Welcome to the Knitty-pedia of all things Hand Knitting & Crochet

Student Finalists at the Knitting & Stitching Show Alexandra Palace

Open Finalists at the Knitting & Stitching Show Alexandra Palace

GRADUATE CATEGORY: 2013 WINNERS

Winner Of The Gold Award

Judith Watson

Winners Of The Silver Award
Student Category Awards

Love Wool Highly Commended: Leah Short
Love Wool Highly Commended: Hannah Evans
Sandy Black Award: Katie Jones
Debbie Bliss Award: Vita Ivicic

OPEN CATEGORY 2013: WINNERS

Click here for Open Category Finalists

Gold: Sally Spinks
Silver: Nicky Barfoot

KNITTED TEXTILE AWARDS 2013
GRADUATE CATEGORY
Scott Bramley
London College of Fashion

‘Saved by the Grunge’, my graduate collection came together through the exploration of knitted structure in a graphic form; combined with influence from 1990s MTV grunge culture and bright African prints. I used a spectrum of yarns to emphasise difference in texture and shine including mohair, viscose, lambswool and mercerised cotton across a range of machine gauges and hand needle sizes.

Jenny Chau

My work is inspired by the oppression experienced by Native Americans and focuses on the issue of displacement. Partial knitting is used to create unstructured shape and form. Colours have derived from aspects of globalisation; casinos in particular. The use of Lurex yarns illustrates this. My textile samples take control to form structure of the body through the different knit technique possibilities.

Grace Cook
De Montfort University

My knitwear collection was originally inspired by Courtney Love’s 90 style. This includes feminine shapes and detail worn with open and exposed seams, hugging the female silhouette and exposing certain parts of the body. I have a passion for knitwear especially fine and detailed technical knits that I have used to create my first collection.

Louiisa Crompton
Huddersfield University

By combining hand and machine knitting I produce knits that are inspired by the digital aesthetic and interaction with computers. Each individual stitch is carefully considered and placed using a technique called Swiss Darning, allowing full control of the design, texture and composition as I work meticulously on top of the fabrics, producing outcomes that almost pop out at you.

Eve Gardiner
Heriot Watt

Looking at muscular structures to create new knit stitches, I used unusual colours and contemporary silhouettes to create a collection of knitwear based on the human form within. Using metallic hues, elasticated yarns and a variety of knitting machines, my vision was to create armour-like knits that exude elegance and portray the internal and external workings of the body.

Oliver Hunter
Kingston University

Grannies, poodles and S&M cat masks are the main concepts in my collection. My knitwear consists of cardigans and jumpers in colourful and textured yarns from mohair/silk to Lurex and cotton. I love using intricate and interesting knitting techniques to create quirky designs with lots of texture and have a fun element to them.

Vita Ivicic
Chelsea College of Arts and Design

The collection is inspired by my passion for flowers and natural raw materials. I built a studio space influenced by my own imaginary world, transcendent into specific mood which was a crucial part of the research and later transformed into aesthetics of knitted garments.

Katie Jones
Central St Martins

This collection renders a modern tribe created from 10 obsessively crafted, fantastical and colourful crochet looks. Taking a fresh look at a traditional craft and imaginative take on tribal dress. The collection uses a range of materials, textures and colours to create a dynamic second skin, covering the wearer in a

Lucy Jones
Winchester School of Art

Vivid Adventure:
Inspired by historic explorers and their brave travel of the world, this bold men’s knitwear collection combines intense colour, texture and pattern influenced by traditional knitting and woven textile patterns of South America. Over-sized garments enhance the striking patterns and represent the countries cultural dress.
Materials include a wide range of naturally dyed yarns from organic cotton, linen, angora, Kibiso silk from Japan. New tribesman persona. The colour pallet is a reflection of Salvation Mountain in Slab City, as if the creation has grown out of the hillside art itself. Hand-knitted hats from chunky wool with exaggerated tassels and imagery of mystical creatures are a contemporary take on traditional elements.

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Tanya Leskinen
Kingston University

Naomi Lobley
De Montfort University

Kate Morris
Brighton University

“Drifters, con artists, gangsters, prostitutes, night people...the inebriated, the vulnerable, the foolish, the addicted and the desperate...strange images of emptiness.” These were the types of people from Peter Doyle's book City of Shadows, who inspired my final collection. It is their sense of downtrodden 'glamour', which I decided to portray through muted tones of gold and grey and luxurious knitted surfaces.

My knitwear collection is inspired by traditional stitches combined with unexpected materials such as laminate and drinking straws to create innovative hand-knitted pieces. I mixed these with silk, mohair and other luxurious fibres, keeping their natural colours to retain a traditional look and accentuating the designs with highlights of blue and neon green for a modern twist on life.

This body of work celebrates my background in fine art through the knitwear technique intarsia. The source of inspiration comes from elements of art history, particularly still life paintings that depict gluttony and frivolousness. Taking influence from the use of tapestry in Dolce & Gabbana’s Fall 2012 collection, I mapped out the intarsia patterns by pixelating images on Adobe Illustrator.

My work is inspired by unique objects and artefacts from museums such as the Sainsbury Centre in Norwich and The Hormiman Museum in South London. I form ideas for colour and composition from photographs taken of block shop hoardings in Britain. My final collection combines knit, print and embroidery techniques to create my aesthetic that is ethnic inspired by my Southern African background.

The fairground was my source of inspiration. My aim was to give the feel of excitement and liveliness when the lights go on at night and the fairground starts up. Exploring distortion, shots of colour and pattern I used fairground imagery and lettering as well as abstract pattern. My main techniques include macramé, intarsia, chunky e-wrap and beading.

Inspired by Elizabethan Armour this collection features hand transferred stitches and integral embellishment. Inserted during knitting beads and rings create unconventional texture. Hand-knitted Aran structures are rendered into graphic jacquard patterns exploring interfaces between digital and handmade. Made from a mix of handmade yarn, British Organic Merino, Scottish Cashmere and Cotton blends this collection utilises the best of British produce.

I would describe my style of work as intuitive. My pieces explore texture, structure, pattern and form; remaining true to technique as well as contemporary design. Inspired by heritage knitting and the ropes & shackles aboard historic sailing ships, contemporary comfort and style created by innovative knit trimmings

Eleanor Scott
Birmingham City University

Elizabeth Scott
De Montfort University

Leah Short
Derby University

BLAST
‘BLAST is an innovative knitwear collection inspired by the art and literacy movement ‘Vorticism.’ The poetry of Ezra Pound was deconstructed word-by-word and refashioned in the form of geometric, abstract designs using a literacy set of rules that determined line shape.
These designs became a vessel to explore an eclectic mix of knit techniques resulting in final garments, knitwear swatches and visualisations which bring work to life.

Broadly inspired by the concepts of 'the chameleon and the interloper', my work examines how traditional techniques and forms conventionally associated with knitwear and period plasterwork, can be incorporated into carpet making and vice versa. Crossing the boundaries, the Aran panelled dress, hand-tufted with Swiss darned patches emulating carpet, offers a touch of 'rug' to playfully complement the Aran adorned carpet which is reminiscent of a period ceiling with a splash of traditional design.

**KNITTED TEXTILE AWARDS 2013**

**OPEN FINALISTS**

- **Nicky Barfoot**
  - Knitting is often perceived as a low skill, feminine craft and is viewed by some as a poor relation to more traditional Fine Art methods. My knitted life paintings aim to challenge this image by combining the artistic respectability of the Life Room with the craft image of knitting. Conceptually I also aim to raise a smile with my knitted nudes.

- **Linda Doran**
  - In my art I use the rich variety of texture available through knitting along with colours to create a complex representation of the subject whether landscape or abstract. For me knitting with yarn is the medium with which I paint, more satisfying and expressive than creating watercolour, acrylic or oil paintings.

- **Hannah Evans**
  - My graduate collection, 'A Touch of Shaman', takes reference from Vodun sculpture, pagan and folk art. The rough and primitive visual nature of this work led to the development of various knit techniques, raw textures, layered prints and oversized silhouettes. Looped knits were matched with cowbells and copper-plated skulls.

- **Sandra Medzeviciute**
  - Being from Lithuania I decided to work with linen – a traditional and authentic Lithuanian material that decades ago reflected the poor,

- **Amanda Puleston**
  - I am obsessed with knitting images developed from photographs I have taken. Yarns used are not bought

- **Rose Sharp-Jones**
  - Rose Sharp-Jones is a designer maker working with knitted and crocheted textiles. Rose's inspiration comes from...
working class society. However, I have challenged this traditional stereotype by creating light and luxurious garments perfect for any occasion by carefully crafting them out of linen. I am also a graduate of Vilnius Gediminas Technical University in Lithuania and I have a bachelor degree of Civil Engineering, Construction Management.

Yarns used are not bought specially, but are collected as oddiments and unwanted stock. I like to experiments with colour and texture and mix yarns like paint to create an illusion of light, shade and vibrancy. The free use of yarns creates fluidity in constructing a picture.

Fascinated by the notion of strangers doing good for others in a time where the cult of narcissism is prevalent, Sally has produced 3 series of works entitled Random Acts of Kindness. Fine 2/18 wool, silk and cotton has been knitted on tiny 0.9mm needles into garments for nudes, insects and for family photos. Sally completed her Masters in Fine Art at Goldsmiths in 2008 and continues to exhibit work in Europe and the US.

My Kagome cardigan is inspired by Sashiko, traditional Japanese quilting. Using intarsia technique, the cardigan is knitted in Paton’s Colour Works Aran. Colour blending was achieved using two different shades of this variegated yarn with some colours in common. Softening the geometric motif gives an organic feel to the design.