

Ella Fabritius

Introduction

I am a textile designer specializing in pattern making, weaving, and knitting, with a strong passion for sustainability. My work combines traditional techniques with modern design, focusing on responsible materials and production methods. I'm a people person who enjoys collaborating across disciplines. I have found great interest in project management and I'm very passionate about the organizational sides of projects. With experience in museum collaborations, commercial pattern development, and textile research, I bring a hands-on and thoughtful approach to every project.

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Experience

EMMA – Espoo Museum of Modern Art

Art Recreation | Oct 2024 – Feb 2025

I Collaborated with EMMA and the Tapio Wirkkala Rut Bryk Foundation to recreate a 1940s Rut Bryk pattern design. Researched Bryk's design perspective and adapted her work for modern hand-printing techniques. Engaged with Wirkkala and Bryk's relatives to deepen understanding of their artistic legacy. Designed and hand-printed the fabric, which will be showcased in a 2025 exhibition.

PatternLab 2024

Chair & Pattern Designer | Feb – May 2024

Led the PatternLab project, overseeing the sale of surface patterns to S-group's Prisma selection. Managed the entire project lifecycle, from concept development, and pattern illustration to customer relations. Developed commercial patterns tailored to consumer needs, strengthening market awareness. Fostered a collaborative and inspiring team environment, ensuring that everyone's creative ideas were heard and developed effectively.

Aalto University

Research Assistant – T-REX Project | May – Aug 2024

Assisted doctoral researcher Elina Lewné in EU-funded research on textile recycling. Contributed to an upcycling collaboration with EMMY second-hand store, co-developing branding strategies.

Aalto University

Research Assistant (Thesis Work – T-REX Project) | Oct 2024 – May 2025

Researching the challenges of unsold second-hand garments. Analyzing garments and facilitating group discussions with UFF customers. Developing design solutions to extend clothing lifespan, integrating sustainable design principles.

Education

Aalto University | 2022–2025 Master of Arts, Design
Fashion, Clothing & Textile Design

Aalto University | 2018–2022 Bachelor of Arts, Design

Skills

Design & Illustration:

Illustration, Surface Pattern Design, Concept Creation

Software Proficiency:

Adobe Suite (Photoshop, Illustrator, InDesign, Acrobat), Procreate

Project & Research Skills:

Project Management, Team coordination, Sustainability Research

Languages

Swedish

Finnish

English

Norwegian

Leftover

Master thesis - woven tapestry



In my thesis I worked for T-rex, Textile recycling excellence. A European Union funded research project aimed at fostering sustainability in the textile industry through consumer engagement.

My project focused on leftover garments from second-hand stores. Trying to find answers to why so many clothes are discarded.

By studying individual leftover garments and interviewing consumers I gained deep insight into the problem.



First I analysed 400 pieces of unsold garments from Emmy and UFF second-hand stores. Documenting garment attributes such as size, color, material composition, brand and more.

To gain a deeper understanding I continued by interviewing 12 UFF customers on their in store experience second-hand shopping.



To process the results of the thesis further I edited the clothes analysed during the garment analysis and interviews creating a pattern.

The Items showcase the vast amounts of items being left unsold and reflects on my role as a designer in this industry. It displays the dilemma I face as a designer wanting to create but at the same time feeling immense responsibility of creating a more sustainable future.



The final piece is a industrially woven tapestry made out of recycled yarns from Kierrätyskeskus.

Displayed at Aalto University
Näyttely25.

22.5-1.6.2025

Rut Bryk

Textile print recreation

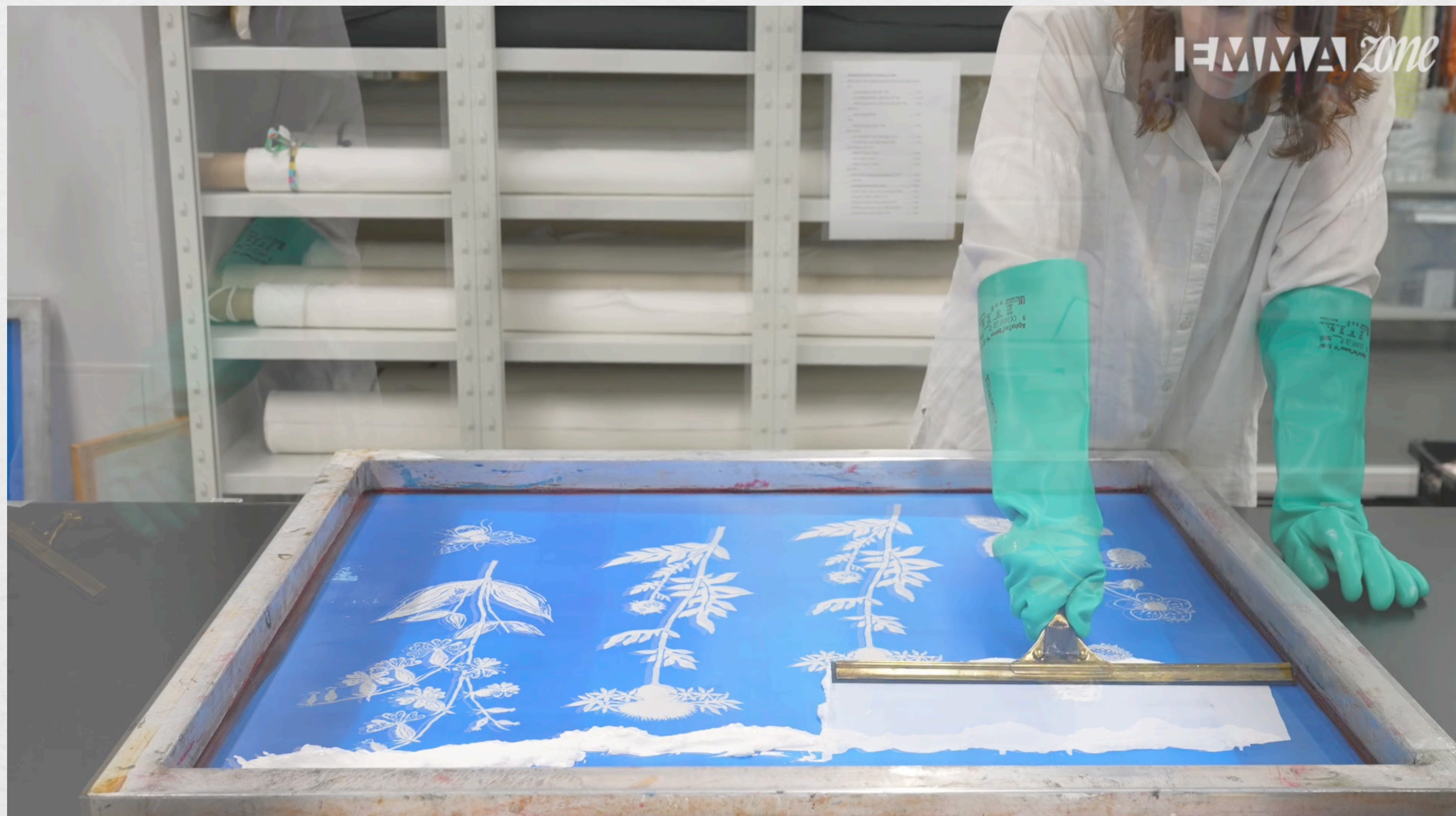


In the fall of 2024, I was tasked by EMMA Espoo museum of modern art with recreating a pattern originally designed by the renowned Finnish artist Rut Bryk in the 1940s. While Bryk is primarily known as a ceramicist, EMMA Museum discovered remnants suggesting that she also experimented with textile linoleum prints. I studied the only surviving evidence of this work, the original linoleum plates and small images published in *Ornamo* design magazine, tracing them I created a working repeat by which I finally hand printed a recreation of the original long lost fabric.



By working closely with the Tapio Wirkkala Rut Bryk Foundation, I got deep insight into the process of Bryks work, letting me capture the core essence of her work.

The original linoleum prints could not be used when printing so I had to create a system of recreating the pattern using modern hand-printing techniques. Elements from the linoleum prints were traced and redrawn. After which I created a repeating pattern using the only remaining image of the fabric as reference, striving to create a repeat as close to the original as possible.



I created a digital pattern which could be transferred to silk screen printing. The final fabric is a 1,6x3m tall tapestry.

To get deeper insight into the process see this short documentary created by EMMA museum.

<https://emmazone.fi/post/like-a-dream-rut-bryks-printed-fabrics>



The Final Fabric is on display
at EMMA Espoo Museum Of
Modern Art.

12.2.2025-14.03.2027

PatternLab24

Chair and Designer



As Chair of PatternLab 2024, I led a team in creating and selling commercial surface patterns for S-group's Prisma selection. This project involved designing commercial patterns that satisfy customers needs. My role included guiding the team through the concept development process, overseeing the creation of final designs, and collaborating closely with S-group to ensure the patterns met their commercial needs. This experience strengthened my skills in project management, teamwork, and translating creative ideas into marketable products.



Vital to the success of the project was teamwork. As chair, I was in charge of guiding the team through challenges and delegating tasks to suitable team members.

Together we successfully managed all aspects of the process, following the brief, creating a concept and designing patterns.

Another central part of my role as chair was organizing the timeline and collaboration with S-group. Giving me valuable insight into the process of selling commercial patterns.



Final patterns will be sold at
Prisma 2025-2026

Sweet Home

Collection of woven fabrics



Sweetest Home is a collection of four industrially woven jacquard fabrics designed for interior use. The concept centers of returning to our roots and finding beauty in craftsmanship and fostering a greater appreciation for our textiles, It challenges today's fast fashion culture, and encourages us to take a step back and value the slow, intentional creation of fabrics. The moodboard reflects, cherished moments from my own life highlighting the personal inspiration behind the collection.



Firts I drew the patterns and turned them into weft structure digitally.

Smaller tests were woven to determine which yarns and structures worked best for each weave.

I tried out different finished to each fabric, steaming, washing and felting.

During the process I reflected on my own relation to handcrafts and the significance it has on my creative process.



The final collection.

Through the eyes of Monet

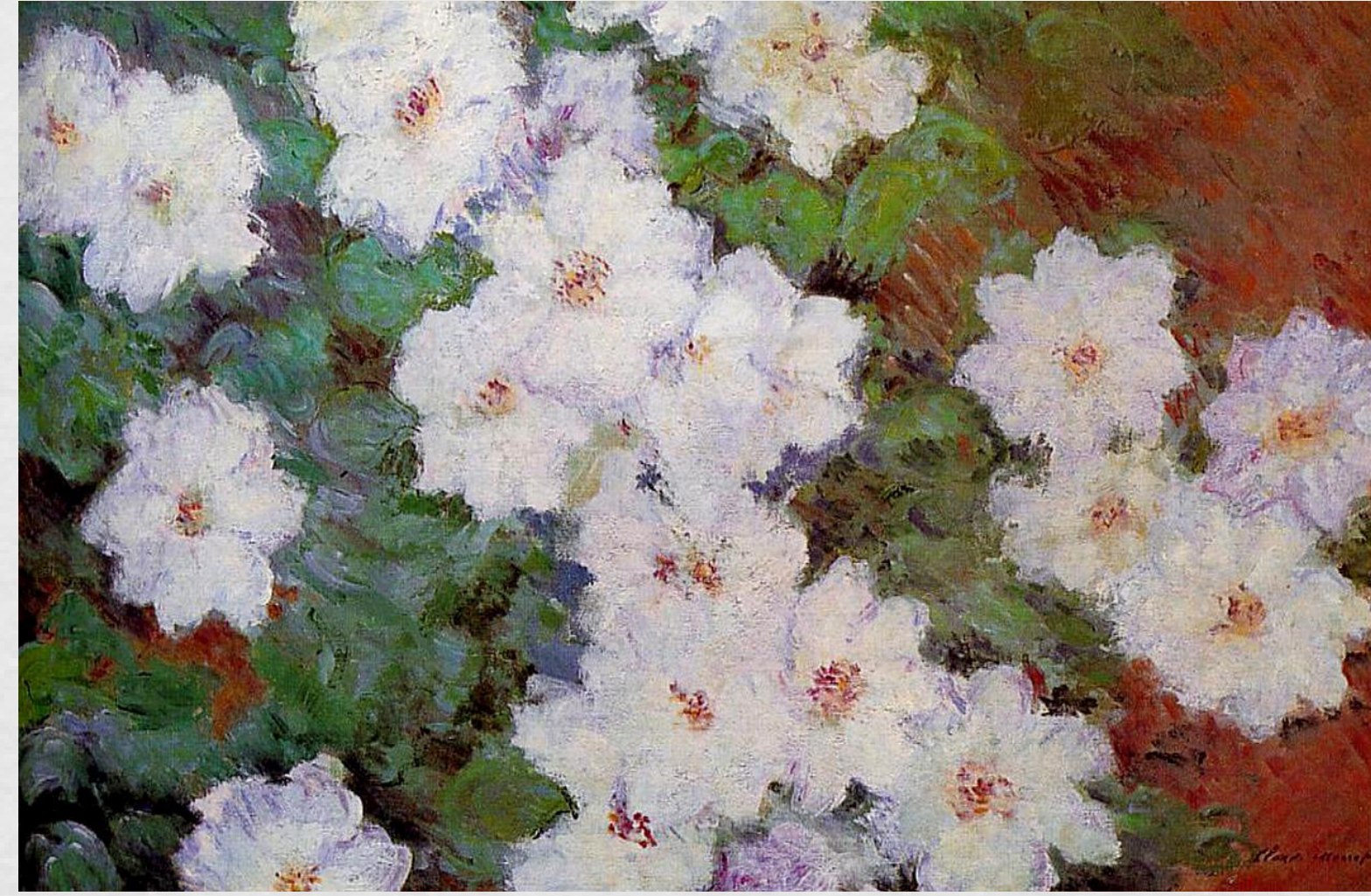
Bachelors thesis



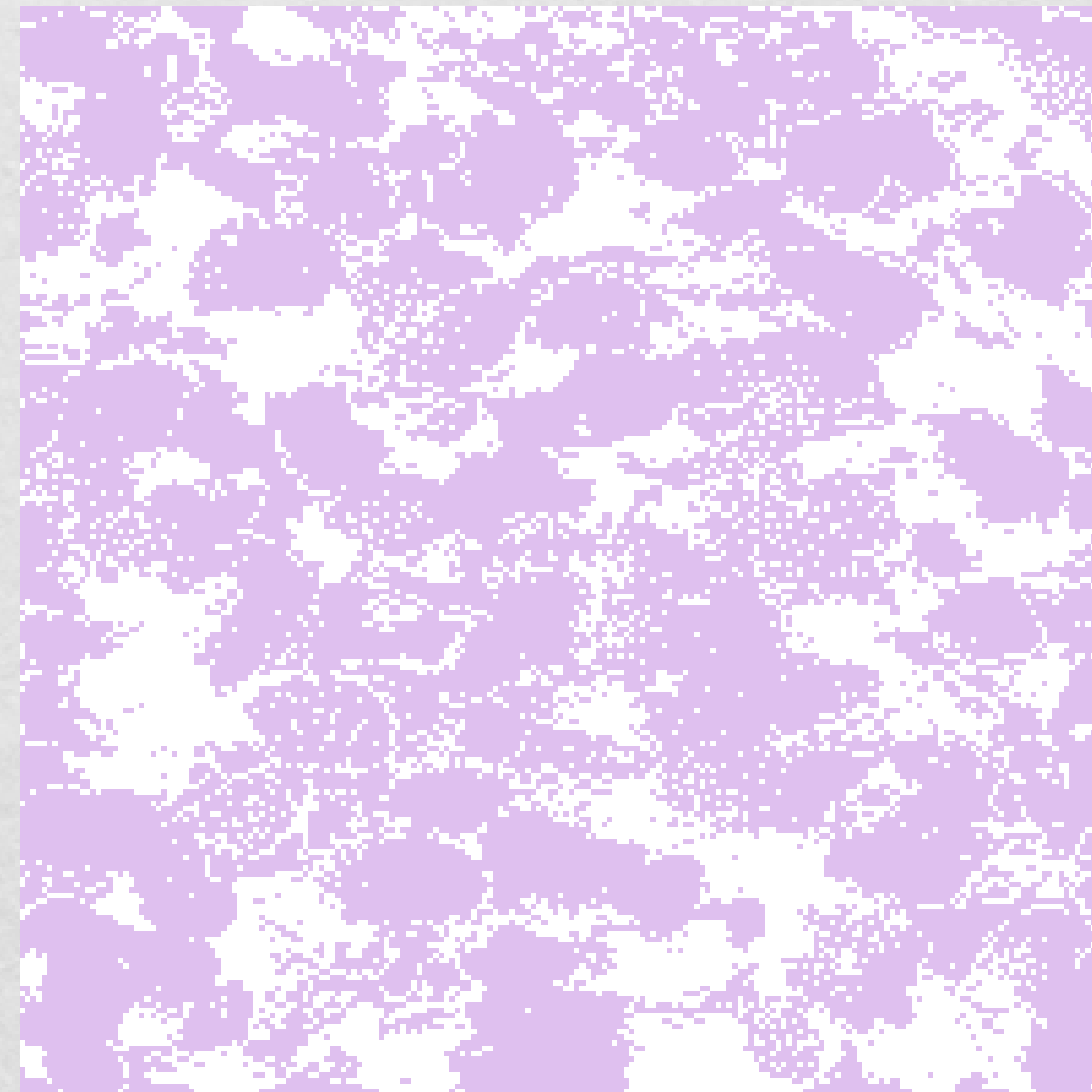
In my bachelor's thesis, I explored the boundary between inspiration and copying. Artists often find inspiration in the works of others, and by examining this phenomenon and using Monet's art as my own source of inspiration, I gained a deeper understanding of the creative process and how to effectively use inspiration as a tool. The final collection features industrially knitted fabrics in painterly motifs.



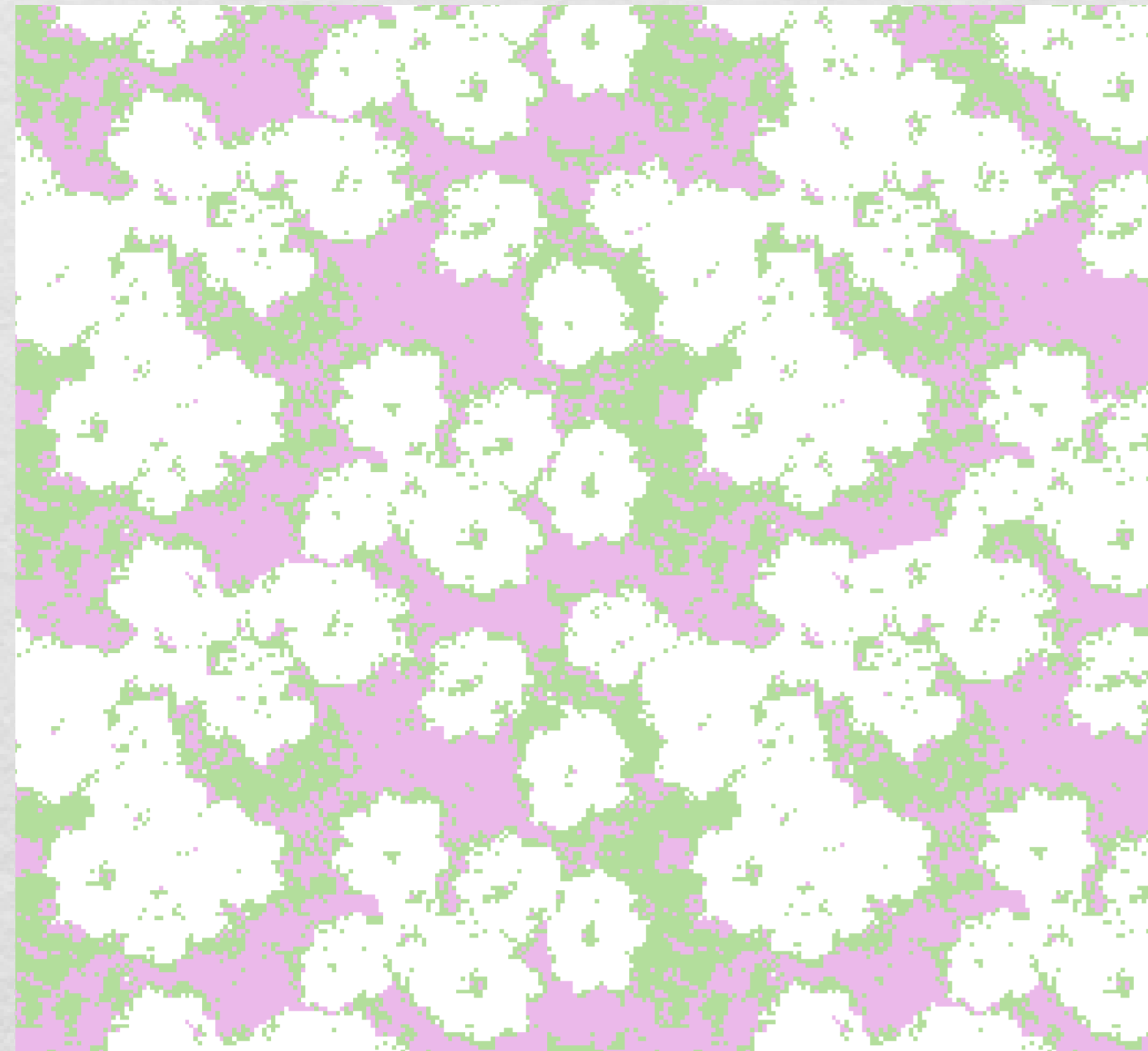
Claude Monet, "Antibes" 1888.



Claude Monet, "Clematis" 1881.



Pattern for knitting in Photoshop inspired by Claude Monets "Antibes" 1888.



Pattern for knitting in Photoshop inspired by Claude Monets "Clematis" 1881.

To challenge the concept of copying, I used the original works of Monet and edited them to different extent.

From some of the paintings I only drew inspiration from the elements and painted my own versions which I then used used to create a knitting pattern.

Other paintings I merely color reduced in Photoshop to see how far I could challenge the balance between inspiration and copying.



Final collection of knitted fabrics.