







**Centre for Sustainable Fashion**  
Volume 2.0

**Fashioning the Future Summit**  
27 - 28 October 2008

1. The Introduction
2. The Summit Strategy Day
3. The Show
4. Personal Reflections

## **Welcome to Fashioning the Future** by the Centre for Sustainable Fashion

The Fashioning the Future Summit is the first major event to come out of the Centre for Sustainable Fashion. The Centre was opened in 2008 by director Dilys Williams and ambassador Caryn Franklin to support, inspire and promote innovative approaches to the fashion industry to achieve a sustainable future for all stakeholders across the supply chain.

We are proud to promote the work of 26 designers, each interpreting sustainability in groundbreaking and beautiful ways. The collections showcased exemplify the creative boundaries that are being pushed in order to re-explore fashion in sustainable terms. Collectively they represent myriad responses to a complex set of issues threatening the future of our industry. This is much more than a starting point but it is by no means the solution. These examples of thoughtful design aim to act as a catalyst for further development and exploration at a number of levels. The results are exciting as they are innovative and impart a sense of celebration for the positive transforming power of considered design.

Fifteen of the collections showcased are finalists of the Fashioning the Future competition – a global student project sponsored by Adili.com. The two winners of the contest will each win a cash prize and the opportunity to be mentored by Sim Scavazza, creative director of Adili.com. This competition attracted entries from across the world and allows us to understand different geographical and cultural perspectives to sustainability in fashion.

The summit strategy day has been developed to bring experts and change makers to meet together to evolve a dynamic and forward thinking approach to sustainability in fashion, questioning current practice and behaviour in order to propose new and better ways to design, develop and offer product evoking and responding to a change in consumption patterns. We believe that through collective debate and idea exchange we can create momentum to effect change in our industry. The Centre for Sustainable Fashion will be collating data to develop a tactics for change document which will be circulated amongst all stakeholders. We believe that from our neutral informed position we can guide, support and promote the innovators, radicals and realists in designing a new system.

We have been lucky enough to be able to highlight the groundbreaking and inspiring work of two internationally acclaimed artists. Lucy Orta and Nicole Mackinlay Hahn have travelled the globe to confront key issues affecting our paths as consumers. We urge you engage with these exhibitions for the short time they are in place here.

The Centre for Sustainable Fashion is proud to be working with The Earth Awards: Future-Crucial Design Solutions. Sponsored by the Royal Princes of Abu Dhabi and Malaysia, this first of a kind event has been founded with the mission to find and facilitate the future-crucial design solutions that will improve the quality of life for all human beings. The Earth Awards will culminate in an event at The American Museum of Natural History in New York in December 08 featuring key designers from the Fashioning the Future show. If you would like to make a submission to this event, please visit [www.theearthawards.org](http://www.theearthawards.org).

We hope that Fashioning the Future inspires you to think, experiment and innovate. If you would like to work with us again, please get in touch.

[www.fashion.arts.ac.uk/csf](http://www.fashion.arts.ac.uk/csf)

## **Sustaining a Fashionable Future**

by Dr Frances Corner

London College of Fashion has transformed since its inception just over a century ago and speculating on the next hundred years raises interesting questions.

The College was founded to help prepare young women for work in West End couture houses. Now we educate students in every aspect of the industry from footwear and accessories through styling and photography, buying and merchandising even to journalism and PR. Our 4,500 students reflect the seismic changes which have taken place across the industry itself.

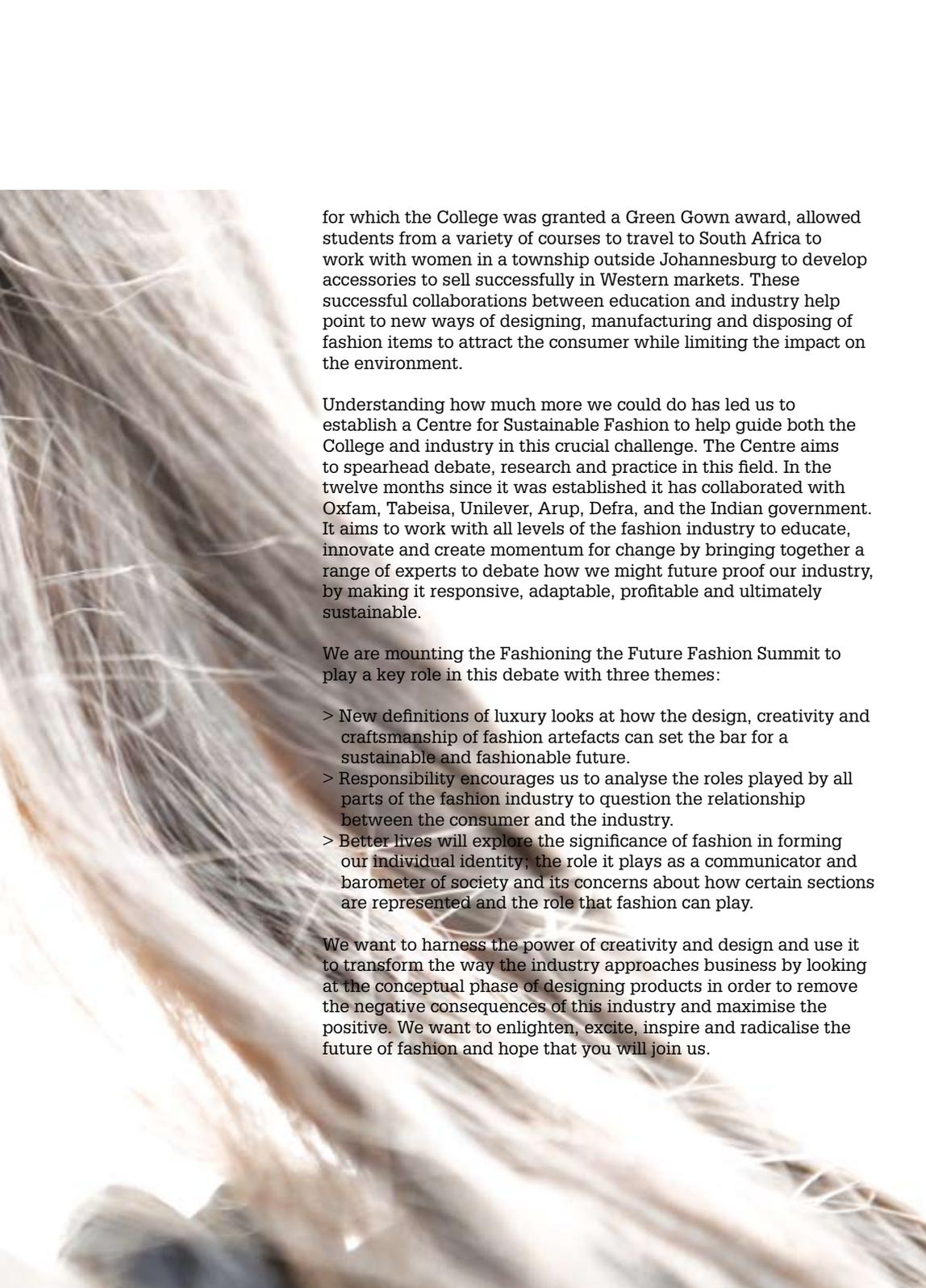
The great social changes of the last century together with fashion industry developments like the sewing machine and the creation of department stores, have supported the democratisation of fashion. It has become central to how we express ourselves as individuals. Now everyone can buy fashionable clothes at a variety of prices, many of which are almost instant imitations of the most recent catwalk collections. They can be purchased or even personalised online and bought in most major towns and cities.

Fashion is an inherent part of the media: from the broadsheets to the latest underground fanzine. Driven by celebrity, yet inherently creative, it imbues us with our sense of identity, making us feel as though we as individuals express the future.

While fashion has become democratised, so the media and technological developments which characterise the 21st century have supported fashion becoming a cornerstone of many world economies. The clothing industry is worth over \$1 trillion worldwide and ranked the second biggest global economic activity for intensity of trade. Yet the pressures of climate change and ethical concerns about how goods have been produced, coupled with a growing realisation that consumption dominates too many lives means that many of us in fashion education are conscious that we have to rethink how we prepare our students for a complex industry.

I have started a debate in the College about how we help shape an industry to have a lasting future. One that minimises its effect on the environment; is built on great design; yet keeps at its essence fashion's ability to bring real fun and joy to peoples lives. We want to combine the creativity, knowledge and enthusiasm of staff and students with the experience and latest developments in the industry. Higher Education institutions are the ideal catalysts for change, as they bring together key stakeholders and leading edge thinkers to inform, inspire and develop real solutions. For example, the Wonderland collaboration between the chemistry and fashion professors, Tony Ryan and Helen Storey has created the dissolving dress from polymer chemicals. Similarly, the Shared Talent project





for which the College was granted a Green Gown award, allowed students from a variety of courses to travel to South Africa to work with women in a township outside Johannesburg to develop accessories to sell successfully in Western markets. These successful collaborations between education and industry help point to new ways of designing, manufacturing and disposing of fashion items to attract the consumer while limiting the impact on the environment.

Understanding how much more we could do has led us to establish a Centre for Sustainable Fashion to help guide both the College and industry in this crucial challenge. The Centre aims to spearhead debate, research and practice in this field. In the twelve months since it was established it has collaborated with Oxfam, Tabeisa, Unilever, Arup, Defra, and the Indian government. It aims to work with all levels of the fashion industry to educate, innovate and create momentum for change by bringing together a range of experts to debate how we might future proof our industry, by making it responsive, adaptable, profitable and ultimately sustainable.

We are mounting the Fashioning the Future Fashion Summit to play a key role in this debate with three themes:

- > New definitions of luxury looks at how the design, creativity and craftsmanship of fashion artefacts can set the bar for a sustainable and fashionable future.
- > Responsibility encourages us to analyse the roles played by all parts of the fashion industry to question the relationship between the consumer and the industry.
- > Better lives will explore the significance of fashion in forming our individual identity, the role it plays as a communicator and barometer of society and its concerns about how certain sections are represented and the role that fashion can play.

We want to harness the power of creativity and design and use it to transform the way the industry approaches business by looking at the conceptual phase of designing products in order to remove the negative consequences of this industry and maximise the positive. We want to enlighten, excite, inspire and radicalise the future of fashion and hope that you will join us.

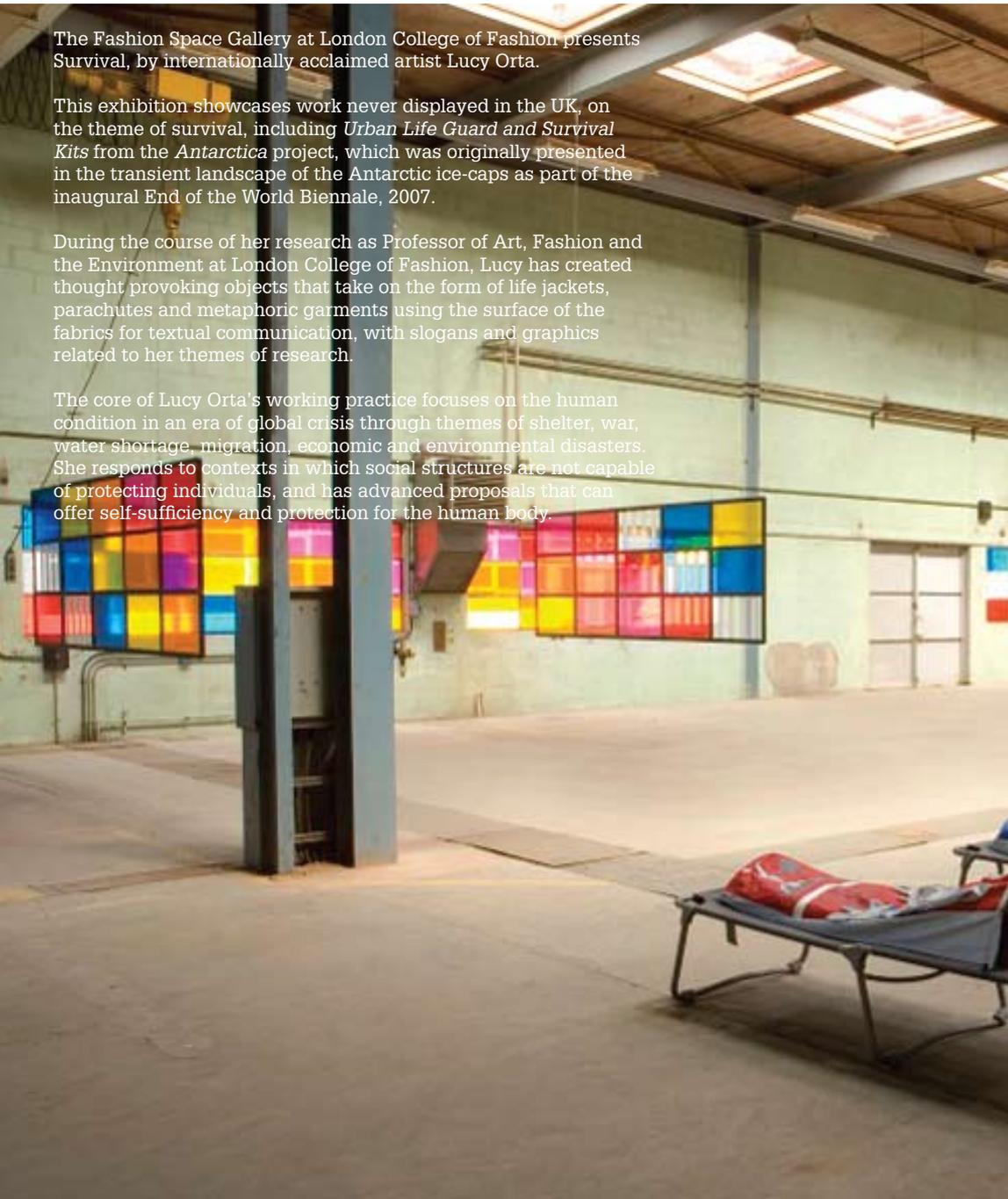
**Lucy Orta: Survival**  
**29 September - 31 October 2008**  
[www.studio-orta.com](http://www.studio-orta.com)

The Fashion Space Gallery at London College of Fashion presents *Survival*, by internationally acclaimed artist Lucy Orta.

This exhibition showcases work never displayed in the UK, on the theme of survival, including *Urban Life Guard* and *Survival Kits* from the *Antarctica* project, which was originally presented in the transient landscape of the Antarctic ice-caps as part of the inaugural End of the World Biennale, 2007.

During the course of her research as Professor of Art, Fashion and the Environment at London College of Fashion, Lucy has created thought provoking objects that take on the form of life jackets, parachutes and metaphoric garments using the surface of the fabrics for textual communication, with slogans and graphics related to her themes of research.

The core of Lucy Orta's working practice focuses on the human condition in an era of global crisis through themes of shelter, war, water shortage, migration, economic and environmental disasters. She responds to contexts in which social structures are not capable of protecting individuals, and has advanced proposals that can offer self-sufficiency and protection for the human body.





**Reap What You Sew**  
**27 - 28 October 2008**  
[www.reapwhatyousew.org](http://www.reapwhatyousew.org)

Filmmaker Nicole Mackinlay-Hahn's Reap What You Sew provides video reflections about your food, shelter, and clothing. At a time when ethics has become fashionable, this installation takes a lyrical and poetic journey from African seeds to American stores. "Mirror/Africa" weaves anecdotes to explore the heart behind the politics of purchasing. The intent of the project is to bring awareness to conscious consumerism, to improve appreciation of material goods, and to celebrate cultures along the African Supply chain. While this initial project focuses on Africa, MacKinlay-Hahn plans to extend this into a series by growing Reap What You Sew with focuses on other developing countries such as India, and China, as well as industrialized nations such as the US, Japan, and South Korea. Reap What You Sew debuted in Barney's department store earlier this year.





## The Summit Strategy Day

The summit strategy day has been developed to bring experts and change makers to meet together to evolve a dynamic and forward thinking approach to sustainability in fashion, questioning current practice and behaviour in order to propose new and better ways to design, develop and offer product evoking and responding to a change in consumption patterns. We believe that through collective debate and idea exchange we can create momentum to effect change in our industry. The Centre for Sustainable Fashion will be collating data to develop a tactics for change document which will be circulated amongst all stakeholders. We believe that from our neutral informed position we can guide, support and promote the innovators, radicals and realists in designing a new system.





## **Summit Agenda**

Tuesday 28 October 2008, 9.00am – 6.00pm

- 09.00 - 09.30**      **Arrival & registration**
- Summit chair: Dilys Williams, Director for Sustainable Fashion at London College of Fashion**
- 09.30 - 09.35**      **Welcome from Colin McDowell, renowned fashion writer and editor**
- 09.35 - 09.45**      **Dr Frances Corner, Head of London College of Fashion**  
Can we bring about a long-term lifestyle change creating better lives through a more sustainable fashion industry? Dr Corner will set the agenda for the day by outlining how the Fashioning the Future Summit aims to bring together change makers to champion a new way of thinking to create a sustainable fashion industry. How the Fashioning the Future Summit aims to affect change and create momentum with the combined force of the industry.
- 09.45 - 10.15**      **Michael McDonough, Architect and designer of e-house, named by critics as the most beautiful and most ecologically aware structure in the world**  
The radical and experimental designer will introduce the necessity for new approaches to design. In order to respond to social, economic and environmental pressures at global and local levels, a radical revolution must take place in design thinking. This change involves a synergy between designers, scientists, environmentalists and manufacturers. This has been made manifest through his work.
- 10.15 - 10.45**      **Sungjoo Kim, Chairperson of MCM Group (Sungjoo Group), selected as one of the New Century Leaders and one of the 100 people to enlighten the world**  
As an award winning enterprising businesswoman with a strong humanitarian ethos throughout her work, Sungjoo will explore the business case for sustainability and her views on how we will be defining and consuming fashion in the future. What does this mean for industry, what are the opportunities and barriers in a new sustainable fashion economy? Sungjoo will draw upon a wealth of experience and clear vision in exploring how the future can evolve.
- 10.45 - 11.15**      **Anthony Kleanthous, researcher and writer, Senior Policy Advisor for WWF-UK**  
Anthony will draw upon research and experience relating to sustainable business and consumer insight to outline the complex links between life styles, values and the environment. He will discuss the role of consumers, industry, government and educators in bringing about systems change. The discussion will explore how we can take consumer thinking into consumer action.
- 11.15 - 11.45**      **Coffee**

11.45 - 13.00

### **Breakout groups - session 1**

The breakout groups have been designed to stimulate discussion and debate to respond to the keynote speakers in three areas. Session 1 (before lunch) will allow participants to share thoughts on the global influencing factors shaping our industry in relation to the allocated theme.

#### **Group 1:**

#### **New definitions of luxury**

*Lead by:*

Fiona Desai (Consultant in Future Living, Strategy and Concept Development)

*Speakers:*

- > Orsola de Castro (From Somewhere, curator and founder of Estethica at London Fashion Week)
- > Timothy Han (Han Luxury Cosmetics, WWF Deeper Luxury Report)
- > Jane Shepherdson (CEO Whistles, ex-brand manager Topshop, consultant to Oxfam and People Tree)

*Content:*

Debate will cover a future definition of luxury in fashion and the part played by luxury brands in a changing industry. Luxury is by definition aspirational - are brands fulfilling and shaping consumers' current and future aspirations? Discussion will cover the role of celebrity endorsement and the significance of local perceptions of luxury in different global economies. Can the aspirational power of luxury affect lifestyle change?

#### **Group 2:**

#### **Responsibility**

*Lead by:*

Dilys Williams (Director for Sustainable Fashion, London College of Fashion)

*Speakers:*

- > Lucy Siegle (The Observer, The One Show)
- > Diana Verde Nieto (Clownfish Marketing)
- > Tim Cooper & Tom Fisher (Defra's study of Public Understanding of Consumer Behaviour)

*Content:*

Debate will cover the fact that every stakeholder of the product lifecycle has a responsibility for the environmental and social impact of the product but the synergy and interaction between government, retailers, producers, designers, media and educators need direction and focus. It will ask what the key areas of responsibility for each stakeholder look like, how they interrelate and together make change, e.g. government, media, retail, design, producer, marketing, user. It will ask whose responsibility is it to lead this philosophy and can it be effectively communicated. A case study of Defra research will inform us of current consumer understanding and behaviour relating to sustainable clothing and invite a response and action to interpret these results to change behaviour. How do we change consumer belief into consumer action evolving a more sustainable lifestyle?

**Group 3:**

Lead by:

**Better Lives**

Dr Kate Fletcher (Reader in Sustainable Fashion London College of Fashion, author of *Sustainable Fashion & Textiles: Design Journeys*)

Speakers:

- > Caryn Franklin (Journalist & Broadcaster)
- > Lucy Shea (Futerra Communications, UN Taskforce for Consumption)

Content:

Discussion will include the significance of fashion in identity formation and the role of fashion as a communicator and barometer of society. Has fashion fallen out of love with itself and substituted a precious relationship with a quick fix? The ways in which a new approach to fashion can be more fulfilling will be explored with reference to issues of speed and emotion along with the role of technology in creating fashion with additional value and reduced impact. Fashion is a global issue, how can we sustain the livelihoods of emerging economies changing impacts on a far greater scale?

13.00 - 14.00

**Lunch**

14.00 - 15.00

**Breakout groups - session 2**

For session 2, participants will remain in their breakout groups. The blue sky thinking of session 1 will be developed into discussion as to how the fashion industry could respond to these ideas and engage in tactics for change. The second session will culminate in agreed key observations, recommendations, definitions and responsibilities.

15.00 - 15.30

**Coffee**

15.30 - 16.00

**Feedback from breakout groups**

Orsola de Castro, Lucy Siegle and Caryn Franklin share the key conclusions from the breakout groups and present tactics for change.

16.00 - 17.00

**Panel discussion chaired by Dr Frances Corner – Can we bring about a long-term lifestyle change creating better lives through a more sustainable fashion industry?**

- > Colin McDowell
- > Michael McDonough
- > Sim Scavazza
- > Professor Sandy Black
- > Caryn Franklin
- > Diana Verde Nieto
- > Lucy Siegle

An opportunity for these experts to comment on the findings of the day and to agree tactics for change in the fashion industry.

17.00 - 18.00

**Drinks & networking**

18.00

**Close**



## Contributor biographies

### **Dr Tim Cooper**

Tim is Head of Sheffield Hallam University's Centre for Sustainable Consumption. After graduating in economics Tim worked in the food and construction sectors for 15 years. His research interests include the lifespan of consumer products, environmental policy, and consumer behaviour. He has acted in an advisory capacity for the European Commission, European Environment Agency and Council of Europe and been an evaluator for the Research Council of Norway, Irish Environmental Protection Agency and Belgian Federal Science Policy Office. He was specialist adviser to the Commons Environment Committee for its enquiry Reducing the Environmental Impact of Consumer Products. He recently completed a research project for Defra into the UK public's understanding of sustainable clothing.

### **Orsola de Castro**

Orsola de Castro was born in Rome in 1966. The daughter of a Venetian artist, she was the youngest printmaker to be introduced into the 'Albo Degli Incisori' aged 14 following a series of group exhibitions of drawings and etchings. She studied printmaking and graphic design at the Scuola Internazionale di Grafica in Venice and moved to London in the early 80s. In 1985/86, a year after the birth of her first daughter, she had five one woman shows in Italy sponsored by Letraset Italia, using their famous Pantone felt-tips and presenting her fashion illustrations and reclaimed vintage hats. Her subsequent collections of hand printed textiles and crochet accessories sold internationally. In 1997 she started From Somewhere, a revolutionary label that addresses the issue of pre-consumer waste and reproducibility in recycling for the fashion industry. In 2004 From Somewhere won the 'Green Apple National Bronze Prize For Commerce and Industry', in 2007 was shortlisted for the 'UK Fashion Export Best Ethical Fashion Label', and in 2008 was runner up at the Observer Ethical awards. In September 2006 Orsola, together with her partner Filippo Ricci, started Estethica, the sustainable fashion area at London Fashion Week which she curates and organises for the British Fashion Council. From Somewhere opened its first flagship store in London's Notting Hill in June 2006. Orsola is a regular lecturer for various universities including the Royal College of Art and Chelsea College of Art and a guest speaker at many sustainable fashion events. Orsola lives in London with Filippo and the youngest three of her four children, the eldest now having joined the family business as a shoe designer.

### **Dr Frances Corner**

Dr Frances Corner is Head of College at London College of Fashion, the UK's only college to specialise in fashion education, research and consultancy. With an international reputation for fashion education, the College offers a unique portfolio of courses from fashion design and technology, management and marketing to communication, promotion and image creation. Prior to this Frances was the Head of the Sir John Cass Department of Art, Media and Design at London Metropolitan University and has worked in senior management of Higher Education Institutions for over ten years. Frances has a D.Phil from Oxford University that researched the effects of the changes that are accompanying the massification of Higher Education on the subject of Fine Art, a subject which she has published on, alongside issues facing Higher Education and the creative industries. Frances is Chair for CHEAD (Conference for Higher Education in Art and Design) and has been instrumental in leading on a number of research projects undertaken by CHEAD including research into the employability of art and design graduates and widening participation. Frances has played an active role in advising stakeholders, including the UK Department of Culture Media and Sport, on the future of the fashion industry and the role that Higher Education can play in the development and support of the creative industries. Frances is an active conference presenter on a range of issues facing the creative and cultural industries, the future of art and design Higher Education and leadership of 21st Higher Education arts based institutions. Frances is pioneering the adoption of sustainable and ethical practise into the fashion education arena and has spoken at a number of high profile conferences and has co-presented a piece on the subject for BBC2 Newsnight.

### **Fiona Desai**

Fiona has given up on biographies and job descriptions. People help people, is what she says. And does.

### **Dr Kate Fletcher**

Dr Kate Fletcher has been exploring fashion as a positive force for change towards sustainability for the last fifteen years. She has helped develop the concept of 'slow fashion' and has championed innovative approaches to developing sustainable fashion products and services with clients including high street retailers, designer-makers and non-profit organizations. Kate finished a PhD in 1999 at Chelsea College of Art and Design, investigating sustainable design opportunities in the UK Textile Industry, before working at Goldsmiths, University of London and now as Reader in Sustainable Fashion at London College of Fashion. She is the author of the widely acclaimed book, *Sustainable Fashion and Textiles: Design Journeys*.

## **Contributor biographies**

### **Dr Tom Fisher**

Dr Tom Fisher is a graduate in fine art, has worked as a furniture designer, and did his PhD in the Sociology department at the University of York. His current research concentrates on the materiality of human/object relationships and their implications for sustainability. This interest encompasses the industrially produced designs found in every day domestic spaces such as plastic objects, packaging and clothes, as well as designs that come about through informal processes. In this he draws on his background as a maker and on perspectives from the sociology of consumption. He recently completed a research project for Defra into the UK public's understanding of sustainable clothing. He is currently working on a book for Earthscan about packaging reuse, with Janet Shipton, and is Professor of Art and Design in the School of Art and Design at Nottingham Trent University.

### **Caryn Franklin**

Caryn Franklin has worked in the fashion industry for 25 years. A former fashion editor of i-D Magazine, she has interviewed everyone from Yves Saint Laurent to Giorgio Armani and made documentaries on Vivienne Westwood, Philip Treacy, Agnes B and Matthew Williamson. In 1990 she also produced and presented a documentary on garment workers in free trade zones – this serving as a powerful introduction to the need for ethical clothing. As well as running her own consultancy, working for a variety of high street companies, Caryn is always in demand to comment on the fashion industry or style members of the public and has appeared regularly on BBC News, 'GMTV,' 'LK Today,' and 'This Morning.' Her own shows include 'Clothes Show' and 'Style Challenge for the BBC,' 'Style Bible for Border TV,' 'The Frock and Roll Years for ITV' and 'Style Academy' for Discovery TV and the recent three-season revamp of the 'Clothes Show' for UKTV Style. Caryn has written for magazines and has produced four books one of which 'Woman in the Mirror,' was a novel featuring a model with an eating disorder in an attempt to look at the underbelly of the fashion industry. Her website [www.howtolookgood.com](http://www.howtolookgood.com) is dedicated to all shapes and sizes and stocks a library of e-books on image and bodyshape. She is also working on her third collection for Simply Be, this is a premium range for women sizes 14-32. She is co-chair of Fashion Targets Breast Cancer; now in its 12th year and a patron of Beat formally known as the Eating Disorders Association and ambassador for the Centre of Sustainable Fashion at London College of Fashion.

### **Timothy Han**

Timothy Han is the founder of what the Financial Times labelled as the 'eponymous cult bath and body company.' A former assistant of John Galliano, Han believes in the notion of Sustainable Luxury and that it is not necessary to sacrifice luxury in order to live more responsibly. As such, Han's focus is on creating a range which aims not only to fulfil one's expectations of a premium product but also to minimise environmental impact and improve social benefit through the choices made. Han has successfully set out to prove that natural and ethical products can compete against their less than ethical counterparts without needing to play 'the green card.' Han's products have received numerous praises and found fans amongst both celebrities and royalty alike. Until now natural beauty brands are often very herbaceous and for those who have grown up on the complexities of artificial fragrance less than desirable. His range of scents challenges perceptions of what a natural product should be and help to set him apart. One of his first scents, 'Lemongrass, Marjoram & Lavender' was voted the Top Scented Designer Candle by the Daily Telegraph and his recently launched 'Wild Rose Body Cream' was rated the Top Cult Beauty Product by the Observer.

## Contributor biographies

### **Sungjoo Kim**

Sungjoo Kim is the Founder of Sungjoo Group, consisting of Sungjoo International Ltd. (SJI), Sungjoo Merchandising Inc. (SMI) and Sungjoo Design Tech & Distribution Inc. (SDD). She is also Chairperson of MCM Products AG. Internationally known and respected for her achievements in business, she has been involved in the fashion industry for more than 20 years, beginning her career at Bloomingdale's in 1985 under the direct supervision of Mr. Marvin Traub, the legendary retailer and ex-Chairman. Since 1990, she has successfully launched and acquired exclusive franchise rights for several globally renowned brands such as Gucci, Yves Saint Laurent, Sonia Rykiel, Marks & Spencer and MCM for the Korean market. Sungjoo Group currently operates more than 90 retail stores for MCM, Marks & Spencer, Lulu Guinness and Billy Bag. It also recently acquired MCM's global business based in Munich, Germany. Its gross annual sales in 2005 amounted to approximately \$100 million. Sungjoo holds degrees from Amherst College (BA in Sociology), London School of Economics (MSc in International Relations) and Harvard University (MTS in Business Ethics & Economics), and was awarded an Honorary Doctorate Degree by Amherst College. As one of the most celebrated businesswomen in Asia, she has received wide recognition and was featured in numerous publications and media broadcasts including Forbes, Asiaweek, BBC, CNN and CNBC. She was selected as one of the "1997 Global Leaders of Tomorrow" by the World Economic Forum in Davos, Switzerland and was chosen to represent one of "The 20 Most Powerful International Businesswomen" by Working Woman (New York, 1999). Asiaweek also picked her as one of the "7 Most Powerful Women in Asia" (Hong Kong, 2001), while CNN nominated her as one of the "New Century Leaders" for its The Best of Asia news feature. In addition, she was counted among the "Top 50 Women to Watch" by The Wall Street Journal (Global Edition on Nov. 8, 2004). As a successful businesswoman with a strong sense of corporate social responsibility, Sungjoo considers serving society as one of her most important duties in life. This is reflected in her active involvement in many non-profit and charity organisations including Save the Children and Asia House UK. In addition, she firmly believes in the power of women to improve global society and is an International Planning Committee Member for the Global Summit of Women, which supports the works and advancement of women worldwide. A bestselling collection of her autobiographical essays (English title *Beautiful Outcast/Wake-Up Call*) was published in Korea in May 2000.

### **Anthony Kleanthous**

Anthony Kleanthous is a researcher and writer on sustainable business, as well as Senior Policy Adviser at WWF-UK. Anthony is co-author of two groundbreaking reports for WWF-UK, "Let Them Eat Cake: Satisfying the new consumer appetite for responsible brands" and "Deeper Luxury". His work has helped to create deep changes in the way brands approach environmental and social issues. With a background first in advertising (Saatchi & Saatchi, BMP DDB Needham) and then client-side marketing, Anthony also holds an MSc in Sustainable Development from Imperial College, London. Anthony sits on the Steering Committee of the Chartered Institute of Marketing's Sustainable Marketing working group, is a registered adviser to the UK Government's Foreign and Commonwealth Office, and was a judge in the inaugural International Advertising Association's Annual Awards. He was previously Strategy Director of Clownfish, Global eBusiness Manager at AstraZeneca, Head of Marketing at PayPal and Marketing Director of [toptable.co.uk](http://toptable.co.uk).

### **Michael McDonough**

Michael McDonough is an award-winning architect who specializes in environmentally appropriate systems and advanced building technologies. He has designed a wide range of buildings and objects including offices, airports, galleries, multi-media environments, resort buildings, shops, furniture, exhibits, jewellery, and custom residences. McDonough believes that traditional design and modern design - nature and high-technology - can be advantageously synthesized, and that new types of buildings will accordingly emerge. He has published over 70 articles on architecture and design and authored two books: *Malaparte: A House Like Me*, and *The Smart House*. Long an active artistic collaborator, he has exhibited in museums and galleries worldwide, and worked with painters, sculptors, writers, designers, filmmakers, and scientists, notably author Tom Wolfe and fashion designer Steven Sprouse. Educated at the University of Massachusetts, Massachusetts Institute of Technology, and the University of Pennsylvania, and a cofounder of the experimental Bamboo Research Initiative at Rhode Island School of Design, McDonough has taught and lectured internationally. He has also designed and built e-House, a zero-energy design and building science laboratory, a house the international press termed 'the most sustainable building in the world' having 'the coolest rooms on the planet.'

## Contributor biographies

### Colin McDowell

Colin McDowell has worked in fashion for thirty years, as a designer, stylist, editor, journalist and biographer. The author of 16 books on fashion and related subjects, he has written on style and design for newspapers and magazines around the world. He is the senior fashion writer for the Sunday Times Style and is the founder and creative director of Fashion Fringe. Colin is also Creative Editor at Large for *Net-A-Porter.com* and Editor-in-Chief of Distil. Colin was awarded an MBE in the New Years Honours list 2008. He lives in London and Kent.

### Sim Scavazza

Sim Scavazza has spent 18 years in fashion buying for some of the UK's most well known clothing retailers. She joined Arcadia in 2000, as Head of Buying for Miss Selfridge, where she then progressed to Brand Director. In November 2005 she was voted by Drapers Record as one of the most influential people in UK fashion retailing. Before joining Arcadia, Sim was Head of Buying at Bay Trading and Senior Buyer at NEXT, having started her career with French Connection and River Island. Sim left Arcadia in 2006, to pursue interests that reflect her personal ethical values. These activities relate not only to fashion, but also include the Chairmanship of the charity, Mentor UK, which works towards the prevention of drug abuse in young adults. Sim is now Creative Director of online ethical boutique *Adili.com*.

### Lucy Siegle

Lucy Siegle is a journalist and broadcaster on a range of environmental and social justice issues. She joined the Observer in 2000 and has written a weekly ethical living column since 2004. A passionate advocate of ethical issues she is founder of the Observer Ethical Awards. She has also written for a wide range of print magazines including The Guardian, the New Statesman, Marie Claire and Grazia. She also reports and speaks regularly on TV, and currently presents on BBC1's the One Show. In 2005 she was shortlisted as the British Press Awards as Specialist Writer of the Year and is Visiting Professor to University of the Arts, London with particular ties to London College of Fashion's Centre for Sustainable Fashion. Her second book *To Die For: is fashion wearing out the world?* will be published in February 2009.

### Lucy Shea

Lucy Shea oversees several teams at sustainability communications agency Futerra and drives international expansion. An expert on internal and external communications for sustainable development, Lucy is also a highly experienced facilitator, with a slightly guilty carbon footprint from regular international training on climate change communications. Lucy is the author of *Communicating Sustainability*, a special UN Environment Programme report, and is a member of the UN's Sustainable Lifestyles Taskforce. She is also co-founder of the RE:Fashion Awards.

**Jane Shepherdson**

Jane Shepherdson is the chief executive of UK clothing brand, Whistles and was previously the brand director for high-street women's wear store Topshop. With a career in the UK high street spanning more than twenty years, Jane has also shared her success with ethical fashion pioneer People Tree and consulted on the recent launch of the Oxfam boutiques. Jane is a Visiting Professor at London College of Fashion.

**Diana Verde Nieto**

Diana Verde Nieto founded Clownfish in 2002 with the vision of creating a sustainability and communications consultancy that makes sustainability tangible for business. Her background sees the intersection of fourteen years of marketing experience, communications industry expertise and an extensive knowledge of sustainability and environmental legislation. As a member of the Chartered Institute of Marketing's Sustainable Programme, Diana also has significant experience on a professional advisory board. Diana has helped some of the world's top brands including Unilever, Coca-Cola, Nike, Timberland and InterfaceFLOR unlock the value of sustainability. Diana has demonstrated that communication is the key to building long-lasting business relationships. In recent years Diana's commitment to creating net positive change has also seen her working with a number of international Non Governmental Organisation (NGOs) including WWF, Climate Group, Clinton Global Initiative, Tomorrow's Company, United Nations Environmental Programme, British Government and European Union.

**Dilys Williams**

Dilys Williams is a designer and innovator, as well as the Director for Sustainable Fashion at London College of Fashion. Dilys has been instrumental in the development of curriculum with respect to sustainability at London College of Fashion including a new Masters degree in Fashion and the Environment, whilst setting up of the Centre for Sustainable Fashion – an industry network and catalyst for change promoting sustainability and innovation across the entire supply chain of the fashion sector. A fellow of the RSA, Dilys' professional background reflects her ethical fashion credentials having worked with Katharine Hamnett for ten years on collections using organically produced materials and promoting awareness of issues surrounding ethical and environmental design and production methods. Dilys is on the steering panel of Fashioning an Ethical Industry, and the judging panels for the Observer Ethical Awards and the RE:Fashion Awards. Dilys has contributed to Radio 4's You and Yours, BBC 2 Newsnight, BBC Wales News and numerous magazine and newspaper articles.

## The Show

We are proud to promote the work of 26 designers, each interpreting sustainability in groundbreaking and beautiful ways. The collections showcased exemplify the creative boundaries that are being pushed in order to re-explore fashion in sustainable terms. Collectively they represent myriad responses to a complex set of issues threatening the future of our industry. This is much more than a starting point but it is by no means the solution. These examples of thoughtful design aim to act as a catalyst for further development and exploration at a number of levels. The results are exciting as they are innovative and impart a sense of celebration for the positive transforming power of considered design.





**Manon Flener**

London College of Fashion

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Manon's motivation for her collection is to reduce the waste in fashion. By creating a set of patterns or pieces which can be easily combined to create a number of different garments, she hopes to avoid the throw away culture which has arisen in recent times and a modular solution to fashion consumption. This has been combined with a commitment to fabric sourcing. British Millerrain in Lancashire produces tough, resistant and durable material and by selecting these textiles, Manon is supporting an ever-waning UK textile industry. The metal fastenings were sourced from a local independent retailer and by employing a modular approach customers are empowered to assemble garments in their own unique way taking a step away from disposable fashion.



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Future student competition.*







**Rie Munthe Rasmussen**  
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In questioning current levels of consumption in fashion, Rie's collection has used a mixture of organic silks, reclaimed accessories and clearance fabrics to blur the lines between gender and genre, luxury and sportswear. Rie believes that a sustainable fashion system is ultimately more thoughtful and satisfying.









**Sandra Rojo Picon**  
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In referencing Britishness and decadence, Sandra's work is constructed using recycled cottons from clothing and household textiles. Accessories are constructed from the offcuts of the collection and pieces have been embellished with end of line silks and recycled chunky zips.









**Lindsey Weir**

[www.lindseyweir.co.uk](http://www.lindseyweir.co.uk)

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Through her womenswear collection, Lindsay has explored the use of chemically sophisticated and innovative textiles that are absent of carcinogens including phthalate, phenol, PAHS, heavy metals, dioxins and furans that are generally found in common PVC. The Polymer-Environmental-Resin matting used is also capable of biological decomposition when buried. The collection has been developed from an interest in mathematical formations, transparency and shadow play. The use of unconventional materials was explored using the idea that anything can clothe the body by developing a textile from a bath mat. The matting is able to act as embellishment but also works as a fusing to create form. The resulting pieces are hardwearing and durable to ensure a long lifespan.





**Susanne Johnson**

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*+44 (0)7983 604180*

Susanne's approach to design aims to show how clothes produced without dyes and made from organic cotton and hemp should be glamorous, versatile and timeless. Susanne believes in comfort and fit - the silhouettes create comfort and practicality without in any way compromising style. All pieces are wearable, adaptable and compliment any lifestyle.









**James D Pegg**

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As a textile designer James wanted to redesign fringing in a modern way. By using jersey strips, James began to create a variety of sizes and textures to the fringing whilst removing the need for waste. By using duct tape James has created contrast, shine against matte, tough against soft, exploring alternatives to leather and the ability to wipe-clean thereby reducing water consumption. Jewellery has been made from off-cuts of metal normally considered as waste by engineering companies. Inspired by the shapes of body piercings they morph into oversized yet wearable pieces. Whilst studying his Masters, James found the disregard for waste and the minimal use of sustainable or fair-trade materials frustrating. Only too often has sustainable fashion been seen as a small sideline part of the fashion industry with hippy connotations, but James is hoping to prove it is not difficult for companies to introduce fashion forward thinking alongside eco, sustainable or socially responsible materials and processes.









**Michela Carraro**

London College of Fashion

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Motivated to explore new solutions for a currently unsustainable industry, Michela has developed a collection that has redefined the way in which fabrics are sourced. Hemp, organically grown bamboo and cotton, and undyed silks have been combined with chrome free, vegetable tanned leathers and hand dyed using blackberry, rosehip and tea. Many of these materials have been sourced from small family run businesses and end of line stocks that would otherwise have been discarded.

With special thanks to Nuova Icos, La Sant'Agata, DOC, Conceria Tre Stelle, Punto IT, and Maffei.



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Future student competition.*







**Jessica Beyers**

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Crafted from materials more commonly associated with waste, Jessica's collection is an attempt to turn rubbish into something special, modern and desirable. Couture-like details and hand finishing on the pieces have been used to distance the collection from mass-produced cheap garments which rarely survive a few cycles in the washing machine. Copper has been sourced from scrapyards around London and selected as the main material in order to divert pre-consumer waste. The copper has been complimented by undyed jersey, end of line waste designer fabrics and salvaged ribbon.



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Future student competition.*



**rani jones**

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*www.ranijones.com*

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Womenswear duo rani jones produce progressively designed luxury womenswear and accessories whilst employing socially responsible and ethical business practices. rani jones products are of high quality and long lasting, and consider themselves to be contributing to the positive impact of a slow fashion movement. Their designs are based on simplifying and modifying conventional pattern cutting techniques to create strong geometric shapes. They are committed to pioneering high quality, durable and long lasting product made from sustainable and eco-friendly materials without compromising on the quality or design of the garments. Manufacture is undertaken in the UK to minimise the embedded carbon within products and support the local economy. As a socially responsible label rani jones is committed to exploring all environmental and ethical solutions throughout design, production and managerial processes.





**Kirsty Gaston**

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With her collection, Kirsty hopes to revisualise clichéd views of sustainable fashion. Advances in economically and socially aware fabrics and fabric manufacturers have made sustainable fashion a much more exciting arena. Kirsty has used this collection to develop minimal shaping with a strong directional silhouette in a mixture of textiles (contrasting satin sheens and matt, transparent and opaque). Woven and stretch based fabrics in complimenting tones have been sourced from dead stocks, recycled parachute silk and bamboo jersey.













**Rachael Cassar**

University of Technology Sydney

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Rachael's *deconstruction* collection uses a minimum of 90% recycled fabrics, rescuing garments that may otherwise end up as waste, and has two distinct aims: to create sustainable work that aesthetically competes with mainstream fashion, and to focus on the luxury market to have the most impact where image and aesthetics dominate. In exploring end of life, Rachael is considering a buy back programme whereby her customers can be safe in the knowledge that their unwanted pieces will re-emerge as something new.



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**Ada Zanditon**

London College of Fashion

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Ada's SS09 ready to wear collection has already attracted the attention of media by being awarded Most Creative Collection at Ethical Fashion Show Paris 2008. Her innovative and holistic approach looks to local ecology and community balanced with global sourcing to find sustainable solutions. Ada is inspired by natural diversity to create fashion systems that respond to change, and distance themselves from monoculture. Materials used include chinese grown hemp canvas twinned with English carved FSC certified wood, and Ada aims to create new trends for ethical luxury that is traceable across the supply chain and from the inside out.



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Future student competition.*







**Katy Murray**

Chelsea College of Art & Design

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Textiles designer Katy has developed a collection using beautiful sustainable natural textiles with deeper hues and a craft based approach to create ethereal pieces that are strong in emotional attachment – the antithesis of the fast fashion movement that has become the norm of our current system.

*Finalist of the Fashioning the  
Future student competition.*







**Makoto Taguchi**

London College of Fashion

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Cordwainers at London College of Fashion trained Makoto has applied a modular approach to creating footwear using new technical processes to create an adaptable shoe that can continue to engage with and excite the wearer through its many manifestations.



*Finalist of the Fashioning the  
Future student competition.*



**Liz Black**

Central Saint Martins College of Art & Design

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Motivated by stories of child labour in the garment industry, Liz has juxtaposed the situation of these children with the story of Alice in Wonderland – a child in a perfect, magical garden who lives through very strong, scary, adult experiences. In using reclaimed textiles with sentimental value Liz could be sure that no child labour is involved in its next incarnation whilst diverting waste from the one million tonnes of textiles sent to landfill each year. Where new material was required, Liz sourced organic cotton to minimise use of pesticides, and digital printing for a more efficient production process.



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Future student competition.*







**Julia Crew**

London College of Fashion

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Julia's men's accessories collection aims to build trust with consumers by being open and honest about all business practices and by providing high quality products made from high quality materials. Research into sustainable, environmentally sound and alternative materials have led to Julia's use of natural materials hemp canvas and cork fabric. These are combined with e-leather, a material made up of 83% recycled material, and manufactured using a closed loop system which drastically reduces both waste and environmental impact. Julia is currently enrolled on the MA Fashion & the Environment at London College of Fashion.



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Future student competition.*



**Libby Simpson**

London College of Fashion

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Libby's collection *The Kiss* takes reference from art history, using fabrics like draped jersey with mixes of textile and print to flow over the female form as inspired by early twentieth century feminist fashion silhouettes. Fabrics have been sourced responsibly through pioneering label Wildlifeworks where Libby has been working.



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**Nimish Shah**

London College of Fashion

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Nimish's collection *Beyond Organic* has connected with traditional crafts groups in his native India in order to conserve cultural identity and community cohesion. Nimish worked with the textile crafters to develop his own bespoke fabrics using organic cotton thus augmenting the authenticity of the materials. The womenswear collection offers tactile and traceable luxury for the wearer.



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Future student competition.*



**Nicola Woods**

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Nicola's inspiration for history, story and connection to fashion has resulted in a collection of eclectic yet wearable womenswear pieces. Nicola has rigorously sourced a diverse selection of materials including vintage kimonos from Osaka, Japan, and alternative textiles such as satin and jersey made from bamboo. She has combined these with recycled elements that although wearable would not usually be associated with fashion. The physical imperfections of the kimonos from wear and tear add to the visual appeal of the garments and allow the wearer to connect with the historical references of the fabric.

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Future student competition.*



**Stephanie Sandstrom**  
California College of the Arts  
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*One Night Stands* are fully recyclable shoes designed for one use. They are made of a single piece of recyclable polypropylene secured with a reusable screw and six aluminium rivets. The shoes can be flat packed and easily assembled thus minimising unnecessary packaging and shipping and ensuring a very competitive price point. As a modular design, Stephanie has challenged the way in which we view our fashion and questions whether pieces should have a long or short lifespan in our wardrobe, whether we should have more emotional attachment or none at all.



*Finalist of the Fashioning the  
Future student competition.*







**Lauren Devenney**  
California College of the Arts

By investigating consumer attitudes to clothes cleaning and lifecycles along with the high environmental impact of the care phase, Lauren has designed a concept that would offer a new perspective on the cultural faux pas of dirty clothing. The resulting pieces are designed to resist smell and encourage stain. The fabrics (factory surplus linen and cotton jersey) allow the body and garments to breathe. The billowy silhouettes and deeply cut arms and neck allow for additional circulation and reduce perspiration and body odour. Garments were pre-stained in semi-random splatter pattern in areas generally missed by accidental spills provides the initial hue and pattern for the fabric and is refreshed and added to with each further 'accident'. The dress is also reversible and adjustable offering complete creative control and user attachment.

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Future student competition.*



**From Somewhere**

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From Somewhere, recycling since 1997, is a creative sustainable fashion label run by Orsola de Castro and Filippo Ricci. All womenswear collections are made with luxury designer pre-consumer waste such as proofs, swatches, production off-cuts and end of rolls – upcycling high end fashion and textile surplus into beautiful clothes that take into account the balance between consumption and disposal.

Reproducible in large numbers while still retaining elements of the unique, each piece is individually cut from high quality reclaimed fabrics including knitwear, cashmere, cotton shirting, silks, jerseys, tweeds and wovens. From Somewhere re-thinks the fashion industry's waste, reclaiming and upcycling as a design solution to an environmental problem.













**Ruth Clarke & Jenny Welwert Gils**

University College Falmouth

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As far as possible, Maca have used materials originating from the UK in order to support local growers and producers of hemp, turmeric and linseed whilst shortening the distance from crop to production. Ruth and Jenny strongly believe in communication between people working in different fields, and Maca is the result of such an interdisciplinary collaboration. By working with hemp producers, Maca have learned that the hemp field produces three times more yield in 70-80 days than a cotton field during a whole year. They have developed their own unique chemical free dyeing techniques using natural sources and are closing the loop on their product by offering a repair service, or the option of turning your biodegradable bag into a composting facility.

*Finalist of the Fashioning the  
Future student competition.*



**Gabrielle Miller**  
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Gabrielle uses recycled clothes and donated fabrics to construct new fabrics and panelled details, transforming them into new contemporary garments. The pieces from her current AW 08 collection, inspired by architecture are constructed from donated clothing sourced from Oxfam shops around London along with donated lace trims from manufacturer Douglas Gill. Each dress is beautifully unique due to its hand picked fabric and colour combinations and are available to buy at Oxfam boutiques.





Adili is all about marrying contemporary style with ethical practices. We love the dynamic world of fashion and our partnership with London College of Fashion was an obvious decision based on our combined vision for pioneering the new fashion era and taking the lead in driving this forward.

We want to champion ethical practices in fashion right at the beginning of product development with the design creation. We plan to continue to work with emerging designers through the Fashioning the Future student competition and dedicate ourselves to nurturing and commercially promoting young design talent.

We believe that ethical fashion can be contemporary and modern. Our first foray into creating our own range celebrates femininity with strong silhouettes, clean lines, rich colours and beautiful prints. We have married design with strong ethical values using organic fabrics including luxurious organic silk, sateens and organic cotton. It has been a constant challenge for us to maintain our ethical principles to create a contemporary design edge. It will continue to be challenging and we call upon all fashion businesses to work with us so that sustainability will become a natural part of the product development and design process.

Together with London College of Fashion, we hope to pioneer the new era of fashion. We look forward to developing the fashion industry to become more sustainable and ethically established.



ADILI.COM







**Sublime**

[www.sublimemagazine.com](http://www.sublimemagazine.com)

**Essential for creative thinkers and enquiring minds**

Sublime is an innovative title for men and women that is fast becoming one of the leading independent lifestyle magazines. Featuring the latest trends in sustainable living, contemporary design, art and fashion, Sublime merges breathtaking photography with in-depth and challenging stories. An entertaining and pleasurable read promoting creativity, individuality and style.



Photography: Louis Park  
Styling: Valentina Tiurbini  
Emily wears bolero by Basso &  
Brooke, dress by Disaya, top by  
Davina Hawthorne

*Sublime*







**Rebecca Munro**

Press Officer

I'm bored of hearing about how organic t-shirts that are going to save the world. I'm waiting to hear how the whole fashion industry is going to respond. This is not a hippy concept - sustainable fashion is about making money and safeguarding our industry to secure it's long-term future and revolutionise the way we design and manufacture. I want the retailers to edit out the bad choices for me. I want to be sure that when I buy a garment I know that child labour has not been used and that the cotton hasn't deprived a community of water. I don't want fashion at any cost. I want the product to be beautifully designed and at a fair price. All fashion. No exceptions, no excuses. With the knowledge and design talent emerging from London College of Fashion I know this can and will happen.





**Rob Phillips**  
Creative Director

Sustainability and environmental consequence are not a consideration within fashion alone; it spans all areas of design and manufacture. For change to occur, the process from a designers 'mind to hand' must at some point stop and contemplate issues of results, repercussions and responsibility.

Bad or unconsidered design is everywhere... from the thrown out furniture on the street, the endless and never used bags for life in the cupboard, the invention of disposable pens and razors, the tatty 'reusable' plastic bottle, poor wearing upholstery, over packaged produce, the list of poorly developed products goes on and on...and not to mention the overly ripened fast fashion design ideas of trend, perpetuating quick cash copies for disposable and short lived fads. Treasuring craft and the basic love of a designed product has been seriously overlooked.

Design it with desirability, quality, with longevity, give it legs, make it fashionable, trans-seasonal, more than a trend, elite, exclusive, collectable, a one off, useful, a necessity, functional and uncomplicated. Design it and make it pay, it work, make it fair, charitable, caring, hardwearing and indestructible, practical, with ease, be rewarding, regenerating, helpful, blend in and degradable. Design it with honesty and integrity. Design and make it poignant, with a statement, with passion, beautiful, with precision, perfection and with pride.

Good design will be revered for life.  
(Simply design with consideration.)





**Dilys Williams**

Director, Centre for Sustainable Fashion

This is an opportunity for us to focus on the root causes of the issues facing us in the fashion industry, rather than alleviating the symptoms. This frees us to look creatively at both the opportunities and the necessities that we can explore and to see the vast unexplored territory within our grasp. Our biggest risk right now would be to carry on with 'business as usual' instead we need change and it is only through collaboration, a different kind of thinking and a responsive approach to change that we can evolve the fashion industry of the future.





**Nina Baldwin**

Project Coordinator, Centre for Sustainable Fashion

For me, clothes that provide connection and feeling are the most sustainable. I want pieces that will stand the test of time, imparting positive feeling for the wearer along with the many people who have interacted with their fabric. I want clothes that make me feel strong, healthy and happy, along with being rooted in honesty, transparency and integrity.





**Gillian Evans**  
Events Officer

Ok call me ignorant, lazy or naïve but sustainable fashion has never really been top of my list of priorities when buying a new outfit... that was until I started working on this project.

I think my mentality mirrors a lot of other people's way of thinking on this issue. 'Green fashion' seems to be the flavour of the month which has turned it into a fad, the next in thing and in so doing has made it less poignant. I think the way forward is for sustainable fashion to become more accessible to everyone not just those who choose to make a conscious decision to buy ethical clothes. Until we get to a stage where we don't need to hunt for 'green' clothes

I think the majority of everyday people will continue to ignore this issue. I am pleased to say I am now a reformed character on my way to becoming a more ethically minded shopper. In fact I have started to dabble in vintage fashion and I am loving it. If I can change anyone can.





**David Hardy**  
Graphic Designer

If every art director, every graphic designer and editor of every publication started asking questions about soy inks, recycled papers, safe press, clean-up procedures, chlorine content, and washable stock we might end up with a less toxic product and contribute less to the earth's health problems.











## **Credits**

### **Head of College**

Dr Frances Corner

### **Curation**

Dilys Williams, Nina Baldwin

### **Creative Director**

Rob Phillips

### **Event Management**

Anna Millhouse, Gillian Evans, Kari Allen

### **Press & Promotion**

Rebecca Munro

### **Graphic Design**

David Hardy

### **Communications & Development**

Heather Lambert, Sarah Byfield-Riches

### **Filming**

London College of Fashion Media Services

### **Show Director**

Lesley Goring

### **Show Production**

Phil Petrides, Nick Markou

### **Show Music**

James Pegg

### **Hair & Make Up**

Gina Conway Aveda Salons

### **Photography**

Sean Michael

Assisted by Tim Hill and James Rees

### **Catering**

Sweet Basil

**With special thanks to:**

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Gina Conway Aveda Salons

Sublime

Terra Plana

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Brunswick

Spring Consultancy

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Textile Institute





