



denim to — — —> denim

New Fashion Landscapes

Project Report April 2022

ACKNOWLEDGEMENTS:

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**British Council,
UAL Fashion Textiles and Technology Institute,
Fashion Revolution and Fashion Revolution Nigeria**

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PROJECT LEADERSHIP TEAM:

Jocelyn Whipple – *Lead Partner UK / Project co-ordinator & Report author*

Olusola Idowu – *Fashion Revolution Nigeria /Project Partner Nigeria*

Modupe Alao-Sanni – *Research & graphics coordinator Nigeria*

Badj Whipple – *Visual editing & digital content lead UK*

Dr. Shola Olaleye - *(LB Studios) - Film content Nigeria*

Sophy Harlow – *Project assistance UK*

SYNOPSIS:

Denim to Denim is a collaborative program that advocates for circular [denim] practice from the ground up and encourages design for secondary markets. The project relied on, on the ground exploration as well as digital communications technology, such as online meetings and webinars to facilitate dialogue and to capture visual content. In this way we explored the real life working experience of people in the global denim value chain, who would never normally have contact, let alone an opportunity to compare experiences and technical insights about denim design, construction and life cycle.

Working with a replicable format of short course, dialogue sessions and pre-set interviews the project fostered collaboration and a unique opportunity to generate important recommendations based on human centred experience, knowledge and innovation.

Collected from two very diverse cultural and industry centres this project makes visible the practical issues and potential solutions derived through shared practice and new connection. The recommendations, although generated in only two regions are relevant to the global dialogue around circular denim.



CONTEXT: JOSS WHIPPLE ON PROJECT PURPOSE

Inspired by my fellow Fashion Revolutionaries and the work of The OR Foundation and building on my previous work with British Council and Fashion Revolution, where I designed and delivered a series of workshops and a global 'Study Group' that brought together responsible fashion activist from 16 diverse nations. I designed Denim to Denim as a starting point, a focused project, reliant entirely on the input and engagement of the participants.

*So many fashion industry professionals and theories, hypothesize about 'circular' textile economies, rarely considering the perspectives of the individuals who might implement these processes. **I found that the profiles of participants like those included in this project were missing from almost every other study, report or circular denim platform I could find.***

We are failing to include the insight of critical knowledge holders, who are already implementing circular practices such as upcycling, sorting, downcycling and repurposing, across the breadth of the denim value chain. Conventional industry preconceptions, projections and positioning is one directional, top down and narrow, like so many other problematic fashion business scenarios.

Denim to Denim asks, what if we start to shift the 'circularity' narrative away from the exclusive arenas of, fashion marketing, proprietary materials, NGO reports and greedy CEOs?

Why are we not elevating the technical and social experiences of stakeholders from deep within the denim value chain who are not being considered or consulted about design and material solutions but who are already overcoming and addressing so many issues on behalf of us all.

These are the key questions behind this piece of enquiry that seeks to facilitate dialogue, uncover practical recommendations and create a meaningful space that contributes towards an equitable, fair and just fashion industry.

SUMMARY:



This project has discovered and confirmed the barriers that exist around access to positions of influence, and offered surprising levels of interest and engagement with this new, people centred approach.

We feel we have succeeded in our aims to facilitate some or all of the following participant benefits:

***Visibility** and recognition of each other*

***Opportunity** for individual practice and professional experience to be showcased, in their own words not via branded marketing or conventional journalism.*

***Support** for peer to peer problem solving and knowledge sharing.*

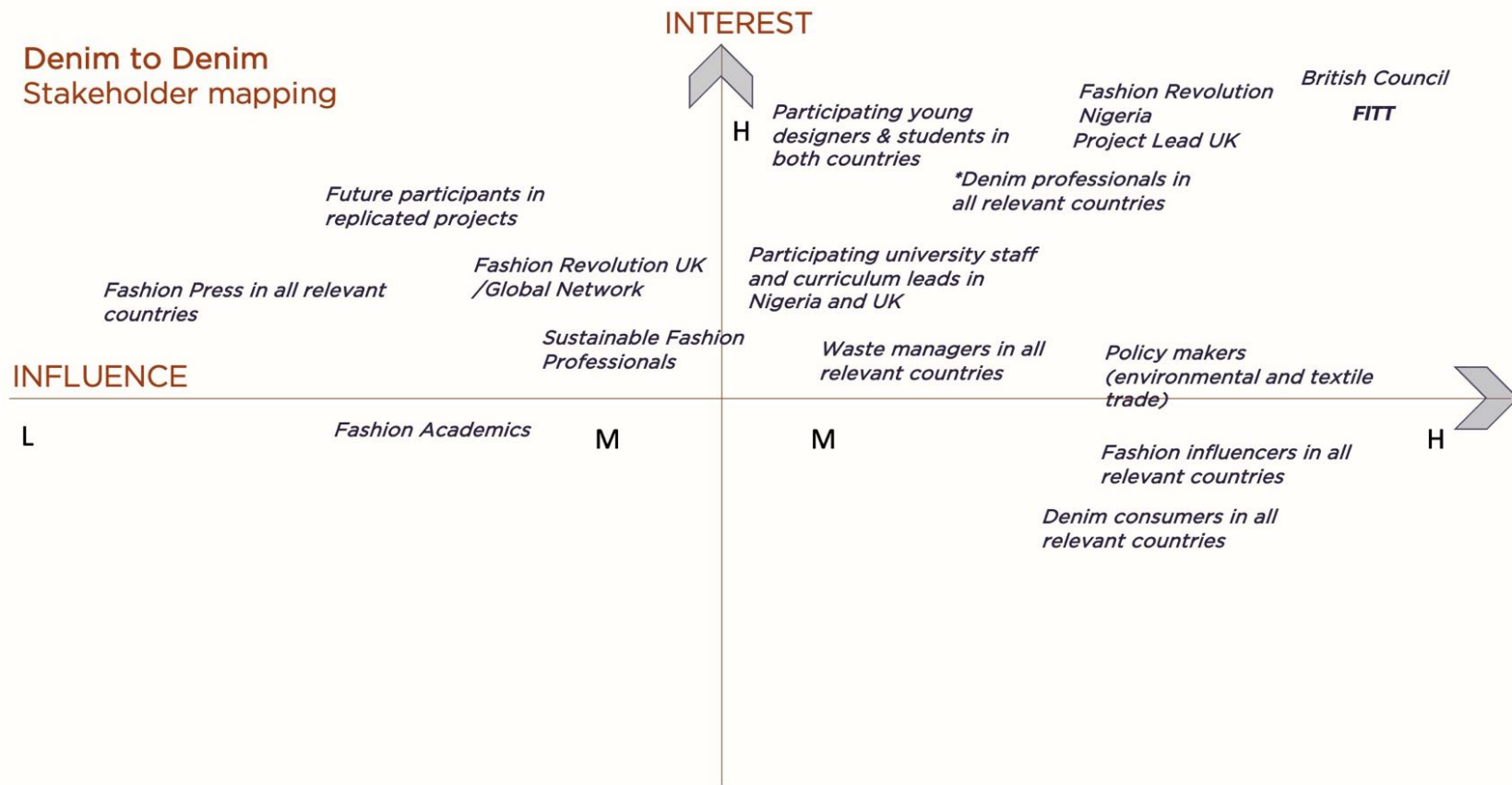
***Creating potential** for new regional practice initiatives and collaborations*

***Creating potential** to train and facilitate the same process for other global regions*

***Providing space** for reflection and contemplation of professional, regional activity in a more informed context.*

STAKEHOLDER MAPPING:

Denim to Denim Stakeholder mapping



*Denim professionals in all relevant countries will include individuals working in: Second hand denim jeans importers and exporters, second hand denim garment and fabric retailers, new denim wholesalers, new denim retailers, denim factory technicians, denim designers (focus on slow design),

METHODOLOGY:

Using digital technology, the project succeeded in ‘transporting’ stakeholders, who would normally never communicate, into each other’s experience of the value chain in order to share technical practice, knowledge and perspective. All participants contributed equally in the following ways:

- 1. By completing a unique **Denim to Denim Questionnaire**. All questionnaires were then shared with all other participants to generate insight, further questions and feedback.*
- 2. All contributors made a short **Practitioner Profile** using film, text and images that was also shared with all fellow participants in the same way as the questionnaire, offering deeper Insight.*
- 3. After a period of **Review and Reflection**, which was submitted to the coordinators, as well as country specific brainstorming we hosted an industry first event to round off the activities.*
- 4. Our **Round Table Dialogue** session made space for all participants to meet, engage and dialogue, around the topics, themes and commonalities exposed through the previous processes.*

*The resulting ‘**Recommendations**’ in the form of direct quotes as well as audio and film excerpts, we hope will serve to increase the attention and the value we place on each other as contributors and collaborators in the denim industry.*

The impact and legacy of Denim to Denim will be found in the new connections, collaborations and mindset shifts, our foundation stone for expanded projects, new sign posting for designers and brands and increased awareness around circularity, the denim lifecycle and the role of previously ignored experts and stakeholders in the denim value chain.

STATS AND FACTS:



PEOPLE AND PLACES

Participants – 9

Countries – 2

Studio, academic or working locations – 8

Professions - 4

STATS AND FACTS:



TRADING & TRAINING

*Primary customers of participants are individual citizens seeking quality garments, repairs, alterations, and other denim products.
For Pat Nwanade, who sells second hand denim in Lagos' largest outdoor market, it is informal sector labourers and artisans who need hard wearing garments that are his primary customer profile.*

The training level of participants ranges from self-taught to bachelor's degree.

7 out of 9 participants have previously heard the term 'circularity' in conjunction with textiles.

In response to the multiple choice question;

We also asked: "In what way do you think your specific work or interaction with denim contributes to a 'circular' denim economy?"

4 Participants answered, 'In a big way' and 5 Participants answered, 'In a small way'.

STATS AND FACTS:



TECHNICAL AND MATERIAL

Denims physical durability is, unsurprisingly, the most favoured quality by all participants.

Participants materials are sourced from;

Commercial branded seconds

Globally traded second hand

Direct and indirect regional donations (from citizens and brands)

We identified a split between the pros and cons of working with stretch versus non stretch denim

5 participants prefer to work with stretch

3 participants prefer to work with non stretch

1 participant has no preference

Self stated unique skills and expertise include

Invisible mends and alterations

versatile use of single needle machines

overdyeing

technical design, development and production processes for new denim product

Manual/ visual assessment of texture and fabric quality.

Participants preferred denim brands referenced were

Levis, Black Horse Lane Atelier, Wrangler, Next

PARTICIPANT PROFILES:

We are Traders, Designers, Tailors, Alterationists, Creatives, Academics, Students, Researchers, & Industry advisors. We come from diverse cultures and backgrounds.

We don't normally have the opportunity to connect with each other and our opinions on solutions for the future of fashion are not often sought out and yet we are in prime position to develop them.

“participants have a first-hand experience in terms of other people (customers, buyers, resellers) reaction to their denim related handwork; these participants can tell you first-hand how certain peoples reaction to different types, forms, grades and species of denim actually is, and this point of view it is very valuable to this project” – Eno Andrew - Essien

PATRICK NWANADE:



Patrick is a trader and wholesaler operating in Lagos, Nigeria's, Tejuosho Market. Pat specialises in second hand denim imported mainly from Canada, and The UK. He also works closely with other artisans and tailors to create customised products for his customers.

Q: In your work or experience what are the most common reasons for denim product to be rejected as waste?

A; When the denim is made with fake dye, it washes off. Also the colour of the jeans determines if it can be sold or not especially when it has faded

KEMI BABAJIDE:



Kemi is a fashion design student studying at OSC College of Fashion in Lagos Nigeria. She values the universal style and durability of denim and through her studies she is exploring waste reduction and ways of using scrap denim



Q;Who is missing from the denim industry and circularity conversations?

A;The government

PARTICIPANT PROFILES:



Jahmale Ukson – Also known as The Denim Master Tailor, Jahmale is a denim specialist, offering a unique repair, alteration and up-cycling service direct to clients in London UK.

His creative approach is self taught and he also runs regular classes to teach others. He works on a single needle machine and has a preference for vintage and 100% cotton denim for quality and environmental reasons.



Q: What design elements of denim products are most beneficial to your activity or handling of denim?

A: For me the older the denim the better and more reliable the finished product will be.

FAITH EMMANUAL-OREVBA:



Faith is a student of OSC Fashion College in Lagos Nigeria. She is exploring different techniques to extend the life of denim products including over dyeing of faded jeans. She is interested in finding out more about the beginning of the value chain and the impacts on people and planet.



Q: In your work or experience what are the most common reasons for denim product to be rejected as waste?

A: When it wears out or fades.

ENO ANDREW-ESSIEN:



Eno is the project coordinator for an initiative that collects and upcycles denim waste generated by the domestic market and individuals in Lagos Nigeria. She prefers to work with 100% cotton denims and creates many types of household product such as carpets, dolls and footwear from the donated materials they receive.

HOUSE OF DES

Q: What are the most consistent technical problems you see with product?

A: designs for denim items that make them difficult to reuse / recycle

AMBER JUANITA JOINER:



Amber is a fashion student based in London UK. She has a passion for vintage denim and regularly customizes, alters and upcycles garments she receives from friends or buys from charity shops. She is currently developing her technical skills and applying for a degree course in Fashion

Q; Do you wear denim clothing?

A; Yes, the majority of my wardrobe is denim based.

FOLAKEMI SHONUBI:



Folakemi is the founder of Bash House Of Denim, a Lagos based brand who created custom made denim attire and household products with a distinctly Nigerian aesthetic. She often struggles to find high quality denim fabrics and is interested to develop techniques and ideas that will use up the scraps and small off cuts from her studio.



Q; Any other points or important questions you would like this project to explore?
A: Scarcity of high quality denim fabric in places like Nigeria where I work from.

SAMSON ORJI:



Samson is a denim and jean alterationist, working alongside other tailors from the Good Brothers Studio in Yaba, Lagos Nigeria. His business comes direct from the market traders or individual customers buying at the large second hand markets such as Tejuosho. He is self taught and works on a traditional, pedal powered, single needle machine. When there is electricity he can adapt the machine to be motorised. His work is labour intensive and takes a toll on his legs in particular. He specialises in invisible waist, hip and length alterations.

Q; In what way do you think your specific work or interaction with denim contributes to a 'circular' denim economy?

A: In a big way, I repair jeans so people can wear them.

JANELLE HANNA:



Janelle has many years experience as a denim designer for major brands and now runs a specialist consultancy and upcycled denim brand, White Weft in London UK. Her work identifies product based solutions using both industry surplus and citizen donations.



Q: What are the most persistent problems you face in your role in regards to the handling of denim that you think others in the industry may not know about?

A: The process of upcycling is extremely time consuming compared to traditional production and therefore it's difficult to develop products that are financially viable as there is little economy of scale and poor understanding in my local context of the cost of labour in garments

We asked the participants “who is missing from the denim industry and circularity conversations?” These are their replies:



Big brands accountability

Anyone who is at the start of denim production for example those harvesting cotton.

Those who live with and work with the waste - traders and up-cyclers in the 2nd hand resale markets. Charity shop workers in UK, People who repair jeans, Textile waste collectors. The conversation is currently very focused on green innovation that can continue to fuel the current capitalist models of overproduction.

The government

The people that will use the waste generated from the alterations I do on the jeans.

The voice of reason, the laws that protect the workers, more designers with credible knowledge / unions

No one

PERSPECTIVE:



SOLA IDOWU
Project Partner Nigeria

My long sojourn in fashion has taken me across production, retail, education and consulting. I have learnt to question everything about fashion and I know there is a need for a complete overhaul of the entire fashion system. As country coordinator for Fashion Revolution Nigeria I am able to continue in my mission to entrench sustainable fashion in a cultural context in Nigeria



PERSPECTIVE :

Partnering on the Denim to Denim project for me was a good opportunity to deepen my understanding of circularity using the template of denim textiles used to produce a ubiquitous and very much loved item of clothing amongst Nigerians- 'Jeans'.

I also saw it as a great opportunity to use my experience to support a collaborative effort and test how grounded I am in the local fashion Industry in Nigeria. I've always prided myself on being close to people who work in the not so glamorous side of fashion and this was my chance to showcase that. I so loved the bottom up approach of this project, and most especially the fact that it's a pioneering effort whose scale was limitless. Bringing ordinary folks who just do their stuff in the industry together with their counterparts in the UK and having them together discuss with academics gave this project that one-of-a-kind touch.

There are 2 large second -hand markets in Lagos - Tejuosho and Katangowa Markets. On an earlier expedition to Katangowa market we had learnt the traders could be evacuated from the site they're occupying anytime, so that informed our choice of Tejuosho market traders.

We went seeking out an alterationist who is not a 'lone ranger' but one working in a group so that we can be ensure he/she is stable and not one that might be difficult to track over time. We got lucky in our choice of Mr Samson as he introduced the Jeans reseller- Mr Patrick, so from the onset there was synergy between the two of them and this made our task easier as they always support each other.

The two student participants came highly recommended by the proprietress of OSC, Mrs Sola Babatunde and we found them very pleasant to work with.

The up-cycler -Eno was invited on the project based on our previous interactions on the work she does for Africa Collect Textiles

Interestingly, a search on IG for 'denim Nigeria' brought up Bash House of Denim, to conclude the group of participants.

PERSPECTIVE :



At the beginning of the project I tried to think of areas where challenges could come from.

The list was short- Access to smart phone, internet access by the participants, keeping to timelines, staying through the project by participants. A support staff was hired to visit the traders in the market with a laptop to help out during the filing and review of the questionnaires to help in reading through the questions and recording their answers in their own exact words.

We faced a disruption during the videography session for the profiles in the market when touts threatened to disrupt the exercise and cart away the equipment of the video crew. Payment was made to appease them and to our surprise, the group to which the alterationist belongs asked to be 'settled' before we could proceed. We however decided to make a donation to the Good Brothers Tailoring Association as they're called, explained to them why the approach is quite wrong as they'll be sending away people that could be of help with that kind of attitude. We thus established a relationship with the group and can leverage on that anytime in the future as we intend helping to improve their skills and tools in the near future.

PERSPECTIVE :

The participants, who were not really expressive at the beginning of the project, became more open and emboldened as the project progressed.

Some who previously could hardly see nor understand their role in addressing the issues of environmental and social justice in the denim industry can now clearly see their role in all that is happening and more importantly how they can play an active one.

We have all gained significant amounts of insights from this wide collaboration, voices having been heard, people feel more empowered and even obligated to carry on as ambassadors of a new approach to denim practice especially with regards to circularity.



RECURRING THEMES AND INSIGHTS:

Denim to Denim participants all love denim, all wear denim, all work with denim and operate within primary, secondary and tertiary global markets dominated by globally recognised manufacturing brands.

There is excess denim in peoples wardrobes, especially in the global north, they are not making use of it themselves resulting in the full blown global market for second hand denim.



RECURRING THEMES AND INSIGHTS ON DESIGN AND MAKING :



Small scraps are the most difficult element to deal with

Stretch denim presents quality, durability and environmental issues and is often harder to repair and upcycle.

There is a lot of innovation needed to produce in the secondary and tertiary markets, but it is not always valued.

Stretch is being included to increase popularity but in fact it lowers the function and durability as well as the options to upcycle / recycle.

RECURRING THEMES AND INSIGHTS ON BUYING, SELLING AND RESELLING :



Materials are purchased or donated and in (this cohort), even purchased materials come predominantly from secondary and surplus sources. There are many layers of exchange sometimes commercial sometimes individual.

Buying second hand imports means 'buying blind' whether it be baled garments or fabric on the roll. Unlike all other commercial transactions in the industry, here there is no preview option, content specification or right to return faulty goods.

Denim materials are heavy to move around and create a lot of dust and can leave chemical dyes and finishes on the skin.

It was highlighted that there are no specific public reallocation systems for denim.

Selling upcycled product can be difficult as there is a perceived lower value. Buying stretch to alter and resell can be preferable short term but finding non stretch presents a much more reliable and higher value option for upcycling and technical longevity.

Most people, including the participants in this cohort, have no idea what chemicals are in their jeans or information on how that affects our health and what chemicals linger. This is particularly pronounced in secondary markets where labels may be cut out and fabrics have no traceability.

RECURRING THEMES AND INSIGHTS ON REPAIRING AND ALTERING:



Crotch wear and tear is everyone's most common damage problem, participants shared varied approaches to this repair.

Participants compared equipment and commented on the need for more specialised machines.

Mending and repair skills are often self taught and specific to the individual practitioner.

Hardware replacements are very complicated and require specialist equipment, without which some repairs are abandoned.

Felled seams make opening and reworking very hard.

Invisible alterations (waist, hips, length) are most commonly required but can also be complex to complete.

Stretch denim can be easier to alter and is especially preferred by Nigerian tailors, however there can often be issues with fabric quality as it tends to wear out instead of 'wear in'.

RECURRING THEMES AND INSIGHTS TEACHING AND TRAINING:



Upcycling, repairing and mending are not considered 'formal' elements of fashion training

There is an opportunity for more holistic design training that considers repairing, upcycling and secondary markets as intrinsic to good design.

There is appetite for more specific spaces that foster peer to peer knowledge sharing

Participants are equally inspired by each other as they are by big brands

We asked the participants

“Do you work with a denim ‘waste’ or surplus stream, if so please describe? “

“Many participants replied ‘No’ to this question which I found very interesting, because to my mind they are working with a surplus / waste stream so it means the lines are blurred about when a garment or material becomes waste.”

Joss Whipple

We asked the participants

“Are there any ways in which you think your work or interaction with denim could be changed to better contribute to a circular denim economy? Please describe”

*Yes, if we could have more direct relationships with recyclers we could be more certain of where our "rags" go. At the moment everything in UK goes via a textile collection company and there is no guarantee that rags are not being landfilled or exported - **Janelle Hanna***

*If I knew people that need the waste I generate, I will keep it for them instead of throwing it away – **Samson Orji***

*I could be teaching more people about the art of reconstruction / how to sew. **Jahmal Ukson***

*Yes. Like converting to short, rip jeans, pants to skirt, denim bags, slippers etc so that the life span of the jeans can be extended instead of throwing it away. – **Patrick Nwanade***

*Adding extra labels with instruction that says "done with me? please send me to the recyclers". **Falokemi Shonubi***


RECOMMENDATIONS:

During our Round Table event and in follow up materials participants were invited to share their recommendations to the industry using the two categories of 'Physical' and 'Emotional' durability, as defined in the Ellen McArthur Jeans Redesign report, as a loose guide.

- **Physical durability** (considers garment construction and component reinforcement in order to create products that can resist damage and wear)
- **Emotional durability** (considers the product's ability to stay relevant and desirable to the user, or multiple users over time)



RECOMMENDATIONS



1. DENIM WITHOUT STRETCH COULD PREVENT MASSIVE VOLUMES OF NON-DEGRADABLE MATERIALS AND KEEP TRUE TO THE ORIGINAL USE OF DENIM AND ITS INHERENT DURABILITY AS THE KEY VALUE.

Jahma'le Ukson
Denim Tailor, UK

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2. LEGISLATE COMPULSORY DURABILITY TESTING ON ALL NEW DENIM GARMENTS BASED ON 30 HOME WASHES - Janelle Hana



3. MORE EMPHASIS ON CARE AND REPAIR AT PRIMARY RETAIL, COMMUNICATED MORE EXPLICITLY BY THE MANUFACTURING BRANDS.

Amber Joiner
Fashion Student, UK

Folakemi Shonubi
Denim Designer, Nigeria

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4. DESIGN FOR REPAIR. FOR EXAMPLE, SIDE SEAMS THAT ARE EASY TO OPEN AND ARE NOT TOP STITCHED OR OVERLOCKED CLOSED - Janelle Hana



5. A KEY COMPONENT TO EXTENDING GARMENT LIFESPAN IS A HIGH-QUALITY HEAVYWEIGHT POCKETING FABRIC.

Janelle Hana
Denim Designer, UK

denim to denim ual: fashion, textiles and technology institute BRITISH COUNCIL FASHION RESOLUTION Agency

RECOMMENDATIONS

6. LEGISLATION AROUND CHEMICAL AND FINISHING PROCESSES SHOULD INCLUDE GARMENT USER PHASE AND SECONDARY MARKET SCENARIOS.

- Patrick Nwanade, Kemi Babajide, Janelle Hana



8. CHANGE THE STIGMA AROUND SECOND HAND THROUGH EMPHASIS ON CARE AND PRESERVATION SO THAT GARMENTS CAN BECOME VINTAGE.

Amber Joiner



10. DESIGNERS NEED TO BACK THE IDEAS AND LOOKS THAT THE PLANET CAN AFFORD INSTEAD OF SAYING THE MARKET WANTS THIS OR THAT (EG RIPPED JEANS OR CHEMICAL INTENSIVE WASHED LOOKS)

- Janelle Hana, Jahmale Ukson, Eno Andrew - Essien

RECOMMENDATIONS TABLE:

		MOST RELEVANT STAKEHOLDERS / ACTION NEEDED															
		RAW MATERIALS	TEXTILE PRODUCTION	TEXTILE FINISHING	CUT MAKE & TRIM	GARMENT FINISHING	MANUFACTURING BRANDS	DESIGN FOR PRIMARY (& SECONDARY) MARKETS	FASHION & TEXTILES TRAINING	LEGISLATORS & PUBLIC SERVICE PROVIDERS	SECOND HAND TEXTILES COLLECTION & SORTING	SECOND HAND WHOLSALE	SECOND HAND RETAIL	MENDING & ALTERING	UPCYCLING	DOWNCYCLING	DECOMPOSITION
RECOMMENDATIONS	1. DENIM WITHOUT STRETCH COULD PREVENT MASSIVE VOLUMES OF NON DEGRADABLE MATERIALS AND KEEP TRUE TO THE ORIGINAL USE OF DENIM AND ITS INHERENT DURABILITY AS THE KEY VALUE Jahamle Ukson																
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	7. EASIER ACCESS TO REPAIR SERVICES AND NORMALISE VISIBLE MENDING. Amber Joiner, Kemi Babadije																
	8. CHANGE THE STIGMA AROUND SECOND HAND THROUGH EMPHASIS ON CARE AND PRESERVATION SO THAT GARMENTS CAN BECOME VINTAGE. Amber Joiner																
	9. GOVERNMENTS COULD INCENTIVISE REPAIR AND REUSE BY DROPPING VAT ON REPAIRED AND UPCYCLED GOODS, AS THERE IS CURRENTLY AN ISSUE WITH THE COST OF A REPAIR BEING MORE THAN THE COST TO REPLACE THE GARMENT. Janelle Hana																
	10. DESIGNERS NEED TO BACK THE IDEAS AND LOOKS THAT THE PLANET CAN AFFORD INSTEAD OF SAYING THE MARKET WANTS THIS OR THAT (EG RIPPED JEANS OR CHEMICAL INTENSIVE WASHED LOOKS) Janelle Hana, Jahmale Ukson, Eno Adnrew -Essien																

IMAGE & QUOTE GALLERY: CIRCULARITY TO ME MEANS.....

*An all around process, it means **accountability**, it means **concern**, it means sustainably procurement or production, it means **caution**.*

*Sustainability and having the ability to reuse and recycle material **at any point** in the life cycle of a material or garment. Also transparency throughout the chain.*

*Circularity means that the textile has a life and **value beyond its first product**. It can be recycled into either a new garment or new textile.*

Ideally with equal or higher value than the first but in my experience this is not currently realistic.

It means to minimize waste by upcycling and re-cycling

It means every piece of the material is used and none wasted.

Where or how a garments starts to where it would finish. Or where it can continue to be used and developed into something new and useful.

***I call it adding value.** Creating other things other than the original plan. Creating something from what would have been considered as waste.*

*Taking into **consideration what happens to textile after its useful life** .*

IMAGE & QUOTE GALLERY: GRAPHIC ASSETS

Available via @fashrevng & @josswhipple

On circularity:
"We are not inventing circular system or circularity, we are working to either slow down or maybe reverse the activities that contribute to a permanently degraded system."
Jocelyn Whipple
Denim to Denim Project Lead

On circularity:
"I have a big challenge with the quality of denim fabrics around here. If the first life of the fabric is not well taken care of, there's a big threat in regards to the second life of denim."
Folake Shonubi
Denim Designer, Nigeria

"I am looking at a situation where we can start expressing ourselves as Africans, as Nigerians, with denim."
Keel Babajide
Fashion Student, Nigeria

On circularity:
"The intentional production of most denim garments was not made to be durable but just made to meet very high demand. So it makes it very difficult to recycle, upcycle or reuse."
Eno Andrew-Essien
Denim Upcycler, Nigeria

"Are we adopting a denim culture or are we creating a denim culture?"
Jocelyn Whipple
Denim to Denim Project Lead

"The fabrics that are bought from the shops or the market in Nigeria are mainly deadstock, and even when they are not deadstock when they come on the bolts, they do not come with any fiber content. There are no labels on them, so it is not possible to have the foggiest idea about the fiber content of what is being bought."
Olusola Edun
Denim to Denim Project Partner

On circularity:
"If we are talking about sustainability, the first consumer of the denim garment should have something that is of high quality just so there can be a second life of the denim garment."
Folake Shonubi
Denim Designer, Nigeria

"There is no such thing as a linear system. There are only degrees of degradation within our circular system."
Jocelyn Whipple
Denim to Denim Project Lead

"Most of the denim in the market is stretch and it's really hard to make a product from stretch denim that looks like it's a good quality product."
Janelle Hanna
Denim Designer, UK

On circularity:
"I call it adding value... creating other things other than the original plan... creating something from what would have been considered waste."
Patrick Mwando
Denim Reseller, Nigeria

"Customers always want value for their money."
Patrick Mwando
Denim Reseller, Nigeria

"Earth's biome, which we all live within and rely on entirely for our existence, is a circular system."
Jocelyn Whipple
Denim to Denim Project Lead

"I believe the government's involvement in the industry's circularity conversation should be more pronounced."
Keel Babajide
Fashion Student, Nigeria

On circularity:
"Stretch denim has different ranges of elasticity and composition. So when you put two together, you don't necessarily know what will happen when you wash that garment at home. The seams will pop up and the customer associates the puckering with low quality and no value product."
Janelle Hanna
Denim Designer, UK

On circularity:
"The older the denim, the better, and the more reliable the finished product because there's hardly any stretch fibre in older denim."
Johalle Uksan
Denim Tailor, UK

On denim dye washing:
"We need legislation that brands will have to guarantee their products and fabrics up to a certain number of washes. Washing a garment that has been worn and washed gives a very different result (color of fabric washing in the lab)."
Janelle Hanna
Denim Designer, UK

IMAGE & QUOTE GALLERY: AUDIO ASSETS

Available via @fashrevng & @josswhipple



Olusola Idowu
Project Partner / Founder
Fashion Revolution Nigeria

denim 10 → denim
BRITISH COUNCIL
ual: fashion, textiles and technology institute
FASHION REVOLUTION Nigeria



Janelle Hanna
Denim Designer, UK

denim 10 → denim
BRITISH COUNCIL
ual: fashion, textiles and technology institute
FASHION REVOLUTION Nigeria

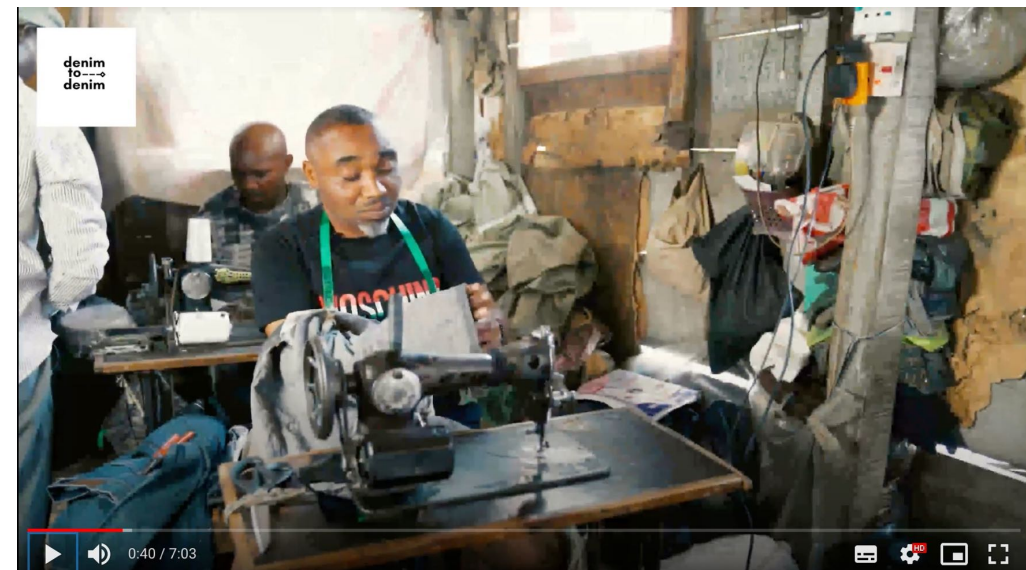
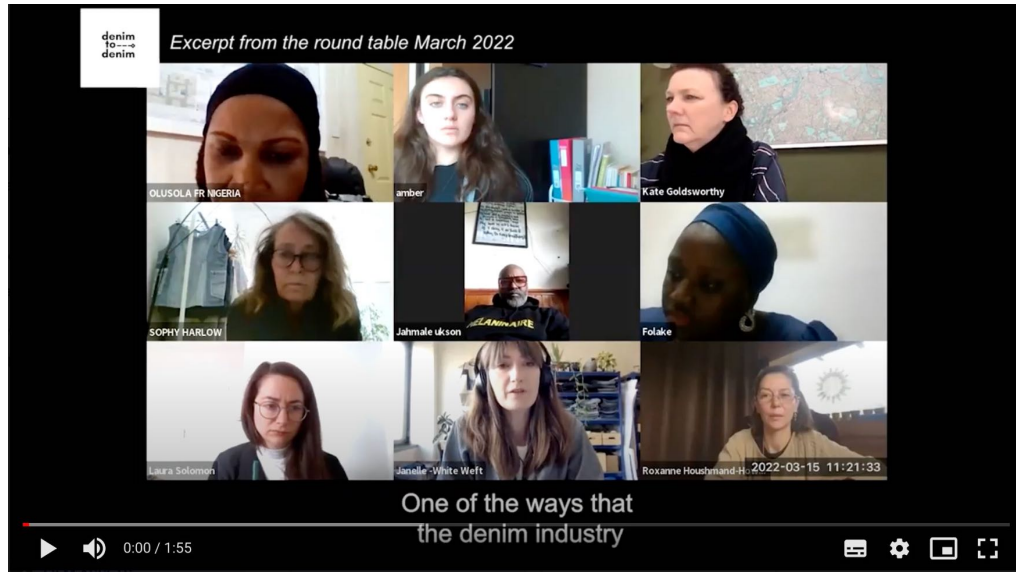


Eno Andrew-Essien
Denim Upcycler, Nigeria

denim 10 → denim
BRITISH COUNCIL
ual: fashion, textiles and technology institute
FASHION REVOLUTION Nigeria

IMAGE & QUOTE GALLERY: FILM ASSETS

Hosted on The Fashion Revolution Youtube channel



“Earth’s biome, which we all live within and rely on entirely for our existence, is a circular system. There is no such thing as a linear system There are only degrees of regeneration or degradation within Earth’s circular system We aren’t inventing ‘circular systems’ or ‘circularity’ we are simply starting to slow down and maybe reverse the activities that contribute to a permanently degraded continuum”

- Joss Whipple

APPENDIX AND REFERENCES:

All Images included in the report are collected directly from the participants and depict them and their work



Project Timeline

December - *Planning finalized // Project Kick Off Call*

January - *Questionnaires, Profiles & Interviews documented*

February - *Questionnaires, Profiles and Interviews Shared & Reviewed*

March - *Content Preparation // Brainstorming //Round Table Dialogue // Recommendations decided*

April - *Content editing // Mini Report preparation // Digital content and assets prepared // Public launch during Fashion Revolution Week 2022*

Research / Education References:

Transformers Foundation

The OR Foundation

Jeans School

***Ellen McCarthur Foundation (Jeans Redesign)*

***PACE Circular Economy Action Agenda*

***Circle Economy*

***Circular Days*

***Textile Exchange*

****Industry leadership spaces where Denim to Denim Participants (or similar profiles) were not found:**