

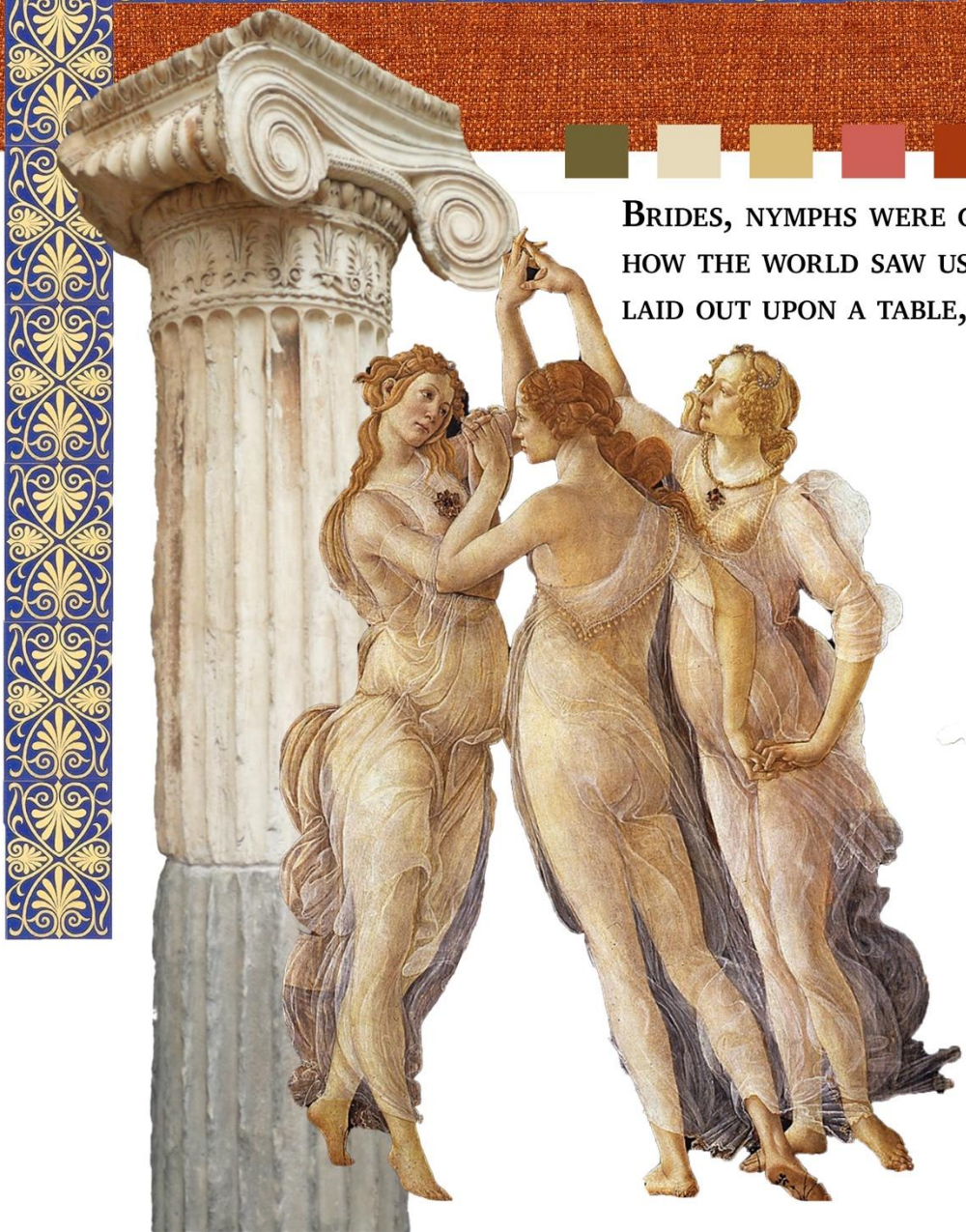
FIRST DAUGHTERS

First Daughters is a knitwear collection rooted in storytelling, mythology, and the quiet strength of feminine archetypes. Each garment represents a mythological figure—like the Dryads or Nereids—through surface, silhouette, and structure. Inspired by themes of memory, ritual and nature, the collection blends traditional and experimental knit processes, including hand spinning, swiss darning, jacquards, and pleats. The first look is entirely biodegradable, featuring naturally dyed wool and avocado pit buttons—setting the tone for a collection built on care and intention. Sustainability was approached honestly: 90% of the collection is wool-based, with minimal synthetics used only where needed. By combining personal symbolism with tactile craftsmanship, *First Daughters* invites reflection on what it means to create, wear, and preserve clothing with meaning.

This collection reflects on the idea of inherited memory—what is passed down through women, textiles, and time. *First Daughters* reimagines mythic figures as wearers and keepers of craft. Through cables, pleats, jacquards and embroidery, each garment becomes a vessel for stories rooted in place and care. The first piece in the series is fully biodegradable—naturally dyed, hand-stitched, and buttoned with carved avocado pits. It sets the tone for a collection grounded in material sensitivity. Most garments are made from wool, with minimal synthetics used for necessary shaping and strength. Processes such as full-fashioning, swiss darning and natural dyeing are not only decorative, but symbolic—each decision layered with meaning. This is knitwear as quiet storytelling, shaped as much by memory and method as by form.



BRIDES, NYMPHS WERE CALLED, BUT THAT IS NOT REALLY
HOW THE WORLD SAW US. WE WERE AN ENDLESS FEAST
LAID OUT UPON A TABLE, BEAUTIFUL AND RENEWING.





st johns wort



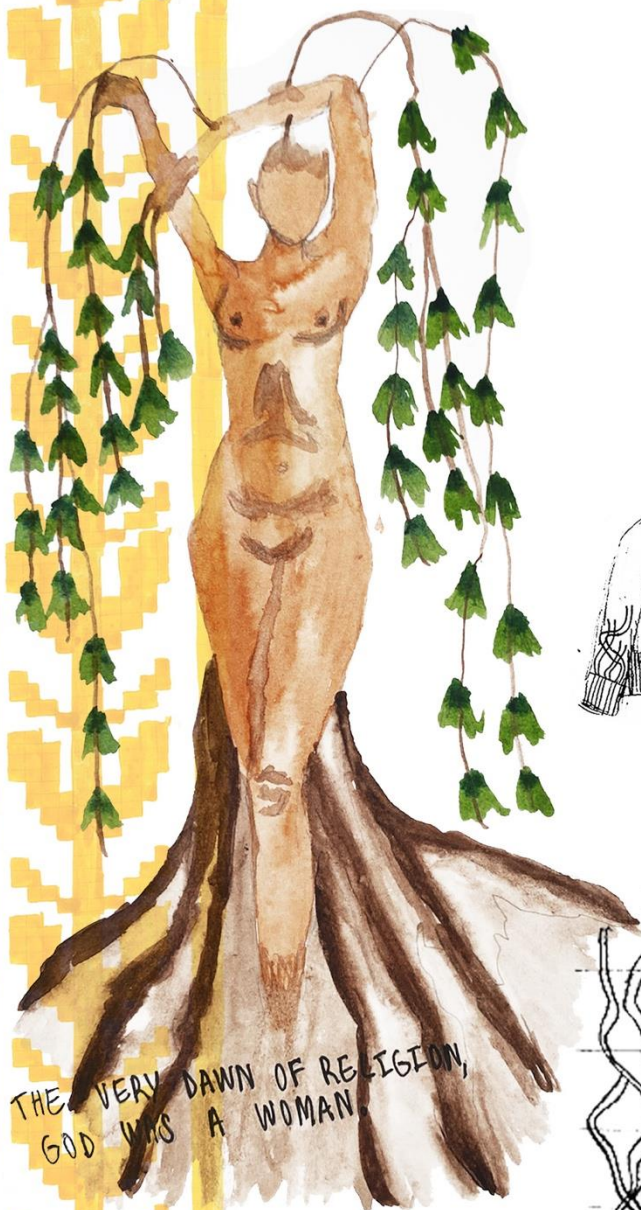
logwood

madder
root

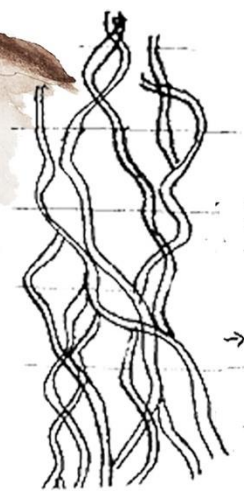


avocado
pit

AT THE VERY DAWN OF RELIGION,
GOD WAS A WOMAN



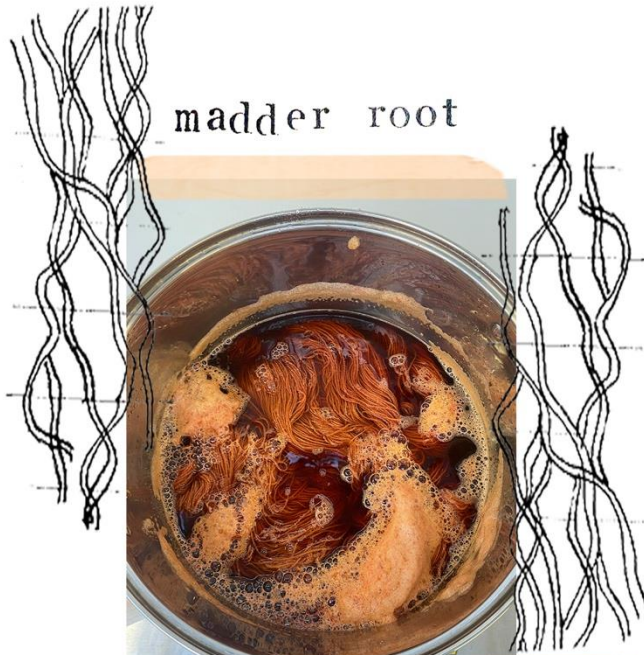
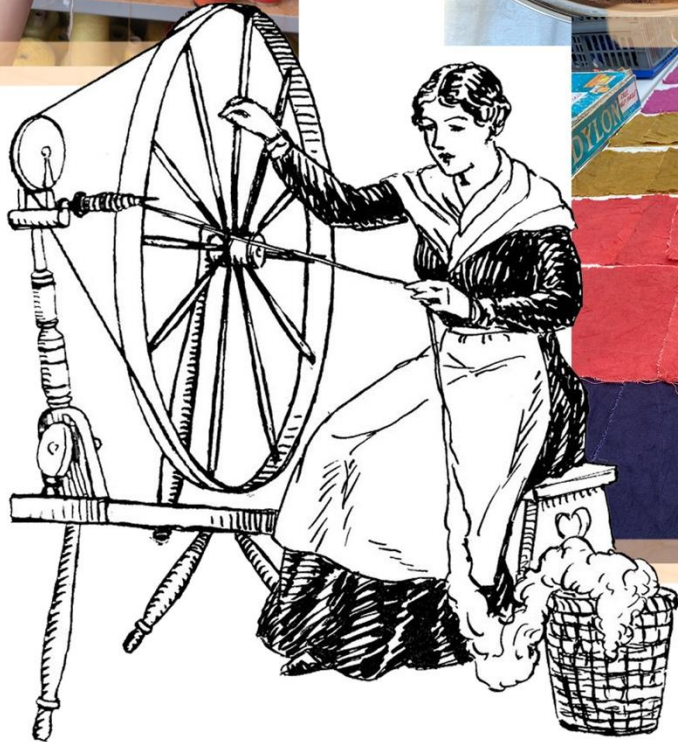
thinking of
sweater / cardigan



FREEHAND
CABLES
→ plaiting?
↳ brown
& cream



SPINNING



madder root



annatto

st johns wort



safflower

ivy leaves



heather

logwood

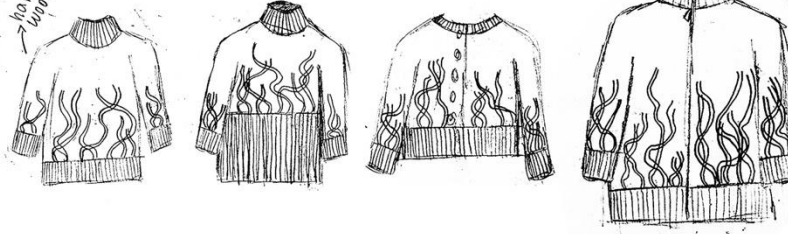


walnut husks

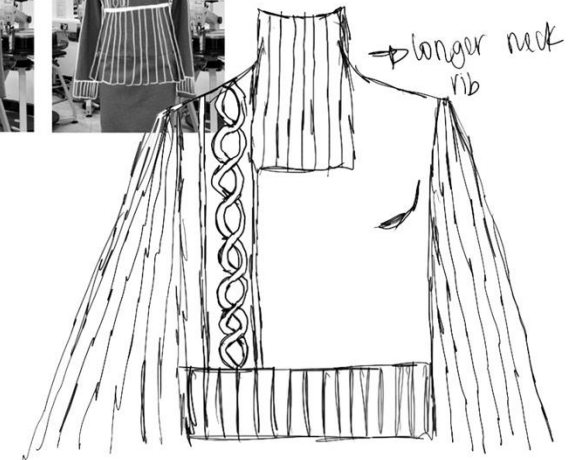
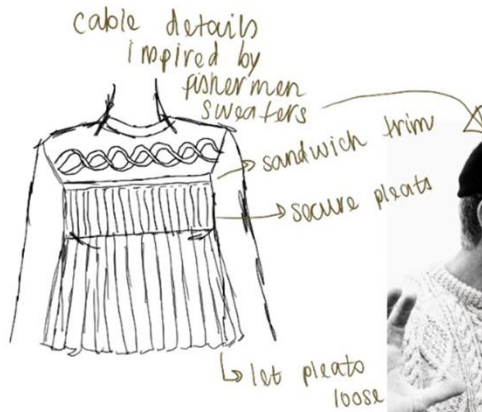




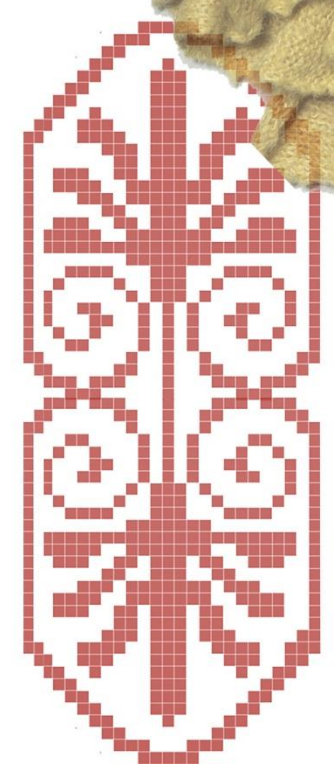
wide collar
hug



thinking of
sweater / cardigan







st johns wort

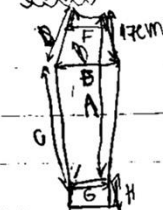
madder root



avocado pit
buttons



Bagland cardigan - OUTFIT 4



A: 58cm F: 6cm

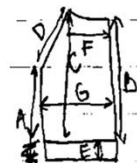
B: 59cm G: 22cm

C: 42cm H: 4.5cm

D: 22.5cm

E: 33cm

body



A: 37cm F: 10cm

B: 50.5cm G: 23.5cm

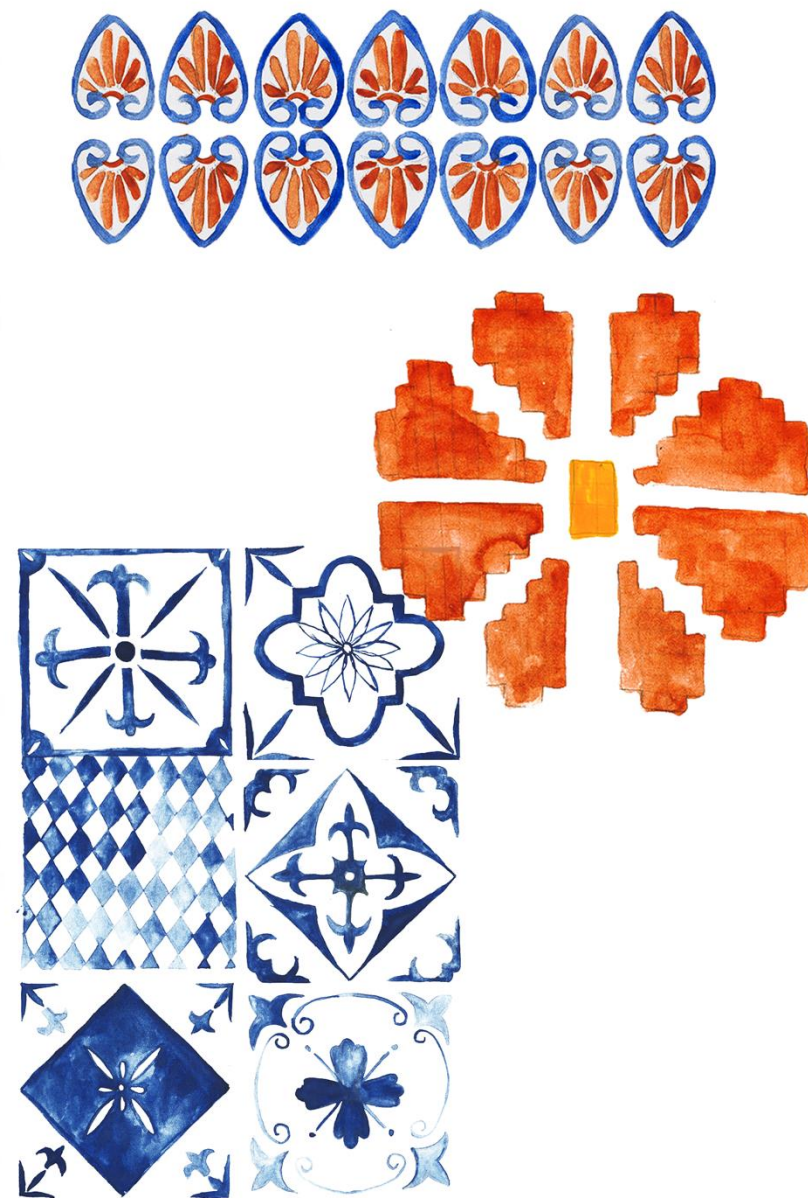
C: 54cm H: 4.5cm

D: 22.5cm

E: 40.5cm







YARN

INFORMATION



100% British
handspun wool



100% VW from
Albion Knit hand
dyed with St
Johns wort



100% VW from
Albion Knit hand
dyed with
Madder root



100% merino
wool by Biella
Yarn



NATURAL DYE & BUTTONS DEVELOPMENT

madder root



st johns wort



annatto



In order to create a compostable garment, I've used VW from Albion knit & Chester wool mohair and silk, which was naturally dyed with madder root and st johns wort. These were the final colour choices after experimenting with 10 different natural dyes. The yarns were put in mordant in simmer for 2 hours and then left overnight. The dye was extracted for 3 hours on simmer (half the weight of madder root to fabric - so 500g of yarn to 250g of madder - and same weight of st johns wort to fabric - so 300g of yarn to 300g of st johns wort) and fabric was put in for 2 hours on simmer for green, 35 minutes for pink and 2 hours for yellow. The green and yellow were left overnight on the dye pot as it cooled, and the green was modified in iron for 5 minutes before the yarns were washed and put back into cones for knitting. The final details were to make the buttons compostable. They were created by drying the avocado pits for a week, peeling the

skin and chopping into button sizes (I used a bottle cap to keep them the same size). The buttons were then dried for another 2 weeks. Finally, they were filed down and the holes were created and then oiled.



FINAL FABRIC DEVELOPMENT

The fabric for this garment was a long process. The first step was to experiment with natural dyes and choose which colours worked. The final choices was st johns wort modified - green - madder root - pink- and st johns wort not modified - yellow. I experimented with rehanging knit pieces with yarns that were not my final yarns, since I didn't want to waste my hand dyed yarn, as you can see in the grey swatch. Once I was happy with the technique, I then had to figure out how to go about dyeing the mohair and silk. Since the mohair could get tangled and felted in the boiling dye pot. Alongside technicians, I made the decision to knit the pieces that get rehung and dye them already knitted. This way I wouldn't run the risk of ruining the mohair. The yarn for the rest of the sleeve was dyed in hanks. I wasn't happy with the green initially so made put it in an iron modifier for 5 minutes and it turned a darker green. I played with washing it on a 30 degrees wash but the fabric got felted. The punchcard was worked on photoshop before being knitted. The final fabric had to be dropped off the machine and hooked back opposite way around twice, since the rehung stitches are on the purl side but the punchcard is on the knit side and the raglan shape is on the purl side so it matches with the pink fabric, which is also a purl.



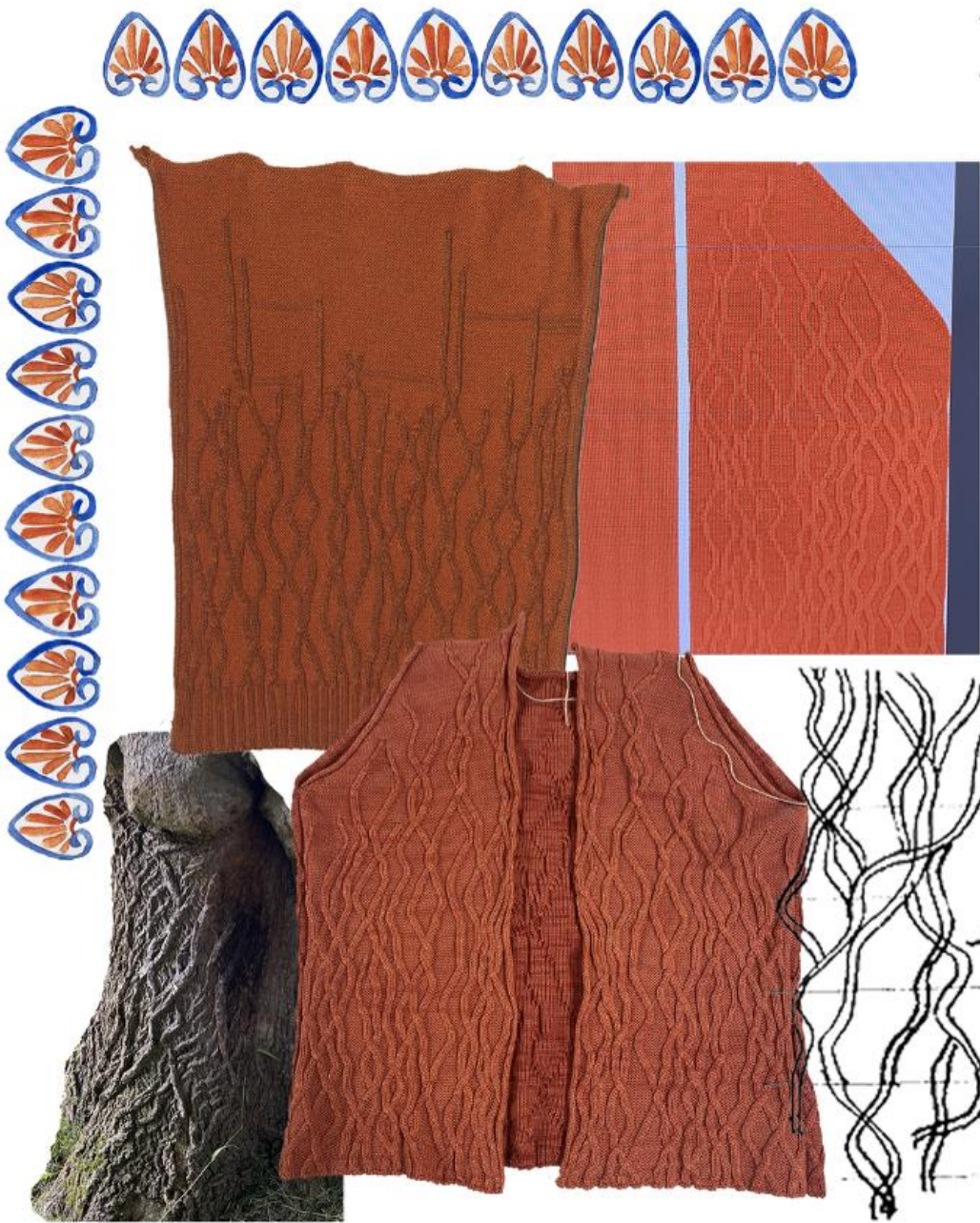
FINAL FABRIC DEVELOPMENT

The fabric for the front and back panels of the cardigan were inspired by a tree I saw in forest recreational ground. The interesting pattern led me to explore a knit version of it on shima seiki. The initial swatch was created earlier on the term. However, the knit stitches all cabled from the same side and when the knit strands finished, they finished quite harshly. On the actual garment I decided to make the knit strands travel sideways more, so they integrate together. I've also played around with the direction of the cables, cabling both from the left and right. Finally, I faded out the knit strands, with 2 knit stitches going into 1 knit stitch and then going back into the purl fabric.

The shaping was calculated and fully designed on the shima software, so the raglan would be fully knit to shape.

FREEHAND
CABLES

→ plaiting?
↳ browns
& cream

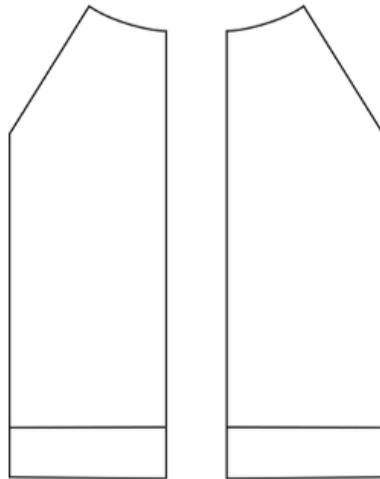
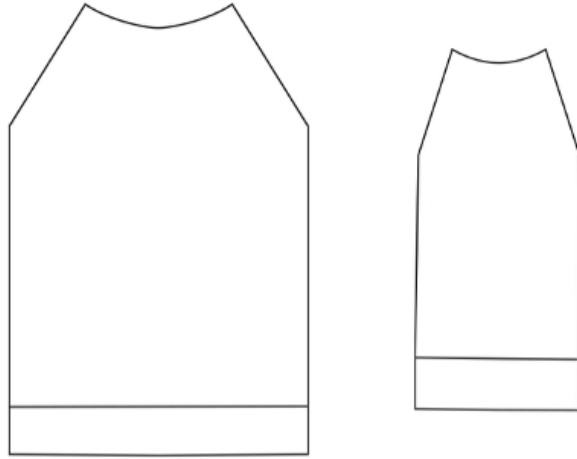


KNIT INSTRUCTIONS

The garment was made of 6 panels – 2 sleeves, 2 fronts and one back. Measures can be seen on the garment spec sheet. Instructions for the top is on the programming on the next slide.

Knit instructions for the sleeve are as follow:

- Cast on 16 needles with the mohair yarn on tension 4 – knit 4 straps worth 50g of yarn
- Cast off
- Iron them flat
- Hook on strapping by gathering it onto the needles on rows 8, 16, 24, 32, 72 82 and 92 (six times in total). One set of strapping for the first 3 sets of gathering and the second strapping for the second bit of gathering.
- Both sleeves are knit the exact same.
- Cast on 126 needles – tension 4 – swatch measures are - 5cm = 15 needles – 5cm = 26 rows
- 1 - 52 – knit
- 53 – 121 – decrease every 6 rows (both sides)
- 121 – knit some waste, drop it off the machine and re-hook the knit the opposite way around – start knitting the punchcard (if the floats is 5 needles or longer, hook it into a needle, so the float gets caught and it is not too big on the inside)
- 122 – 178 - decrease every 6 rows (both sides)
- 178 - knit some waste, drop it off the machine and re-hook the knit the opposite way around
- 179 – 213 - decrease every 6 rows (both sides)
- 214 – 260 – decrease every 2 rows (both sides)
- 261 – 317 – decrease every row (both sides)





LINKING & TRIM



	RIB SETTING
SLACK ROW	
10 ROWS	
SLACK ROW	
10 ROWS	
SLACK ROW	

The sewing was done completely by hand by mattress stitching the seams, so the pattern perfectly matches. the trim were initially knitted on a domestic machine with hand spun wool and then naturally dyed. However, the fabric shrunk and did not fit in the linker it was initially measured to. I couldn't wind it back into cones since the iron damaged the wool and made it brittle, meaning I had to come up with an alternative. On my second try I used Albion VW that I had already previously dyed. I knitted the trims on a 5 gauge dubied on double bed tension, with a single bed tension for the slack row. The trims were linked on an 8-point linker to the centre of the garment and the neck. since the neck wasn't shaped, I tried to trap a bit of the garment on the sandwich trim so that there was a bit of a drop on the neck. Neck trim was 132 needles and centre trim was 108 needles on a 2x1 setting. the shima pattern had yarn breaks and I had to trace back the stitches with a new piece of thread, creating a seamless mending.



