



Suggested citation for this report:

Higginson H, Saio N, Swinnerton A, Williams D: Promoting Sustainable Indian Textiles: final report to the Department for Environment, Food and Rural Affairs (Defra), London, UK.

This project was commissioned and funded by Defra. The views expressed reflect the research findings and the authors' interpretation; they do not necessarily reflect Defra policy or opinion.

Centre for Sustainable Fashion

London College of Fashion
20 John Princes Street
London W1G 0BJ
United Kingdom
+44 (0)20 7514 7497

sustainability@fashion.arts.ac.uk
www.sustainable-fashion.com

Pearl Academy of Fashion

21/13, Naraina Industrial Area - Phase II,
New Delhi - 41417693-94; 25703451/5478/8506
www.pearlacademy.com

The project film and additional images can be viewed online

www.sustainable-fashion.com/?page_id=214

The supplier matrix used to develop the online sourcing toolkit can be viewed online

http://www.sustainable-fashion.com/?page_id=214

The online sourcing toolkit developed as a result of the project can also be seen online

www.sharedtalentindia.com

The textile resource is available to view by appointment at London College of Fashion and Pearl Academy of Fashion.



Centre for
Sustainable Fashion
London College
of Fashion



We would like to thank the British Fashion Council and Monsoon for their support of the project and for providing space to exhibit at London Fashion Week. We also extend our thanks to the Fashion Design Council of India, especially Mr. Sunil Sethi, President of FDCI and British Council, New Delhi for unconditional support in an effort to forward the cause of Indian sustainable textiles.

We would also like to thank all of the suppliers who either provided textiles for the project or participated in the Shared Talent India workshop in Delhi: Alps Industries, Akaaro Textiles, Aura Herbal Textiles, Bankhandi Handloom Co-Operative Ind, New Delhi, BVT Silks, Bishopston Trading, Craftmark, Conserve India, Fair Trade Forum India, Imagination, Jharcraft, Khadi and Village Industries Commission, Kullu Karishma, Panchachuli Women's Cooperative, Samant Chauhan, Pratibha Syntex Limited, Pushpanjali, Tara Projects, Trading for Development and Zameen.

Special thanks also to Jatin Bhatt and Claire Hamer for their contribution to the workshop in Delhi.

Last but not least, we would like to thank the master tailors, tailors, and embroiders who collaborated with the designers to create their pieces in Delhi.

*Batik dresses by Nitin Bal
Chauhan in modal*



Centre for Sustainable Fashion

Volume 5.0

**Project report to the Department for
Environment, Food and Rural Affairs (Defra)**

July 2010

1. Introduction	6
2. Methodology	11
3. Analysis	13
4. Conclusions	30
5. Recommendations	32
6. Limitations	32
7. Bibliography	34
Annex: Participants	36

1. Introduction

1 /
Department for
Environment, Food and
Rural Affairs (2009)
Sustainable Clothing
Action Plan, London UK

In 2009, the Department for Environment, Food and Rural Affairs (Defra), through the Sustainable Development Dialogue (SDD) fund, backed the Centre for Sustainable Fashion (CSF) at London College of Fashion and Pearl Academy of Fashion (PAF), New Delhi to run a project to promote Indian sustainable textiles. Improving patterns of sustainable consumption and production (SCP) in India and the UK is one of the agreed areas for collaboration under the UK-India Sustainable Development Dialogue.

The project is also part of a body of work taking place under the Defra Sustainable Clothing Roadmap, which aims to improve the sustainability of clothing. Defra has identified that 'while an economic success story (globally worth over £500 billion) the industry has a significant environmental and social footprint across its supply chain.'¹ The Roadmap aims to improve the sustainability of clothing by gathering a robust evidence base of impacts and working with a wide range of stakeholders, to build on existing interventions. For more details on the roadmap see: <http://www.defra.gov.uk/environment/business/products/roadmaps/clothing/index.htm>

This report is only one of the dissemination tools associated with the project. The project film, images and website should be viewed in conjunction with this report.

www.sustainable-fashion.com/?page_id=214
www.sharedtalentindia.com

The Centre for Sustainable Fashion (CSF), at London College of Fashion, provokes, challenges and questions the fashion status quo. Through collaboration, we design transforming solutions that balance ecology, society and culture. We use design as a stimulus for culture change, striving to develop and profile concepts for a future fashion industry. We are a nexus of research and innovation for the future of fashion.

2 /
CII-Ernst and Young (2007)
Textile and Apparel Report

3 /
The Directorate General of
Commercial Intelligence
and Statistics (2006)
India's Foreign Trade by
Chapter and Section, India
Kolkata

4 /
Department for
Environment, Food and
Rural Affaris (2007)
Mapping of Evidence on
Sustainable Development
Impacts that Occur in the
Life Cycles of Clothing,
London UK

1.1 Rationale and Objectives

India is an important player in the clothing and textile industry. The industry is a large net foreign exchange earner and is a major employment provider within India. The country is the third largest cotton producer in the world and it accounts for 22% of global spindleage and 61% of global loomage.² The higher value-added sector of the market - textiles and apparel - is not as significant though still important. In 2006 India accounted for 3.9% of global textile trade and 3.3% of the world's apparel trade.³ A significant volume of the clothing and textile produced in India is exported to the UK with the country being the fourth most significant importer of apparel to the UK.⁴

There is a wide range of sustainability issues associated with textile production in India from poverty wages to water and pesticide use in cotton farming. There are a growing number of Indian suppliers who are developing more sustainable practices. This project aimed to build capacity, share best practice and explore market opportunities for using more sustainable Indian textiles.

1.2 Approach

The project had three stands of activity that are outlined below: Research & Development; Shared Talent India; and a series of Dissemination Activities.

Research & Development

Research into key Indian materials and their relative sustainability criteria was undertaken, suppliers identified and materials sourced. The Centre for Sustainable Fashion issued a call out for applications from UK-based designers and liaised with Pearl Academy in New Delhi to recruit India-based designers (designers' biographies found in Annex 1) to take part in the Shared Talent India element of the project along with selected London College of Fashion, Pearl Academy of Fashion and Amsterdam Fashion Institute students.

Shared Talent India

Shared Talent is a Centre for Sustainable Fashion initiative developed by Dilys Williams. It is a people-centred learning process, inspired by sustainability thinking and values and applied to fashion design and development. Shared Talent is a people-centred learning process, inspired by sustainability thinking and values and applied to fashion design and development. It transforms the hierarchical approach usually associated with fashion production into heterarchical experiences that emphasise the value of each person's contribution by giving it more prominence in the work. It allows individual players to learn what they do better by seeing what other connected players are doing. The fashion industry is distinct as a people-centred process as each activity is predominantly made by and impacts on people, even at the most mass-produced scale. This lends itself readily to the exploration of sustainability values to promote ways of working that can foster prosperity, creativity and fulfilment into the future. This process has been developed by the Centre for Sustainable Fashion and was applied in this instance through a collaboration with Pearl Academy of Fashion to run a programme of design workshops for the UK and Indian designers and students that culminated in a 10-day programme of active design participation and collaboration in Delhi in July 2009. The designers worked with an identified range of different sustainable Indian textiles sourced through the research, to create a showcase to promote their fashion applications.

Dissemination Activities

The visible outcomes of the Shared Talent India collaboration were the garments, a lookbook and film that were showcased to industry and press on the Monsoon stand at London Fashion Week in September 2009. In India, the outcomes of the project were showcased through a press conference in July 2009, an exclusive display stand during the India Fashion Week in October 2009 and another exhibition organised at the British Council in June 2010. The research into Indian textiles, their suppliers and the outcomes of the project have been developed into an online Indian sourcing toolkit (www.sharedtalentindia.com) aimed at industry that will help UK and Indian based fashion businesses develop productive relationships with Indian suppliers and successfully source sustainable textiles. The online resource is supported by a catalogue of textile samples that are housed at both London College of Fashion in London and Pearl Academy in Delhi.

*Mustard yellow top by
Anjana Janardhan in
organic and Fairtrade
certified cotton jersey
from Pratibha Syntex;
Yellow trousers by
Shahil Jaisingh using
hand woven silk and
linen blends supplied
by Samant Chauhan
from cooperatives in
Bhagalpur, Bihar*



5 /
Fuad-Luke, A (2005)
*Eco- Design Handbook: A
complete sourcebook for
home and office Thames &
Hudson Ltd, UK*

6 /
Ali Khan, S (1995) *Taking
Responsibility: Promoting
Sustainable Practice
Through Higher Education
Curricula*, Pluto Press,
London

2. Methodology

2.1 Research Stage

Sustainable Product Design is a design philosophy and practice in which products contribute to social and economic well-being, have negligible impacts on the environment and can be produced from a sustainable resource base.⁵ The research stage of the project sought to provide the designers with information about their main resource base – textiles – so they could engage in an informed sustainable design dialogue.

The project involved a literature review of the body of work concerned with the sustainability criteria of different types of textiles. Desk based research was then carried out into key Indian materials and their sustainability criteria. This research identified three broad sustainable Indian textile stories or strands that the project sought to promote. A 10-day research trip to India identified suppliers of sustainable Indian textiles under these broad themes.

2.2 Shared Talent

Shared Talent has been developed by the Centre for Sustainable Fashion to encourage fashion designers to exchange expertise with other protagonists across the supply chain, transcending traditional divisions, be they linguistic, geographic, or discipline based. The model is rooted in the teaching principles and practices of education for sustainability, which include participation, mutual learning and a deep implied sense of inter-disciplinarianism.⁶ The workshops and active design collaboration that took place as part of this project incorporated this approach.

2.3 Dissemination

The Centre for Sustainable Fashion recognises the important role played by fashion products in our lives. Fashion is a powerful communicator, so the clothes, photography and film produced by the Shared Talent India project reflected the need for an appealing aesthetic in order to most effectively promote the sustainable Indian textiles to the fashion industry audience.

*White off the shoulder
dress by Shazia Saleem
in khadi cotton*



7 /
Ministry of Textiles
Government of India
(2008) Annual Report,
Delhi, India

8 /
Turley, D. B., Copeland, J.
E., Home, M., Blackburn,
R. S., Stott E., Laybourn,
S. R., Harwood, J. and
Hughes, J. K. (2009) *The
role and business case
for existing and emerging
fibres in sustainable
clothing: final report
to the Department for
Environment, Food and
Rural Affairs (Defra),
London, UK*

3. Analysis

3.1 Research

3.1.1 Assessing the Sustainability

Criteria of Sustainable Indian Textiles

Sustainable clothing is defined by Defra as clothing that maximises positive and minimises negative environmental, social and economic impacts along its supply and value chain. The textile stage of the supply chain has significant ramifications in all three of these areas, this project sought to identify and source Indian textiles that addressed these sustainability concerns.

Economic Impact

The textile industry in India currently contributes about 14% to industrial production, 4% to the GDP, and 17% to the country's export earnings. It provides direct employment to over 35 million people, which includes a substantial number of Scheduled Castes and Scheduled Tribes and women.⁷ As the second largest provider of employment after agriculture there can be little doubt of the economic significance of the industry to India. Interviews with Indian designers and suppliers highlighted the importance of sustaining the economic vitality for the industry. Currently the imperative for economic growth is not always in balance with the social and environmental sustainability of the industry with low wages and poor conditions for many working across the sector and widespread environmental costs.

Environmental Impact

The literature review highlighted that much of the existing research into the sustainability criteria of textiles tends to focus on the environmental impact of various fibres and fabrics. The Defra report on existing and emerging fibres⁸ provided an overview of the environmental impact of a range of different fibres. The report does however note the gaps in the environmental data for niche and emerging fibres and alternative methods of cotton production. In addition, more detailed information on the greenhouse gas emissions, waste water production, and chemical pollution associated with the production of all fibres would allow a more complete environmental assessment to be made.

Social Impact

As has been noted in previous research⁹ there is no one standard method for quantifying the social impact of textile fibre production. It was beyond the scope of the project to develop a standardised model for evaluating social impacts but in order to assess sustainability criteria of Indian textiles there was a need for root analysis within a social and cultural context. Textiles play an intrinsic role in the India's identity and cultural heritage.

3.1.2 Sustainability Stories

Desk based research and interviews with Indian suppliers identify three key sustainability strands or stories in Indian textiles that the project has principally sought to promote.

The three sustainability stories or strands identified were:

- > Organic and Fairtrade Certified Cotton
- > Handwoven Textiles
- > Women's Groups and Cooperatives

3.1.2.1 Cotton

Indian cotton accounts for 16% of world production. The cotton farms are predominantly found in the 'cotton belt' that starts in the north-west, crosses through the centre of the country and ends in the south-east. In the central and south, cotton farms are usually family-run, mixed, not irrigated, and small with 87% less than six hectares. Larger farms are typically found in the north, where the cotton is grown more intensively and is under irrigation. The national average production is 429kg per hectare, being the world's lowest average.¹⁰ Many regions of India have become heavily dependent on the crop and it provides a livelihood for 40 to 50 million people.¹¹

9 /
Turley, D. B., Copeland, J. E., Horne, M., Blackburn, R. S., Stott E., Laybourn, S. R., Harwood, J. and Hughes, J. K. (2009) *The role and business case for existing and emerging fibres in sustainable clothing: final report to the Department for Environment, Food and Rural Affairs (Defra)*, London, UK

10 /
Kooistra, K. Termorshuizen, A (2006) *The sustainability of cotton Consequences for man and environment Biological Farming Systems*, Wageningen University

11 /
The Cotton Corporation of India (2010) http://www.cotcorp.gov.in/national_cotton.asp

12 /
Kooistra, K. Termorshuizen,
A. (2006) *The sustainability
of cotton Consequences
for man and environment,
Biological Farming
Systems, Wageningen
University*

13 /
EJF (2007) *The
Deadly Chemicals in
Cotton, Environmental
Justice Foundation
in collaboration with
Pesticide Action Network,
London, UK*

14 /
Fairtrade Foundation
(2005) *The Case for
Fairtrade Certified Cotton
London, UK*

3.1.2.1.1 Sustainability Issues Associated with Cotton Production in India

Water

Cotton is classed as very water intensive crop – a finite resource – though the exact measurement of water usage in cotton is difficult to assess as it depends on how the crop is fed water.¹²

Pesticides

Throughout India 55% of the pesticides used in agriculture are on the cotton crop even though cotton covers only 5% of the agriculture land use.¹³ As a result many people in India are affected by the harmful chemicals used in cotton production.

Cotton Price

As with many commodity markets the world cotton price is volatile and has been in long term decline.¹⁴ Domestic support through subsidies, greatest in the US, EU, and China, has caused a depression in prices, destroying the lives of poor farmers in places like India and West Africa who depend on cotton for survival.

3.1.2.1.2 Organic and Fairtrade Certified Cotton

Organic certified cotton and fairtrade certified cotton seeks to minimize some of the negative sustainability issues associated with cotton agriculture and production.

Organic cotton

Indian organic cotton accounts for 50% of the world's organic cotton production, approximately 8000 hectares.¹⁵ In organic farming fertilisers such as animal manure and neem oil are used to protect against pests along with complementary crops such as peas instead of chemical based pesticides and insecticides. In order to become certified as organic, farmers must usually grow cotton over a period of three years with organic methods to ascertain there are no chemicals in the soil. There are a range of different organic certifications associated with cotton production. For the latest information on certifications please see the Eco-Textile Labelling Guide 2010.¹⁶

Fairtrade Certified Cotton

The Fairtrade Labelling Organization (FLO) provides an independent product certification label guaranteeing that cotton farmers who meet international social and environmental standards are getting a better deal. Farmers involved receive a fair and stable price for their cotton, as well as a financial premium for investment in their community, receiving pre-financing where requested and benefiting from longer-term, more direct trading relationships. The label is applicable so far only to cotton production, and not to the other stages of textile and garment manufacture. The focus is on addressing the imbalances of global trade for farmers in the developing world.

Alternative fibres such as bamboo, nettle and hemp are not grown and processed in significant quantities within India so it was decided to focus on promoting organic and Fairtrade certified cotton, which are important within the India context.

15 /
*Organic Exchange (2008)
Organic Cotton Farm and
Fibre Report [http://
www.organicexchange.
org/Documents/fandf_
report.pdf](http://www.organicexchange.org/Documents/fandf_report.pdf)*

16 /
*Mowbray, J and Davis,
H (2010) Eco-Textile
Labelling, MCL Global
West Yorkshire UK*

3.1.2.2 Handwoven Textiles

Home weaving cooperatives and organisations are at the historical core to Indian textiles, making handweaving an important sustainability story. The Hand Loom sector is the second largest industry in India after agriculture. It provides jobs for nearly 65,000 people, the majority of which are in disadvantaged areas of society.¹⁷ It is so important to the culture and craft of India that there is an office within the Ministry of Textiles dedicated to handweaving. The Office of the Development Commissioner for Handlooms, based in New Delhi, operates 25 Weavers' Service Centres in 20 states to look after the needs of the handloom weavers in areas such as their skills, design and development.

3.1.2.3 Women's Groups and Cooperatives

Women are still marginalised in some sections of Indian society. Employment can be a mechanism for empowering women. Home-working groups and cooperatives support them by providing support, training and connecting them to market. The employment and traditional skills development that the women's cooperatives provide and preserve make them an important sustainability strand within Indian textiles.

3.1.3 Selecting Suppliers

Suppliers were selected on the following criteria:

1. Engagement with at least one of the sustainability strands identified through the research
2. Capacity to supply fabric within the Indian market and for export to the UK.

The research identified a variety of different Indian suppliers from large vertically integrated cotton mills to small handweaving cooperatives across a range of market levels. All suppliers were asked to fill in a form providing information about materials, processing, certifications, business model and capacity and lead-times. It was beyond the remit of the project to independently verify the information provided by the suppliers. A Supplier Matrix can be downloaded at [Http://www.sustainable-fashion.com/?page_id=214](http://www.sustainable-fashion.com/?page_id=214) . This information has provided a starting point for the development of an Indian Sourcing Toolkit, which is available online at www.sharedtalentindia.com

The criteria for the selecting suppliers had to be reviewed through the project as it became apparent that many of the larger mills such as Pratibha Syntex, Bishopston Trading Company and Aura Herbal Textiles were export orientated only. As they are such significant players it was decided to still include them in the project.

3.1.3.1 Supplier Case Studies

The following case studies offer some examples from each of the identified sustainability strands.

Case Study

Organic and Fairtrade Certified Cotton

Large scale cotton production: Pratibha Syntex

Pratibha Syntex is an export orientated vertically integrated manufacturer of knitwear based in Indore, Madhya Pradesh. Pratibha process both conventional and organic cotton, using different spinning and knitting machines to avoid contamination. The organic cotton is brought through a sister organisation, Vasudha Organic, which was setup by Pratibha Syntex in 1998. Vasudha Organic support farms in Madhya Pradesh to move towards organic cotton production. Central to the Vasudha agenda, is the training of farmers; teaching them watering techniques, correct storing of the cotton crop and to grow their own pesticides and fertilisers. Vasudha farmers must sign a contract, which commits them to selling their crop to Pratibha Syntex. The price for the cotton is calculated each season dependent on market prices at the time.

Case Study

Handwoven Textiles

Handwoven cotton: Bishopston Trading Company

Bishopston Trading Company sell fairtrade and organic certified cotton cloth and garments to the UK market. They work with about 90 handloom weavers that form the K. V. Kuppam Tailoring Societies, which are situated in the South Indian state of Tamil Nadu. The organic cotton is grown from non-GM seed in the northern state of Gujarat, and is certified by both Contol Union¹⁸ and the Fairtrade Foundation. The weavers weave on average 3-4 metres of cloth a day, using the traditional looms and techniques that have been passed down through their families for generations. The weavers are organised in Self Help Groups which operate democratically and share their profits amongst their members like small co-operatives. If the cloth is to be made into garments it is then passed on to the tailors who use peddle powered sewing machines to stitch. All members of the Tailoring Societies, regardless of their position or role, receive above average wages, secure employment, health care allowance, provident fund, gratuity and access to the on-site crèche for their young children.

18 /

For further information on certifications see: Mowbray, J and Davis, H (2010) *Eco-Textile Labelling*, MCL Global, West Yorkshire, UK

19 /
Panchachuli UK Press
release (2009) Ethically
sustainable collections
launch in London for
Autumn/Winter 2009
London

Case Study

Women's Groups and Cooperatives

Women's empowerment: Panchachuli

Panchachuli is a cooperative based in the Kumaon region in the state of Uttaranchal, North India on the border of Tibet. The cooperative employs over 750 local women all of whom are shareholders in the company. The organisation produces: handwoven lambswool, merino and angora blends; lambswool; Himalayan nettle fibre; natural pashmina; and wild tussar silk. A three month World Bank study concluded that Panchachuli was a model for socio-economic change and its importance as a prototype has drawn widespread interest and global coverage.¹⁹ To promote the work throughout Europe, Panchachuli UK has recently been set up in the hope of connecting to new markets.



3.2 Shared Talent

3.2.1 The role of design in sustainability

For the Centre for Sustainable Fashion to work sustainably is 'to be considerate of the processes of the system within which you work, not solely focused on the product. A product cannot possess sustainability, but it can be designed to respond to its makers and users in a sustainable way. Sustainability is not singularly about minimising negative impact, but also maximising positive impact, allowing individuals, communities and economic systems to flourish. To work sustainably is to question the status quo, challenge convention and find new ways of working that achieve ecological, social and cultural balance that is in tune with human behaviour.'²⁰

Through the Shared Talent India aspect of the project the Centre for Sustainable Fashion evolved ways to implement this approach by moving away from a reductionist approach that would just focus on a choice of textiles, towards a more systems based approach that would allow participants to re-design the ways that they approach fashion creation. This approach requires the designers to see the fibres or fabrics not in isolation but within the interconnected systems of which they are a part. Design is a key driver to transform our existing culture. The Shared Talent model lends itself readily to the exploration of sustainability values to promote design at every stage of the process that can foster prosperity, creativity and fulfilment into the future.

3.2.2 Collaboration: a sustainability solution

Fashion design is synonymous with exclusivity – with ideas often fiercely protected. Designers are often driven by a wish to create something that is 'better' than what already exists. A sharing of ideas is needed if we are to establish 'better' practice for the future. Competitive advantage is not based in the acquisition of knowledge, but in the application of that knowledge in order to find solutions to our currently flawed system. Shared Talent India brought together a diverse group of mindful designers and students to

showcase fashion applications for sustainable Indian textiles evolved through a collaborative process. The Centre for Sustainable Fashion and Pearl Academy of Fashion facilitated creative collaboration through design workshops and an online dialogue between the designers from April until June 2009, culminating in a 10-day workshop in Delhi, India in July 2009. Alongside connecting with fellow designers the team also had the chance to discuss each other's perspectives with some of the suppliers of the fabrics and to work with a skilled group of pattern cutters, tailors and embroiderers at the workshop in Delhi.

The teaching principles and practices of education for sustainability provided a framework for the workshops. Facilitated workshop activities were designed as part of the nurturing of collaborative practice. For example, in an initial session, all participants were asked to share perspectives on their work through an object that they chose to bring as a means to tell a story about themselves and their specialism. A workshop was held where a dialogue about sustainability was initiated through a series of questions that led to the designers to decide the ecological, social, cultural, economic and personal criteria that they collectively agreed as a basis for their work through the project.

Collaboration happened on many different layers throughout the process, both visible and discreet – from an informal discussion between an Indian and UK designer about their design approach to more formal collaborations. Interestingly it was the students involved in the project who more instinctively worked together collaboratively. This may be because, still being at university, they had been less influenced by the exclusive nature of the industry. The collaborative effort by students from Pearl Academy and Amsterdam Fashion Institute through interaction on the intranet prior to the workshop was a good example of team working and negotiation in application of collective knowledge.



Shared Talent India Design Development
Presentations to Monsoon - Saturday 25th July 2011
DesignStudioOrg
All Designers
Designers

Designer Name _____
Collaborative Impact
ation of discussion and the op
ways easy but worth while

- Product Description
- Transformable Evening Dress
 - Pleated Skirt & Underskirt
 - Bobb Top
 - Bailon P
 - Un

One of the design dialogues that went on to feature on the Monsoon stand at London Fashion Week was between embroiderer Eleanor Feddon and fashion designer Anjana Janardhan. Eleanor gave a contemporary twist to *zardozi* embroidery, which was once used to embellish the attire of royalty in India. Working with Tara Projects, a Delhi based organisation actively engaged in providing support services to the production and marketing of handicrafts on Fair Trade principles, she designed accessories that can be worn in multiple different ways with Anjana's collection of dresses. Anjana's work takes inspiration from the draping of the sari to create modern shapes using a single piece of material thus reducing waste. Her dresses were made using organic certified (SKAL/ EKO ST) and fairtrade certified (FLO) cotton jersey from Pratibha Syntex Ltd, organic certified cotton (GOTS) soya jersey sourced from Pushpanjali and silk sourced from Imagination both members of Fair Trade Forum India (FTF-I).

One of the design collaborations that developed into a long term relationship was between Esther Miles from London College of Fashion and Pratibha Syntex Ltd. Designer Esther found an innovative solution to one of Pratibha's sustainability challenges – the volume of textile waste ending up on the factory floor. Her bag designs were made using thin strips of waste cotton jersey that would have otherwise gone to landfill. She has subsequently been asked by Pratibha to go back to India to develop her concept with them further.

Whilst there were some very fruitful outcomes from the collaboration through the project, one of the lessons to be learnt is that time is needed to foster an understanding of mutuality as a driver for creativity, fulfilment and prosperity and to build the creative trusting relationships that lead to innovative collaboration. The limited time together meant that the Shared Talent team had restricted scope to collaborate as a whole collective.

3.2.3 New parameters in the design process

In order to design 'better' we need to develop a new set of criteria in the design process, where we can look beyond the current definition of fashion as an industry fuelling over-consumption through the offer of novelty but lack of attainment of satisfaction leading to a cycle of consume and discard. Designers need to develop the skills and knowledge to create the tangible and non-tangible elements that transform 2D materials into the pieces that clothe and adorn us and offer creative ways to prosper and be fulfilled.

Holly Presdee, who specialises in woven textile design, addressed the issue of consumption through the project by drawing on the ideas of emotionally durable design,²¹ participatory design, and the development of 'life' within the garment through the interweaving of colours to represent the people involved in the project. She created a Shared Talent India tartan scarf using significant numbers relating to those involved in the project, to produce a unique and uniquely significant weave. The scarf is made from organic certified cotton supplied by Alps Industries and tussar silk threads supplied by Samant Chauhan from cooperatives in Bhagalpur, Bihar. Each individual involved in the Shared Talent project also participated in offering a way to interpret the 2D material in 3D, from shorts to halter neck tops. Buttons attached to the scarf allow it to be worn in different ways to create each shape. The design tells a story through the cloth and can be worn in multiple ways increasing the potential longevity of the garment and encouraging people to have a more active relationship with the piece.

3.2.3 Dissemination

Fashion matters. It plays a unique and important role in our lives. The visual outputs of this project recognised the need for an innovative and exciting aesthetic. Monsoon selected and styled a variety of pieces from the project for their stand at Estethica at London Fashion Week, the highest profile event in the fashion calendar. The project film was shown at the stand and is available online, providing a fast paced and vivid picture of both the Indian textile industry and the designers' work. The lookbook developed for London and Indian fashion weeks had a strong fashion identity that was bold, confident and editorially appropriate to directional fashion press.

Another important dissemination activity was a 10-day exhibition curated by the Pearl Academy of Fashion at the British Council, New Delhi in June 2010. A high tea organized on 4th June – the eve of World Environment Day – at the exhibit was attended by more than one hundred people including the participating designers, other designers, design tutors, mentors and important guests from the British Council Library.

In addition to all these visual outputs, the Centre for Sustainable Fashion has also developed an online sourcing toolkit and textile catalogue that will allow UK and Indian based businesses to benefit from the project research and develop productive relationships with Indian suppliers and successfully source sustainable textiles. This has been disseminated through an online campaign targeting industry, trade press and an industry round table.

www.sharedtalentindia.com

*Yellow rain coat by
Eleanor Feddon using
reconstituted plastic bags
from Conserve India*



4. Conclusions

Through the project research three important sustainability strands or stories were identified within the Indian context; Fairtrade and Organic Cotton, Handwoven Textiles and Women's Cooperatives. The Centre for Sustainable Fashion and Pearl Academy of Fashion have worked together to identify over 60 suppliers across a range of market levels who are addressing these and other areas of sustainability within India.

The Shared Talent India team brought together a group of Indian and UK based designers and students to explore new fashion applications for these textiles. This process gave designers, suppliers, makers and students the opportunity to come together and share their ideas and experiences, thus gaining a deeper understanding of others' roles in fashion production. The outcomes of this collaboration, the project film and images are powerful mechanisms for promoting sustainable Indian textiles to industry and media at both London and Indian fashion events.

These strong visual tools have been combined with the research into the Indian textile industry and the supplier directory to create an industry focused online sourcing toolkit. The website is a means of sharing the best practice and creating new marketing opportunities for Indian suppliers. This online toolkit is supported by a textile catalogue housed at both London College of Fashion and Pearl Academy of Fashion.

The immediate impact of the project has been documented in this report but it must be understood that the impacts of this project will extend beyond this project. Shared Talent as a model for curriculum development and business support is being developed and will continue to be applied. The legacy of the online sourcing toolkit and the textile resource will mean that Indian sustainable textiles continue to be promoted into the future.

White shorts by Nieves Ruiz Ramos (Bibico) in organic and Fairtrade certified cotton canvas from Zameen; Cream mini skirt by Esther Miles and Anne Marie Van der Ven in tussah silk from BVTsilks, Bangalore



5. Recommendations

The fashion industry needs to view sustainable design as more than just the selection of a particular textile. The online sourcing toolkit developed as a result of this project provides a useful starting point for fashion businesses but sourcing sustainably encompasses so much more, from the relationship you nurture with a supplier, to the fashion application of any given textile.

Many of the larger suppliers of organic and fairtrade certified cotton identified through the research focused solely on export. The dialogues between the Indian designers and suppliers highlighted a frustration on the part of the Indian based designers about the limited availability of such textiles within India. The research and experience of this project suggests that there is scope for Indian textile suppliers to explore the possibility of expanding into the domestic market.

6. Limitations

The project research was hampered by the lack of measurable benchmarks and data available for use in evaluating the sustainability criteria of textiles. There is some broad research available focused mainly on the environmental impact of textiles,²² but even in this area there is a need for further research so designers can make informed decisions.

There is no one standard method for quantifying the social impact and cultural value of a textile. This can mean that this information is often lost along the supply chain. An example within the Indian context is cotton khadi - handwoven cloth with a rich cultural history associated with Gandhi's independence movement - but little known outside of India. When evaluating the sustainability criteria within textile there is a need for the space to tell stories that can not be measured using quantifiable data.

22 /
Turley, D. B., Copeland, J. E., Horne, M., Blackburn, R. S., Stott E., Laybourn, S. R., Harwood, J. and Hughes, J. K. (2009) *The role and business case for existing and emerging fibres in sustainable clothing: final report to the Department for Environment, Food and Rural Affairs (Defra)*, London, UK.

Creating the catalogue of textiles, an activity carried out by Pearl Academy of Fashion, has been a challenging task. Many of the organisations are NGO supported or belong to SME sector and are not particularly skilled in marketing and promotion. In addition many did not view the activity of cataloguing their products at a central place and the support given by academic institutions as being directly beneficial for further business interests. Spending more time at the beginning of the project building trust, awareness of the project concept and ultimately understanding of the result of a collaborative outcome might have brought better cooperation.

Across the entire fashion industry there is a need to work towards making the entire supply chain more transparent and thus promoting information sharing about resource use, labour conditions, pollution, and waste. The information in the supplier matrix has not been independently verified by the Centre for Sustainable Fashion. Anyone using the information should work with suppliers to develop a culture of trust giving space for supply chain transparency.

In *Tactics for Change*²³ the Centre for Sustainable Fashion lays out the steps that we believe the industry needs to take to build a more sustainable industry. One of them is the importance of sharing information to find sustainability solutions. One of the limitations to the research done for this project was a reluctance of UK based fashion businesses to share with us information about their supplier base for inclusion within the supplier matrix. This culture of secrecy amongst fashion businesses undermines the potential for new innovative collaborations.

7. Bibliography

Ali Khan, S (1995) *Taking Responsibility: Promoting Sustainable Practice Through Higher Education Curricula*, Pluto Press, London

Blackburn, R S (2009) *Sustainable textiles: Life cycle and environmental impact* Woodhead Publishing Ltd

CII-Ernst and Young (2007) *Textile and Apparel Report*

Centre for Sustainable Fashion (2009) *Tactics for Change*, London College of Fashion

Chapman, J (2005) *Emotionally Durable Design - objects, experience and empathy*, Earthscan Publications Ltd, London, UK

Department for Environment, Food and Rural Affairs (2007) *Mapping of Evidence on Sustainable Development Impacts that Occur in the Life Cycles of Clothing*, London, UK

Department for Environment, Food and Rural Affairs (2009) *Sustainable Clothing Action Plan*, London, UK

EJF (2007) *The Deadly Chemicals in Cotton, Environmental Justice Foundation in collaboration with Pesticide Action Network*, London, UK

Fairtrade Foundation (2005) *The Case for Fairtrade Certified Cotton*, London, UK

Fletcher, K (2008) *Sustainable Fashion and Textiles: Design Journeys*, Earthscan Publications Ltd, London, UK

Fuad-Luke, A (2005) *Eco- Design Handbook: A complete sourcebook for home and office*, Thames & Hudson Ltd, UK

Kooistra, K & Termorshuizen, A (2006) *The sustainability of cotton: Consequences for man and environment, Biological Farming Systems*, Wageningen University

Ministry of Textiles Government of India (2008) *Annual Report*, Delhi, India

Mowbray, J & Davis, H (2010) *Eco-Textile Labelling*, MCL Global, West Yorkshire, UK

Organic Exchange (2008) *Organic Cotton Farm and Fibre Report* http://www.organicexchange.org/Documents/fandf_report.pdf

The Directorate General of Commercial Intelligence and Statistics (2006) *India's Foreign Trade by Chapter and Section*, Kolkata, India

Turley, D. B., Copeland, J. E., Horne, M., Blackburn, R. S., Stott E., Laybourn, S. R., Harwood, J. & Hughes, J. K. (2009) *The role and business case for existing and emerging fibres in sustainable clothing* Department for Environment, Food and Rural Affairs (Defra), London, UK

Annex 1: Participants

Shared Talent India designer team

Bevan Ofori Agyemang (London College of Fashion), Nitin Bal Chauhan, Samant Chauhan, Saurabh Chauhan, (Pearl Academy), Kritika Dawar (Pearl Academy), Eleanor Feddon, Dhairya Gautam (Pearl Academy), Katharina Grube (Amsterdam Fashion Institute), Gaurav Gupta (AKAARO), Varun Gupta, Sahil Jaisingh, (Pearl Academy), Anjana Janardhan, Jattinn Kochhar, Juanita Koerts, (Amsterdam Fashion Institute), Padmaja Krishnan, Gunjan Kumar (Pearl Academy), Pratyush Kumar (Pearl Academy), Ester Miles (London College of Fashion), Charlotte Moore (London College of Fashion), Jaisheel Nishad (Pearl Academy), Anne Prah, Holly Pressdee, Nieves Ruiz Ramos, Shazia Saleem, Monalisa Saran (Pearl Academy) Annemaria Ven Der Van (Amsterdam Fashion Institute), Ruta Zabraskaite (London College of Fashion)

Centre for Sustainable Fashion

Hannah Higginson, Dilys Williams and Alex McIntosh

Pearl Academy of Fashion

Dr. Vinod Shanbhag, Prof. Nien Siao, Tripti Gupta, N. Roshan Singh, Sheeba Johnson, Dr. A.K.G. Nair, Prof. Seema Mahajan, Meha Jayaswal

Designers' biographies:

Nitin Bal Chauhan

Nitin Bal Chauhan graduated from the National Institute of Fashion Technology, New Delhi, in the year 2002. Right after his graduation he took refuge in The Himalayas. There he worked for the uplift of the crafts of Himachal Pradesh, which resulted in the formation of an NGO by the name of SEWA HIMALAYA. Working closely with these craftsmen gave him the opportunity to realize the plight of the dying crafts and craftsmen. This was the point from where the tenets and philosophy of the label started to take shape. Inspired by the crafts of Himachal he designed a collection called "Lust for Life" of which the craftsmen were an integral part. The year 2007 saw the participation of the label at Lakme India Fashion Week as a GEN NEXT winner.

Samant Chauhan

Samant Chauhan is an alumna of the National Institute of Fashion Technology, New Delhi, India. His focus on sourcing and creating sustainable, handmade, local materials to use within his collections is apparent throughout his work as a designer.

In 2005, Samant showed at Singapore Fashion Week 'Asian Young Designer Contest '05', where he presented his prize winning collection, 'Changing pattern of Buddhism along the silk route'. He since debuted at Indian Fashion Week in 2006, and has gone onto present successive collections in 2007 and 2008, most recently working in collaboration with Swarovski. Also in 2006, Samant started an eco-friendly line in tie up with US based company 'MOKSHA for Earth'.

No stranger to the press, Samant's 2007 collection 'Kamasutra' was featured in Italian Vogue's annual issue, which has led onto him featuring in Estethica at London Fashion Week SS08 and Carrousel Du Louvre in Paris at the Ethical Fashion Show 2008 – his first solo international show. 2010 started off with Samant showcasing his AW line at Estethica, London Fashion Week, once again, as well as Wills India Fashion Week. He is now involved with many projects, including Little

Italy: Fashion Café, where he is working as Creative Head to promote upcoming Indian talent, and Ahimsa Silk to help promote ethical fashion textiles.

Saurabh Chauhan

Saurabh Chauhan is a third year student of Fashion Design course at Pearl Academy of Fashion, New Delhi. He finds inspiration for his designs in nature and tries to capture the essence of it through his work. He welcomes the concept of sustainability and thinks we have to incorporate it into our daily life to really make a difference.

Kritika Dawar

Kritika Dawar is a graduate in commerce from Delhi University and is currently pursuing a postgraduate diploma course in Fashion Design Indian Wear from Pearl Academy of Fashion, New Delhi. Her aim at present is to learn different aspects of design and fashion industry. Inspired by Indian heritage, she tries to explore uncultivated culture and values to blend in designs of the modern era. Going forward her aim is to launch her own collection and make her distinctive place in the fashion industry.

Eleanor Feddon

Having studied a BTEC diploma and NCFE Advanced Certificate at the Kent Institute of Art and Design and graduating from Loughborough University School of Art & Design in Multi-Media Textiles (BA Hons), Eleanor has since gained invaluable industry experience which has seen her move towards an ethical approach to her designs.

Since leaving university, Eleanor has freelanced regularly and taken up a short design residency at Quartier 21, Vienna, as well as being commissioned to design and embroider handbag panels for Corlto Moltedo and won the TEXPRINT First View COLOUR Prize, sponsored by Pantone Europe.

Her continued worked with Junky Styling at London Fashion Week and Annie Sherburne has given her more insight into eco-fashion, where she has been progressed

from sewing assistant and designer-maker to fashion show assistant over the last two years. She now works for Beyond Retro Archive assisting in preparing and cataloguing vintage textile samples.

Dhairya Gautam

Dhairya Gautam is a textile design student at Pearl Academy of Fashion. She follows a progressive & structural style of design and also enjoys experimenting with new material and 3D forms. She wants to give new dimensions to textile industry by making unconventional textile surfaces. Joining Pearl Academy of Fashion, Delhi was a dream come true and realisation of that dream can be seen through the passion of her work displayed at Texstyle India fair 2009.

Katharina Grube

Katharina Grube is currently studying for her bachelor in fashion and design at the Amsterdam Fashion Institute. She has done a short internship with Mattijs van Bergen in Amsterdam. She is also setting up an online t-shirt company called overrated.biz, where she sells individual, hand-printed shirts. She will be graduating in 2011 and is planning on setting up her own label.

Gaurav Gupta

A fellow of Royal Society of Arts London and graduate ambassador for University of the Arts London in India, Gaurav Gupta is a Designer Maker based out of New Delhi. Trained at Chelsea College of Art and Design, London, in Woven Textiles and National Institute of Fashion Technology, Delhi, in Fashion and Graphics, Gaurav makes hand-woven textiles for fashion accessories, clothes and interior spaces.

Gaurav is fascinated by the complexities of Studio Craft, which he is addressing throughout his work - looking at the fine balance between craft and design while highlighting the importance of handcrafting before using machinery. Exploring sustainable collaborations between materials and minds and taking the handmade design in India movement forward are what drives him. His work involving the synergy

between tradition and modern design lead to Gupta launching his design business 'Akaaro' and debuting successfully at the prestigious London craft fair 'Origin' in October 2007 and 2008.

Following on from his success at Origin, Gaurav started selling from multiple outlets in the UK. In October 2008, he was invited to the Bunka Salon in Tokyo as part of celebrations to commemorate 150 years of British-Japanese friendship, and co-curated an exhibition titled 'London Calling'. He is actively involved with academics and has been associated with Saints at the Design Laboratory Central Saint Martins, London, as a trend forecaster.

Gaurav will be exhibiting at 'Origin: The London Craft Fair' in London and 'The Great Northern Contemporary Craft Fair' in Manchester in October 2009.

Varun Gupta

Varun gained his postgraduate degree in Fashion Design from the Pearl Academy of Fashion, having always been interested in new fashion and lifestyle. He learnt a lot about both the creative and technical aspects of fashion, and specialised in Indo-Western womenswear, working towards bringing back old Indian cuts, crafts and embroideries, Varun wanted to give them a fresh and contemporary pathway to create something new that has led to an unexplored arena of design.

Graduating in 2008, he was awarded 'Best Designer Collection', 'Best Ethnic Contemporary Collection' and 'Best Academic Performance Award' for his Portfolio 08 collection. In January 2008 he was then appointed as a Head Designer with menswear label Ashish N Soni, and has since been selected from among other Pearl Academy of Fashion graduates for the Generation Now Program by Worth Global Style Network (WGSN) – a platform for showcasing graduate portfolios and collections.

Anjana Janardhan

Anjana graduated from NIFT, Bangalore in Fashion Design before studying a BA (Hons) in Fashion, Design and Technology Surface Textiles at the London College of Fashion, where she graduated with a 2:1 in 2004.

She has since undertaken a variety of roles across editorial and design including Fashion Department Assistant at Dazed & Confused, a London-based fashion publication, and an internship at SHOWstudio, London. She has also worked as a researcher on the book 'The Cutting Edge of Wallpaper', which was aimed at profiling designers, and 'Kitted Out: But Who Gets to Dress the Assassin?', which saw Anjana assisting in developing an event deriving inspiration from the streetwear of David Ellis and Roger Burton - founder of the Contemporary Wardrobe at the Horse Hospital, London.

Anjana has also shown clear progression; beginning work as an assistant as Hussein Chalayan, she worked in a nine month placement assisting on the 'Chalayan' line, developing SS06 and AW 06-07 collections in 2005. In 2007 she progressed to Showtime Production Manager working with the designer to coordinate the production of showpieces for Paris Fashion Week. Anjana has also worked with Boudicca as an assistant to the studio manager.

Shahil Jaisingh

Shahil Jaisingh is pursuing an undergraduate degree in Fashion Design from Pearl Academy of Fashion, New Delhi. He believes his strength lies in looking beyond the conventional aspects and explores it limitlessly. He participated in the Defra project with great enthusiasm and got to learn the professional and industrial aspect of fashion industry. Confidence, diligence and his ambition defines him. His interest lies in ethnic and elegant wear, and has keen interest in Indian history and its unique art and culture.

Padmaja Krishnan

Born in Kolkata, India, in 1976, Padmaja Krishnan studied Commerce at Kolkata University and Fashion Design at India's National Institute of Fashion

Technology, New Delhi. Today, she has three goals: firstly, to observe and reflect in her designs the relationship between human behaviour and clothing; secondly, to integrate the work of traditionally skilled artisans within modern design practice; and thirdly, to combine sustainability and social responsibility with light-hearted humour.

The first objective was clear from the outset: her graduating menswear collection from NIFT was a comment on how cultural and gender roles had changed since the industrial revolution. The second and third principles are widely evident in a portfolio of consultancy, research and training assignments to government, and privately-funded conservation initiatives. These range from the promotion of the rare indigenous silk-weaving and textile techniques of Meghalaya, Assam and Nepal, to workshops with traditional embroiderers and palm-leaf weavers.

Krishnan set up her company Transit Design, in 2005. Transit Studio is a small-scale fashion and textile laboratory developing a line of non-conformative, quirky and peaceful clothing for men and women, as well as a collection of curious and finely detailed handcrafted products in cotton, silk, leather and other natural materials.

Gunjan Kumar

Gunjan Kumar is a student of third year fashion design (BA Hons), at Pearl Academy of Fashion, New Delhi, India. In his first year of his studies, he did a live project of designing Profile by corporate department of Pearl Academy of Fashion. His second year work is showcased in an exhibition at Pearl Academy of Fashion, Jaipur. Gunjan has also documented Rogan art in Gujarat as a part of his second year module with five European and two Indian students. These days he is actively participating in National and International fashion and design competitions to showcase his talent to the next level of creation.

Pratyush Kumar Maurya

Pratyush Kumar Maurya, is pursuing his third year of study in fashion design from Pearl Academy of Fashion, New Delhi. He dreams of designing for the world, upholding the Indian factor in his outfits. In his second year he chose to work on Indian and Western wear keeping in mind the design challenge of transforming silhouettes. His theme in fourth semester was 'PattaChitra' – a craft of hand painting in Orissa, India. The same is a part of the DEFRA Project now which deals with the sustainability of Indian textiles and craft. He has contributed to this project by taking forward his theme of Transformation.

Esther Miles

Esther Miles, is a third year fashion studies student at London College of Fashion. Here she topped her class in the first year and won this Shared Talent position in the second. Her fashion career dates back to her first undergraduate degree in music at Goldsmith College where she began knitting by commission. Knitting and handwork remain Esther's passion and have afforded her a knitting post at Cecilia Mary Roberts, showcased at London Fashion Week's On/Off Presents last year. While studying Esther now stages the bi-annual sustainable charity fashion show Something Old // Something New for the Canterbury Festival and teaches textiles to school children.

Anne Prah

Having worked as a street and sportswear designer for 20 years for brands such as Nike, Ellesse, Puma, Marks & Spencer, Animal, Topshop and Esprit, Anne became very interested in developing a more eco-responsible approach to design and decided to undertake the MA Design for Textile Futures at Central Saint Martins College of Art & Design, London, to concentrate on exploring, designing and developing new eco-considered concepts, processes and techniques for textile design.

Anne designed her MA collection entitled 'Gathering Pattern', which was presented to industry in June 2009 and aimed to explore and develop eco-considered

techniques for tactile, surface embellished textiles. During Anne's research she has come across many interesting developments from India, especially in the field of developing eco-friendly colouring processes where she hopes to explore and develop the possibilities of working with sustainable Indian textiles in the future.

Holly Pressdee

Holly is studying for her BA Textile Design degree as a Weave Specialist at Chelsea College of Art and Design, having already completed a Foundation Diploma in Art and Design at the Arts Institute, Bournemouth, where she received a distinction.

She has had an active involvement in the fashion industry since 2007, taking part in the Kulture to Kouture catwalk show as a helper, before being awarded a place on the design team for T Silk where she spent seven weeks in SE Asia helping to set up a workspace in Vientiane and completed design specifications for their collection - seeing it through from design to production, among other placements. Holly's inspiration comes from visiting textile communities to learn about their ways of working and using these experiences as inspiration within her design and creative work.

Nieves Ruiz Ramos

Nieves Ruiz Ramos has over eleven years multi-product experience within the fashion industry, having graduated from universities in both Spain and France. She started out as a designer and graphic artist for kids wear at Zara before progressing as a woven and knitwear designer for labels Corte Ingles and Dolina, among others.

Continuing in womenswear, Nieves set up her own business in 2007 and manages her company Bibico - a fair-trade brand that combines high street styles with fairtrade ethics. Bibico trades in the UK, Spain and Australia.

Shazia Saleem

Nominated Designer of the Year 2008 by Asian Woman magazine, Shazia Saleem is a new British fashion designer specialising in hand-spun and hand-woven textiles. Shazia studied fashion in Florence and London, and seamlessly blends this with her Indian heritage.

Her AW09 collection was sponsored by Harris Tweed, and brought together Indian hand-woven silks and Scottish hand-woven tweed.

In 2009 Shazia Saleem London was voted second best fairtrade collection by Green My Style and exhibited at the Indian High Commission in Mayfair, London – during September 2009.

Monalisa Saran

Monalisa Saran is a fourth year student of Pearl Academy of Fashion and is pursuing an Honours Degree in Communication Design. Keen on photography and passionate for capturing life in new and different forms, she has always been an observer and admirer of life. Recording and capturing a glimpse of an event and converting it into a story is a fascinating thing for her. A lover of art she has grown up very close to it and it has been part and parcel of her life. Shared Talent India has been a great opportunity for her to explore this and interact with new people, learning and sharing new things with people from different cultures and professions.

Annemarie Van Der Ven

Annemarie Van Der Ven is a Fashion Design student at AMFI in Amsterdam. For her last project she focused on handicrafts and felting in particular. She writes a fashion blog for a Dutch website and in the future would like to work for a fashion magazine.

*Photography by Kerry Dean
Styling by Katie Felstead
Location Eagle House Hotel, Hastings
Cover and Pages 4, 10, 12, 29, 31, 47*

*Photography by Beven Agyemang
London College of Fashion BA Photography
Pages 22, 25*

*Deep red drape top by
Anjana Janardhan in organic
certified cotton soya jersey
from Pushpanjali*

