



JOHANNA HEHEMANN | Portfolio | 2026

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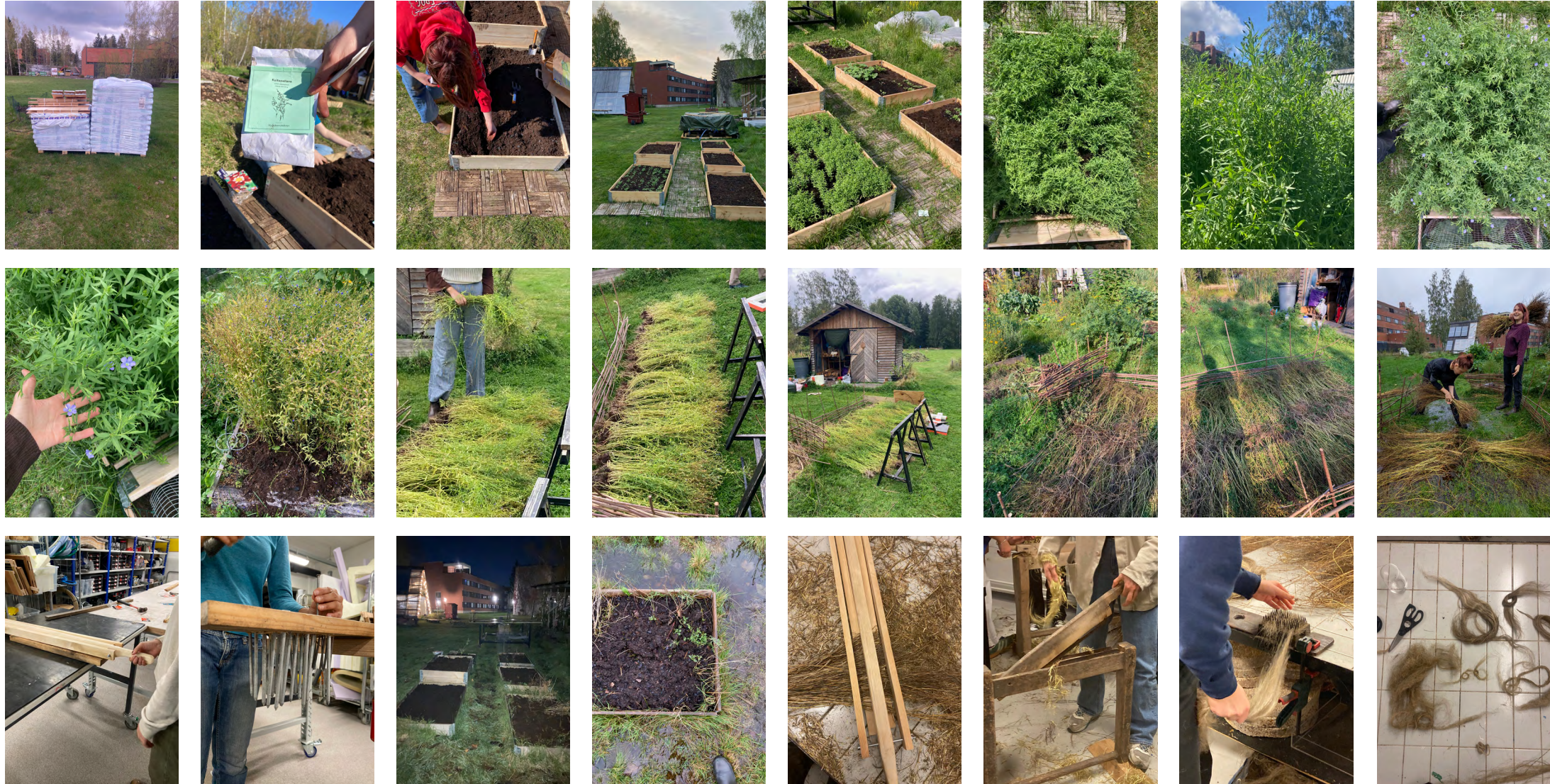
Web: <https://johannahehemann.myportfolio.com/work>

Fashion & Textile Designer working on the intersections of craft, material exploration, and storytelling. My practice involves textile & dressmaking crafts such as knitwear, tailoring, and textile finishings. Through working with a textile garden and completing a minor in textile chemistry I was able to learn about and gain hands-on experience in the full journey from raw material to finished fabric. Using visual communication and textile crafts, I translate these explorations into comprehensible narratives that highlight the complex and skillfull work behind textile making.

Growing Ideas | 2026

MA Thesis, Aalto University, Finland

My collection is a reflection on both growing and processing flax plants into pliable linen material. Having worked on a textile garden project throughout the summer of 2025, I had the opportunity to go through the whole process from seed to final yarn. The production part of my thesis serves as a reflection on this experience, each artefact resembles a different step of the process.



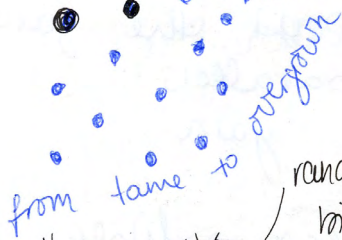
gathered ideas

GROWING



make the tiny piece

flower + seed buds

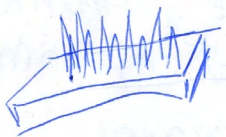


random bits are coming out

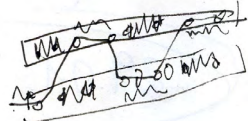
taking over heat structures fibres in neat knit structures



PROCESSING



watering / wetting → plants
wetting → yarn



CRAFT

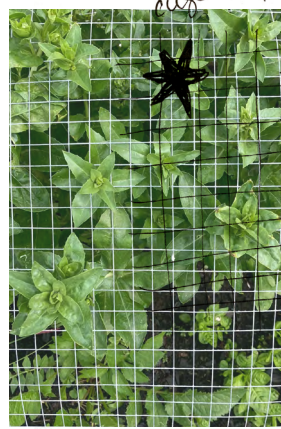
spin fibre

hand spin



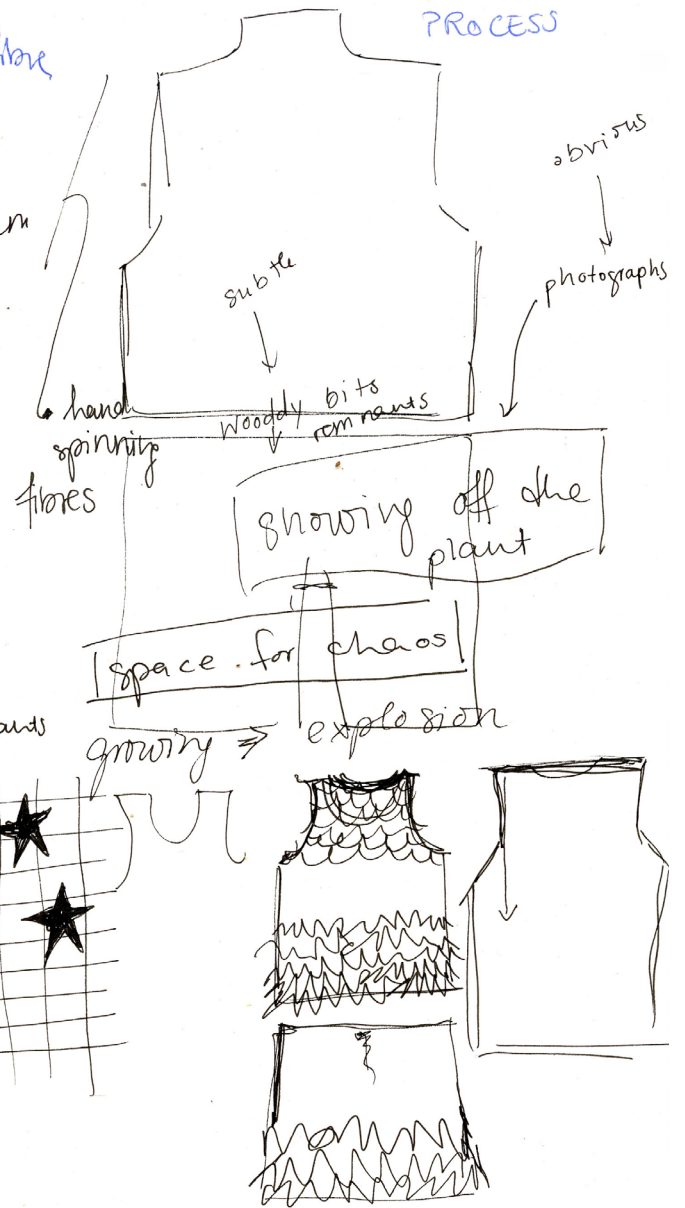
life

strength



caged plants

INDUSTRIALISED PROCESS



shape developments



missing neckline, empty space perhaps lay all at



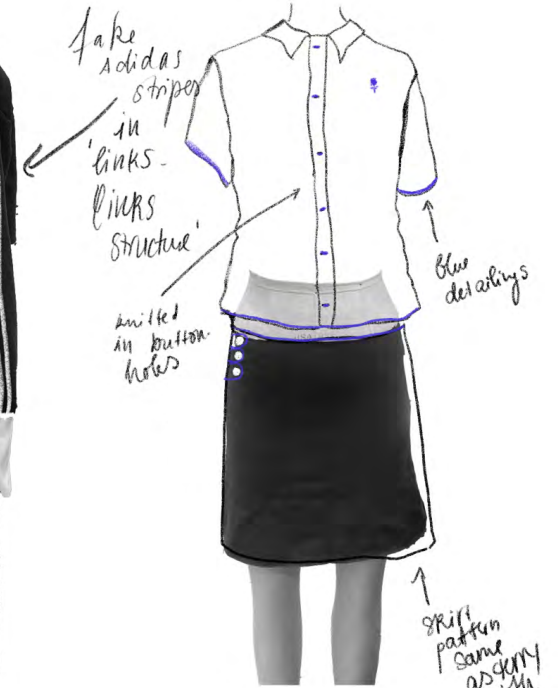
cropped outcome, create undergarment for more coverage brown fine knit



poirelle logo

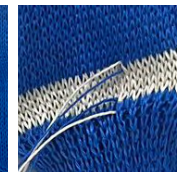
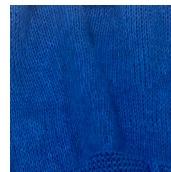
stripes different colour

slit with buttons



take Adidas stripes in 'links-links' structure' knitted in button holes

skirt pattern same as sky cloth knit



collection line up



Look 1: The flax plant. Main piece needle felted flax fibre & shives coat. Blue linen socks.



Look 2: The short fibres I. Top and skirt using RR & Plush knitting structures with integrated flax fibre.



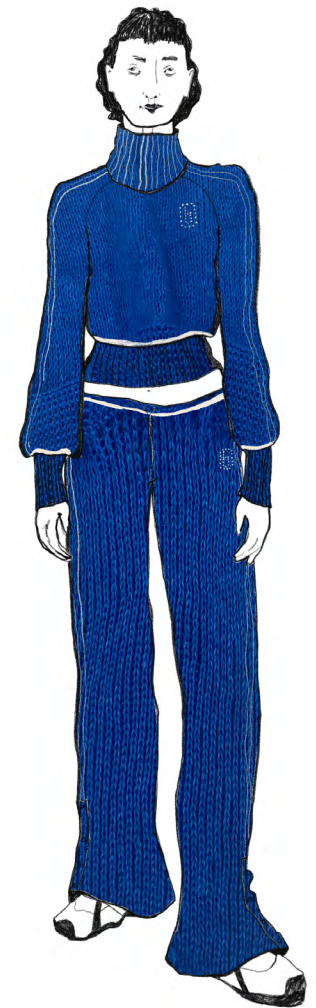
Look 3: The short fibres II. Top and shorts using RR and Milano structures with integrated short flax fibre. Socks and undershirt from bown linen yarn



Look 4: The long fibre. Main piece knit structure with integrated long flax fibre.



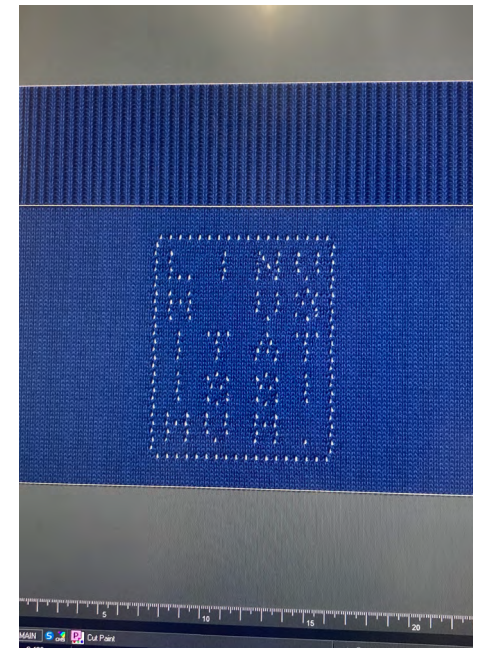
Look 5: The local yarn. Top and skirt made from *Linen Stories*' yarn, single knit blue stripes integrated at the hems.



Look 6: Functional tracksuits. Made on the Shima Seiki. Including functional pointelle features and branded around the flax plant.

process of knitting

SETS	ROWS
144 (12 12)	155
136 (18 18)	POINTELLE: 10, 109, 110
180 (90 90)	(21) INCREASE: Every row except 156, 158, 160!
144 (22 22)	POINTELLE: 1601 ⇒ (176)
186 (68 68)	(45) DECREASE: 177, 184, 191, 198, 205, (210), 219, 226, 233, 240, 247, 254, (260), 268, 275, 282, 289, 296, 303, 310, 317, 324
144 (22 22)	POINTELLE: (210), 260, 310 ⇒ (331)
180 (90 90)	(103) INCREASE: 332, 337, 341, 346, 350, 355, (360), 364, 369, 373, 378, 382, 387, 391, 396, 400, 405, (410), 414, 418, 423, 428
180 (90 90)	POINTELLE: 1360, 1410 ⇒ (434)
180 (90 90)	(127) POINTELLE: 1460, 510, 560, 610, 660, 710, 760, 810, 860, 910, ⇒ (1361), 960, 1010, 1060, 1110, 1160, 1210, 1260, 1310, 1360



Left: Integrating flax fibre into knitted structures by placing them onto the knitting machine. Layered with knitting instructions.

This page: Knitting set up & programmung knit samples in ApexFiz

process of making



Carding flax fibres for needle-felting.



Tailored base layer coat for needle felting; made from a loosely woven linen fabric.



Tailored weld button holes created for a neat finishing on the final coat.



Needle-felting flax fibres onto the coat's surface by hand.



Needle-felting set up.



Epson printing the lining of the coat and the garment labels.



Reactive dyeing knit samples for creating the dress.



outcomes

placeholder until we get the final photos done

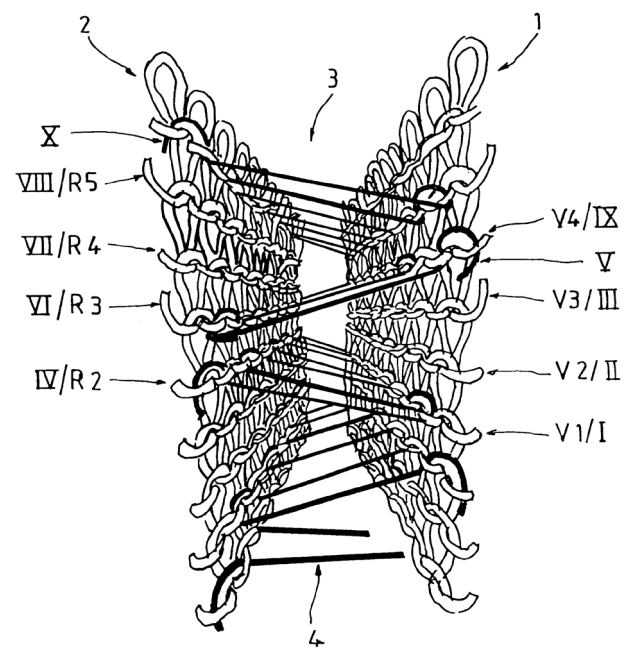


The Waxwing | 2025

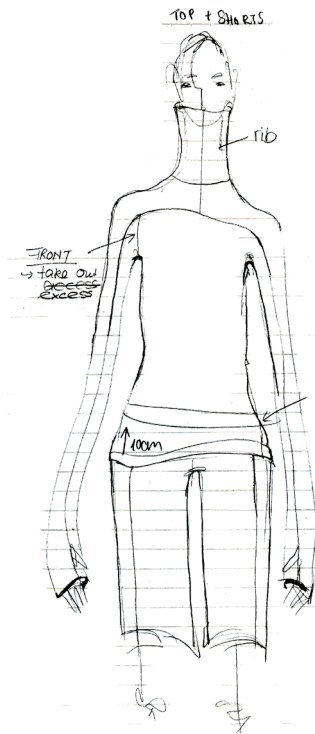
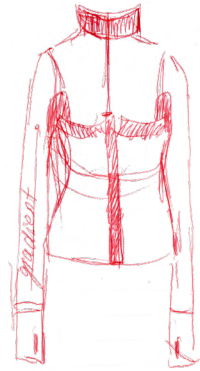
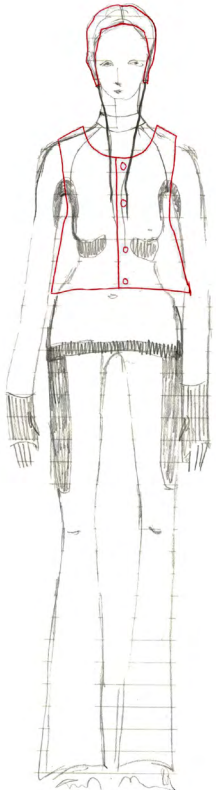
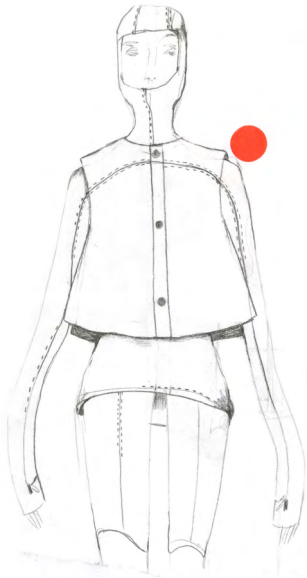
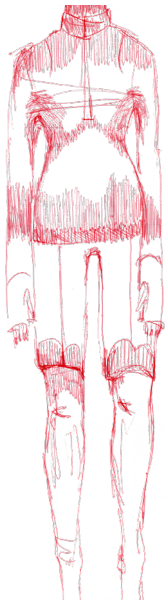
MA project part of the Advanced Knits and Knitwear Workshop Course, Aalto University, Finland

The research for this knitwear project is inspired by birdwatching. Birds often puff up their feathers in the colder months – particularly when sitting still – this creates small pockets of air between their feathers that act similar to the classic thermo effect. Using a double-knit structure for knitted piece allows for a similar effect.

Photo of the waxwings was taken in January 2025 in Helsinki by Danyi Liu who kindly showed me around popular birding spots in the Helsinki area.



shape developments



Left: Sketching different variations of the top design and practicalities of it. This page: First toile made from Jersey, placing the pattern structures over top to figure out the placement. The patterns on the sleeve and chest are the waxwing birds repeating and on the back the wings of the bird.

yarn dyeing & programming



KNIT TOP SIMULATION USING APEX FIZ

Two colourways representing the reversible structure of the knit. The brown colourway represents the walnut dyed cashwool yarn side and the grey colourway represents the natural linen side. The Apex Fiz software was used to figure out the exact pattern placement on the piece. The garment follows the Schoeller Tech Knit ADF programming for double-knit and pointelle.



Structure: Double Knit + Pointelle (Schoeller Tech Knit Structures) & Tubular start (sleeves+hem); collar: 1x1 rib
Gauge: 14
Name: Cashwool Unito
Nm: 2/48
Colour: taupe (naturally dyed using walnut husk)
Composition: 100% WV

Inside
Name: Afr mood
Nm: 2/75
Colour: grey beige
Composition: 68% LI, 32% CO

final outcomes



worn by Riikka.

The Geese | 2025

MA project developed as part of the Advanced Printed Fabrics and Finishes Workshop Course, Aalto University, Finland

During spring, Barnacle Geese start arriving in the Helsinki area. These birds – especially, their pervading noise and excrements – inspired this project. In order to honour their noticeable presence I wanted to create a storytelling lace, using different methods of laser cutting and

resist felting on wool knits. The technical research behind this project was driven by a curiosity for lace-making and finding simpler and quicker ways to create lace-like structures.



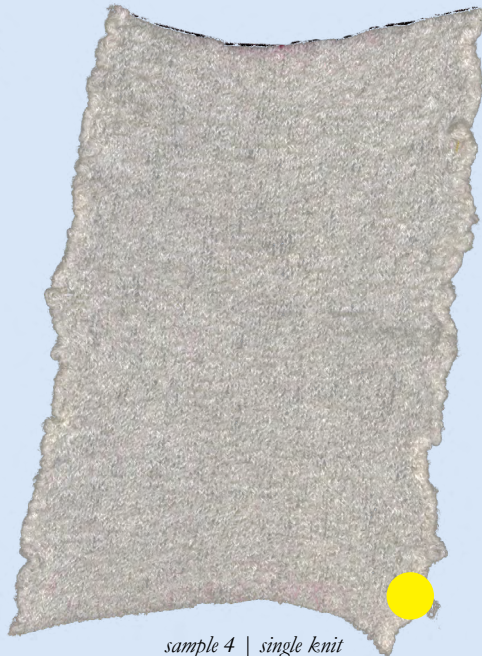
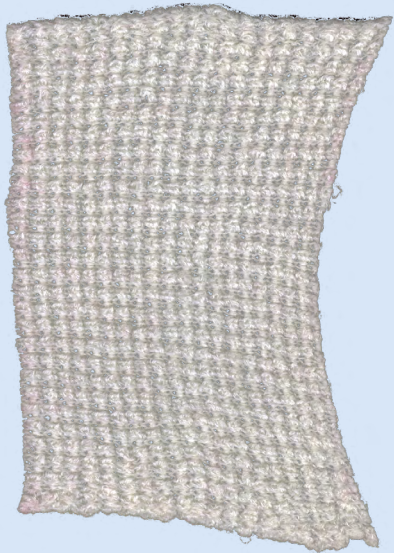
worn by Olli.



felt sampling

*sample 1 | tuck stitch
gauge 5, tension 15*

*sample 3 | single knit
gauge 5, tension 13*



*sample 2 | tuck stitch
gauge 5, tension 13, felted*

*sample 4 | single knit
gauge 5, tension 15, felted*

LACE APRON | Dirndlschürze
from [@Trachtenecke](#)



techniques

RESIST FELTING LACE

Knit structure:

Size: 180 stitches + 700 rows (total piece)

Tension: 13 (all four on Dubied)

Gauge: 5

Structure: Tuck stitch (1 needle high-butt, 1 needle low-butt)

Yarn:

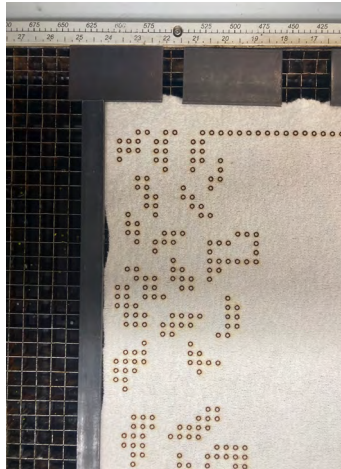
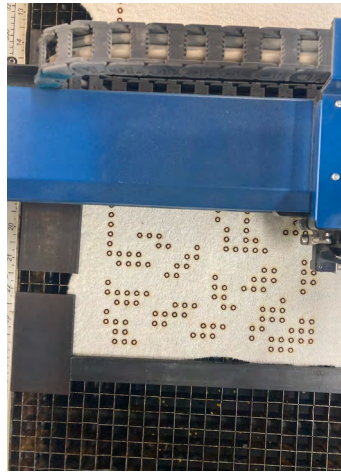
Name: Cashwool Unito

Nm: 2/48

Colour: off-white

Composition: 100% WV

Supplier: Baruffa 05/2020



FELTED LASER CUT LACE

Knit structure:

Size: 180 stitches + 400 rows (total piece)

Tension: 15 (all four on Dubied)

Gauge: 5

Structure: single

Yarns:

Name: Cashwool Unito

Nm: 2/48

Colour: off-white

Composition: 100% WV

Supplier: Baruffa 05/2020

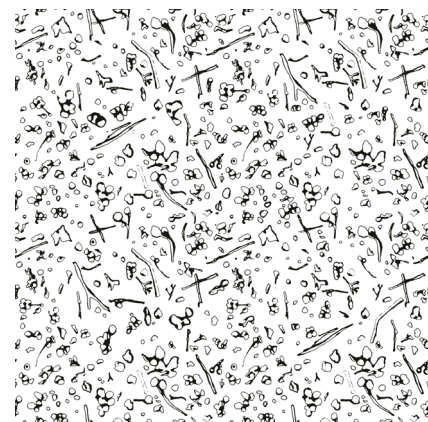
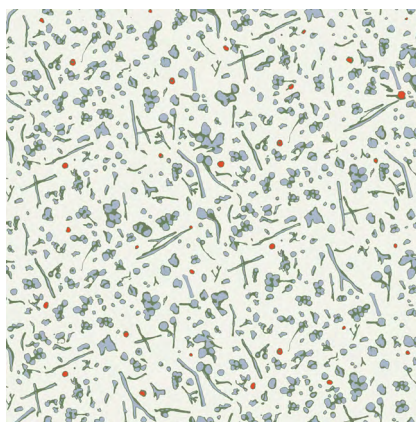
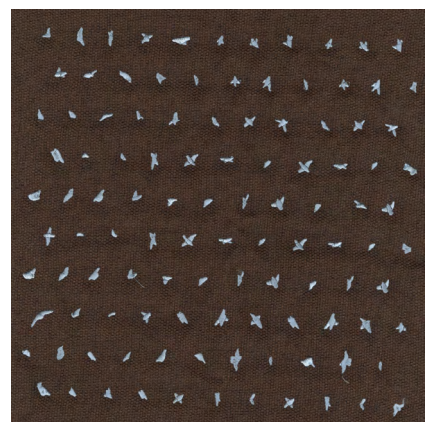
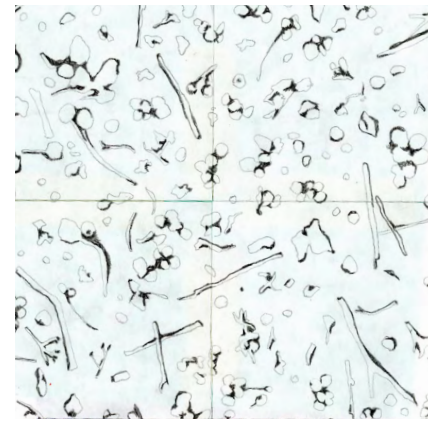
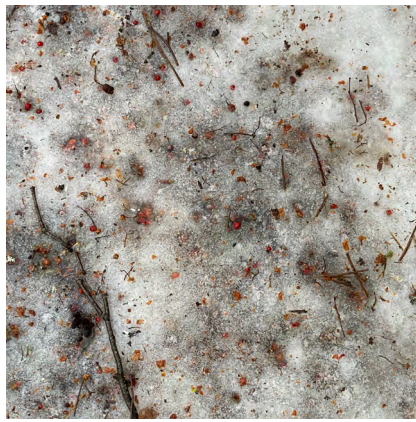
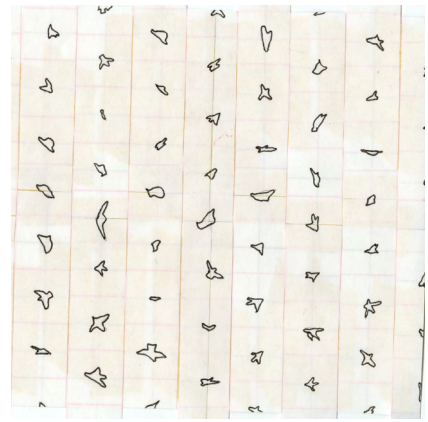


Repeat Patterns | 2025

MA project developed as part of the Textile Design Concept course, Aalto University, Finland

- 1 Birds | Repeat: 32x32 cm | Technique: embroidery | 2 colour design
- 2 Twigs & Berries | Repeat: 32x32 cm | Technique: screen printing | 3/4 colour design

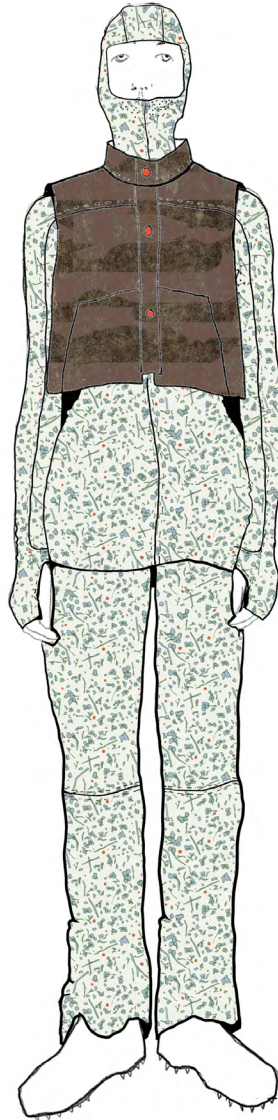
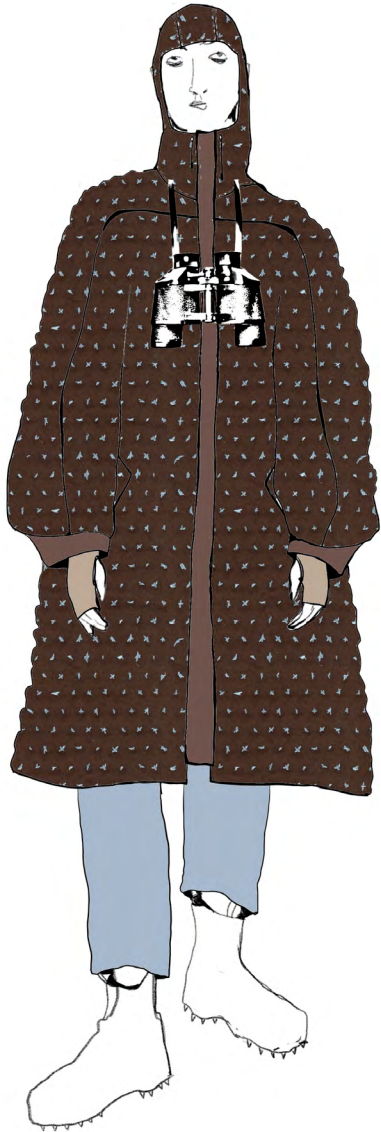
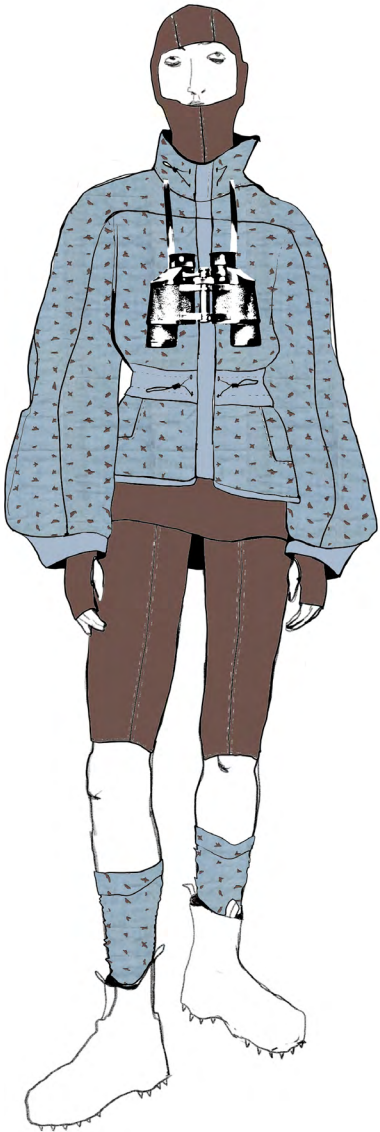
This course project focused on creating repeat patterns for different textile applications; tracing the process from initial inspiration to finished textile. Observations of flying birds during a walk were translated into a repeat pattern, which was then embroidered onto two different materials: a fine cotton fabric and a thicker, padded upholstery fabric. Icy ground textures, fallen berries, and twigs served as the starting point for a hand-drawn repeat pattern, which was later refined digitally using Photoshop. This design can be used for screen printing applications.



Birds: Flying birds in repeat for embroidery design

Twigs & Berries: Icy grounds, fallen berries, and twigs as the starting point for a hand-drawn repeat pattern.

Line up idea | Birdwatching inspired collection

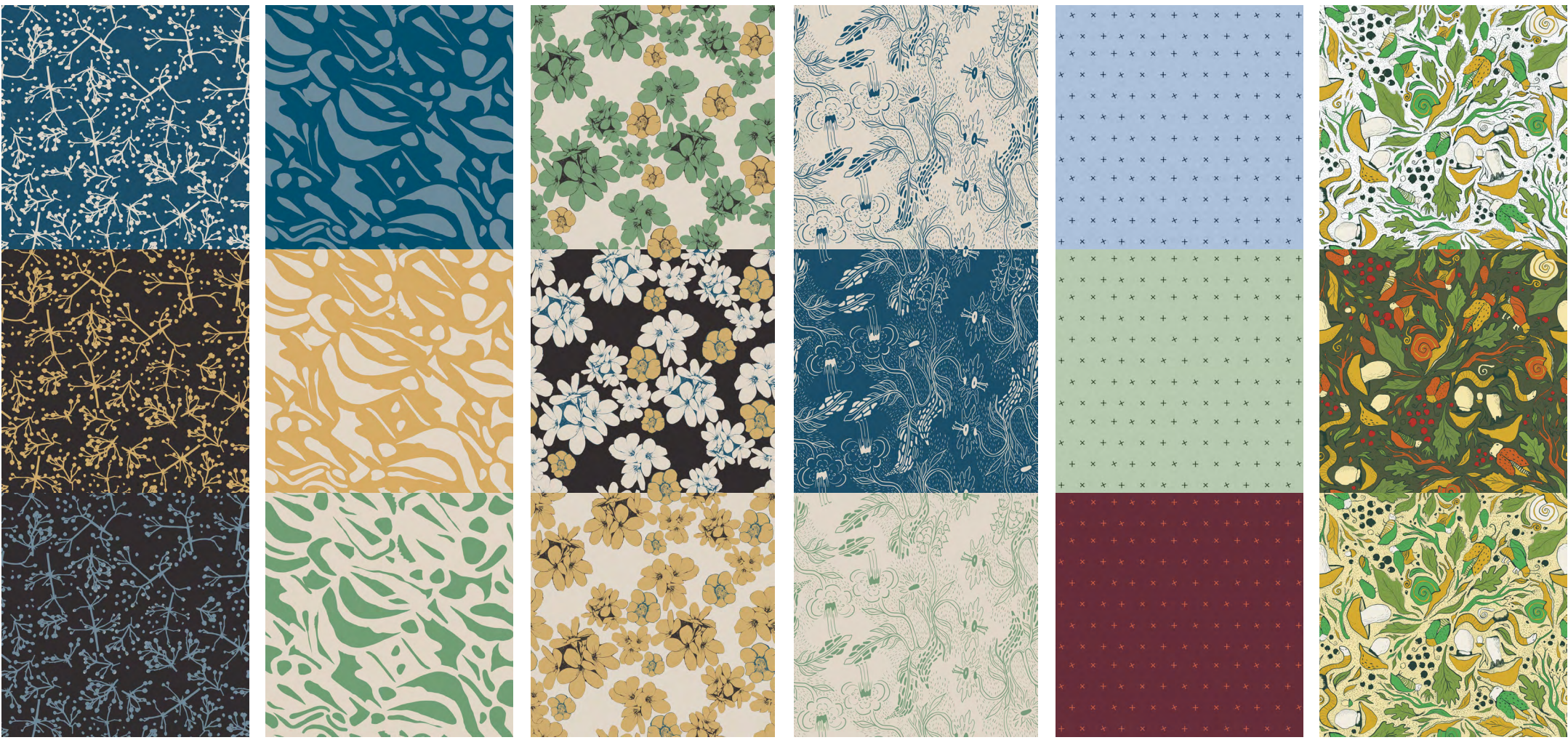


PatternLab | 2025

MA project developed in collaboration with SOK Prisma, Helsinki, Finland.

Repeat patterns | Technique: screen and digital print

The brief was to design commercially viable surface patterns for different account teams within SOK Prisma. Trend forecasting tools such as WGSN were used to develop mood boards and colour palettes tailored to each account. Based on this research, a series of repeat patterns was designed for industrial-scale production, including digital and screen printing methods. The patterns presented on the following pages were not selected by SOK Prisma. Designs that were purchased will be released in upcoming seasons and cannot be published at this stage.

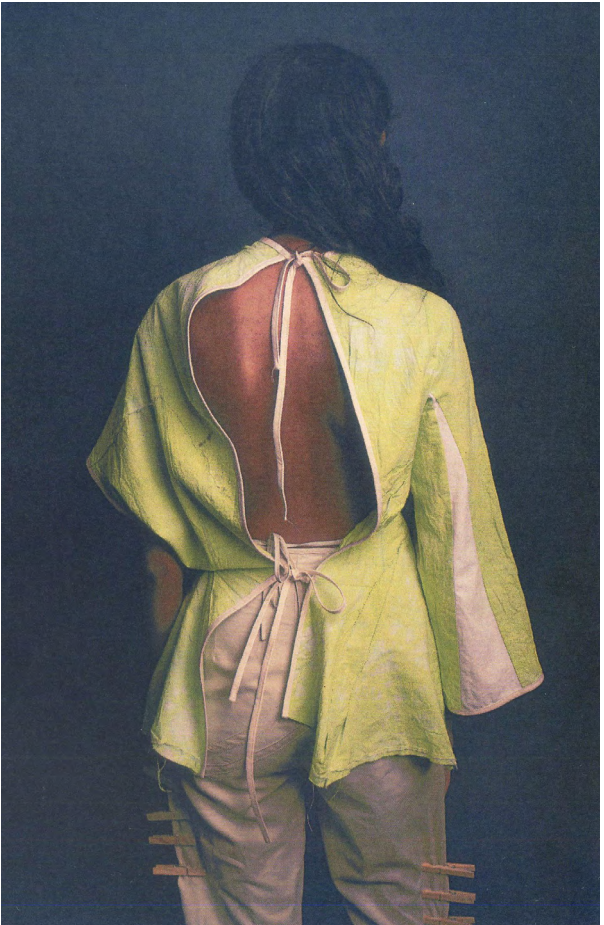


Dast & Hand | 2021

Fashion & community project founded with Latifa Neyazi, London, UK.

Dast&Hand (Dast: “hand” in Farsi) is a fashion and community project founded in 2021 together with Latifa Neyazi. The project was initiated in response to the political situation in Afghanistan, with the aim of supporting women through textile-based work.

The capsule collection consists of 17 wearable garments. Each piece was hand-dyed, partially using natural dyes, and hand-embroidered in collaboration with members of the Afghan community in East London. All proceeds from the sale of the collection support *Durkhanum (Strong Women): Kabul Sewing Circle*, a women-led initiative in Kabul that enables women to gain tailoring skills and financial independence.



The Collection: The garments are all handmade, hand-dyed and hand-embroidered by women from the East London Afghan Community.

presentations and community work



Top row: Documentation from our pop-up shop on Carnaby Street, London, presented as part of the *London Made Me* initiative. The programme included retail training and hands-on experience working in a commercial retail environment.

Bottom row: Documentation from a series of workshops hosted in Germany, Finland, and the UK, focusing on learning and sharing the craft of natural dyeing.



Can't see the wood for the trees | 2021

BA Fashion Design Womenswear, graduate collection, Central Saint Martins, London, UK.



This collection is about the forest I used to go to as a child and the forest that I went to during lockdown. It is about reclaiming a child-like approach to nature. Looking at the different textures a forest provides, I tried recreating them and made new materials from what you can gather/see in the forest. Looking at pictures from childhood and the clothing we were wearing to the forest I tried to frame the natural elements of my collection through the graphic elements of those outdoor clothes.

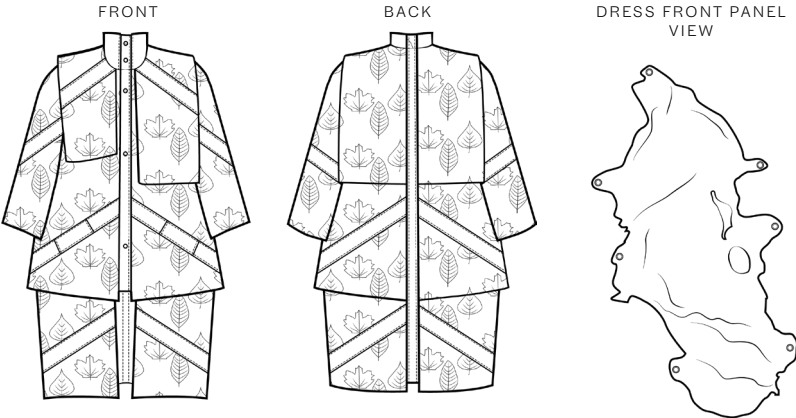


line up

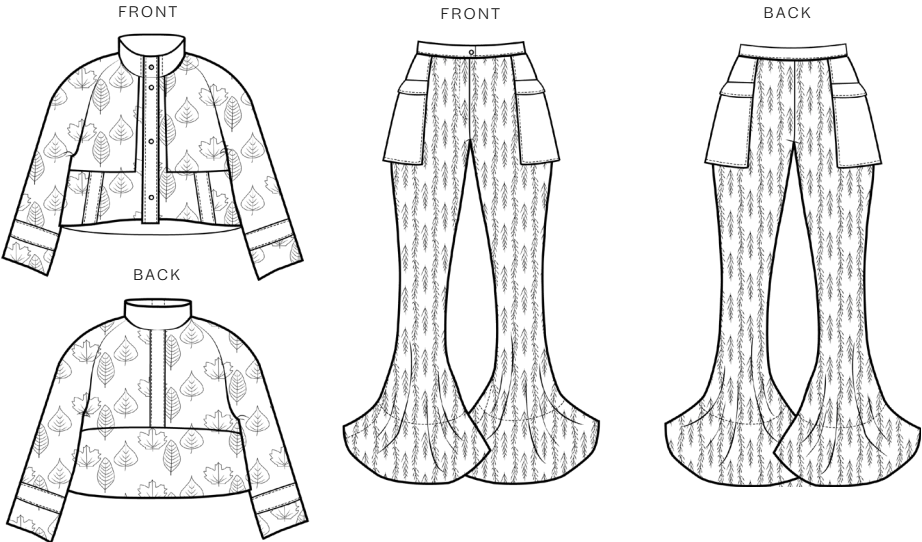


technical drawings

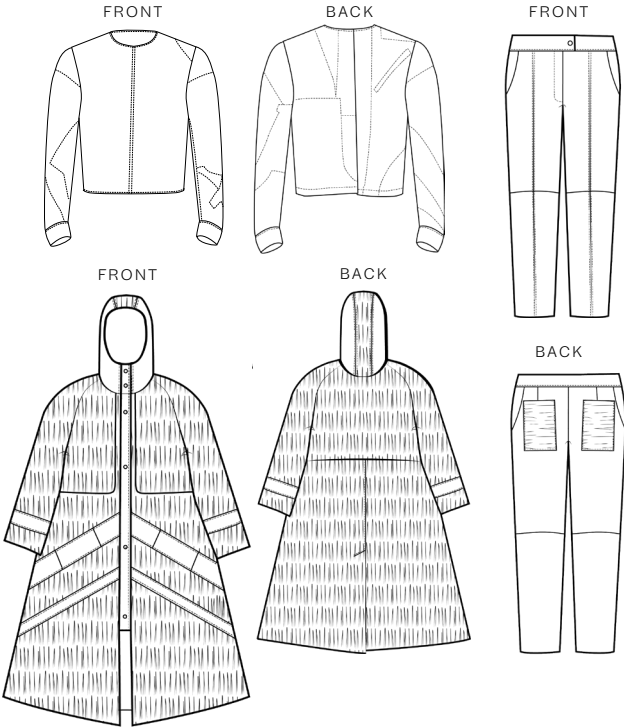
LOOK 1: LEAF VEIN COAT & LATEX DRESS



LOOK 2: LEYLANDII TROUSERS & LEAF JACKET



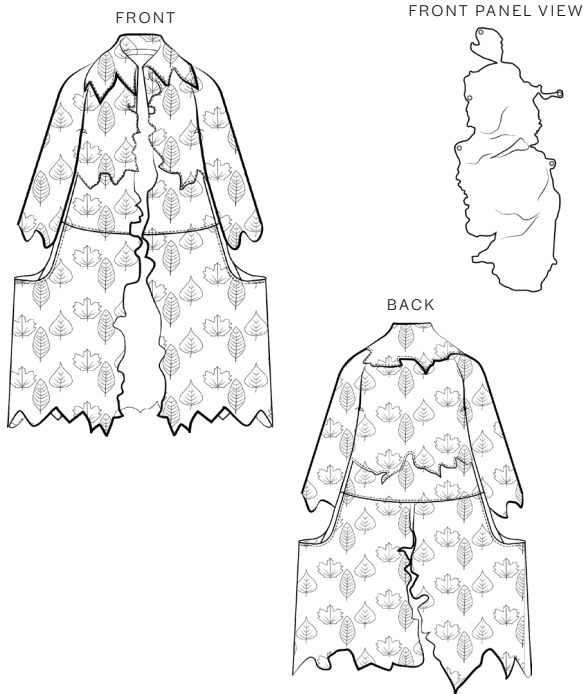
LOOK 3: PINE NEEDLE COAT & UNDER GARMENTS



LOOK 4: BIRCH COAT & UNDER GARMENTS



LOOK 6: LEAF COAT & LATEX DRESS



Louis Vuitton Project | 2019

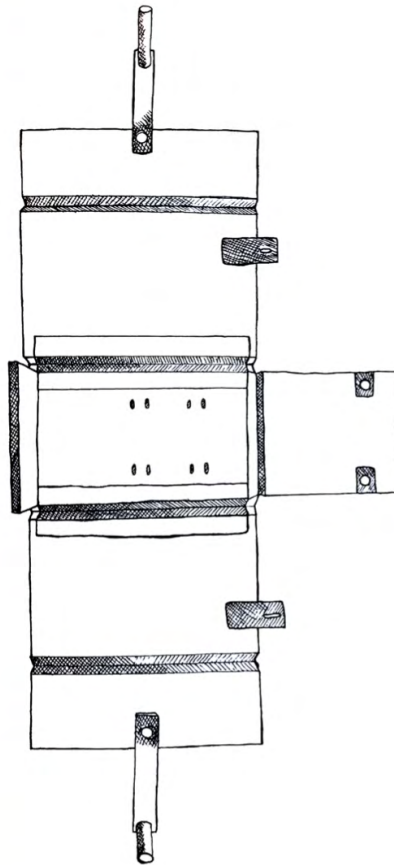
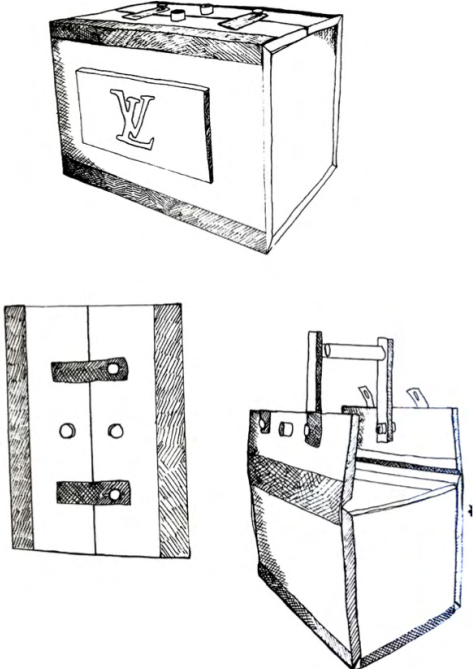
BA project developed in collaboration with the Louis Vuitton Trunk Department, Central Saint Martins, London, UK.

The brief was to design a trunk concept for Louis Vuitton. A key takeaway from the LV research was the strong emphasis on creating a lasting relationship between trunks and their users through personalisation, storytelling, and long-lasting products designed to be passed down through generations. Building on this idea, the project explored how a trunk could actively encourage the creation of shared memories.

The final prototype presents a multifunctional trunk designed to support outdoor experiences with friends. The wooden prototype functions as a basket when folded, and transforms into a seat with footrests when unfolded and placed on a bicycle rear rack. The design is intended as an invitation to travel, cycle together, and create new shared experiences.



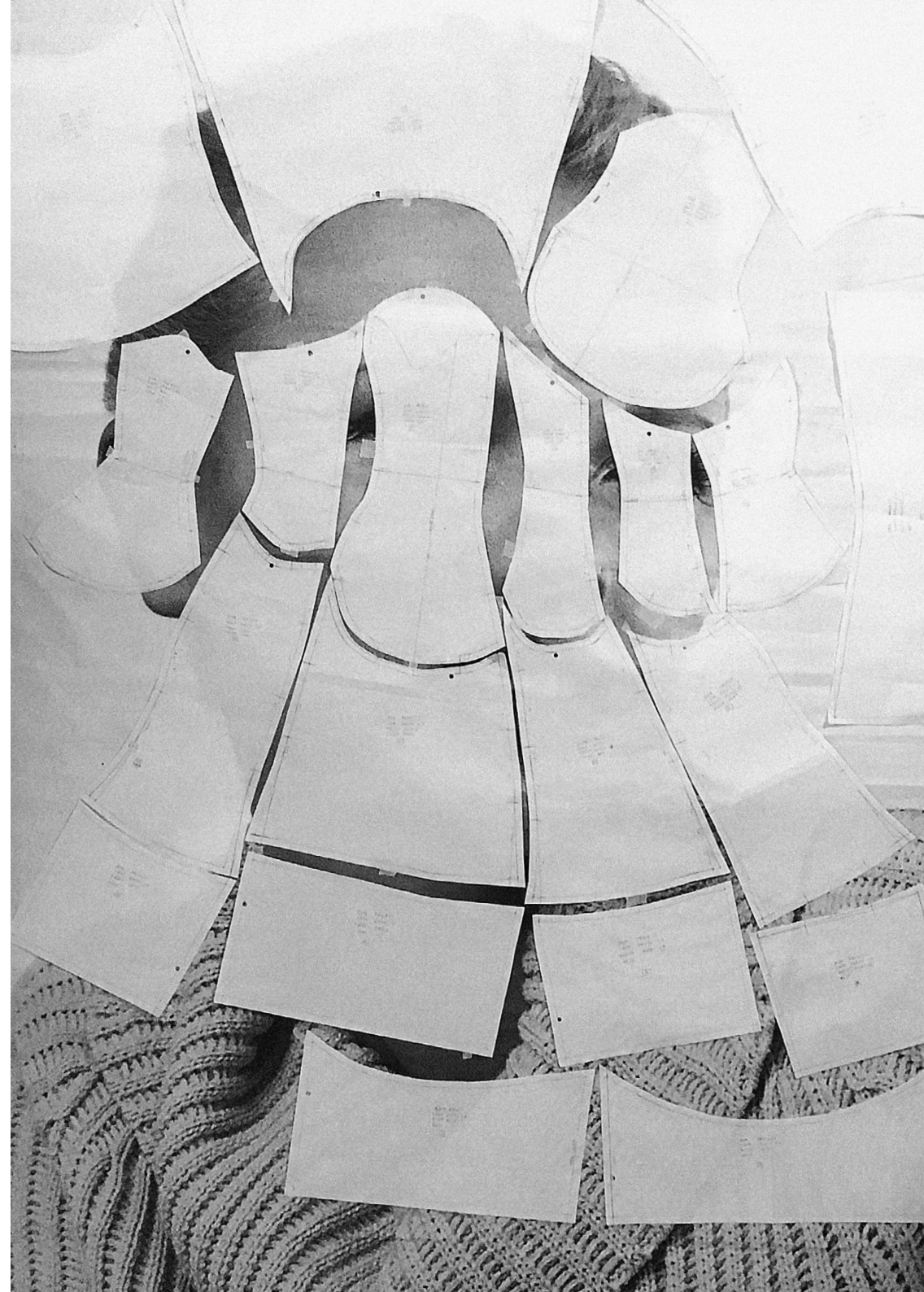
technical drawings & final piece



The Lampshade | 2019

BA project developed in collaboration with the V&A Fashion in Motion, Central Saint Martins, London, UK.

Project in collaboration with the Victoria & Albert's Fashion in Motion | Inspired by Dior Show. The project was inspired by Christian Dior's New Look design. The Lampshade Dress was built from an old billboard and presented as part of the Fashion in Motion Show at the V&A in 2019. Watch the show [here](#).



shape development



line up | The Lampshade Collection

