

In the future,

I hope fashion in Scotland will be...

"A thriving industry that emerges from heritage and creativity, underpinned by sustainability." - Elaine Ritch | "innovatively kind to people and the planet." - Niki Taylor | "world renowned for its current creative talents and how it has overcome the issue of mass production and sustainability." - Orin Annand |

"more sustainable and eco friendly while incorporating more of the rich history Scotland has with its textiles." - Fergus Fraser | "more focused

on. I'd like to see more support and showcasing opportunities for small local businesses." - David Black | "truly for everyone" - Alice Cruickshank |

"better supported by the government" - Ruth MacGilp

| "at the forefront of diversity, inclusion and sustainability!" - Chiara Puppi | "Sustainable!"

- Ros Studd | "kind, to people and planet." - Rhian Williams |

"leading the way in developing an internationally recognised sustainability accreditation, for all

garments, fabrics and fibres." - Emma McLellan | "a small, sustainable sector that values all of its workers and the environment" - Joanne Elston | "culturally diverse and not a trend driven uniform."

- Jacki Clark | "promotional of national heritage and tradition in handcrafting and local making, respectful of cultural values and creative in approaches." - Janice Scott | "a place for designers,

makers and other small businesses to lead the way in sustainable and zero-waste design." - Bevan O'Daly | "held up as an example of how the fashion and textile industry can evolve to become

ethical, supportive, innovative, sustainable and successful." - Rachel Tame | "equal, inclusive, cooperative and engaging." - Liisa Lehtinen | "responsible and future-leading." - Alva-Louisa Rose

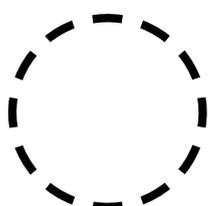
| "doing more to promote local businesses and independents." - Alison Harm | "a colourful creative expression of one's identity that inherently considers the social and environmental significance,

within a holistic framework." - Cassandra Belanger | "worn." - Abigail Jubb and Morag Seaton | "locally made and recycled, maker-led, equitable, working with nature, better defining us as part

of nature and connected to each other." - John Thorne | "beneficial to the planet and all people." - Kat Rulach | "leading the world in changing the public's perception of clothing as commodity

to that of treasured resource." - Shirley Sampson | "colourful and diverse - full of courageous, innovative and inspirational ideas." - Maria Silies

The SFS Magazine



**Sustainable
Fashion
Scotland**

Sharing the progress of
Sustainable Fashion Scotland and
celebrating the #SustFashScotland
community in 2020

December 2020 | @sustfashscotland

Thank you

to every person who shared a contribution for the **Sustainable Fashion Scotland Magazine**, to every person reading and sharing, and to every person who has participated in and supported the emergence of a more connected sustainable fashion community in Scotland in 2020.

This is only just the beginning.



SFS: OUR WHY

Sustainable Fashion Scotland (SFS) is a community-led social venture with the mission to connect the fashion community in Scotland and facilitate a sustainable fashion transformation through collective impact and knowledge exchange.



**Sustainable
Fashion
Scotland**

The SFS Magazine

Sharing the progress of **Sustainable Fashion Scotland** and celebrating the **#SustFashScotland** community in 2020

Instagram:

[@sustfashscotland](https://www.instagram.com/sustfashscotland)

[Sign up to the SFS biweekly newsletter](#)

EDITORIAL TEAM

Mairi Lowe,
Liisa Lehtinen,
Jacki Clark,

and all Contributors from the **#SustFashScotland** community.

Editor's Note

For me personally, 2020 has been a year of joining up the dots. During the lockdown that affected each and every one of us in different ways, I began to reflect on the interconnectedness of the world. Patterns emerged from the chaos and, through just one drawing, I felt a little spooked realising how the events of my life so far have collectively shaped where I am now. More importantly, I was intrigued by the idea that although we cannot accurately predict our futures, we are able to direct our progress through the intentional connections and actions we pursue each and every day.

One of the most important lessons I have learnt from 2020 (and from creating this magazine - thank you Liisa and Jacki for your support!) is that we cannot do everything as individuals. As much as I imagine every reader of this magazine wants to solve climate change and social justice issues in the fashion industry and beyond, we cannot achieve such large-scale change on our own. This thought is scary, and overwhelming, and can paralyse you from taking any action. Don't let it.

Instead, recognise that complex sustainability challenges require collaboration and collective action, and get excited that you get to play a part in these social movements. Consider what your unique contribution could be, and where you can have the most impact. Don't worry about whether you're doing enough or not. Nobody can do everything, and none of us alone can solve the world's problems. But together, through intentional connections and collective action, we can.

The prompt that inspired this magazine - 'In the future, I hope fashion in Scotland will be...' - is woven throughout the Community Contributions and internal SFS articles. Although we cannot predict exactly what the future of fashion will look like, we believe that by imagining its potential we are able to direct our collective efforts as a community towards a transformative shared vision. When we all work from our unique perspectives - doing what we can and not trying to do everything - and align these efforts in the same direction, we can catalyse collective change as connected individuals.

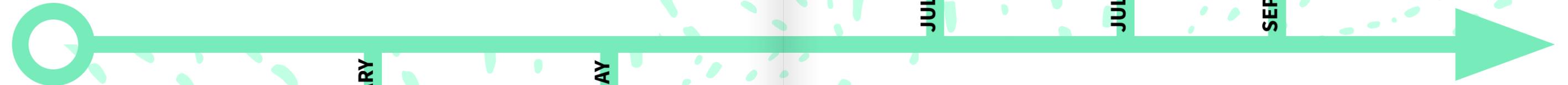
I recommend keeping this in mind as you read through, and reflecting on what your unique contribution could be towards a sustainable fashion transformation in Scotland. Remember - nobody can do everything alone, but together, collectively, we can change systems.

- Mairi

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a disconnected and fragmented fashion landscape in Scotland

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JULY

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NOW

**developing the
SFS strategy
to collectively
work towards
a sustainable
fashion
transformation
for Scotland**

The SFS Core Team began to convene after the networking event at ApparelXchange in February 2020.

Since then and throughout the Coronavirus pandemic, we have connected every two weeks online to discuss the progress of SFS, organise our community engagement activities, and prioritise the next steps for SFS going forward, influenced by our ongoing analysis of community input.

We are a small but committed team who continue to explore how SFS can best support the sustainable fashion community in Scotland, and how the social venture can enable organisations and individuals to achieve their unique potential for positive impact by working together.

We celebrate the community over our individual input but want to use this space to appreciate the hard work each Core Team member has contributed this year and to say thank you to each and every one of us for helping to create something truly incredible!

SFS Core Team



Cassandra Belanger

Designer, Maker, Educator | based in Glasgow

Cassandra's work is an invitation to a more sustainable future. It challenges industry, designers, home sewists, educators and citizens to think through the social and environmental impacts of their practice and choices; exploring issues such as zero waste, transparency, feminism, sizism, body image and embedded storytelling through textile and clothing design. Her practice is centred through the lens of intersectionality and she also explores the idea of colour therapy in her design process as a response to her own experience with mental health.

Personal achievements:

Co-founding Zero Waste Design Online with three other international zero waste designers amidst the early stages of the Covid pandemic. Starting the Responsive Art + Design Society at GSA. Re-establishing The Stitchery Studio in 2021! Winning the Glasgow School of Art Sustainability Degree Show Prize.

Key interests:

Sustainable fashion. Zero waste design. Research. Yoga. Mentoring. Making clothes. Education. Environment. Social justice.

In the future, I hope fashion in Scotland will be...

"a colourful creative expression of one's identity that inherently considers the social and environmental significance, within a holistic framework."

CONNECT

Website: thestitcherystudio.com

Instagram: [@stitcherystudio](https://www.instagram.com/stitcherystudio)

Portfolio: storybookpatterns.com/portfolio

Website: zerowastedesignonline.com

Instagram: [@zwdo_collective](https://www.instagram.com/zwdo_collective)

LinkedIn: [Cassandra Belanger](https://www.linkedin.com/in/CassandraBelanger)



Jacki Clark

Stylist | based in Glasgow

I am a fashion stylist with a growing awareness of how important it is to become sustainable. We use so many natural resources and these are finite. As someone who loves nature I want to do what I can to shift the focus on to a more natural way of living.

Personal achievements:

Developing a continual creative worklife despite no formal education in this area in addition to overcoming a lot of hurdles.

Key interests:

Gardening. Walking. Alternative options to mainstream living.

In the future, I hope fashion in Scotland will be...

"culturally diverse and not a trend driven uniform."

CONNECT

Website: jackiclark-stylist.co.uk

Instagram: [@jackiclarkstylist](https://www.instagram.com/jackiclarkstylist)

Facebook: [/jackiclarkstylist](https://www.facebook.com/jackiclarkstylist)

Business Manager | based in Glasgow

Dedicated to delivering solutions to children's clothing which don't impact on our environment and generate socially beneficial solutions too, I run a social enterprise called ApparelXchange. Based in Glasgow, our small team have been establishing our circular services which convert ownership to access, ideal for growing young people. My background is within the social and circular economies ranging from business management through to programme development and delivery.

Key interests:

Gardening. Running. Hill walking. Hot yoga. And of course a few great nights out with friends.

In the future, I hope fashion in Scotland will be...

"restoring our planet, not destroying it."



Izzie Eriksen

CONNECT

Website: apparelxchange.co.uk

Instagram: [@apparelxchange](https://www.instagram.com/apparelxchange)

Twitter: [@apparelxchange](https://twitter.com/apparelxchange)

Facebook: [/apparelxchangeCIC](https://www.facebook.com/apparelxchangeCIC)

LinkedIn: [Izzie Eriksen](https://www.linkedin.com/in/izzieeriksen)



Dr Antoinette Fionda-Douglas

CONNECT

Website: beira.scot
Instagram: [@beira](https://www.instagram.com/beira)
Twitter: [@beira](https://twitter.com/beira)
Facebook: [/beiramoda](https://www.facebook.com/beiramoda)
LinkedIn: [Antoinette Fionda-Douglas](https://www.linkedin.com/in/Antoinette-Fionda-Douglas)

Academic, Entrepreneur | based in Edinburgh

Dr Antoinette Fionda-Douglas is a Co-founder and Managing Director at Beira. She is a thought leading academic and entrepreneur, best known for her transformational work in the challenges of defining a luxury brand. She has used her extensive academic experience and market insight to co-create an innovative and disruptive fashion brand, Beira. Along with her business partner she has developed a sustainable luxury fashion business, which focuses on an honest approach to luxury through progressive ethical and transparent strategies.

Personal achievements:

Antoinette is currently an actively engaged expert for the United Nations and UNECE on garment and footwear supply chain transparency and traceability. She was invited to represent Beira at the Fashinnovation worldwide talk 2020. As an academic, Antoinette co-published one of the most formally referenced and influential papers on luxury, 'The Anatomy of a Luxury Fashion Brand'.

In the future, I hope fashion in Scotland will be...

"a collective choice to be accountable. Fashion should enhance our personal identities whilst limiting its impact on the environment. It should bring positive economic benefits and enhance communities. This industry has so much potential to change and influence for a positive tomorrow."

Fashion Researcher-practitioner | based in Glasgow

Liisa is a fashion practitioner with experience as a seamstress, pattern cutter and lecturer. She is now focused on Circular Economy research and practice, particularly in relation to fashion, the social sides of circular economy and degrowth. Liisa's drive for SFS was influenced from wanting to support and enable local brands to thrive in the competitive fashion landscape by finding ways to collaboratively access resources and knowledge, to create the change needed in the industry.

Personal achievements:

Masters Degree in Social Innovation with Distinction. Award for best project on MSc SI programme. Certified carbon literate. My recycled material design was featured on the Fashion Futures runway show during the Commonwealth Games.

Key interests:

Creative pattern cutting and construction. Circular and diverse economy. Community-centrism. Social inclusion and accessibility. Yoga. Literature.

In the future, I hope fashion in Scotland will be...

"equal, inclusive, cooperative and engaging."



Liisa Lehtinen

CONNECT

LinkedIn: [Lii Lehtinen](https://www.linkedin.com/in/lii-lehtinen)
Instagram: [@byliil](https://www.instagram.com/byliil)

Click here to read Liisa's MSc Social Innovation dissertation and view the summary infographic



Mairi Lowe

CONNECT

Website: mairilowe.com
Ebook: mairilowe.com/ebook

Instagram: [@mairilowe](https://www.instagram.com/mairilowe)
Twitter: [@mairilowe](https://twitter.com/mairilowe)

LinkedIn: [Mairi Lowe](https://www.linkedin.com/in/Mairi-Lowe)

Systems Practitioner | based in Edinburgh

I (currently) identify as a Scottish Socially Conscious Marketer, School of System Change student, MSc Social Innovation graduate, and BA (Hons) Fashion Management graduate. Focusing on sustainable fashion in Scotland, my research involves navigating complex challenges through a systems change perspective. I am particularly interested in exploring how community systems change approaches involving multi-stakeholder collaboration and knowledge exchange can support a sustainable fashion transformation in Scotland and beyond.

Personal achievements:

Masters Degree in Social Innovation with Distinction. Blocking my ex on Facebook. Invited to apply and now participating in the Rethink Fashion learning programme with the RSA and Ellen MacArthur Foundation. Learning to be kinder to myself. Helping to create this magazine!

Key interests:

All things systems. Potential. Community. Collective impact. Social inclusion. Cooking and eating vegetarian/vegan food. Weight lifting. Shaving off my hair and dyeing it pink. Green tea. Stretching. Making new connections and trying new experiences. Learning.

In the future, I hope fashion in Scotland will be...

"transformed beyond an industry of mass production and consumption, emerging in the mainstream as a practice with potential to strengthen community capacity, improve wellbeing, regenerate the environment, and unlock and catalyse more positive impact."

Director and Freelance Consultant | based in Glasgow

I am the Director at Fashion Foundry and also work as a Freelance Consultant. Fashion Foundry provides support for the fashion industry in Scotland, enabling small businesses to develop and grow. Sustainability is at the core of everything we do, challenging the current fashion system, supporting new sustainable concepts and providing knowledge to make informed choices. We have an amazing creative power here in Scotland and we are determined to offer the right support for our industry, putting Scotland on the map for honest and sustainable fashion.

Personal achievements:

My children are my biggest achievement. I am also proud of everything I have achieved in my career. Aside from kids and work, I've recently taken up running and feeling very pleased with myself.

Key interests:

I don't have much time for hobbies as a working mum with 3 kids but I do love interiors and cooking.

In the future, I hope fashion in Scotland will be...

"valued and looked after by the customer, built to last with improved quality, and an industry to be proud of."



Katy Wood

CONNECT

LinkedIn: [Katy Wood](https://www.linkedin.com/in/katywood)

Website: fashionfoundry.co.uk
Instagram: [@fashionfoundry](https://www.instagram.com/fashionfoundry)

with many thanks to

2020 SFS Magazine Contributors

Dr Elaine Ritch

Niki Taylor and Sandy Garbut

Orin Annand and Fergus Fraser

David Black

Alice Cruickshank and Ruth MacGilp

Chiara Puppi

Ros Studd

Rhian Williams

Emma McLellan

Joanne Elston

Jacki Clark

Janice Scott

Bevan O'Daly

Rachel Tame

Liisa Lehtinen

Alva-Louisa Rose

Alison Harm

Cassandra Belanger

Abigail Jubb and Morag Seaton

John Thorne

Kat Rulach

Shirley Sampson

Maria Silies

and the SFS Core Team



The First SFS Event

Sustainable Fashion Networking Event at
ApparelXchange, February 28th

On February 28th 2020 - one month before the nationwide lockdown - we were fortunate to be able to host the first Sustainable Fashion Scotland event at ApparelXchange in the St Enoch Centre, Glasgow.

An incredible 70 people gathered to connect with the sustainable fashion community in Scotland. We welcomed a diverse group of designers, students, business owners, crafters, academics, activists, home sewers and more; all unique individuals ambitious to connect and collaborate to collectively create a responsible, sustainable and thriving fashion industry in Scotland.

The event was brought to life by talks from two SFS Founding Members: Izzie Eriksen, Founding Director of ApparelXchange, and Mairi Lowe, a (now graduated) MSc Social Innovation student at Glasgow Caledonian University. We were also energised by Niki Taylor, Country Coordinator for Fashion Revolution Scotland, who introduced Fashion Revolution and how it can support a fairer and more sustainable fashion future. Izzie kicked off the evening, inspiring us to imagine the potential of the group if we continued to network and share knowledge, to grow together for transformative collective change.



Izzie Eriksen



The collaborative spirit of the event was supported by Mairi's undergraduate research and resulting ebook on recommendations to encourage more sustainable consumer behaviour. On the night she shared the ebook's three-stage framework for Scotland-based bodies to implement to bridge the behaviour gap from intention to action: engage, educate and empower.

Engage: attracting new audiences at the start of their sustainability journey, as well as connecting and interacting with audiences to maintain involvement and participation.

Educate: being transparent, communicating clearly and concisely, and teaching hands-on practical skills.

Empower: enabling your audience to take action involves recommending local and sustainable options, promoting and hosting events, and using call to actions to encourage sustainable behaviour.

Mairi Lowe and Liisa Lehtinen

An unexpected finding of Mairi's research was that many innovative small businesses in Scotland work towards sustainable fashion goals in isolation, although not necessarily by choice. This was just one perspective from which the energy of SFS emerged. The gathering of the community on February 28th alongside the convening of the SFS Core Team (see page 1) generated extraordinary energy for change and inspired collective action in the tangible form of community-led social venture Sustainable Fashion Scotland. Since February, our evolving mission has emerged to be to connect the fashion community in Scotland and facilitate positive change in the industry through multi-stakeholder collaboration and knowledge exchange.

Through accessible spaces and an inclusive network, we believe Scotland has the potential to create a sustainable fashion transformation thanks to the collective knowledge, collaborative action and synergetic impact of the innovative organisations and engaged individuals that make up the diverse #SustFashScotland community - many of whom are celebrated in this magazine. Thank you for all your support and participation so far.



Contributed by:

Dr Elaine Ritch, Senior Lecturer in Fashion at Glasgow Caledonian University

In the Early Days of Lockdown

Given the multitude of climate change disasters over 2019 (extreme weather, fires, melting ice), I had hoped that 2020 would be the year in which global governments began to make meaningful progress towards addressing sustainability. I have been researching sustainability, particularly through a fashion lens, for over a decade - and feel frustrated at the lack of advancement, or even acknowledgement, by government, businesses and consumers.

This is particularly true of the fashion industry: the second biggest polluting industry and one that is reliant on excavating scarce resources and selling them so cheaply that all notions of value are diminished. The dominant fast fashion model has accelerated production without acknowledging the true cost - and all evidence points to this as being unsustainable! We have only ten years left to tackle the climate change crisis. However, in 2020 global governments had a more pressing issue to address: Coronavirus - another detrimental consequence of abusing planetary resources.

In the early days of lockdown, when everything stopped, there seemed to be almost a sigh of relief! From people feeling excused from rushing around within busy working lifeworlds and turning their focus to families and creative hobbies. There was an increase in sales of creative products, wool, sewing, painting. As I explained in a paper I presented at the Global Fashion Conference last month, engaging with creative endeavours is good for mental health and for developing community cohesiveness. Others turned to gardening and the growth of fruit and vegetables.

"It was one of my students that said to me, 'If we've managed to react and reconfigure systems for COVID-19, why are we not doing it for sustainability which is just as pressing an issue?'"

Dr Elaine Ritch, Senior Lecturer in Marketing
SFS Community Call, August 2020

Within this, there was a return to nature in industrialised areas and an increase in concern for the 'kindness economy' and local businesses.

Again, this was an outcome of the research I presented last month - where community was developed through local businesses hosting events for their customers, such as knitting groups. However, as businesses began to open and I saw on TV how queues of consumers waited to get into Primark, I felt despair. There seemed to be a rush to get back to normality, despite normal economic systems being the very reason for global insecurity of markets. This is clearly not sustainable and there seems to be very little discussion around how the economy can develop underpinned by sustainability.

Nevertheless, over the last semester I have been amazed once again at how our students are integrating sustainability within new business and branding concepts. In my module 'Marketing, Design and Creativity' students are assessed on developing an innovative concept that advances current economic models in ways that address sustainability. For the fifth year running, their creative concepts are economically viable and illustrate a good understanding of the problems of production and consumption. They have considered ways in which USPs can be positioned as responsive to sustainability and attractive to consumers.

Similarly, we see interested citizens coming together, to work towards the greater good, as evident in the Sustainable Fashion Scotland network. As governments and businesses are being slow to respond, new opportunities will have to create new value curves to appeal to consumers.

In the future, I hope fashion in Scotland will be...

"a thriving industry that emerges from heritage and creativity, underpinned by sustainability."

- Elaine

"If I take anything forward this semester, that's going to be one of the strong messages in my teaching: What we're doing now economically, sustainably and also for people's wellbeing is just not working."

Dr Elaine Ritch, Senior Lecturer in Marketing
SFS Community Call, August 2020

"we see interested citizens coming together, to work towards the greater good"

CONNECT

GCU Profile:

www.gcu.ac.uk/gsbs/staff/ritchelaine

LinkedIn: [Dr Elaine Ritch](#)

Spun Out of Control

Sister 01 (The Sister Series)

[Description: Standing in the midst of a post industrial landscape, she wears reconstructed vintage silk shirts that billow beautifully in the wind. Rainclouds loom overhead.]

colour print on inkjet archival paper 2020, Photography, 84x60cm



Recent collaborative 'work from home' looks at the far reaching effects of industry on people and the environment, in a climate where the speeds of consumption and disposal have spun out of control with excessive cheap, man-made, plastic materials.

Working with our own personal industrial waste; deconstructing and reconstructing discarded materials by hand; clothing waste from our wardrobes. We seek to challenge our roles as mothers and choices as citizens through this inevitable period of transformation, connecting nature, our environment and industry through the medium of film, photography and installation.

In the future, I hope fashion in Scotland will be...

"innovatively kind to people and the planet." - Niki

CONNECT

Instagram (Niki): [@thetopproject](#)
Instagram (Sandy): [@taylor_garbut](#)

Contributed by:

Niki Taylor, Educator, Designer, and Co-ordinator for Fashion Revolution Scotland; and **Sandy Garbut**, Photographer and Artist

Contributed by:

Orin Annand and **Fergus Fraser**, First year HND Fashion Design and Manufacture Students at Glasgow Clyde College

Plastic Revolution

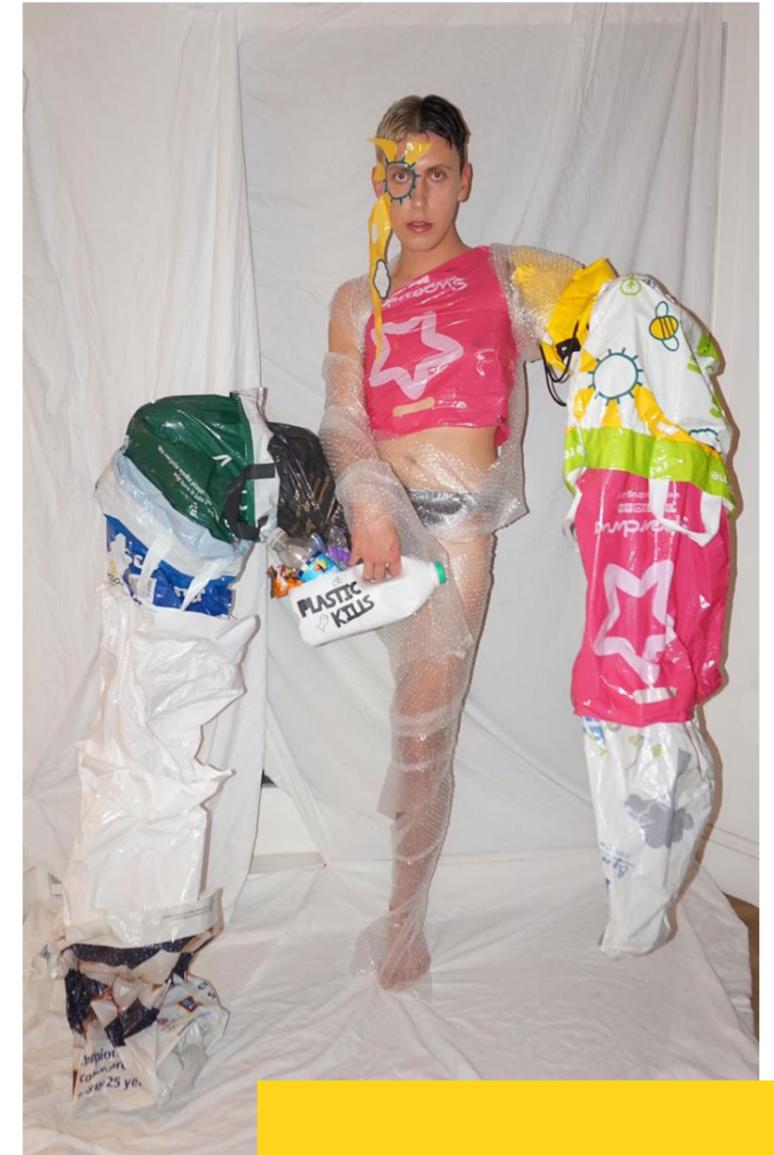
Fashion Revolution was a project we have been working on where we began looking into the damage plastic waste has on our environment, focusing on the impact it has on our oceans and sea life while also keeping with a side theme of abstract self and going against conformity.

Did you know that plastic is killing more than 1.1 million seabirds and animals every year, and within the next 30 years virtually every seabird species on the planet will be eating plastic? Facts like this encouraged me to focus on this topic as they really shocked me.

For this project I used what I either already had/had collected, or saved from throwing out and recycling to create a fully realised look.

Every slight change helps. I try to make sure I always have a fabric or reusable bag with me in order to cut the usage of single-use plastic bags, which is another reason why I focused on them in this project.

I had a lot of fun creating, directing and styling this shoot. Working on the project as a whole really opened my eyes to the immediate and overwhelming issue plastic waste poses to the environment and has made me want to actively try harder to cut my use of single waste plastics.

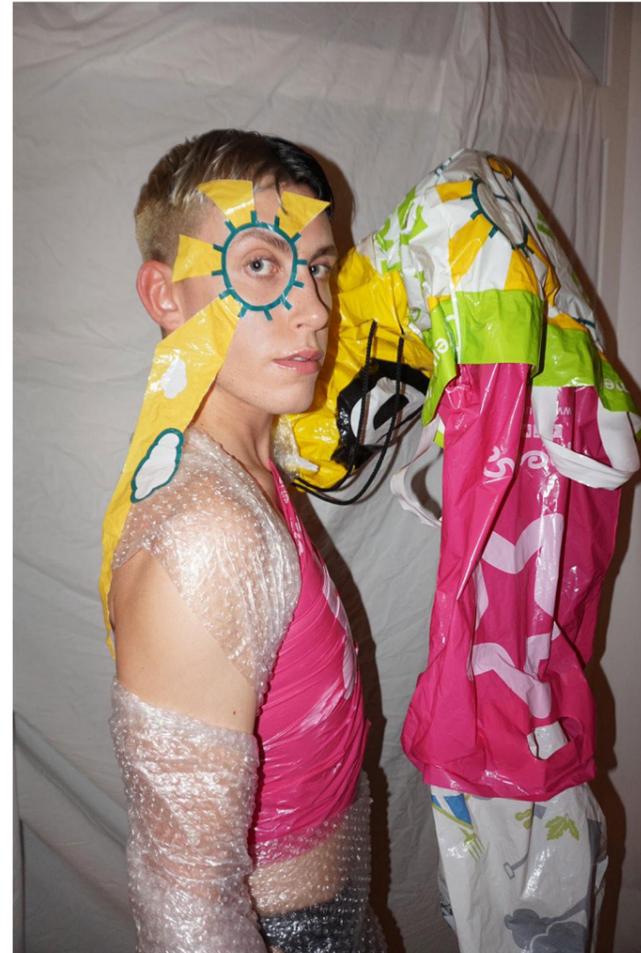


"Every slight change helps."

In the future, I hope fashion in Scotland will be...

“world renowned for its current creative talents and how it has overcome the issue of mass production and sustainability.”

- Orin



CONNECT

Instagram (Orin): [@orinannandtrashionista](#)

Instagram (Orin): [@thetrashionista](#)

Instagram (Fergus): [@fergusfraser1](#)



In the future, I hope fashion in Scotland will be...

“more sustainable and eco friendly while incorporating more of the rich history Scotland has with its textiles.”

- Fergus





What does your business do?

House of Black is a sustainable fashion brand that specialises in upcycling clothes. I take clothes and textiles that are damaged or unwanted and I rework them into something new. My favourite thing about my work is being able to see the beauty and possibilities in any discarded clothing I am given. I try to remake something wonderful out of any item of clothing that comes my way. I make sustainable recycled fashion that is fun, creative, wearable and accessible to anyone. My main aim is to offer a sustainable alternative to fast fashion.

How did your interest in sustainable fashion develop?

My interest in sustainable fashion began while completing my master's degree. I had just learned a new pattern cutting technique and needed some fabric to practice it. At the time I was volunteering for a charity shop and was amazed at the beautiful vintage fabric, floral bedsheets and '70s curtains that were donated but unable to be sold due to even the slightest mark or rip. I salvaged these fabrics and realised I was able to give them a new lease of life. By using secondhand fabrics and clothes, not only is it environmentally friendly, it is also financially a more sustainable business structure.

What's your favourite aspect of sustainable fashion in Scotland?

My favourite is the rich history of textiles and sewing machines, but also our current day mills and makers. There are so many opportunities for local designers to collaborate with local textile mills. I think we should celebrate local companies and designers, rather than reaching elsewhere. We have a wealth of talent and creative industries in Scotland, but unfortunately we perhaps don't always shop local.



House of Black: Celebrate Local



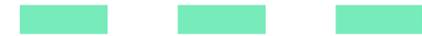
Contributed by:
David Black, Designer at House of Black

What about fashion appeals to you?

I think my favourite aspect of fashion is its expressive side. I love people that use fashion to express their personalities. In my opinion, fashion and style should be fun. I love when fashion steps out of the box, when individual people dress however they want and experiment with their wardrobes. I think some people are too afraid to have fun with fashion, perhaps for fear of judgmental attitudes from others. I wish the world was more accepting of people's differences and less judgemental of those who dress differently.

In the future, I hope fashion in Scotland will be...

"more focused on. I think a lot of focus is placed on fashion capitals such as London, Paris etc. when there are some really exciting and interesting designers and makers, not just in fashion, across the country. I'd like to see more support and showcasing opportunities for small local businesses." - David



What's your vision for sustainable fashion?

My vision of sustainable fashion is more fashion forward. With my brand I try to lead with visuals, providing fun and fashion-forward clothing that also happens to be sustainable. I feel it is easier to engage people by leading with interesting visuals and trend-led clothing, then following up with the fact the clothing they are interested in is sustainable. It can have the opposite effect if you lead with true but heavy hitting and depressing facts; if you instead introduce slow fashion in a fun engaging way, you allow the customer to then research more on their own accord rather than preaching to them. I hope the move towards slow fashion is embraced by consumers as customers are able to choose how the world around them exists by what they choose to invest their money in.



CONNECT

Website: houseofblk.co.uk
Instagram: [@houseofblk](https://www.instagram.com/houseofblk)

Visit House of Black:
 15 Argyle Court,
 The Hidden Lane,
 1103 Argyle St,
 Glasgow,
 G3 8ND

Common Threads

Contributed by:

Alice Cruickshank, Sustainable Fashion Stylist and Content Creator; and
Ruth MacGilp, Freelance Ethical Fashion Writer and Copywriter

Common Threads is an ethical fashion podcast hosted by stylist Alice Cruickshank and writer Ruth MacGilp. We launched in May 2020 after seeing a gap in the podcast library for accessible and educational sustainable fashion podcasts for entry-level consumers, and noticed an increased demand for content during lockdown. Since then, we've released two series of episodes, collaborating with a diverse range of high profile guests from all around the world, in addition to prominent names from the Scottish fashion scene.

With Common Threads, we go beyond hot button topics and PR-peddling interviews, and instead dive deep into what really matters for the conscious consumer. Topics include the #PayUp campaign, a social justice movement led by Remake's Ayesha Barenblat, tips on how to break up with fast fashion from journalist Lauren Bravo, the revolutionary role of fashion rental with ByRotation founder Eshita Kabra-Davies, and the power of ethical influencers with blogger Besma Whayeb.

We also provide listeners with a fresh perspective on evergreen issues such as greenwashing, second-hand style, fashion weeks, sustainable materials and more.

While sustainability in the fashion industry is a global issue, we wanted to use our platform to highlight our fellow Scottish voices. Guests from Edinburgh's ethical fashion circle include Cat Anderson, founder of vegan fashion boutique Treen, climate activist Mikaela Loach, circular economy expert Lynn Wilson, and Depop top seller Lauranne Bourgeaux. We've also hosted conversations with Scottish Borders knitwear designer Flora Collingwood-Norris and Kirkcaldy vintage curator Rachel Valentine, with many more to come.

As proud Edinburgh residents, we find joy in celebrating local talent, encouraging listeners to support small businesses, and showcasing the voices in the Scottish scene with a lot to offer to the global ethical fashion conversation.



CONNECT

Listen to Common Threads on: Spotify, Apple Podcasts, Google Podcasts, Anchor and more

Website: www.commonthreadspodcast.com

Instagram: [@commonthreadspodcast](https://www.instagram.com/commonthreadspodcast)

Twitter: [@commonthreads](https://twitter.com/commonthreads)

Facebook: [/commonthreadspod](https://www.facebook.com/commonthreadspod)

"As consumers we have this great opportunity to start engaging with fashion as culture and not just consumption"

LYNN WILSON
EPISODE 18

Common Threads offers easy to digest information for anyone wanting to learn more about the people who make our clothes, the environmental impact of our shopping habits, and actionable steps to make a difference. We aren't afraid to talk about our former fast fashion consumption, and always strive to challenge traditional perceptions of sustainability.



Alice Cruickshank

In the future, I hope fashion in Scotland will be...

"truly for everyone" - Alice

"better supported by the government" - Ruth



Ruth MacGilp

"truly for everyone, as we dress to showcase both our personal style and our ethics in equal measure. The democratisation of fashion through cheap clothing is a myth, and I hope that by reconnecting with our sense of self through how we dress we can shake the hold that fast fashion has over us. Once we change our psychological connection to our clothing, nourishing a fashion industry that prioritises people and planet over profit becomes a no-brainer."

- Alice Cruickshank

Follow Alice on Instagram [@styledbyalice](https://www.instagram.com/styledbyalice)

Website: www.styledbyalice.co.uk

"better supported by the government. Fashion has long been left behind other sectors, both in terms of regulating industry malpractice, and in financially supporting innovation, education and creativity. We need policymakers to take fashion seriously - the planet depends on it."

- Ruth MacGilp

Follow Ruth on Instagram [@ruthmacgilp](https://www.instagram.com/ruthmacgilp)

Website: www.ruthmacgilp.com

Twitter: [@ruthmacgilp](https://twitter.com/ruthmacgilp)

Facebook: [/ruthmacgilpwriter](https://www.facebook.com/ruthmacgilpwriter)

Newsletter: ruthmacgilp.substack.com

Contributed by:
Chiara Puppi, Director of
Remode Collective

Remode Collective

Remode Collective is an award-winning social enterprise set up to explore ways to repurpose textiles locally and build new skills, while celebrating multicultural diversity.

We are based in Edinburgh and we offer a range of creative workshops, classes, community projects and events, as well as collect leftover and unwanted textiles to produce handmade ethical accessories.

Our aim is to establish a multicultural community of crafters, designers, seamstresses and tailors that come together to learn from each other, while promoting sustainable and ethical use of skills and resources.



Website and blog:
www.remodecollective.com

Instagram: @remodecollective
Facebook: /remodecollective

CONNECT

In the future, I hope fashion in Scotland will be...

“at the forefront of diversity, inclusion and sustainability!”

- Chiara

We are always happy to hear from equally passionate people.



We are really excited to be part of the conversation around sustainability in the context of fashion. We started Remode Collective driven by big aspirations and we continue to find inspiration and motivation in our community of designers, makers, volunteers and participants who are all playing an active role in advocating for a better future of this industry.

Over the last few years, we have witnessed a positive change in attitudes and behaviours within our local community and, although we are aware that there is a long way to go, we feel confident that by working together and collectively we will achieve a sustainable future for fashion and textiles.

Scotland offers a lot of opportunities for individuals and organisations to take an active role in changing the fashion landscape, so we would like to invite you all to get involved, reach out to your local projects and get in touch with us.



The First Online Event

Collaborative Development Workshop, May 21st

After the country was forced into lockdown, we were determined to continue to build on the energy sparked at our launch event in February through an online collaborative development workshop.

The main aim of this event was to host a discussion for engaged stakeholders to influence the development of SFS towards the most effective activities that would benefit many voices in the sustainable fashion community in Scotland. To achieve this we welcomed diverse perspectives, inviting anyone interested in sustainable fashion and the future of the industry and community in Scotland. This resulted in 41 participants from across the country and beyond including designers, students, repairers, academics, practitioners, social enterprises, activists, citizens and more.

“Threads of co-creation and participation are woven into the DNA of SFS.”



During the workshop, the SFS team pitched five ideas on what our next steps could be:

1. **Website**
2. **Sharing is enabling**
3. **Educational resource**
4. **Events**
5. **Membership**

We then asked for feedback and input from participants through a variety of collaborative tools. Everyone attending was encouraged to discuss, ask questions and explore topics around solutions for a connected fashion industry in Scotland. A key outcome was that a website or collaborative digital platform would be beneficial for the community to make new connections, exchange knowledge and skills, and that this could materialise as a high-quality Directory listing innovative organisations and engaged individuals across the country.

Overall what stood out to us was the enthusiasm to continue to contribute to help create positive change in the industry. This confirmed that the decision to move forward as a community-led venture was correct, and since then we have been experimenting with new opportunities for the community to participate, influence our progress and help establish how the future of fashion in Scotland will emerge.

Threads of co-creation and participation are woven into the DNA of SFS. The online development workshop reinforced these values and our commitment to pursue a sustainable fashion transformation in Scotland led by the community. Through a bottom-up grassroots approach the direction of SFS will be influenced by the needs, lived experiences and contributions of a range of people. This means we always invite input and feedback and create opportunities to co-create with the community as much as possible. This includes our Community Calls (see page 44) as well as our ongoing work to develop a collaborative digital platform, featuring a Directory, that will act as the go-to source for all things sustainable fashion in Scotland and enable new connections for greater collective impact.

[Click here](#) to explore the summary snapshot of the SFS Development Workshop.



MAY 21ST, 7.30PM

YOU'RE INVITED

An online event to pitch our ideas and ask what you want from SFS.

@sustashscotland

Contributed by:

Ros Studd, Co-founder of Repairwhatyouwear.com

Repair What You Wear

Mending is an eco action. The climate crisis requires real action, and the fashion industry is responsible for 10% of global carbon emissions - more than all international flights and maritime shipping combined. It also creates 17-20% of global water pollution. Now is the time to get skilled up to mend again; it's time to slow consumption and wear what we own for longer.

Mending saves money. Estimate the saving of each mend as half the cost of the garment which no longer needs to be replaced. Then consider that doubling the wear of a garment decreases the carbon impact by 44%, and you'll see you are really making a difference - saving money, reducing waste and cutting your carbon footprint.



"our motto is, Good Enough is Enough: it is far more important to prevent clothes from going to landfill than getting caught up worrying about perfection!"

Mending clothes used to be an essential life skill. Then it was dropped from the school curriculum. Some learned through family, but the skill has all but disappeared. We need to reverse this, and reconnect with our clothing again. Through mending you learn about fabrics and fibres, their feel and style, begin to consider and respect the makers, and learn to love the clothes you own.

Good enough is enough. Repairwhatyouwear is a free resource, set up by two individuals in Aberdeen on a mission to pass on skills that really will help reduce the environmental impact of fashion and help reduce pressure on incomes.

We know that mending can be artistic and beautiful - perhaps you will get to enjoy it so much you can create beautiful things for yourself. But our motto is, Good Enough is Enough: it is far more important to prevent clothes from going to landfill than getting caught up worrying about perfection!

Repairwhatyouwear.com is a free platform (we don't even collect data) taught by a professional Textiles Tutor. It is the only resource of its kind and can be used by individuals, community groups, in schools... anywhere you like! We need to get everyone mending again - that's the sole objective.



On the website you'll find:

1. **Core mending skills**, taught right and left-handed. Learning these alone will help with mending 90% of clothes.
2. **Uniforms** - a section for common problems. Uniform fabrics are usually synthetic so don't biodegrade, but seams will split and buttons go missing with active wear.
3. **Beginners' embroidery** - taught right and left-handed - provides a creative way to develop hand skills that will empower viewers to become independent menders.
4. **General mending tutorials** for specific types of mend e.g. knitwear, jeans, gathering, coats and more.
5. **Upcycling** - a new section with ideas on how to alter clothing bought preloved, or reshape old items for a refreshing change.

In the future, I hope fashion in Scotland will be...

"Sustainable! That we understand the fabrics, the sourcing, love what we buy and treasure it. This will make a big difference to the climate and our personal values." - Ros

CONNECT

Skill up on the website and follow us on Facebook and Instagram. Subscribe on YouTube so you never miss a mend, and take a good look at what's on offer by selecting 'Videos'.

Website: repairwhatyouwear.com
Instagram: [@repair_what_you_wear](https://www.instagram.com/repair_what_you_wear)
Facebook: [/repairwhatyouwear](https://www.facebook.com/repairwhatyouwear)
YouTube: [Repair-What-You-Wear](https://www.youtube.com/Repair-What-You-Wear)



Ros



Ellie

Giving yourself the goal of mending means helping the planet and your purse!

repairwhatyouwear.com

Contributed by:

Rhian Williams, Writer and Home Crafter in Glasgow

Long Fibres

For a sock to be longwearing, it must be knitted from yarn with long fibres. These might be fibres like nettles, or might even be nettles. Strong, lengthy, smooth. This sweater is knitted from yarn for socks, but it is not like nettles. Polyester makes the short woollen fibres longer, stronger, more persistent. So like coal, petroleum. Like water, like air. It is seventeen years since I knitted it. How I live now is entirely inconceivable in the context of that knitting event.

I knitted it for its variegated colours. Reviewing them now, they are brown, they are orange, they are red, they are green. The lines are narrow, I can't tell where the joins are. The colours seep along the lines, contained not even by the regularity of the rows of knitting. The jumper is skinny; I didn't follow a pattern. I knitted it as a dream. Yearning for something that I would never want now. It stays with me despite this.

This year the moths got at it. Curious that it took them this long. I don't know how moths make holes in fabrics, but in my mind I see a sharp, slim moth tongue dipping in/out/in/out of the hairy fibres. Up and down like the needle of a sewing machine. Sharp, precise. Even so, the holes they leave are messy; the edges fray. For now it is to one side, but I'm thinking about how to mend them. Thoughts of this task drift into my mind.



My mind delivers other thoughts that catch. Recurrences, moments, actions, speech. Things barely perceptual in their time of happening but adept at generating shudders, folds, caverns now. A sharp jolting. I have been learning to knit for twenty years; I will learn on for more. I learn, teach, train myself so that when those thoughts return – hot, emptying – I line them up alongside this sweater that also comes from the past. Neat, ordered, v-shaped stocking stitches. Persistent.

That which is persistent can be a virus, latent, present in its host but not manifest or active. A part of an animal or plant remaining attached, not falling off. That which is sustainable is capable of being endured or borne; bearable. My sweater endures moth visits. I host persistent thoughts, there are leaves and branches that don't fall off. I have my tools. Needles, thread, yarn, mushroom. They dip in and out, move up and down, loop across and through. Persistence endures through this making. Red, green, yellow, orange, brown, rust. Photosynthetic colours letting the light through. Short, wool fibres caught in synthetic skeins hold pockets of air, warm, muffled.

In the future, I hope fashion in Scotland will be...

“kind, to people and planet.” - Rhian

CONNECT

Instagram: [@rhi_glas](#)

Instagram: [@rhi_sews](#)

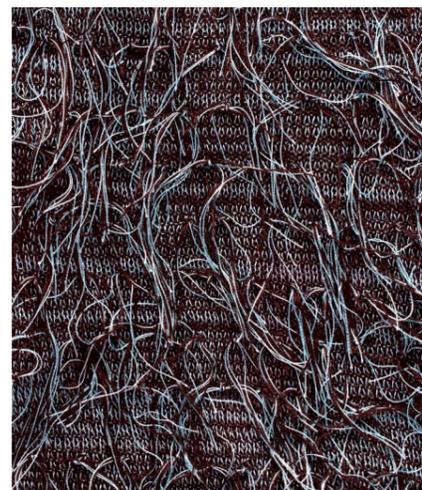
Piecing Found Fabrics

I am a second-year student studying for a BA in Design for Textiles.

I am 52 and by far the oldest in my year. My classmates are young, full of energy and so creative. However, they face a future of such uncertainty. I was their age in the early 1980s, when concepts of 'sustainability' and 'climate change' were unorthodox. Now in 2020 we are readily able to see the consequences of ignoring the complex interplay between economics, social and environmental wellbeing.

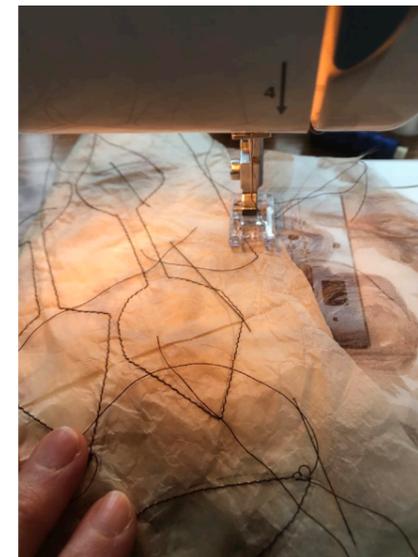


I am not an expert in sustainable living. Nor am I going to preach from an elitist perspective. I am still guilty of consuming far too much, but my life trajectory has included significant periods of poverty that forced me to change my habits of consumption permanently. Now in my second year at Heriot-Watt University, I have decided to build sustainability into everything I do for my Textiles degree.



I am striving to find ways of making high quality upcycled fabrics, as I feel that while many people do want to reuse rather than buy brand new, there is still an 'ickiness' for some in wearing second-hand clothing. Whilst I personally do not find it 'icky' at all, I feel this can be a barrier especially if as 'makers' we are trying to command a decent price for clothes, and to price according to true costs and values of products and processes that go into textile making.

Contributed by:
Emma McLellan, Mature Student, BA Design For Textiles,
Heriot Watt University



I have two main avenues of study. First is wool (along with other similar natural fibres); it is sustainable because it is durable, does not require extensive washing as a garment, can often be repaired, and once the fibre is obtained can be constructed in a way that minimises waste. The second avenue of study is that I am seeking ways of piecing found fabrics to create 'new' fabrics, using creative patch-working techniques. Making a 'new' fabric will hopefully overcome that feeling of 'ickiness.'

My processes are far from perfect. I am still getting to grips with the basics of machine knitting and textile printing. Images show my work in progress of prototypes and samples that I have submitted for my course. Essentially I have developed a 'knitted matrix' onto which I thread, tie or knot other fabric elements. This means I can cut up found fabrics, embellish them and use them to create a new fabric. I know that some view wool manufacture as problematic for animal welfare reasons, that synthetic fibres are anathema, and printing techniques are chemical and water-intensive. However I will continue to try and find solutions to these issues, and more importantly contribute to open, transparent and deeper conversations about what sustainability really means.

In the future, I hope fashion in Scotland will be...

"leading the way in developing an internationally recognised sustainability accreditation, for all garments, fabrics and fibres." - Emma

CONNECT

Instagram: @mcllellanmade
Email: hollyhock68@hotmail.co.uk

Contributed by:

Joanne Elston, Swapshop Coordinator at SHRUB Coop

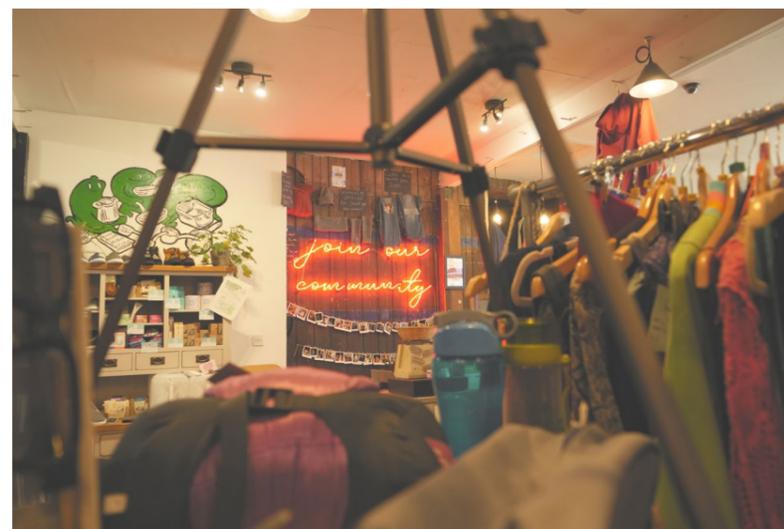
Images by Lexin Zheng

SHRUB Coop and Swapshop

About SHRUB Coop

At the SHRUB Coop in Edinburgh, we are trying to highlight a different way of living, specifically a way that fits a more circular economy rather than the current linear model. In the Swapshop, we try to reduce waste wherever we can by providing a space for swapping clothes, books, shoes, bric-a-brac and much more. Our Food Sharing Hub is a rescued food shop full of food that supermarkets were throwing out despite it still being safe to eat. The Cafe we run tries to source everything it serves as locally and ethically as possible, as well as getting a lot of its ingredients from our own Food Sharing Hub. We run sewing sessions and bike repair workshops to empower people to be able to repair their own things rather than having to rely on others or buy new when something needs mending. We have also run other events related to low waste sustainable living such as sustainable cooking workshops and home crafting workshops.

**22 Bread Street
EH3 9AF
Edinburgh**



**In the future, I hope
fashion in Scotland will be...**

***“a small, sustainable sector that values all of its workers and
the environment” - Joanne***

Sustainable Fashion Initiatives

Within our Swapshop, we want to promote swapping within the community rather than buying new. We use a tokens system, whereby you get tokens to spend in the shop in return for donating things, to encourage people to both donate and then take from us.

We try to ensure that everything donated to us is (re)used if possible or recycled if not. To do this, we have been working with community groups working with those in need of clothes to take some of our excess donations. (If you ever hear about anyone in need of anything, please send them our way and we will see what we can do!)

We have a Sustainable Fashion Working Group that meets once a month to talk and think about what is going on in the textiles industry. Currently, we are going through a process of exploring what we want this group to be and how we want it to run. So look out for some of our events in the new year!

If you would like to learn more about what we are doing or get involved in any way, please get in touch via hello@shrubcoop.org.

We have recently started asking members to write messages to go with some of their donations. This could be information about where the item came from, a favourite memory of wearing or using it, or even just sharing something about why it was so loved. The idea behind this is to highlight that we are sharing items between community members.

It helps us to appreciate the value of items and think about their whole lifespan rather than just the time they are with us. We hope this will lead to more sustainable consumption habits as well as being a really nice way of building a connection between community members.



***“It helps us to appreciate the
value of items and think about
their whole lifespan rather than
just the time they are with us.”***

CONNECT

Website: www.shrubcoop.org

Instagram: [@shrubcoop](https://www.instagram.com/shrubcoop)

Facebook: [/shrubcoop](https://www.facebook.com/shrubcoop)

Online shopping: www.depop.com/shrubcoop

Email: hello@shrubcoop.org

Visit the SHRUB Coop:

22 Bread Street

EH3 9AF

Edinburgh

My love of clothing took off with the exciting club fashion in magazines and a visit to Oxford St's Topshop and H&M in the sunny summer; I was 16 and I can recall the excitement I felt. In my teens and early twenties I loved Topshop, Miss Selfridge and Kookai for cool, funky pieces and really enjoyed finding bright interesting things. I didn't think about it beyond the pleasure in seeing what was new in my favourite shops and trying on cool clothes - enjoying finding something a bit different so I had my own identity. I looked for clothes with details like pattern, texture and embellishment, and there was always the anticipation and pleasure in going round shops to see what had arrived since I was there last; something I did enjoy was the hunt for the elusive pieces that had real appeal.

Your outfits make a statement about who you are and reinforce your sense of identity which has a positive impact on your confidence and wellbeing. Fashion can be fun, exploration and escapism, expressing a side of your character for reinvention and evolution.

Through styling I want to enable people to clearly demonstrate who they are as "style is a way to say who you are without having to speak" (Rachel Zoe), going beyond flattering the figure so clothing reflects the person. Your image is a projection of yourself - as costume design describes aspects of a character, style makes a statement about a person.

Contributed by:
Jacki Clark, Stylist

Style Makes a Statement

I see how fast fashion is a quick fix to cheer you up, reinforce your identity, have a reward - all ego based. But by taking the Westwood mantra of 'buy well and make it last', style yourself to assert your identity and use fashion as creative design like a form of art therapy to improve and enhance physical, mental and emotional wellbeing.

The high street boom time has ended, and now Covid-19 has had a big impact on the entire economy. It's the end of a cycle, therefore the start of a new phase. We didn't need Warehouse, Oasis et al. With little variation on a trend there was nothing to get excited about, which contributes to complacency making clothing very ordinary therefore giving it a sense of being almost disposable.

We live in an economic growth-oriented consumer society, and sustainability activists are fighting against continuous economic growth. Business models are designed to promote constant growth and promoting sustainable clothing consumption remains a problem - how do we tackle continuous consumption?

We can be encouraged to reduce what we consume in ways such as:

1. Being inventive with clothing combinations to create new outfits.
2. Considering how often you'll wear the item.
3. Autonomy to be yourself and not 'trendy' or affected by judgement - this leads to real self confidence.
4. The empowerment of resisting impulse and compulsive behaviour, giving time to think about other life issues rather than having short term satisfaction from a quick fix.
5. Getting angry that you're being exploited and made to spend to make other people rich.

All clothing has fundamental links with nature from the cotton that's grown in fields, the leather to make your boots, to the dye that can contaminate the water supply. This is all in finite supply and one day the grass won't be greener on the other side.



Images showing how to get several outfits from a single item

In the future, I hope fashion in Scotland will be...

"culturally diverse and not a trend driven uniform." - Jacki

"Your outfits make a statement about who you are and reinforce your sense of identity which has a positive impact on your confidence and wellbeing."



CONNECT

Website: jackiclark-stylist.co.uk

Instagram: [@jackiclarkstylist](https://www.instagram.com/jackiclarkstylist)

Facebook: [/jackiclarkstylist](https://www.facebook.com/jackiclarkstylist)

Contributed by:

Janice Scott, Curriculum Manager of Art, Design, Textiles and Visual Communication at NESCOL

As a textile designer and lecturer in Fashion and Textiles, I feel it is essential to engage my students in the heritage and traditions of crafting and making in Scotland and the wealth of cultural inspiration to contextualise their creative practice.

I have been immersed in textile crafting most of my life - learning to sew, knit and crochet from both my Grandmothers who were young women of the 'Make Do and Mend' generation. I believe this approach is very relevant in the contemporary fashion industry where the need to be sustainable in our practices is essential to respect the value and quality of fashion and textiles.

In Scotland we have a world-renowned wool production industry and traditions of knitting and weaving, which have travelled from cottage industry to couture. It is important that new designers appreciate the sources, techniques and cultural context to make valuable statements with their projects and promote local heritage.

The Future of Fashion and Textiles in Scotland

With the fashion industry having to adapt to the effects of the Coronavirus pandemic and rethink their approaches and production methods, I believe we need to design for longevity and value what we have. Learning from the original Make Do and Mend tradition we can use skills such as 'rattling down' knitted garments and remaking new, use hand embroidery skills to mend worn and torn with embellishment to create eye catching features, use fabric from garments to experiment with dye and print to sample new concepts and primarily eliminate textile waste by giving pre-loved fibres and fabrics a new lease of life.

Therefore, as an educator, in the future I hope fashion in Scotland will be promotional of national heritage and tradition in handcrafting and local making, respectful of cultural values and creative in approaches. I hope to inspire learners to use their skills and creative approaches to really observe social and cultural inspirations and reflect on how what has gone before can be sustained in the future for meaningful fashion and textile collections.

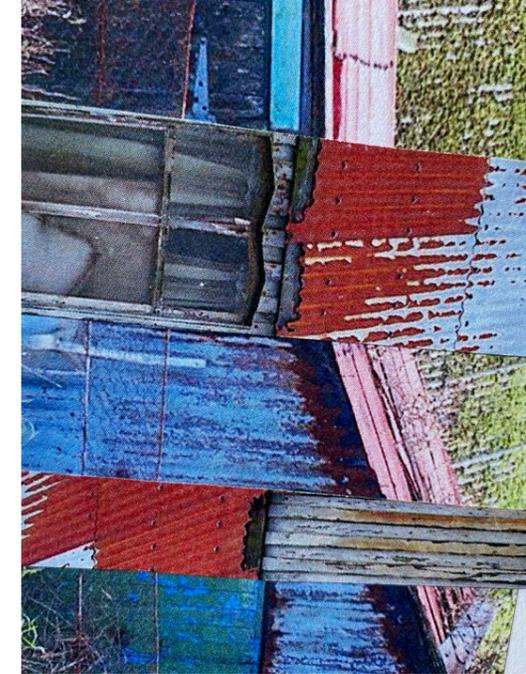


I have included some sketches in this contribution which were inspired by the knitting and weaving industry from a study trip to Shetland Wool Week. This evolved into a constructed textiles project for HND Textiles at North East Scotland College, where we were inspired to design creative neckpieces, reflective of our personal responses to this experience.



In the future, I hope fashion in Scotland will be...

“promotional of national heritage and tradition in handcrafting and local making, respectful of cultural values and creative in approaches.” - Janice



CONNECT

Instagram: [@fashiontextiles_nescol](https://www.instagram.com/fashiontextiles_nescol)
Instagram: [@photography_nescol](https://www.instagram.com/photography_nescol)
Instagram: [@artdesign_nescol](https://www.instagram.com/artdesign_nescol)

Facebook: [/NESColArtFashion](https://www.facebook.com/NESColArtFashion)
Facebook: [/NESColPhotography](https://www.facebook.com/NESColPhotography)



Master's Research Into the Role of SFS

involving a community focus group, research by Mairi Lowe

Over summer 2020, Mairi Lowe, one of our Founding Members, conducted her Master's degree dissertation research studying MSc Social Innovation at Glasgow Caledonian University.

Although 2020 has been somewhat a tumultuous year, recently I have been feeling grateful for the harmonious timing of my master's degree research and the emergence of Sustainable Fashion Scotland. When considering what to dive deep into for my MSc Social Innovation dissertation, I was determined to undertake research that would have real-life positive impact. Fortunately this was just after the first SFS event in February, and so I quickly became set on the task of undertaking a research project to support the development of the new community-led social venture.

So far, SFS had emerged from the synergetic energy of innovative organisations and engaged individuals and was being shaped by the community's eagerness to connect and collaborate to collectively create a sustainable fashion transformation. This thought took me away on a daydream (when I should have been writing a different essay), imagining the many different roles SFS could adopt to facilitate the community's efforts towards a new future for fashion in Scotland.

Soon, after a lot of reading, my research aim crystallised:

'The aim of this research is to establish the scope of the role of real-world venture Sustainable Fashion Scotland as a facilitator of a community systems change approach.'

"champion a community systems change approach"

To help the SFS Core Team make an informed decision on the most impactful role we could adopt going forward, I decided to journey down two paths of data collection. The first involved analysing five change frameworks detailed by other organisations who had pursued similar goals to SFS with some success, such as to connect communities and facilitate large-scale positive change. The second involved a focus group with change leaders in the sustainable fashion community in Scotland. The focus group allowed me to weave insights specific to Scotland with my analysis of the five change frameworks. This application then enabled me to conclude with five guiding principles - fundamental value-based guidelines to direct the actions of Sustainable Fashion Scotland:

- 1. Align - We align to a shared vision**
- 2. Research - We research to understand and support the community**
- 3. Engage - We engage diverse perspectives and include everyone**
- 4. Enable - We enable capacity to thrive rather than prescribe solutions**
- 5. Learn - We learn and adapt continuously**

My research concluded that as SFS currently acts as a facilitator of connections, there is potential for the venture to champion a community systems change approach through strengthening social networks and coordinating individuals and organisations to collectively work towards a sustainable fashion transformation for Scotland.

Whilst I have made a lovely diagram and written some more detailed recommendations in the full dissertation - the strategy work doesn't end here. Moving forward, in early 2021 we will be working to nail down our strategy, referencing both this piece of research and other insights we have gathered since our launch in February (such as from Community Calls).

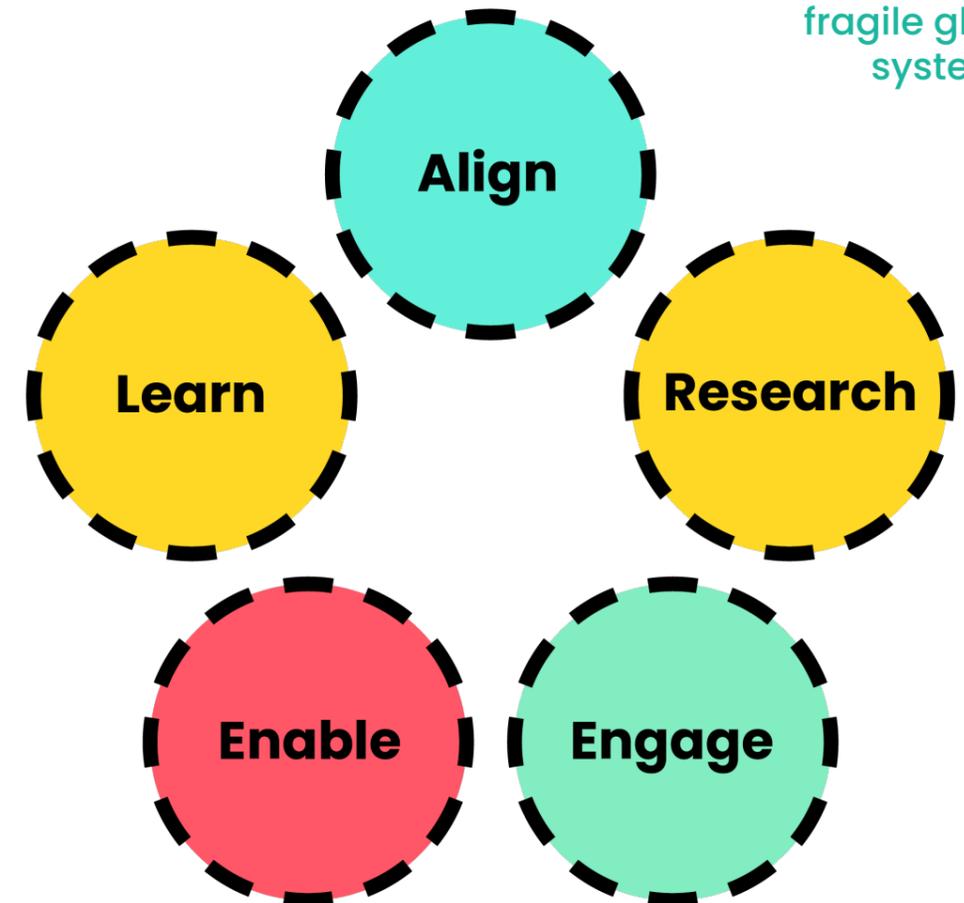
Whilst we cannot confirm a strict 5, 3 or even 1-year plan when navigating complex sustainability challenges, what we can do is establish core values and guiding principles that will enable SFS activities to be fluid, agile and open to changing course in coordination with the ever-changing fashion landscape in Scotland and fragile global systems.

Although a little overwhelmed, I am definitely more excited than nervous to see what will emerge next for Sustainable Fashion Scotland.

Explore the full dissertation: [click to read](#)

Get in touch with Mairi on [Instagram @mairilowe](#) or on her website at mairilowe.com to discuss the research or learn more about systems change (she really loves systems)

"agile and open to changing course in coordination with the ever-changing fashion landscape in Scotland and fragile global systems."



Five Guiding Principles for SFS, by Mairi Lowe

CONNECT

Website: www.bawntextiles.com
Instagram: [@bawntextiles](https://www.instagram.com/bawntextiles)

Contributed by:
Bevan O'Daly, Founder of Bawn Textiles
Bawn Textiles

BAWN

Bawn was established in August 2020 by Irish textile specialist Bevan O'Daly in Glasgow, Scotland. It was set up with a focus on bridging the gap between the growing sustainable textile supply chain and the customer.

We set out to stock fashion fabrics as a starting point, supplying to makers and small fashion brands and see where it takes us.

It is our core principle to guarantee responsibly sourced quality textiles for our customers. All our textiles are certified by GOTS (Global Organic Textile Standard) or OEKO-TEX, and all our packaging is 100% recyclable and plastic-free. We strive to reduce our carbon footprint by working with suppliers as close to the UK as possible. While the industry is slow to change, we will continue to advocate for transparency and traceability in all our stock.

By incorporating these Earth-friendly practices, our choice of stock is limited due to what we can source in line with our guarantee. Bawn is constantly evolving to support sustainable ways of sourcing and trading textiles. We are committed to promoting change and promise to keep improving in all areas of the business.

"We recognise that both business and consumer attitudes need to change"

At Bawn, we don't shy away from the harsh realities of the current textile industry. We recognise that both business and consumer attitudes need to change - to slow down global textile production and consumption and sustain a healthy supply chain for the future.

In the future, I hope fashion in Scotland will be...

"a place for designers, makers and other small businesses to lead the way in sustainable and zero-waste design.

To encourage a redirection of focus, moving away from the idea of coming up with a design and working backwards, to designing from the ground up. Knowing and understanding the raw materials, their inherent qualities and impact and developing design concepts from the source." - Bevan



The Fragile Fabric That Is Our Planet

Contributed by:
Rachel Tame, Fourth year Fashion and Textiles Student at Gray's School of Art



My name is Rachel Tame. I am in my final year studying for a BA in Fashion and Textiles at Robert Gordon University. This year I am in the process of developing a collection of textile prints for fashion. I have been working with sustainable fabrics, upcycling fabric and experimenting with natural dyes.

Through being worn and misused, fabric may tear or become threadbare. Damaged clothing is often discarded and thrown away, but a well-loved piece of clothing may be mended or patched, extending its life or repurposing the garment for a new use.

Our world is not a commodity that we can throw away and start again. We must 'make do, and mend' the damage we have caused, then learn to be more careful with how we handle the fragile fabric that is our planet.

My project this year is based around the effect climate change is having on the planet.

Fractures and flooding in the fragile ecosystem, but then evidence of rejuvenation and regrowth as the earth starts to heal, mending the scarred landscapes caused by climate change and the conflict between nature and humans.



Our countryside is a recognisable but ever-changing fabric, discarding and renewing itself through nature's growth and the seasons. As humans, we distort and change the land, cutting into it, sewing colours and textures which all adds to the rich tapestry of our world. We are learning through our mistakes. New farming methods are trying to work with the land, enriching it naturally instead of killing it with chemicals.



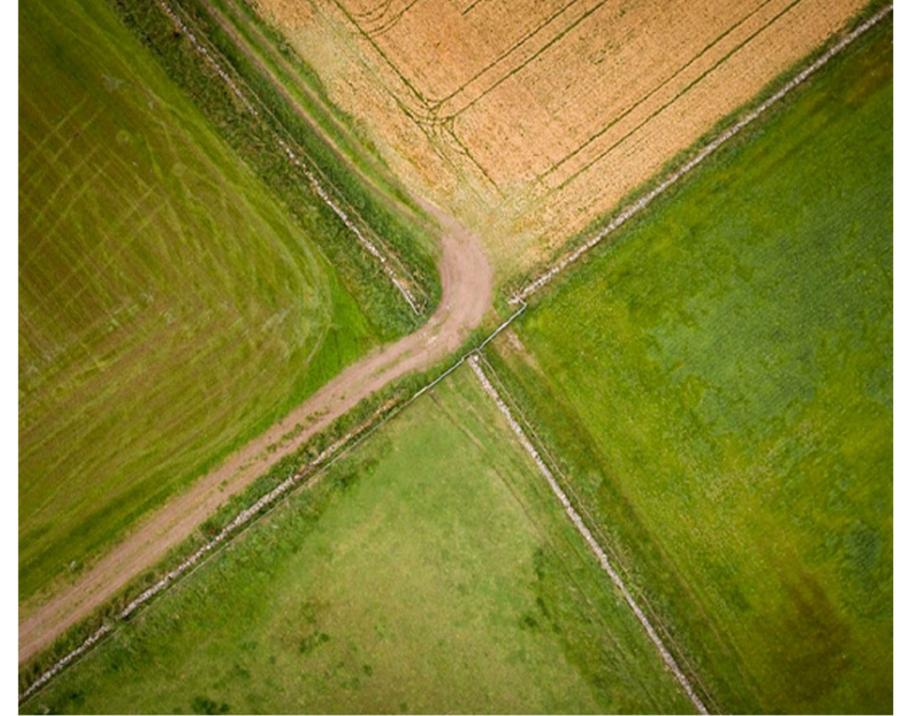
“Our world is not a commodity that we can throw away and start again.”

In my work, I am looking at shapes and lines found in the varied countryside around us. From the patchwork pattern of fields with contouring plough lines, cracks in rocks and fallen trees, to delicate, fragile flower petals. How they come together to form the fabric of our countryside and how we as humans fit into that landscape. I am trying to convey this idea in my print development by painting and mark making in and with the landscape. I plan to develop this work further by cutting and reattaching to form the finished pieces.

The manipulated shapes from the flowers used in this project represent a symbol of hope - mending the cracks in the landscape and reversing the negative impact we have helped cause.

“Where flowers bloom, so does hope.”

- Lady Bird Johnson, 1965.



In the future, I hope fashion in Scotland will be...

“held up as an example of how the fashion and textile industry can evolve to become ethical, supportive, innovative, sustainable and successful.”

- Rachel

CONNECT

Website: rachelstame.com
Instagram: [@rstame_](https://www.instagram.com/rstame_)

Social Circular Economy and Fashion

When we take notice, it is interesting how so many aspects of the environments we live in are disconnected. The disconnected landscape of society, environment and economy was highlighted to me while carrying out my Master's dissertation into the institutional drivers and barriers present for social enterprises in Glasgow.

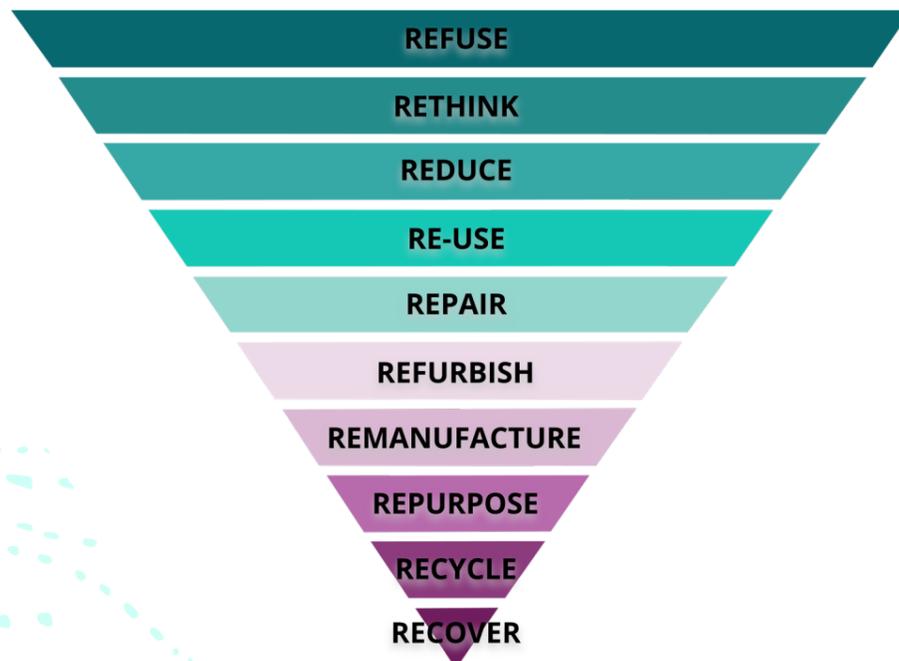
I wanted to understand how deep-rooted behaviours and institutions affect the current transition to Circular Economy, beyond but still including fashion.

Circular economy aims to create social, environmental and economic value. To achieve system change we need to experience a system transition that enables circular practices to be restorative and regenerative. This is a complex procedure and is held back by undervaluing the role citizens have in society besides being a consumer. To achieve a circular economy that supports life on earth we need everybody involved. Transition to circular economy requires new resource management activities, mindsets of valuing our clothing, and new ways of working, dependent on our collaborative efforts and valuing resources and labour over money.

It was incredible to realise that in a city as socially minded as Glasgow, we are often blind to how people are left behind. One of my interviewees commented:

“We know that products end up in landfill but people end up in landfill too. The economy leaves people behind.”

How economic changes affect people in vulnerable situations is rarely fully considered. Innovative business models, such as renting, may be more resource efficient but can be inaccessible to citizens on low incomes. Small companies that come up with innovations could support their communities' wellbeing and agency, yet have difficulties getting initial funding, loans and insurance due to new business models that funders are not used to and don't trust.



Contributed by:

Liisa Lehtinen, Fashion Researcher-practitioner

In Scotland, fashion has a large role in the circular economy. We might think that a lack of fibre recycling operations within Scotland is the challenge we face in becoming sustainable, yet recycling is the least environmental or circular action from the hierarchical circular model. Looking around some of the most innovative organisations in Scotland I see circular practices which are rarely respected within our industry, yet they are vital for our wellbeing and for the longevity of the fashion industry. On a daily basis, these businesses support citizens to refuse, reuse, repair, and remake their clothing. They extend the life of the material and subsequently reduce the carbon footprint that may result from buying new or shipping abroad. These behaviours connect people, materials, and processes to their values, identity and creativity.

In the future, I hope fashion in Scotland will be...

“equal, inclusive, cooperative and engaging.”

- Liisa

We often think that fashion revolves around consumption, but what I have learned this year is that fashion is much more than consumption and we should value the experiences we have with our clothing. The Coronavirus pandemic has given us an opportunity to reflect on how our society is not built on money but rather our connections to people, material and the environment.

And we have value far beyond the money that we spend.

CONNECT

LinkedIn: [Lij Lehtinen](#)

Instagram: [@byliil](#)

Click here to read Liisa's dissertation and view the summary infographic

The Art of Upcycling

In the pictures you can see some impressions of my BA collection 'Trapped in a World that Lost its Mind'. The collection deals with the political power of subcultural fashion. As I wanted to work as sustainably as possible, I created the fabrics for this collection myself. I used various weaving and plant-based dyeing techniques and upcycled most of the materials. I really enjoy the art of upcycling and giving old fabrics a new purpose. I believe this makes textiles even more unique and often allows them to tell a beautiful story. I also think that up- and recycling are great methods that we all can use to become more sustainable in our everyday wardrobe.

I cannot wait to get more involved with Sustainable Fashion Scotland and help to spread the word about sustainability and ethics in the fashion industry.

In the future, I hope fashion in Scotland will be...

"responsible and future-leading." - Alva



My name is Alva and I use the pronouns she/her. I am very new to the Sustainable Fashion Scotland (SFS) community as I just recently moved to Edinburgh from Hamburg in Germany. I have a BA in Fashion Design and am currently doing my Masters in Textile and Fashion Management focusing on Ethics and Sustainability at the Heriot-Watt University.



CONN ECT

Instagram:
[@hitchhikingmonkey](https://www.instagram.com/hitchhikingmonkey)

Email:
alvarose@icloud.com



Contributed by:
Alva-Louisa Rose, Postgraduate Student in Fashion and Textiles Management (Sustainability and Ethics)

Contributed by:
Alison Harm, Designer and Owner of Psychomoda

Psychomoda: Waist Knot

Psychomoda is a small independent shop in Edinburgh city centre where I have designed and handmade thousands and thousands of garments for all sorts of wonderful people since 1992.

I was brought up in a world before fast fashion existed, and making, remaking, utilising textiles and garments again and again has been something I have just always done. In my shop, mixing and juxtaposing colour, texture, new and old is a recurrent theme and the result is eclectic and bright. I irreverently combine tartans and tweeds into punk-inspired evening wear and as the fashion world turns its attention to the subject of sustainability, I am inspired to further explore my recycling and reusing interest.



This project I have called Waist Knot, wordplay on the old fashioned saying 'waste not want not', but also describes a feature of the collection - tied belts at the waist. Wandering through Amsterdam on a recent visit I was stopped in my tracks by a market stall with old kimonos. The kimonos were beautiful but entirely past their life as wearable items in their original form. They had rips, stains and missing parts but nonetheless were created from exquisite silk. It struck me that these garments had a story to tell. Each garment expertly created, worn and cared for over many years. I rescued 10 of them and brought them home to Scotland.

"I have a Facebook group called 'Sustainable clothing for everyone' where we share tips, articles and generate interest in sustainability."



The kimonos and their silk reminded me of Scottish kilts. Both feature a clever construction of uncut strips of fabric, are made from precious heirloom fabrics and are steeped in their respective cultures and history. They are timeless. They are constructed in a way that they can be adapted to various sizes of wearer; inside the seams are generous and are able to be adjusted and passed down from generation to generation. Respecting the original construction of the kimonos I have built multi-sizing into most of the garments: some of them are able to be worn in different ways to create a different look, and of course the waist knots which are deliberately very long and can pull in a garment at the waist, both for effect and in order to make it more fitting on different bodies, as well as echoing the original kimonos styling.

My garments have all been designed, cut and put together individually. I work with chalk and scissors only and cut freehand. I don't use any computer assisted design packages. In order to decide what they were to become, I had to wait to see what I had in the way of cloth. Some of them have fading and ghost seams and there is an occasional mark on the fabric. All of these things should be seen as part of the very vintage charm of the cloth and tells of its history.

Moving forward, I would use kimonos again as I found them very inspirational. I learned a lot about the past, and discovered new ways of improving my sustainable practice.

I have a Facebook group called 'Sustainable clothing for everyone' where we share tips, articles and generate interest in sustainability. It's great to inspire through the group, and hopefully through my work to make people think in what ways they themselves can create a more sustainable wardrobe, and make better choices with their purchasing.



In the future, I hope fashion in Scotland will be...

"doing more to promote local businesses and independents. If these businesses were better promoted the customer would have more opportunities to choose and benefit from our collective ideas and experience."

- Alison

CONNECT

Website: psychomoda.com

Instagram: [@psychomoda](https://www.instagram.com/psychomoda)

Facebook: [/scottishclothingdesigner](https://www.facebook.com/scottishclothingdesigner)

Facebook group:
[Sustainable clothing for everyone](https://www.facebook.com/groups/sustainableclothingforeveryone)

Zero Waste Design Online is an international collective that develops online educational resources in the field of zero waste design and systems thinking for fashion. We seek to transform the industry through open dialogue around garment construction, pattern cutting, design methods and innovative use of technology.

CONNECT

Website: zerowastedesignonline.com

Instagram: [@zwdo_collective](https://www.instagram.com/zwdo_collective)

Facebook: [/zerowastedesignonline](https://www.facebook.com/zerowastedesignonline)

LinkedIn: [Zero Waste Design Online](https://www.linkedin.com/company/zero-waste-design-online)

Eco Age article: [click to read](#)

We are spread all over the world but brought together online. We are a community of designers, academics, industry experts, home sewers and enthusiasts who see the value in working together and the strength in collaboration. We want to change the way the industry works and want to work with you to change it.

In the future, I hope fashion in Scotland will be...

“a colourful creative expression of one’s identity that inherently considers the social and environmental significance, within a holistic framework.”

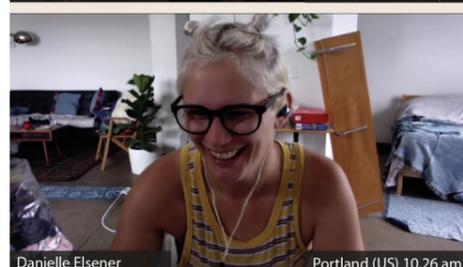
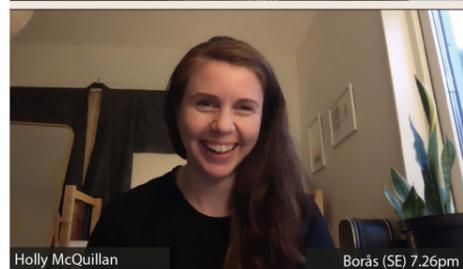
- Cassandra

Contributed by:

Cassandra Belanger, Designer, Maker, Educator and Co-founder of Zero Waste Design Online



Zero Waste Design Online



Community Calls

#1 - ‘How can we move forward post-lockdown?’

After the success of our online development workshop in May, and due to the unlikelihood of hosting an in-person event any time soon because of the ongoing pandemic, we explored how we could embrace digital moving forward. **The answer: online Community Calls.**

Originally launched as a way for the Core Team to engage with the community and keep everyone up to date with our progress, the SFS Community Calls have bloomed into so much more. Over 5 calls, beginning in July 2020, we have welcomed inspiring Scotland-based fashion practitioners to share their work and facilitate open discussions that are current and relevant to the #SustFashScotland community.

SFS Insights

After each call, the Core Team analyses and synthesises the discussion into key SFS Insights to be shared openly through our biweekly newsletter. We hope to publish the insights on our new website in 2021 to increase their reach. Our vision is to create a knowledge and evidence base shaped by diverse voices and experiences, to be accessed by the community to improve their individual and collaborative work in sustainability. We imagine the insights we gather influencing future policy changes or supporting small business owners to develop innovative business models. Until the website is built, the open online format of the calls will continue to enable access to new voices, knowledge and perspectives, supporting a more democratic and collective fashion landscape.

Improving accessibility

The online space has also improved accessibility across geographical boundaries, enabling new connections between those who would not normally meet in their day to day lives. And while there are other accessibility issues we will be working on in 2021 (such as those who have difficulties accessing the internet), we have been delighted to help people from a variety of backgrounds connect and converse during the calls.

Encouraging solutions-oriented spaces

A crucial aspect we have implemented for the Community Calls is that topics and discussions are solutions-oriented. We know that conversations around the complexity of issues in the fashion industry can be overwhelming; instead, we want to create a positive space that empowers all participants to contribute to our collective change and explore ways forward together. To achieve this, each Community Call topic is posed as a question beginning with ‘How can we...’ to signal that the desired change is possible, and that the problem we are addressing can be solved through collective action. We believe this forward-thinking mindset allows us to focus on the strengths of the community and fashion industry in Scotland, and encourages participants to dream big when imagining the potential of a sustainable fashion transformation on a national or systems level.



Graphics from the first Community Call in July 2020, led by Core Team member Izzie Eriksen, Founding Director of ApparelXchange

“each Community Call topic is posed as a question beginning with ‘How can we...’ to signal that the desired change is possible, and that the problem we are addressing can be solved through collective action.”

Together, as connected individuals

An overarching theme throughout all calls was the need to connect and collaborate to create lasting impactful positive change. Collaboration was identified multiple times in discussions as being necessary to develop local solutions and address persisting problems. In addition, connecting with like-minded people doing great things in sustainability can increase our feelings of empowerment and agency, whilst a positive solutions-oriented mindset can increase motivation and inspire action. Through Community Calls we identified the need to co-create a shared vision of a sustainable fashion transformation in Scotland shaped by multiple perspectives. This will support various voices in the community to align to collective goals through their individual efforts and is an area we will be researching further in 2021. Together, as connected individuals, we are contributing to collective impact and accelerating a truly transformative future for sustainable fashion in Scotland.

On this page you can see the Community Call topics and guest hosts we have welcomed in 2020 (as well as the first in July hosted by Izzie Eriksen on the previous page).

Community Calls in 2021

We are looking forward to continuing Community Calls in 2021 and would like to invite you to nominate yourself or someone you know who has a unique perspective and is doing great work in sustainable fashion in Scotland to lead a future discussion.

Get in touch to find out more by email at sustainablefashionscotland@gmail.com or DM us on Instagram [@sustfashscotland](https://www.instagram.com/sustfashscotland).

How can we influence sustainable fashion education in our changing world?

AUG 27th, 7.30-8.30pm

COMMUNITY CALL
SIGN UP LINK IN BIO
[@sustfashscotland](https://www.instagram.com/sustfashscotland)



How can we change the way we value worn clothes?

SEP 24th, 7.30-8.30pm

COMMUNITY CALL
SIGN UP LINK IN BIO
[@sustfashscotland](https://www.instagram.com/sustfashscotland)



How can we collectively design a sustainable fashion transformation?

OCT 29th, 7.30-8.30pm

COMMUNITY CALL
SIGN UP LINK IN BIO
[@sustfashscotland](https://www.instagram.com/sustfashscotland)



How can we promote the wellbeing benefits of buying less new clothing?

NOV 26th, 7.30-8.30pm

COMMUNITY CALL
SIGN UP LINK IN BIO
[@sustfashscotland](https://www.instagram.com/sustfashscotland)



August 2020

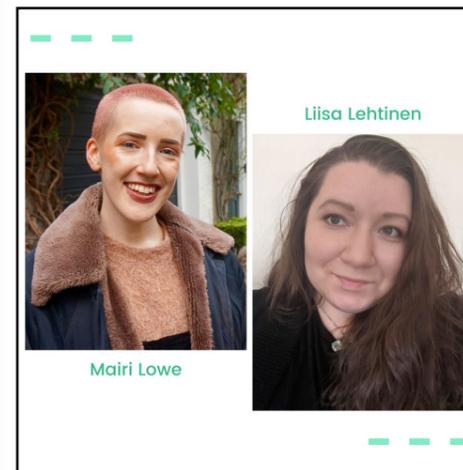
Led by Core Team members Cassandra Belanger, Co-founder of Zero Waste Design Online and Dr Antoinette Fionda-Douglas, Founder of Beira and Fashion Lecturer, together we discussed 'How can we influence sustainable fashion education in our changing world?'

Quotation by Dr Elaine Ritch, Senior Lecturer in Fashion.



September 2020

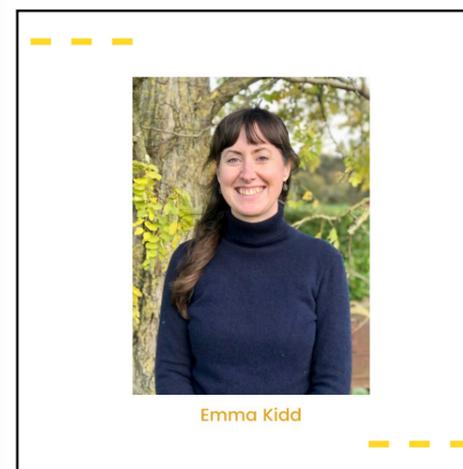
Led by Abigail Jubb and Morag Seaton, Co-founders of Worn Workshop, together we discussed 'How can we change the way we value worn clothes?' exploring why we value the clothes we do and much more.



October 2020

Led by Core Team members Mairi Lowe, Systems Practitioner and Liisa Lehtinen, Fashion Researcher-practitioner, together we discussed 'How can we collectively design a sustainable fashion transformation?'

Quotation by Grace Sinclair.



November 2020

Led by PhD researcher Emma Kidd, who founded the public behaviour change intervention, the Fashion Detox Challenge, together we discussed 'How can we promote the wellbeing benefits of buying less new clothing?'

Quotation by Emma Kidd.

"It was one of my students that said to me, 'If we've managed to react and reconfigure systems for COVID-19, why are we not doing it for sustainability which is just as pressing an issue?'"

Dr Elaine Ritch, Senior Lecturer in Marketing
SFS Community Call, August 2020



"If I take anything forward this semester, that's going to be one of the strong messages in my teaching: What we're doing now economically, sustainably and also for people's wellbeing is just not working."

Dr Elaine Ritch, Senior Lecturer in Marketing
SFS Community Call, August 2020



"Why don't we [Scotland] dream to be bigger than London for sustainable fashion?"

Grace Sinclair
SFS Community Call, October 2020



"Any degree of conscious reflection on lived experience can be transformative."

Emma Kidd, PhD Researcher
SFS Community Call, November 2020



Contributed by:

Abigail Jubb and Morag Seaton, Co-founders of Worn Workshop

Worn

All of us live our lives in clothes, so they can both become part of and share stories of our changing identities, bodies and memories. However, in the everyday rush and routine of buying and wearing clothes, it can be easy to overlook the histories they accumulate as we wear them over time, as they become worn.

We are Worn:

a collaborative organisation founded by fashion practitioners Abigail Jubb and Morag Seaton. Inspired by our relationships with our clothes, Worn designs and delivers workshop and interview projects alongside collaborations and commissions for the fashion industry, higher education, heritage and community groups. All of these challenge negative fashion cultures through new approaches that celebrate the significance of everyday wardrobes, so that more of our clothes might become truly worn.

As part of all our projects at Worn, we record people's reflections about anything from the everyday act of dressing to the complex web of clothing, the body, identity and society. Each of these is transcribed and stored in the Worn Archive: an ongoing collection of personal clothing stories and experiences.

We use this archive as both a unique research resource and as a way of representing the various voices within the Worn community.

"our joint responsibility to create a more emotionally and environmentally sustainable fashion future"

As well as telling stories from the Worn Archive on our platforms, each story we collect informs and inspires our Worn's projects. Our upcoming publications, exhibitions, and development of clothing products that respond to the problems raised by people's clothing reflections, from sizing to sustainability, are all created in answer to our community. In this way, all of our projects aim to combat topical fashion issues by focusing attention on our joint responsibility to create a more emotionally and environmentally sustainable fashion future, and, most importantly, to encourage people to find joy in their things.

Wardrobe Workshop was our first project, originally designed and delivered back in April 2020 in response to the changes that Covid-19 brought to the way that we buy and wear clothes. Since then, we've offered this virtual workshop as an ongoing series, which is now open to all. Each of these Workshops invites audiences to reveal, rethink and revalue their relationships with their clothes. Through a series of Worn Archive insights, interactive activities and discussion, covering a selection of three of our clothing-related themes from identity to sustainability, we ask attendees to consider and share the stories of their own clothes and clothing experiences. Our hope is that this perspective-changing workshop will help people to celebrate the various values hidden within their wardrobe, so that they might come to consider their clothes, past, present and future, with more significance.

When attending one of these Wardrobe Workshops, Louise, a participant, recalled the story of her Grandma's yellow wardrobe. This she later illustrated from memory for the Worn Archive (pictured) and for sharing with the Worn community:

Illustration of Louise's Grandma's yellow wardrobe, by Louise Worrall, louiseworralldesign.com



"
I just like this whole idea of passing on things to your children."
"

"I just like this whole idea of passing on things to your children. My Grandma had a yellow wardrobe at the top of the stairs where everyone in the family would put stuff that didn't fit anymore. And, I remember I went up the stairs every time I went to her house and I'd look in the wardrobe and pick out stuff to take home...So yeah, I just like the passing down of things."

This mundane yet magical story summarises so much of what our work at Worn is about: creating a space where a community of people come together to share, store, take home and perhaps pass on the colourful stories of our clothes so that, in future, more of them might become **worn**.

In the future, I hope fashion in Scotland will be...

"**worn.**" - Abigail and Morag

CONNECT

Website and newsletter: wornworkshop.com

Instagram: [@wornworkshop](https://www.instagram.com/wornworkshop)

Make New Systems

Contributed by:

John Thorne, Sustainability Coordinator, Glasgow School of Art

In a complex world with seemingly multiple issues to face, how can we make a difference? We face climate change, a loss of biodiversity, and air and water pollution. We feel disconnected and lack emotional attachment to what we should hold dear - ourselves, each other and wider nature.

I believe fashion design holds many of the keys to our success in overcoming these great matters. Our thirst for fashion not only causes these problems but because it is a system made by us, we can also identify and take action to make new systems. We have it in us - we know what we need to do - and as COVID has shown us systems can quickly be impacted by a crisis, we can rapidly adapt, and new ways of being and working can emerge which were unthinkable earlier.

We self-censor. We think things are impossible to challenge so we don't even try. We can't go carbon neutral by 2050? A few days after this story, carbon emissions collapsed as plane and car travel disappeared overnight. It showed us what a real crisis looks like, and what a real emergency response looks like too. It's clear that we have other crises, but lack an emergency climate or ecological response.



Image credit:
[Rachy McEwan,](#)
[Painting and](#)
[Printmaking GSA](#)
[alumna 2020](#)

Fashion affects land use and biodiversity through its growing of materials like cotton. It causes oil and gas drilling for its synthetic fibres. It pollutes air and sea in material making and dyeing. Transportation by ship and truck pollutes the seas and air. Everyone from shop

workers to global south makers are on low pay and poor conditions. This is wrong. It is also a system. Systems can be changed if we challenge them.

So, we break it down. Systems questions ask not 'can we do it better?' but, 'do we need it, is there another way?' Agriculture has become corporatized; we can encourage smaller farmers to use no pesticides and fertilisers - to go into permaculture. Instead of collecting waste microfibers from washing machines, we can stop using oil and gas synthetic fibres altogether. We can examine how colonialism affects the global south. We need to localise manufacturing, and support global south countries to make things they need to develop - in education, medicine, transport, energy - in green and clean ways.

We do away with most ships if we make local, the rest going to sail and electric. With the collapse of major chains, individual entrepreneurs can set up shop to make locally using 3D printing and recycling - direct designer contact, unique clothing, recycled. No trucks: no need for motorways that pollute and divide our poorest areas in Scotland - benefits to social justice, health. Improve one part of the system and others follow.

In the future, I hope fashion in Scotland will be...

“locally made and recycled, maker-led, equitable, working with nature, better defining us as part of nature and connected to each other.”

- John

“Systems questions ask not ‘can we do it better?’ but, ‘do we need it, is there another way?’”

Social justice and environmentalism are one and the same thing. No point in changing the system if it is not equitable, cleaner and greener. One person challenging and changing a system topples old thinking. **Do not censor yourself, work by what needs changing.**

CONNECT

Website: www.gsasustainability.org.uk

Instagram: [@gsasustainability](https://www.instagram.com/gsasustainability)

Twitter: [@GSoASustain](https://twitter.com/GSoASustain)

Tumblr: gsasustainability.tumblr.com

SFS Book Club

In September 2020 we launched the online SFS Book Club hosted by Kat Rulach from KYE Studio.

The Book Club meets up monthly for a chat about a sustainable fashion book or related text that has been suggested and voted on by the community. We aim for the chosen texts to be free or easily accessible through formats other than books and texts (podcasts). We welcome anyone who would like to learn more on each topic - whether you have read the full text or not.

So far we have had engaging conversations about Clothing Poverty by Andrew Brooks and Earth Logic by Kate Fletcher and Mathilda Tham. For January 2021 we are reading Doughnut Economics by Kate Raworth. Click here for recommended links to buy or access the topic content for free through videos, podcasts, and more.

The SFS Book Club is for everyone who is enthusiastic to learn about the diverse issues and potential solutions within the fashion industry. The calls have provided a friendly and informal space to discuss the books and the format has been a fantastic way to make new connections and spark ideas.

"I have enjoyed hosting these sessions so much. During a very difficult year, it has connected me to folk with a similar mindset. It has motivated me to learn and engage with a text in such a rewarding way. The book club is a highlight of my month." Kat Rulach

Stay up to date with the #SFSBookClub by [signing up to our biweekly newsletter](#) or on our Facebook and Instagram [@sustfashscotland](#).

We'd love to see you on the next call!

Meanwhile, our host Kat recommends 5 more sustainable fashion books to read in 2021.



Five Sustainable Fashion Books to Read in 2021

CONNECT

Website: kystudio.co.uk

Instagram: [@kye_studio](#)

Facebook: [/studiokye](#)



1. Loved Clothes Last: How the Joy of Rewearing and Repairing Your Clothes Can Be a Revolutionary Act by Orsola de Castro

In Loved Clothes Lasts, Orsola de Castro - the founder of Fashion Revolution, brings us her first book 'about wardrobes, wearing clothes, waste and the fashion industry, but it is more of a "why to" than a "how to", with much unravelling before we can be prepared to repair because we need to mend our clothes as much as the system.' We can't wait to read this one and it sounds like the perfect book to begin the year with. It is released on 11th February 2021 but you can pre-order now.

[BUY THE BOOK](#)

3. Designing Fashion's Future: Present Practice and Tactics for Sustainable Change

by Alice Payne

Delving into what the future of fashion could possibly look like Dr Alice Payne examines the role of a designer in the fashion production chain and how this could evolve in the future to create more sustainable systems. Designing Fashion's Future draws on more than 50 interviews with industry professionals around the world, with case studies and examples from North America and China. An in-depth read but a really fascinating look at the industry for anyone studying or working in fashion.

[BUY THE BOOK](#)

4. A Life Less Throwing Away: The Lost Art of Buying for Life by Tara Button

Why can't everything we buy be for life? We have become so accustomed to throwing things away, used to the fact that products have a short lifetime and then they go in the bin. In A Life Less Throwing Away, Button discusses our disposable culture: fast furniture, advertising schemes, clever shop design and planned obsolescence. She balances this with tips on how to shop for quality and long-lasting items as well as how to care for them to make them last longer. A great book to examine what we buy and how to buy less and choose well.

[BUY THE BOOK](#)

2. How To Break Up With Fast Fashion: A guilt-free guide to changing the way you shop - for good by Lauren Bravo

Sometimes it's hard not to feel bombarded with information on how damaging the fashion industry is to both people and the planet but this doesn't make it easy for anyone to break the habit of buying fast fashion. This guilt-free guide gives you tips and tricks to change your shopping habits for the better. This would make a fantastic gift for anyone wishing to make changes to the way that they buy their clothes. It is something we wish we had 10 years ago!

[BUY THE BOOK](#)

5. The Sewing Machine by Natalie Fergie

The Singer sewing machine is a household object most people will have a connection to. I remember my mum using ours to sew hems in our school trousers many years ago! Natalie Fergie has really immersed herself in the world of sewing machines for this book. Set in Clydebank and Edinburgh, the fictional text really brings the history of these places alive. It follows the history of a particular sewing machine; as workers prepare to strike in the Clydebank Singer factory a message is hidden by a worker in the machine only to be discovered more than a hundred years later. A perfect book for some down-time and relaxing reading over the festive break.

[BUY THE BOOK](#)

In the future, I hope fashion in Scotland will be...

"beneficial to the planet and all people." - Kat

Contributed by:
Kat Rulach, Founder of KYE Studio

Contributed by:

Shirley Sampson, Designer and Maker of upcycled clothing and accessories

Post-covid: new ways from old

I have always sewn, though I had to put my machine away until the kids grew up.

When I hit 60 it came out again for a traditional corsetry course. I wanted to make something different and demanding. Burlesque was everywhere. A few months later I made it to the Club Noir with a brave work colleague and my daughter, all bedecked in my latest corset oeuvres. I produced several corset-based outfits and hired a unit in De Courcy's Arcade, taking commissions for alternative bridalwear. I loved having my own shop but was soon chatting all day and working into the night. After a year, said brave work colleague asked if we'd house-sit her rural cottage while she went abroad.

So we did.



On returning to Glasgow I wanted to make something different again - just as Charity Shop Chic was cool and people were becoming preoccupied with the environmental crisis. I wanted to make new things from old, but reusing curtain, duvet and unpicked fabrics was dull, and no-one could tell your fabrics had had a previous life just by looking at them!

An article on Junky Fashion finally lit my touch paper. I devoured the book, then hunted down quality suit jackets to turn into quirky hats, scarves, bags - even dresses. All retained original features so were recognisably authentic, repurposed clothing. Brilliant! I already had an Etsy shop for my corsetry creations (Velvet Tigers). Now I started one for upcycled accessories: The Elusive Urban Fox.

If you haven't tried Etsy, it demands you spend so-o-o much time on SEO and other high-maintenance faffs that it's little use for sole trader artisans producing a few unique, quality items - imho. So when the Rags to Riches upcycling shop opened on Victoria Road and agreed to sell my accessories, I was delighted. This worked well until the shop closed in March 2020, just before Covid struck.

Which brings me to now.

"Today it may well be you alone but tomorrow it could be us, and then the whole world!"

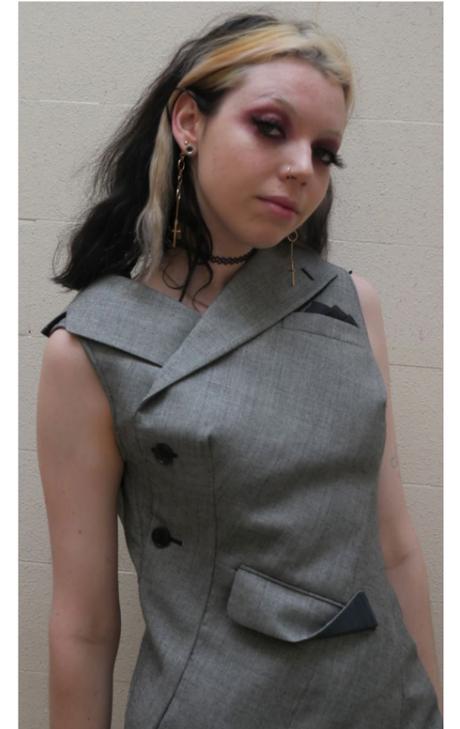
If you make items which demand complex skills and are time-consuming to produce but not scalable, I'd be surprised if you make a living from selling them. It can also be a rather lonely process.

So how about collaborating with one or more like-minded producers to make work more sociable and, hopefully, efficient? There are various ways it could be done - some would happily work collectively under a new brand name while others would prefer to keep their individual branded products. Perhaps both would be possible. I don't know, but I think it's worth discussing.

There may be a lot of opportunities post-Covid that were out of reach before. I'm thinking of shop renting or sharing, or perhaps creating hubs of related businesses close together. Who knows? Today it may well be you alone but tomorrow it could be us, and then the whole world!

Some would say it's impossible for a small number of committed people to influence the entire world.

Others, of course, would say it's the only way it's ever been done.



In the future, I hope fashion in Scotland will be...

"leading the world in changing the public's perception of clothing as commodity to that of treasured resource."

- Shirley

CONNECT

Etsy: [TheElusiveUrbanFox](#)

Etsy: [VelvetTigers](#)

Email: bingalum@gmail.com

In 2014, I did my master's degree in textile design in Scotland. This was a special year to me, not only because of the people I met or the experiences I gained; this year taught me a lot about Scottish culture and heritage through the lens of fashion and textiles.

After a visit to a manufacturer in the Scottish Borders, I got inspired by offcuts and selvages that were being created as waste materials during the finishing processes. I started to experiment with these funny types of offcuts, that came in all different sorts of qualities, patterns and colours. Rough textures of wool were embraced by the finest qualities of cashmere. So colourful and distinctive – these materials had been reflecting the culture and heritage of Scotland for generations. At some point these remnants became more than just material to me. I wanted to learn more about their history.

To Make Changes Together

CONNECT

Website:

www.use-less.org

Instagram:

[@use_less_hshannover](https://www.instagram.com/use_less_hshannover)

Instagram:

[@maria_silies](https://www.instagram.com/maria_silies)

LinkedIn:

[Maria Silies](https://www.linkedin.com/in/MariaSilies)

Where did their journey start? Who was involved in the making processes of these beautiful fabrics? What stories lie behind the colours and patterns? And at what stage is a high-quality material defined as waste? Who defines it as waste - the consumer, the manufacturer, the designer? How might we change this attitude and instead value, respect and appreciate the resources we have?

How might we work together as researchers, designers, consumers and manufacturers in the future?

This question seems to me more relevant than ever in times of political uncertainties, scarcity of resources and climate change.

In the future, I hope fashion in Scotland will be...

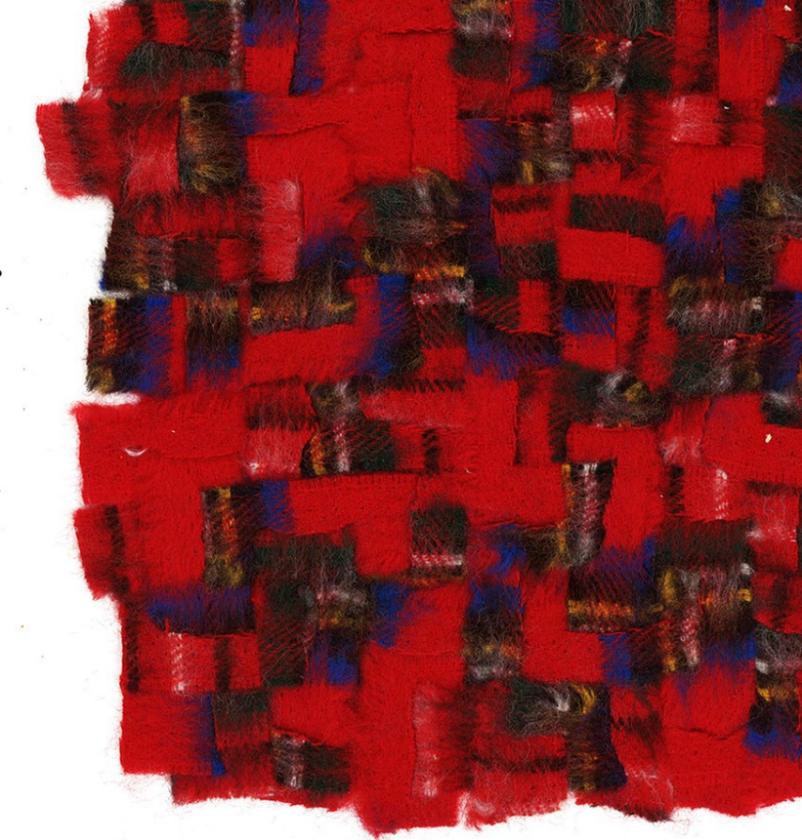
“colourful and diverse – full of courageous, innovative and inspirational ideas.”

- Maria

I still haven't received answers to all my questions and the story I want to tell is not just about the textiles or the country I fell in love with. Looking back, this year opened my eyes - we need innovative and courageous ideas, new practices and a change of the system more than ever. Borderless networking opportunities are necessary to understand each other, to understand each other's values, and **to make changes together.**

“How might we work together as researchers, designers, consumers and manufacturers in the future?”

Contributed by:
Maria Silies, Research Assistant at the 'USE-LESS centre for sustainable strategies', University of Applied Sciences and Arts in Hanover, Germany





So, what's next...

The next steps for Sustainable Fashion Scotland

We are so grateful for the support we have received throughout 2020, including everyone who has attended an SFS event - online or in-person, followed us on Instagram, emailed us to get more involved, and signed up to the biweekly newsletter. And of course to the Core Team members who have volunteered their time, skills and knowledge to help set up the foundations of Sustainable Fashion Scotland.

But, as you may have guessed, this is only just the beginning of SFS, and we are so excited to continue connecting the fashion community in Scotland in 2021 and beyond!

We have big plans and big moves ahead, but our number one priority is to move forward led by the community. To ensure we achieve this, we will be planning out our strategy in early 2021 with research conducted by the Core Team and input from the wider community. Keep an eye on our social channels for more opportunities to get involved and influence our direction next year.

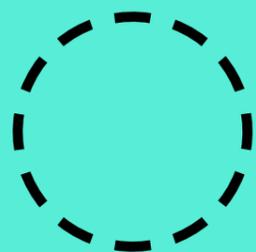
We'd like to end this magazine by sharing a few key actions we'll be implementing to develop the SFS strategy to collectively work towards a sustainable fashion transformation for Scotland. Please get in touch with any thoughts or suggestions you have for how SFS can best support the sustainable fashion community as we move forward.

And, once more, **thank you** to every person who shared a contribution for the Sustainable Fashion Scotland Magazine, to every person reading and sharing, and to every person who has participated in and supported the emergence of a more connected sustainable fashion community in Scotland in 2020.

Key actions for 2021:

- Continuing to connect and celebrate the #SustFashScotland community
- Formally setting up as a social enterprise (most likely a not-for-profit CIC)
- Developing the SFS strategy informed by Mairi's master's research and new ongoing systemic research into how we can best support the community
- Exploring how we can ensure the long-term sustainability of SFS and our impact to continue to support the community
- Engaging diverse perspectives (innovative organisations and engaged individuals) to ensure we progress effectively as a community-led social venture
- Outreach to educational institutions to welcome new and existing students (and staff) to get involved with SFS
- Working to improve the accessibility and inclusivity of SFS and our future events
- Continuing Community Calls and the SFS Book Club
- Gathering and sharing SFS Insights (from Community Calls and beyond) openly to benefit the community
- and more...

developing the SFS strategy to collectively work towards a sustainable fashion transformation for Scotland



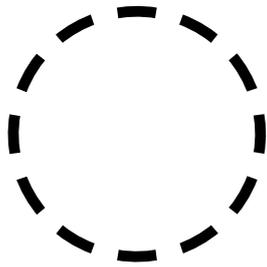
Sustainable Fashion Scotland

In the future,

I hope fashion in Scotland will be...

"A thriving industry that emerges from heritage and creativity, underpinned by sustainability." - Elaine Ritch | "innovatively kind to people and the planet." - Niki Taylor | "world renowned for its current creative talents and how it has overcome the issue of mass production and sustainability." - Orin Annand | "more sustainable and eco friendly while incorporating more of the rich history Scotland has with its textiles." - Fergus Fraser | "more focused on. I'd like to see more support and showcasing opportunities for small local businesses." - David Black | "truly for everyone" - Alice Cruickshank | "better supported by the government" - Ruth MacGilp | "at the forefront of diversity, inclusion and sustainability!" - Chiara Puppi | "Sustainable!" - Ros Studd | "kind, to people and planet." - Rhian Williams | "leading the way in developing an internationally recognised sustainability accreditation, for all garments, fabrics and fibres." - Emma McLellan | "a small, sustainable sector that values all of its workers and the environment" - Joanne Elston | "culturally diverse and not a trend driven uniform." - Jacki Clark | "promotional of national heritage and tradition in handcrafting and local making, respectful of cultural values and creative in approaches." - Janice Scott | "a place for designers, makers and other small businesses to lead the way in sustainable and zero-waste design." - Bevan O'Daly | "held up as an example of how the fashion and textile industry can evolve to become ethical, supportive, innovative, sustainable and successful." - Rachel Tame | "equal, inclusive, cooperative and engaging." - Liisa Lehtinen | "responsible and future-leading." - Alva-Louisa Rose | "doing more to promote local businesses and independents." - Alison Harm | "a colourful creative expression of one's identity that inherently considers the social and environmental significance, within a holistic framework." - Cassandra Belanger | "worn." - Abigail Jubb and Morag Seaton | "locally made and recycled, maker-led, equitable, working with nature, better defining us as part of nature and connected to each other." - John Thorne | "beneficial to the planet and all people." - Kat Rulach | "leading the world in changing the public's perception of clothing as commodity to that of treasured resource." - Shirley Sampson | "colourful and diverse - full of courageous, innovative and inspirational ideas." - Maria Silies





Sustainable Fashion Scotland

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Sign up to the SFS biweekly newsletter.

Get in touch by email at
sustainablefashionscotland@gmail.com
or DM us on Instagram.

Thank you!