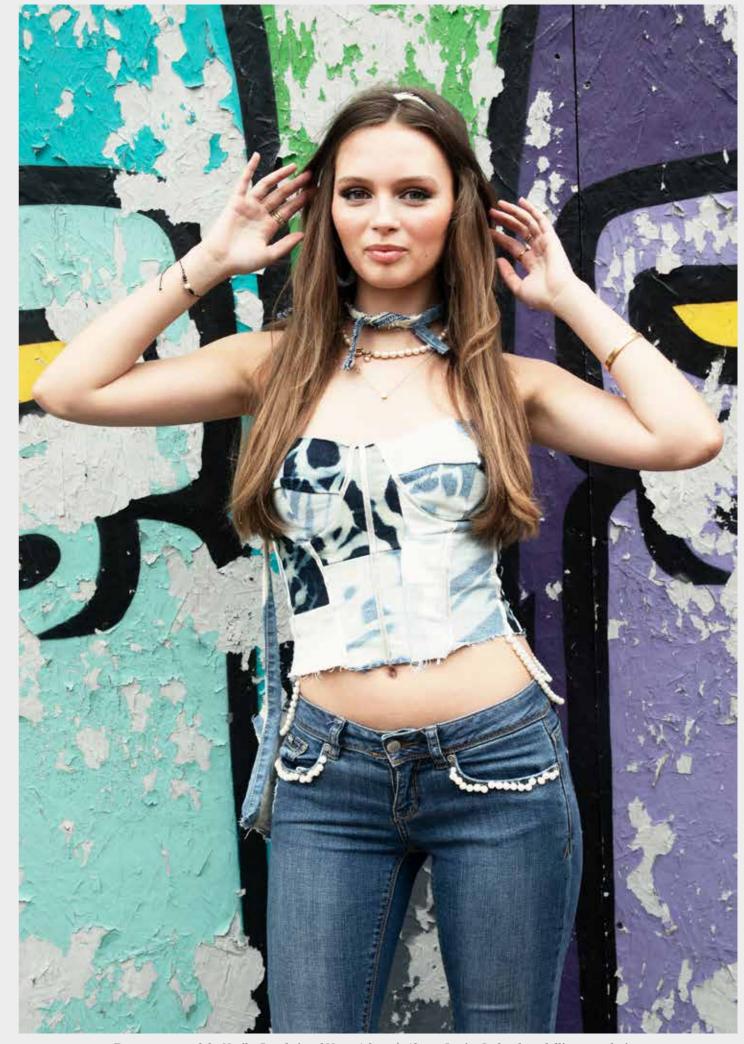


### 66 I have often said that I wish I had invented blue jeans

Yves Saint Laurent told New York Magazine in November 1983.



They have expression, modesty, sex appeal, simplicity - all that I hope for in my clothes. **99** 



Front cover models: Nesibe Borekci and Noon Adam | Above: Jessica Ireland modelling own design

## RE: FASHION CHALLENGE 2022

e love denim! Most people own at least one pair of jeans, some people own many more. You can dress them up, you can dress them down, but they may not seem so smart when you consider their environmental impact. Harmful chemicals, toxic waste, and excessive water use are some of the harsh realities of denim production.

"When we look at the entire life cycle of a denim product, the effort to make denim sustainable should come from every key player involved: i.e., raw material manufacturers (including chemicals, auxiliaries, and packaging), manufacturers (spinning, weaving, processing, and garment mills), distributors and, importantly, consumers also have a major role in terms of using, caring, maintaining and disposing of a denim product in a sustainable way." (Senthilkannan Muthu 2017)

This year our Re: Fashion Challenge focused on all things denim!

We wanted to look at why buying jeans has become so controversial for eco-conscious shoppers and consider how we are able to support the new generation of fashion savvy consumers to consider unique and interesting ways of upcycling, re-creating, re-merging, patching, mending, painting, stitching existing denim pieces rather than buying new. For this year's challenge we put a callout for old denim garments and sourced a huge haul of sample, single leg jeans, from scrap art materials suppliers locally.

So why is buying denim so controversial? It's well known that the cotton used to make denim requires a lot of water to produce, but with every pair of jeans you buy it's like

turning on your shower and letting the water run down the drain for twenty-four hours, with a single pair of jeans using approx. IO,000 litres of water to create.

Brands and Designers are working hard on innovative ways and new technologies to cut back on environmental damage and make its processes cleaner. Tasmin Blanchard writes in the Guardian 'How to Wear Jeans Sustainably' that denim mills in Spain, Mexico and India are launching "compostable" jeans that will fully decompose in about 200 days.

The article highlights that "The denim industry is at a pivotal moment," says Roian Atwood, senior director of global sustainable business at Kontoor Brands, which owns Wrangler and Lee, who are among the 30 brands contributing to the Ellen MacArther Foundation's 'Jeans Redesign' project. (ellenmacarthurfoundation.org/the-jeans-redesig)

This is a new initiative governing all aspects of jean production from regeneratively farmed fibres to washing and finishing techniques that use far less or no water, it also states that jeans must be made with rivets and hardware that can easily be removed after they're no longer fit for purpose, allowing them to be recycled into something new.

It's not only large companies' making the change, young designers such as Bethany Williams are incorporating upcycling methods in their collections, growing a cult following for her re-made denim garments, plus the huge market in second-hand and vintage denim emerging which as founder of E.L.V. Denim, Anna Foster says is desperately needed as "There are more jeans than people in the world"

If you would be interested in finding out more about sustainable fashion projects, joining a fashion design or textile course or learning more about Gawthorpe Textiles Collection please contact Amanda at aodlin@uclan.ac.uk

Bev at b.lamey@gawthorpetextiles.org.uk

#### Denim: Upcycling | Re-purposing | Visible Mending | Circular Economy

According to statistics almost 70% of clothes we throw away are seen as too damaged to wear. Faults such as rips, tears, colour fading, stains, lost buttons, pilling, and not fitting anymore are the main reasons we get rid of clothes from our wardrobe, but that shouldn't be the end of those clothes!

There is a huge movement in visible mending as championed by Flora Collingwood- Norris who recently gave a fascinating online talk for Gawthorpe Textiles Collection. She asks, 'Should we still be making new things at all?' She began posting her visible mending skills under #visible mending on Instagram and people started contacting her to mend their garments for them. Flora said 'Clothes have an emotional story, sentimental value and with visible mending love is stitched into each garment, you then build connections with the things you own and are far less likely to throw them away'

As seen with the Re: Fashion Challenge this year, with a little creative flair and even the most basic knowledge of stitch, patchwork, pattern cutting and dyeing, you can soon transform unwanted garments into something new and unique. This gives clothes a whole new life that is more 'on trend' and visually eye-catching, plus helping to save the planet!. Upcycling works towards a circular economy where the fashion cycle is continuously in one loop of garments being purchased, worn, upcycled around. A circular economy will be an effective way to reduce the amount of waste being produced from the fashion industry and to slow down the speed at which we are making, selling, and discarding clothes. This is so important as "Ikg of textiles waste upcycled saves not only 20000L of water but also prevents 20kg of CO2 emissions in the environment" (Pandit, Ahmed, Singha, Shrivastava, 2020).

The Re: Fashion Challenge project is important because it is helping to engage a new generation into the effects of the

environmental impact of the fashion industry. Frightening figures such as 20% of industrial water pollution is caused by the textiles industry and IO% of global carbon emission comes from the fashion industry. The current fast fashion process is problematic because of the amount of waste it produces; 336000 tonnes of textiles waste is produced in the UK every year, according to statists.com along with £12.5 billion worth of clothes being thrown in the bin.

However, as much as the fashion industry is changing, it is important that the consumer alters their mindset for the success of the circular economy. The consumer actually creates the largest impact on the environment, "textile and clothing industry recycle 75% of industry generated pre-consumer textile waste, whereas only 15% of postconsumer waste is recycled" (Pandit, Ahmed, Singha Shrivastava, 2020). If consumers can recycle more of their old clothes or upcycle their clothes this will have a huge impact on the environmental cost of the fashion industry.

The reason we used denim for the 2022 Re: Fashion Challenge is due to its' universal appeal as jeans are one of the most worn garments throughout the world, worn by all ages, men and women alike. The environmental degradation associated with denim production is also highly dangerous due to the sheer volume of jeans produced globally. Waste produced by discarded jeans is estimated to generate up to 2.16 million tons annually with only 35-50% of this amount collected in Western Europe to reuse or recycle. There are many ways that denim can be used in garments to create new shapes or to try new treatments which is why denim is the perfect material to upcycle as it is a durable material and tends to last a long time, so it will upstand being reinvented into something more fashionable, and better to be transformed into something new than to be thrown into landfill.

Gawthorpe **Textiles** Collection







🔁 #gawthorpetextiles #uclanfashiondesign #uclanfashionpromotion #uclantextiledesign @uclanfashiondesign #superslowway #britishtextilebiennial

grbks\_textiles @Superslowway

Facebook: @GawthorpeTextiles

Consider wearing pre-loved jeans instead of new ones. Keep denim production down by buying from a local charity shop



## Learning from the Gawthorpe Textiles Collection

On the first day we explored a box of different patchwork quilts from the Gawthorpe Textiles Collection as inspiration for the design development. The young designers were shown examples of Grandmother's Garden hexagonal blocks dating from the 1970's. A traditional pattern, completely made of hexagons, it originated in England. The oldest example dates to the 18thc but it is as popular today among Quilters as it ever was.

The group were also able to handle and admire samples of Fussy Cut Diamond Patchwork. Fussy cutting is a technique in which careful thought is given to how the fabric pattern works with the patchwork shape. The samples date from the 1950's and 1970's and are constructed from a mix of plain and patterned fabrics – many of them ties. The diamonds are grouped into six pointed stars extended with additional diamonds into a version of a tumbling block design.

Jacob's team were inspired to go on a treasure hunt in the charity shops for old ties and came back with some beautiful examples that you can see on their final garments.











#### She Seeks Fashion Prize: 3 May 1963

All set for a high fashion contest to be held at Preston later this month, is petite brunette Miss Sylvia Foster of 10 Thorn Grove, Colne. For 18-year-old Sylvia, modelling a dress she has made herself, will take part in the county finals of the contest, organised by the Lancashire Association of Youth Clubs. The rules state that entrants must make, without any assistance, a spring outfit suitable for a club party or a career interview or a summer dress for a special occasion. The cost of the outfit has not to exceed £6 and a detailed account with receipts has to be submitted to the judges. A further condition of entry is that the girls shall be between the ages of 15 and 22 and members of a youth club. Sylvia is associated with the club at Park Evening Institute, Colne A winder at H.W. Bannister Limited, Trawden, Sylvia chose to make a summer dress for special occasions, selecting a classical slim fitting style with rounded neckline and no sleeves. The dress will be in cotton in a contemporary design of gold, brown and white. The cost will be £1 2s 31/2d. At the judging 60 points will be awarded for the craftsmanship under which will be included fit, style, colour and fashion taste. A further 40 points will be awarded for modelling and deportment, taste in accessories, general appearance and grooming. Though Sylvia has never previously entered a contest such as this, she has studied dress-making at Park Evening Institute for two years. She has been encouraged to enter the contest by Mrs Jennie Titley, leader at her youth club.

© Burnley Civic Trust Heritage Image Collection



## Advanced



STYLE

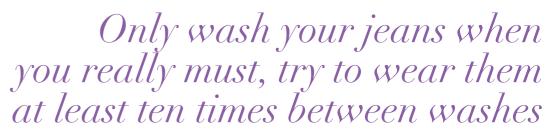
#### **MENTOR**

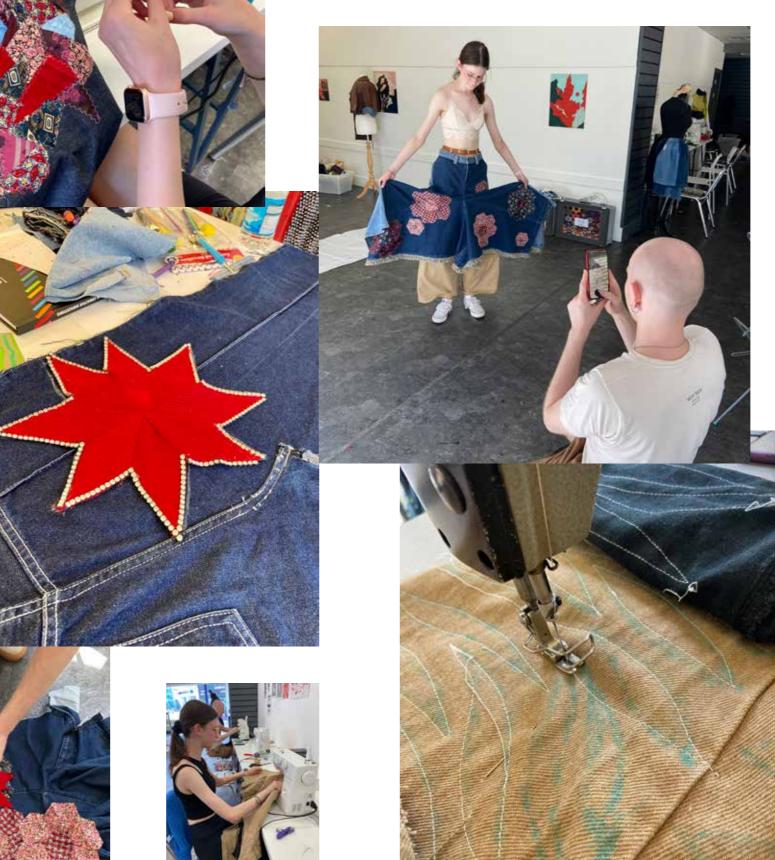


#### JACOB CONNOLLY

I'm Jacob and I find myself back again as a Re: Fashion Mentor for the new 2022 season!

Since mentoring last year I've worked both as a freelance pattern cutter and designer plus a fabricator, creating specialised soft play toys and physiotherapy equipment for differently-abled children, which I find extremely rewarding. I have always been passionate about creative styling, empowering a gender-fluid design ethos, customising and creating garments that stand out from the norm. I am proud of my strong technical abilities that allow me to realise my creative thoughts in well-made, prototype garments and accessories. Through working on the Re: Fashion Challenge I have a new-found love for teaching and a passion for passing on my knowledge to a new generation of kids whose creativity has often been quashed due to the education process and even more so due to lockdown. I have found myself as a positive rolemodel for some of the youngsters and even been described as an 'icon' by my team this year!



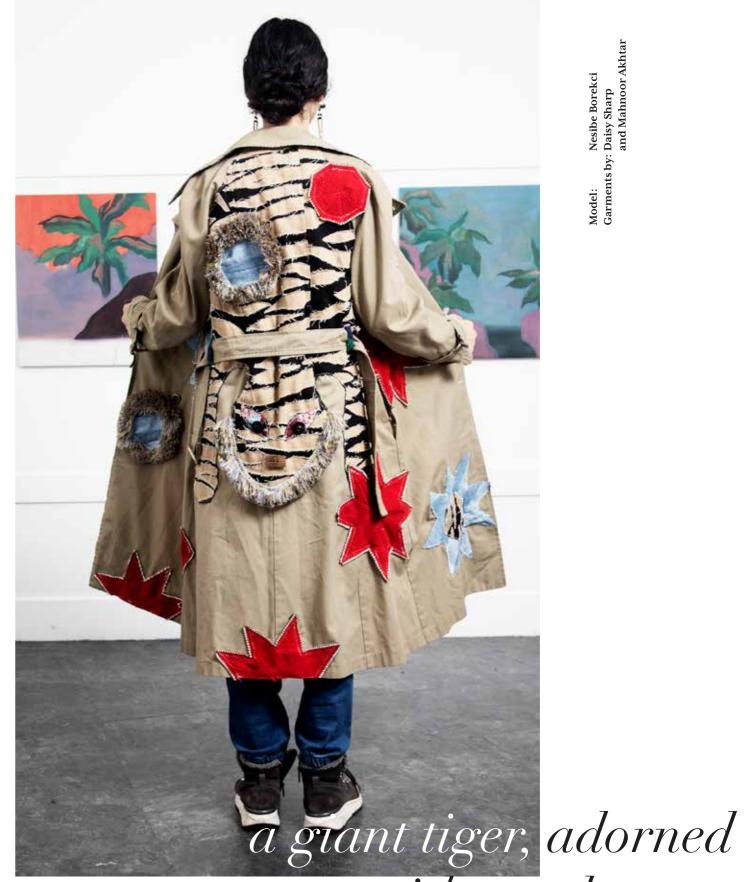


Since the majority of my work centres around youth I wanted to pick a theme that would be less routine, so for my concept this year I looked at 'women of a certain age' - a strange phrase we only seem to use to describe women! 'Advanced Style' as I like to call it, shows strong women who possess unique, quirky, bold style, and the confidence to celebrate it. The key to this look is 'eclectic layering' with quirky details, craftmanship, and slightly off kilter fashion choices. The key fabric we're using to re-purpose this year is denim, and although it possesses many differing washes, tones, and effects I knew we had to introduce a flash of colour and include other re-purposed items to create the looks that my theme called for. Inspiration came from the wonderful patchwork samples we were shown from Gawthorpe Textiles Collection. The samples that most inspired our team were these amazing patchworks created from old ties, the randomness of the prints combined to create beautiful patterns that fitted in perfectly with our theme. We utilised traditional patchwork techniques from a bunch of old ties from the local charity shop to produce geometric florals of clashing print and colour, with gaudy vintage buttons and diamanté stars in red corduroy. We heavily adorned the vintage tie patchwork onto a modernised version of a denim maxi skirt, which we created by combining two pairs of vintage jeans together. We incorporated discarded upholstery fringing around the whole thing to fully create a wow-factor. I also taught my team classic and reverse appliqué techniques to create statement 'tiger prints'. Strips of light wash denim were panelled together to create animal print textile, which was incredibly challenging to create. What emerged was a giant tiger, adorned with gaudy stars directly applied onto a trench coat from my own granny's wardrobe, worn with a simple, charity find tank-top, embellished with delicate flowers cut from dog bed material! My team worked so hard to achieve the vision, pushing their sewing and design talent, stitching for hours on end, but mainly having loads of fun. Having confidence in their style choices, just like the women the theme was based on, and working towards outfits we are incredible proud of, and feel can actually be worn. I can't thank them enough for making it such a wonderful week, for working so hard, and for inspiring all of us involved with their talent and their dedication.



Model: Imogen Osbaldeston Garments by: Daisy Sharp and Mahnoor Akhtar





with gaudy stars ...FROMMYOWN GRANNY'S WARDROBE





#### **ALLISON ORR**

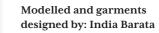
I'm Allison and I find myself a re-visiting mentor for the Re: Fashion Challenge 22! I love the adventure of being involved in this creative journey as it revitalises my love for creating and I find that working with these young participants helps to reengage my own learning process as a creator and how to convey these ideas in an exciting way to my team of eager teens! Through my engagement with the Re: Fashion Challenge I have discovered that I will never pick up a garment and judge it at face value ever again. I come from a heavy fine art background, the mass production of garments and the capitalist fast fashion rat race is something I find abhorrent, therefore part of my growth as an artist has always been about picking up new tools and challenging manufacturing processes, often using unconventional approaches and everyday objects to create my fashion garments, which I have found resonates with the teenagers. Advancing my skillsets as a mentor with 'The Re: Fashion Project' turned out to be a resonating experience for me, whilst the fashion industry, on the other hand, remains confounding and elusive to me. In this digital age, when so few teens have access to creativity in schools, not often encouraged to sketch or create 'physical' work let alone wield a crochet hook or work a heat press, I find my life mission is to make these young designers CREATORS TO THE CORE! By the end of this project, they found themselves true designers in love with the process. No more outsourcing in the U.K.! Through 'The Re: Fashion project' we aim to give these young designers the ability to declare themselves quite happy to be self-sufficient by providing the space to create, introduce skills in making and up cycling to promote the ethos of 'slow fashion' to the younger generation.



The theme I chose this year is titled 'HIGH\_ STRUNG'. A wild, gender-free collection that was busy with texture, pattern and colour 'like arts and crafts for the body' inspired by Matty Bovan's 2022 spring ready to wear collection 'Hypercraft' combined with the 90s rave scene. My team took this brief and RAN! After a brief healthy exchange of ideas a quick sketch they got stuck in ripping, stitching, bleaching and spray painting. Having decided to fashion their outfits to be something their favourite musicians and bands would wear on stage at a concert. Just like in a band each chose to have a colour represent their personality: Noon - white, India - orange and Charlotte - green. Noon chose to have a star logo detail throughout her creation on an oversized blazer and matching wide leg jeans. India chose to create her outfit based on her heavy metal rock style with layered rips on a crop top, with matching detached sleeves and wide leg jeans, with bleached skeleton details, her sketches for the design were exquisite! Charlotte dedicated her 'ball-pit' top to the 90s rave scene pared with wide leg jeans with everything, but the kitchen sink thrown at them including plastic forks, song lyrics and bleached/painted/ printed patches. Although each outfit was different, they each designed a bucket hat to go with their outfits so the collection would have a coherent accessory. I could not be prouder of my team, who all worked so well together, pushing each other on to be as creative and wild as possible, which I think really shows through in the final images.









Modelled and garments designed by: Noon Adam

busy with texture, pattern and colour ...LIKE ARTS AND CRAFTS FOR THE BODY





Modelled and garments designed by: Charlotte Mack



#### **MENTOR**



#### **AGNETA STEINA**

My name is Agneta, and I am an international student from Latvia. I came to the United Kingdom to continue my fashion design studies at the University of Central Lancashire. Recently I have finished my Industrial placement year and I'm looking forward to starting my final year. Since taking part in the Re: Fashion Challenge last year, I have been working with many different fashion brands and projects during my internship time. I have gained much experience working with a sustainable fashion brand based in the UK, then I was lucky enough to find a placement back in Latvia with Fyodor Golan. Working in this brand, I had the opportunity to work in the production area where we collaborated with many different brands from London, Israel, Germany, Latvia etc. We produced garments for @Miss\_Sohee, @Zilver, @ House\_of\_Jaffa, @Kesh\_Limited @Scheppernheyn, etc. With each new client, it was nice to see new designs, materials and ideas that were requested. During my placement year I also had the opportunity to participate in a prestigious UCLan collaborative project with an Uzbekistan denim company called 'B Jeans'. We worked closely with fashion students from Uzbekistan who flew over to work with us in university to create an A/W22 denim collection using fabrics from the company.

I am very grateful for the experiences I have gained, especially learning the production process pattern cutting, sewing, communicating with the clients and logistics of running a company, as well as assisting the designer to carry out research for the business. I'm also extremely proud that I also had the chance to be a leader for other College interns, managing their day-to-day tasks and keeping in close communication with my manager.





# Learn more about how to be fashionably sustainable in your choices and tell other people. Become a slow fashion champion.



I have chosen to work with a Western theme inspired by my summer in Latvia, listening to country music that was played on the radio. I felt that the 'Western' theme would work perfectly with the upcycled denim waste we were working with this year, and planned to incorporate design details such as tassels, patches, leather trims, denim patches, westernstyle yoke details and frayed edges to create stylish outfits. Through my research I was inspired by fringing seen in the Rodeo Rider' garments. I worked with my team to show them the best way to make fringing from upcycled fabrics and figure out the best places on the garment, where the fringing details would be added. My team spent hours measuring equal lines length and width wise, and cutting them to create perfect fringing, they were both perfectionists! We played around on the mannequin to form new and interesting silhouettes from old denim jeans, forming sleeves from the upside-down legs and adding fringing. A shirt was made up of patches of upcycled check fabric, which again were frayed at the edges, and we repurposed an old leather jacket, cropping the sleeves, adding appliques and studs to create a bold look. Looking back at the research we created denim cut-out, chap- style jeans and used the waste denim to create appliqué pattens as found on westernstyle boots and made 'denim-boot' tops. One of my favourite pieces was the denim over-skirt we made from an old pair of jeans, which we couched on thick rope, taking inspiration from the lasso that the cowboys use! My team worked really hard and were dedicated, especially as many of the details we used were extremely time-consuming!



Modelled and garments designed by: Stella Phillips Modelled and garments designed by: Safiyyah Patel

create stylish outfits... inspired by

fringing seen in the RODEO RIDERS' GARMENTS



#### **MENTORS**



#### KIRSTEEN MCGREGOR

Hello, my name is Kirsteen and I am a freelance Garment Technologist and Product Developer. I have worked in the clothing industry for just over 20 years and have gained experience working with many different brands and retailers, developing garments from initial design through to the finished product. My skills include pattern cutting, fit and creating factory technical packs for sampling and production. I have a particular interest in working with brands who utilise natural fibres and dyes and manufacture locally in the UK.

I also work part time for the National Trust at Quarry Bank Mill in Styal. Quarry Bank was built as a cotton mill during the industrial revolution and now operates as a working museum. My role involves maintaining and demonstrating the heritage textile machinery to the public and education groups. I have recently been trained to weave on Lancashire Power Looms circa 1880. All of the fabric produced on the looms is sold in the Quarry Bank shop.

On a weekly basis I volunteer for Super Slow Way's Homegrown Homespun project in Blackburn. Over the last 18 months the project has grown and harvested flax and woad. Flax is used to produce fibre for linen and woad is our native indigo dye plant. In October 2021 we produced a piece of homegrown, handspun and handwoven linen fabric coloured with our homegrown dyes. By October 2023 we hope to have produced a line of linen denim jeans, sewn in Blackburn to be sold through Patrick Grant's social enterprise Community Clothing.

I am a passionate advocate of a more ethical and sustainable clothing industry that not only has a climate positive impact on the planet but also helps to revive and preserve the skills needed to produce, manufacture and repair within our local communities.

I have been excited to be involved with the Re: Fashion Challenge 2022, having never participated in anything like this before. It has been a fantastic opportunity to meet new people, learn new skills and also pass my own knowledge on to what will hopefully be, the next generation of our UK clothing industry!



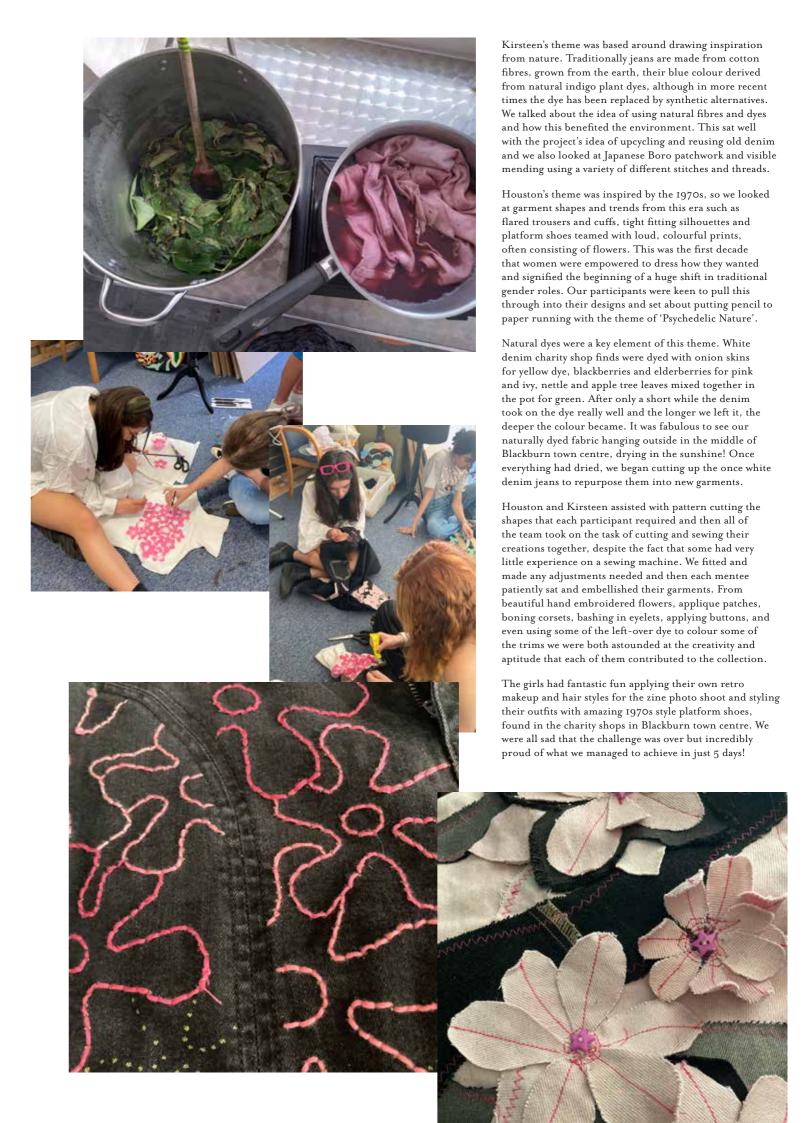
#### HOUSTON KING

Hi, I'm Houston and I'm a recent MA fashion design graduate from the University of Central Lancashire and this is my first time as a Re: Fashion Mentor! I have always had a keen interest in sustainability in my design work. For my BA collection I was in lockdown, and I bought a box of damaged denim jeans to upcycle. As I was based in Wales at the time, I used the beautiful Welsh mountains that I could see from my home studio window, to inspire an undulating 'patchwork effect' detail in my designs, combining denim offcuts with tartan.

More recently for my MA I've been creating a brand which I plan on using to sell upcycled denim garments plus using this as a platform to teach people how to upcycle, so working on the Re: Fashion Challenge has been a perfect role for me. My longterm goal is to have my own classes showing the audience how to upcycle and to prove that you can be fashionable and sustainable. Fashion design has always been my dream but over the past years I've learned how important climate change is and the effects it is having on our planet, so I decided that if I'm going to be a relevant fashion designer, I need to make sure my designs and ethos are environmentally friendly. I'm currently working on creating my tutorials and blogs on social media platforms and sharing how to upcycle, including tips and tricks on how to change your wardrobe to constantly have on trend pieces without throwing anything away, encourage people to move away from fast fashion and join the slow fashion movement.

When it comes to my own designs, my biggest inspiration comes from music, I've always seen music videos and concerts as individual fashion shows, music is such a big part of life and I can see my favourite artist being reflected in my fashion designs, which help me choose my theme for the Re: Fashion Challenge. The Re: Fashion Challenge is such an important project, I found it inspiring to see these young people enjoying upcycling, being so creative and learning that it is possible to create amazing garments from old clothes! This project has shown me the importance of teaching the next generation how to upcycle and to be conscious about the planet when choosing fashion.

Why not choose to buy a pair of jeans from a sustainable and ethical fashion brand such as local Blackburn company Community Clothing or Lucy & Yak



Modelled and garments designed by: Imogen Osbaldeston

Modelled and garments

designed by: Nesibe Borekci

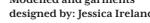


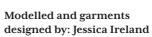
DYED WITH

onion skins,

elderberries,

Modelled and garments designed by: Livia Gardner





10% of aggregate cotton generation in the world is for denim.

A denim jeans producer spends more to scratch out and tear up a pair of jeans than they spend to sew them.

Between 5 billion and 6 billion pairs of jeans are produced globally each year.

By 2015 the profits from jeans production exceeded \$65billion.

50,000 tons of synthetic blue indigo dye is produced each year from petro-chemicals (fossil fuel) and fixed using a potent bleaching agent so it can penetrate the cotton fibres.

In China it is estimated that 70% of rivers and lakes are contaminated by 2.5 million gallons of wastewater from the textiles industry.

the chemicals used to dye and distress jeans have caused major health issues for workers and communities in China, Bangladesh, Pakistan and India.

The retail sales value of denim is projected to reach 71.8 billion US Dollars by 2027

## TAKEAWAYS

The global denim jeans market is forecast to be worth about 87.4 billion US dollars by 2027

Fit and comfort were the most important factors to US consumers when buying jeans in 2021. Environmental friendliness was least important at 15%

In 1942, the American designer Claire McCardell sold more than 75,000 of her denim Popover wrap dress.

Calvin Klein was the first designer to show blue jeans on the fashion catwalk in 1976.

Classic denim jeans as we would recognise them were patented in 1873 by Jacob Davis, a tailor and Levi Strauss, owner of a wholesale fabric house in San Francisco as hard wearing workwear.

Hollywood helped romanticize the blue jean in the 1920s and 1930s by putting the trousers on handsome cowboy types played by the likes of John Wayne and Gary Cooper.

#### **READ MORE:**

- · Sustainability in Denim (2017) Senthilkannan Muthu, Subramanian (Ed.) Woodhead. Cambridge UK
- · How Fast Fashion is Killing Rivers Worldwide by Kathleen Webber 2017 | ecowatch.com/fast-fashion-riverblue-2318389169.html
- Denim is Dirty, but Sustainability Leaders Make Strides to Clean It Up by Ana Toepel, Green Impact 2018.
  University of California, San Francisco Office of Sustainability | sustainability.ucsf.edu/3.717
- $\bullet \qquad statista.com/topics/5959/denim-market-worldwide/$
- The Skinny Jean is dead by Bibby Sowdray | elle.com elle.com/uk/fashion/trends/a32337
- Vogue Encyclopaedia: the History of Denim Jeans by Maude Bass-Krueger 2019 | vogue.fr/fashion/article/vogue-encyclopaedia-the-history-of-denim-jeans
- · ellenmacarthurfoundation.org/the-jeans-redesign
- World Hope Forum YouTube | youtube.com/channel/UCGhHpC12cZ4QvwfTRTM465A/videos



The best thing is seeing your ideas come to life!

I have learned how to make a corset with boning and learnt patchwork skills

My mentor was iconic and this has inspired me to want to recycle and repurpose my clothing

Even the smallest scrap of fabric can be turned into something new

I learnt how to fray fabric and think more creatively

I have learnt that anything old can be made into anything new!

It made me think about how difficult making clothes actually is and I will not take for granted the time and effort that goes into our clothes anymore!

I learnt how long sewing takes!

## & FEEDBACK

The fashion contest has inspired me to create my own clothes and now I have learnt new and valuable skills that will allow me to be able to carry out the more imaginative ideas.

I have loved learning how to use a sewing machine

It was hard work but fun because it teaches you to think more creatively, it has inspired me to do more sewing

It was very rewarding, and the mentors were amazing

I have learnt how to make a pair of trousers into a flares, how to alter jeans and pattern making

This challenge has made me realise how much effort is put into making even the simplest of garments, I will definitely be more careful of what I buy on fast fashion websites now and make or mend more of my own clothes now

The workshops really helped me to build more confidence

I learnt how to re-size jeans and make them into a new, baggy shape

I loved being part of a team for the challenge





## THANKYOU

The National Lottery Community Fund

Super Slow Way for the prizes, venue and support

 $\label{thm:continuous} \mbox{UCLan Research Centre for cultural preservation through creative practice for funding}$ 

 $A lex\ Hurst,\ our\ photographer.\ www.alexhurst.co.uk$ 

Our Judges for the Re: Fashion challenge:

Femida Adam - Modest Fashion Designer, Chris Molloy - Senior Lecturer, University of Central Lancashire, Sarah Lloyd - Head Designer, Panaz, Ed Matthews-Gentle - Creative Lancashire

Anne Cochrane for finding the archive piece about the Fashion Competition

All of our amazing mentors and participants

Finally, thank-you to all of the wonderful textile teachers out there!

If anyone is interested in joining us for the 2023 Re: Fashion Challenge, then please email Amanda: aodlin@uclan.ac.uk

Back cover models: Safiyyah Patel, Livia Gardner

