connecting us to a place, a story or a culture. However in our globalised world, this connection is rapidly being lost. The garden has been created using solely plants that can be used as dye or fibre. It aims to showcase the creative possibilities of adopting plant-based dyes and fibres for a healthier and more sustainable fashion industry. It is also a chance to re-establish the lost connection between what we wear and what we grow and sow a seed of curiosity about what's in our clothes.

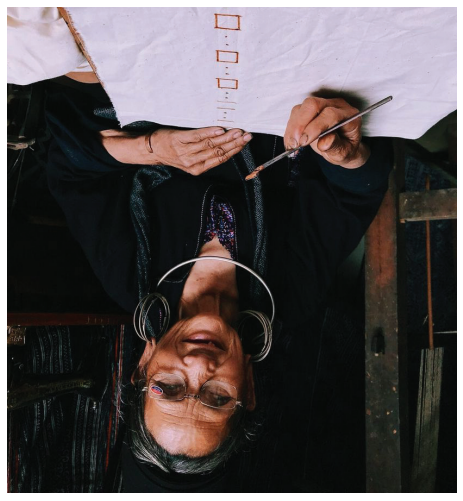
@fash_rev
@lottie_delamain

#WhatsInMyClothes?

Throughout history, plants have played a fundamental role in fashion – as dyes, fibres, floral motifs and in botanical folklore, connecting us to a place, a story or a culture. However in our globalised world, this

A Textile Garden for Fashion Revolution explores the relationship between plants and textiles and encourages visitors to ask...

#RHSChelsea



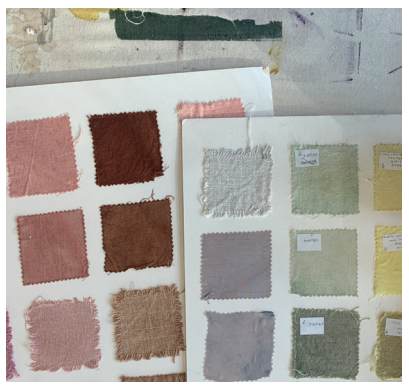
↑ H'Mong artisan in Vietnam photographed by Gemma Cagnacci

The Story Behind the Garden

by designer Lottie Delamain

The seed for the garden was sown while trekking in Northern Vietnam, where I saw H'Mong families growing indigo and hemp alongside their vegetables to make clothes. They were incredibly beautiful batiked and embroidered textiles, born of the humblest ingredients. I was struck by the proximity they had to their clothes, the intimate understanding they had of where their clothes came from and how they were produced – a far cry from our current relationship with fashion in the modern West. This became the founding principle for the project – to create a garden using a restricted palette of plants that could be used as dye or fibre, that would explore the lost connection between plants and textiles. Anni Albers' modernist principles and obsession with materials were a huge inspiration. I created a woven textile out of paper, which formed the basis for the masterplan. Blocks of colour were added to create the impression of a woven tapestry of planting, inky pools to represent dye baths and woven ribbons of brick threaded through the garden. The large textile installation suspended above the garden is another iteration of the original paper weave, made entirely from plants – British natural linen, dyed using plant-based dye by the students of Headington School, led by Kate Turnbull. After RHS Chelsea Flower Show the garden will be relocated to Headington School where it will be rebuilt as a colour-wheel garden and working dye garden.

↓ Lottie (middle) and Fashion Revolution Co-Founder Carry Somers (left) learning about natural dyes with Kate Turnbull (right)



#FASHIONREVOLUTION

OPEN FOR FULL PLANT LIST→

Founded in the wake of the Rana Plaza disaster in Bangladesh, Fashion Revolution is the world's largest fashion activism movement, with teams in over 90 countries, working towards a vision of a fashion industry that conserves and restores the environment and values people over growth and profit. Our vision is for a clean, safe, fair, transparent and accountable fashion industry. We work towards this through our policy work, investigative research, innovative events, collaborating with other organisations, social media campaigns and inspiring informative content. Fashion Revolution strives to be action-oriented and solution focused, mobilising communities and bringing people together to take individual and collective action. We scrutinise industry practices and influence governments to better enforce laws and regulate the industry, whilst working to create new cultural narratives.

FASHION REVOLUTION

#WhatsInMyClothes?

Today's fashion industry is dominated by synthetic fibres and chemical dyes. Polyester manufacturing is an energy-intensive process, requiring large amounts of water and producing high levels of greenhouse gas emissions, while wastewater emitted from its processing contains volatile substances that can pose a threat to human health and the health of all living things.

Fashion Revolution's Fashion Transparency Index 2021 found that only a quarter of major brands publish time-bound, measurable targets on reducing the use of textiles deriving from virgin fossil fuels.

More than 15,000 chemicals can be used during the textile manufacturing process, from the raw materials through to dyeing and finishing, but our research found that only 30% of brands disclose their commitment to eliminating the use of hazardous chemicals from our clothes.

Although textiles are the largest source of both primary and secondary microplastics, accounting for 34.8% of global microplastic pollution[1], with around 700,000 microfibres being released in every wash cycle[2], just 21% of brands explain what they are doing to minimise the shedding of microfibres.

[1] Boucher and Friot, 2017 [2] Napper and Thompson, 2016

At Fashion Revolution, we believe we need a radical shift in our relationships with our clothes, within fashion supply chains and with the natural world, for our own prosperity and wellbeing and for the health of our earth and our oceans.

NOW IS THE TIME FOR A FASHION REVOLUTION. YOUR VOICE CAN CHANGE EVERYTHING.

One of the simplest ways we can push for industry change is by using social media to challenge brands. We know from our research that they are paying close attention to the demands of their customers and that this ask can affect major changes in even the biggest fashion brands. Asking brands #WhatsInMyClothes starts a conversation about the demand for materials which won't generate massive environmental impacts, leak microfibres into our oceans and compromise human health and nature's ecosystems. We believe everyone can use their voice and power to encourage change. If a brand doesn't respond, keep asking. Our power is in persistence!

Ask...#WhatsInMyClothes?

DONATE

Regular donations from people just like you help us to take action on transforming the fashion industry for good.

If you're in the UK, text **FASHION** to **70085** to donate **£5**, **FASHION10** to donate **£10** or **FASHION20** to donate **£20**. Or visit **www.fashionrevolution.org/donate** for other ways to support us.

↑ Juana Gutierrez Contreras, Oaxaca, Mexico

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RHS Chelsea Flower Show

A TEXTILE GARDEN FOR FASHION REVOLUTION

Designed by Lottie Delamain

@fash_rev
@lottie_delamain

SITE NUMBER GPC140

Dyeing with Nettle

by Bella Gonshorovitz

All dye plants produce different shades throughout the season, which makes complete sense when you think about it. After all, this is the way colours evolve – and die out – in nature. Nettle is the plant that showcases this better than most when you dye with it. Rather than mordants and different dye "cocktail mixers", it is ultimately the time in the season that will determine your shade.

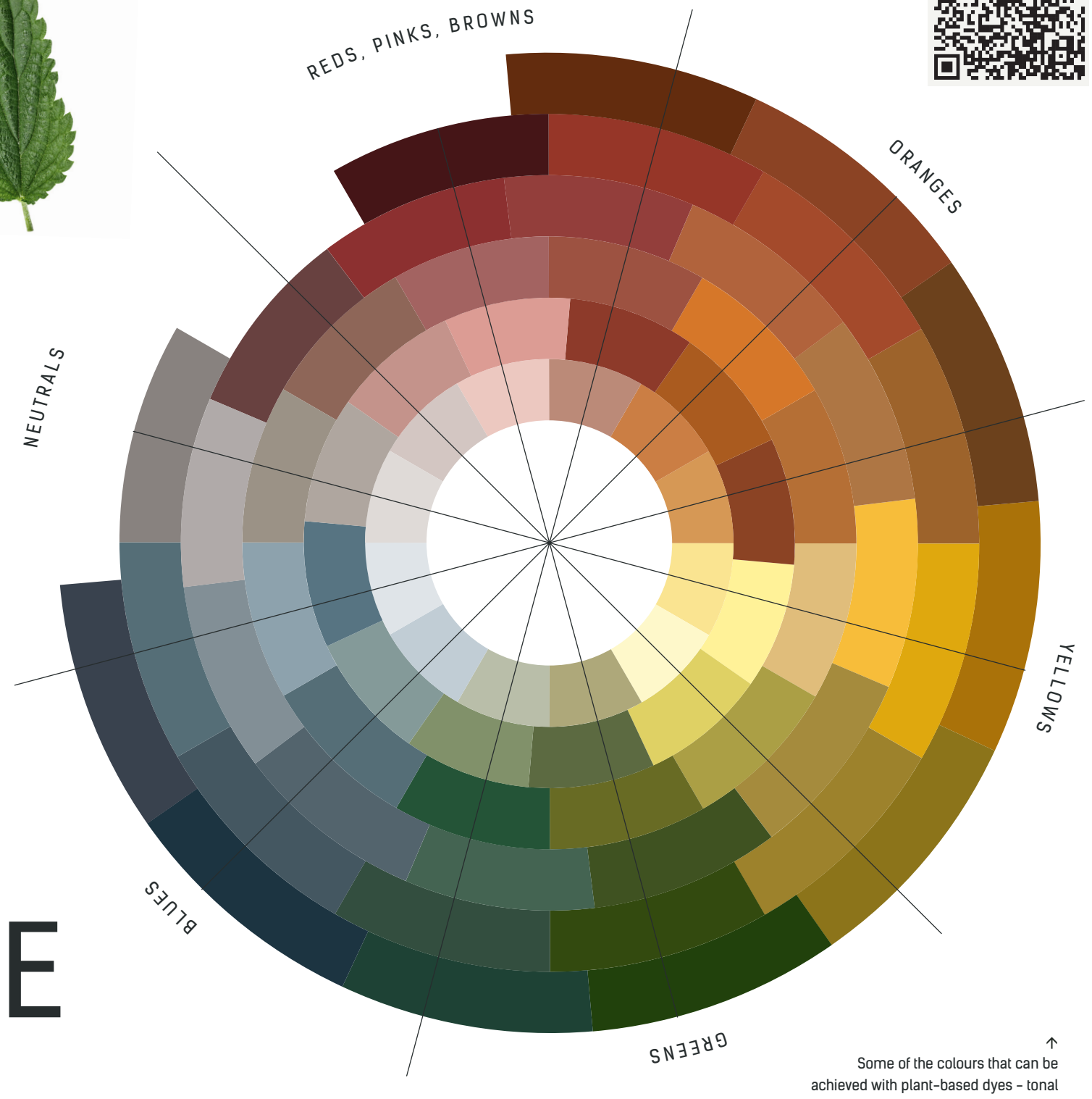
The best thing about dyeing with nettle is the abundance of it. Even after cooking with it – using your own or one of the recipes in this book, there will be enough foliage left to strengthen the blanching water for your dye vat using just the bottom, less edible, leaves of the plants you have foraged, or even leaves from plants that have gone to seed.

Dye methods

To get a more vibrant shade of the colours, simply add more leaves (and stalks) to the water in your dye vat. Once you have added everything, bring to the boil and then remove from the heat source and let the nettle step for 24 hours. Strain to remove the dyestuff; then add your fabric to the dye vat and bring to the boil. Remove the vat from the heat and leave the fabric to absorb the dye overnight or for up to 24 hours.

Nettle is also suitable for an "all-in-one" dye method in which the dyestuff and the fabric are added to the vat at the same time. First steep the leaves for an hour, then add the cloth. As the dyestuff cools and disintegrates it will create random patterns across the fabric surface, as the areas that come into direct contact with the plant material will absorb more colour and may even become dotted with sub-shades of the dominant pigments.

SCAN TO FIND OUTMORE OR VISIT
fashionrevolution.org/rhs-chelsea-flower-show



Some of the colours that can be achieved with plant-based dyes – tonal variations in hue are part of the process.

A TEXTILE GARDEN

PLANT COLOUR GUIDE

KEY

- (P) Perennial
- (A) Annual
- (B) Biennial
- (HA) Half-hardy annual
- Part of the plant most used for dye

REDS, PINKS, BROWNS

Anchusa sempervirens *Bugloss* Roots (P) *Brown-ish reds*

Anchusa azurea 'Loddon Royalist' *Bugloss* Roots (P) *Brown-ish reds*

Asperula tinctoria *Dyer's Woodfruff* Roots (P) *Reds*

Salix alba x fragilis 'Flanders Red' *Willow* Bark *Pinks and reds*

Salix purpurea 'Dicky Meadows' *Willow* Bark *Pinks and reds*

Salix x calodendron *Willow* Bark *Pinks and reds*

Rhus typhina *Staghorn Sumac* Flower heads, bark and leaves *Rusts and browns*

Rubia tinctorum *Madder* Roots (over 2 years old) (P) *Reds*

ORANGES

Calendula 'Indian Prince' *Marigold* Flower heads (A) *Oranges*

Calendula 'Neon' *Marigold* Flower heads (A) *Oranges*

Calendula 'Sunset Buff' *Marigold* Flower heads (A) *Oranges*

Calendula 'Orange Porcupine' *Marigold* Flower heads (A) *Oranges*

Carthamus tinctorius *False Saffron* Flower heads (A) *Oranges*

Symphytum grandiflorum *Comfrey* Leaves (P) *Browns to oranges*

FIBER

Linum perenne 'Sapphir' *Flax* Fiber (P)

Linum usitatissimum *Flax* Fiber (A)

Urtica dioica *Nettle* Fiber + dye (P) *Greens*

YELLOWS

Allium atropurpureum *Ornamental onion* Onion skins (P) *Yellows and oranges*

Allium nigrum *Ornamental onion* Onion skins (P) *Yellows and oranges*

Anthriscus sylvestris *Cow Parsley* Flowers and stems (P) *Yellows and greens*

Anthriscus sylvestris 'Ravenswing' *Cow Parsley* Flowers and stems (P) *Yellows and greens*

Anthemis tinctoria 'E.C. Buxton' *Dyer's Chamomile* Flower heads (P) *Warm yellows*

Anthemis tinctoria 'Kelwayi' *Chamomile* Flower heads (P) *Warm yellows*

Foeniculum vulgare 'Pupureum' *Bronze fennel* Fronds (P) *Lemon yellows*

Genista tinctoria *Dyers Broom / Dyer's Greenweed* Flower heads *Yellows*

Reseda luteola *Weld* Whole plants (B) *Yellows*

GREENS

Centranthus ruber 'Albus' *Valerian* Whole plant (P) *Greens*

Centranthus ruber var. coccineus *Valerian* Whole plant (P) *Greens*

Digitalis purpurea 'Alba' *Foxgloves* Flowerheads (B) *Greens*

Foeniculum vulgare *Fennel* Flower heads (P) *Sage greens*

Humulus lupulus *Hops* Flowers and seed heads (P) *Yellows and greens*

Ligustrum delavayanum *Privet* Berries *Greens and purples depending on mordant and modifiers*

BLUES

Baptisia 'Lemon Meringue' *False Indigo* Sap and roots (P) *Blues*

Centaurea cyanus *Cornflower* Flower heads (HA) *Blues and green with alum*

Centaurea cyanus 'Black Ball' *Cornflower* Flower heads (HA) *Blues and green with alum*

Centaurea 'Jordy' *Cornflower* Flower heads (HA) *Blues and green with alum*

Iris 'Langport Wren' Rhizomes (P) *Greys and dark blue if modified with Iron*

Iris pallida subsp. pallida *Bearded Iris* Flowers (P) *Black and blues*

Isatis tinctoria *Woad* Leaves (P) *Blues*

Viola riviniana Purpurea Group *Violets* Flower heads (P) *Blues*

FASHION REVOLUTION

LD

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