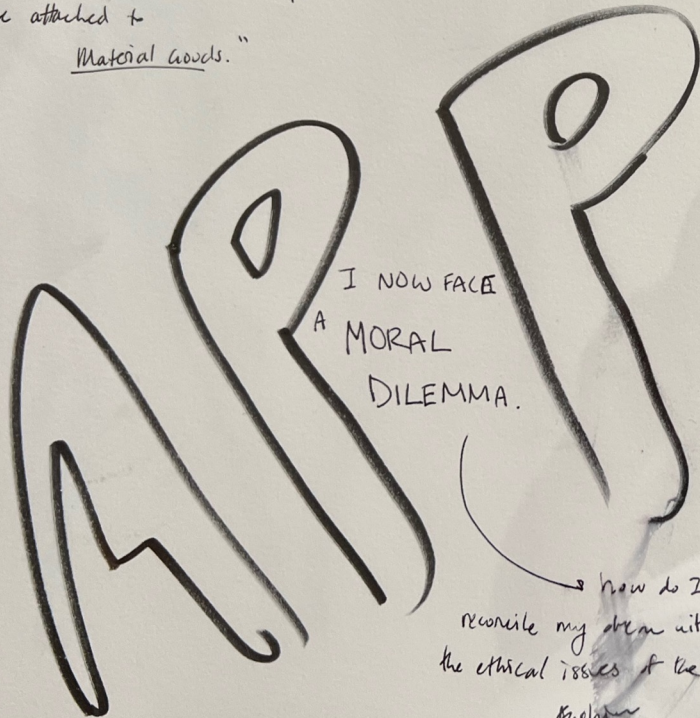


AND ON TO THE NEXT...

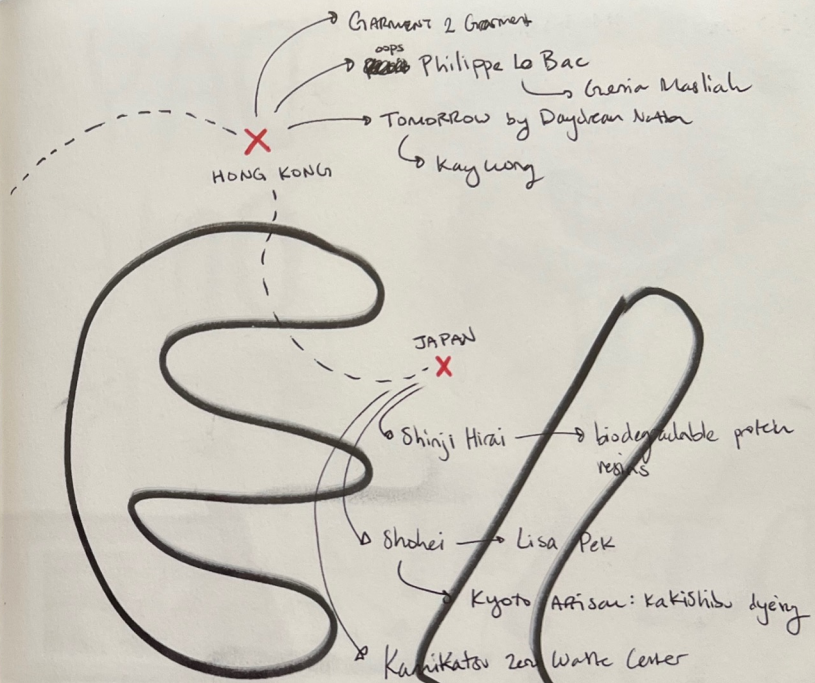
"From a young age, I have been conditioned to equate my happiness with my consumption..."

And I am not alone in this experience.

Our entire society has been deceived by ~~the~~ modern consumerism & the belief that self-worth & happiness are attached to Material goods."



How do I reconcile my dream with the ethical issues of the fashion industry?



DESIGNS:

- ↳ incorporate sustainable fashion practices
- ↳ use old/loved clothing, recycled fabrics
 - ↳ collect along the way!
- ↳ reflect my personal journey

motives:
household items, learners,
py. awe, etc

personal reflections abt fashion
↳ shoes, quilt
↳ exult in int. pride?



DAY ONE

MAY 13

DISASTER

I have spent more time crying today than I have in the entire past semester. The past 48 hours have been the most stressful two days of my life, and summer just started.

LONG story short: I can't go home.

It's been an entire year since I've been back to Hong Kong, ~~and~~ since I've seen my family, friends, my dog. And now I can't go back because United fucking airlines made a fucking mistake. How can you be an international airline & not know the rules of the country you're flying to? Stupid.

And I had to many things lined up for Appel 3 interviews and a textile recycling meeting. All canceled now. great.

I have fucking gone through it today. Thank god I have fucking SFD or I would be fucking suicidal here right now. Life is a long way for sure. Traumatized, more like it. Emotionally traumatized. Post

I'M GOING TO SINGAPORE!

Singapore is basically the same thing as Hong Kong... except it's not here. but still. Singapore has so many sustainable fashion brands! AND everyone speaks English :)

ZERRIN
Susannah Jaffer
→ marketplace

OLIVE ANKARA
designer: Ifeoma Uboya
→ African culture
✓ REPLIED!

UPDATE:

SINGAPORE!

GYPSIED
Aqilah Zaitan

SUI
Mahima ~~Stojara~~ ^{Gyora}

WHISPERS
& ANARCHY
Sora Ortiz

WRAY CRAFTED
Nicolette & Justine
✓ REPLIED!

SANS FAFF
Brandy Dallas

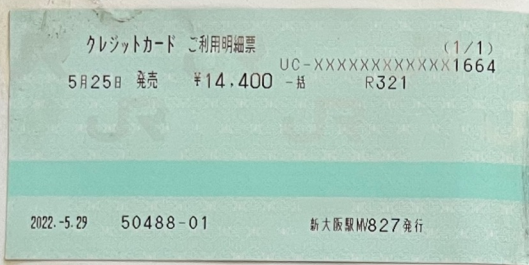
CANVAS &
WEAVES
Ferzin Patel

✓ REPLIED!
→ platform for
artists &
designers

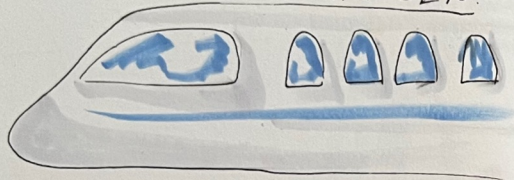
SU BY HAND
Supei Ho
✓ REPLIED!

OSAKA
TOKYO

5/29



SHINKANSEN!

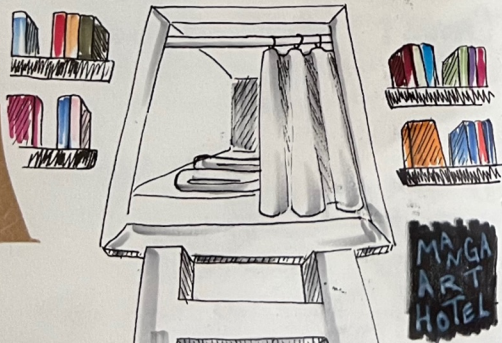


DAY ONE OF ACTUAL ALONE TRAVEL!

- took the shinkansen
- trouble shooted the station
- got a suica ~~card~~ card
- took the subway
- checked into capsule hotel



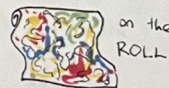
Picked by Seraphine
5/23



Ichijiku
AARON
BENJAMIN

VINTAGE KIMONO FABRICS

- deadstock fabric that was bought but never made into Kimonos
- vintage Kimonos



CORE VALUE: KINDNESS BB

- ↳ Kindness to environment
- ↳ Kindness to laborers, employees
- ↳ Kindness to culture

Everything revolves around [kindness].
So for me, I don't ever envision a permutation of this brand where I would just... mimic the wrongs of the fashion industry.

LEVELS ↓

① MADE-TO-ORDER

- choose fabric (1 month)
- choose size
- some customizations

② FULL HAND-MADE

- choose fabric
- more customizations (2-3 months)
- tailor measurements
- numbered for exclusivity

③ FULL BESPOKE

- made by chief designer
- more customization (2-5+)

PRICE TAG

Ichijiku: designed to last a life
↳ price justified to be show-stopping to make the wearer feel good

Considerations:

- labor (ethical)
- fabrics + supplies
- quality + lifetime

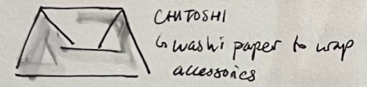
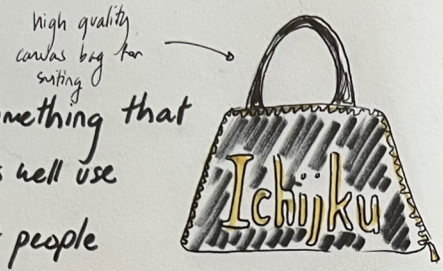
What is your piece worth?

CONTINUED →

"If you can, why wouldn't you be sustainable?"

PACKAGING

"If you're not able to use something that already exists, you might as well use something high quality that people won't want to throw out, because sustainability for me is doing as little damage to the Earth as possible by not taking from it and not dumping on it."



- matching accessories to purchase with sewing
- collaboration products: "chabako" - tea box, sunglasses, shoes
- hand-made & bespoke: keep scraps for life for customer's future use
- small scraps used to tie tags

SCRAPS

FABRICS

- old
- hard to work with
- delicate
- no stretch

CUSTOMERS

- don't expect price difference
- not used to model

CHALLENGES

PRODUCTIONS

- higher costs than mass
- finding people willing + able → make it mutually beneficial
- applying an uncommon model

CONSTRAINED BY TRADITION?

on brand ambassadors:

"The perfect person is somebody who displays grit, integrity, who is kind, who has really made something of themselves."

WORD OF MOUTH:
if you make high quality clothing, people will come to you.

clients become models

handmade + bespoke lines come with professional photoshoot!

pieces made for client, not model

MARKETING

hate modeling industry & whole concept of beauty

going "in-and-out of style" is a construct

↳ Ichijuku does not follow this

→ no seasons, no collections

TIMELESSNESS

→ classic look but with modern accents

→ pieces transcend "seasons"

↳ versatile, all occasions, dress up or down, etc

↳ don't have same restrictions as Kimonos

ACCESSIBLE

→ BRAND SIDE:

- never felt limited
- Kimono fabric is diverse: something for everyone
- have not received criticism

JAPANESE

→ Aaron always conscious of appropriation
↳ lived in Japan 15 yrs, speaks Japanese, loves & respects culture

→ SOCIETY: → wants to raise awareness for Kimono industry, which has been suffering

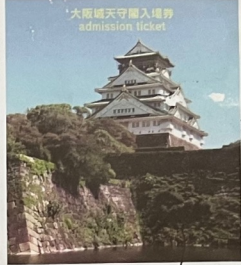
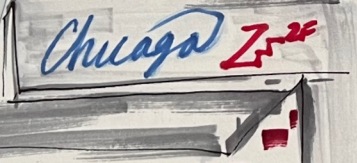
→ 100% positive response → potentially bc he is ~~not~~ Japanese (less strict)



THRIFTING



Thrift store: Chicago
 And a very nice pair of
 Dickies cargo pants!
 They also sold Puma's Brooks - vintage
 I think? might have to come back
 and cop some.



大坂城天守閣入場券
 admission ticket
 1人1回当日限り有効
 再入場不可
 ご利用日(当日限り)
2022.06.21
 個人入場券 大人
 ¥600 現金
 2022.06.21 15:35 32-0006
 00351-2022-0624 3200-6620-0024



券売
 No re-entry
 券売機
 ¥28,800 - 指
 UC-XXXXXXXXXXXX1664
 R336
 (1/1)



2022.05.28 SNW EXP4 (FLD)
 11:00 - 12:30 Funtan, Japan's Awa Entry Hours
 12:30 - 1:30 Funtan, Japan's Awa Entry Hours
 1:30 - 3:00 Mario Kart Koopa's Challenge
 3:00 - 4:30 Mario Kart Koopa's Challenge
 or Jurassic Park - The Ride (17/15 closed)
 03405612
 2022.06.20 17:01 AM 04 08M 0205

2022.6.17 60384-05 東京夏MR927発行

Jurassic World Dominion
 [IMAX] (PG13)
 Some Violence
 DATE 11-06-2022 THE 9:30 PM G12
 Lido IMAX
 PASS Complimentary Pass Admit 1 only

SHAW THEATRES PTE LTD
 08/06/2022 10:24 AM P4 YAP
 01-0100-00-032198
 Co. Ref. No: 104700108G

bricolage
 bread
 & co.



connections from Justine's work experience (NGOs, women's groups, etc)

find people who resonate with mission

ARTISANS IN UDAIPUR

"YOU REALLY WANT TO MAKE SURE THAT WHO YOU WORK WITH ALIGN WITH YOUR VALUES, THAT'S NOT THE EASIEST OF TASKS."

new things every few months in very limited quantities

SMALL BATCH MODEL

4-6 ANNUAL CAPSULES

never want artisans to have to work overtime to meet demand

don't want to grow too big...

"I JUST WANT IT TO GET TO A POINT WHERE OUR ARTISANS HAVE STEADY WORK EVERY MONTH."

core group of artisans who are happy w/ current production qty

largely 4 women stitchers

can't produce too much anyway

COSTS A LOT OF MONEY

difficult for small producers

would rather spend money on growing artisan communities

FAIR TRADE CERTIFICATION

fair trade specifically looks at living wages & work conditions

a lot of small producers don't meet the criteria, ~~also~~ doesn't mean they're not ethical & sustainable

perhaps will look into certification in the future, right now does not present the right benefits.

working w/ artisans directly in producer country

fix things on the spot

handle samples directly

minimize shipping costs

must pay to be part of the organization

Wray strives to keep prices as low as possible

a lot of unethical brands have higher prices too

more environmentally friendly fabrics: would love to use more sustainable fabrics, but as a small business can't meet MOOs maybe in the next few years

every 2 months launch - distribute production over time so artisans are paid more regularly

"PIECES THAT GROW WITH YOU"

wrap dresses, draw strings...

built-in flexibility

don't go with trends

TIMELESSNESS

keep in mind customer base

bring back styles that always work

get rid of fixed trends:

finisings & seams are high quality

long-lasting

AS LONG AS YOU ARE COMFORTABLE IN IT, IT MAKES YOU FEEL GOOD, IT SHOULD TRANSCEND SEASONS.

people tend to be overzealous about sustainability

only one way

"SUSTAINABILITY"

each person is on their own journey

anything is better than nothing you do

DESIGNER ADVICE

work/intern to learn the ins & outs of things

Wray
CRAFTED



J
U
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T
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N
E

"WE'RE JUST TRYING TO CHANGE PEOPLE'S CONSUMER HABITS, BECAUSE IT'S NOT GOING TO CHANGE OVERNIGHT."

find extra fabrics from printing workshops

garment bags from larger scraps

working on recycled cotton paper for marketing material like tags

FABRICS

"DEADSTOCK"

don't like using the term

becomes its own industry

more environmentally friendly fabrics:

would love to use more sustainable fabrics, but as a small business can't meet MOOs maybe in the next few years

Wray strives to keep prices as low as possible

a lot of unethical brands have higher prices too

more environmentally friendly fabrics: would love to use more sustainable fabrics, but as a small business can't meet MOOs maybe in the next few years

SHIFT IN MINDSET

"IF YOU ARE BUYING A 30 DOLLAR DRESS, HOW MUCH OF THAT IS GOING TO THE MAKER, REALLY?"

fabric, materials, labor

low prices do not cover this

clothing should not be cheap at all.

if you are genuine & authentic, it will show & people will like what you do

Wray: make the best quality things that will last as long as possible

it will take a while to find your voice and aesthetic - work on it

work/intern to learn the ins & outs of things



FERZIN PATEL

Canvas

"HERITAGE CRAFT IS ITSELF SUSTAINABLE. THE MINUTE YOU MAKE EVERYTHING A SLOW PROCESS, IT WILL BE SUSTAINABLE."

HERITAGE

- allows the younger generation to stay connected to their roots
- both consumers & producers must be mindful of how product will be represented
- not confined to wear clothes in a traditional way
- join associations that promote sustainable brands
- social media
- word of mouth

ORIGINS

- West India
- India's cultural textile heritage is extremely rich
- before Canvas & Weaves, designed for own brand, Indian Exotic
- traditional techniques & embroidery
- modern silhouettes
- father was in textile industry
- mother was a seamstress & designer
- 90% clothes growing up were stitched by mother
- India fashion was opening so much:

SOURCING & CURATING

- should feel connected with the brand
- look for innovation in design & production
- purpose so that sees it

"THE DESIGNS WERE GLOBAL, THE SILHOUETTES WERE GLOBAL, IT WAS FOR A GLOBAL CITIZEN, AND I DEFINITELY WANTED TO BRING THAT CULTURE TO SINGAPORE."

Consumers must understand that it is not heavenly possible to produce at such low prices: "SOMEONE IS GETTING COMPROMISED IN THE PROCESS."

CHANGING CONSUMER MINDSETS

- biggest business challenge is changing mindset about spending
- responsibility lies in the maker and the consumer
- work together
- be mindful of how many times a piece will be worn
- find more about where a purchase was made
- educate clients, keep processes transparent, etc.
- "WE GIVE OPTIONS WHERE YOU DON'T HAVE TO DO THE GROUNDWORK. WE DO IT FOR YOU SO THAT YOU KNOW IT'S ABSOLUTELY FINE, THAT YOUR PURCHASE IS NOT GOING TO HARM THE PLANET OR PEOPLE."

Consumers aren't willing to wait for products

Canvas & Weaves is transparent about an elaborate

COVID helped w/ online shopping

Weaves

PACKAGING

- 100% compostable stickers & tissue paper
- cotton drawstring bags produced by an Indian NGO that works with marginalized women

DESIGNER ADVICE

- don't focus too much on the final product in the beginning
- Keep in mind where your product will end up
- make sure that every aspect of the process is sustainable
- the product is the culmination of the processes

"OUR PACKAGING IS AN EXTENSION OF WHAT WE STAND FOR."

Canvas & Weaves gives an alternative to big brands for daily clothes that are reasonably priced, high quality, timeless, & ethically sound.

SUSTAINABILITY

- FOR ME, SUSTAINABILITY IS MORE COMMON SENSE AND IT IS MORE ABOUT BEING IN TOUCH WITH YOUR HUMAN SIDE."
- COVID has changed how people communicate
- artisans & producers are much more tech savvy
- look @ future prospects & health of the business
- ethically create small amount each piece a consumer something they will love

TIMELESSNESS

- customer base prefers classic styles
- silhouettes are versatile
- timeliness in fabrics (cotton, prints, etc) that will never go out of style
- go for clothes that can be worn in multiple ways
- feel invested and connected to piece
- least willing to
- eg: price point
- eg: heritage
- Canvas & Weaves does not sell anything boring



"AS A MINORITY, MY TRADITIONS ARE A HUGE PART OF MY IDENTITY. AND I AM PROUD OF THEM. I DON'T THINK...THEY ARE IRRELEVANT IN MODERN SINGAPORE. SO GYPSIED IS ALSO AN ACT OF REBELLION AGAINST THAT STEREOTYPE."

grandparents brought w/ them a culture of learning Batik
3rd generation Javanese in Singapore tell stories through retail

ORIGINS

Javanese is a minority in SG, but Batik is seen as representative of all traditions

constrains by tradition bring out creativity creative solutions

BATIK

help focus Cold-visited shops in Indonesia & built relationships learned about Batik from museum creators who put in contact w/ artisans

"THE IDENTITY OF THE TEXTILE ITSELF IS IN MODESTY... AS IN MODESTY OF BEING, AS IN A PERSON, MODESTY IN HOW YOU SPEAK, MODESTY IN HOW YOU REPRESENT YOURSELF TO PEOPLE. WE TRY TO BRING ACROSS THAT MESSAGE THROUGH THE TEXTILE IN OUR DESIGN."

GYPSIED 6/7

AQILAH ZAILAN

"AS A BRO WN WOMAN, I AM CREATING A SEAT FOR MYSELF AT THE TABLE, ESPECIALLY IN THE FASHION INDUSTRY, WHERE IT IS FULL OF EXPATS... IT'S BEEN A VERY CHALLENGING JOURNEY, BUT I FEEL LIKE GYPSIED HAS BROKEN SOME BARRIERS."

have no + reached mainstream, every day Singaporean

people aren't ready to pay the price point price installment payments to help customers see as more affordable

ARTISAN CRAFT

Gypsied started off as explicitly ethical, but no explicitly sustainable pack in paper & cardboard

"I FEEL LIKE WHEN I AM IN CONVERSATION WITH THE ARTISANS, THEIR WAY OF LIFE IS SUSTAINABLE. IT'S COMPLETELY DIFFERENT FROM SINGAPORE."

more tech savvy textile makes one on Instagram

bio-degradable, but not truly sustainable feels like a "white lie"
scrap fabric: scrunchies, books, etc. costly, low revenue difficult for small business 80% e-comm erce

SUSTAINABLE PRACTICES

retail stockings: impossible to control all the processes tags, plastic, bags, etc.

"THE MOMENT AN INDEPENDENT BRAND LIKE GYPSIED ENTERS THE FASHION RETAIL SYSTEM THEN IT IS OUT OF THEIR HANDS AND THERE ARE GOING TO BE HARD DECISIONS TO MAKE."

Know what your customers want → your brand will be sustainable, ethical, and financially stable

DESIGNER ADVICE

build a following → start working on the sales floor, meet people, test products, don't think ideas are bad/silly

helps keep business sustainable

60-70% pre-order model

PRE-ORDER MODEL

effort to slow down consumers and make them think about their consumption

allows artisans to focus on craft & not be stressed about making new designs, motifs, etc. artisans have other responsibilities outside crafting

biggest constrain is the Singapore market, which is not looking for creativity w/ to consume

VIPs - first 50 customers who have continued to support Gypsied

actually serve very little customers of the same heritage

usually creatives, artists, people who work with courses

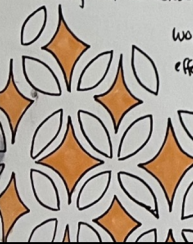
CUSTOMER BASE

word of mouth, ripple effect

social media

network, speak @ events, spread the word, features in local newspaper

difficulty in breaking into the international market overtime, see patterns in customers → makes it easier to define & target market



COSTS

One of the questions that I started asking in all my interviews was: is it possible for sustainable & ethical brands to produce at more affordable costs?

- I realized that even asking this question presented a misunderstanding / ignorance on my part.
- clothing should never be priced so low. If it is, it means that there is something inherently wrong with how it was produced.
- thinking that clothing should be priced lower / wanting it to be ignored the issue of modern consumption habits. Part of the reason why it is so easy for people to buy in mass and discard their clothes so easily is because it is cheap. Making sustainable & ethical clothing that is cheap (if that was ever possible) would still play into the issue of consumerism.

everyone has their own ways of being sustainable
something may not intuitively seem "sustainable", but must

SUSTAINABILITY

understand the reasoning.
e.g. Ways 4 capsules a year

for a lot of these designers, sustainability is natural - it is rooted in their kindness & humanity

sustainability is not an all-or-nothing cause.

sustainable brands have to focus on offering customers an alternative. It may not be perfect, but it can still be better.

must work on changing consumer mindsets. help people realize that they shouldn't be paying \$5 for a piece of clothing, that they can wait for a product to arrive, etc.

true sustainability is not creating anything new.

SINGAPORE REFLECTIONS

6/14

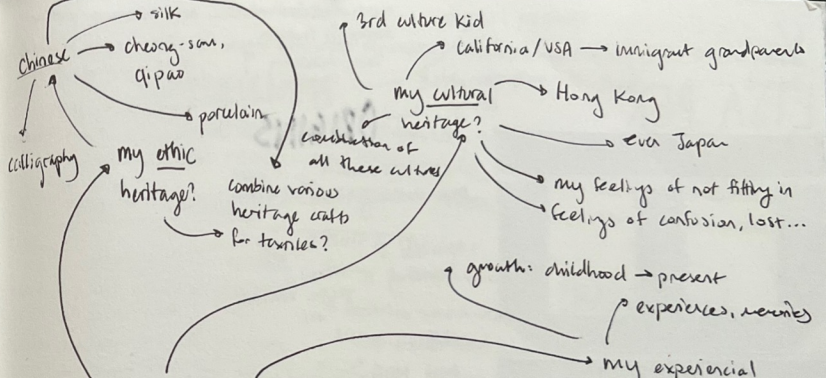
HERITAGE

heritage was a pattern that came up repeatedly through my interviews

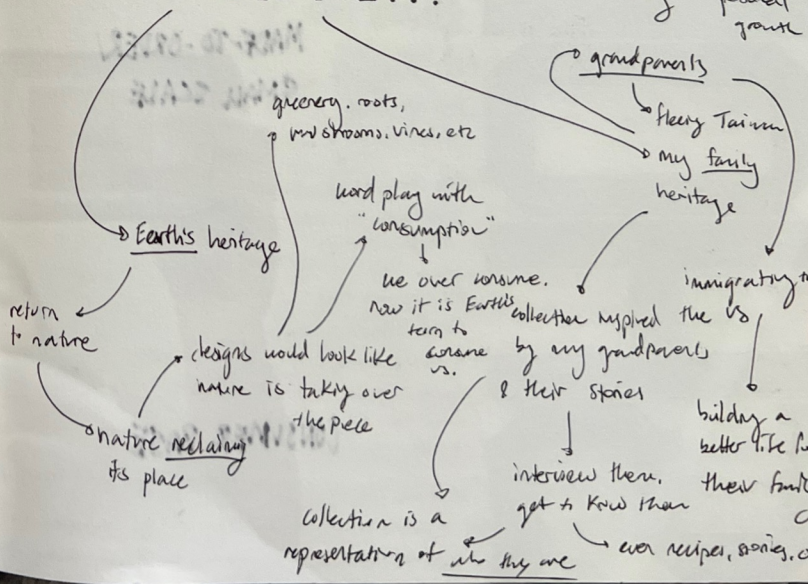
returning to heritage naturally brings sustainability with it. processes of the past are always going to be more sustainable than modern processes.

INSPIRATION

I've been most inspired by the call to heritage. I am thinking about making my collection an homage to my heritage. Possibly my childhood, the various cultures I was raised in, my grandparents' stories... I haven't decided.



HERITAGE...



6/16

ISA PEK

met business partner in Tokyo - he handles the business side

interested in tech materials that are inov and sustainable

bachelors in sustainable design

degree @ Fashion Tech. Academy London

ORIGINS

people shouldn't just wear nice clothing, it should be healthy & adaptable

timeless & healthy

textel, vegan leather, etc

Kakishibu

shares many proper tech fabrics but is a water repellent, stain anti-bacterial

supposedly lowers the

difficult to need MOQs

had to find the right factories that would produce small scale & high quality

small scale is the easiest - financially & environmentally

find that custo mers are to wait

MADE-TO-ORDER / SMALL SCALE

now, small scale producers reach out to her

can offer personalizations with made-to-order (diff. cuts, etc)

offer small items that customers not wait for

SHOHEI customers are premium can be not in a hurry to shop

the consumers that SHOHEI attracts discovered the brand themselves & don't complain about the model

blog to market & educate

CONSUMER BASE

possibly helps build trust & (pop ups) ppl can experience know the quality, know what

Lisa loves meeting people & making real relationships

designs depend on customer needs

SHOHEI customers don't care about trends

digital products

seasonal/trendy prints can be shown in products that are purely digital

TIMELESSNESS

"TIMELESS FOR ME IS A SORT OF STYLE, LIKE MINIMALIST STYLE... I NEVER FEEL LIMITED BECAUSE THIS IS THE WAY I EXPRESS MY FASHION."

other traditional craft methods

Lisa came upon them naturally through travel & connections

ties with natural dye repellent

don't do too many products @ once, focus on one thing

ad-pressure

keep small prestock

basics, timeless pieces that people will always want

if observe people really like one item, keep small stock

difficult to find right factory & best materials

factories sometimes change

MOQs -> must find new factory

start from a limited source

this can force creativity & expand later

DESIGNER ADVICE

must understand it all to a certain degree, even if hiring external help

distilling product (DHL is best)

also more efficient in resources

CHALLENGES

"IT'S VERY IMPORTANT TO REALLY KNOW WHAT YOU WANT IN THIS FIELD, OTHERWISE I THINK IT CAN REALLY LEAD TO A LOT OF FRUSTRATION TO SOME PEOPLE."

now, not so much of a problem

"FOR ME, SUSTAINABILITY IS BASICALLY HAVING A MINIMALISTIC LIFESTYLE, NOT TO HAVE TOO MANY THINGS... TO CHOOSE SOME THING THAT MEANS SOMETHING TO YOU... AND TO REALLY KEEP IT AS A PRECIOUS THING."

in the beginning, difficult to know how much to produce

of something bc don't know what customers want.

factories always send back leftovers -> use for

Consciously sourced materials

vegan leather - work on apple leather

ethical wool

packaging: paper recycled plastic

SUSTAINABILITY

designing but not new products

personal connection the product, expect

"QUALITY, I THINK, IS THE MOST IMPORTANT THING ABOUT SUSTAINABILITY, BECAUSE YOU CAN CHOOSE WHATEVER FABRIC OR WHATEVER GREAT MATERIAL, BUT IF YOUR QUALITY WERE TO FALL APART, IT'S NOT SUSTAINABLE."

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TORIMONO

1 2D design illustration
 ↳ in-house designers or other Kyoto designers

2 chart mockup
 ↳ small chart/grid over design
 ↳ each dot is a crossing of 2 weavings

3 craftsman put paint based on design
 ↳ takes 2 months for one person to do this

OBII PROCESS

4 move data to disk
 ↳ some designs last 100+ years
 ↳ shorter trends come back every 15-20 years

5 tester strip
 ↳ check if weavings are @ correct points

6 final result: full obi that is 4.2 meters long

7 start w/ natural silk & dye based on design

8 natural dyes are not suitable for obis

TRENDS

↳ sometimes young ppl prefer classics & older prefer newer styles

↳ customers buy a mix of classic & trendy styles

↳ artist collaborations

↳ unconventional designs

↳ passed on like an art piece

↳ must have a long lifetime bc they are passed on

↳ planned to appeal to more young customers, but in reality some older customers were attracted

DYES

↳ natural dyes fade or darken over time

↳ natural dyes not suitable for vibrant colors

↳ the obi is the main character

KIMONO TRADITION

↳ strict norms

↳ older ppl who wear kimono have knowledge & point out what is wrong when young ppl wear kimono

↳ should be treated more casually

↳ open about foreigners wearing kimono

↳ like that they are interested

↳ troublesome to wear kimono bc so many parts, ppl don't like to go through the hassle

↳ companies modernizing kimono / using textiles for other purposes:
 ↳ good, but...
 ↳ want to keep tradition

↳ concerned about price competition

↳ concerned about straying from tradition (using polyester, etc)

↳ most of kimono industry is very conservative

↳ some artisans say they would rather close their businesses completely than do something more "modern"

lots of test weavings leftover

↳ sometimes make scraps into bags

↳ obi fabric is harder to remake into something bc of all of the weavings on the back

↳ if color fades, they can easily recolor the fabric

SUSTAINABILITY

↳ Kimonos are more sustainable than western clothing

↳ kimonos are cut in straight lines

↳ easy to take apart & make into something new

↳ vs western clothes that are cut in all directions

↳ rarely sell leftovers/deadstock

↳ most of this is all just in storage

↳ I GOT SOME FOR FREE!

MOTIFS

↳ countless motifs, some come from Persian & Celtic traditions

↳ connection, between ppl & in general

↳ leaves of a tree

↳ stay green the whole year

↳ means longevity, youth

↳ WATER: water is sacred in Japanese tradition

↳ BUTTERFLIES: good luck, sacred

↳ ancient ppl saw butterflies as angels

↳ related to heritage, family, etc...

↳ grapes - fertility, children

↳ rabbits - many kids

↳ French motifs → seeds → continuity of family

↳ animals that live long (cranes, turtles) → wisdom, love

KIMONO TRADITION CONT'D

↳ kimonos & obis are expensive

↳ not everyone can access them

↳ the industry itself is conservative & inaccessible

↳ Tonami-san wants to go to meetings & wants to make kimonos

↳ wants to use social media

↳ kimonos are cool

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6/22

kaonn

— 日音衣 —

she is often left w/ extra fabric, so she has been looking for ways to use them & be more sustainable

EXCESS FABRICS → if we farmers bring in their own fabric, she can make these things from the excess

uses scrap fabric to make gift bags for candles she sells in the store

Some patterns gain & lose popularity → changes in length & shape → very limited variation → "trends" are not as severe as in Western fashion

most people don't understand **TRENDS** → basic, repeating patterns have existed for a long time & tend to stay in fashion → eg: "hoshi shippou" - seven treasures → brings happiness, used for celebrations

most people wouldn't even know what is "trendy" or not

take designs into a more modern light to make them more accessible → eg: deaimo Kimono

hopes to attract people & get them interested in going through the journey to full Kimono

- Three stages:
 - 1 Yukata - easy to wear
 - 2 similar to formal Kimono but made from "easier" material
 - 3 full Kimono - comes w/ lots of restrictions

at the heart, wishes to maintain all the traditional weaving methods, dyeing techniques, silk, etc. → most of these practices are out of Kyoto

it is the job of people like her to educate others on Kimono → how to wear, different variations, etc

applies fabrics in new ways → pumps, bags, etc

THE SADDEST THING IS FOR KIMONO TO BE THROWN AWAY. → as long as ppl are getting the word out & educating others about Kimono, she is supportive of people taking it in new forms



there is a gap in the older generation (50s, 60s) → more traditional in thinking → a lot seem to be more interested in profit than the preservation of Kimono culture

KIMONO TRADITION → her generation (40s & under) → more passionate, top priority is to share and sustain Kimono tradition → hopes more ppl will come to think like this

so much variation in Kimonos & obis, rules are very tedious → restrictions & inaccessibility → inability to wear Kimonos & live a modern life → very few / no young customers, likely because the pricepoint is inaccessible

financial barrier: Kimonos are very expensive → supports foreigners wearing Kimono & even incorporating aspects into foreign designs → believes that if people are doing that, it is because they have an appreciation for Japanese culture → in a way, she is doing the opposite: incorporating Western elements into Kimono

TAKARAJIMA SENKOU

medium size production model

she provides basic shapes/ styles which companies can choose from

company can specify the design/ colors/ look they would like

BUSINESS MODEL

she chooses techniques, fabrics, & dyes depending on client's request & budget

"HIGH QUALITY AT AN AFFORDABLE PRICE."

- sets price at ~ 25000 yen (860 USD)
- compared to other producers, it is more expensive. but the price is justified by the processes & quality
- helps fulfill client orders around their budget to accommodate.

founded company 20 years ago

ORIGINS

originally ran 3 indigo dyeing factories, but they were not doing well

decided to try

THREE PILLARS:

- everything is manual
- stick to traditional craft
- use natural dyes & fabrics

major in fabric textiles

BALANCE IS IMPORTANT.

IS IMPORTANT.

- even using natural dyes is not 100% eco-friendly
- likewise, using chemical processes is not 100% bad

TWO TYPES OF THINKING WHEN CREATING:

- combine tradition w/ modern
- create something that people have never seen.

MIXING TRADITION + MODERN

- options are limited in terms of fabrics, dyeing methods, etc.
- traditionally, certain methods are only used in certain ways or on certain fabrics, etc.
- she experiments with mixing materials & techniques in unconventional ways to create something new
- this allows her to fit more modern preferences

filling gap between her & clients, price & design wise

CHALLENGES

- lots of uncertainty w/ her model
- traditional dyeing techniques will never come out the score

can give an estimate, but price depends on actual process

"CULTURAL, WEALTHY PEOPLE."

- mainly over 40
- natural dyes = price barrier
- no need to stick to modern designs for this market

CUSTOMER BASE

DON'T LISTEN TOO CLOSELY TO WHAT CUSTOMERS WANT.

might require using more chemicals, straying from tradition craft, etc.

she says: this is what we have, what we can do... you choose

- also applies to GM
- helps stay eco-friendly

SUSTAINABILITY

reproduce small products like masks from leftovers

considers both trends & environment

- sells left over fabrics to customers
- even if she does not know what to do with scraps, they might

- Japan has strict regulations for water runoff from dyes
- careful about controlling chemicals & waste she creates
- limits color options → limited chemicals & dyes

- cares most about reducing the amount of wasted materials
- eg post-dye chemicals / water
- medium-size model helps her control her waste



CHI HARU OGOMORI

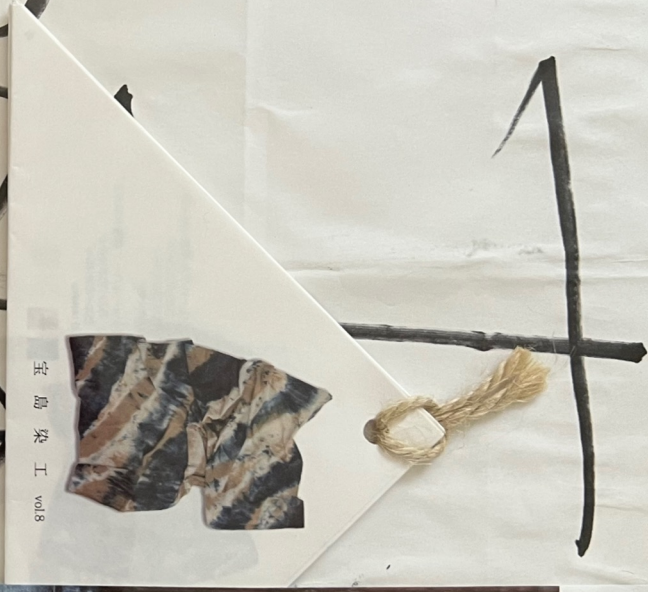
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Vol.2

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tamaki nime Shop & Lab



Always feel light and always be yourself.

And almost everything is one of a kind.

From cotton cultivation, dyeing, weaving, knitting, sewing, and so

So we do all the processes in-house

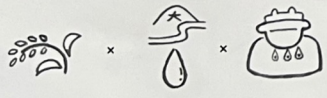
Because it's something you wear, we are particular about the material.



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華菱
KANABISHI

Heritage...

her·i·tage (n)

ECOLOGICAL LY

- 1: property that descends to an heir
- 2: something transmitted by or acquired from a predecessor
- 3: something possessed as a result of one's natural situation or birth

OUR PLANET IS OUR HERITAGE ←

← LOOKING BACK

Before starting this project, the first thing that came to my mind in terms of sustainability for the future was technology. What new technologies, innovations, materials, methods, etc. can help us be more sustainable? It was always about moving forward... never looking back.

WHAT I REALIZE NOW...

We should be looking to the past. To tradition, to heritage. Of course the way that things were done in the past were more sustainable - they were slower, used less chemicals, less plastics, less technology. Why struggle to look for new technologies (which will no doubt increase efficiency & thus quantity, use chemicals, electricity, etc) when the methods of the past already exist?



RECLAMATION OF THE PAST

We need to reclaim the past. Reclaim our tradition, crafts. Reclaim our past ways of living. Reclaim the past shape of the Earth.

Collection: elicit images of nature reclaiming its place over human construction interference



Use sharp, harsh, stiff lines & silhouettes in designs to represent human creation



Use organic shapes, soft lines, etc in designs to mimic nature

designs: nature is reclaiming human creation
↳ doesn't even have to be clear that it is completely taking over - can be actish

parallel to heritage craft reclaiming modern manufacturing

maybe make it progressive, designs start all nature... then humanity takes over... then nature reclaim & clashes?

represent how these two things - the past & the future - are @ a clash in modern society

how people would react to such reclamation

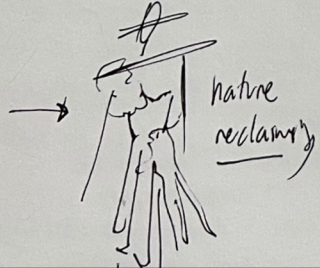
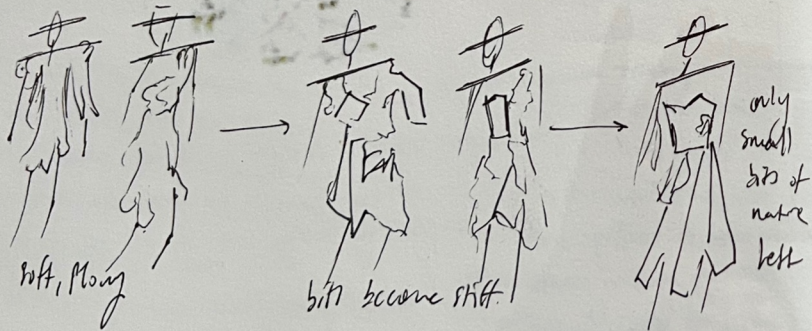
"COLLECTIVE HERITAGE"

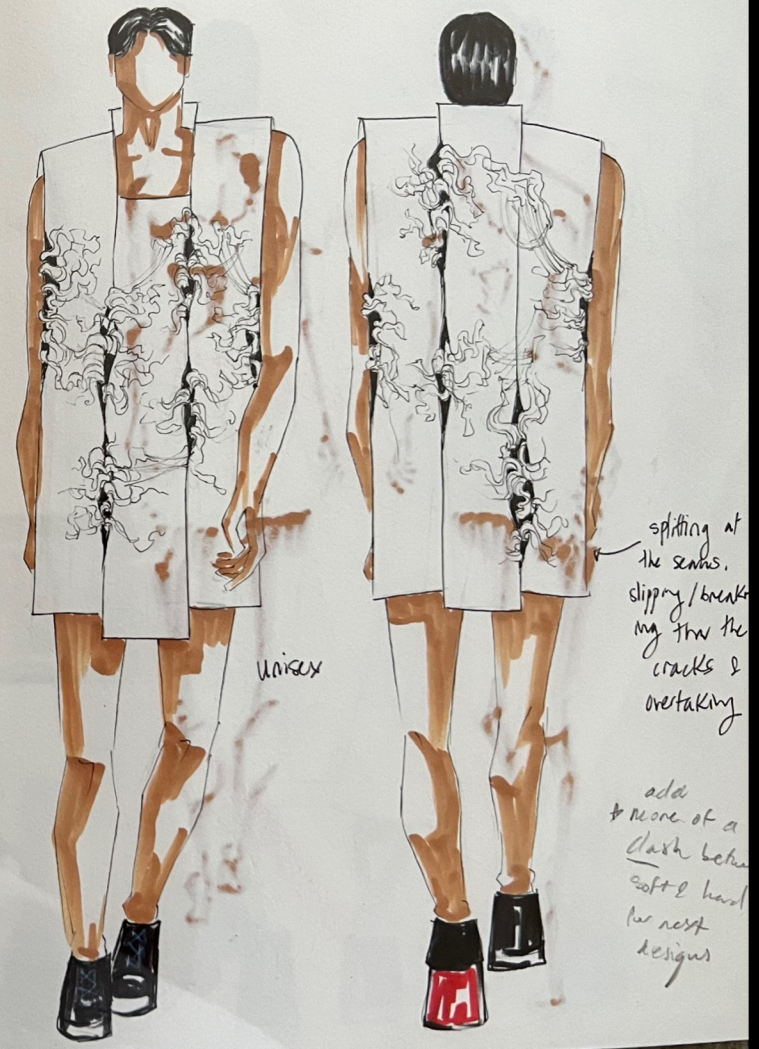
Some piece going thru these changes?

- nature = heritage craft → sustainable, etc
- man = modern manufacturing → mass, wasteful, uneventful

PROGRESSIVE VIEWING

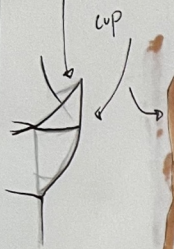
- ↳ the collection represents the journey of the Earth → a human society
 - ↳ starts natural: Plougy, soft shapes, lots of movement, etc
 - ↳ bits & pieces become stiffer unnatural: sharp lines, stiff fabrics, etc.
 - ↳ slowly takes over
 - ↳ almost completely this stiff look → soft parts pushed to the side
 - ↳ then a recovery of nature → reclamation, reversal (almost)
 - ↳ end on a clash of the two
 - ↳ almost posing a question: where do we go from here?





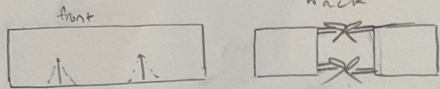
stiff → stand up

cup

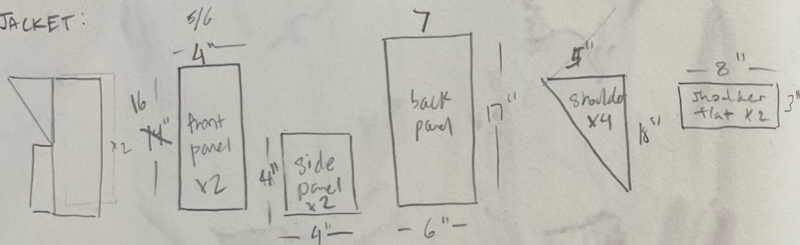


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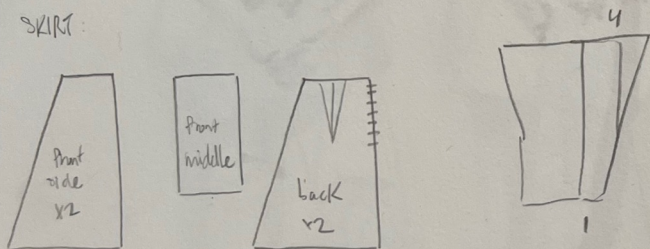
TOP:



JACKET:



SKIRT:



②

PANTS:

- shoulder: 19"
- neck to hip: 26"
- chest: 34"
- neck: 15"
- waist: 28"
- leg: 29"
- hip: 35"

