

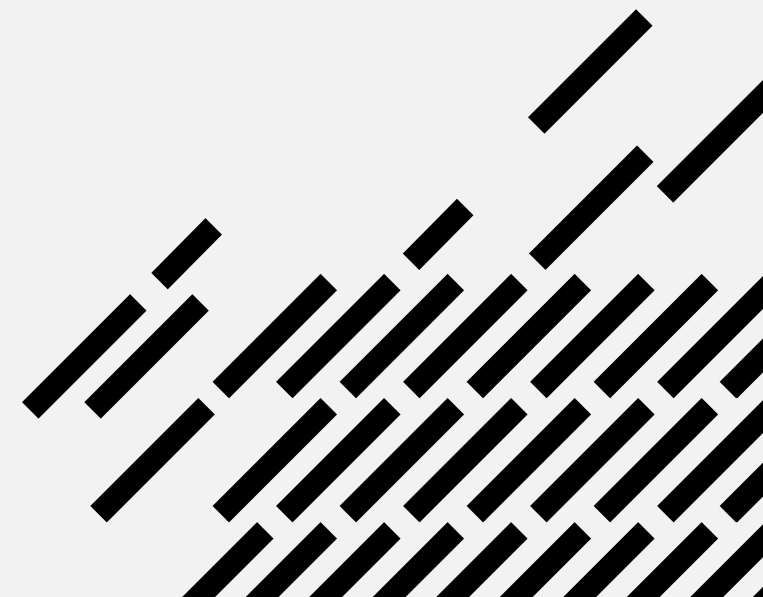
PROFESSIONAL SKILLS TOOLKIT

Development Workshop

FACILITATED BY

JOSS WHIPPLE

Fashion Revolution



THIS SESSION COVERS:

1

Creativity with Purpose

Positioning

Start a Conversation

Convene a space for alignment

2

Materials in Transition

Mind over Matter

Selection Criteria

Fibre Forum

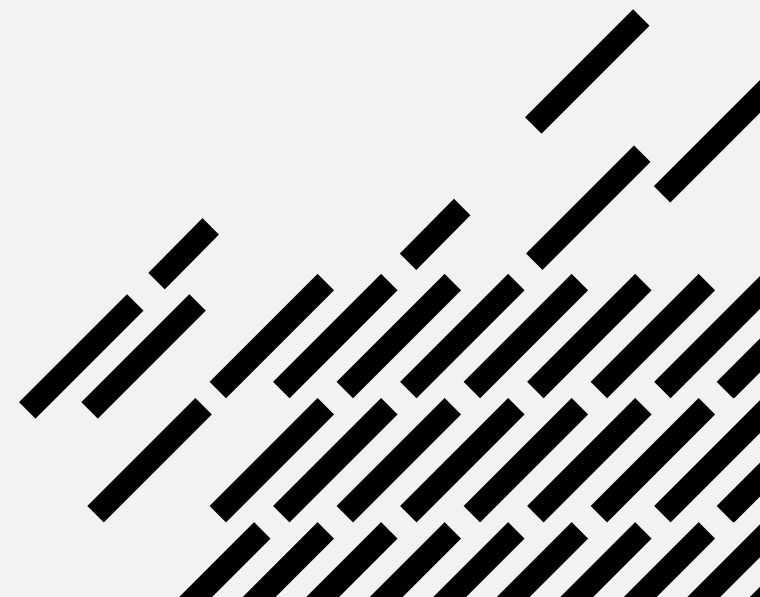
3

Circularity & Regeneration

Fashion Wasteland

Circular Instinct

Regenerative ways forward



Everything has changed, creativity, fashion, stuff without purpose is glaringly outdated. A new purpose has reset the dial and once aligned with this it's rare that anyone reverts back to the old mode.

Fashion Revolution encourages an industry that values profit, people, planet, and creativity

in equal measure: and we believe that it is our collective responsibility to make this happen.

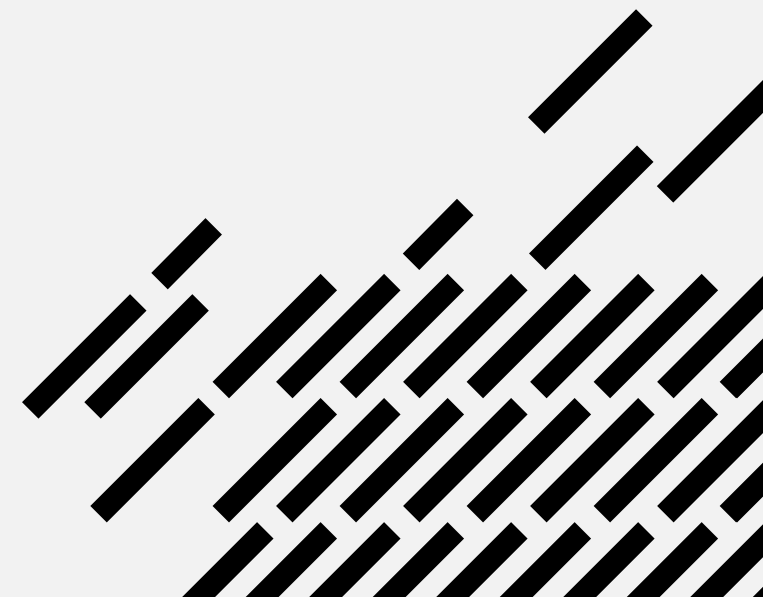


**CREATIVITY
WITH
PURPOSE**

POSITIONING

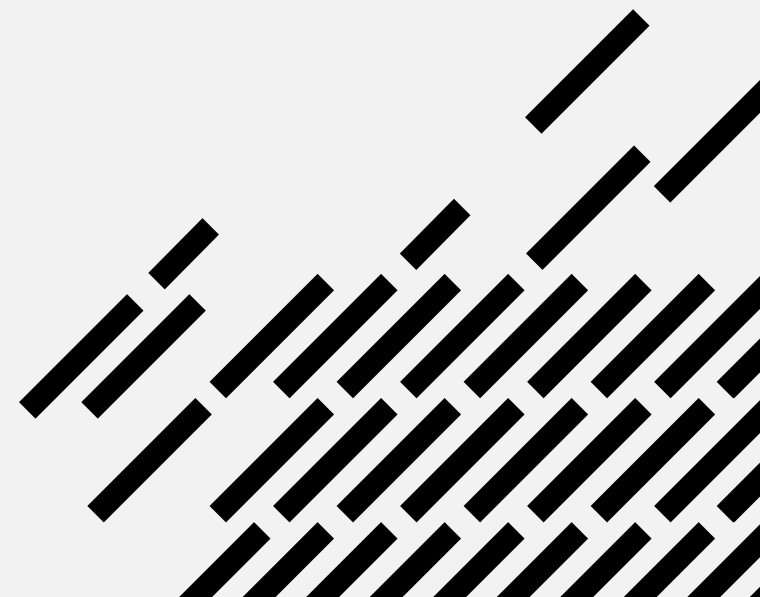
By collaborating and innovating, by measuring success differently, by looking at growth in a more holistic way, we can shift attitudes from the apathy that is often the result of feeling that we have inherited a massive problem, to the enthusiasm of being an active part of the solution.

Creative accountability offers every stakeholder an equal and valid position and opportunity to be a part of doing fashion better.



START A CONVERSATION

We want to look at the purpose of existing or proposed fashion business concepts and products. And to help organisations and individuals identify and explore how their purpose relates to the resulting social and environmental impacts – positive and negative – generated by any given enterprise.



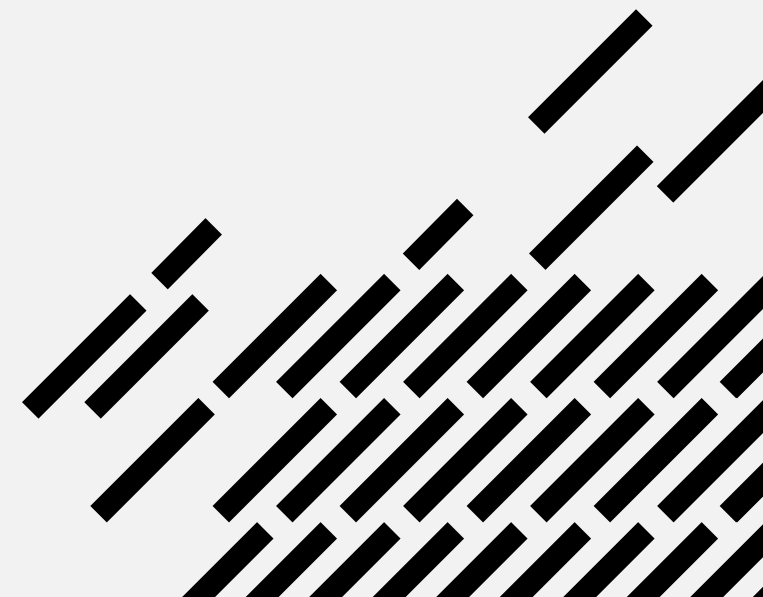
The globalised fashion industry is one of the most polluting and socially exploitative industries in the world, and one of the most wasteful. It is designed to look glossy but hides behind a system that is built on everything being opaque.

- How is that reflected in your region?
- What are the examples you can point to?
- What are the aspects that you find yourself tolerating but that do not resonate?

SHARE prepared examples of a fashion business with positive social / environmental purpose from your region.

HOW CAN FASHION REVOLUTION DEEPEN THE CONVERSATIONS?

Discuss



CONVENE A SPACE FOR ALIGNMENT

How can you continue to position Fashion Revolution as a convener and solution motivated movement in your country?

WHO

- Is already having these conversations?
- Who is missing from your current teams?
- How many stakeholders can you bring to the table?

WHY

- Offer stakeholders a chance to connect in a way that goes beyond financial transaction, Recognise and better understand fellow stakeholders circumstances,
- Form collective of voices that represent the value chain to amplify and ultimately resolve issues affecting everyone,
- Generate longer term alliances and a respectful forum for ongoing work.

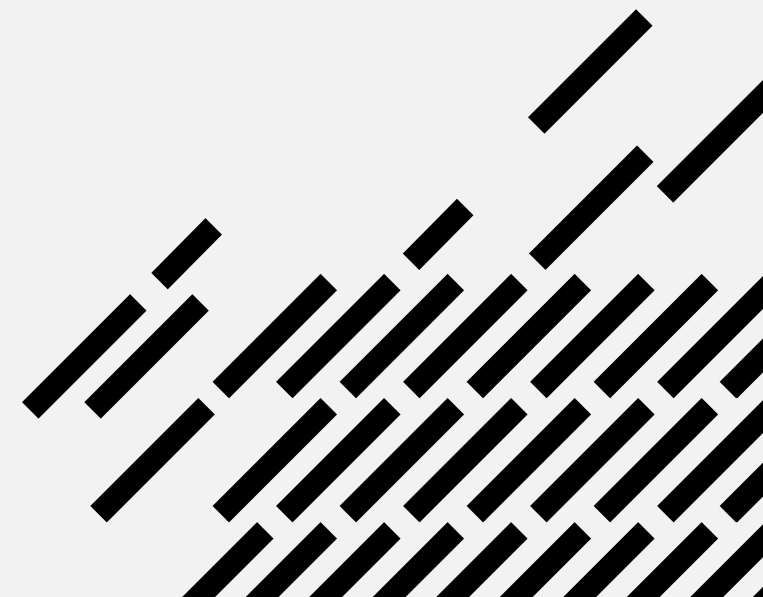
HOW

- Identify Stakeholders,
- Identify key themes or topics,
- Identify incentives and potential funding streams.

RESULTS

Discuss

(Topic tips....Extended Producer Responsibility, Fabricated Demand)



The fashion industry affects
100% of the population, so we all
have a say in its impact each time
we get dressed.

EXERCISE EXAMPLE

Work to identify existing 'purpose' even if it is really obvious or is not particularly 'sustainable'. It's really important to start from where you are in this movement. This is a journey and no business or individual is perfect yet.

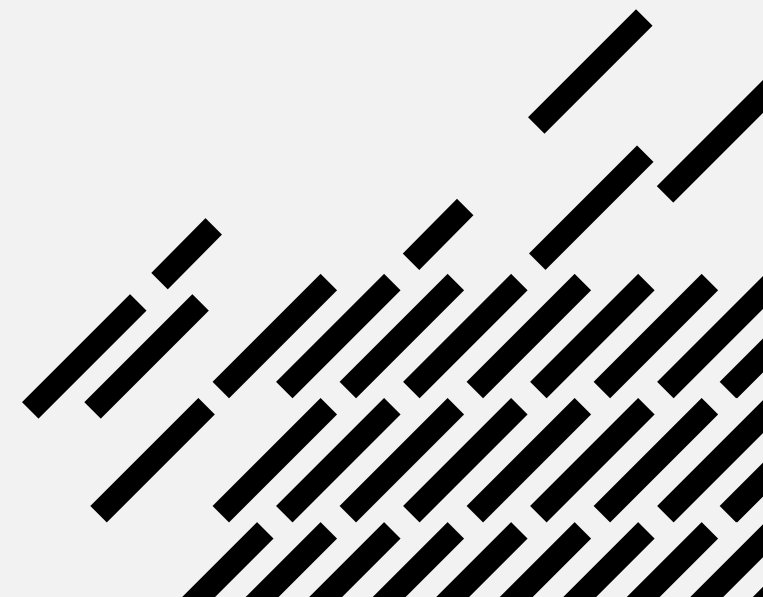
Using either your own business OR a stakeholder you'd like to be included in the conversations:

Write down 3 things that already are or that you would like to be the main 'purpose' of your enterprise.

Now using two columns, One for positive and one for negative - write down everything you can think of that would be considered a social or environmental result or impact from each one of these purposes.




BREAK



Recognising the human and environmental implications that result from our material selections is often the first step towards more supportive, collaborative and mutually rewarding relationships and business models.

In this module we are looking at fibres, raw materials and processing in a holistic way, attempting to gain a full spectrum understanding of the social and environmental impacts, step by step, fibre by fibre



MATERIALS IN TRANSITION

MIND OVER MATTER

Assume that every level of the value chain is looking for solutions and be the catalyst that demands and supports this. Ask questions of yourself and then of your immediate colleagues and suppliers and share your learnings with them

'Sustainable' and 'conventional' fabrics are mostly indistinguishable in function or appearance but they can be very different in the way they are sourced, processed or even disposed of.

As a fashion industry professional, understanding and taking responsibility for the impacts made by the materials coming in and out of your day-to-day workflow is crucial if you want to join a global change towards a cleaner, fairer and more transparent industry.

SELECTION CRITERIA

Creating selection criteria that aren't just driven by aesthetics and price but that recognise the importance of sensory quality, human story, longevity during use, and environmental impacts at end life is a good way to develop and reposition your approach to making more sustainable material selections.

To start defining your own criteria, using the two basic pillars of social and environmental considerations, work within your current role or position to create a set of 'rules' or 'acceptable standards' that can be applied to your materials selections. This criteria should also support and even inform the aesthetics and the ethics of the brand, or the organisation you work with.

Remember, there is not one fixed set of rules, so be selective to begin with and use this to your advantage. Don't get stuck trying to address every problem which might lead you to a standstill. Here are some examples of the ways some pioneering brands are approaching this important piece of work, and how they have defined a position on each specific fibre and materials sourcing in general.



Mara Hoffman

<https://www.marahoffman.com/world-of-our-approach/materials/>



Veja

<https://project.veja-store.com/en/intro/>



Sheep Included

<https://sheepinc.com/>

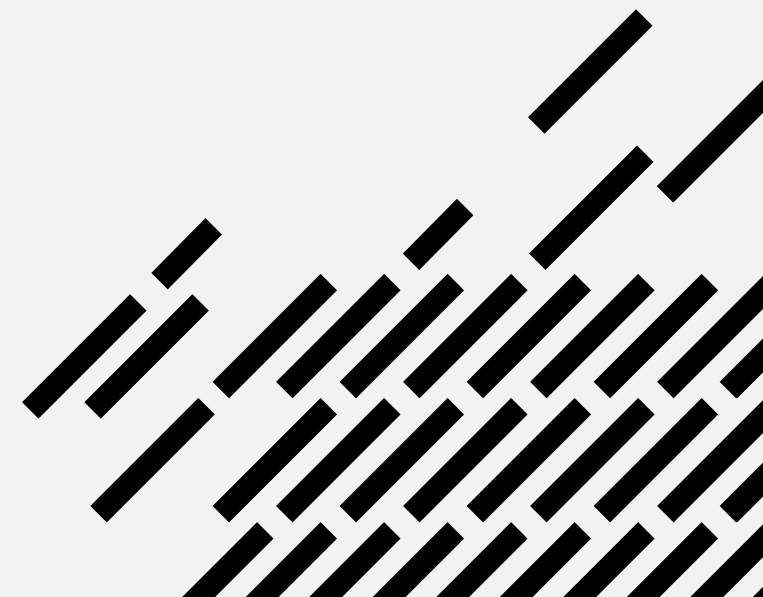


Kilomet109

<https://kilomet109.com>

SHARING EXAMPLES

Prepared examples of where and how you can access local or international sustainable materials OR an example of a difficulty in accessing sustainable materials.



FIBRE FORUM

Cotton

The most widely used natural fibre for textiles. 'Conventional' cotton is often assumed to be more eco-friendly than other synthetic fibres

- Organic
- GMO
- Rain-fed
- Recycled
- Insecticides
- Fairtrade

#fashionrevolution



**75-80% OF
ORGANIC-CERTIFIED
COTTON IS RAIN FED.**



Textile Exchange

Silk

Bombyx Mori' is the moth type used for the majority of industrial silk production, developed by the Chinese over 1,000 years ago

- Washing
- Long Lasting
- Biodegradable
- Vegan

SILK

Silk is a luxurious natural protein fibre produced by moth caterpillars in order to spin its cocoon. Mulberry silk worms feast on the leaves of least 3 trees to produce 3kg of silk. It's a very strong fibre.⁵⁸

WASHING

Check the label. If pre-washed, some silk items can be machine washed but always use the delicates setting or the silk specific programme and wash at 30°C or lower. For extra protection you should wash silk garments in a mesh bag.⁵⁹ If hand washing, add 1/4 cup distilled white vinegar to 3.5 litres of water. This restores its shine. Submerge and soak before rinsing a number of times in fresh water.

DRYING

Once clean, lay the damp garment flat on a towel and roll the towel up to get out excess water.

Lay flat to dry in order to prevent too many creases. Never dry garments on a wooden rack, this can leave stains. Never dry using heat (i.e. on a radiator or in the tumble dryer), this can cause shrinkage or damage.

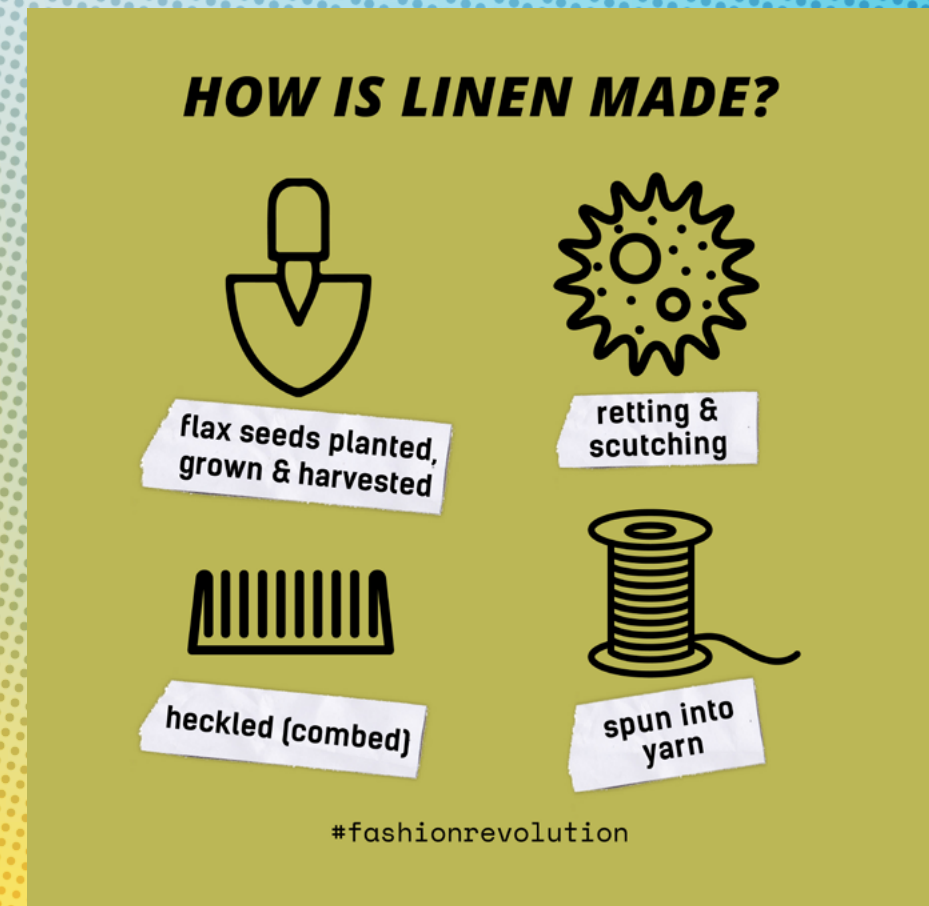
DISPOSE

If properly cared for, silk garments should last a very long time. However if you no longer want your silk garment, you might try selling it on, gifting it to someone who will wear it or transforming it into another item you'll use.

Linen and Hemp

Linen and hemp are 'bast fibres', natural fibres taken from the stem of the plant, both have been used for centuries as a textile fibre

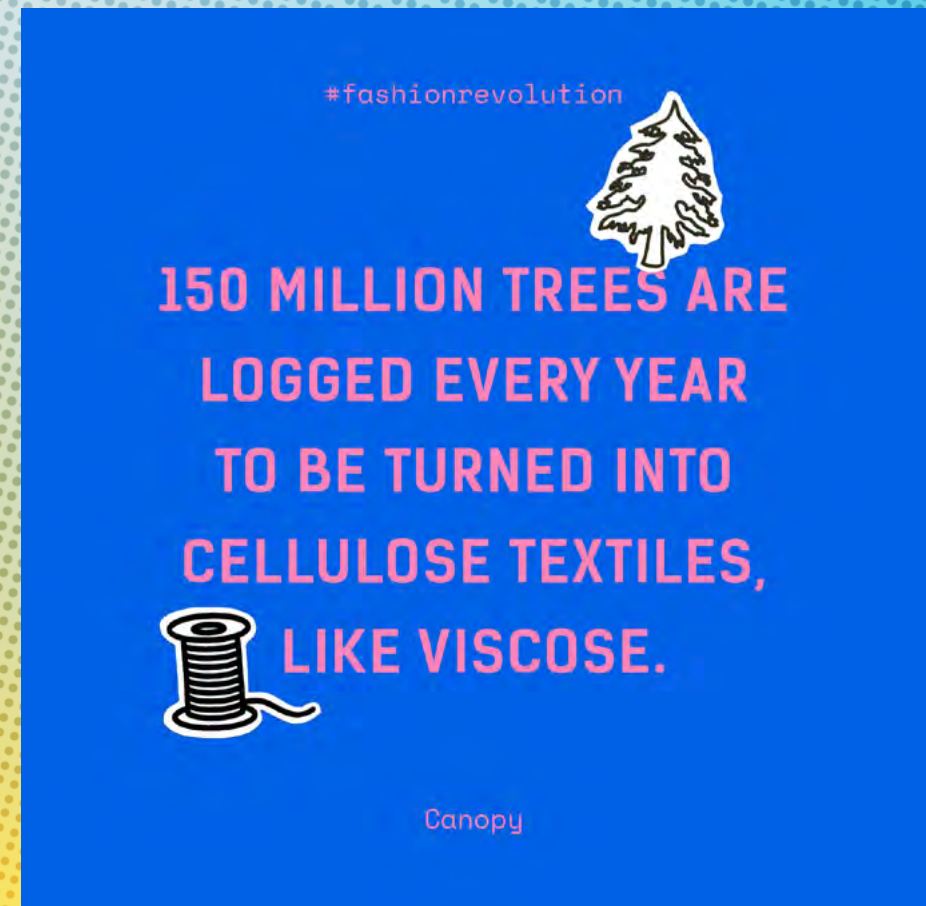
- Durable
- Biodegradable
- Old Fashioned
- Not certified



Manufactured Fibres

Manufactured fibres (aka viscose or rayon) yarns are made using a base natural 'cellulose' (such as wood) that is pulped (with chemicals) and then extruded into a finished yarn.

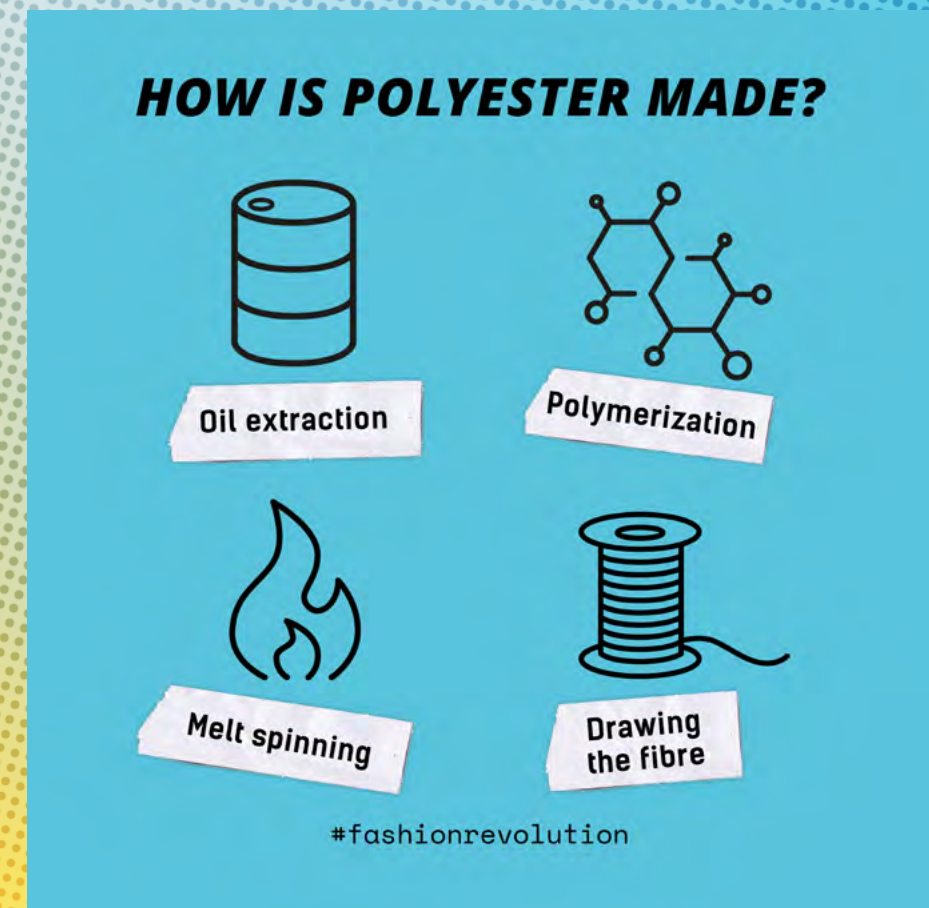
- Rainforest
- Loop system
- Cellulose
- Chemical pollution



Synthetics

When designing with synthetics, creating garments that are made from 100% fibre (so they can potentially be recycled) and that require minimal washing (to mitigate fibre shedding) should be considered priorities.

- Microfibres
- Longevity
- Blended yarns
- Regulations



Wools

Wool has many benefits and can be considered highly sustainable if sourced correctly and if cared for during the user phase it can last for many years.

- Animal welfare
- Mulesing
- Regenerative agriculture
- Limited applications
- Vegan

WOOL, CASHMERE, ANIMAL HAIRS

Wool is a yarn that is created from the fleece of animals such as sheep, goats, llamas or camelids. Individual wool fibres attach together when spun to create yarn, which is then used to create garments.⁵⁴ Wool retains warmth well and is naturally stain and wrinkle resistant and absorbent, which makes it easy to dye.⁵⁵

WASHING

Like denim, animal hairs should only be washed when absolutely needed. Always use a detergent designed for woollens and wash on a gentle cycle or hand wash.⁵⁶

DRYING

Dry the garment flat and placed in its normal shape. If you hand-washed the garment, place the damp garment flat on a clean towel, roll the towel up and squeeze out excess water.

STORE

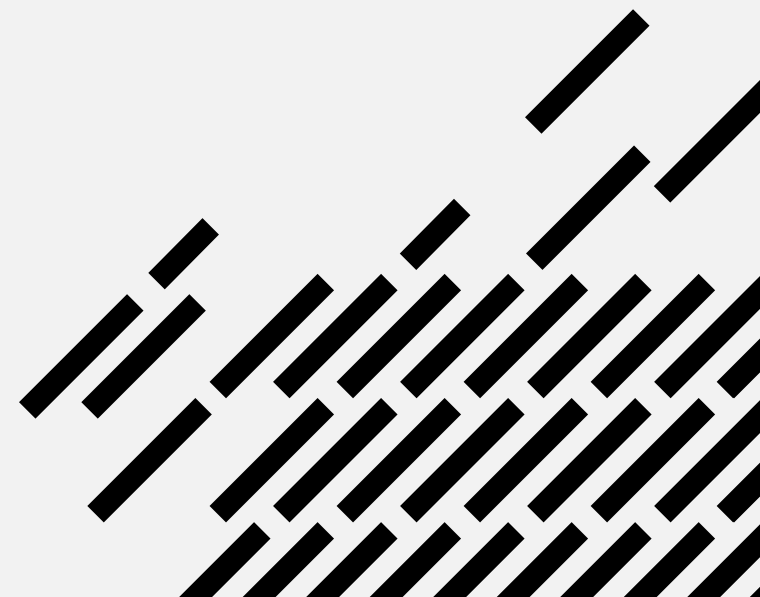
Moths love woollens and often leave big holes in clothes. Moths don't like light so regularly worn items are less likely to end up with holes than those left in storage.

Putting cedar wood balls in your wardrobe can help keep them away, or store your woollens in sealed cotton bags as moths don't like cotton. Put woollens in the freezer for 24 hours, take out and bring up to room temperature, and repeat once again to get rid of moths.⁵⁷

DISPOSE

First, try swapping with a friend as woollen clothes can often have a long lifespan. Otherwise, pure, un-dyed or vegetable-dyed animal fibres can be composted, as long as the garment doesn't contain any synthetic fibres or dyes (check the label). If in decent condition, your local charity shop may also accept it.

BREAK



“Design approaches have shifted dramatically from purely end-of-life considerations to a more holistic and connected set of actions at every point in a material’s life cycle.

What has stayed constant for me is the belief that it all starts with an understanding of the objects and materials around us as ever-changing, dynamic and never static.

With this perspective there is no way to ignore the responsibility of all actors in that material journey to map its path and define its value; to understand its impact and the relationship between a material and the people involved in its making and using”



CIRCULARITY & REGENERATION

KATE GOLDSWORTHY

from ‘Emergent Themes’ essay,
Centre For Circular Design.

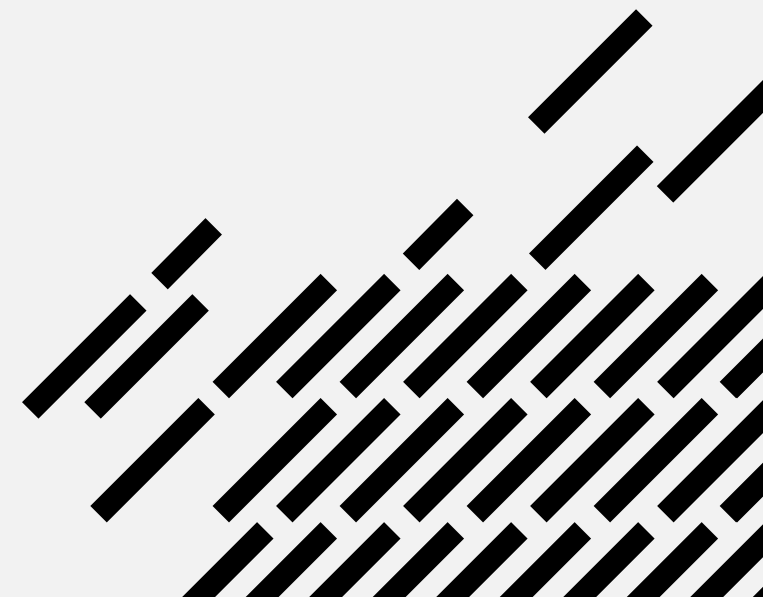
FASHION WASTELAND

Only recently has the industry begun to wake up to the stark reality that there is no “away” and that the mass of landfills containing our waste and surplus are set to drastically increase unless we adopt a different set of solutions and move towards a circular economy and fully closed loop systems.

There are still very few statistics about what is discarded at source by the combined textile and fashion industry. In most cases, regulations behind brand protection demand that, if previous season’s stock is unsold or a garment run in production comes out wrong, it must be destroyed, most often by incineration. The same is true of the production of the fabric itself.

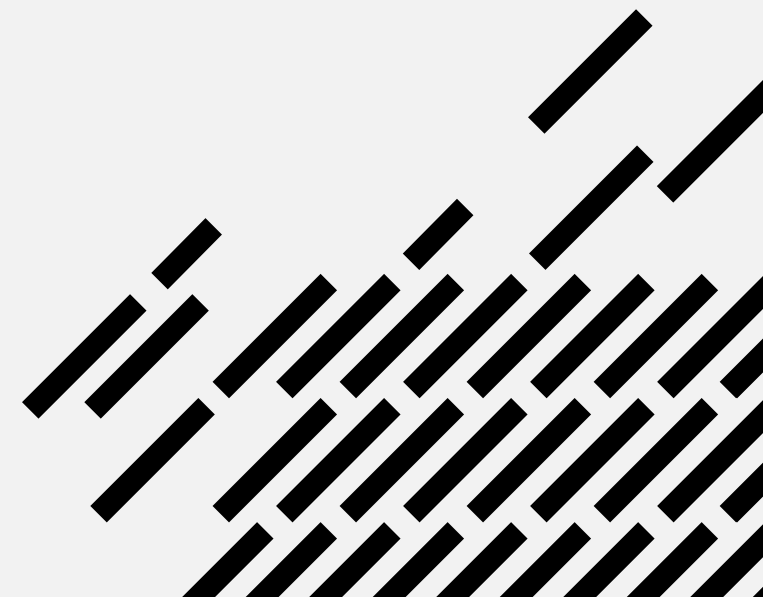
CIRCULARITY INSTINCT

Upcycling – reusing, redesigning, repurposing, reclaiming, reworking, reinterpreting – is steeped in history. It has visually and practically informed our behaviour and our surroundings for millennia. For centuries, objects, clothes and textiles have been transformed, passed down, made to last longer, customised into many different incarnations. In culinary terms the use of leftovers forms the basis of many world famous dishes and staples of home-cooking. In design, this instinctive need to repurpose and reuse has been an integral part of global culture.



SHARING EXAMPLES

Please share your prepared example of traditional, indigenous or another 'circular' fashion or clothing practice from your region.

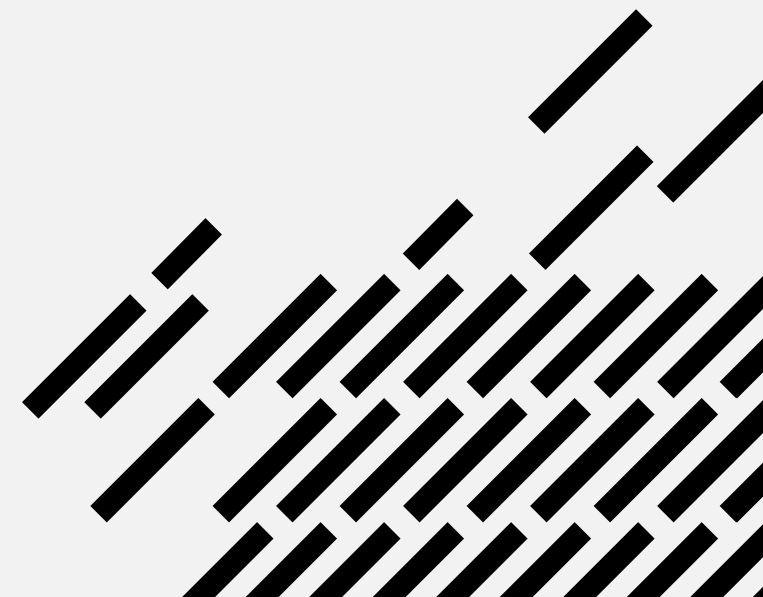


REGENERATIVE WAYS FORWARD

Look back and move forward, Look outwards and do inwards, Think global act local.

In what ways can circular practice regenerate?

- Job creation
- Waste transformation
- Filter incoming and outgoing materials and clothing flows
- Provision of functional products
- Consideration of place



“Upcycling should be taught as a design technique, and as a technical method for production. Young fashion designers should be shown zero waste pattern cutting; how to follow a waste-stream; how to look for second-hand clothing at scale; how to approach manufacturers for factory remnants. They should be taught how to disassemble garments and transform them into something else; how to sort surplus, how to store it and how to design to include surplus.”

THANK YOU!