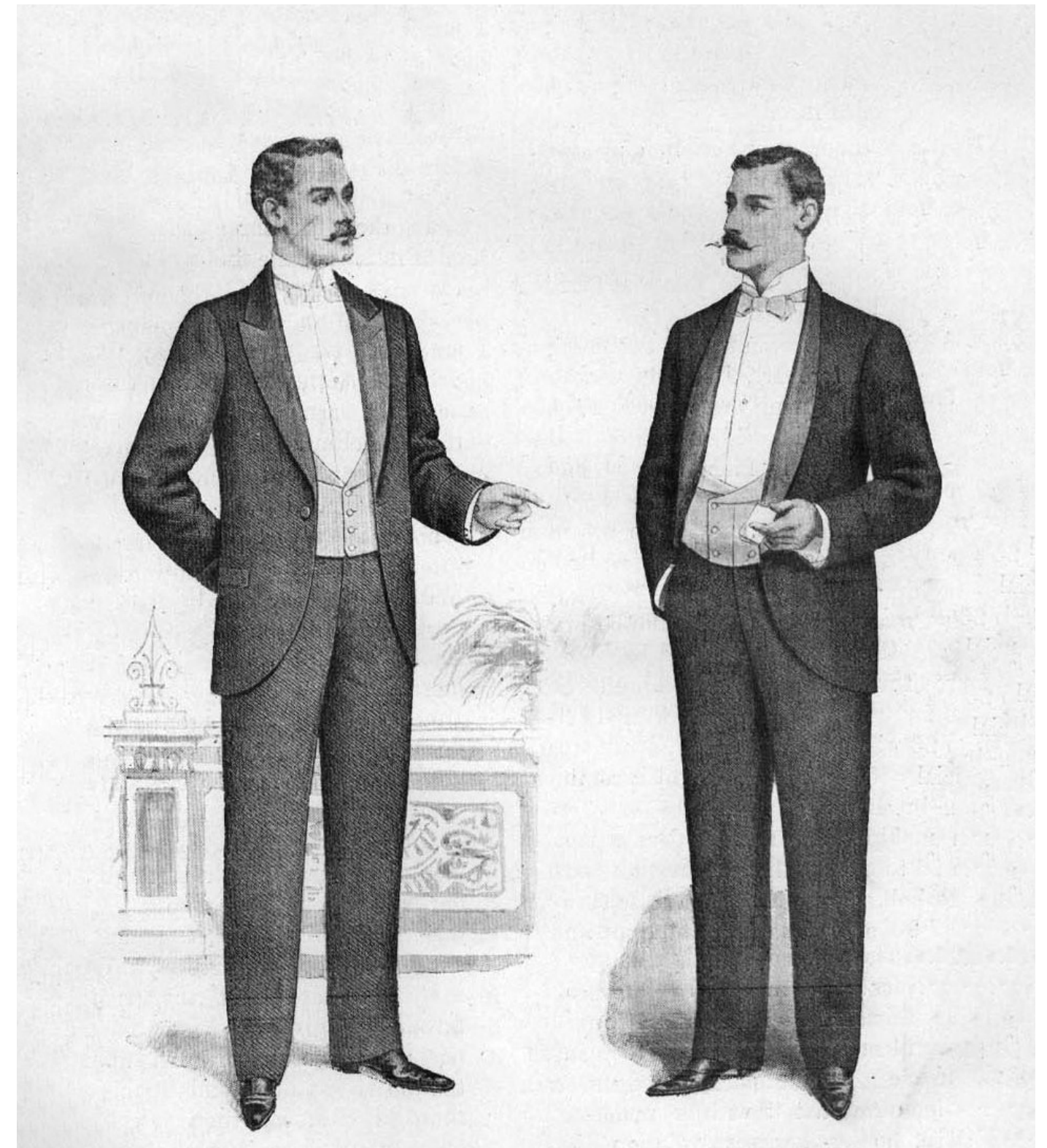
material choice
slouchy look
often not "sharp garment types"

- SUSTAINABILITY: Extremely low material waste, low MOQ potential

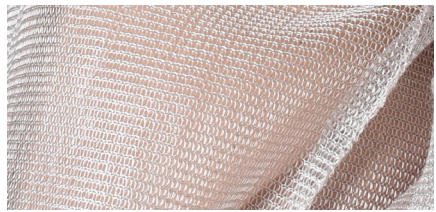
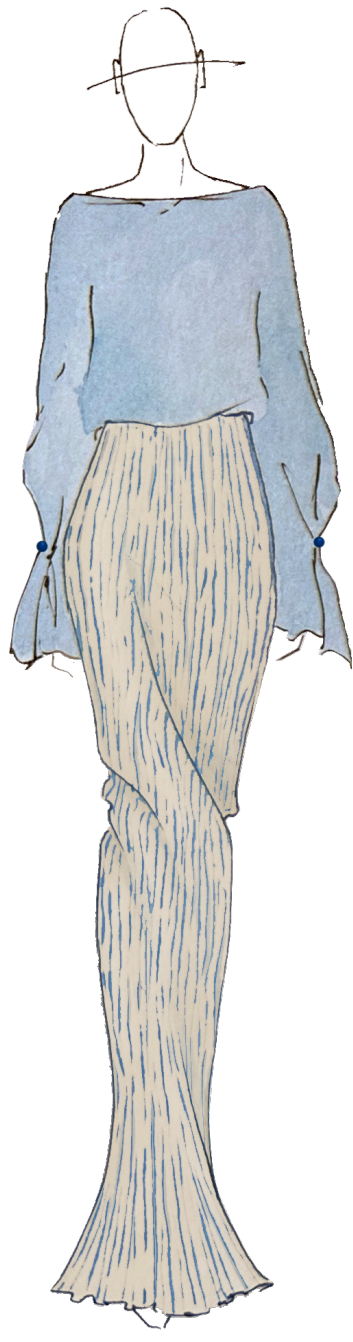
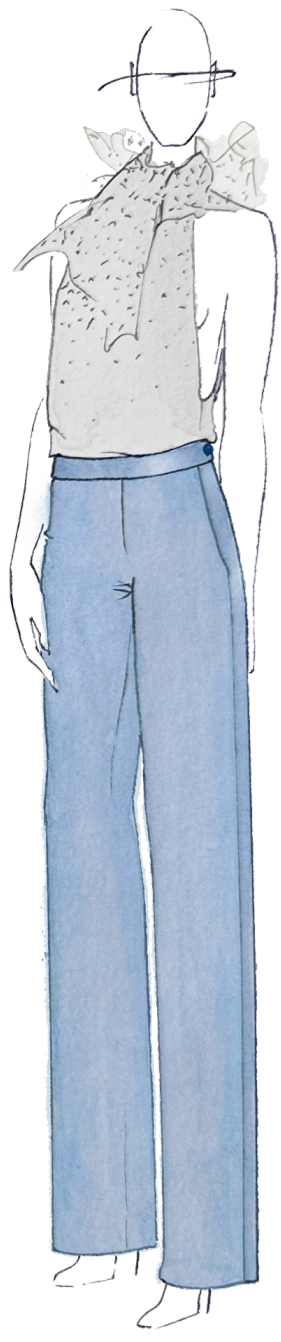
stylistic inspo

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.

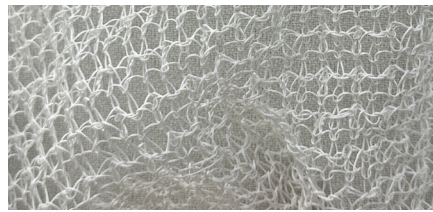
Tracing the evolution of how we perceive them, their appropriateness in different social settings, and examining the construction methods used, were all central to the stylistic development of the collection.



Fashion Plate – Dinner Jackets, 1998



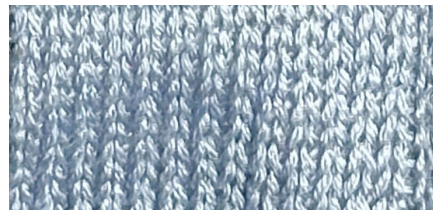
PLAIN KNIT
100% stainless steel & 100% viscose



TUCK STITCH
100% paper yarn



PLAIN KNIT, PLATED
100% linen & 100% paper yarn



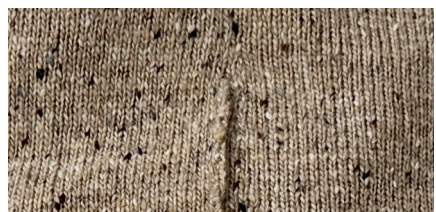
PLAIN KNIT
100% silk



PLAIN KNIT
100% viscose



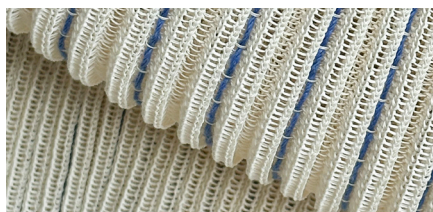
HALF MILAN
100% virgin wool



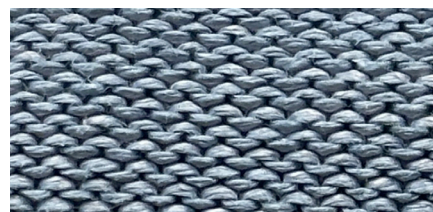
PLAIN KNIT
100% merino wool, tweed melange
Linked seam facing out to create crease.



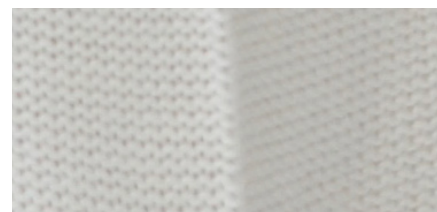
PLAIN KNIT, PLATED
70% mohair, 30% silk & 100% linen
plated with linen on jersey face



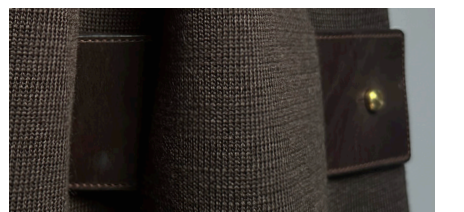
2:2 RIB
100% paper yarn
Silk yarn woven into rib, between stitches



PLAIN KNIT (purl side)
100% linen
Plated with the above silk yarn in the knit side



PLAIN KNIT, PLATED
100% linen & 100% merino wool
Plated with merino wool on purl face



BELT (structural)
100% full grain leather, brass rivet
Looped through slits, between the coats panels

IDEATION + DEVELOPMENT NOTES

Look 2

SAMPLE NOTES.

TUXEDO

Henry Poole & Co. - Saville Row

ensemble : More formal than lounge suit
less ornate than full tails

Hybrid in formality - less stuffy

CHARACTERISTICS:

- 2 MATERIALS / contrast
 - Satin stripe + cummerbund
 - Always white shirt
 - TRouser: No belt loops
No visible pockets
No pleats (often)
- CLEAN LOOK



INSIDE



OUTSIDE



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.

SAMPLE NOTES.

NECK - TIE

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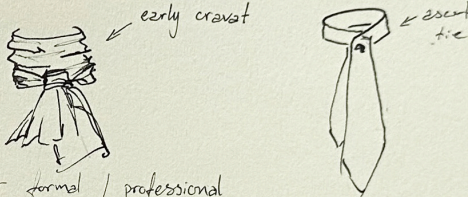
ORIGIN: Cravat

Represents being properly dressed - formal / professional

↳ Accessory / addition to other garments

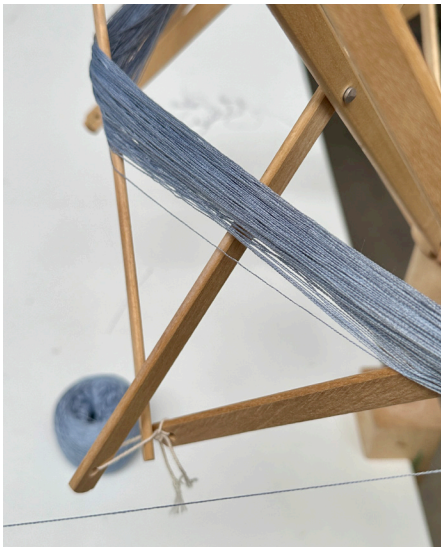
WHAT COULD IT BE ON ITS OWN? - integration into the outfit
- stand alone piece
- important elements?

CORE: - Decorative
- Knot
- Volume or colour = ATTENTION
- Upper body and neck



PROCESS DETAILS

Trouser



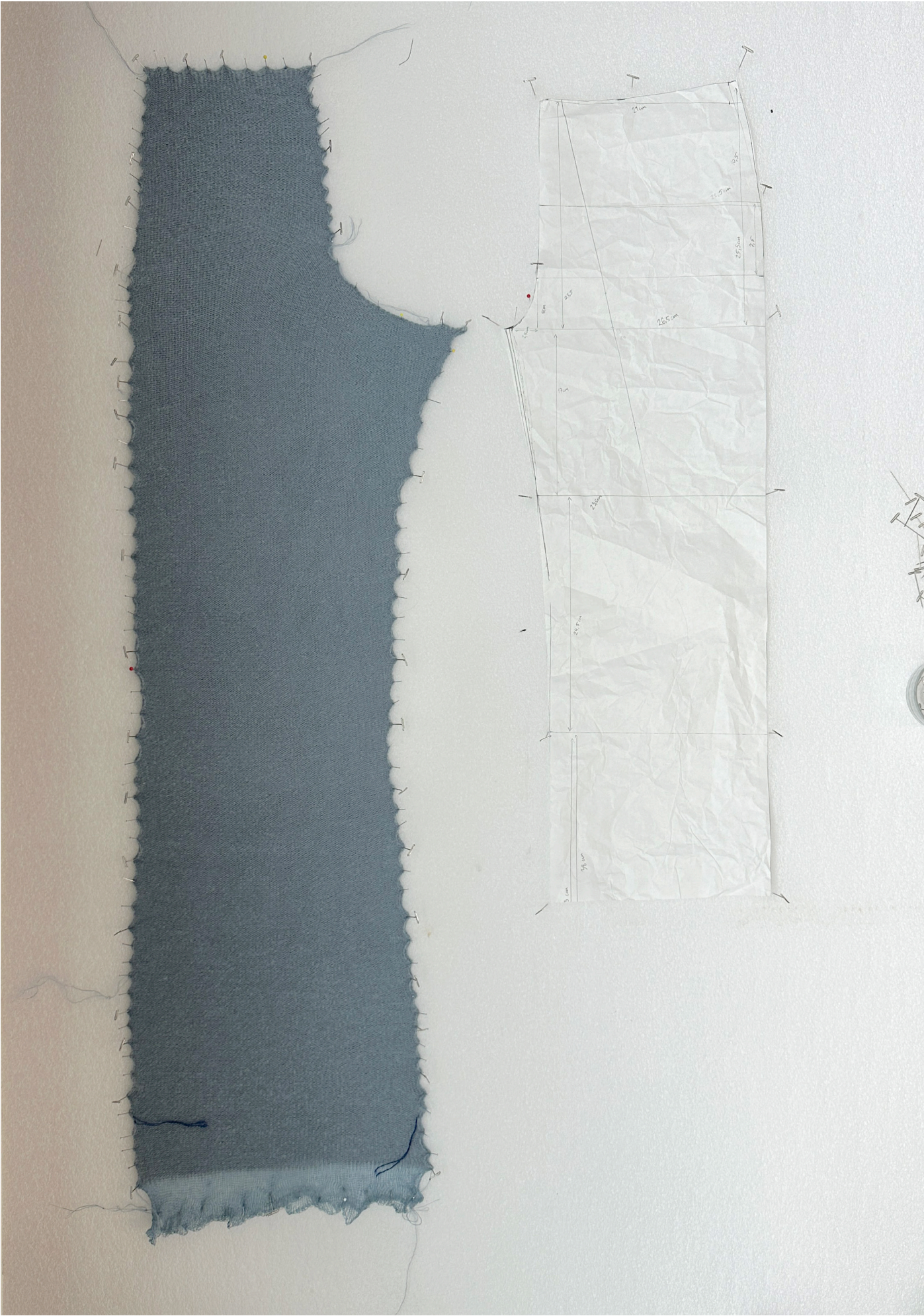
SATIN PANELS: Hand dyeing deadstock silk to match the selected mohair and linen yarns.



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.

VISUALS OF THE FULL COLLECTION

HIGHLIGHT OF DESIGN DETAILS

Look 4, trouser



Certain details are integral to how we perceive garments – the crease in a pair of dress trousers is one of the main distinguishing elements. However, it requires upkeep after every wash or wear in woven textiles.

By skipping a single needle in the centre of the trouser leg, a permanent crease appears. It is formed by the knit folding back on itself and stays sharp and defined, even after washing.

Look 1, shirt



Symbiosis in material and construction allows for the garment’s construction to be simplified.

The use of stainless steel wire as the main yarn makes the pleated shoulder vent function like a shoulder pad due to its rigidity. The back piece is folded into three layers, creating a shoulder vent for movement whilst providing enough stability to support the sleeve.

The same effect applies to the sleeve, where the metal yarn makes a sleeve head-roll obsolete.

Look 3, skirt



In the search of reinterpreting details from suiting, exploring pinstripes seemed essential.

Hand weaving silk yarn into the back ladders of a 2:2 rib knit, created pinstripes that appears and disappears with movement. When relaxed, the natural spring of the rib hides the woven stripes – but when stretched, by movement or folds, the stripes show delicately.

Look 2, top



Neat finishings is of utmost importance when creating simplistic garments – inside and out. Working exclusively with fully fashioned knitting ensures that all edges are clean and well finished.

The sides and cast-off edges of all panels have natural selvedge finishings that are linked together in the outermost stitch, providing soft seams with minimal bulk. Hems were hooked back onto the machine, creating an almost seamless finish. Furthermore, it leaves little assembly once the garment is taken off the knitting machine.

Look 1, 4, 5 and 6, accessories



The simplistic nature of leather creates a textural and visual contrast to the intricate and softness of knitwear, bringing balance and calmness to fully knitted garments. Leather is an unbroken mass, with a clean, calm presence, offering a sense of harmony between these two contrasting materialities.

All leather accessories are custom-made for the collection by Malin Lenkeit Gesser.

GARMENT DEEP DIVE

Look 5, trouser



LOOK 1



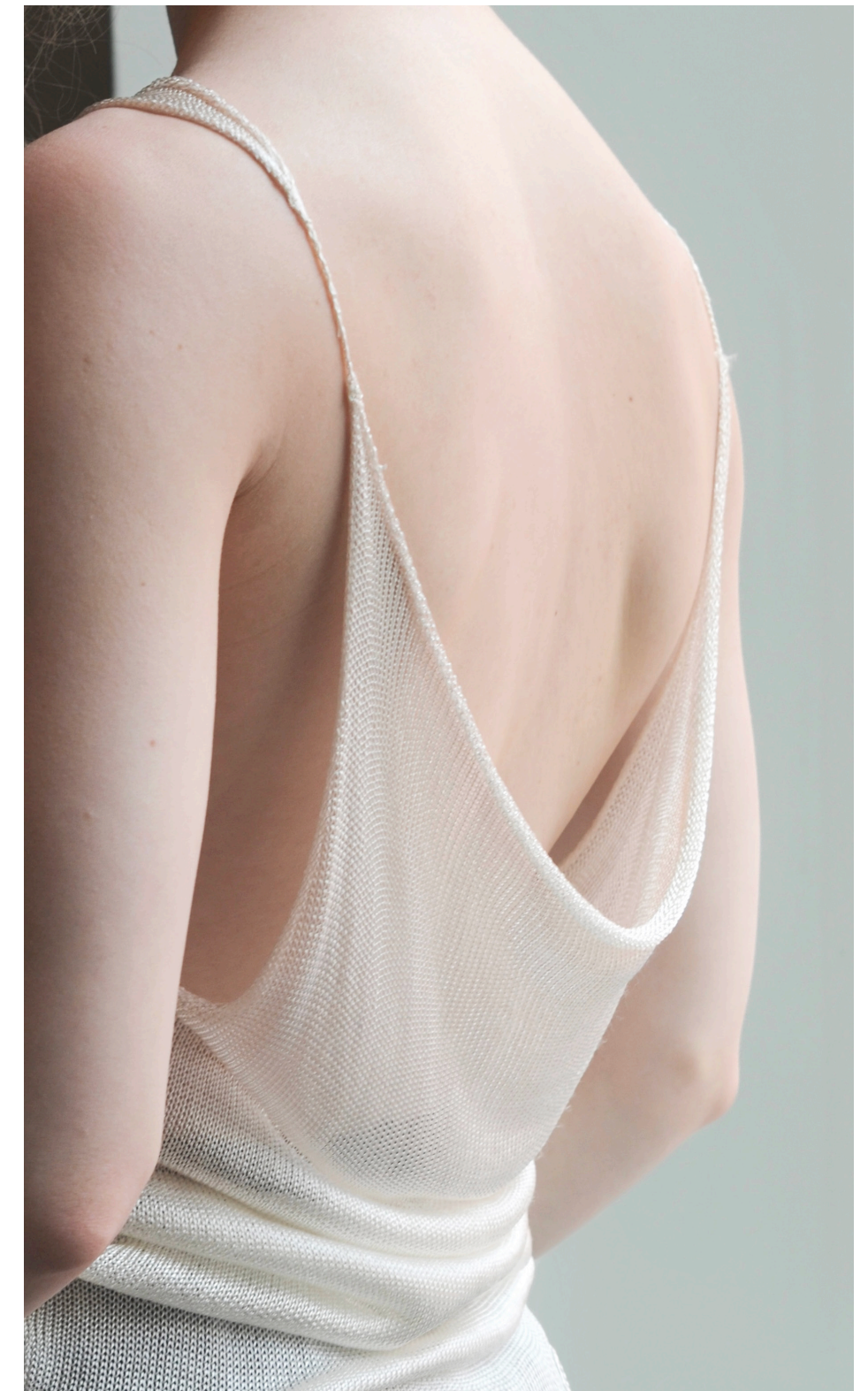
TROUSER: Donegal Soft Tweed, merino wool.
TOP: 0.12mm stainless steel & 167 DTEX unspun viscose.

LOOK 2



TROUSER: Silk/Mohair, plated onto 32/1 Linen.
SATIN BANDS: 30/2 Silk, plated onto 32/1 Linen.
TOP: 11 mm paper yarn (German)

LOOK 4



TROUSER: 16/2 linen, plated onto brushed 28/2 wool.
TOP: 167 DTEX unspun viscose.