

# one of one

emma mccabe

## COLLECTION 01

LOOK BOOK

IMAGERY IN THE LOOK BOOK INCLUDES AI-GENERATED VISUALS, CREATED TO GIVE AN IMPRESSION OF THE COLLECTION. WHILST THESE IMAGES REFLECT THE STYLE, COLOURS AND OVERALL AESTHETIC, THEY ARE NOT 100% ACCURATE REPRESENTATIONS OF THE ACTUAL GARMENTS.

# COLLECTION 01

TEN PIECES. TEN PALETTES.
NOTHING REPEATED.

COLLECTION 01 BEGAN WITH YARN RATHER THAN SKETCHES.

SURPLUS, LEFTOVER AND FORGOTTEN FIBRES WERE GATHERED SLOWLY — CHOSEN FOR COLOUR, TEXTURE AND POSSIBILITY RATHER THAN UNIFORMITY.

EACH PIECE EVOLVED AS IT WAS MADE, ONE YARN SUGGESTING THE NEXT, WITH NO PATTERN DICTATING THE OUTCOME.

THE RESULT IS TEN HAND-CROCHETED PIECES THAT EXIST ONCE AND ONCE ONLY.

RESCUED YARNS.
REIMAGINED BY HAND.
MADE ONCE.



one of one
emma mccabe


Smoked Oyster

01

# SMOKED OYSTER

SOFT COLOUR
UNEXPECTED TEXTURE

Oyster, stone, cream and muted earth, interrupted by pearlescent light.

An instinctive composition of surplus yarns worked by hand into a single, unrepeatable piece.

Different weights, fibres and finishes come together to create a textured surface that is both grounded and luminous.




DETAIL

A MIX OF YARNS, TEXTURES AND PEARLESCENT ELEMENTS




NO PATTERN, NO DUPLICATE

JUST COLOUR, TEXTURE AND INSTINCT. ONCE MADE IT EXISTS ONLY ONCE.



WEAR IT YOUR WAY.

DRESS IT UP OR DOWN, BUT ALWAYS WITH ATTITUDE.


DISTRESSED
DENIM
HANDMADE. SUSTAINABLE. UNAPOLOGETIC.
RESCUED.
REIMAGINED.
REDEFINED.

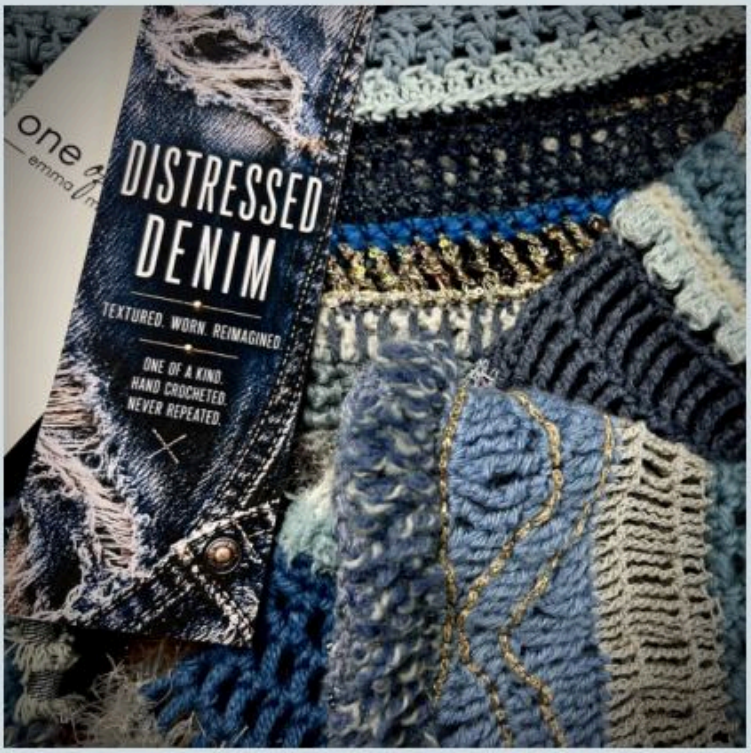
02

# DISTRESSED DENIM

FAMILIAR. UNDONE. REBUILT

Faded indigo, washed blue, mustard and copper take their cues from denim worn hard and loved long.

Unravelled denim threads are worked back into the crochet, turning something familiar into something entirely new.




DECONSTRUCTED DENIM

FRAYED THREADS MEET SURPLUS YARN, WITH FLASHES OF COPPER RECALLING RIVETS, BUTTONS AND TOPSTITCHING.



ROUGH EDGES.
CONSIDERED HANDWORK

A PIECE THAT FEELS ALREADY LIVED IN, YET COULD ONLY HAVE BEEN MADE ONCE.



BUILT TO BE WORN.

THROW IT OVER SOMETHING POLISHED.
WEAR IT WITH SOMETHING WORN.
IT WAS NEVER MADE TO PLAY SAFE.


Bruised
Orchid



ROMANCE, UNPOLISHED.

FEMININE. TACTILE. JUST A LITTLE SUBVERSIVE.

03

# BRUISED ORCHID

BEAUTY, SLIGHTLY DAMAGED.

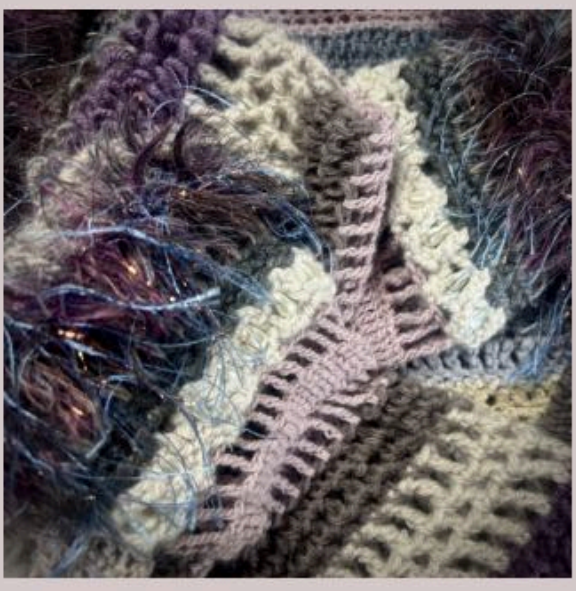
Bruised mauves, faded pinks and shadowy neutrals create a palette that is romantic without becoming sweet.

Layers of contrasting yarn turn softness into something richer, darker and less predictable.



PRETTY WITH THE EDGE LEFT ON.

COLOUR DRIFTS FROM PETAL-SOFT TO BRUISED AND SHADOWED; TEXTURE REFUSES TO STAY DELICATE.



BEAUTIFULLY UNRESOLVED.

TEXTURE BUILDS ON TEXTURE; NOTHING TOO PERFECT, NOTHING TOO PRETTY.

# CRÈME ANGLAISE

RESCUED YARNS. REIMAGINED.



ONE OF A KIND. JUST LIKE YOU.

04

# CRÈME ANGLAISE

NOT QUITE INNOCENT

Cream isn't one colour.

Ivory, vanilla, chalk and warm white move through pearlescent and metallic fibres, allowing texture rather than colour to take centre stage.



QUIET COLOUR. MAXIMALIST SOUL.

PROOF THAT NEUTRAL NEVER HAS TO MEAN SAFE.







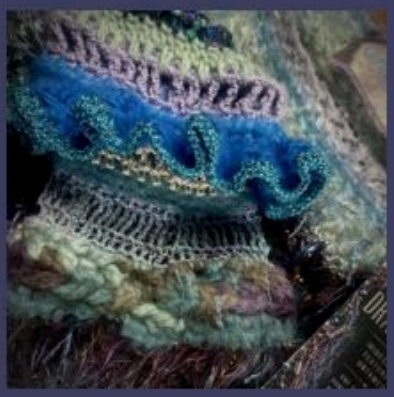
MORE IS MORE — EVEN IN CREAM.

LOOPED, FLUFFY, FINE, LUSTROUS AND SHEER. RESTRAINT IN PALETTE; INDULGENCE IN TEXTURE.

# DRAGONFLY







LOOK AGAIN.

METALLIC YARNS, BEADS AND IRIDESCENT DETAILS CATCH AND LOSE THE LIGHT WITH EVERY MOVEMENT.

# 05

# DRAGONFLY

## COLOUR THAT WON'T SIT STILL

Turquoise and teal collide with iridescent mauve, copper, silver and gold.

Like a dragonfly wing, the palette refuses to resolve into a single colour.



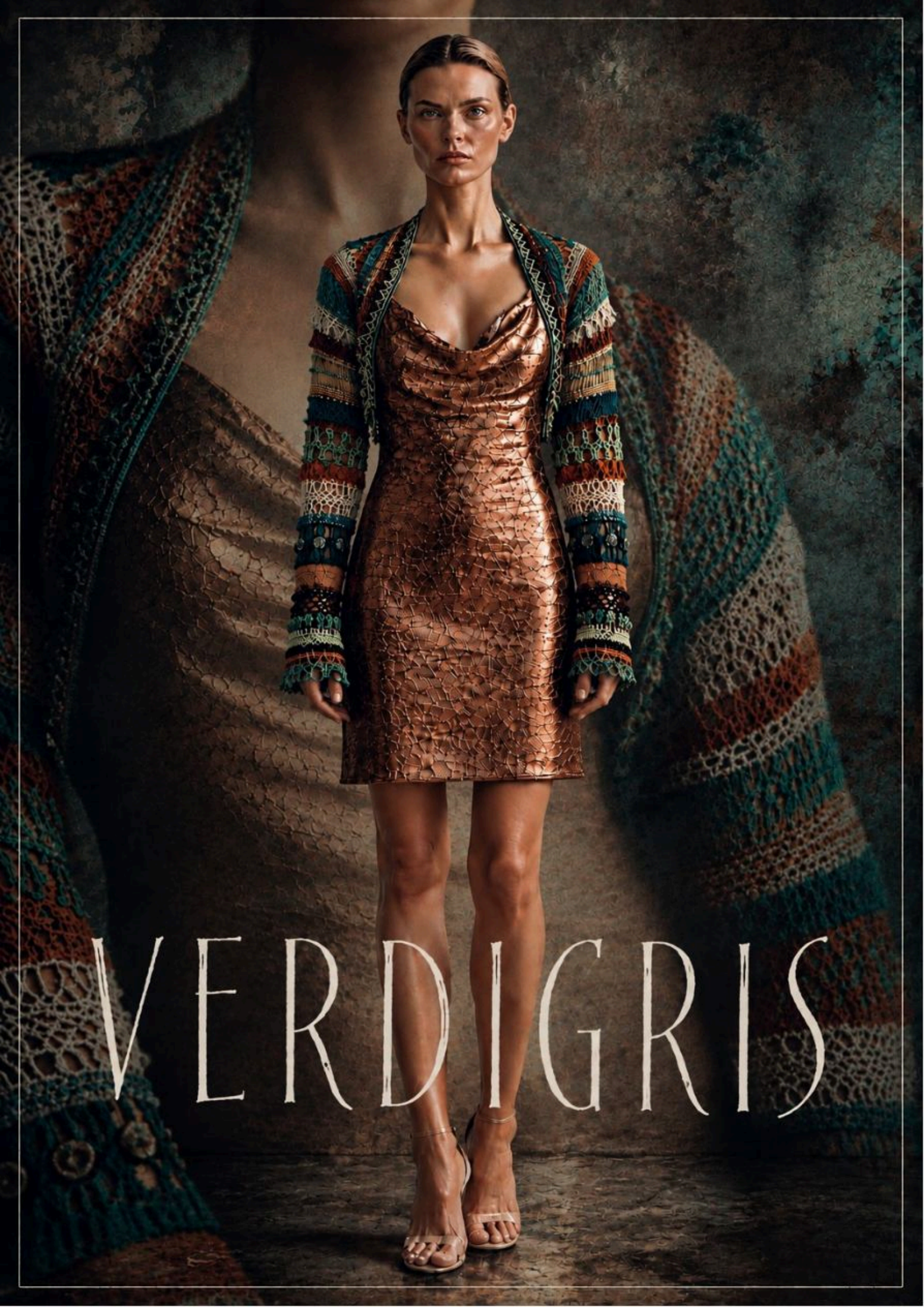

IMPOSSIBLE TO REPEAT.

YARNS, BEADS AND METALLIC THREADS CHOSEN BY EYE AND WORKED BY INSTINCT. NO FORMULA. NO SECOND VERSION.



DIFFERENT FROM EVERY ANGLE.

THE PIECE CHANGES WITH THE BODY WEARING IT.


VERDIGRIS

06

# VERDIGRIS

## BEAUTY IN OXIDATION

Copper doesn't stay copper. Given time, it becomes turquoise, mineral green and blue.

Verdigris takes that transformation as its palette and turns it into something tactile.



**COLOUR, WEATHERED.**

MINERAL GREENS MEET FLASHES OF METALLIC WARMTH — THE SUGGESTION OF COPPER STILL VISIBLE BENEATH THE SURFACE.





MADE TO CHANGE THE ROOM.

# Barcelona

## CROCHET SHRUG



SUSTAINABLE • ARTISANAL • TIMELESS

07

# BARCELONA

## COLOUR WITHOUT PERMISSION

A collision of colour inspired by Barcelona's fractured surfaces, architectural ornament and mosaic.

Unexpected shades meet without apology, held together by texture rather than rules.



WEAR THE WHOLE ARGUMENT.

BOLD, EXPRESSIVE AND ABSOLUTELY UNINTERESTED IN BLENDING IN.





CHAOS, CAREFULLY MADE.

COLOUR BESIDE COLOUR. TEXTURE OVER TEXTURE. NOTHING MATCHES — SOMEHOW EVERYTHING BELONGS.

# MERMAID



08

# MERMAID

## SOMETHING SURFACED

Teal, turquoise and ocean green move through flashes of silver, gold and iridescence.

Beading catches the light between layers of wildly different yarns, creating a surface that seems to change as the wearer moves.





## TREASURE IN THE DETAIL.

BEADS ARE WORKED INTO THE SURFACE BY HAND — IRREGULARLY, INSTINCTIVELY, NEVER MECHANICALLY.

## MADE TO MOVE. MADE TO CATCH THE LIGHT.

PART GARMENT, PART ADORNMENT, ENTIRELY UNIQUE.




Moth




BEAUTY IN THE SHADOWS.

FUZZY, COARSE, METALLIC AND SOFT FIBRES SIT TOGETHER LIKE THE SHIFTING SURFACE OF A WING.

09

# MOTH

DRAWN TO THE IMPERFECT.

Dusty grey, earth brown and cream are disturbed by mustard and tarnished gold.

A palette inspired not by the butterfly, but its quieter, stranger nocturnal cousin.





ROMANTIC. UNRULY. A LITTLE DARK.

THE IMPERFECTIONS ARE NOT CORRECTED. THEY'RE THE POINT.

# LIQUORICE



10

# LIQUORICE

BLACK IS NEVER JUST BLACK.

Ink, charcoal and deepest brown are broken by glints of copper.

Different fibres absorb, scatter and reflect light, turning a near-monochrome palette into a landscape of texture.



DARKNESS, IN DETAIL.

MATT BLACK AGAINST GLOSS. SOFTNESS AGAINST STRUCTURE. COPPER APPEARING WHERE YOU LEAST EXPECT IT.





THE QUIETEST COLOUR.
THE LOUDEST ATTITUDE.

one of one
emma mccabe



# MAKER PROFILE

Emma McCabe is the designer and maker behind **one of one**, a collection of entirely unique, hand-crocheted garments created from surplus yarns, reclaimed materials, vintage beads and found embellishments. Each piece is made slowly and intuitively, with a focus on individuality, material character and the expressive possibilities of crochet.

With a background spanning engineering, architecture, IT, graphic design and professional sewing, Emma has been making since childhood. She learned to crochet at five, taught by her left-handed aunt by sitting opposite her and mirroring every stitch. That early lesson became the foundation for a lifelong relationship with making, colour, construction and clothing.

**one of one** began when Emma's sister asked her to make a shrug. At the time, Emma was spending long periods in hospital during her husband's cancer treatment, and crochet became a creative escape: a way to focus, experiment and make something tangible during an uncertain period. What began as a single garment gradually developed into a distinctive design practice.

Each piece begins with a name and a colour story, followed by an instinctive process of construction. There are no fixed patterns and no predetermined outcome. Emma works from the wrist upwards, responding to colour, texture, proportion and the materials in front of her. Surplus yarns and reclaimed elements are combined with found embellishments, allowing their differences and imperfections to become part of the design.

Every stitch and embellishment is applied by hand, with individual garments taking between 40 and 70 hours to complete. Because the materials are limited and the construction process is intuitive, no piece can be exactly reproduced. Each garment is therefore both a wearable object and a record of the moment in which it was made.



Inspired by Vivienne Westwood, Schiaparelli, architecture and a lifelong obsession with clothes, Emma creates the antithesis of fast fashion: pieces that are expressive, considered and made to be kept. They are not limited editions or variations on a standard design, but singular garments that cannot — and will not — be repeated.

EVERY PIECE, ONCE.