

REMOD

HIDDEN
THREADS

youngstart

community
FIND

CLOUT #10



Hello and welcome to the 10th edition of Clout! - **Hidden Threads**. In this issue, we are highlighting the threads between us as individual makers, friends and collaborators. When myself and Eilidh were trying to think of a title, the words "passion" and "practice" came up... This issue takes you behind the scenes, to hear more from Remode volunteers about what they're into and what we've been working on together (We have been busy!)

In recent news - we had a stall at Sma' Shot Day, held a photoshoot to document the clothes made in both the Collective Couture workshops and Wednesday workshops, and we now have a Youth Advisory Board. We meet regularly to plan our programming and talk about how volunteers can share their knowledge with others. We are excited to hopefully be hosting workshops in local schools in the autumn term. We are also growing flax at Barshaw Park Community Gardens! We have been enjoying summer evenings working in the garden, natural dying with Niki, sewing, and giving our plot the special Remode touch. Thank you to the Friends of Barshaw Park for their time, support and trust. We've been eagerly watching our flax come up... learning about natural fibres from seed to fabric.

Thank you to zine contributors and co-creators - Abigail, Eilidh, Grace and Connie - for your energy, direction, and the conversations that created this issue. Thank you and WOW to everyone whose amazing garments and creative works are featured. You will notice collage magnet poems made in workshops by Hannah, Naomi and Brodie, as well as a step-by-step guide by Maisy, and photos from our garden days (attended by Niki, Clare, Libby, Marina, Bethany, to name a few). Thank you to Naomi for sharing her crafty playlist - our Wednesday evenings were filled with POP - find our workshop playlist in this issue.

We hope you enjoy reading. We would love you to join us at future and present Remode activities. You can find out more here ----->>

Connie Woods, Remode creative assistant
(I am one half - Bethany Wade is the other!).



remode_youth



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In June, we all **got together to model and photograph the garments we've made so far this year. This included raincoats, collaborative couture, and upcycled protest tshirts.** Thank you to Bailey's Antiques for letting use shoot in the shop, and to Mirrin Hegharty for photography. We will be releasing a **lookbook dedicated to the photoshoot** - filled with **photos that properly show off the garments.** Keep an eye out for this in the coming months!



I went to visit Eilidh in her new studio, a room within a closed shopfront in the Paisley Centre. On my way there, I met Steven who runs Antiques and Allsorts, one of the handful of independent businesses in the centre. He welcomed me into the shop, which is home to an eclectic mix of retro memorabilia, toys, model cars, and vintage tech including a record player and a handpowered children's sewing machine! Steven has been in the shop since last July, and seemed enthusiastic about it's future. Revitalised by our conversation, I walked on to find Eilidh as she emerged from behind a lifting shop shutter. We took a look around, discovering the "meanwhile spaces" inhabited by different artists who are repurposing this partly disused commercial building. The Paisley Centre isn't as busy as it used to be, but it remains an important place on the High Street for the local community and the centre's regular shoppers.

Eilidh showed me the first steps of weaving on the loom set up in the studio and shared her knowledge of how to weave. We talked about the potential future of the centre as a public creative space, with art studios and businesses alongside each other. This seems like a better idea than demolition, a threat that's hung over the place for years.

Eilidh Cassidy

Weaver and Remode Volunteer



Hi, my name is Eilidh Cassidy and I studied for a degree in Textile Design specialising in weaving at Heriot Watt University, graduating in 2024. I studied for the first two years of the course at Cardonald College, followed by two years at Heriot Watt University in the Borders. I am now working as a workshop tutor at Radical Weavers in Stirling providing hour long taster workshops in weaving. I enjoy weaving as I find it to be a meditative and calming practice which allows me to try out new creative projects and experiment with different textures and colours.

Since having my own studio, my practice has evolved because I can now house my larger looms, as they can vary in size. I have a generous amount of space in the studio, which has let me expand my loom collection and use different kinds of looms. I now have rigid heddle looms, table looms, frame looms and a larger floor loom.

I enjoy volunteering at Remode and being part of a creative community, sharing ideas and forming new friendships with others who have similar interests. I have learnt new skills through their wide range of workshops, and also made connections with other creative people in Paisley. This has inspired me to try new projects I wouldn't have considered before.





The inspiration for the majority of my work has been taken from geometric shapes and modern architecture. I also like to take my own photographs of buildings and landscapes that interest me and manipulate them into something more abstract, then taking the colour proportions from that to help with what I am going to weave.

Although I do like to work from photos and geometric shapes, I have recently started a project with more of an organic focus as a challenge, taking inspiration from insects and flowers. I am also doing some embroidery as part of this personal project, as I like to try using different creative processes when developing my projects. In the future, I would also like to experiment with using natural dyes to create more unique yarns.



I have always been a creative person throughout my life, so when I was deciding on a career path it was important to me to make choices which I would find interesting and enjoyable. The Fashion and Textiles course at Cardonald College stood out to me as it had a lot of variety to it. Whilst there, I learned how to draw, knit, crochet, macrame, embroider, sew, print and weave. Following this, I completed two years at Heriot Watt specialising in weave. I chose weaving because I had particularly enjoyed the process and felt that it was one of the more complicated skills on offer, so I wanted to learn that within a supported environment. In addition to that, the facilities are outstanding at Heriot Watt for weave and I was able to take full advantage of that during my time there.

CRAFTING THE ★ ★ PERFECT PAIR ★

...OF SOCKS



1.
 - rib look it's sketchy
 - 4mm needle so heel ripped easier.
 - forethought heel, created holes
2.
 - decrease in rib, but still too loose
 - 2-7.5mm needles
 - short row heel with "bond" that I don't like... they're socks VI. not Mary Jones
 - stronger heel than
3.
 - longer, thick rib.
 - 2-7.5mm needles
 - short row heel, removed "bond" and sewed with over stitch

Hi I'm Connie! A Youth Advisory Board member at ReMode. I learnt to knit socks in December last year, and since then have been trying to write my own pattern for 'The Perfect Sock' the journey is very much ongoing, but I made this illustration to show the changes I've made from versions 1-3.



**CONNIE'S
SOCKS**

SMA' SHOT DAY



Sma Shot Day is an event held in Paisley to celebrate the workers who wove in the mills.

In celebration of this we set up a station where people could come and have a go at sewing and weaving. There was a lot of excitement surrounding the day as it's a big event for Paisley. It helps to bring people together to learn more about fibre crafts and the textile history surrounding Paisley.



The sewing station was very busy as the public started to gain interest in what we were doing. They sat down to create, some people made finished samples whereas others wanted to just have a wee go. Here are some of the creations the public made -



Here are the rigid heddle looms all set up in time to teach the public how to tabby weave which is the process of taking the stick shuttle in and out of the threads. I enjoyed teaching the kids how to weave and was in awe of how it captured their attention.

Article (and above quote) by Eilidh Cassidy, Remode volunteer.

"It was so exciting to feel so enveloped in Paisley's history with textiles, and having the opportunity to teach the textile skills I'm so passionate about."

Connie Doyle, Remode volunteer.

"It was great to see everyone come together at Sma' Shot Day to do some stitching. There were lots of people who had never picked up a needle and thread before, by the end of the day they left with something completely hand sewn!"

Caitlin Scott, Remode volunteer.

Dress Up with Remode

I made these
clothes!



M
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Doll and outfits designed and sewn by Abigail







THE GIRL WHO WAS UNHAPPY





THE GIRL WHO WAS UNHAPPY



In the **Collective Couture** workshops, we worked in **groups** to design and make an outfit. Ideas came from our collaborative drawings, using the “**Exquisite Corpse**” technique where we each drew different parts of the body from head to toe. We discussed the details that we liked in these drawings, then worked out how they could be translated into fabric and make use of existing patterns.



GRACE

Remode volunteer and ruffle expert



Abigail sewing ruffles for the collaborative garment, a layered skirt.



On a Monday evening volunteer session, Grace told us about how she got into sewing and fashion... beginning with the clothes she made from coloured paper for her Barbie dolls. At school, she made outfits with bought fabric and mainly by cutting, rather than sewing. Later, she found a course in Seoul, South Korea - Craftsman Dressmaking. This was her first time learning to sew and use an industrial sewing machine ("**I unpicked a lot**"). She learnt how to make garments such as shirts, skirts and trousers - "**basic stuff, but it had to be perfect**". The teacher was "Really good, but really strict". We talked about getting used to the industrial sewing machines - "**It was like driving, but I didn't even have a driving license**" - whilst also learning to make patterns, developing drawing skills and mathematics.

"**It was quite fun, but not what I expected from learning fashion and sewing**". She finished the course, took a break for two years and stayed in Australia, before moving to Scotland and starting the course she is currently on - Fashion Design HNC.



Collective
Couture: making
a layered skirt
for Grace,
Abigail and
Brodie's look.



LET MEN
FLOURISH



Three layered skirt,
modelled by Brodie.
Photographed in
Bailey's Antiques by
Mirrin Hegharty.



Punk or poser? Vivienne Westwood.

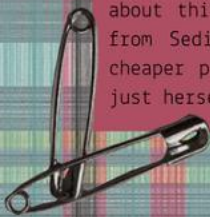
Anti-capitalist, pro-worker, and D.I.Y aren't words that come to mind when you think of a fashion brand worth £50 million. Vivienne Westwood was an undeniable fashion legend and according to myth one of the founders of punk. But how did she play a part in the wider commodifying of a subculture she held so dearly in the beginnings of her career?

In 1977, Vivienne was working at the soon to be famous boutique Sex, or Seditonaries (or one of the other six names it went by) with her partner Malcolm McLaren. **She was immersed in the underground scenes of the time, like the Teddy Boys, or the French Situationists, who believed art should be shared with the people and not be kept in galleries or behind paywalls.** Vivienne staunchly believed in this, however, now her own work is in a collection at the Victoria and Albert Museum. Rather than attaching herself to a group, she took a more **documentarian lens**, as a pose to one of involvement. Eventually Vivienne became the main seamstress and designer for the boutique and had more creative input. With that, the clothing shifted to being inspired by the underground sex industry. She used leather, plastic and other fabrics which were unconventional for the time and not yet used in mainstream fashion, but were seen in what sex workers wore.

After a trip to New York both Vivienne and Malcolm were once again inspired by a new subculture, but this one was different: it was **loud, unapologetic, and born from artists.** When they returned, they helped bring it to London and also supported a new band sprouting from it - The Sex Pistols. **Vivienne even helped write some of their music including 'God Save the Queen', though she later famously met the Queen and became a dame, although not without posing with no underwear for the paparazzi.**

The scene that captured her attention in New York was now emerging in front of her and in her own shop, though it can be hard to pinpoint who came up with what parts. **The entire community was creating the look from their individual styles and circumstances. People safety pinning their clothes together, covered in dirt or distressed, often wasn't to make a statement. It was because they lacked money for new clothes.** Punk emerged from the working class and a demographic that were using their style and music to protest against the upper class. Vivienne said she designed for the people that were in the mosh pits at gigs but many of them wouldn't have the means to buy her clothes then, much less now, and the idea of being able to buy punk clothes in a shop went against the idea of what punk truly meant for some at the time and even now.

As the punk scene grew throughout the '70s, so did the boutique and Vivienne's career, but the style and iconography of punk began to show its first signs of entering the mainstream. Moral panic and outrage were the reaction from the public. Through the breakout bands and Vivienne's own blossoming career, the world now knew about this underground world and so came the "copies". BOY emerged down the street from Seditonaries in Chelsea and were said to copy Vivienne's look for a much cheaper price. But is it really copying if the look was born from a group and not just herself?



Vivienne seemed to grow tired of punk around 1980 and had the means to walk away from the political side of things and focus on her career. **She soon started to teach herself tailoring, developing a true skill, and took great interest in historical fashion like that of the French Revolution, but surprisingly she was on the side of the monarchy.** In 1981 Vivienne's "Pirate" collection debuted as her first runway show and she herself calls this the real beginning of her career despite her prior success.

Punk aesthetics showed themselves again in Vivienne's spring-summer 1982 collection "Savage" where the influences were heavily polished up alongside her new inspiration of historical fashion. The biggest inspiration can be seen through her use of tartan, asymmetrical silhouettes, models with teased messy hair and exposed chests harkening back to her famous "tits" t-shirts. Although this collection also played into Vivienne's love of **pseudo-anthropology**, seen previously with her exploration of subcultures. Vivienne was inspired by Picasso and said "he decided that the tradition of the human figure had finally lost it's power and that he had to look to emblems of savagery to give it a future", choosing to feature native American and African tribes' traditional dress in the collection alongside the language of "savagery" which was long used to excuse the colonisation and exploitation of those people. This is an example of Vivienne's taking inspiration without context, which she did to a lesser degree when selling the style of punk, though this collection from a modern lens can prove problematic.

Arguably the Vivienne Westwood brand had moved away from its working class punk roots, in style and spirit. **The company does not supply any data to support that their manufacturing provides a living wage, and Vivienne's classic tartan trousers now sell for £580.** In a sense, all mainstream punk fashion has moved from its DIY roots, today you can look on Amazon and find some tartan bondage trousers or even a Clash t-shirt in your local Primark. The style is solidly mainstream.

But Punk wasn't made by Vivienne or Malcolm or Sid Vicious. It was and is a collective community ever evolving, not determined by today's big brands idea of it. **I make you a logo, you give me a patch for my jacket and we come up with our own ways to bargain when some don't have the conventional means to pay.** With the growing rise in fast fashion consumerist culture, I take more inspiration from the original punks of New York who created bold fashion through perseverance, creativity and safety pins.

Essay by Abigail Stella Goligher, Remode Volunteer.
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THE GIRL WHO WAS UNHAPPY

Abigail and Connie in conversation, 15.4.26

Connie

Reading this, you talk about how the brand has evolved. What do you think about what the Vivienne Westwood brand has become now, and people's interest in the logo, and that idea of the commodification of punk?

Abigail

Yeah, I think there's still some parts of the Vivienne Westwood brand that are really interesting. I mean, obviously she took inspiration with a lot of different things. I think more now, you can really see the inspiration she had in historical costumes - a lot more than the punk aesthetic. The only thing I would say that's left of that is... I mean, they make pearl necklaces now, but they slap a safety pin on it. Not anything against their pearl necklaces. It's like there's remnants of it, but it's not so much there anymore. But, I mean, the clothes are still beautiful.

Connie

And is that run by her husband as well, Andreas? I was just thinking it's interesting that when she first started the shop (SEX), that was kind of her husband's business (Malcolm McLaren), but she then took it over. And now that's been reversed in a way.

Abigail

Yeah, I think possibly if she was still here, then at some point... the same way she did when she moved on to drawing references from other subcultures, you're seeing a revival right now of punk and alternative subcultures. I think she would have leaned back into that, because eventually there's only so many historical documents you can look at for clothing, and with a real-life growing subculture, there's a lot more interest.

Connie

Yeah, even before she died, I know she was getting really into climate activism.

Abigail

Yeah, and that actually really feeds into the whole punk movement. I mean, a lot of people just think it's just "Oh, it's scary spooky hair", but they were activists.

Connie

We were talking about what was good about the shop originally, is that even if you're looking at the designs and you can't afford to buy the clothes, it's setting an example of: you can do this yourself. So, it's important to keep that DIY aesthetic - even if you can't buy it, you can replicate it.

Abigail

Yeah, I mean there is ways that designers do that as well. There's a programme that every year they release a pattern from a major designer. This year's, I think it was Schiaparelli. They release the full on specs to make a coat or something. Even something as small as that, every year picking an archive piece and releasing the pattern, that's a way to give back to the DIY community.

Connie

Yeah, it gives agency to the makers (us!) To show people they can do that, rather than having to buy into the whole industry.i

Abigail

Even if it's just an archive piece as well, the brand isn't making money from that anymore, so there's no reason for them not to.

Connie

You discuss Vivienne's appropriation of the Queen... In the same way she adopted other peoples' cultures into her design, ultimately I think her priority was the visual, and being an artist.

Abigail

I can't say, but I would guess that she really enjoyed the human aspect of it, the research, and the person. When I'm thinking about the fact that she got into all these subcultures, there's obviously the aesthetic, but there's the human ideal of it as well. See, when she started moving into historical fashion, it was royal fashions she was drawn to, so I feel like that might have made her more interested in the modern monarchy.

Connie

Or even the Queen as a character in her work, and how that acts as a symbol. Even if in some ways she's being subversive, by the fact of - how can Vivienne Westwood, who's been so critical, also be the one receiving an OBE ?

Abigail

I mean, even in the song - you listen to it, and I personally don't really buy that the Sex Pistols are against the monarchy. I think they're trying to say something edgy to annoy someone, because that was a lot of their aesthetic...

But there were people out there who did genuinely believe in it, and were activists and probably didn't agree with the monarchy.

Connie

I thought it was interesting when you were talked about Vivienne's use of materials that hadn't been used in fashion contexts before. That crossing of boundaries...





Abigail

I think that is what she was trying to do. She was trying to, again, provoke. That's what she was trying to accomplish when she was making the punk clothes. And as well, with the sex work inspired clothes, she was trying to get a reaction. At the time, before punk, you would have had people wearing leather. But the people wearing it would be bikers or construction workers, it would have been the 'tough people'. But the way she's doing it is a bit more provocative.

Connie

But also making it fun, it's accessible in a way. I guess now you can buy into the 'look' of punk quite easily. You could buy a Clash t-shirt in Primark. Do you still feel like that's worth it, or there's a place for it?

Abigail

I think punk is still here, and it's an ideology that people believe in. I'm hesitant to say 'no one should buy this', and all that, because people come from different circumstances, and you should focus more on trying to be sustainable than trying to make yourself completely perfect... I don't think it's evil to go into a shop and be like, I really like this t-shirt. If you're going to keep it for a long time, and if you're going to wear it, and you're going to repair it. I think I have a problem more with the actual brands that are doing it. I think the responsibility falls on them, and I think that there's a lot of pressure on the individual to be better, but I think that's the brands try to skirt the blame off of them and onto the person.

Connie

It comes back to what you said before about the punk movement. We've always seen stuff and copied, and there's nothing wrong with that idea of Doing It Yourself.

Abigail

I think if your intentions are earnest, you're not doing anything wrong. As long as you're still keeping it and using it, and not just buying it for the sake of buying it.



Handpainted wax cotton raincoat designed and sewn by Abigail
Photo by Mirrin Hegharty

MADE IN ENGLAND





Handpainted wax cotton raincoat designed and sewn by Abigail
Photo by Mirrin Hegharty

MADE IN ENGLAND



HOW TO MAKE A CURVED PATCHWORK FLAG



1st step

Layer the two pieces of fabric that you want to sew together. Cut a curve along the fabrics, this will be the edge.



2nd step

Place both fabrics on top of each other, face to face, and then pin down along the edge you cut.



3rd step

Machine sew along the curved edge you pinned.



4th step

Iron out the front and back of the seam you sewed.



INSTRUCTIONS

BY MAISY



explore

world

wander



clothes



**Remode
workshop
playlist!**



woman
excite

speak
spirit



**Polaroids from the
photoshoot - 20/6/26**

