



Ear all, see all, say nowt.
Eat all, sup all, pay nowt.
And if that ever does awt for nowt do it this thissen.
Hear everything, see everything, say nothing.
Eat everything, drink everything, pay nothing.
And you ever do anything for nothing do it for yourself.
- The Yorkshireman's Motto

For spring/summer 2017, Edward Crutchley balances the fanaticism and polish of the virtual world with the pragmatism and virtue of his native Yorkshire. The season marks the designer's first partnership with Clo, a cutting-edge 3D garment visualisation software that allows him to digitally sew and drape flat garment shapes into detailed 3D renderings. These avatars for a material world encourage a more active evaluation of form and space. This is a collection of exaggerated proportions. It embodies the contrast between the cybernetic and the physical. Enlarged fits and volumes are either extremely oversized or very formfitting. Parka jackets and blousons are amplified to loose, expanded dimensions with dropped shoulders and baggy sleeves. Trousers are either shrunken or wide. Shorts linger somewhere in between hot pant and boxer.

The primordial reality of a northern English arcadia is here in the languid drape of the clothes. Traditional English plaid is scaled up. Earthy colours sit alongside mineral pastels. Dry moor grass, friar brown, beige and nude mingle with fecund purples and navy, gold and copper. Accents of chalk pink and dusty blue are strong, not sweet. Crutchley's artisanal ethnographic style has been shaped by his career as a specialist in textiles working in both Paris and London on collaborations with the world's finest craftsmen. For spring/summer he worked with a shibori mater in Kyoto on a series of t-shirts using the traditional arashi shibori technique where fabric is wrapped and dyed around a pipe. This has been combined with a modern and stitched shibori that is used to create more complex designs.

The textile this season includes a floral jacquard knitted in Como – the home to the world's most supreme jacquard weavers. The finest suiting has been custom woven in Yorkshire; a British silk satin and Crepe de Chine are smooth and elegant. These fabrics are central to Crutchley's heritage and expert approach. Against natural materials are tops and accessories made from latex hand tie-dyed and laser cut with the Yorkshireman's Motto using a Celtic font influenced by the Lindisfarne gospels and The Book and Kells. It is the most complication design the British suppliers have made in their 25-year history.

Embroideries are inspired by the fables that pervade the Yorkshire moors. The Trow Ghyll skeleton, discovered in a collapsed gully in West Riding during WW2, is resurrected on mohair and wool outerwear. The cuckoo acknowledges the spirit that rolls through the mystical Oxenber woods – a beautiful, lush place where villagers once tried to trap a bird by building a wall around a tree. The embellished outerwear evokes the feeling of Japanese souvenir jackets and the grandeur of pearly kings.

Contradictions abound. Loose and tight, light and dark, matte and gloss. Plain colours and huge checks and rich jacquards. Lush florals and graphic type. Exaggerated and exposed, together these tensions are what make Crutchley's fifth collection his most cerebral to date.

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