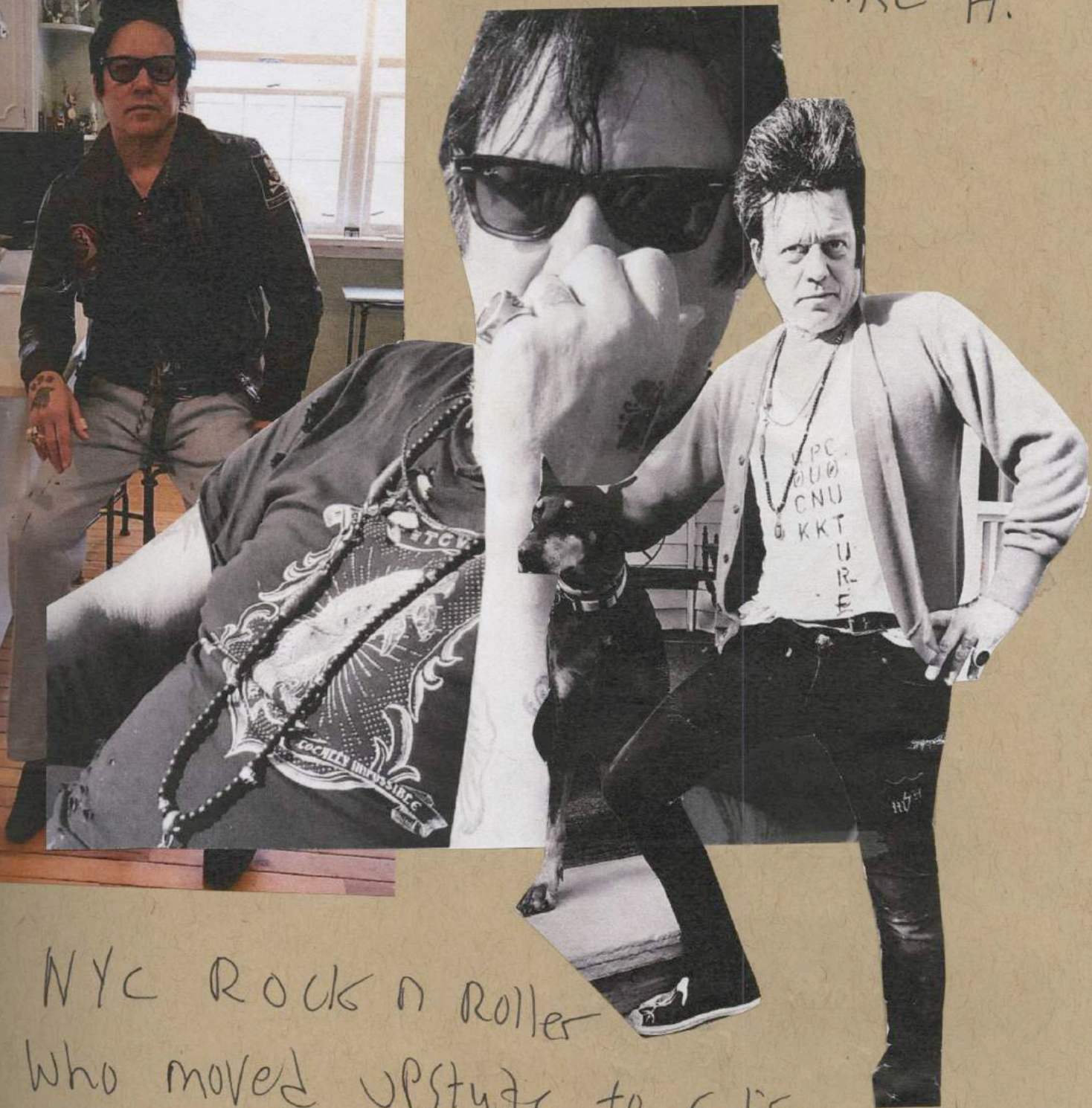


WORK OF ANDREW HILFIGER

NEW YORK CITY 2019-2020



Mike H.



NYC Rock n Roller  
Who moved upstate to retire.

Artist  
Wine connoisseur

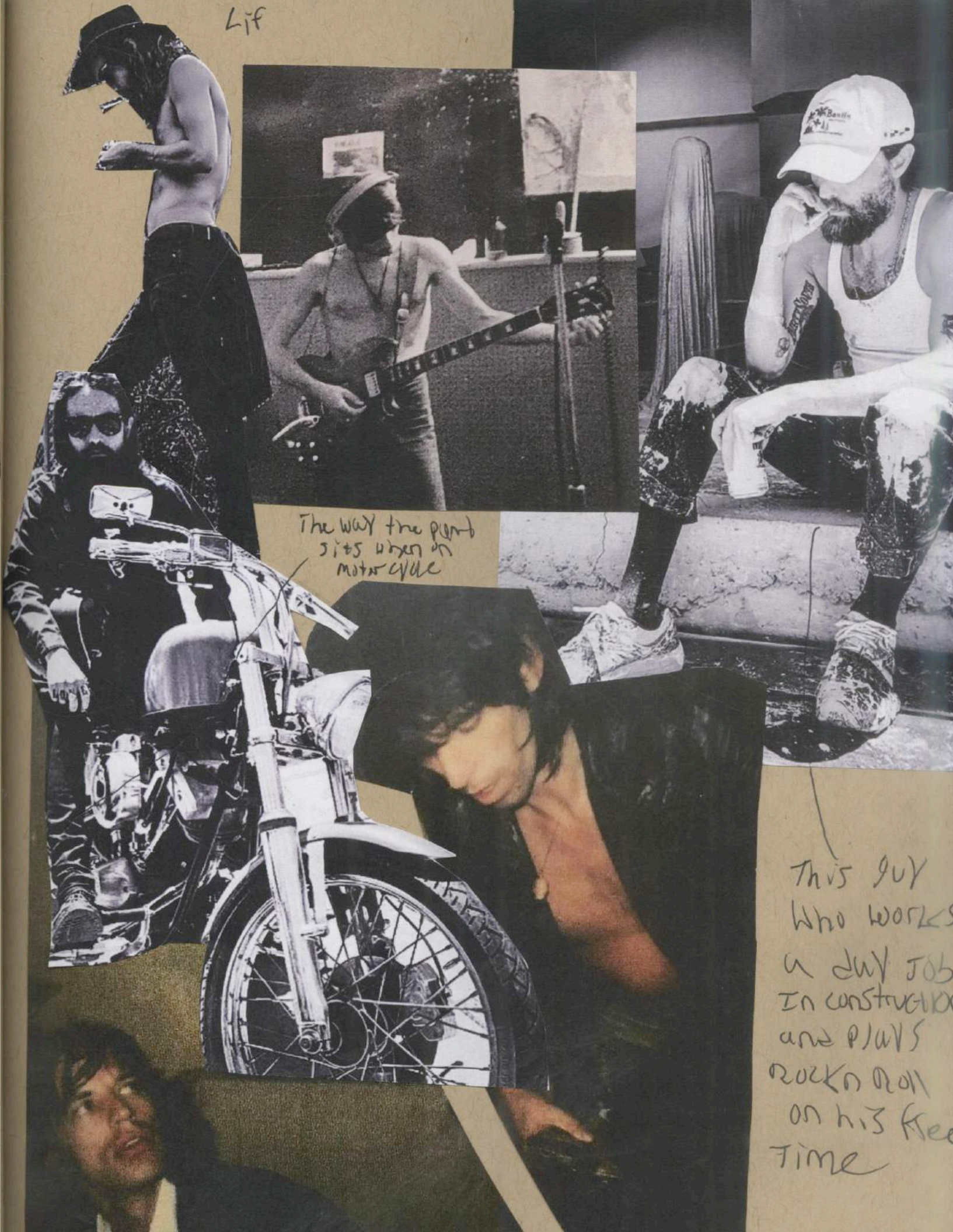
Lead singer

Artist during

Day musician

Formed a band  
in upstate NY  
called Bashers  
at night

Lif

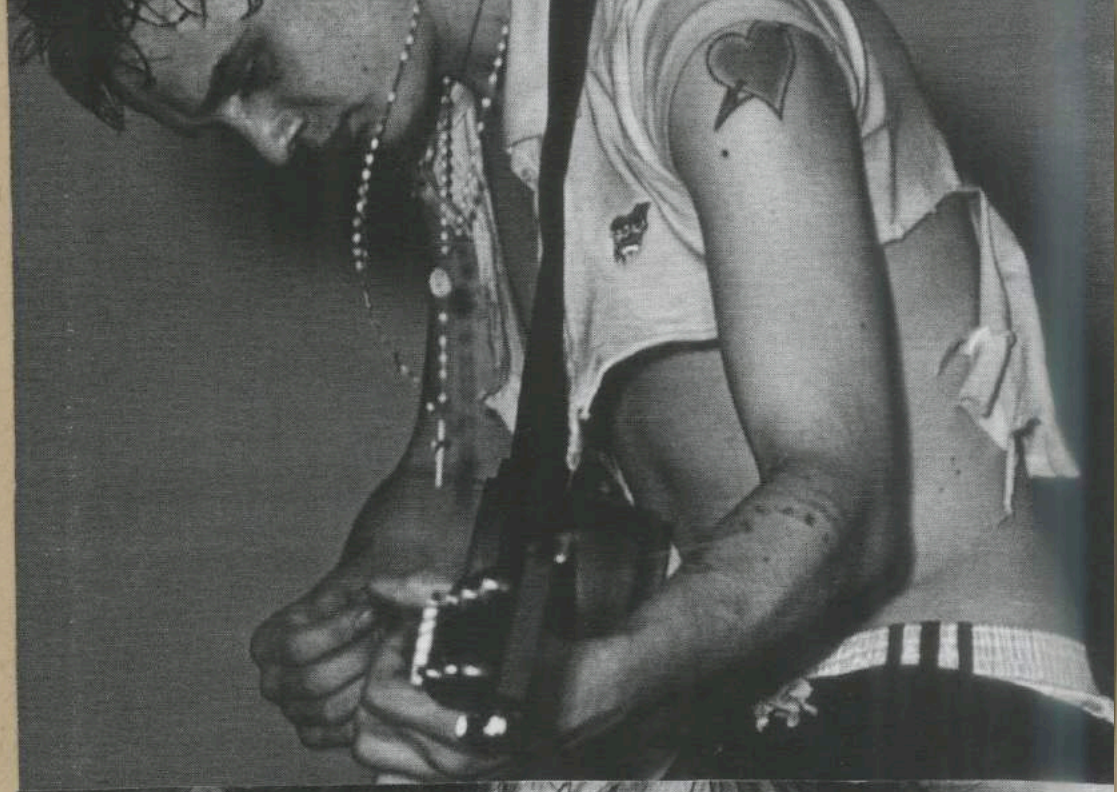


The way the pumb  
sits when on  
motorcycle

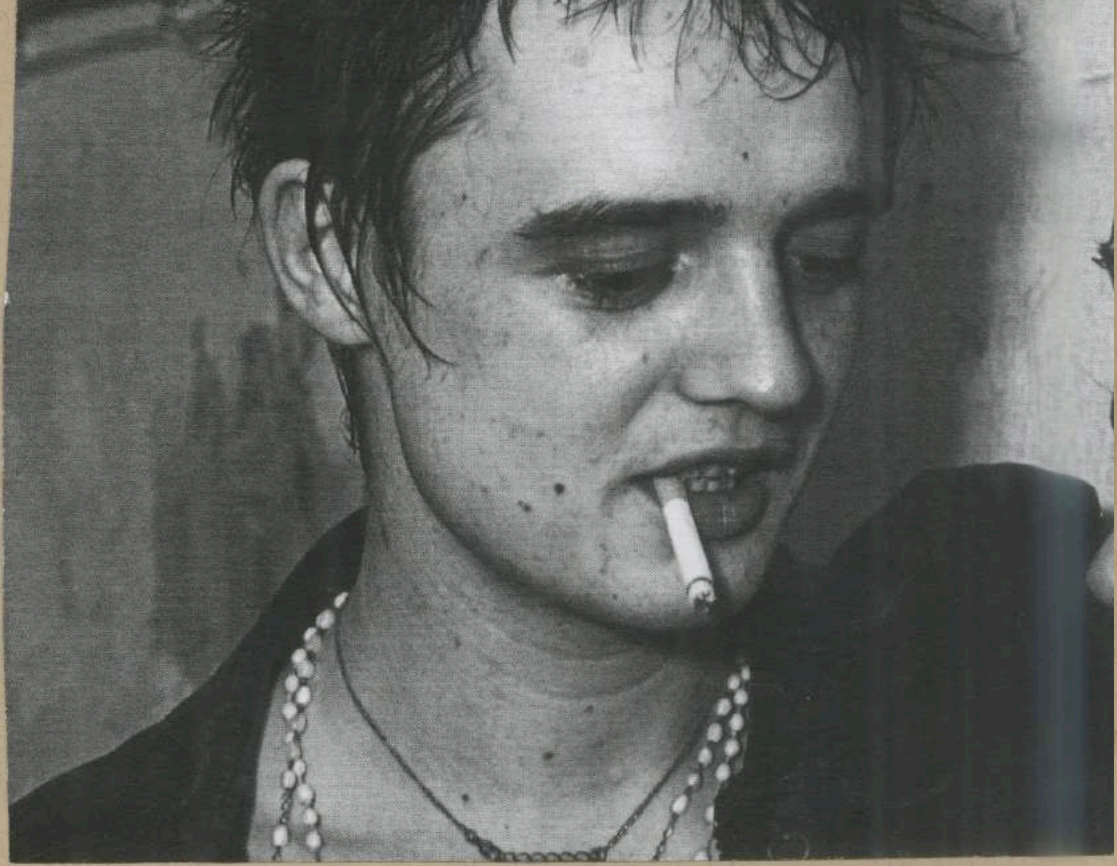
This guy  
who works  
a day job  
in construction  
and plays  
rock n roll  
on his free  
time



The  
Swager  
The easy  
into the  
clothing



The Rock  
Romantic



~~The~~  
Incorporating  
this attitude  
into the  
collection  
Tying it  
back to  
UPSTATE NY  
through the  
story through  
how I got into  
the spirit of  
Rock n Roll  
with the  
the attitude  
the whole  
what it feels  
like on stage

Incorporating The Rock n Roll  
into the collection.  
The spirit of Rock n Roll  
The attitude  
what it feels like on stage



A take on  
A Ruffin - Give Fit  
IN Shoulder



unique closures small  
rusted the detail  
rust sleeves chest pocket  
on to garment extends to bottom hem.  
Look at seam  
lines

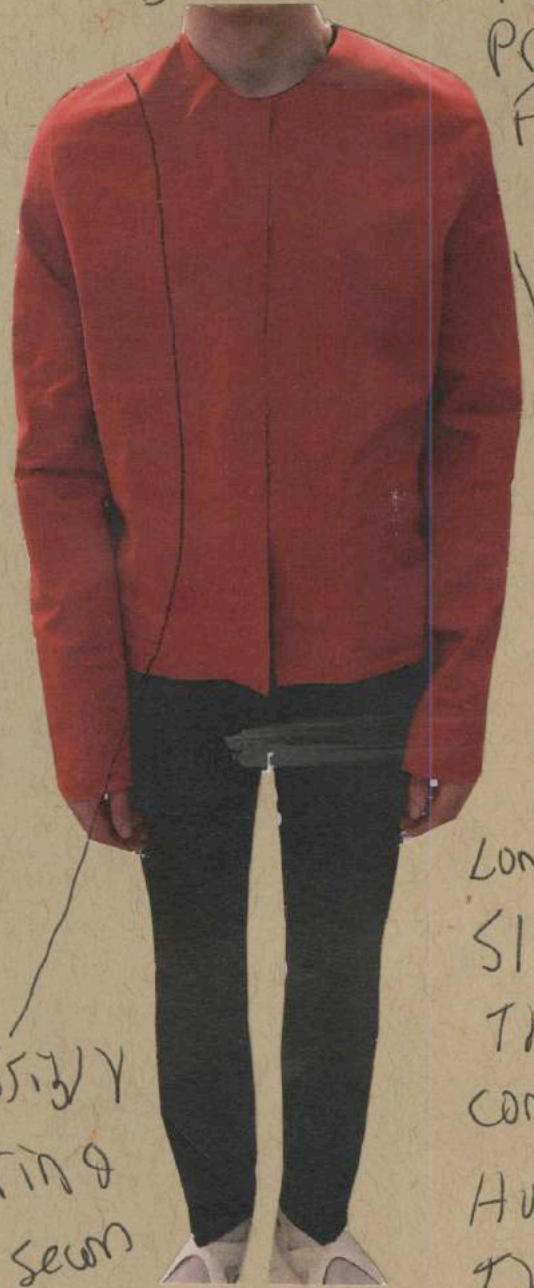
These small details give each of the  
garments a unique profile.

Thinking about the deer  
Antler buttons giving my garments  
a similar feeling.



Proto For moto Jacket  
The Fabric IS  
Bern Uses for  
Proto  
Fabric

comes to a corner  
at shoulder



The  
Jacket  
is Half  
Raylon half  
cup

Pairing  
this  
look  
with slim  
Black pants  
moto jacket  
to be made  
to muddled  
deer leather

Long  
Slim Sleeves  
These ~~ones~~  
come to  
Half of  
the hem

Possibly  
bring  
a seam  
from

The  
shoulder  
to ~~the~~ hem  
for  
ensemble  
pockets  
The idea behind this jacket  
comes from this lifestyle  
of this ~~guy~~ guy who plays guitar  
in a band and fixes his motor bike  
on his free time



Transforming willies  
way of work  
quite literally by  
using different parts  
to create the  
whole



Using thick  
leather to  
communicate



died deer swatch





mud  
dyed  
swatch

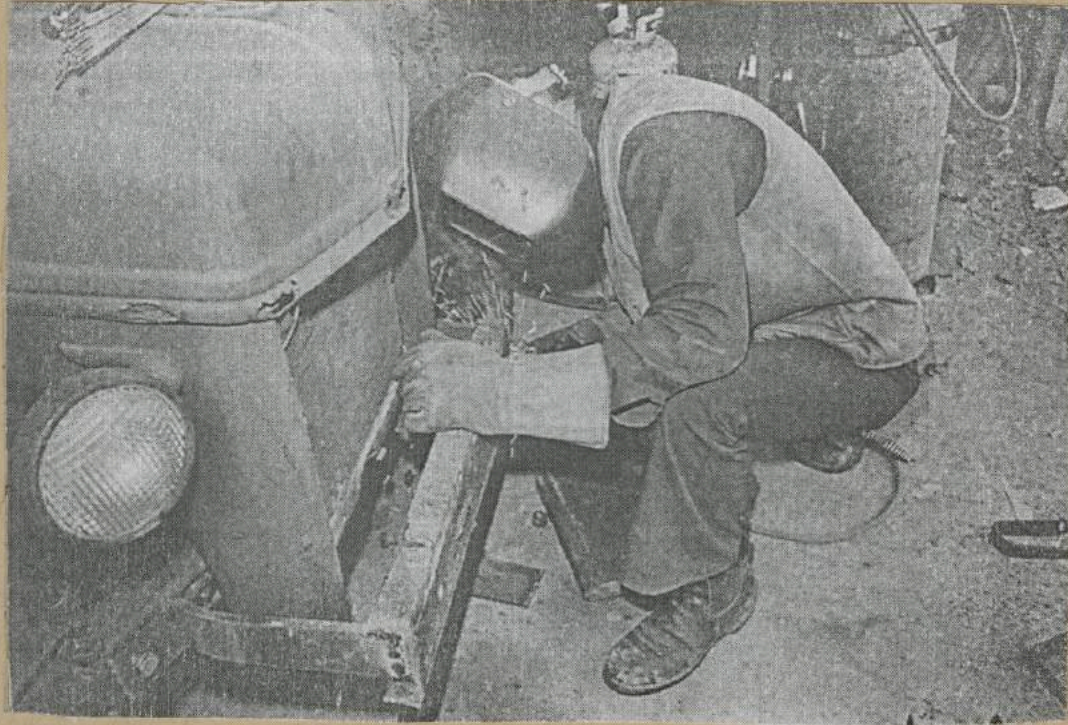


using dye swatches to  
collage proportions  
and silhouettes.





# The Nature of Work



The knowledge embodied in Willie's work forms a unity; whole processes are controlled by a single individual.

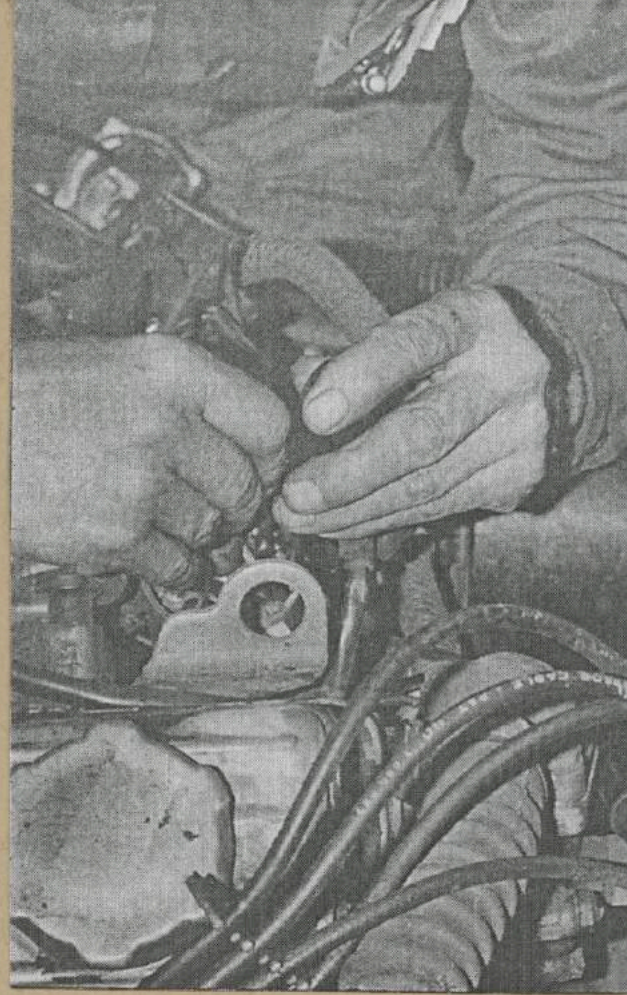
The individual who possesses these skills performs tasks that are essential to the community. The community, in this case, rely on Willie's skills, for the community is small and isolated.

These people live close to their natural environment, most relying on agriculture needing farm equipment.

These people rely on Willie to keep their machinery running whether he fixes it in the field or shop.

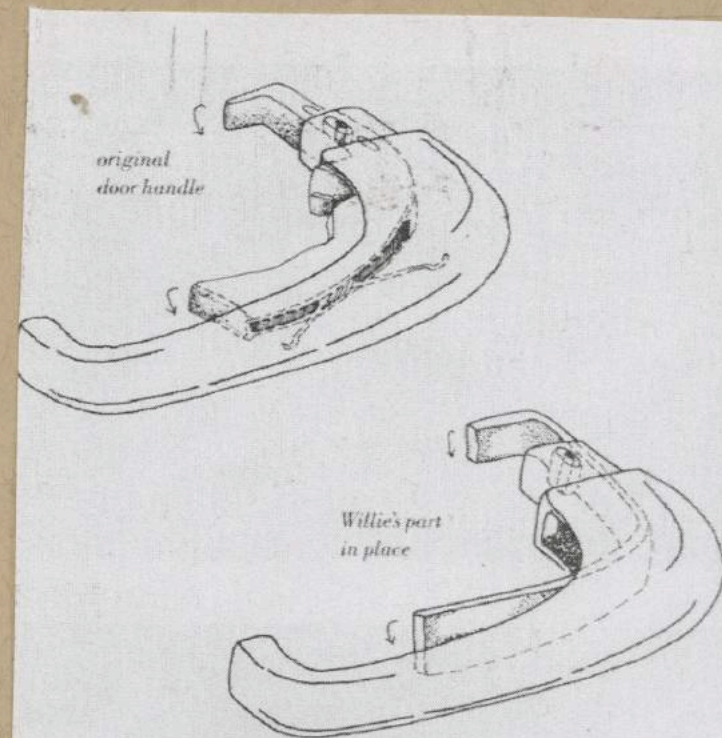
The basis of Willie's working knowledge is his deep understanding of many materials. It is knowing how wood, plastic, metal, and even paper responds to attempts to alter shape, density, or pliability.

His knowledge is so detailed it leads to engineering; forming materials into machines or correcting design problems.



This example shows how Willie's work involves re-designing parts that have been broken or worn out. The way the door handle was designed shows the original designer's lack of material knowledge.

A Saab Door Handle







Silhouette collages cut from vegetable tanned deer leather.

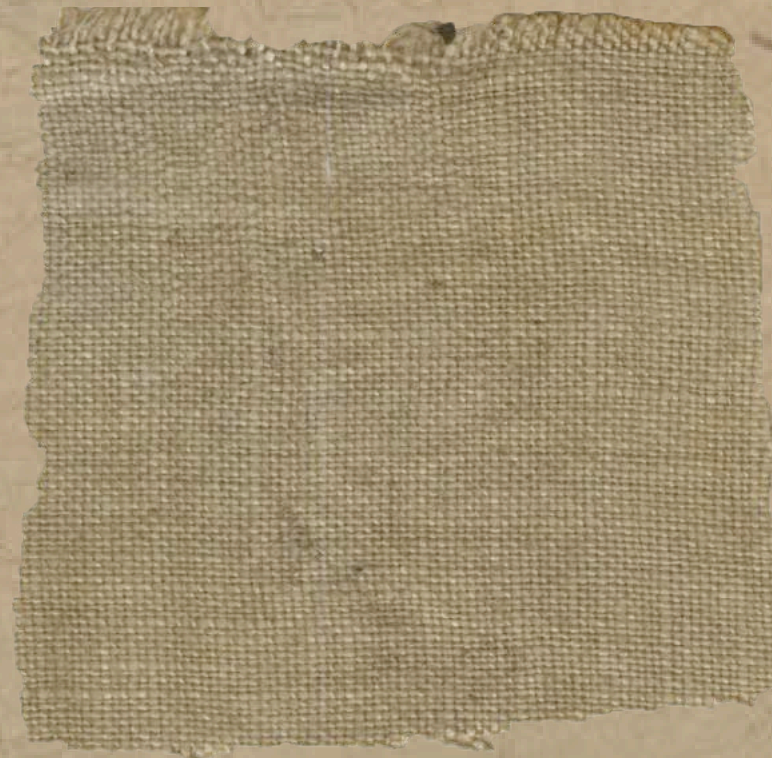


## The Dyeing Process at Lake House

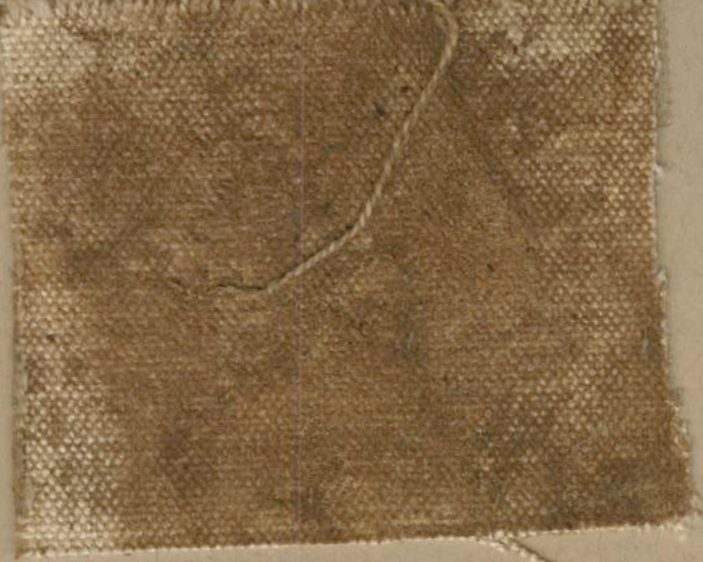
Chopped up bark from a cherry tree

The bark was taken from logs then chopped up in finer pieces for boiling

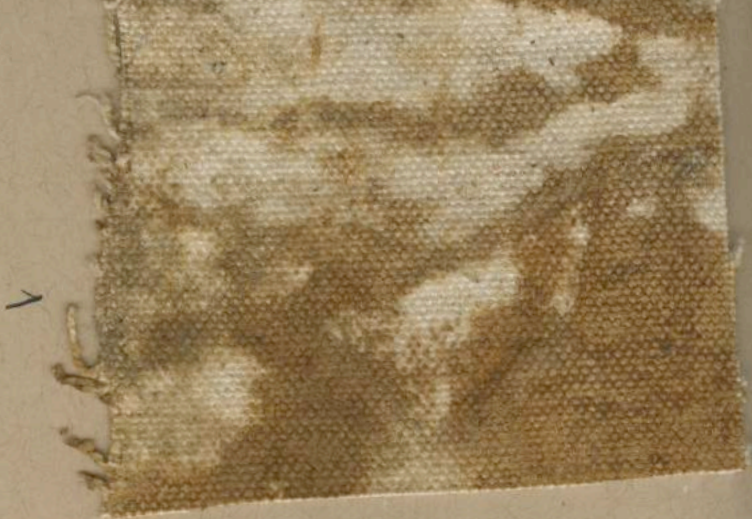
I boiled the bark in a pot for around an hour adding salt and iron mordent at various time increments







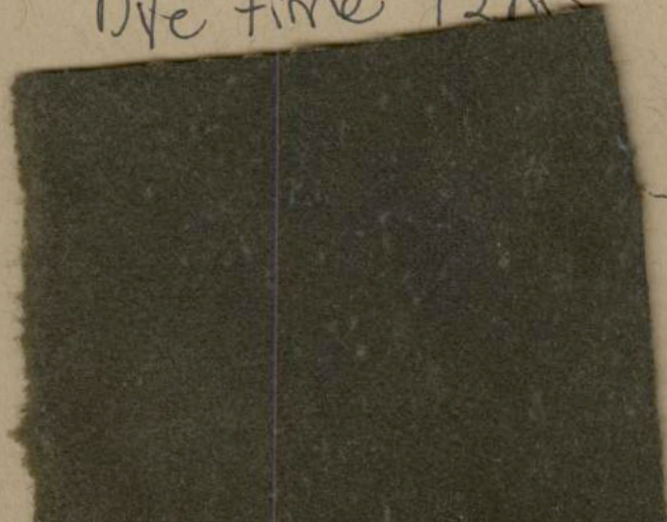
Rust dyes on cotton canvas  
Dye time 12 hours



Linen swatch dyed  
with cherry bark  
chopped and boiled  
Dye time 12 hrs



canvas swatch  
dyed with cherry  
bark



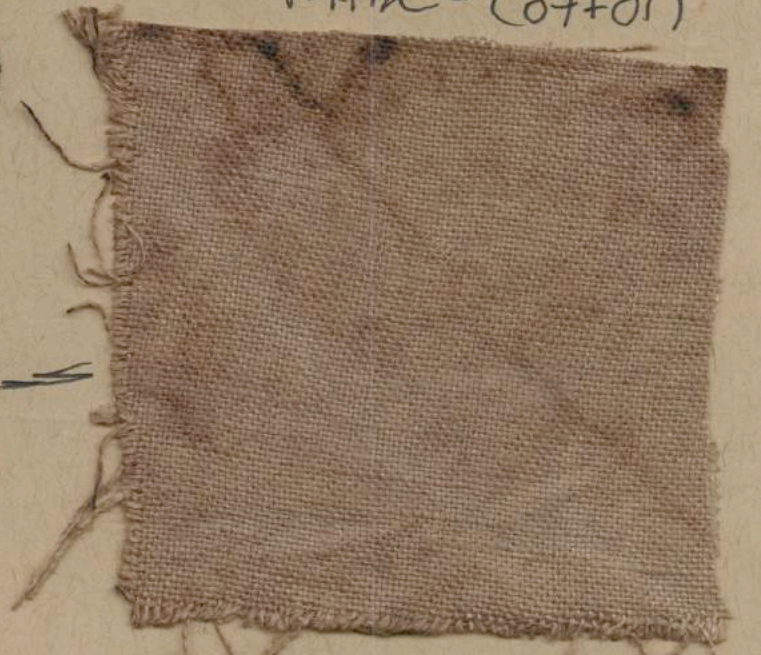
→ Prolonged mud dye  
Deer leather  
Approx time 2  
months



Coal dyed - Bison leather  
Dye time 12 hours  
Temperature warm

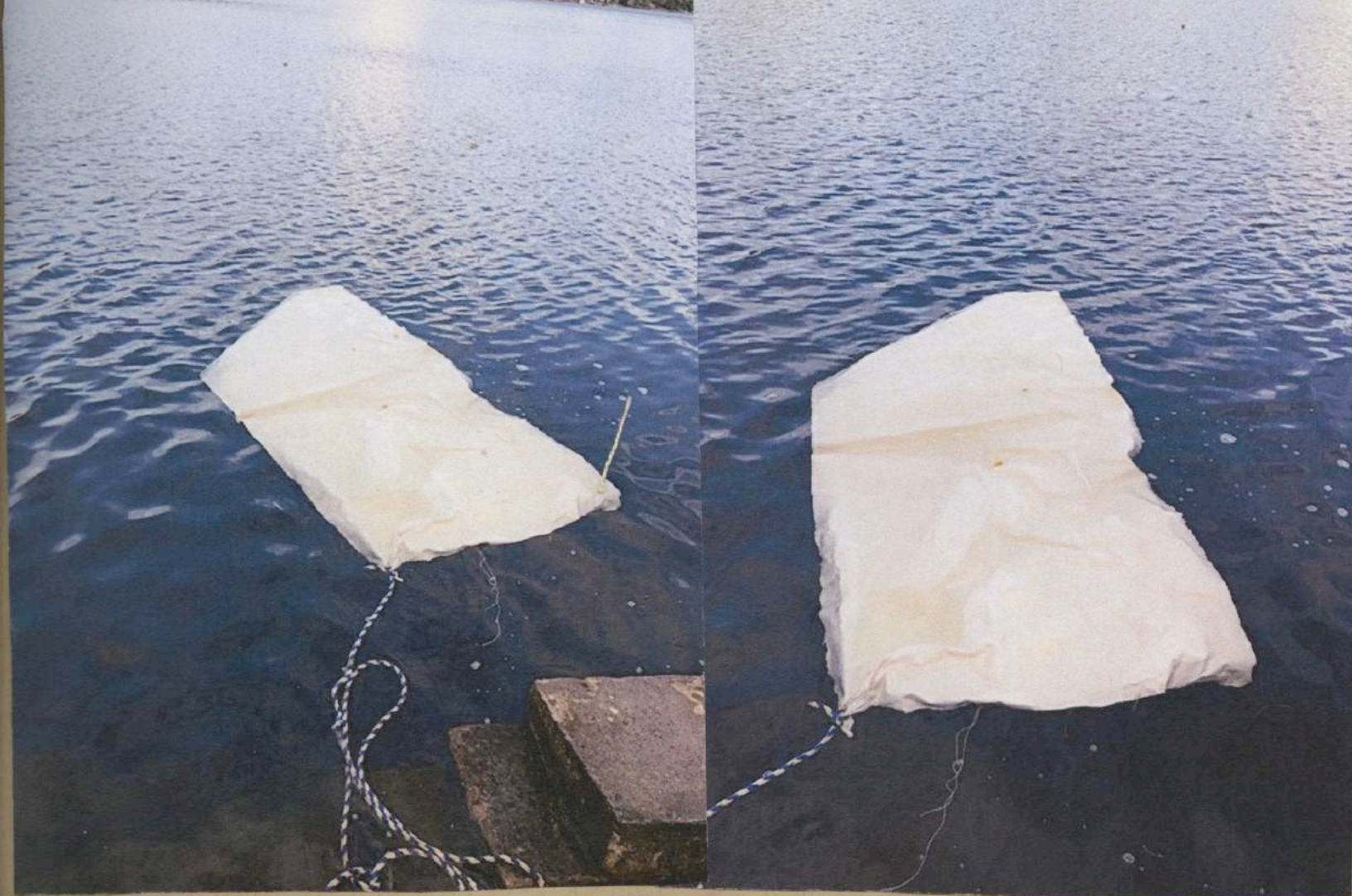


Japanese Soot dye  
Dye time 3 days  
Temperature cold  
Textile - cotton



Both Japanese Persimmon dyes on Linen fabric  
with prolonged exposure to the sun approx  
2-3 days.





Pictures of canvas before buried under water. I'm interested in how time will effect the material, especially since it's in a natural environment. I'm interested in how nature will take its course on the material after a prolonged amount of time.

The material is held down under water with stones, then tied to a pillar on land. I will pull the canvas up using the rope after several weeks.





The Purpose Denim Jeans

RURAL Rhoads  
OZZY OZbourne

Heel X8 shoes

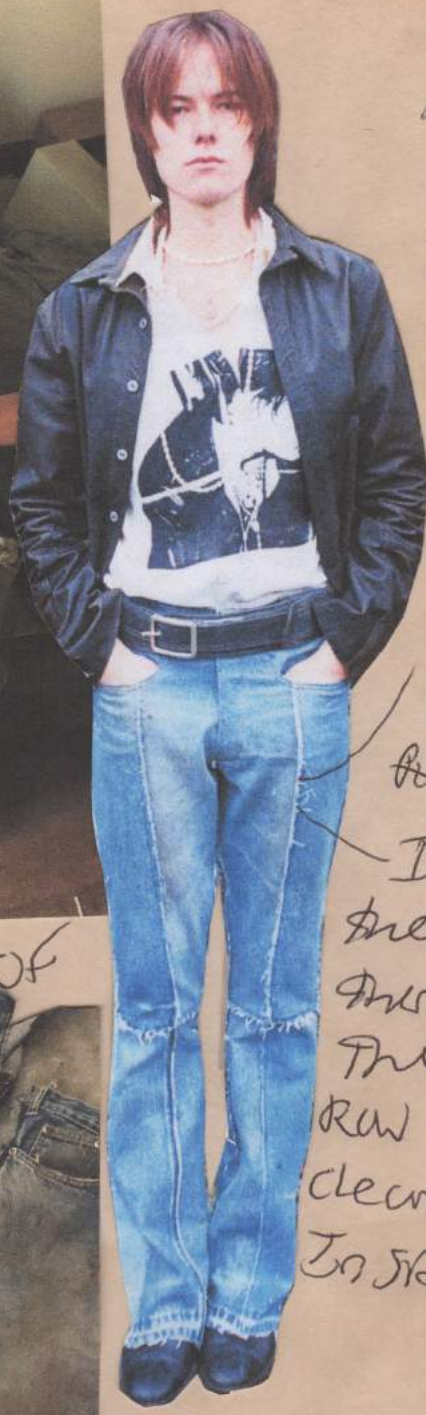
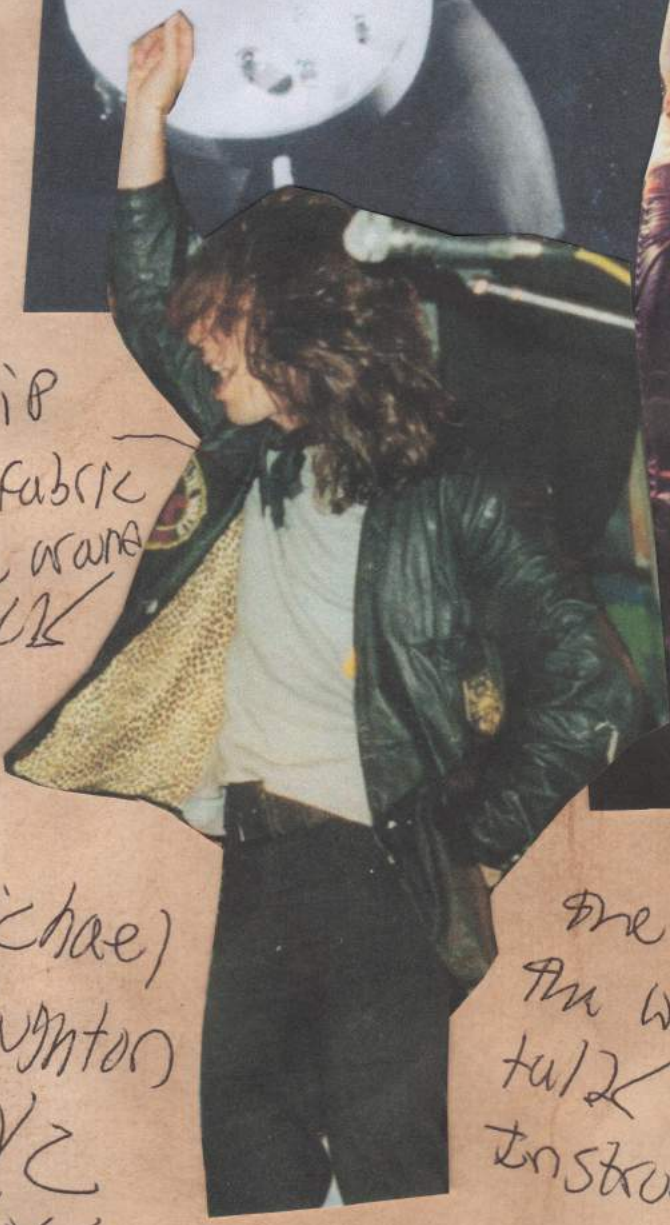
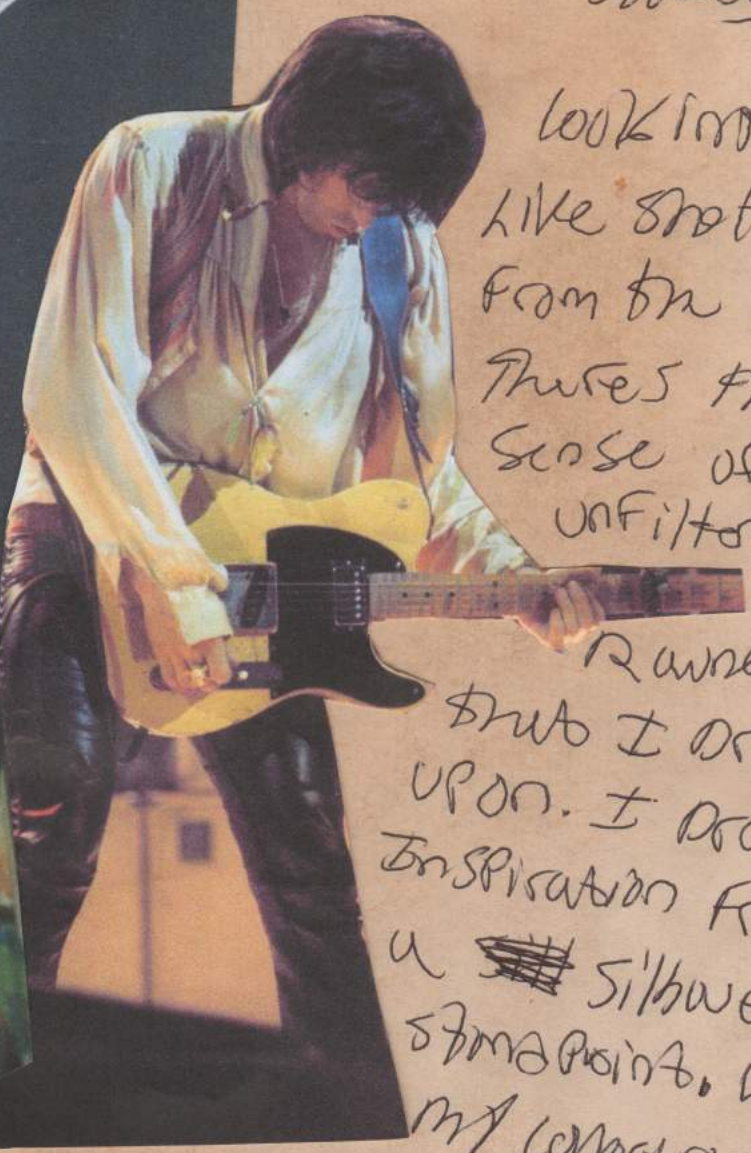
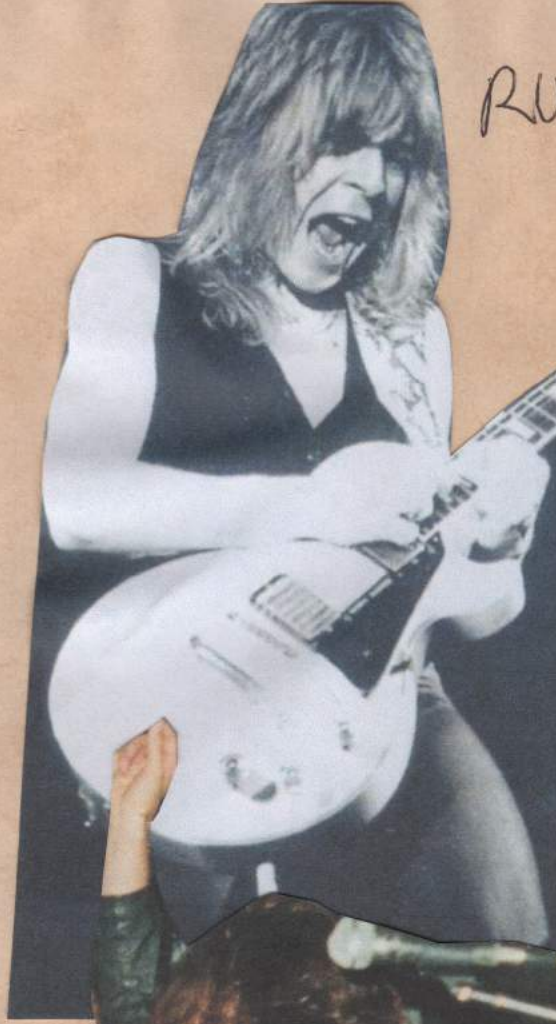
looking at  
like shots  
from the 70s  
thru's this  
sense of  
unfiltered

Rawness  
that I draw  
upon. I draw  
inspiration from  
a ~~silhouette~~ silhouette  
starting point. with  
my collection of

strive to visually represent  
the lifestyle through clothing.  
the way that walk the way that  
talk the way they hold their  
instruments.

strip  
of fabric  
the warm  
neck

Michael  
Hughton  
NYC  
80's



The Idea behind  
this piece was  
to construct a  
part out of  
my grandfather's  
old farm jeans.

~~the way I~~  
~~constructed the~~  
~~jeans~~

I wanted to leave  
the outside raw  
then I french seamed  
the inside. so its  
raw on the outside  
clean on the  
inside.

Process of taking  
the jeans apart





looking at how to hold it up

Look at the fit the length of the sleeve

sun faded ~~fab~~ graphic

the ~~length~~ length just below ~~the~~ belt.



comfort sleeve

Tee shirt Research on John Dain

Looking at his Dad's High School t-shirt Cahoots.

Simon Brital Tee shirt FLOAS/DESIGNS

want graphic to look rugged up and faded  
incorporating Pete looking at old poems and collages to him



unconventional applying force onto Tee to make it look like it's been up

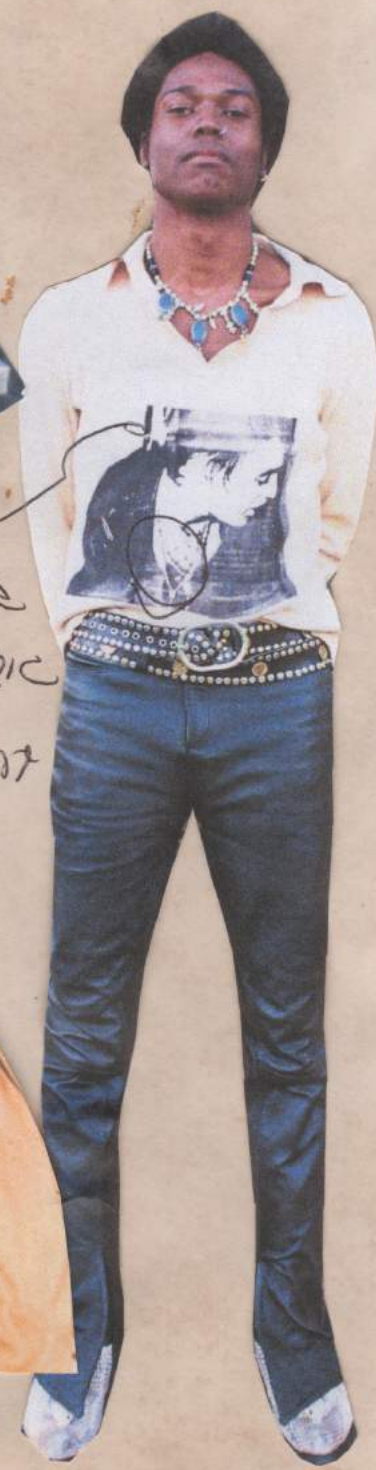
John helping me screen print a few days before my shoot



Inspiration for graphic sun faded the graphic after printing



Over the shirt to the blues see the left to the sun for a few hours

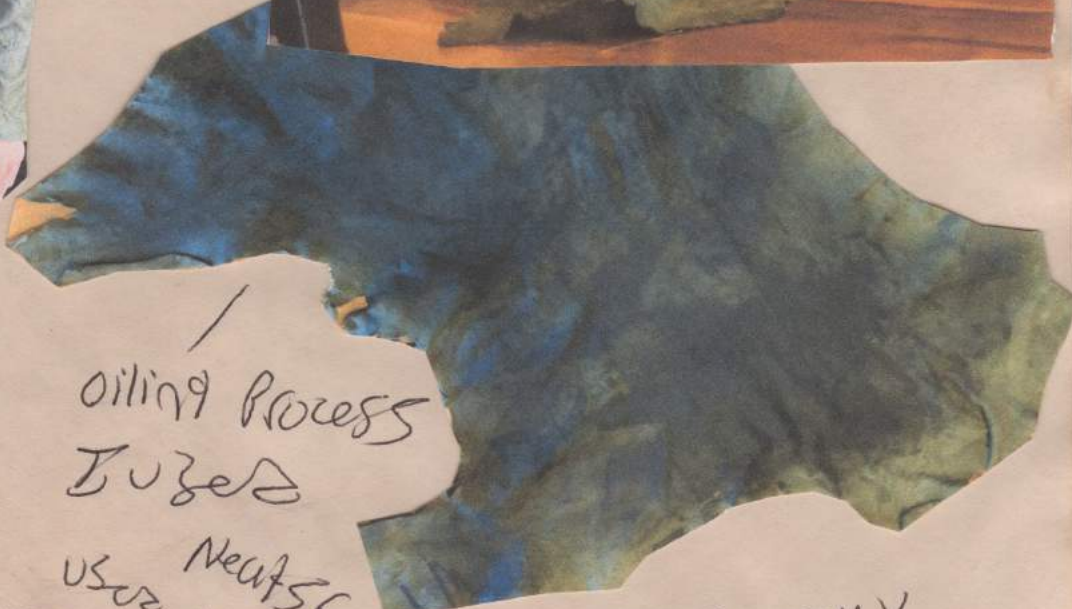




oiled horse leather  
smits



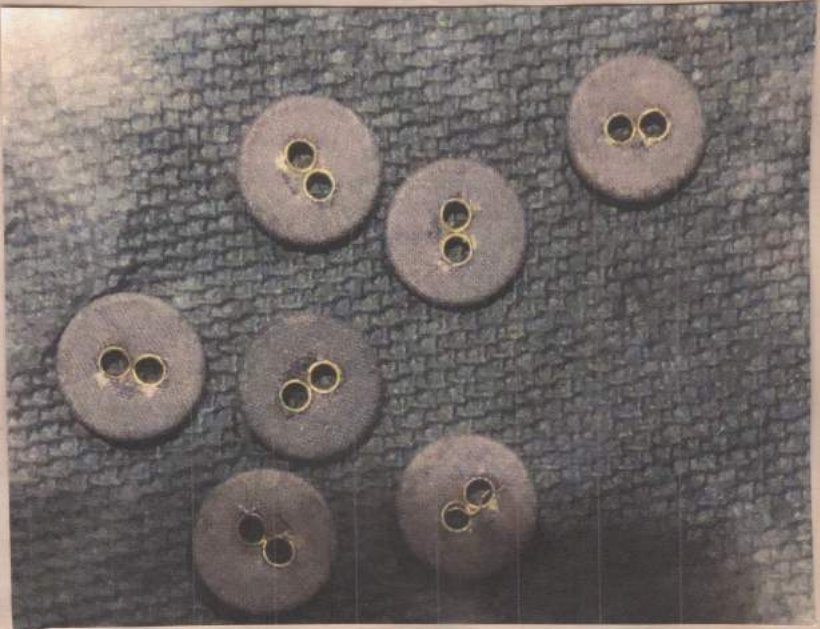
1940's  
lined  
covered  
Underwear  
buttons  
from  
England



oiling process  
Buzel

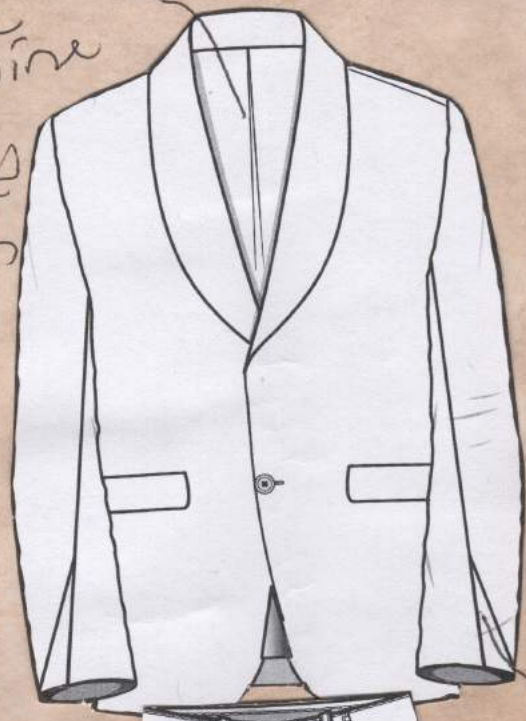
Neatsfoot oil. Generally  
used to waterproof leather. Darkens  
a few shades darker.

I sourced the buttons from  
a vintage vendor in England.  
I dyed them with a  
synthetic blue dye  
for a short period  
of time turning them  
purple



Lining with

be  
A wine  
olive  
oil



Lace  
front  
closure

Part  
flares  
off  
boots  
either  
direct



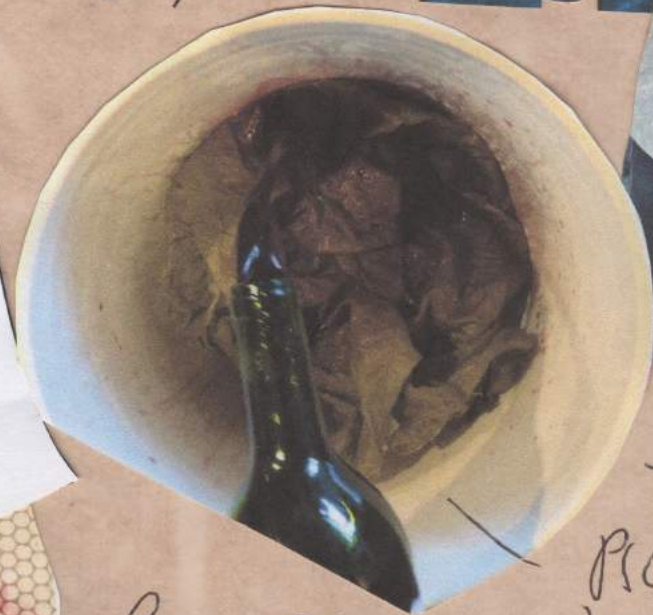
Shawl Blazers  
Process



wine dyes  
lining

Twisted  
vents  
on ~~shoulder~~  
sleeve

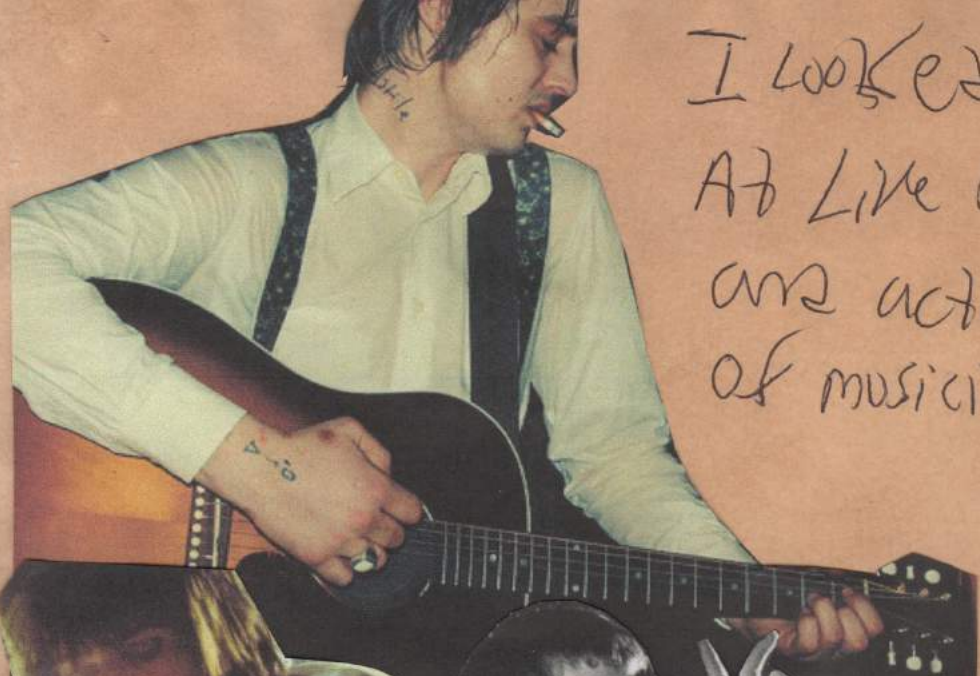
Adding beads  
to belt loop



Process  
took 2  
days

uses an  
Iron  
Process of  
dyeing fabric  
with wine





I looked closely  
At Live photos  
and actions shots  
of musicians...



Process Behind mud dye

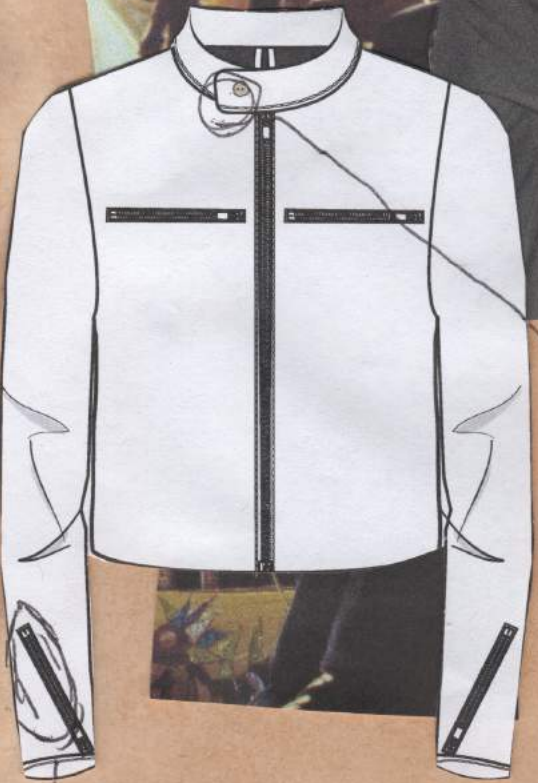


me testing process



The  
Idea  
behind the twisted  
seam/zipper on  
moto was to create a  
flare when you lift  
your arm.

The process took 12 months. I sourced  
the best leather at a tannery not too  
far from my lake house.



Fit picture  
during process.  
Deer Antler button



The idea was  
to make the  
lines and energy  
from live photos  
and create pieces that  
look like they are torn  
and create pieces that  
look like they are torn  
and create pieces that  
look like they are torn



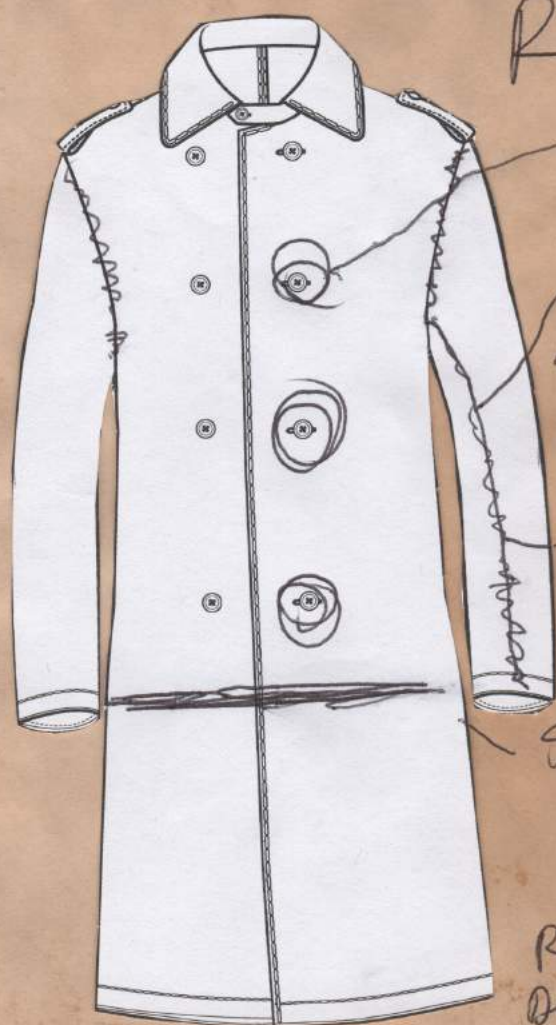
Photo of leather directly  
after being pulled out of mud

The idea behind  
the experiment was  
to let nature take  
its course on the  
material.  
I was inspired by the  
nuance and improvisation  
of live recording of music  
vs studio recording.

twisted  
zipper  
on  
sleeves  
and  
stitch



# Re Purposed Denim Jacket



Antler Buttons  
Twist seam on sleeve  
Exposed stitching for front  
Shorten



Re Purposed Denim from Farm  
Constructed first this garment



EIK Antler buttons dyed with chaga and blueberry. I sourced the Antlers from Estorra



objects of the

Shoot location Conneticut  
Round Hill Road Estate



The album I was inspired by for this campaign is Exile On Main St. A record recorded by The Rolling Stones in a chateau in the south of France in the summer of 1971 at a rented villa named Nellcôte, guitarist Keith Richards had rented the villa to live in while the band lived abroad as tax exiles.





Looking back at photos from the Exile On Main St.  
Everything was very candid and shot in an organic manner.  
None of the shots look posed. This is what I wanted to  
achieve with my campaign.





Recording sessions would happen at all hours of the night, without the confines of a proper recording studio, the sessions end up being fairly loose and unorganized which shows in the disheveled tableau of the songs the album felt unfiltered and loose.



Recording sessions often took place in the basement of the house. The working schedule was dictated by guitarist Keith Richards who also had a singularly dogged approach to composing songs.

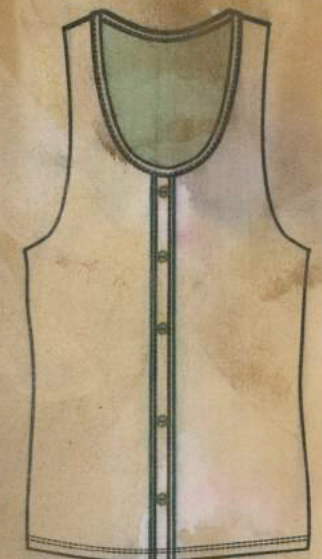




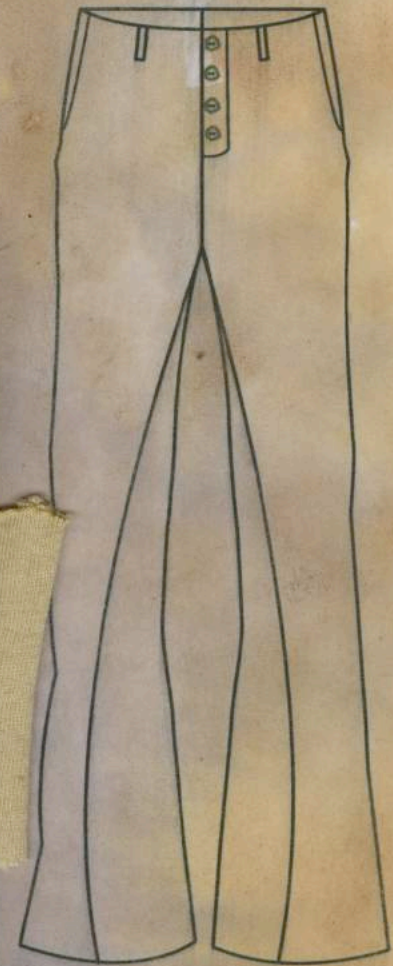
Brown Veg Tan Cow  
Leather



Whiskey Dye Knit



Corduroy  
trouser



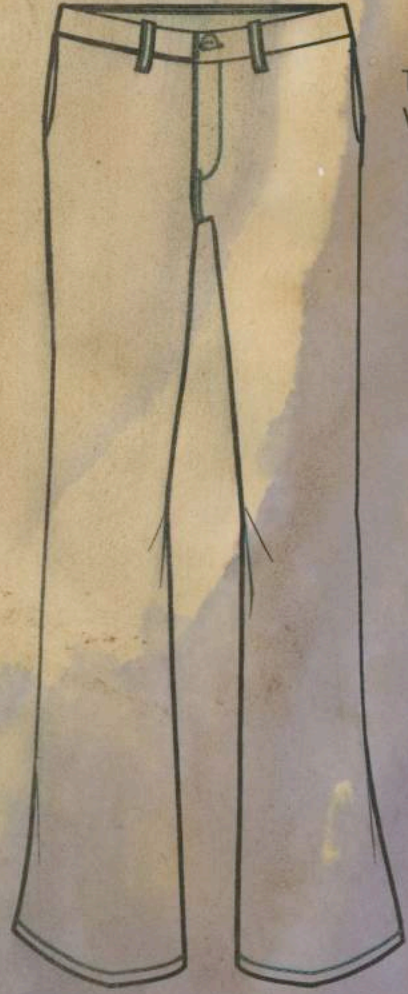
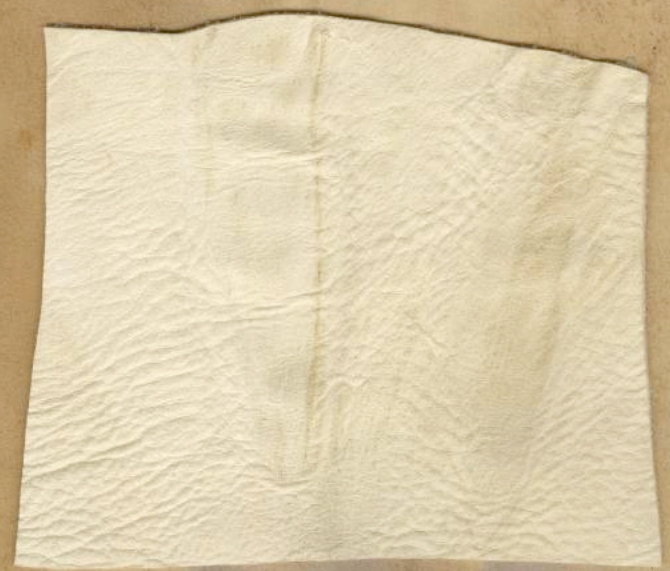




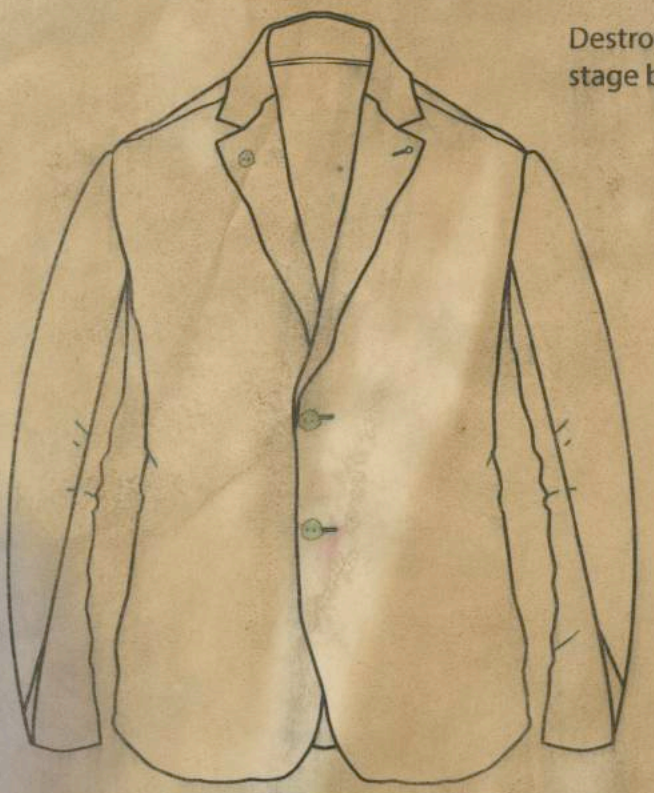
Twist Cuff shirt in white alum tanned goat leather



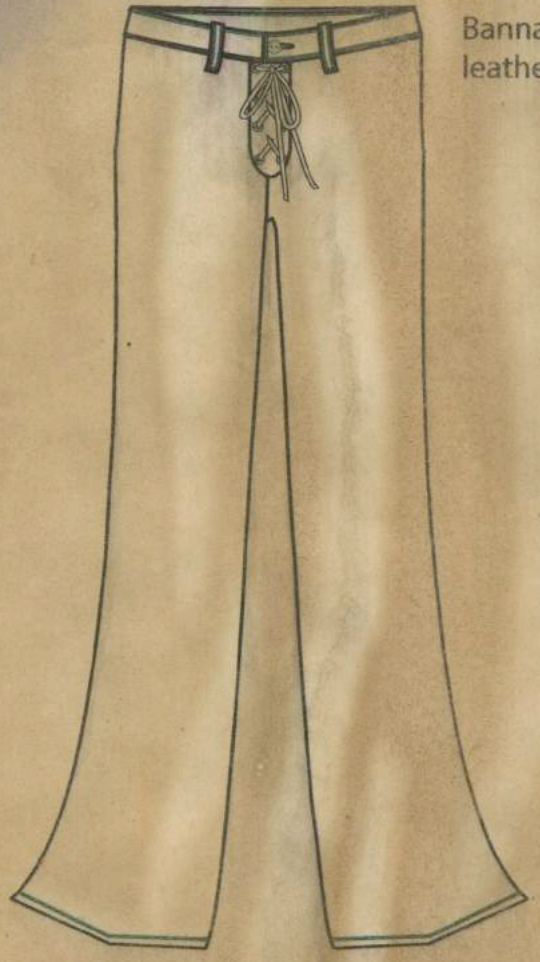
Silk Scarf



The Mike H Trouser In Virgin Wool



Destroyed goat stage blazer



Bannana bootcut leather pants

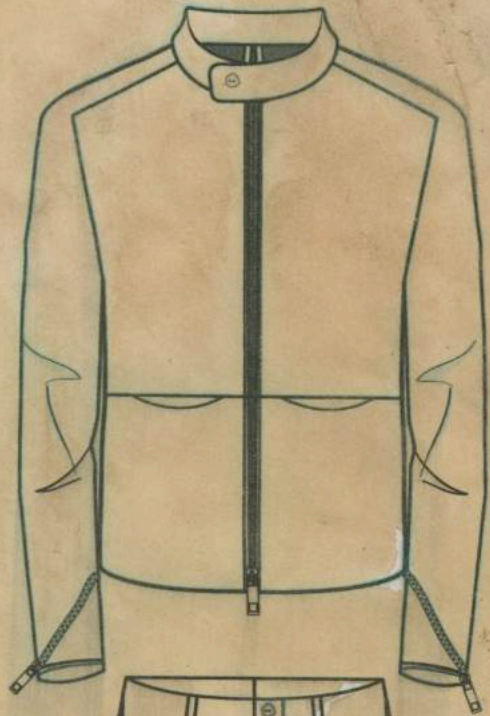


Silk shirt with scarf

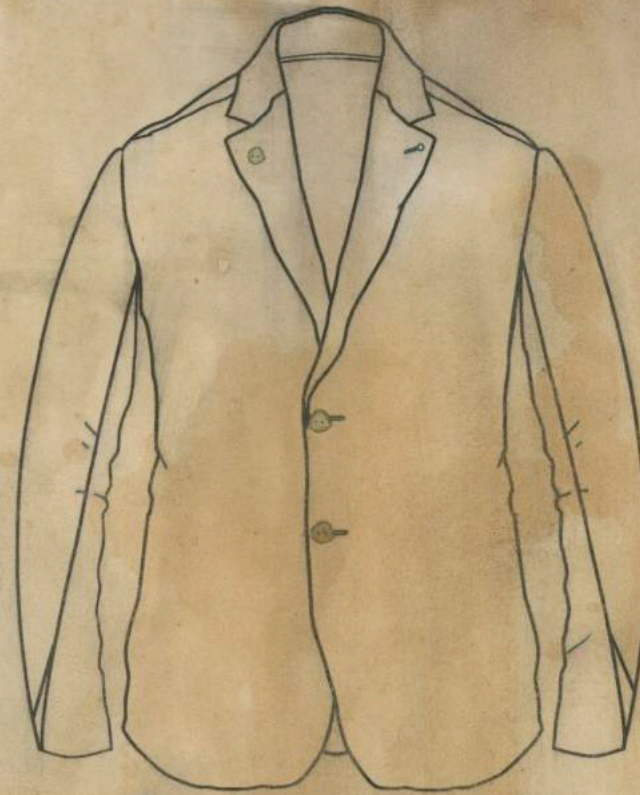




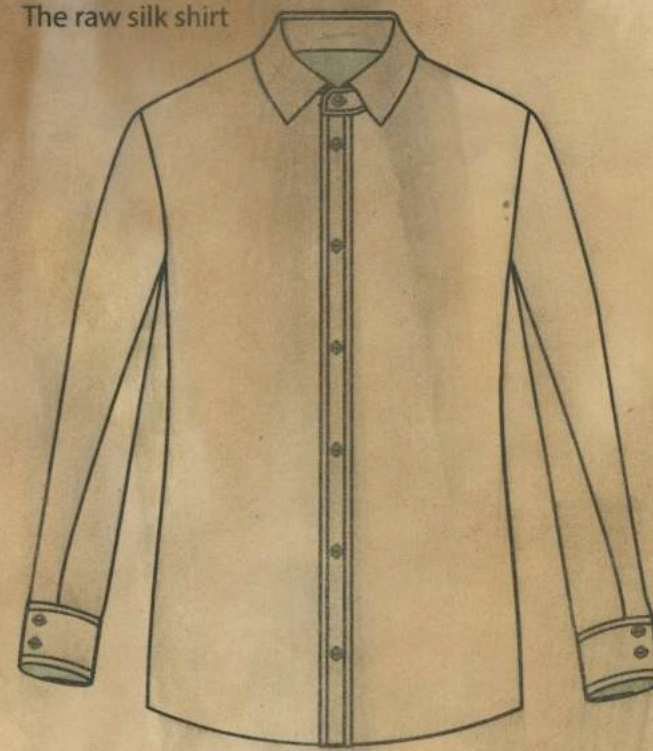
Mud Dyed moto jacket



Twist seam velvet trouser



Red silk Kieth Blazer



The raw silk shirt

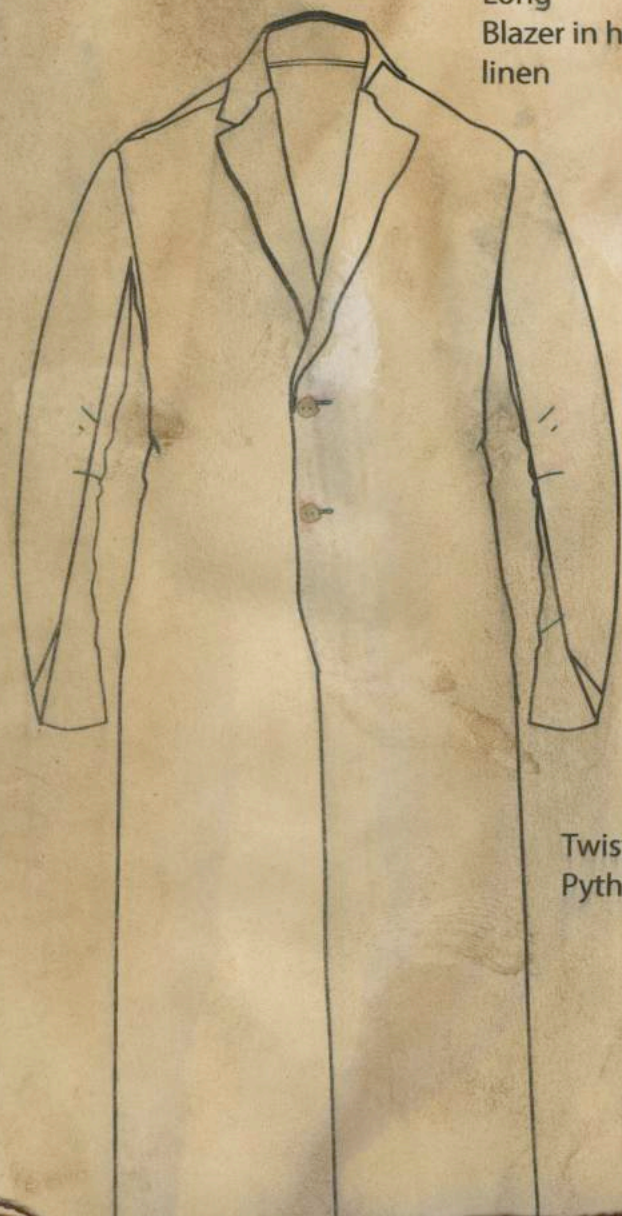


Black velvet pant

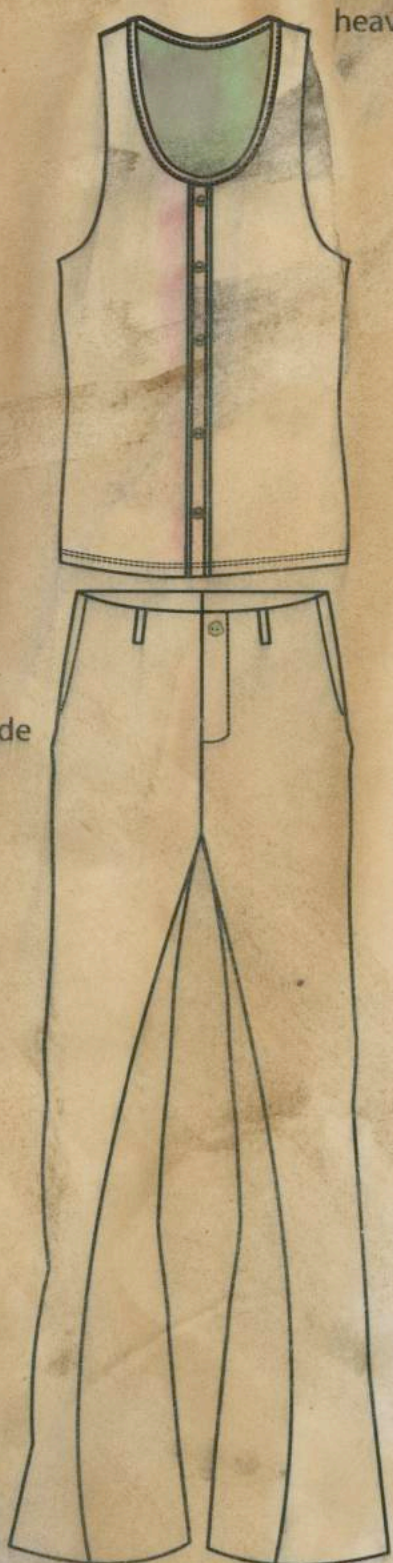




Long  
Blazer in heavy cotton  
linen

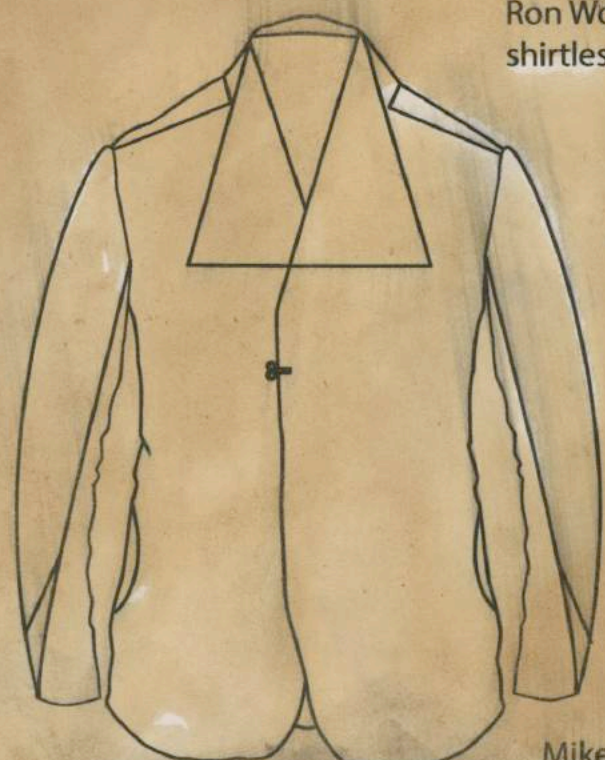


Button  
down tank in  
heavy jersey

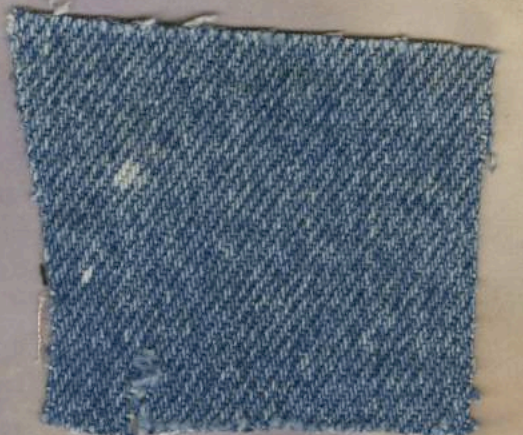
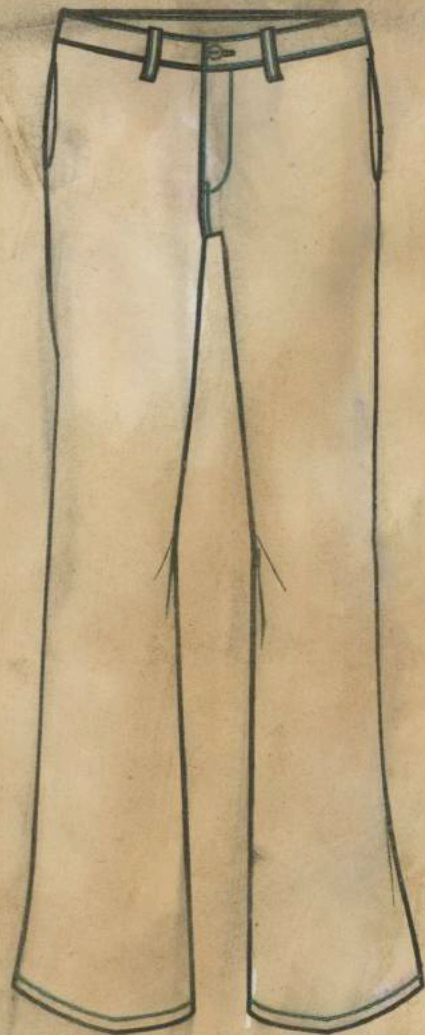


Twist Seam Pant in Suede  
Python

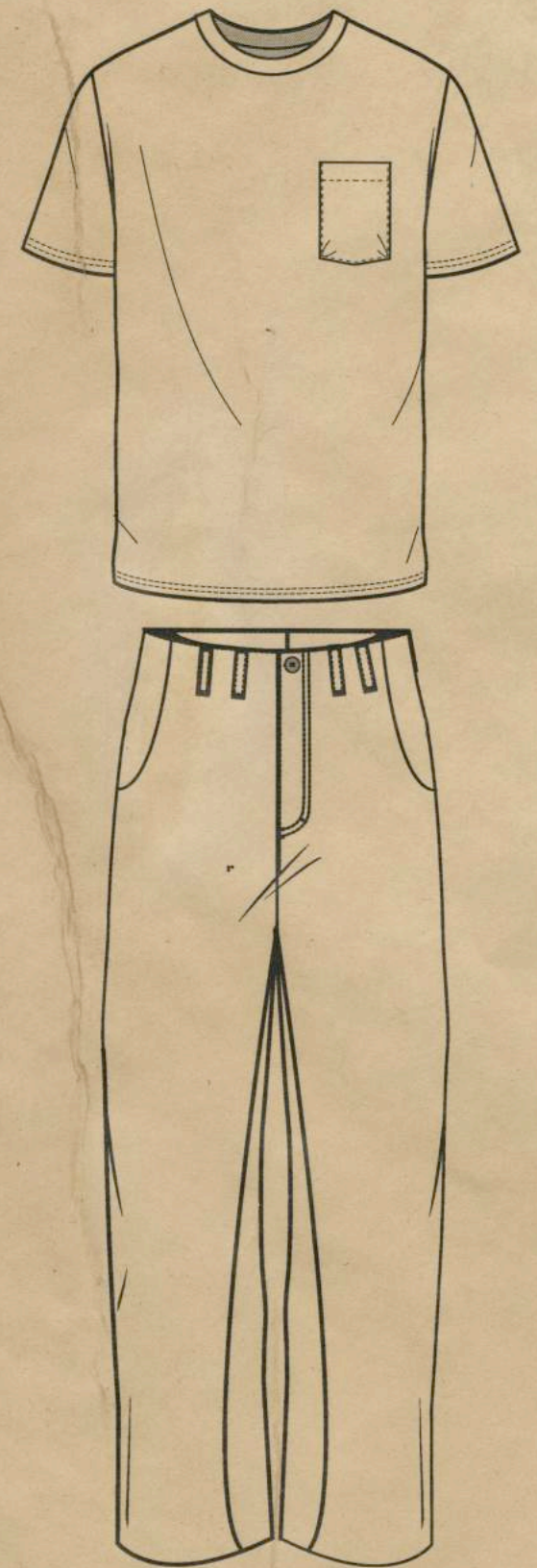
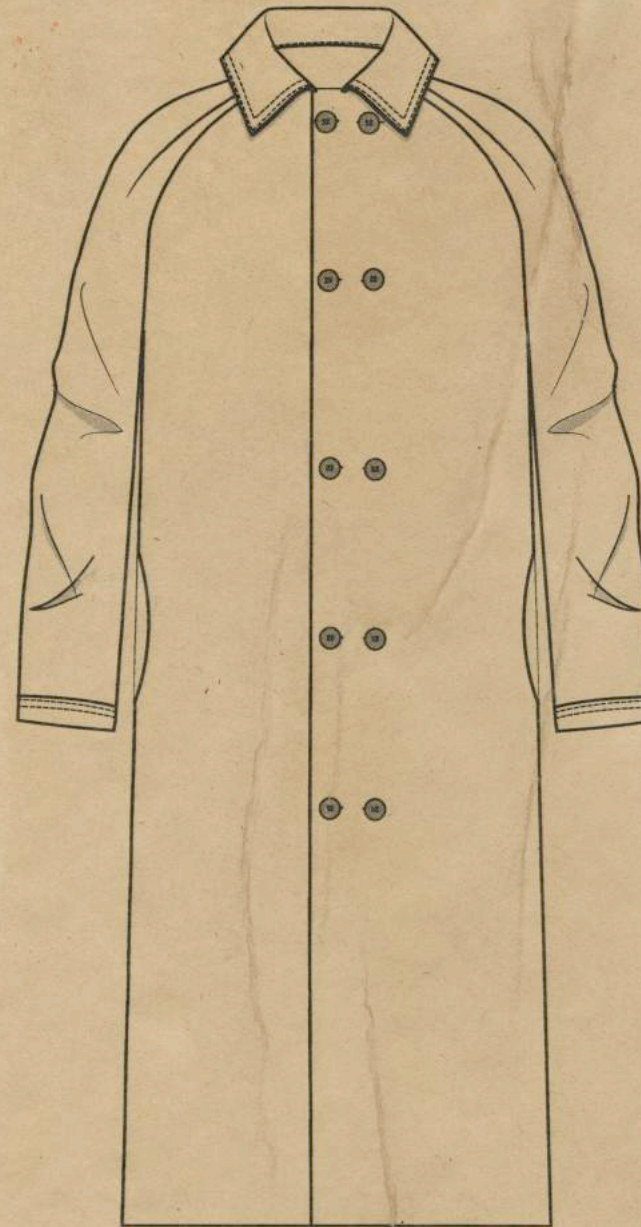
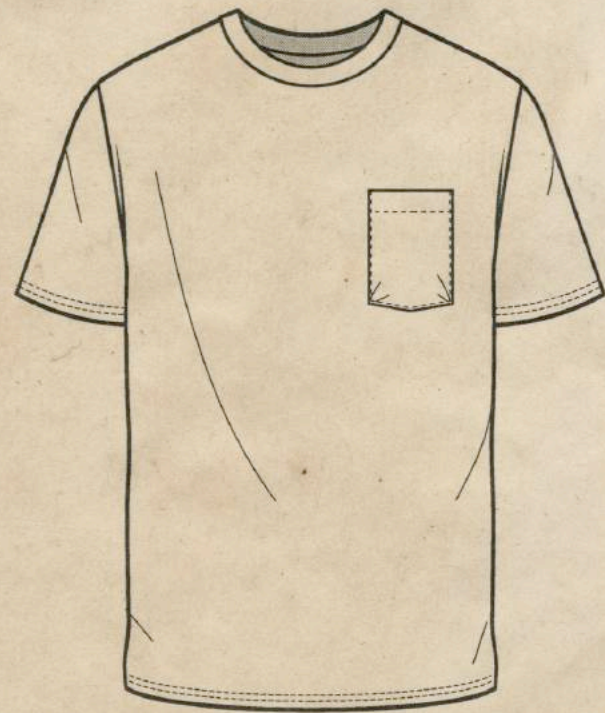
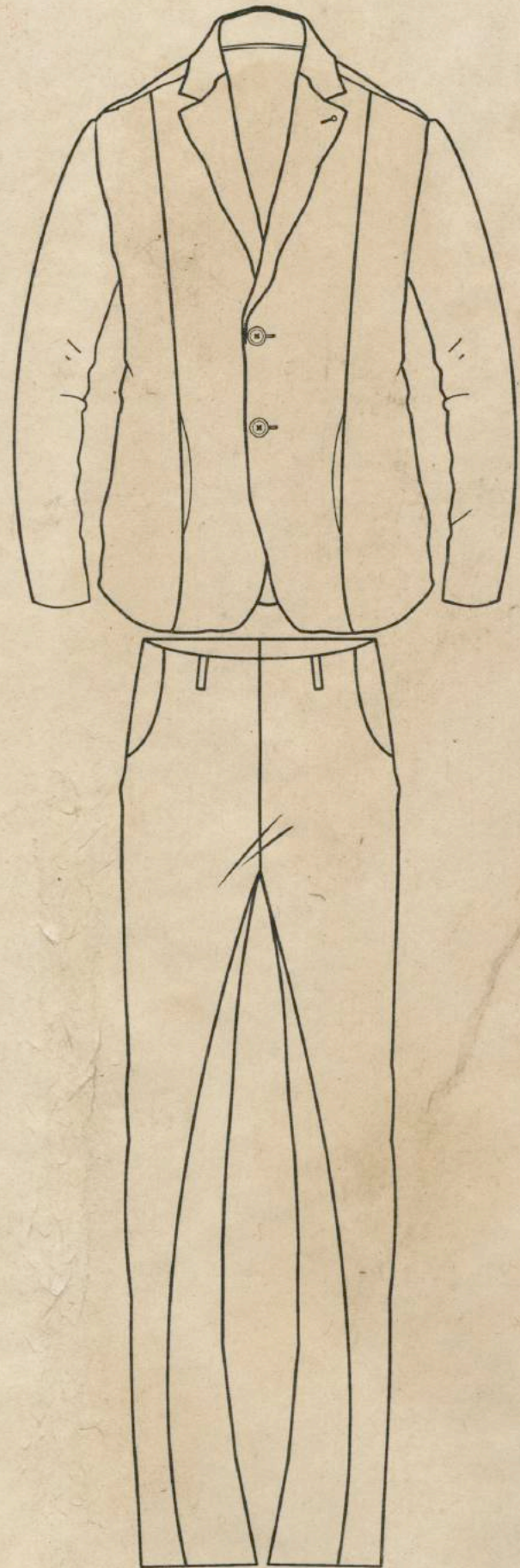
Ron Wood blazer in silk worn  
shirtless with silk scarf



Mike H flare trouser in recycled  
farm denim



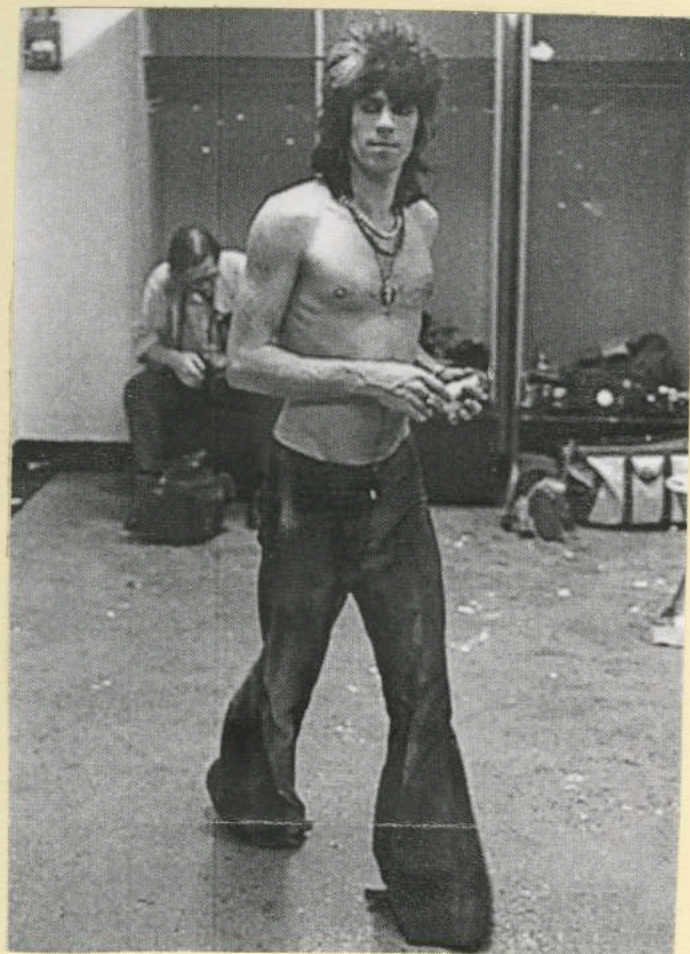








The convertible collar that turns into a stand collar with a hidden button.



The shape of the pant is inspired by this photo. The inseam on my pant twist around the leg creating a flare over the boot.



Deer leather moto jacket mud dyed



The collar is inspired by the cross over snap collar.



The shape of the inseam pocket is inspired by this 19th century hunting jacket dart shape





Linen  
wine  
yed  
at



Deer  
Leather  
Shirt

Wool  
sleeve  
cases

Neck  
scarf







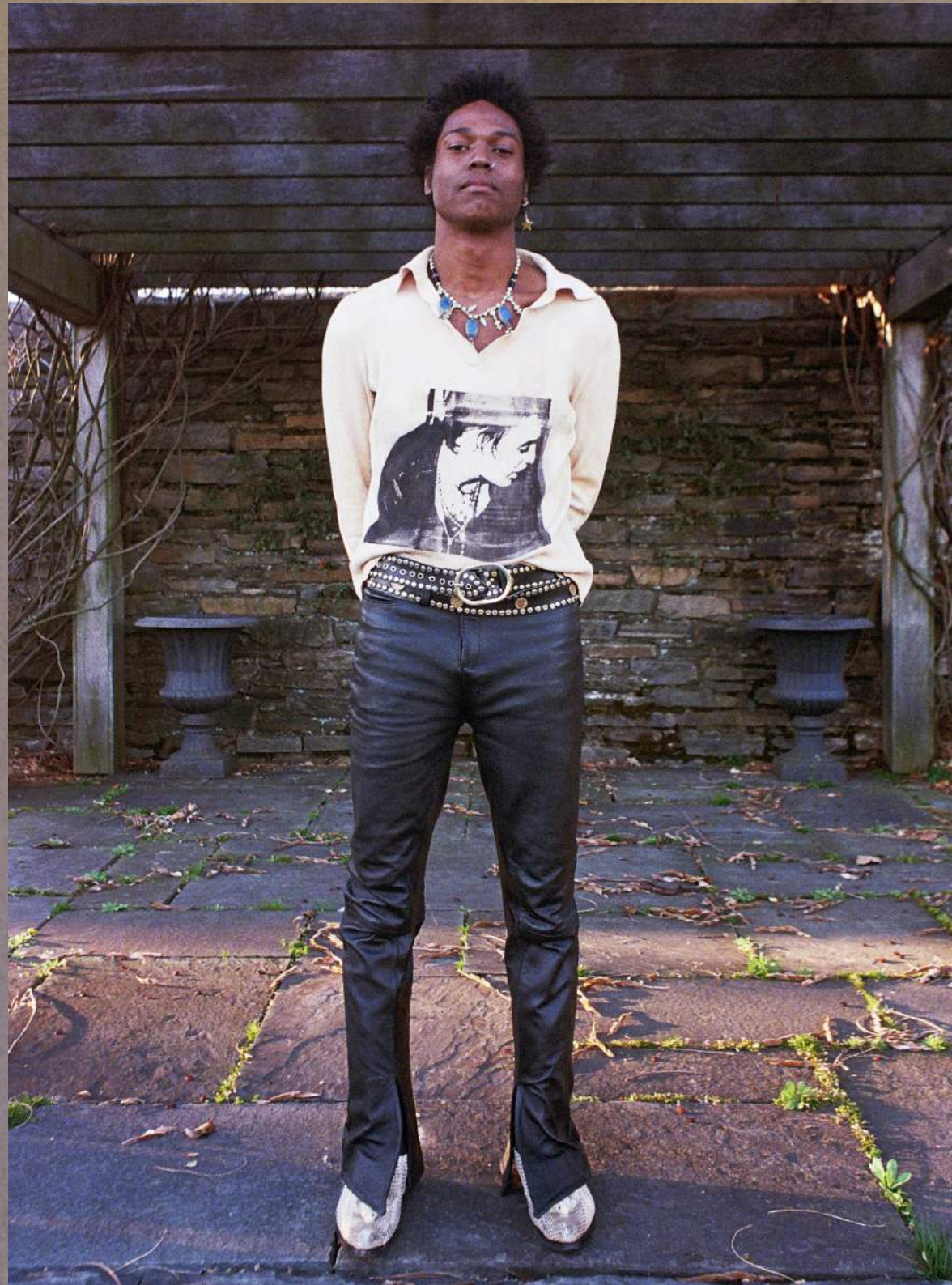
Looks from collection



*Andrew Hilggo*

Look 1: AH Hand Oiled Horse Leather Shirt with 1940's linen covered underwear buttons, knit sweater with screen printed Peter Doherty print, the jeans are constructed from re-purposed 1970's farm jeans from my grandfather.





Look 2: AH Sun Faded Long Sleeve Polo with Peter Doherty screen print, garment dyed in tea. AH Twisted Seam lamb Skin Pants, with vintage stud double wrap around belt.



Look 3: AH Destroyed Linen Throne Collar Shirt with subtle pinstripe, styled with a silk shirt tie, paired with AH Crushed Cotton Velvet Trouser.





Look 4: AH Gold Pinstripe Wool Suit, with white silk shirt tie and grey suede boot.



Look 5 White lambskin moto jacket with white cotton flared trouser and suede waist belt.





Look 6: AH Waxed Deer Leather Stage Blazer with twisted sleeve vents, AH Keith Shirt and Waxed Deer Leather Lace Up Pant.



Look 7: AH Keith Shirt (raw silk), AH Velvet Trousers, suede waist belt with vintage gold buckle, paired with vintage snake skin boots.



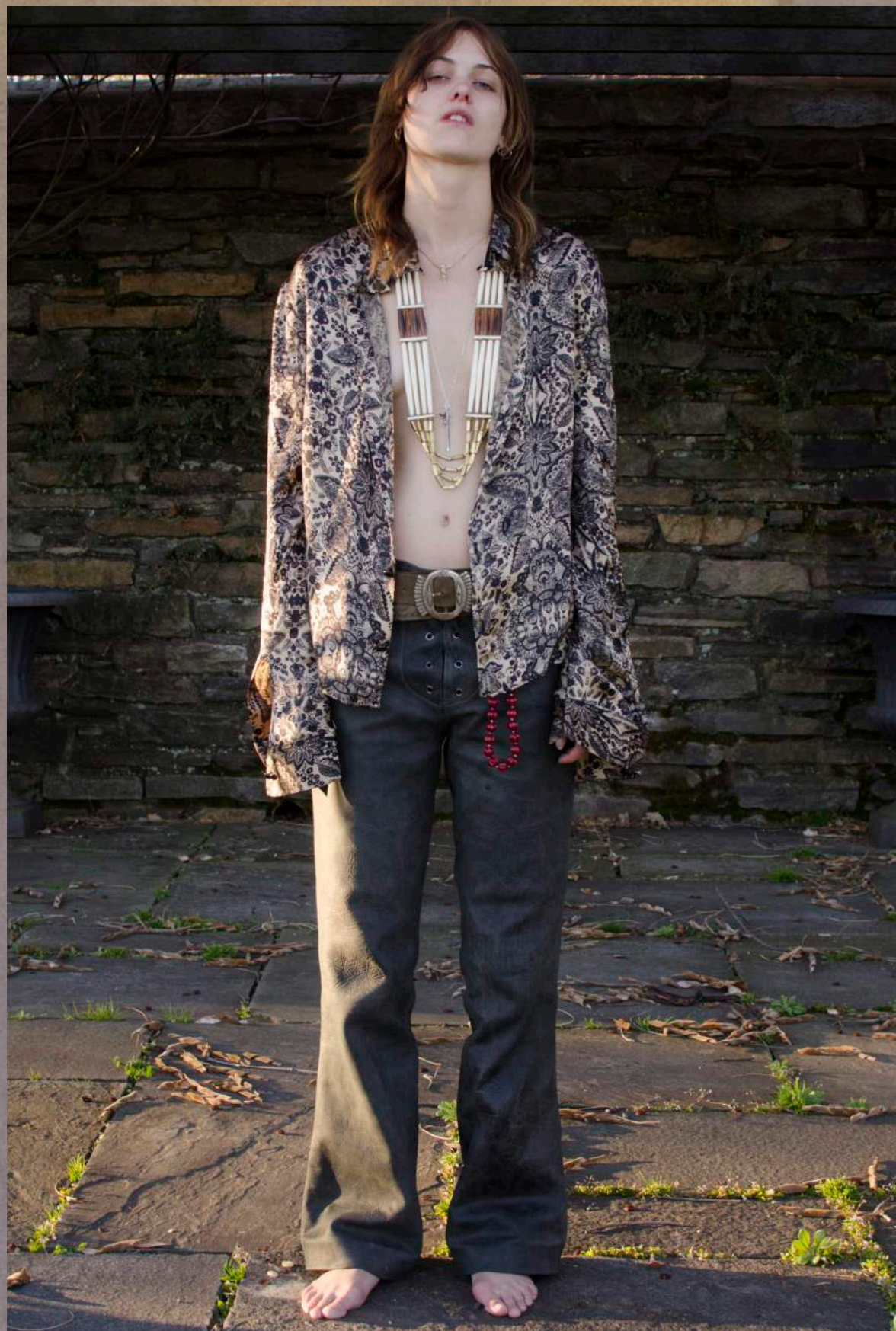


Look 8: AH Metal Woven Cotton Blazer, over dyed with a synthetic dye called (Deep Grey), Knit sweater with hand sewn wood buttons, pants are constructed from a waxed deer skin, paired with a vintage pair of python skin boots.



Look 9: AH Heavy Linen Long Coat over dyed with black synthetic dye. Sparkle scarf and AH Twisted Seam Lambskin Leather Pants.





Look 10: AH Printed Silk Shirt with twisted seams allowing the cuff of the shirt to open on the front of your hand. AH Evil Eye Vegetable Tanned Guitar Strap styled as a belt with Waxed Lace Up Deer Leather Pants.



Look 11: AH Doherty Tweed Coat with twisted seams on sleeves, allowing the vent to open on the front of your hand. With AH Evil Eye Vegetable Tanned Guitar Strap styled as a waist belt. AH Printed Silk Shirt and Twisted Seam Lambskin Leather Pants.





Look 12: AH Re-purposed Denim Stage Jacket constructed with vintage Levis from my grandfather's farm, then over dyed with black synthetic dye. The jacket buttons are hand cut deer antler buttons sourced from Estonia. AH Pussybow Dress Shirt made from Japanese mud silk, with vintage Victorian buttons. Shown with AH Gold Pinstripe Wool Trousers.



Look 13: AH Mud Dyed Motorcycle Jacket, The material for the leather jacket was sourced from a tannery in upstate New York that specializes in vegetable tanning. I then buried the leather in mud at my lake house for 8 months, giving the leather a beautiful inconsistency. Shown with AH Twisted Seam Corduroy Pants.