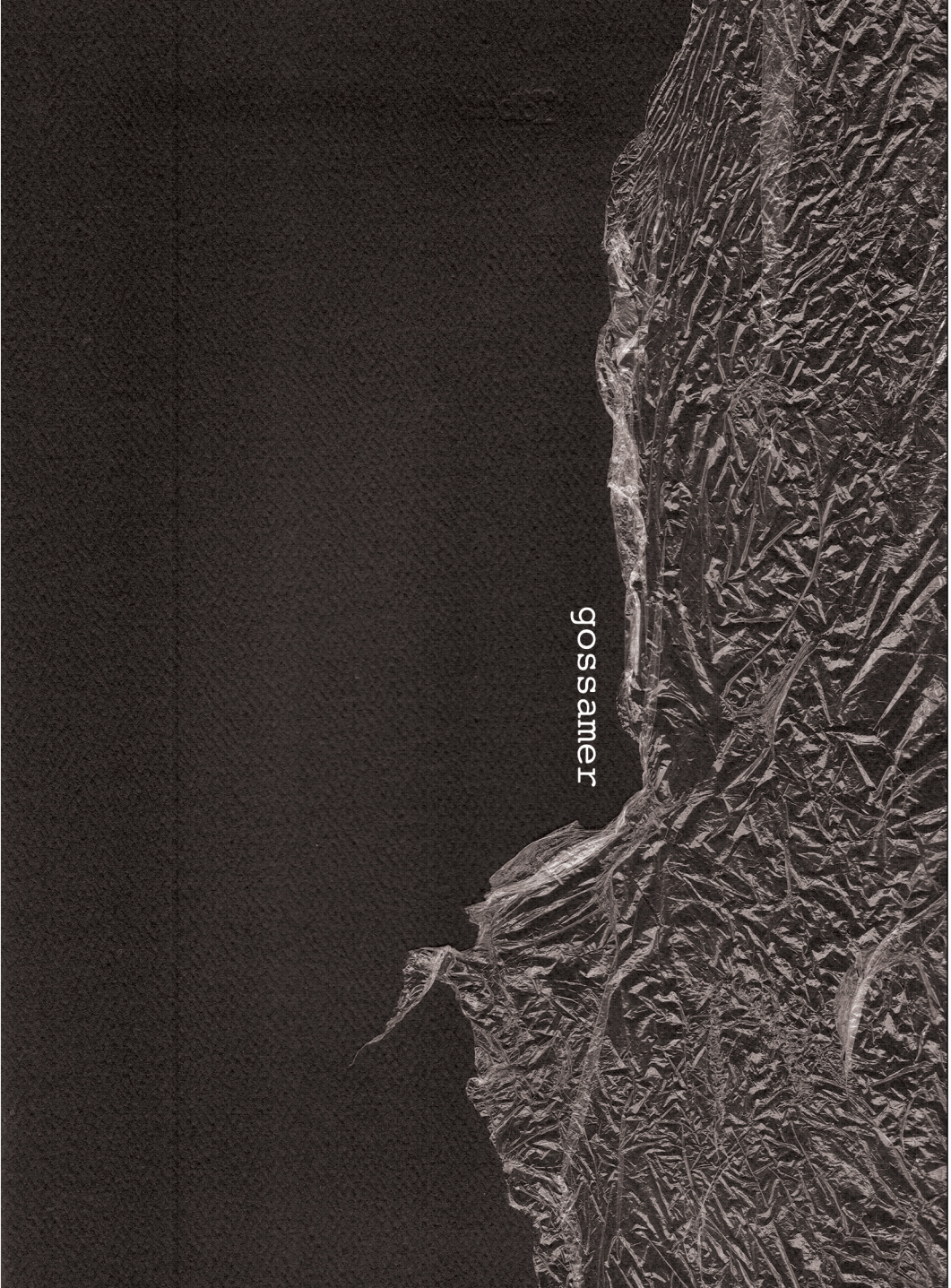


gossamer





*Gossamer*

*noun*

1. a fine, filmy substance consisting of cobwebs spun by spiders
2. used to refer to something very light, thin, and insubstantial or delicate

A Fashion Revolution Philippines Zine  
October 2019



**FASHION REVOLUTION PHILIPPINES**

Sophia Calugay-Morita  
**Country Coordinator**

Lian Sing & Monica Vivar  
**Creative Commissions Project Managers**

Ma. Theresa Arigo, Ysabl Marie Dobles  
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**Creative Commissions Team**

**GOSSAMER, a companion zine  
to THE WALK-THROUGH**

**Zine designed & edited by Lian Sing  
Exhibit set design by Monica Vivar**

**October 2019**

**IN PARTNERSHIP WITH**



**IN COLLABORATION WITH**



FORTH CO.



**Glorious  
Dias**



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## What is Fashion Revolution?

Fashion Revolution was born as a direct response to one of the worst human-induced factory disasters in history – the Rana Plaza factory collapse on 24th April 2013. Every year, there are accidents in fashion's supply chains where they could have been avoided when proper health and safety procedures are implemented. We don't want more people and the environment to suffer because of the way our clothes are currently sourced, produced and purchased.

Fashion Revolution is a global movement that runs all year long. We are people from all around the world who make the fashion industry work. We are the people who wear clothes. And we are the people who make them. We are designers, academics, writers, business leaders, policymakers, brands, retailers, marketers, producers, makers, workers and fashion lovers. We are the industry and we are the public. We are world citizens. We are you.

Our vision is a fashion industry that values people, the environment, creativity and profit in equal measure. Our mission is to unite people and organisations to work together towards radically changing the way our clothes are sourced, produced and consumed, so that our clothing is made in a safe, clean and fair way. We believe that collaborating across the whole value chain – from farmer to consumer – is the only way to transform the industry.

It was in 2015 that the Philippines Country Coordinator Sophia Calugay started the initiative to establish a Philippine team. With a Masters degree in Anthropology-Archaeology and an awareness of the global problem, she wanted to be part of something that creates socio-cultural and economic change. She saw a video shared by Zero Waste Scotland about Fashion Revolution and was inspired to take action.

As of today, Fashion Revolution Philippines is a SEC-registered NGO. We are still in the process of establishing and strengthening the local chapter as the call for a sustainable world – and thus a sustainable fashion industry – becomes increasingly urgent.

## **A FOREWORD**

British Council x Fashion Revolution Global

We are pleased to be supporting this first ever zine by Fashion Revolution Philippines. The project forms part of Fashion Revolutionaries, a strategic partnership between the British Council and Fashion Revolution which aims to create positive change in the global fashion industry through international collaboration. Drawing on our shared aims and our dedicated teams we are able to create truly unique scenarios and conversations within the context of local fashion related networks. Working across policy, education and culture, the partnership celebrates those who are creating a more sustainable fashion future and empowers citizens to be more active in shaping it.

As part of Fashion Revolutionaries we were pleased to offer the Creative Commissions Grant Scheme. Proposals were invited from Fashion Revolution Country Coordinators to present original ideas to create outstanding, challenging and revolutionary events, installations, performances and artworks, to be staged in their local communities in partnership with local cultural organisations in artists. Through collaboration with local arts sectors, we sought projects which challenged the social and environmental issues around sustainability and fashion. Fashion Revolution Philippines have done exactly that through their project – bringing on board local artists and organisations to explore challenges in fashion. Together, we are supporting, and hopefully progressing, the global conversations around the big issues such as waste, raw materials, and systems change.

We believe that through arts and culture, change can be made and can act as a catalyst to bring together diverse communities to exchange opinions, techniques and inspiration and create solutions to global challenges. Bearing witness to these projects and this exciting programming is what Fashion Revolution is all about for us – the unstoppable power of people, united in their commitment, to evolve the aspects of this global industry that no longer serve us and to collectively re-invent the solutions and stories for the future of fashion for all.

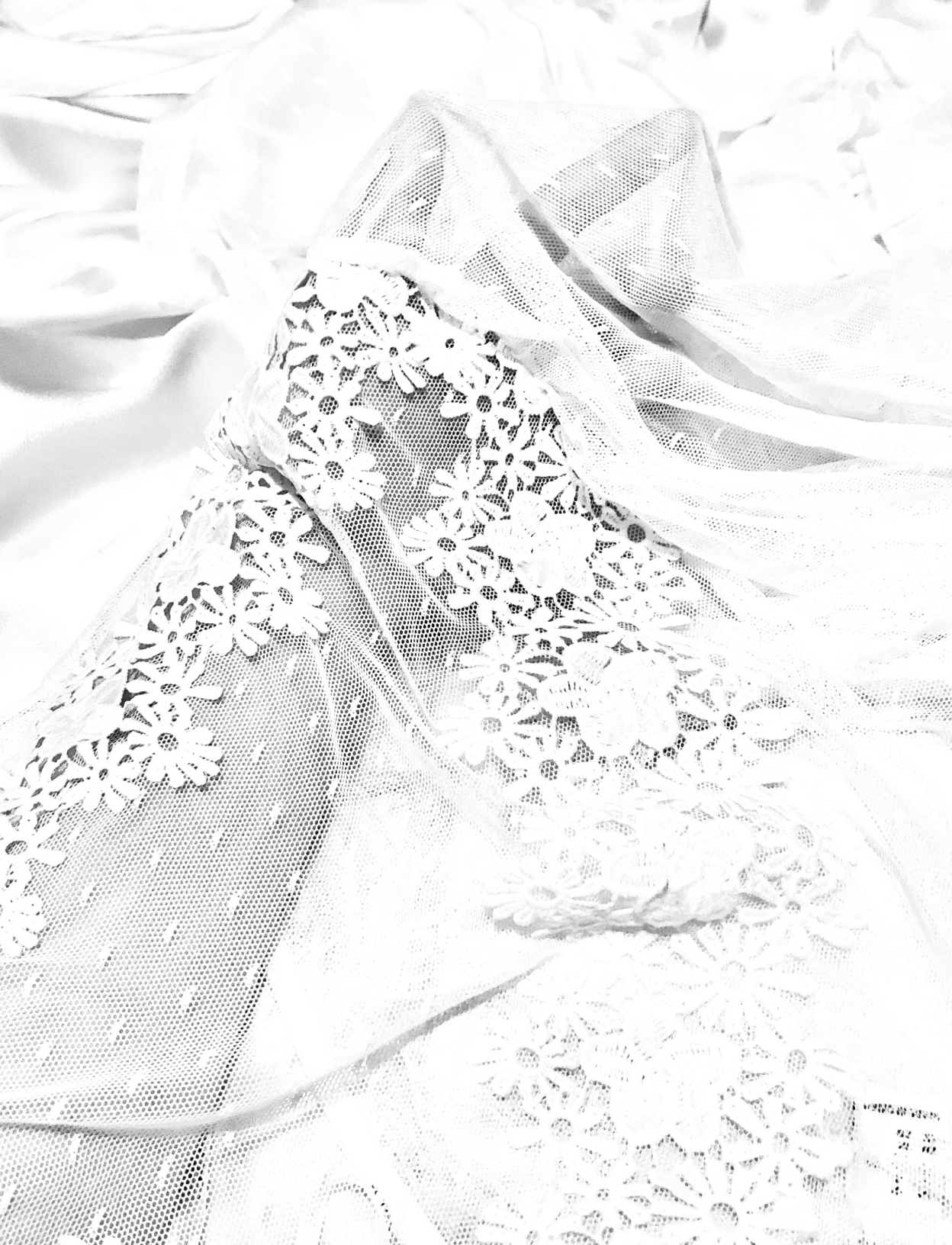
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**&**

**Jocelyn Whipple**

Global Network Program and Content Manager

Fashion Revolution Founding Team member



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## Introduction

When the Fashion Revolution Philippines team began the first brainstorm sessions for our Creative Commissions project back in November 2018, we imagined with nothing but enthusiasm and passion for the opportunity to engage local artists about the discourse on sustainable fashion. Grand, captivating ideas were exchanged, forgetting at the moment the realities we would have to grapple with.

We navigated haphazardly but excitedly through digressions, but we always returned to the same fundamental concerns: how do we talk about sustainable fashion to the everyday consumer? How do we talk about this issue while grappling with the Philippines' socio-economic realities? How can we take the discourse out of the circles it already exists in, and embed it in the greater contexts we move around in? How do we even translate sustainability into Filipino?

To any of these questions, we had no answer. As a team, we were only volunteers with little to no direct experience in the fashion industry. Some of us, like Monica and Tere, manage their own sustainable fashion stores online, while the others are simply passionate about the advocacy, eager to learn and do more. Kevin is the COO of Urban Greens, George is a freelance photographer, and I am a writer fresh out of college, armed with theory I longed to apply into practice. Our Country Coordinator, Sophia Calugay-Morita, is a passionate spirit who has worked with numerous local and international organizations on both a professional and volunteer capacity. She has one of the biggest hearts that I know.

With only this dedication, we began to reach out – to designers, to retailers, to researchers, to government offices, to NGOs, to artists. Engaging in dialogue with all these individuals and organizations was the first step: we wanted to take the discourse on sustainable fashion further. There is an astounding wealth of information about the fashion and sustainability, but very few were grounded in the contemporary Philippine context – at least, ones that were accessible. There is a gap in knowledge that we wanted to begin to fill, and when we began to speak to industry stakeholders, we discovered that there isn't a lack of knowledge at all. It was simply a lack of connection. Scientists struggle to bring mainstream focus and attention on their research; artists are not always in touch with the material realities of the industry; farmers are not provided adequate support and infrastructure; retailers are trapped into systems where cheap, unsustainable options are the only possibility; and consumers are unaware of the value of sustainable, local fashion.

In other words, the knowledge exists, but how do we bring it to where it matters?

What we arrived at, then, was to simply start making connections; to provide guideposts that people can follow and explore themselves. We simply wanted to call attention to the fact that these complex problems exist – and so does the incredible potential for empowerment.

On a personal level, I took a keen interest in fashion when it became apparent to me that it is an industry where everyone is a direct participant. Everyone either produces clothes, or wears them. All global and issues intersect in invisible threads on a piece of garment, and I found that it can be a compelling entrypoint into the grander conversations about economic, political, and cultural systems, about climate, about human rights. It is not abstract, it is not something the everyday mallgoer has to imagine to comprehend. This is the rationale behind choosing a mall as the venue for our project – we wanted to appropriate the space where consumption takes place and transform it into the locus of cultural, economic, social, and political connections that it really is.

Essentially, the exhibit that we ended up creating brings to light the threads that compose the fabric of the fashion industry in all its beauty and horror. We ask you now to walk with us, to ponder, and ultimately, to ask and to act. There are too many questions and too many ways we can begin with. We simply hope The Walk-Through inspires you to shatter the opacity where collective silence and complicity is allowed to fester.

**Lian Sing**

**Artist Program Day 1**  
Fashion Revolution Intensive  
19 July 2019, WeWork RCBC Tower

**Speakers:**  
Sophia Calugay-Morita (FRP Country Coordinator)  
Carlo Delantar (Founder, ALTUM Concepts)  
Whitney Bauck (Associate Editor, Fashionista)

*photos by  
George Buid*



*(L-R) Speakers  
Carlo Delantar,  
Whitney Bauck,  
and Sophia  
Calugay-Morita*



*The FRP team and  
artists with the  
WeWork team*

## Artist Program Day 2

Textile Forum 4.0: Opportunities for the Philippine  
Textile & Garment Industry

Hosted by the Philippine Textile Research Institute  
20 July 2019, World Trade Center

*photos by  
George Buid*



*The FRP team and  
artists with  
the Philippine  
Textile Research  
Institute  
Director Celia  
Elumba, and the  
Secretary of  
the Department  
of Science and  
Technology,  
Fortunato de la  
Pena*



*Pam Quinto asking  
the panelists a  
question*



## Looking Back: Artist Program Day 3

*Katherine Louise G. Moro*

Last July 21, Fashion Revolution culminated The Walk-through: Artist Program with a gathering of artists, designers, and sustainability practitioners in Futur:st's intimate space for some pizza, wine and conversation on both the global and local fashion landscape. Yet what ensued was a discussion that went beyond fashion, but one that also explored the deeper paradigms that surround it, including the economics, politics and philosophies behind the industry.

### **Finding meaning in fashion**

The industry that clothes our backs is often one that people don't put much thought to, but for the 19 people sat together around several makeshift tables that Sunday, fashion had taken on distinct meanings in each of their lives.

Most of their relationships with fashion had stemmed from its ability to act as extensions of who they are and what they believe in.

For instance, Joseph Aloysius, a fashion designer and sustainability consultant, talked about how fashion acted as a physical manifestation of both him and his clients' dreams. "It's all about that fantasy and romanticizing things, ideas and concepts."

Meanwhile Jao San Pedro, another designer, spoke about how fashion allowed him to become more comfortable with his identity as a transwoman. "Fashion is my form of activism." She adds, "It continues to define who I am, and continues to give power to me."

Others appreciated fashion for its ability to connect them with their roots. Tekla Tamorla, one of the artists for the event, shared how learning how to sew for one of her projects had allowed her to learn more about her grandmother who also used to sew. "While learning, I relearned our history of our family," she says about the process. "I was able to appreciate the craft of making your own clothes."

For some, fashion hit a sentimental note,

one that revolved around the memory embedded in the pieces of clothing we wear. "There will always be those memories that I will keep with whatever it is I wear and use," shares Pam, another artist.

But a common thread that stood out among each of their responses were the communities they had found through their shared interest in working towards a more sustainable fashion industry. "Its these pockets of communities where these discussions happen and where you can make these connections that stick with me and make me want to continue to be in this industry, and be hopeful for what's to come," expresses Celine Mallari, a designer.

### **The state of the local apparel industry**

The discussion opened up with the question of the role of the Philippine industry in the global fashion landscape.

"We have to know that the Philippines used to be the producers of the best fashion houses in Paris," claims Aloysius. He shares



that back in the 70's, Filipino craftsmanship, which includes the garment industry, was at its best due to a government that supported the arts.

His statement is made with the acknowledgment that this same government was also mired in inequality and injustices, which Isola Rosa emphasizes. "Is it correct that we support fascists and violence for the sake of the development of culture?"

Lian Sing, a Fashion Revolution country member, acknowledges this complicity: "We've all participated and benefited from an institution that has been oppressive, maybe not directly to us, but to someone else." Yet she says we don't have to remain complicit. There are small acts of resistance that we can and should do if we have the means. She says, "We always have to evaluate where we are and where we're going. Fashion is not just fashion, it is agriculture, it is labor, it is industry."

It's no secret that the garment industry has often fallen short when it comes to ethical labor practices, with its workers reportedly experiencing exploitation, unsafe working conditions, and a number of health problems. Then there's the environmental costs that come with producing garments, which is known to be a high contributor to waste and pollution.

This has placed young designers like San Pedro and Mallari in a weird space where they'd like to work towards a more sustainable industry without actually contributing to the cycle of production. "At the end of the day, you're still producing," San Pedro says with regards to running a sustainable line. But Celine believes, "It comes down to being

conscious about whatever decision you (can) make. You can never be completely (sustainable) without fault, but you can affect a lot of things by being consistent in what you believe in."

## **The underlying forces surrounding the business of fashion**

The truth of the matter is there are bigger forces that underlie and control the industry, and if these systems don't change than the industry's problems can never truly be alleviated.

"The only way to change this entire system is to change how businesses make money," Angela Chen expresses. "The underlying problem is you're selling a product to somebody at the end of the day, even if it's a good product."

Currently, there are a number of start-ups that aim to disrupt the system by developing new business models. Take for instance companies that focus on leasing garments instead of selling them as to prolong the life cycle of garments.

Some companies also focus on building quality products. One of the most popular companies that has adopted this strategy is Patagonia. In addition to creating clothes that last, Patagonia also encourages its customers to send in damaged clothing for free repairs or recycling, instead of throwing it out or purchasing new ones.

Yet these types of initiatives, while plausible, are not always attainable by businesses, especially when those with sustainable visions often lack the resources to make it a reality.



Monica Vivar, owner of Denuo and Fashion Revolution country member questions, "It all sounds amazing, but how do we start in reference to what's happening right now in our industry, where we're still trying to develop technologies and develop policies."

This struggle is all too familiar for Jaf Fernandez, an artisan who runs a weaving business in Aklan. Jaf's vision has always been to preserve the culture of weaving in his area through the promotion of handwoven Filipino fabric. But he found that at times he needed to sacrifice his advocacy in order to sustain his business and continue supporting his weavers.

"If I continue fully working under my advocacy, I can't survive because most of my clients will look for commercial fabric. No one will buy Pina fabric every day," Jaf claims. Yet he still tries to put his advocacy first, with 90% of the textile he produces

being handwoven and only 10% being commercial textiles.

Chen agrees. "For every socially minded person, that's the struggle - to find the balance," to continue working towards creating social impact while still generating jobs and keeping your workers in good working conditions. "In reality, what happens is the 80/20 rule... So 20% of your time and resources are on the social impact stuff, but that's creating 80% of the impact. Then 80% of your stuff is on the commercial stuff."

To which, Zeus Bascon, an artist, questions whether that's the best we can do. "Is the 80/20 solution the only way for us to tackle sustainability?"

### **The future of the industry**

The conversation throughout the afternoon was one that trajected into different angles



of the industry's impact on its stakeholders, and our planet. And by the end of it, there was an air of frustration over the lack of viable solutions towards the problems that seemed to plague the industry.

But while the discussion may have capped off with a lack of resolve, each person in the table now had a deeper understanding of the implications that surround the industry and how it has become inextricably linked towards different aspects of our lives.

Sing remained hopeful over the dialogue that took place that afternoon. "I think it's a good sign that there's a lot of frustration around the room, because it's a sign that we're trying to find a way to fight a system that is unjust and inhumane, and we're trying to come up with solutions that don't exist." She adds, "While now the 80/20 rule is realistically the only way we can go about (sustainability), I also want to say that it isn't the only way."



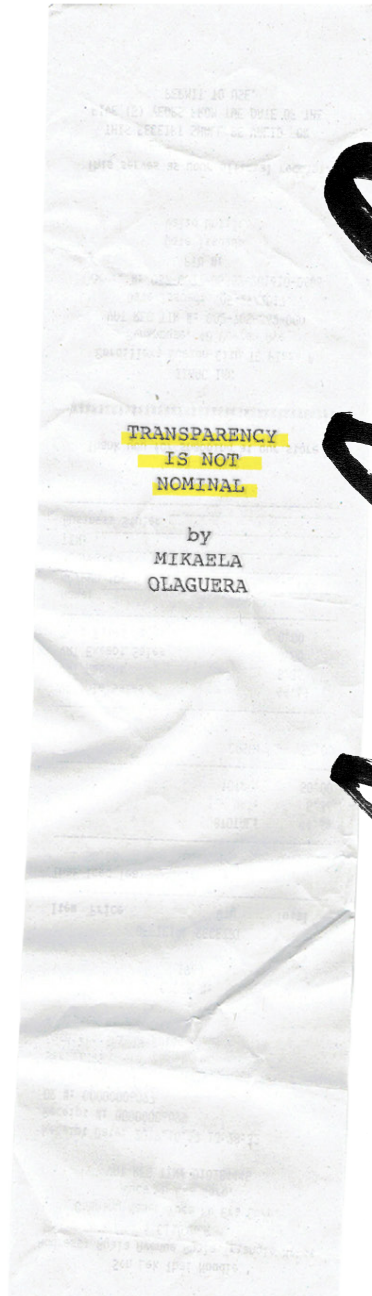
Behind the cheap price tags lies the heavy price to pay: human rights violation and environmental degradation (The True Cost, 2015). Brands who greenwash—mislead consumers about the environmental performance or the environmental benefits of a product or service (Delmas & Burbano, 2011)—are also guilty of the same crime.

For so long, the due responsibility for environmental protection has been a yoke passed on to the consumers. Green consumerism has been around for decades and sparked heated debates on its actual impact on the environment, critics argue that it is but a band aid solution to the problematic framework of production and consumption (Muldoon, 2006).

Since most of the key issues lie in the production, radical change aimed to help the environment will be maximized if the shift to sustainable practices will be implemented early on. Mainstream brands should consider sustainability beyond a short-term corporate social responsibility campaign. It's worth noting how Filipino fashion brands founded in the tenets of sustainability are rising.

As we demand for minimal environmental footprint, supply chain transparency, fair trade, local sourcing, and consequently, redesigning business models, may we keep in mind that transparency is not nominal. Its presence does not automatically equate to sustainability.

Currently, there is no authorized certification program yet for sustainable fashion products and services. Compared with organic goods in the supermarket which bears stamp on their packaging, it is harder to distinguish sustainable garments at first glance. Relying on brands, we are bombarded



with sustainability claims but valuable information on their manner of sustainability is usually undisclosed.

But first, let's recount the matters that birthed this movement.

### **Behind cheap price tags**

Fast fashion makes it possible to buy a shirt which costs less than a venti frappe and pants with the price of a cinema ticket. You get the quality that you paid for: they are built not to last and so to fuel consumerism (Banz, 2015). This is the real story:

**Unsafe working conditions.** The death toll reached 1,134 in the 2013 Rana Plaza collapse, an 8-storey building in Bangladesh housing five garment factories catering to global fast fashion brands (The New York Times, 2013). Two years later, Kentex slipper factory in Valenzuela, Philippines caught fire where 69 out of 72 dead workers were burned beyond recognition (The Guardian, 2015).

**Underpaid garment workers.** Brands outsource from other countries because you guess it: cheap labor. In the Philippines, garment and textile industry remains among the top employers accounting for 20% to 30% of the manufacturing sector. It employs an estimated 442,000 workers in garments and 137,000 workers in textiles (Philippine Statistics Authority, 2014).

**Fragmented supply chains.** According to the Fashion Transparency Index 2018 which investigated 150 global fashion brands, majority of these brands and retailers do not own their manufacturing facilities. This fragmented supply chain in the industry blurs accountability. As labor is outsourced, brands may evade the responsibility to track working conditions where their garments

are produced (Fashion Revolution, 2018).

In Western countries like Germany, 90% of their clothes were produced in low-wage countries, mainly in Asia (Banz, 2015). In connection to this, the top five countries where locally produced garments were exported are United States, Japan, Germany, South Korea, and Canada based from the data of Philippine Statistics Authority (PSA) as processed by Board of Investments (BOI) in 2015.

**Carbon emission.** The past four years (2015, 2016, 2017, and 2018) were the warmest years recorded in history. While temperature is just a slice of the pie, climate change brought devastating consequences on economies and ecosystems which affected millions of people around the world (United Nations, 2019). It is linked to several industrial practices including the emission of carbon dioxide. The fashion industry is no exception. Globally, the purchase and use of clothing accounts for the release of about 550MtCO<sub>2</sub> every year (The Carbon Trust, 2011).

**Textile waste.** As fast fashion brands still go on with their problematic production cycle when consumers started shifting to sustainable options, cases on unsold clothes arise (The New York Times, 2018) with some brands being accused of deliberate destruction of brand-new garments. More so, cheap low-quality clothes are designed for people to dump and to buy again. These clothes contribute to the ever-growing bulk of solid waste in landfills.

**Water pollution.** Among the stages of production, turning raw fiber into finished fabric produce the most environmental impact. Processes like resizing, scouring, bleaching, dyeing, and printing involve lots of chemicals. Some serve aesthetic purposes,

some improve function; thus, some are essential and unavoidable (Fletcher, 2008). Not to mention the amount of pesticides it takes to grow non-organic cotton.

## Manner of transparency matters

In terms of environmental improvement, transparency has significant outcomes because sharper transparency boosts sustainability of chains and empowers consumers and civil society (Mol, 2015).

Though the apparel sector shown a strong momentum in the disclosure of supply chain information, this momentum “resulted in transparency being sometimes held up as a universal remedy, without proper agreement on what it means, or with evidence of positive outcomes for workers” involved in the fashion industry (Coutlier, 2018).

Transparency and accountability are indeed closely linked concepts. Fox (2010) argued that transparency can either be clear or opaque while accountability can either be soft or hard.


In the case of 150 largest global fashion brands in the US, Europe, and Asia, almost half of them (46%) disclose information related to policies and commitments more than actual practices and impacts. In addition to this, the traceability indicators scored just 11% on average (Fashion Revolution, 2018).

On tracking the online disclosure of key information about sustainability, taking the Four Facets of Transparency (Hosseini et. al., 2016) can serve as a guide when merged with the framework of sustainable fashion design. It advocates for meaningful data, process, and policy transparency with uncompromising quality that are presented

in a useful manner. Altogether, transparency that elaborates on sourcing materials, production methods, fabric treatment, to the grassroot applications of sustainability is the transparency we need.

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*GARMENT INDUSTRY DISASTERS  
Cases Against Labor Rights*

*by Kirsten Ganzon*

Despite the continuous push for labor rights and safer work environments, this decade has seen some of the largest garment industry disasters on global record, all of which could have been prevented with proper implementation and regulation of legal health and safety measures.

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## **Ali Enterprises Fire**

(11 September 2012, Pakistan)

The fire that ravaged the textile factory complex in the commercial hub of Karachi is considered to be Pakistan's worst industrial accident, killing almost 300 workers trapped behind locked doors. A few hours earlier, a shoe factory in the eastern city of Lahore had killed at least 25. Officials would later describe the factory as a death trap, with most of the deaths to be blamed on the fact that they had very few options of escape: all exits except for one had been locked, with most windows barred. Desperate, many workers were also seriously injured or killed by jumping off the top floors of the four-story building. The horrible accident began a long fight for compensation and justice for workers, as well as a call to address the failures of corporate social auditing.

## **Tazreen Factory Fire**

(24 November 2012, Bangladesh)

Two months after the Ali Enterprises Fire, another fire broke out in the Tazreen Fashions garment factory in Bangladesh, causing over a hundred workers to sustain serious back and head injuries jumping from the windows of the third and fourth floors. Like the Ali Enterprises Fire, the exits to the outside were locked, leaving the workers trapped in the building. Since the lower floor windows were barred, the only way out was through the windows on the upper floors. One survivor described flames already filling two of the three stairwells of the nine-floor building shortly after the fire alarm had been raised, with rooms full of female workers cut off as piles of yarn and fabric filling the corridors

caught on fire. There are reports that also suggest that the fire exits at the site had locks on, which needed to be broken in order for the staff to escape. In 2015, the families of those killed and injured are still fighting for compensation for the loss of their loved ones or the loss of their own ability to earn an income.

## **Rana Plaza Collapse**

(24 April 2013, Bangladesh)

A year later, the Rana Plaza building collapsed in Bangladesh, killing over 1,100 garment workers and injuring more than 2,000. This disaster, along with Pakistan's Ali Enterprises factory and Tazreen Fashions factory, were among the worst industrial accidents on record, and brought attention to the poor labor conditions suffered by the workers in the ready-made garment sector in Bangladesh. These conditions and accidents, however, are common. Most of the factories in the industry do not meet standards required by building and construction legislation. Moreover, people who work in this industry -- mostly girls and women -- have some of the lowest wages in the world, and are exposed everyday to unsafe work environments with high incidence of work-related accidents and deaths, as well as occupational diseases.

## **Kentex Fire**

(13 May 2015, Philippines)

The conditions at the Kentex Manufacturing facility in Valenzuela are similar to the earlier three disasters, ultimately resulting in 74 deaths during the fire and many more injured. The factory was considered a death



trap by the Center for Trade Union and Human Rights, Institute for Occupational Health and Safety Development, and the trade union Kilusang Mayo Uno (KMU), with the factory compound lacking basic fire alarms and fire exits. There were only two gates, one for people and the other for delivery trucks, and most factory windows were covered with steel grills and chicken wire. When the fire started, many struggled to escape by breaking sealed windows, while a few jumped from the second floor and some scaled the walls because of the trucks that were blocking their path. Despite authorities claiming that Kentex complied with safety regulations, workers were reportedly paid below minimum wage, worked half-day shifts, and faced toxic fumes without proper protective gear inside poorly ventilated and sweltering factories. Kentex also used illegal subcontractors. Many workers were hired as agency contractors, who reported having their social and health benefit payments withheld, and others were pieceworkers, with no steady wage, no contract, and 12-hour days.

All of these tragedies have also occurred in countries known to be the main sources of global garment industry outsourcing: Bangladesh, Pakistan, and the Philippines. In less than three years, these disasters have resulted in the deaths of approximately 1,600 garment workers, and attention should be focused not only on the governments of these producing

countries -- who are primarily responsible for the working conditions and labor law compliance in these factories -- but also on the global apparel and footwear companies and brands that source from these factories.

The biggest issue for these factories, then, is transparency. Though non-binding, global companies and brands have the responsibility to make sure that the rights of workers are respected all throughout their supply chain, according to international standards. And the first step is to be transparent with all supplier factory information. According to the Human Rights Watch 2018 World Report, many sweatshop workers suffering under labor rights abuses couldn't report, mainly because they do not know which global brand or company they are making products for. Moreover, corporate-controlled social auditing programs have also contributed to a global garment industry based on underpaid and disposable workers subjected to abusive working conditions. According to the International Labor Rights Forum, many companies use CSR programs to claim responsible treatment of workers in the supply chain, while shifting the legal responsibility for workers' safety and welfare to contractor factories and local governments.

In the end, these disasters serve as reminders that, as much as we try to individually practice and source clothing through ethical and sustainable ways, labor rights abuses -- culminating in horrible deadly events -- will continue to occur as long as governments and global garment brands/companies turn a blind eye and evade accountability.

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# clothing in a capsule

by Sheila Mae Naghisa Fuentes

A capsule wardrobe is a limited, curated collection of clothing, shoes, and accessories that can help you live with simplicity while reducing decision fatigue.

## 1 EVALUATE YOUR LIFESTYLE

How do you want to express yourself through your style (personal branding)? What daily routine will heavily affect your style?

## 2 IDENTIFY YOUR STYLE / AESTHETIC

I bet you already know what colors, styles, prints, silhouettes, fit are you comfortable with or will look best on you & your body type. You may create an inspiration board/album using Pinterest, or other platforms to help you visualize. You may start working from here.

## 3 CHECK OUT YOUR CURRENT WARDROBE

See what items you currently have and sort. Choose pieces which can keep that still match your lifestyle and your own identified style. Determine also what you will do with the rejected ones - you may sell, donate to charity or your friends/relatives. Please don't throw them away.

## 4 CREATE A CHECKLIST

Match your sorted pieces with your inspiration board/album. Check items you already have and determine what needs to be updated or purchased (only if you really need to).

## 5 HAVE A LIST OF GO-TO SUSTAINABLE BRANDS


if you need to buy and overhaul your wardrobe, look for brands (preferably local) that offers sustainably made pieces. You may also consider buying pre-loved items.

## 6 CREATE YOUR OWN "LOOK BOOK"

Because why not? Create several looks out of your capsule wardrobe and document them via photo or video! Sort of making your digital closet? It's gonna be very useful right? You can easily track what you already have and see how can you improve your wardrobe even better.

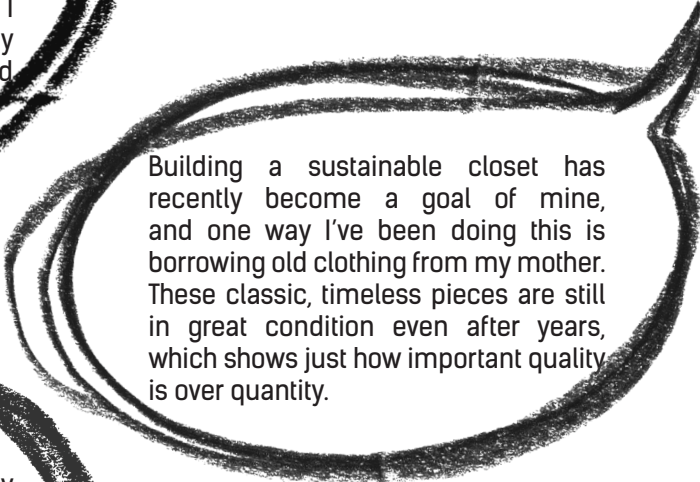
## Still intimidated by switching to sustainable?

### The Fashion Revolution PH community shares more tips & insights on how to start



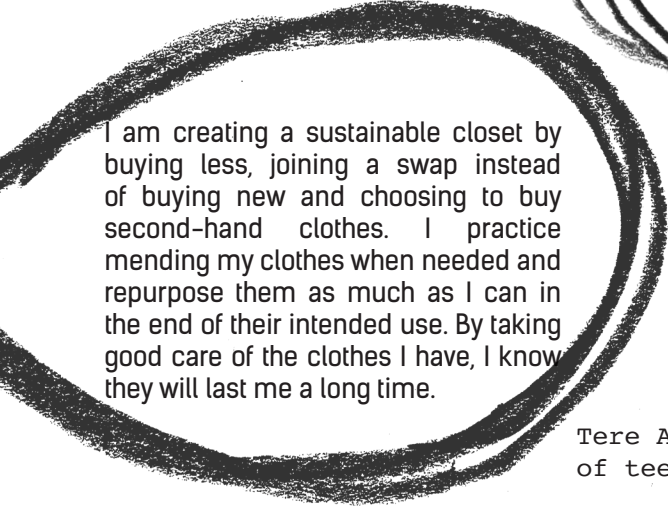
I always apply my style philosophies: #alwaysbechic and #rotateandrepeat, a campaign to create a wardrobe capsule. My closet is a collection of wearable and flexible clothing bought from thrift stores. They are in colors I that like and that works together. My wardrobe has been consciously curated so it can go beyond trends.

Miss Kayce, professional fashion stylist & wardrobe coach



Building a sustainable closet has recently become a goal of mine, and one way I've been doing this is borrowing old clothing from my mother. These classic, timeless pieces are still in great condition even after years, which shows just how important quality is over quantity.

Marie Fortuno



I am creating a sustainable closet by buying less, joining a swap instead of buying new and choosing to buy second-hand clothes. I practice mending my clothes when needed and repurpose them as much as I can in the end of their intended use. By taking good care of the clothes I have, I know they will last me a long time.

Tere Arigo, founder of teeforel



**Sewing Lessons:  
A Journey through Sustainability & Fashion**

*words by Lian Sing*

*photos by Daniel del Rosario*

"I was exposed to [fashion] because my mama liked to dress a lot, and had a nice sense of style."



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Throughout the many months we've been building up this project, I've spoken to numerous people in my personal and professional circles about the movement for sustainable fashion that I have recently gotten myself into, and the exhibit I was organizing in line with it. In life's funny way of making things fall into place, one of the people I talked to mentioned a project by a 16-year-old girl that explored exactly what the Fashion Revolution Philippines team sought out to do with the exhibit. So, during a brief visit to Iloilo, I got introduced to Justine Gangoso, then a high school student whose Senior Project – a final requirement for graduation at Gamot Cogon School – was a fashion show featuring upcycled clothing created for and modeled by her classmates.

For the show, she created 13 pieces which she based on her classmates' likes and personalities. Starting from scratch, she taught herself the basics of sewing under the guidance of her project mentor. One highlight from her paper, which served as supplementary material to the fashion show, is when she reports that sewing together retasos (excess fabric) into a piece only 10 x 11 inches in size took her 2-3 hours already. (This reminds me of Anne Boyer who writes, "Sewing is difficult. There is a reason girls were trained in it before they were trained in anything else, years and years spent at practice, and even then they might not have been any good.") The abundance of clothes around us and the speed in which new garments emerge efface the labor that actually goes into every garment, and Justine's realization about the difficulty of sewing directs a focus on this very labor. A perfect seam, like any craft, has years of training behind it.

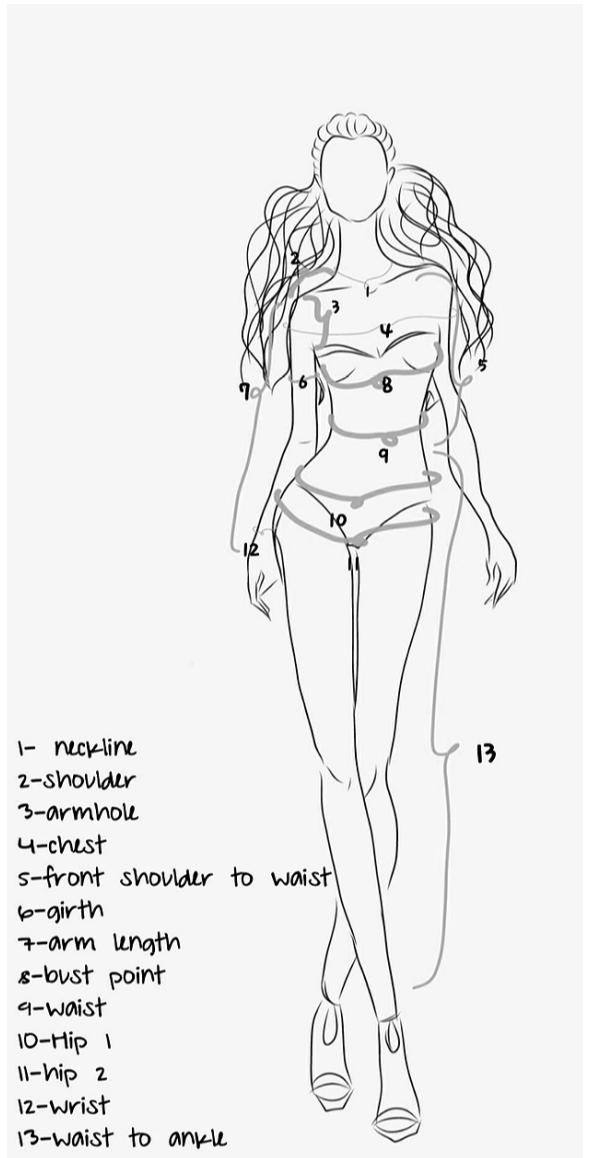
Justine's project, together with the paper detailing her methodology and reflections, captures her personal navigation through the opaque world of fashion. It was a delight to track her creative and intellectual discoveries as she stumbled into questions she pursued with genuine curiosity – What are the basic steps to make a shirt and how do I make a pattern design? How are clothes made and how much do they cost? How do you make use of your old clothes, and are there any eco-friendly brands around? In seeking answers to these simple questions, she came to learn not just the basic know-how about clothing, but also the environmental and humanitarian issues behind the industry. As she learns and points out, "the textile industry is characterized by its high use of water, fuel, and a variety of chemicals in the production of clothes." This discovery, dissected in depth by scholars and institutions, all stemmed from the simple fact that she just enjoys fashion: "Fashion was always a positive thing for me. Fashion is my happy pill." She derives joy from it, and there's profundity in this simplicity that I think we tend to overlook. It is from this simple pleasure that she began an investigation, which I like to think proves the potency of joy as a tool for action. Even in the photos she generously shared with me, a spirit of fun and lightness is evident on the faces of her classmates dressed in the colorful handmade garments that carried with them the indelible mark of Justine's labor and creativity.



Justine's project is a necessary reminder of a couple of very valuable ideas. The first is that fashion is an emotional experience: it can be a source of happiness, of pride, of empowerment. It connects us to people, to our mothers and grandmothers, to friends we swap clothes with – or to classmates we create clothes for, as in Justine's case. In the act of taking measurements and tailoring garments to specific personalities, she bonded more with her classmates in a project that isn't just thought-provoking, but also incredibly celebratory. Fashion, like language, is another thing that ties us together, and no one would call language frivolous.


The other lesson is that learning is a perpetual process that we must allow ourselves to experience with fullness. Justine's paper reveals the challenges she encountered, and the solutions she crafted with varying levels of meticulousness. I find it valuable to glimpse behind the scenes of any endeavor – and that's why I wanted to feature Justine's fantastic project in this zine – as it reminds me that numerous little triumphs and failures scaffold the output we gaze in awe at. In a cultural climate that hails static images of success – photos of accolades, glamorous vacations – it is easy to forget that we always arrive in steps. Learning with fullness is accepting that by the end of it, upon our arrival at a chosen finish line, we are made more whole without reaching completeness. By the end of her endeavor, Justine is changed, but like us, she has endless paths of learning she can continue to pursue. And that's all this really is.

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- 1- neckline
- 2-shoulder
- 3-armhole
- 4-chest
- 5-front shoulder to waist
- 6-girth
- 7-arm length
- 8-bust point
- 9-waist
- 10-Hip 1
- 11-hip 2
- 12-wrist
- 13-waist to ankle

“This project changed my perspective about the clothes I wear. I became more conscious about buying new clothes because even though you still have a lot of clothes that are still good, you are contributing to the waste we produce at the moment.”



# **3 FASHION MUST-HAVES**

## **that are Setting the Amazon on Fire**

by Kirsten Ganzon

### **Leather**

The cattle industry is one of the main reasons the Amazon rainforest is being incinerated. While this is due to the high demand on beef worldwide, Greenpeace's 2009 report, "Slaughtering the Amazon," state that the demand for leather is as much of a driving force behind the destruction of the Amazon. Many leading global fashion brands and retailers source Brazilian beef companies through a murky supply chain, with the whole venture supported by state-funded banks. However, the fashion industry's complacency is as much to blame as the illegal cattle businesses and Brazilian government. The global production of footwear accounts for 55% of all leather production in 2018, with many big labels and companies remaining vague about their supply chains, let alone if these were committing to zero deforestation.

### **Rayon and Viscose (Plant-pulp)**

Many of our clothes are plant-based, and while that might sound eco-friendly (presented as alternatives to plastics like polyester or nylon), many of the common ones that make up our shirts, pants, and shoes (viscose, rayon, modal and lyocell), are big contributors to global deforestation. Research from the forest campaign group Canopy state that more than 150 million trees are logged every year to be turned into cellulosic fabric, many of which are trees from ancient and endangered forests. In addition to that, the dissolving pulp (which is the base material for rayon and viscose) wastes around 70% of the tree, as well as being a chemically intensive manufacturing process. These dissolving pulp mills are located all over the world, with the most controversial ones sourcing their trees from Canada's boreal forest, Indonesia's ancient rainforest, and the Amazon.



## **Cotton**

With half of all textiles coming from cotton, the global demand and mass production of cotton becomes a huge problem when it's one of the biggest culprits behind land clearing. Moreover, as a hugely water intensive crop (with the production of one shirt using up to 2,700 liters of water), the cotton industry has caused not only the clearing of forests for farming, but also the draining and poisoning of many bodies of water, such as the Aral Sea in Central Asia, the Indus Delta in Pakistan, and the Murray Darling River in Australia. Many of these bodies of water are what keeps the surrounding forests alive, and combined with extensive land clearing and use of harmful fertilizers and pesticides lead to the complete destruction of these forests, and little chance of its revival due to soil degradation.

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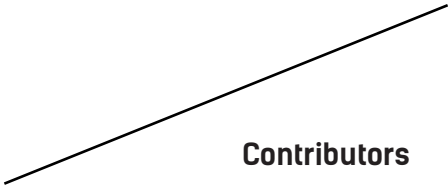
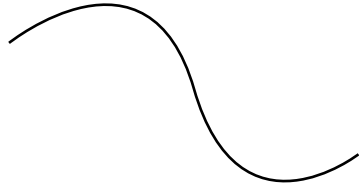
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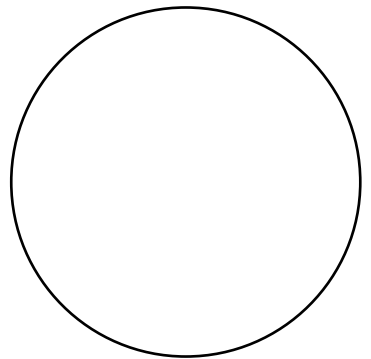




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Referring to very light, sheer fabric, or spider silk, GOSSAMER evokes the idea of transparency, which the zine aims to bring in the context of the fashion industry. In calling to mind the image of the spider silk, the zine also sheds light on the strength, fragility, and beauty of the relationships that bind us together because of and through fashion, giving emphasis on the sense of community and collaboration crucial to addressing the systemic issues.