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## Twisted Tweed at The Green Closet, Milan

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Portfolio  
submission  
ref 2014

**Output 3**  
Emily Quinn



*Inspire, lead and innovate*

School of Textiles and Design  
Heriot Watt University

**Project**  
Twisted Tweed

# project introduction

portfolio submission  
ref 2014

This collection seeks to find innovative ways to re-utilise *Harris Tweed*, an original and luxurious heritage fabric only produced by a handful of highly skilled workers on traditional looms in a precise geographical region. *Harris Tweed* has seen resurgence over the last few years with designers using this luxurious cloth towards fashion and interior contexts. *Twisted Tweed* is a collection which pushes innovation through the textile print process to add further value. As the Scottish textile industry fights hard against mill closures and redundancies, designers look to re-invigorate a traditional cloth for more unusual applications. *Twisted Tweed* consists of tailored garments, footwear and accessories which utilise hand printed screen processes to take new applications to the next level. Rigorous testing for handle and drape were undertaken to ensure the quality of this beautiful cloth was not compromised. The entire collection was produced in Scotland and exhibited at **The Green Closet**, Milan 2012; a project exclusive to the *Pitti Immagine* salons at **Milan Fashion Week** and promoted by the **British Consulate-General** and **UK Trade & Investment**. Showcasing an exclusive selection of collections from the United Kingdom that focus their research on an Eco ethical approach to fashion, the nine UK based designers including **Vivienne Westwood** were selected on their green credentials. The opening and introduction by **Christopher Prentice**, the **HM Ambassador** in Italy commented:

‘Milan is one of the world’s fashion capitals and the Italian fashion industry is one of the strongest globally. And yet British designers are recognised as trendsetters and British brands are appreciated and demanded by both consumers and trade because they have a unique combination of heritage and innovativeness. The aim of The Green Closet is not only to present new creative collections but also to show how British design and creativity can communicate a strong political and social message: the entire fashion system can contribute to protecting the environment, saving resources and generating skills and new jobs in marginalised communities.’

‘British commitment to sustainable growth is ever more evident in the UK fashion and textile industry where a steadily increasing number of British companies are manufacturing eco-sustainable goods, thereby contributing to the UK pledge to reduce greenhouse gas emissions by 30% by 2020.’

The opening of **Green Closet** was attended by **Vic Annelis**, the **Consulate General** and **Director General for trade and investment**, the **British Consulate General Milan**, **Kenyan Ambassador Josephine W Gaita**, **First Secretary Jane Makori**, fashion luminaries, press and industry representatives. Match funding was received from **UKTI** to attend and exhibit at the event. 8075 buyers attended the show and 9400 visitors. The collection received wide acclaim through International press and fashion blogs (see full press list for details).

## Output 2 Background – themes, issues, visual research page 1



Donald John Mackay weaving on Harris

## Output 2 Background – themes, issues, visual research page 2



**Sets you thinking . . . .**

Show the average man a piece of Harris Tweed and his thoughts instantly fly to guns and dogs and fishing lines. Show the same fabric to a woman and she too thinks of outdoor occasions and how well she would look in a cloth that tailors so regally.

Unique product of unique geography and unique tradition—hand woven by the crofters of the Outer Hebrides whose native mountains inspire the patterns, Harris Tweed is right for every outdoor activity.

**LOOK FOR THE MARK ON THE CLOTH.**  
**LOOK FOR THE LABEL ON THE GARMENT.**

ISSUED BY THE HARRIS TWEED ASSOCIATION LTD.

195

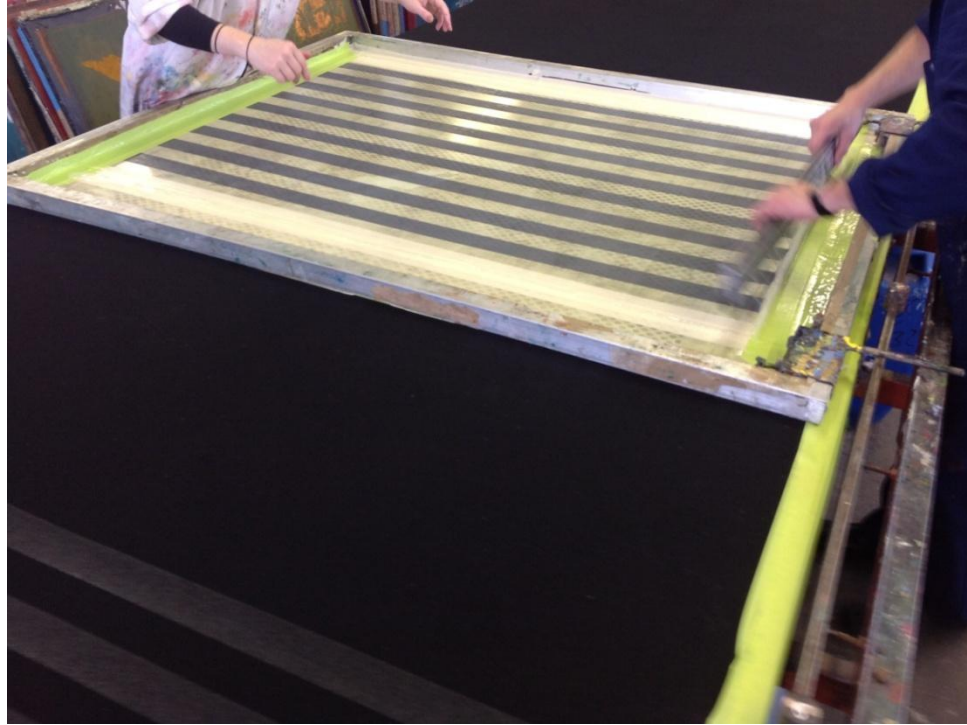
Inspiration

## Output 2 Background – themes, issues, visual research page 3



Harris Tweed label featuring the 'Orb' trademark

## Output 2 Research Process – evidence of rigour, page 1



Printing Harris Tweed



## Output 2 Research Process – evidence of rigour, page 2



Printing Harris Tweed



## Output 2 Research Process – evidence of rigour, page 3



Printing Harris Tweed

## Output 2 Research Process – evidence of rigour, page 4



Finishing

## Output 2 Research Process – evidence of rigour, page 5



Finishing

## Output 2 Research Process – evidence of rigour, page 6



Finished Harris Tweed Printed Skirt - Red

## Output 2 Research Process – evidence of rigour, page 7



Finished Harris Tweed Printed Skirt - Black



## Output 2 Research Outcomes – dissemination page 1



### The Green Closet 2012

Green is GREAT official banner and Ethical Fashion Africa Programme's bags by Vivienne Westwood  
© Francesco Stelitano

## Output 2 Research Outcomes – dissemination page 2



Green is Great Exhibition, Milan, Feb 2012



## Output 2 Research Outcomes – dissemination page 3



Emily Quinn in front of Harris Tweed Products, Green Closet

## Output 2 Research Outcomes – dissemination page 4



Detail – Harris Tweed Products

## Output 2 Research Outcomes – dissemination page 5



Detail – Harris Tweed Products

## Output 2 Research Outcomes – dissemination page 6



### The Green Closet 2012

HM Ambassador Christopher Prentice CMG, Kenyan Ambassador Josephine W. Gaita (In the centre), HM Consul General Vic Annells (Extreme right) and the UKTI Italy Staff  
© Francesco Stelitano



## Output 2 Research Outcomes – dissemination page 7



Green is Great Exhibition – Exhibitors, UKTI Staff, HM Ambassador Christopher Prentice and Kenyan Ambassador Josephine W. Gaita

## Output 2 Research Outcomes – dissemination page 8



Exhibition Catalogue, *Green Closet*, 25<sup>th</sup> – 27<sup>th</sup> Feb 2012  
Front Page and Content

## Output 2 Research Outcomes – dissemination page 9





## Introduction



**Christopher Prentice CMG**  
HM Ambassador in Italy

When British Prime Minister David Cameron took up office, he said that the UK government would be 'the greenest ever' and this is what we are striving to do, in all fields, from transport to industry, from climate change to culture. Green is GREAT is now one of the slogans of the GREAT campaign, launched this autumn ahead of the London Olympics and the Diamond Jubilee of HM The Queen. We hope these two events will make Britain the world's pole of attraction in 2012. British commitment to sustainable growth is ever more evident in the UK fashion and textile industry where a steadily increasing number of British companies are manufacturing eco-sustainable goods, thereby contributing to the UK pledge to reduce greenhouse gas emissions by 30% by 2020.



**Vic Annells**  
Consul General and Director General  
for Trade & Investment, UKTI Italy  
British Consulate General Milan

Milan is one of the world's fashion capitals and the Italian fashion industry is one of the strongest globally. And yet British designers are recognised as trendsetters and British brands are appreciated and demanded by both consumers and trade because they have a unique combination of heritage and innovativeness. The aim of The Green Closet is not only to present new creative collections but also to show how British design and creativity can communicate a strong political and social message: the entire fashion system can contribute to protecting the environment, saving resources and generating skills and new jobs in marginalised communities.



**Marina Tremonger**  
Head of Fashion & Design Unit  
UKTI Italy  
British Consulate General Milan

Green is GREAT, cries the GREAT campaign slogan and Green Fashion is GREAT, I would add. These words celebrate the second edition of The Green Closet exhibition held during the Milan Fashion Week and presenting women's fashion collections for a/w 2012.

The Sustainable Clothing Action Plan was launched in 2007 by the UK Department for the Environment to promote, together with the entire fashion supply chain, not only the adoption of systems and processes with a low environmental and social footprint, but also the use of organic raw materials and their traceability, recycling and upcycling solutions, ethical working conditions and Fair Trade. Over the last six years the Estethica section of

London Fashion Week has been entirely dedicated to eco designers and brands. Both young designers who graduate from prestigious fashion schools, such as Central Saint Martins or the London College of Fashion, and small-medium textile and clothing manufacturers which produce locally are increasingly aware of the need to respect the environment, safeguard resources, recycle materials or production waste, use local manpower, promote craftsmanship and bring skills and competences to people who live in marginalised areas. Big fashion brands and retailers have also recently adopted this approach, for example Marks & Spencer has just launched a collection of clothing made with Fairtrade cotton and other sustainable fabrics.

The British fashion industry accounts for 1.7% to the overall GDP, with a total value of £ 20.9 billion, (twice as much as the chemical industry or car manufacturing) and employs 1.3 million people. Processes such as weaving, dyeing, finishing, disposal of toxic waste, transport to deliver supplies of materials can have a strong polluting effect and waste resources. With The Green Closet I wish to present a selection of labels which have adopted an eco approach in producing high-quality and design-led collections.

## Useful Sources of Information

### Department for the Environment, Food and Rural Affairs

<http://www.defra.gov.uk/>

Launched in Sept 2007 by DEFRA (Department for the Environment, Food and Rural Affairs), the Sustainable Clothing Action Plan sets out agreed stakeholder actions in the following five key areas to improve the sustainability performance of clothing:

1. Improving Environmental Performance across the Supply Chain
  - Sustainable design
  - Fibres and fabrics
  - Maximising reuse, recycling and end of life management
  - Clothes cleaning
2. Consumption trends and behaviour
3. Awareness, media, education and networks
4. Creating market drivers for sustainable clothing
5. Instruments for improving traceability along the supply chain (ethics, trade and environment).

The Sustainable Clothing Roadmap aims to improve the sustainability of clothing, by gathering evidence on the environmental, social and economic impacts, and working with a wide range of stakeholders across the clothing supply chain to build on existing interventions and add value to work already underway.

The reason for the roadmap is because clothing, while an economic success story (globally worth over £500 billion), has a significant environmental and social footprint across its supply chain which is exacerbated by high consumption levels, in particular in the developed world. In the UK alone about 2 million tonnes (value £23 billion) of clothing are purchased per annum, with the fast/discount fashion sector (characterised by low cost, short lifetime garments) making up one-fifth of the UK market. The environmental impacts include:

- Energy use and generation of Greenhouse Gas (GHG) emissions from washing (water heating) and drying of clothing.
- Energy use, resource depletion and generation of GHG emissions from processing fossil fuels into synthetic fibres.

- Significant water use, toxicity from fertiliser, pesticide and herbicide use, energy use and GHG emissions associated with fertiliser generation and irrigation systems from fibre crops, e.g. cotton.
- Water use, toxicity, hazardous waste and effluent associated with production stage pre-treatment chemicals, dyes and finishes.
- In the UK, 2 million tonnes of textiles are consumed per annum with approx 50% destined for landfill. Of this, over 1 million tonnes is clothing, with the remainder being domestic carpets, household fabric and footwear. Approximately 0.5 million tonnes of textiles is collected for reuse or recycling.

As 90% of UK clothing is imported, many of the significant impacts are occurring overseas as well as in the UK. Social impacts include labour exploitation, in particular child labour and poor working conditions, trade inequities and animal welfare. The roadmap action plan will be successful if it stimulates the clothing and fashion industry to take increasing actions in the five key areas, where it can be most effective.

Led by DEFRA, the roadmap is based on the co-ordinated action of key clothing and fashion stakeholders as they can affect the most improvement through their operations. Nearly 300 stakeholder organisations along the supply chain of UK consumed clothing have participated in the roadmap to date to include clothing retailers, fibre/fabric/garment manufacturers, suppliers, clothing reuse and recycling organisations, charities, industry associations, government, NGOs, practitioners, academia and support organisations.


<http://www.defra.gov.uk/publications/files/pb13206-clothing-action-plan-100216.pdf>



So in The Green Closet you will see further evidence that British fashion can be both GREAT and Green; and how a fashion capital such as Milan is opening its doors to the Green agenda.

**Christopher Prentice CMG,**  
HM Ambassador in Italy

## Output 2 Research Outcomes – dissemination page 12

<p>6</p> <p><b>i</b></p> <p><b>Department of Energy and Climate Change</b> <a href="http://www.decc.gov.uk/">http://www.decc.gov.uk/</a></p> <p><b>Department for Culture, Media and Sport</b> <a href="http://www.culture.gov.uk/what_we_do/2012_olympic_games_and_paralympic_games/8442.aspx">http://www.culture.gov.uk/what_we_do/2012_olympic_games_and_paralympic_games/8442.aspx</a></p> <p><b>Foreign and Commonwealth Office – The GREAT Campaign</b> <a href="http://www.fco.gov.uk/en/about-us/what-we-do/public-diplomacy/great-campaign">http://www.fco.gov.uk/en/about-us/what-we-do/public-diplomacy/great-campaign</a></p> <p><b>The Ethical Fashion Forum</b> <a href="http://www.ethicalfashionforum.com/">http://www.ethicalfashionforum.com/</a> The Ethical Fashion Forum (EFF) is the industry body for sustainable fashion, representing over 6000 members in more than 100 countries. It supports its members through the source platform.</p> <p><b>Key Criteria</b></p> <p><b>Fair</b> The ethical treatment of people involved in the supply and production chain. Including a focus on fair treatment of employees, gender equality, paying a living wage, and no child labour.</p> <p><b>Eco</b> Environmentally considerate practices which inflict minimal or no harm on the natural environment. Encompassing carbon reduction, sustainable technologies or a measurable reduction of use of harmful substances.</p> <p><b>Organic</b> Farmers operate under strict regulations with an emphasis on the protection of wildlife and the environment. Pesticides are restricted, artificial chemicals and GM crops are banned, and animals must be free range.</p> <p><b>Recycling/ Re-use</b> A consideration of the earth's resources, processing used materials into new products to prevent waste and reducing the consumption of fresh raw materials.</p>	<p>7</p> <p><b>“</b></p> <p>The Green Closet shows to buyers, agents and press clothing, accessories and lifestyle products which are exciting, innovative, creative: the essence of British fashion, each with a strong eco-sustainable content.</p> <p><b>Marina Iremonger</b> Head of Fashion &amp; Design Unit UKTI Italy British Consulate General Milan</p>  A photograph of a woman with her back to the camera, looking upwards. She is wearing a dress that is entirely covered in vibrant green moss and small plants, making her appear to be part of nature. She is standing on a large, rounded mound of similar mossy vegetation. The background is a soft, hazy blue sky.
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# Output 2 Research Outcomes – dissemination page 13

8

## Detailed Criteria

### Animal friendly

Could include cruelty free, not tested on animals, or free range high living standards for animals used for wool or skins.

### Biodiversity

From sources that do not damage the natural environment and safeguard or promote habitats for diverse local flora and fauna.

### Carbon neutral

Having an overall zero carbon footprint. This could include a form of carbon emissions trading e.g. having a net zero carbon footprint, offsetting, or buying carbon credits to balance carbon emitted.

### Charitable Donation

A voluntary gift, usually financial, made to some worthwhile cause.

### Charity

A foundation created to promote and serve a public interest or common good.

### Cooperative

A business organization owned and operated by a group of individuals for their mutual benefit. Achieving common economic, social, and cultural goals through a democratic process.

### Eco-friendly materials

Resources which do not cause damage to the natural environment.

### Energy saving

Refers to efforts made to reduce energy consumption either through production of the product or in the use phase of the item. Examples of energy saving may include increased efficiency or use of renewable energy sources.

### Ethical sourcing

Refers to finding a supply of products or materials which are manufactured under decent labour conditions – or from sustainable resources.

### Fair trade sourcing

Fair trade is about better prices, decent working conditions, local sustainability, and fair terms of trade for farmers and workers in the developing world. By requiring companies to pay sustainable prices (which must never fall lower than the market price), Fair trade addresses the injustices of conventional trade, which traditionally discriminates against the poorest, and most vulnerable producers. Fair trade enables them to improve their position and have more control over their lives.

9

### Fair trade cotton

Guarantees the cotton farmer has been paid a fair price for his crop. The Fair trade mark assures the product is from a certified producer via a fully transparent and registered supply chain.

### Green factory

A building that was designed and built, or adapted using strategies aimed at improving performance against environmental standards. Delivering energy savings, water efficiency, CO2 emissions reduction, improved indoor environmental quality, and stewardship of resources and sensitivity to their impacts.

### Investing in people

A successful framework for business improvement. Launched in 1991, to help organisations become more effective by developing and harnessing the skills of their people to achieve the organisations' goals. It is administered by the UK Commission for Employment and Skills and supported by the Department for Business, Innovation and Skills (BIS), and has been licensed to a number of other countries.

### Made in UK

This applies to products that are assembled in the UK (England, Northern Ireland, Scotland Wales). Although materials may in some cases be imported.

### Not for profit

An organization that is not privately owned, controlled instead by members or boards. While they are able to earn a profit, such earnings must be retained by the organization for its self-preservation, expansion and future plans. Earnings may not benefit individuals or stake-holders.

### Organic materials

Textiles manufactured from raw materials grown under strict regulations, that protect the environment and wildlife.

### Social Enterprise

Aiming to accomplish targets that are social and/or environmental as well as financial, these organizations can be non-profit and for-profit.

### Supporting communities

Taking an active interest in and providing for residents of a particular local area. Generally focusing on sustainable business practice for development.

## Output 2 Research Outcomes – dissemination page 14

10

### Supporting traditional skills

Encouraging the use of local expertise in relevant areas of the manufacturing process.

### Supporting wildlife

Understanding the effects of the business on animals in their natural environment and consciously minimizing negative impact on all non-domesticated plants, animals and other organisms.

### Supporting women

Understanding and meeting needs and challenges presented by a section of society who may be considered disadvantaged, under-educated, and have particular needs in relation to childcare, and home-life responsibilities. Offering financial independence, training and skills.

### Vegan

Products contain absolutely no animal resources.

### Waste reduction

The process and the policy of minimising the amount of waste produced by the business itself or the manufacture of the product or even product and shipping packaging.

### Water efficiency

The accomplishment of a process with the minimal amount of water feasible, focusing on reducing wastage, not restricting use



### London Fashion Week and Estethica

<http://www.londonfashionweek.co.uk/estethica>

### Ecoluxe London

<http://www.ecoluxelondon.org/Files/Exhibitors.html>

### UK Fashion & Textile Association

<http://www.ukft.org/letsmakeithere/index.php>

11



# Output 2 Research Outcomes – dissemination page 15

<p>22 Supporters</p> <p><b>Supporters</b></p> <p>UK Fashion &amp; Textile Association (UKFT)</p>	<p>Supporters 23</p> <p>Pitti Immagine Srl</p>
 <p><b>Paul Alger</b> Director of International Affairs 3 Queen Square Bloomsbury London WC1N 3AR Tel: +44 (0)20 7843 9463 Email: <a href="mailto:paul.alger@ukft.org">paul.alger@ukft.org</a> <a href="http://www.ukft.org">www.ukft.org</a></p>	 <p><b>Elisabetta Paroli</b> Development &amp; Strategic Marketing Via Faenza, 111 50123 Firenze Tel: +39 055 3693241 Email: <a href="mailto:paroli@pittimmagine.com">paroli@pittimmagine.com</a> <a href="http://www.pittimmagine.com">www.pittimmagine.com</a></p>
<p>The UK Fashion &amp; Textile Association (UKFT) is a private trade association. Set up by the industry, for the industry, it is the voice of the UK fashion and textile industry. It provides information and contacts for exporters, acts as the link between international buyers and press and UK companies, organises seminars, workshops and networking events to inform and promote the industry. It represents the views of the industry to Government at local, national and European level.</p> <p>UKFT works with designers and manufacturers to help them to export safely and profitably and to identify new markets and routes to market. It organises groups at key international</p>	<p>Raffaello Napoleone, Managing Director of Pitti Immagine, stated: "Pitti Immagine has been studying the ecological approach to fashion and products over several seasons. It therefore presents collections that can boast this specific feature and, at the same time, supports green fashion initiatives in its exhibitions. Pitti Immagine is pleased to renew its collaboration with the British Consulate General and UK Trade &amp; Investment at The Green Closet event for the 2012 edition of its womenswear exhibitions.</p> <p>It is a project which has a strong identity and adds value to brands and young designers from the UK. These niche collections have strong market potential, bring innovation to the way fashion is designed and produced, adopt an environmentally conscious approach – giving much attention to the use of fibres, natural processes and working conditions – and at the same time show great creativity in their search for aesthetic values.</p>



## Output 2 Research Outcomes – dissemination page 16

28

### UK Trade & Investment



**In Italy:**

UK Trade & Investment  
British Consulate General  
Via San Paolo 7, 20121 Milan MI

**Tel:**  
+39 02 723001

**Email:**  
milancommercialenquiries@fco.gov.uk  
communicationsmilan@fco.gov.uk

**Web:**  
www.ukinitaly.fco.gov.uk  
www.ukti.gov.uk



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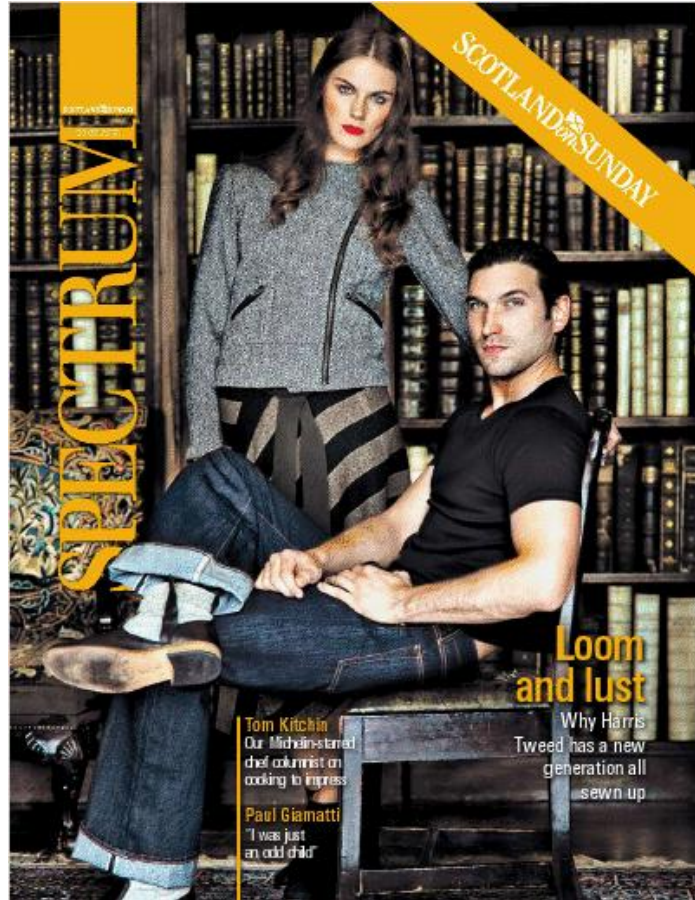
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## Output 2 Research Outcomes – dissemination page 17



*Scotland on Sunday* – Spectrum Magazine, *Warp and Weft*, Front Page, p12,13,14,15

# Output 2 Research Outcomes – dissemination page 18



## WARP & WEFT

Harris Tweed has always been a practical choice for battling the Scottish elements but the company is winning over new territory in business too  
WORDS RUTH WALKER



**D**RIVING along a winding single-track road, the steely grey of the Forth on one side, indeterminate bracken on the other and an angry, glowering sky overhead, dull, drizzly, cold, miserable. Then, through the rain-splattered windscreen, a grand 18th-century manor comes into view. All manicured lawns and elegant architecture, it brings to mind Elizabeth Bennet's account of her first sight of Pemberley. Maybe it's just a feeble attempt at romanticising what is otherwise a thoroughly vile day, but somehow it seems fitting: the perfect setting to explore the versatile beauty of Harris Tweed. As for the rain, this is one fabric that can take pretty much anything the Scottish weather cares to throw at it. The period backdrop is deliberate: when the house was built, this warm, hand-wearing cloth, hand-made by skilled weavers in the Western Isles, would have been all the rage, says Mark Hogarth, the model-turned-creative-director of Harris Tweed Hebrides. But if you're expecting stuffy hunting tweeds, plus frocks and "tally-ho, old chap, don't spare the horses", you'll be disappointed. For hanging on rails in one of Hogarth's anterooms – alongside centuries-old tapestries, family portraits and

an open fire that could roast a whole cow – are lush military-style coats by Margaret Howell in shades of grey that echo the sky outside, classic suiting from Brooks Brothers and tailored dresses with nipped-in waists in zingy tangerine, by Joyce Paton. Elsewhere are funky tweed high-tops by Jaggy Netta, elegant jackets by Judy R Clark that combine tweed with Moroccan silks and vintage lace, and a not-for-wallflowers poncho by APC in a bright orange and navy check. Beautiful girls brave the elements – and the cobbles – in sky-high heels and frocks that are definitely more catwalk than crofter chic, and dashing gents with a dangerous glint in their eyes swagger on the steps wearing brightly coloured jeans with waistcoats and jaunty tailored jackets. Today's fashion shoot is about bringing together the various designers who use Harris Tweed and putting them in a period setting but bringing the whole shebang right up to date. Not that the fashion industry needs told. Harris Tweed is already beloved by designers from Chanel and Celine to Alexander McQueen, Nike and Thomas Frank. Adding to the folklore is Vivienne Westwood's logo, which bears a striking resemblance to the Harris Tweed orb. Indeed, the fashion set love nothing

**'IT WASN'T UNTIL I'D HAD A GOOD FEW TRIPS TO THE ISLANDS TO SEE WHAT GOES INTO IT THAT I REALISED THIS IS A LUXURY FABRIC'**

SCOTLANDSUNDAY June 3, 2012

SPECTRUM

STYLE









**4** better than a trip out of their comfort zone of Savile Row or Rue Saint-Honoré up to the wilds of the Outer Hebrides – as long as they can escape back to ‘civilisation’ in a hurry. “A guy from Yves Saint Laurent came last year,” says Hogarth. “He came up in one day, got the connection to Stormoway got the taxi over to the mill, bundled the cloth into the taxi, took the same taxi back down to London and the fabric was on the cutting room floor the next morning.”

It may be a slightly shorter journey for the team at Jaggy Nettle – who are based in Lanter, Berwickshire – and you may not see the results on the cover of French Vogue any time soon, but the collaboration is no less important to both parties. “We started our company working with Harris Tweed, and it was the footwear that really launched us,” says the label’s Jason Lee. “Our customers like that we use these traditional heritage fabrics but we try to give it a bit of a twist. A lot of what we do has a narrative and a story to tell. It’s more than just a garment.”

But while couture is feeling the love, it counts for nothing without the heart and soul of the brand – the weavers. “When people are paying £200 a metre for a piece of fabric, they know it’s because it’s hand woven, because it can only be made in the Outer Hebrides by a skilled weaver using virgin wool,” says Hogarth. “Once you get all these things across, you justify the price point and you also give the end user a little bit extra to put on their tagline.”

“We can never ‘mass-produce,’” he adds. “For me, that’s the creative genius of it. This is a finite product. There are only 110 weavers – it might go up to 120 – but it’s a long process with a lot involved in training people up to a standard where they can weave for someone like Margaret Howell.”

“One of the great things about Harris Tweed is that it is not a profit-driven organisation. We’re very fortunate in that our owner wants it to be profitable but he is also genuinely concerned about the ethics of the business. He’s concerned about the aging demographic of the weavers and has introduced training courses and investment into the hardware.”

But in these difficult times, there is no room for complacency. Heritage brands like Mulberry and Burberry may be reporting record profits, but others, such as Agnès b., are not immune to disaster. And it’s not that long ago that rumours were circulating of Harris Tweed’s imminent demise. “The States were by far the biggest market for a long time, but they were also instrumental in the demise of Harris Tweed. It started selling to the mass market, so all the mills were competing on price. The price of the product went down.”

“The end product was a hooey, what I would call wussy jacket, worn by people who are not particularly aspirational when it comes to fashion.”

These days a major growth area is Japan – “they go crazy for it” – while Korea is also going well. “There’s a real appreciation for the product and the provenance of it there.” New York, too, is beginning to gather steam, with Brooks Brothers and Saks at the more traditional end, and the likes of British designer Simon Spurr (formerly of Calvin Klein and Ralph Lauren) and the uber-cool Rag and Bone at the cutting-edge. “There’s a quiet pro-quo,” says Hogarth. “We are only as good as the designers who use us, so this about a luxury fabric in terms of touch, but it definitely is in terms of the process that’s involved. And in fashion, the focus has gone back on quality of fabric. How can you justify £200 or £400 or £500 for a jacket? You can’t. You have to have that provenance.”

“There can be no doubt Harris Tweed Hebrides is one of Scotland’s biggest fashion success stories, so its inclusion at the last three Scottish Fashion Awards have been well-earned recognitions of that. This year, though, the brand is not even nominated. Disappointed?” Not at all, says Hogarth. “I’m pleased actually. I deliberately didn’t put anything in – 2009 was a big surprise, then last year we were favourite and we did win. I’m a big fan of Scottish textiles so the idea of us picking up every single fashion award got dull. We’ll happily bow out.”

David Ogby, the king of Madison Avenue advertising, says no brand is strong enough to stand still. That’s the same with Harris Tweed. We have to continue to do new things. It’s about being sincere to your clients but also having that ability to innovate.” ■

[www.glasgow.ac.uk/hunterlan](http://www.glasgow.ac.uk/hunterlan)  
The University of Glasgow | The Hunterian

**Zoo-fest**  
at The Hunterian Zoology Museum

**Sunday 10 June 2012**  
11.00am - 4.00pm

A day of free family fun featuring live exotic animals, mini beasts, quiz trails and craft activities

Part of Glasgow Science Festival 2012  
[www.glasgowsciencefestival.org.uk](http://www.glasgowsciencefestival.org.uk)

**GLASGOW SCIENCE FESTIVAL**



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14

15



## Output 2 Research Outcomes – dissemination page 20



F. Martin Ramin for *The Wall Street Journal*, Styling by Anne Cardenas

## Output 2 Research Outcomes – dissemination page 21



*Mohd Magazine, Jan 2013 An Enchanting Escape, p27*

## Output 2 Research Outcomes – dissemination page 22



*Mohd Magazine Fashion A/W 11/12, 100 Years Dedicated to Fashion, p36*



## Output 2 Research Outcomes – dissemination page 23



*Mohd Magazine Fashion A/W 11/12, Behind the Scenes, p24,25*



## Output 2 Research Outcomes – dissemination page 24



*Mohd Magazine Fashion A/W 11/12, NYC Shoot, p42,43*

# Output 2 Research Outcomes – dissemination page 25



Mohd Magazine Fashion S/S 12, Ten Must Haves, p4

# Output 2 Research Outcomes – dissemination page 26



Mohd Magazine Fashion S/S 12, Photoshoot, p22 and Ones to Watch, p41



# Output 2 Research Outcomes – dissemination page 27



## ▶ JAGGY NETTLE

Jason Lee and Emily Quinn, anti-fashion designers, Hawick

★ **You make anti-season fashion. Isn't that a paradox?**  
 Emily: We make things that people will want to wear for a long time. You could say it's paradoxical naming a label when you don't like being told by the fashion industry what you should wear and when. But that's just how it is with us. We're just doing our thing. We don't want to be pushed to do stuff to a timeline. That and the cloned stuff the industry is coming out with doesn't interest us.

★ **What's the worst piece of fashion you've ever owned?**  
 Jason: In the early 1980s I bought a pair of wide-leg, bright green Chippie cords. I bought them from a designer boutique in Kirkcaldy for £140 – no small sum when you're on free school dinners and making £6 a week selling Berterwain. I bought them on Friday, and on Saturday they were reduced to £28 a pair. Everyone was wearing them after that. My mum ended up making a pair of curtains out of them.

★ **Why the name Jaggy Nettle?**  
 Jason: The word appeared to me in a dream. That sounds like whimsy nonsense, but it's true. We want to do something innovative with this brand. We don't want it to be just a Scottish label. We want it to be a globally recognised brand.

★ **What are the benefits of being romantic and creative partners?**  
 Jason: We can bounce ideas off each other at any time. We're also in a position to be completely honest with each other, and there is no dominance character on the decision making front.

★ **Have you always worked in fashion?**  
 Jason: My background is in fine art. But I also did a spell as a paper artist for a circus, and developed my love of clothes then. We were encouraged to make our own outfits, and I revelled in making colourful and flashy pieces.  
 Emily: I've been a university lecturer in textiles for the last 11 years. In the 90s, I presented TV's F Word fashion show. I've also worked as a stylist for newspapers and magazines. In 2000, I won Caledonia magazine's Top Scot Award for my contribution to design and textiles.

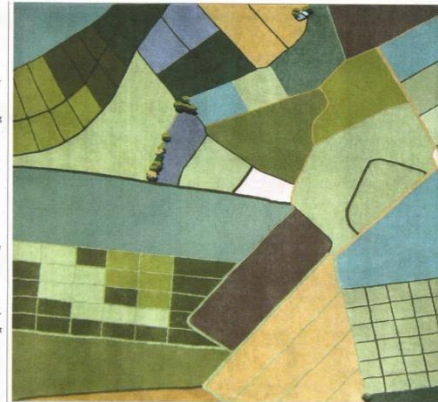
★ **What's next for Jaggy Nettle?**  
 Jason: We recently pioneered a method of weaving seaweed into clothes for our range, Jaggy Nettle at the Seaside, an industry first. We're revealing the range early next year at an underwear exhibition. Both spectators and models will be in the water.

www.jaggynettle.com

**STUDIO GNU**  
 Chloe Harrison, 32, product designer, Glasgow

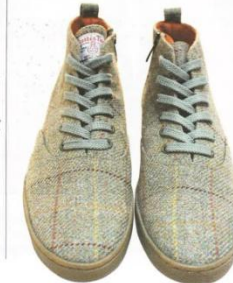
★ **Your signature piece is the Harris Tweed Trophy Stag, pictured, right. Where did the idea come from?**

14 *sundayherald* 15 August 2010



Opening pages, from left: Sarah Froud, Desmond Morris, Bobbin Burke, Val Thorner, Jason Lee, Chloe Harrison, Andy Murray and Liz Ewewes. Clockwise from above, work by Liz Ewewes, Chloe Harrison and Jaggy Nettle

HEALTH PHOTOGRAPHY: NADINE HENDE



I went to a few auctions where I saw trophy animals that looked lifeless and, well, a bit patchy. I knew there was something much better that could be done with the concept. And that's when I came up with my tagline, "All the fun without the fields!"

★ **Do you have your stag in your home?**  
 Not yet. The stag is the one and only animal in the collection right now. I'm working on a hare. It's almost done, but I'm having problems with the whiskers. I'd like to do more exotic animals like lions and zebras, maybe even endangered or extinct animals.

★ **What do you think about taxidermy?**  
 Taxidermists use so many materials and techniques that aren't relevant to what I do, but it's a fascinating art. I don't really agree with hunting or the hunting trophy thing. But some taxidermists don't work with hunted animals.

★ **Are you an animal lover?**  
 I've always loved animals. When I was younger, I was torn between doing zoology, veterinary studies or design. Studio GNU finally brings together my animal and design obsessions.

★ **Would you model a client's pet cat or dog?**  
 Haha. It's not something I've considered. But you never know what kind of commission might come along that you find

Sunday Herald Magazine, Meet the Style Gurus of the Future, p14

## Output 2 Research Outcomes – dissemination page 28



Orange Harris Tweed Boots showcased at Harris Tweed Exhibition, Drinishader, 2013



## Output 2 Research Outcomes – dissemination page 29



Photoshoot for *Dazed and Confused* featuring  
Harris Tweed Printed Skirt

## Output 2 Research Outcomes – dissemination page 30



Photoshoot for *Dazed and Confused* featuring Harris Tweed Shrne Boot and Hi-Top