

MÓDH

A TEXTILES SCOTLAND PUBLICATION

ISSUE 5

SCOTLAND
THE TEXTILES WARRIOR

KNITWEAR
TO WRAP UP WARM IN

INTERIORS
SUPPLEMENT INSIDE



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You know you want to...

FRONT COVER

Chris wears: Three-piece Suit, using Fabric from **Holland & Sherry's 'Notting Hill' Collection**, Shirt, Tie and Handkerchief, all Made to Measure by **Jim Forbes Tailoring** and Brown Brogues from **Bare Knees Kilts**.

Baker Boy Style Harris Tweed Cap in Petrol, 100% Wool Double Tartan Scarf in Holyrood & Muted Stewart Blue, Long Harris Tweed Coat in Petrol, Luxury Tartan Kilt in Holyrood, Luxury Harris Tweed Kiltie Bag in Holyrood & Petrol all by Tartan Spirit by Joyce Young and Unisex Collectors Open Mittens in Amazon by ERIBÉ.



editor's note

The Autumn/Winter season remains extremely important to our industry. Our passion for using natural fibres to 'engineer' the finest quality products is the reason we are still in business today. Our reputation relies on this expertise. You may already be aware of our lambswool, cashmere and tweed products, but more recently our craftsmanship with other natural materials such as alpaca is rapidly gaining us accolades across the globe.



In Scotland, we know attention to detail is key to our business. Our mills are full of experts who meticulously check their own workmanship and that of their colleagues. In some instances over 30 people will have examined a fabric or garment prior to dispatch, ensuring the mill's integrity and Scotland's reputation.

This obsession with detail attracts customers who share that passion. From our high performance leather for the automotive and airline markets to the finest tweeds exported world-wide. The essence of Scotland is contained in each and every yard of fabric, item of knitwear and inch of fibre we spin.

When you recognise this perfection it makes it easier to distinguish Scottish products from others. I call it fingertip precision. Our highly-skilled workforce determine products through experienced touch and sight, each time striving, and even competing, to better

the product. But don't take my word for it, come to Scotland and see for yourself.

In this edition of MÖDH, we also feature a few surprises, such as Scotland's role in supplying high performance fabrics. It's not every day you'll read about latest fashions alongside bullet proof vests, highlighting our expertise in developing sophisticated fabrics which can save lives whether on a mountain top, in combat or on a Harley Davidson.

Autumn/Winter is our season and in this edition we want to share the connection between our landscape and our colour palette, our obsession with all things natural and demonstrate our expertise in wool and cashmere.

So as winter draws near we hope that you will reach for your Scottish knitwear or cashmere to keep you warm.

 **Stewart Roxburgh**, Editor

Stewart is a Senior Executive, National Textiles Team, Scottish Enterprise.

contributors

Thanks to:

Our guest contributor **Justin MacInerney**, read his thoughts on the textiles industry on **page 6**.

To our main photoshoot team - photographer **Anna Isola Crolla** and assistant **Emma Burgon**; stylist **Chris Hunt** and assistant **Euan Plater** from Genuine; hair-stylist **Gary Lees** using techni.art by L'Oréal Professional and the 'O' irons by Cloud Nine, and make-up artist **Ana Cruzalegui** using WE ARE FAUX and Nars products (see the fruits of the team's labour from **page 21**).

Also special thanks to contributing photographers; **Gerardo Jaconelli**, **Sally Jubb & Rob McDougall** and **Martin Scott Powell**, and to the individual

Scottish textiles companies for photography usage. And finally...thanks to **Leanne McGill** from Genuine for her invaluable creative input to the main shoot; **Model Team** for providing our models **Kayla Fallon**, **Chris Millington**, **Holly Fairfull** and **Brian Kearney**; **Neal Roxburgh** from **Superior Model Management** and **Eric** from **West Coast Harley-Davidson**, Glasgow for lending us a beautiful machine! And last but by no means least, **Siobhan McDade**, **Bill Ranatunga**, **Sarah Ward**, **Lynne Heraghty** and **Niall Young** from Weber Shandwick for continuing to share the MÖDH love.

one

**Time for a
'wee keek'...**

You know what they say about men in kilts! Well now you can have your very own piece of the cheekiness on a 3D t-shirt from **Slanj**. With two designs to choose from we dare you to take a peek or as us Scots would say a 'keek'!



two

A wallet of distinction...

No matter how much or how little you have, treat your money to a luxurious home with this leather purse by **Kirsteen Stewart**. It oozes style, with its embossed 'flight' design, zip compartment with pull tab, slots for cards and notes, and popper fastening - now that's how to flash your cash!



ten must-haves...

three

**Quality that
lies beneath...**

It is a fact that no-one can deny: underwear empowers. So why not pick up a practical and sexy ensemble from **Gilda & Pearl**. Handmade in the UK we love these classic knickers and half-padded bra set featuring pure silk and the finest lace.



four

A snood that purrrs...

Knitted from the softest cashmere in a leopard-themed intarsia, this gorgeous snood from **Rosie Sugden** is a must. So whether it is to shield the cold or make a statement on the slopes this is a definite statement piece for Autumn/Winter.

Be part of the 'Rat-Pak'...

We love this lightweight, compact, carry-on approved garment carrier by **LAT_56°**. It includes a patented feature called the 'Suit Packing System' - a proven, lab-tested, crease-free process. So the next time you travel put on a show, Rat-Pak style.

five





Collar couture...

Twit-ta-woo just got a bit of ooh-la-la with these stylish Night Owl Collars from design duo **Bespoke Atelier**. Featuring a button fastening, the screen-printed collars are also reversible: the perfect accessory to really turn heads.



This tie is Ja-bow...

For centuries the bow-tie has claimed top-spot in the dressy stakes. We love this hand-printed take on the classic by **Fiona Heather**. The Ariadne print depicts beautiful black birds on a pale grey background which are sure to make any outfit fly.

It never gets any easier to choose what we feature here but we *must* (as the title suggests), so 'feast yer eyes' on these Scottish gems...



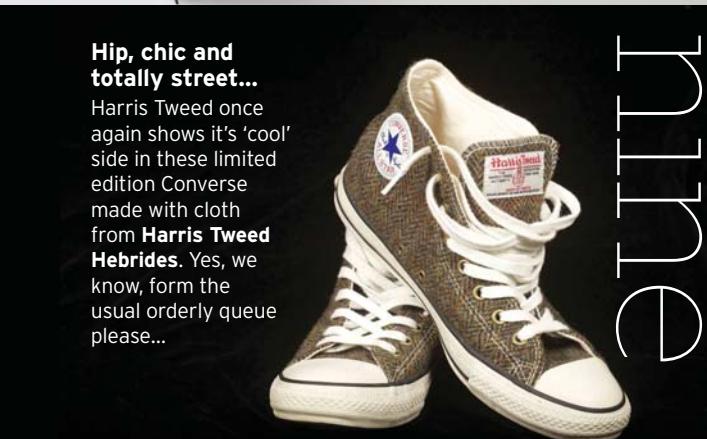
Singin' in the style...

It is no secret that Scotland gets its fair share (and a few others' share too) of rain. However we can't complain if it leads to the production of some super-stylish umbrellas like this 'Modern Pride' golf umbrella from **McCalls**.



Lacey loves...

The thought of owning these beautiful bespoke couture mittens in multi layers of the finest embroidered lace and tulle by **Sandra Murray** sent us all in to an elegant tizz. So graceful, they are a perfect accompaniment to that stylish, sophisticated outfit.



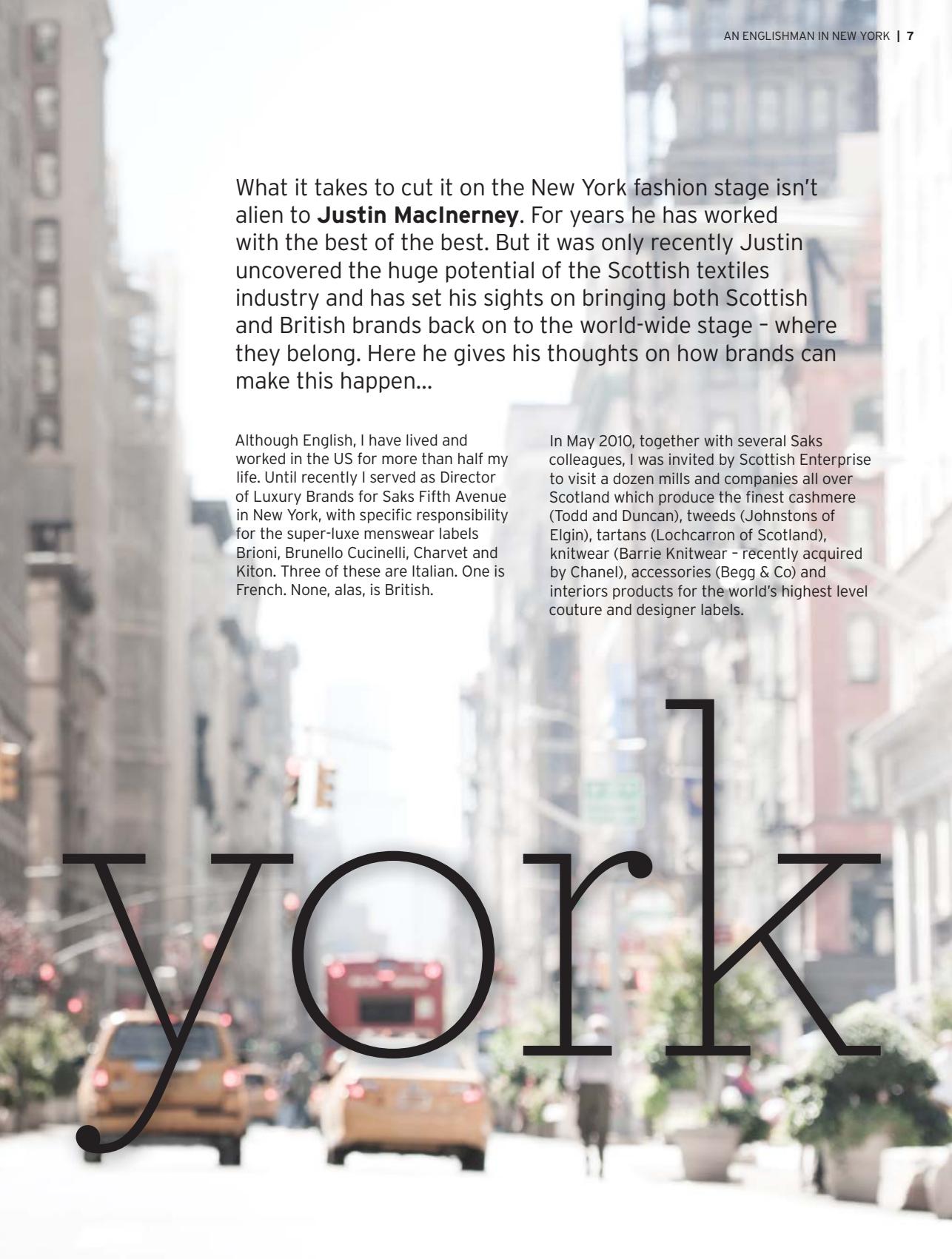
Hip, chic and totally street...

Harris Tweed once again shows it's 'cool' side in these limited edition Converse made with cloth from **Harris Tweed Hebrides**. Yes, we know, form the usual orderly queue please...



an
englishman
in new

Picture taken on location in New York by Martin Scott Powell.



What it takes to cut it on the New York fashion stage isn't alien to **Justin MacInerney**. For years he has worked with the best of the best. But it was only recently Justin uncovered the huge potential of the Scottish textiles industry and has set his sights on bringing both Scottish and British brands back on to the world-wide stage - where they belong. Here he gives his thoughts on how brands can make this happen...

Although English, I have lived and worked in the US for more than half my life. Until recently I served as Director of Luxury Brands for Saks Fifth Avenue in New York, with specific responsibility for the super-luxe menswear labels Brioni, Brunello Cucinelli, Charvet and Kiton. Three of these are Italian. One is French. None, alas, is British.

In May 2010, together with several Saks colleagues, I was invited by Scottish Enterprise to visit a dozen mills and companies all over Scotland which produce the finest cashmere (Todd and Duncan), tweeds (Johnstons of Elgin), tartans (Lochcarron of Scotland), knitwear (Barrie Knitwear - recently acquired by Chanel), accessories (Begg & Co) and interiors products for the world's highest level couture and designer labels.

york

The irony was that although these companies were manufacturing superb products for the biggest luxury players on the planet, the final consumer - and in some cases the retail buyer - had no idea that they even existed. What's more, many were shying away from developing or promoting their own collections for fear of alienating their contract clients.

The experiences of that trip literally changed my life. I realised that my ultra-luxe Italian and French brands were doing just fine, and that maybe I could use the expertise I had acquired working with these iconic houses to benefit British (both Scottish and English) luxury producers, which had become eclipsed in the US market by 'Made In Italy'.

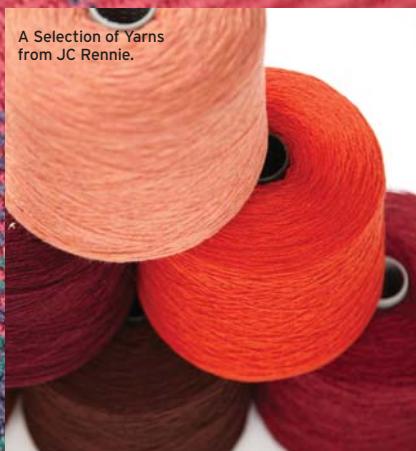
Earlier this year I returned to Scotland and uncovered more 'hidden treasures'. Among them, fully-fashioned knitwear specialists Hawick Knitwear and Peter Scott; Lovat Tweed (kings of Scottish estate tweeds); quirky contemporary label Jaggy Nettle, and newly-launched luxury handbag and accessories brand, Strathberry of Scotland. I also met with designer Iona Crawford, whose ready-to-wear collection features her amazing fine art designs; and hand-knit guru Di Gilpin, who has surprisingly created hand-knit running shoes for Nike, among other projects.

During this trip, I was asked to address a meeting of the Scottish Borders Export Association giving my take on Scottish brands and their potential in the US. I didn't think I was going to make many friends with my opening statement: "You make the best products in the world, but you are really bad at marketing them!" To my surprise, most of the audience agreed with me. In the past, the quality of their products spoke for itself, but in today's brand-centric, social networking culture, it is simply not good enough to rely on reputation, or product quality. Exquisite craftsmanship, on-trend design, best-in-class finishing and trim details and of course seamless delivery are a given.

Pure New Wool Reiver Fabric in the Iconic Lindsay Tartan by Lochcarron of Scotland.



From top to bottom: Ladies Sea Pinks Waistcoat, Gents Prince of Wales Contemporary Slipover and Gents Shetland Sky Grey Slipover all Hand-Knitted by Mary Williamson for Thistle & Broom.



A Selection of Yarns from JC Rennie.

There is a growing interest in British style

Developing training schools and apprentice programmes to ensure a company's future, and a communications strategy that pulls together all of the brand's initiatives, story and philosophy are essential. Italy's Brunello Cucinelli is a shining example of this.

US luxury retail buyers and consumers want the most desirable and exclusive brands available. For the past two decades, many of these have been 'Made In Italy'. But fashion is cyclical, and there is a growing interest in British style.

In the short time that I have been working with Scottish brands, I have noticed a significant change in attitude. Companies that were afraid of promoting their own brand are rethinking, and in some cases, taking action. Todd and Duncan has already taken the plunge, and I applaud the company's leadership. It is time for others to be innovative and creative, and return to the US with branded collections that are tailored to the needs (appropriate weight, colour, silhouette, quality and price) of this most important of markets.



Born in Liverpool, Justin graduated with a degree in English from the University of London. He started his career as a journalist in the capital before relocating to the USA in the eighties. He lived in Miami, Atlanta and Chicago, before settling in New York in 2006. Justin has worked for major US retailers including Macy's, Neiman Marcus, Men's Wearhouse and latterly for Saks Fifth Avenue. He is a luxury brand consultant based in the heart of Manhattan and recently hosted a showcase of Scottish luxury collections for buyers during New York Market Week.

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Photograph by Martin Scott Powell.

Exquisite
craftsmanship,
on-trend design,
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trim details
and of course
seamless
delivery
are a given

100% Cashmere Cusack
Scarf in Fairisle by
Hawick Cashmere.

As the nights draw in and temperatures drop, we begin to wrap up warm in our knits. The Scottish textiles industry has, as usual, given an autumnal masterclass with its collections that will truly help us 'Winterize'.

scottish knit

Without doubt, the Scottish textiles industry is famed for its knitwear. From the traditional to the contemporary, mills, designers and hand-knitters the length and breadth of Scotland continue to produce quality products adored by many.

From fine, soft-to-the-touch cashmere products to chunky knits and detailed patterning to the never-out-of-fashion classics, there is plenty to choose from. It is safe to say Autumn/Winter is not complete without a piece of Scottish knitwear.



Wear

100% Cashmere Double Fronted Coatigan and 100%
Cashmere Tweed Beanie Hat both by Cameron Taylor.
Taken on Location at Loch Lomond by Photographer
Anna Isola Crolla. Creative Team: Lisa Taylor, Gill
McDonald, Charlotte Vieilledent, Stylists; Hair by
Gary Lees and Make-up by Vicky Cameron.

**Holly wears:**

2 Colour Plated 'Check'
Poncho with 2 Pockets
by Johnstons of Elgin;
4 ply Scottish
Cashmere Cocoon
Wrap in Black by Love
Cashmere and Lady
Rannoch Sock in
Rose by House of
Cheviot.

Chair covered in
Jacquard Spot
Wool Throws by
Calzeat.

We all reach for knitwear to keep warm, but why? Like most things there is a science behind the heat properties of knits – good, quality ones that is. The essence of this snuggle-comfort is the use of naturally cold-weather-resistant fibres, using the scientific properties of wool and cashmere to trap heat and repel the elements. There are many artificial products on the market which lay claim to providing a similar benefit but it is only with real products we can be assured of these historically tried and tested properties.

Scottish knitwear has always used the finest of fibres, with a labour-intensive, skilled approach delivering a final, luxurious, quality product. With centuries of experience, the mills have cemented specialisms in working with pure new lambswool and 100 per cent cashmere as staple fibres.

There are also less well known classic styles and looks made with wool which strut their stuff on the catwalk. Shetland yarn, often used in Fair Isle designs, is best known for its natural properties. The original attraction of garments made from this type of wool was not for fashion but to keep you alive! The reason? Wools from Shetland (and the Northern Hemisphere) tend to be naturally tougher due to a higher oil and kemp content but the fibre can also be supplied as soft as required – hence its new-found popularity in fashion – most recently seen in Balenciaga's womenswear collection.

Autumn/Winter
is not complete
without a piece
of Scottish knitwear

The production of Shetland wool actually dates back to the invasion of Scotland by our Scandinavian neighbours. The island has managed to retain its specialism in knitting since then, and is now internationally-renowned, with wool experts like Oliver Henry and the world's fastest knitter Hazel Tindall in residence.

There is a fantastic history of 'Gansey' knits in Scotland. Traditional fishermen's knitwear that used specific elements in its design, based on the local harbour whence the man came. The designs became synonymous with specific towns, some portraying landmarks in the designs themselves, such as harbour markers and quayside ladders.

The design elements, cabling and diamond patterns were not simply there for pattern. They were created as 'natural fashioning' of the garment, tightening up the sleeve for example, to avoid it being caught in machinery. So knitwear was actually used as 'performance' clothing and for warmth, and later enhanced with pattern to provide individuality, or mirror personality. This fascinating subject attracts a wide range of customers outwith the fashion world, interested in exploring how these techniques can be used in high performance fabrics.

Since the introduction of machine-made knitwear there has been a move to mimic design aspects of artisan hand-knits. The use of machinery provided a stable production process which satisfied most demand but left little room for variation in the supply.

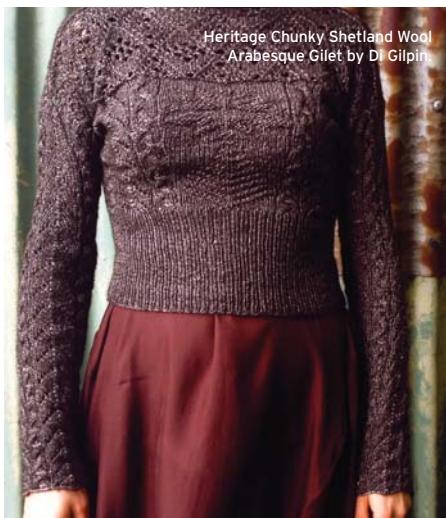
But with the hand-knitting comes quirkiness and a necessary tolerance which is part of its charm. Scotland boasts a core group of hand-knitting artisans who work both independently and in groups to supply customers. Businesses such as Inverallan, ERIBÉ & Di Gilpin all manage geographically remote groups of knitters, supplying designs and yarn for conversion into stunning, original pieces of couture, revered world-wide (and often providing the starting point for machine-made versions).

It's clear that style gurus are deeply passionate about knitwear, and the acquisition of Hawick-based Barrie by leading fashion house Chanel was a clear signal that Scotland and its skills in this area remain in demand from the major labels.

You might ask what makes Scotland's products so different over others. Well, knitwear in Scotland is 'engineered' rather than simply designed. A careful combination of exact science, carefully-honed mechanics, a trained human eye, fingertip precision judgement, and a whole lot of historical brilliance is a challenging pattern for anyone to follow.



All Over Fair Isle Pattern
Lambwool Pullover in Tobacco,
All Over Baby Cable Texture Lambswool
Pullover in Hellotrope and All Over
Chunky Cable Knit Lambswool Roll Collar
Tunic in Reed all by Hawick Knitwear.



Heritage Chunky Shetland Wool
Arabesque Gilet by Di Gilpin.



'Essential luxury' can often be an overused phrase. However, in the case of Scotland, designers and buyers fully understand the value placed on products by customers. This is why they return each season to develop ideas and place business with Scottish mills.

So what makes the product different?

In short, it comes down to experience and the ability to take raw fibre and convert it into some of the finest and most desirable fabrics in the world. Customers know this and deeply appreciate the attention given to this detail, which has been passed on from generation to generation.



fibre of our Society



Large Tree Group
Tapestry, Victoria
Crowe, Dovecot
Studios 2013.

The industry also does not rest on its laurels. There is a constant search for new innovative treatments of the classics, as well as experimentation with new fibres, to excite customers. Even in the artisan crafts, the development does not stop. The catwalk's fascination with hand-knits continues to grow, with many collections using this as a core, twisting the historical technique into contemporary wear, fuelling an increased love of quality fibres. New kids on the block, such as baby alpaca, are starting to drive even more diversification.



Another example of Scotland's innovative work can be found at Dovecot Studios. At the international centre for tapestry as a contemporary art form, weavers continue to work with natural wool fibres, including the use of natural palettes from rare breeds to produce stunning artworks.

For its recent centenary the Studio produced a large scale tapestry, using spun un-dyed wool, of Victoria Crowe's painting 'Large Tree Group' from her 'A Shepherd's Life' series. The inspiration for the Natural Wool Project came both from working with the artist on her 'Two Views' tapestry in 2007 and a large tapestry commissioned in the 1950s by the late HM The Queen Mother, which involved using wool sourced from her flock of North Country Cheviot from the Castle of Mey.

Understanding the properties of the fibre is a great starting point for innovation. The staple length will determine how it can be finished without any deterioration. Managing this process is a form of alchemy and requires considerable skill.

Many will argue the case for buying Scottish over cheaper alternatives. Without doubt the country is known for making things that last. The mills often have their own engineers who have made adaptations to standard machinery in order to develop that uniqueness and create features that customers truly appreciate. The industry, quite rightly, takes pride in its products, from raw materials to the finished article.

Handwoven 100% Scottish Alpaca Blankets, Throws and Scarves by Araminta Campbell.



Gold Anastasiya Hand Embroidered Body Suit and Black Legging by bebaroque. Photograph by Armando Ferrari. Model: Jude Tsang from Model Team; Make Up by Bekki Robinson and Hair by Martine Carroll.

embelli

The use of print in today's market is diverse, from simple rotary prints to complex 3D creations



The use of prints and embellishment continues to grow in importance. Scotland's response is an explosion of ideas that add intrigue, interest and mystique to every garment. The collections highlight a true métissage of art and nature, delivered with the usual, enviable care and dedication.

prints & embellish-

Customers are seeking difference, uniqueness and even personalisation. New techniques are offering designers an opportunity to engage with products as never before. Scotland has significant experience in using print and pattern to great effect, and the introduction and development of new processes is essential to keeping product vibrant and relevant.

The use of print in today's market is diverse, from simple rotary prints to complex 3D creations. The power of print can help establish a brand, take Liberty as an example whose connection with print is both historic and contemporary, and this remains a core part of its business.



Print used in Iona Crawford's Carbenia Silk Dress.



Also of interest is the progression of fabric enhancement using alternative forms

'Dorff' Print from the New
'She Came from Venus'
Collection by ten30.



Both print and embellishment unify fashion and art to create powerful, timeless pieces. It is anticipated that sales of 3D printers will grow by just under 50 per cent a year and the cost will reduce accordingly. An affordable 3D printer allows a designer, or even a store, to completely personalise elements that can then, for example, be incorporated into a garment. Glasgow-based MAKLAB offers designers the opportunity to experiment with this new technology from something simple like a set of buttons to a complex applied jewellery piece.

Scots fashion label bebaroque attracts continued admiration for their sumptuous Baroque hand-embroidered body suits and hosiery, creating innovative ways to decorate the body with their striking prints and embellishments.

MIA by Mia Nisbet African
Fabric Cropped Jacket.

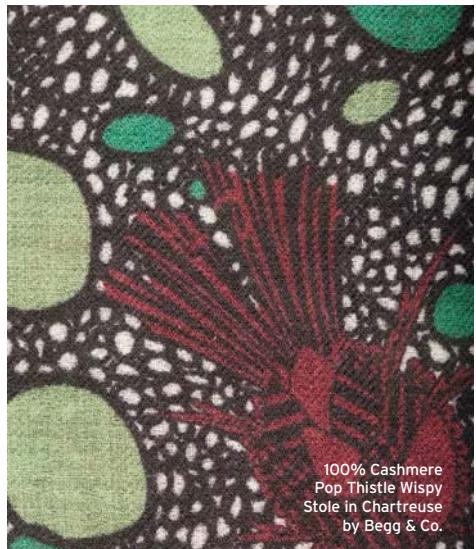
Also of interest is the progression of fabric enhancement using alternative forms. Paint strokes, typography and simplistic stencilling, as well as a move towards mirroring surroundings from nature and architecture, give a genuine nod to the past. Dame Vivienne Westwood, an avid user of Scottish fabrics, said recently "when you go back in time you also enter the future" - a concept the Scottish industry effortlessly uses in creating collections and drawing on heritage as a platform for contemporary pieces.

The introduction of new technology continues to accelerate and expand digital printing possibilities. Designers and design houses are no longer restricted by manufacturing processes and instead can produce more bespoke print runs - as little as one metre of fabric if necessary - to offer personalisation and niche collections, like the limited edition range created by Shape of Things.

Glasgow's Centre for Advanced Textiles (CAT) offers designers access to the very latest digital print technology. The CAT studio partners with fashion and accessory designers, interior designers, manufacturers and more to perfect the application of complex designs to a variety of fabrics and surfaces. Having this facility in Scotland is a huge opportunity and allows for the development of new, exciting offerings.

It would be wrong to suggest screen print has been overtaken by digital, as in many cases the application of design and pattern to a specific fabric base is best served by a tried and tested format. Studios such as Bespoke Atelier in Glasgow specialise in short runs of high quality print based on their customers' requirements, developing unique new fabrics in a very traditional way.

The Emma Silk Crepe de Chine Scarf in Wine Zebra by Dunmore Scotland.





Isabella Fitted Coat and Headband featuring iconic Italian landmarks in print. Pippa Slim Pants in Fine Stretch Moleskin, Bilbao Boot and Annabelle Red Leather Handbag all by Blues & Browns. Photograph: Mark Weir Photography.

The future of digital printing is undoubtedly boundless. Images captured on smartphones and tablets can be easily transferred, embellished and morphed into unique, startlingly immediate patterns which can then be printed and incorporated into collections within hours rather than days, weeks or months.

The same opportunities are afforded to the interiors market, where digital elements combine with traditional skills to create some dramatic and insightful collections. Timorous Beasties is a key exponent in this area in Scotland, combining architectural influence with wild, painterly effects to create whole new iconic designs (see our interiors supplement).

This detailed, driven development of textiles shows no signs of a slow-down. Exciting and endless possibilities await us.



Jane Hand Printed T-shirt by YOYO Apparel UK.

For this MŌDH photoshoot the team headed to the south-west of Scotland, using the stunning Ayrshire coast as the backdrop for our fashion love story. Fitting surroundings, as this is where our most famous bard, Robert Burns, was born and scribed many of his poems which are now loved the world over. So join us in our...

Address to Scottish Textiles

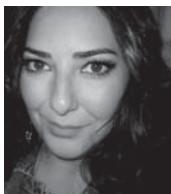
A special thanks to our creative team, who, under the direction of Paula Mc Nulty, braved some typical Scottish weather to produce these stunning shots:



Anna Isola Crolla,
Photographer



Gary Lees,
Hair Stylist



Ana Cruzalegui,
Make-up Artist



Chris Hunt,
Stylist

Also thanks to **Historic Scotland** for use of Crossraguel Abbey; and to Michael and the team at **Woodland Bay Hotel** for their fabulous hospitality, including the tastiest soup and homemade cakes!



Chris wears:

Herringbone Shawl Collared Jumper by Johnstons of Elgin; Red Harris Tweed Overshirt by Hardy Amies; Weekender Bag in Portmoore Plaid with Chestnut Saddlery Leather by Strathberry of Scotland; Callanish Tartan - 'King of Fabrics' - Harris Tweed Kilt, Woven by Malcolm Campbell and Designed by 21st Century Kilts and Eildon Sock in Bilberry by House of Cheviot.

Kayla wears:

Fisherman's Pom Hat in Inferno & Cinnamon and Tiered Collar in Caspian & Inferno by Hilary Grant; Eskimo Poncho in Shore by Cameron Taylor; GlenLyon Tweed Skelpie Skirt in Lochan Green by Roobedo; Ivory Cable Tights from Joyce Young; Unisex Harris Tweed and Italian Leather Chelsea Boots by Jaggy Nettle.

Kayla wears:

Dress from Judy R Clark's 'Madam' Collection using Calzeat Fabric and MYB Textiles Lace; Blue Guntooth Harris Tweed and Suede Wedges by Jaggy Nettle and Anna Macneil Hebridean Hood (on rock).

Chris wears:

Reverse Chevron Stripe Lambswool Pullover in Scots Navy by Hawick Knitwear; Kilt by Bare Knees Kilts, using Strathay Tartan Woven by Strathmore Woollen Company; Pierced Cross Chain Dress Sporran from Gaelic Themes and Angus Sock in Moss/Military Red by House of Cheviot.



Kayla wears:
Floral Veiled Beret by William Chambers Millinery
and Printed Fringing by ArtNThat Matt Russell
Textiles over Carlina Silk Dress by Iona Crawford.





Kayla wears:

Fur Felt Disc Hat with Feather Trim by Fabhatrix and Lipstick Silk and Lace Kimono by Gilda & Pearl over Black Metallic Eyelash Evening Gown by Fiona Somerville.



Chris wears:
Houndstooth Cashmere Scarf by Edition Scotland;
Pineapple Crush T-shirt by YOYO Apparel UK; Touring
Gilet in Black Cloud by Dhu Performance Cashmere;
Harris Tweed Hebrides Patrick Jacket by Walker Slater;
Dome Beanie in Lapis by Dhu Performance Cashmere;
'Edward' Trouser in Moss Shetland Donegal Tweed by
Walker Slater.

Kayla wears:
Ladies Mandy Jacket by Harris Tweed Hebrides;
Sandman/Glitz Tunic with Dipped Hem and Slash Neck
in Derby/Silver Glitz by Hawick Cashmere; Zoe Trousers
With Zip Pocket in Teal by Catriona MacAllister.

Kayla wears:

Silk Scarf with Hand Painted Blue Dahlia Print by ten30; @lynsey_smith Beachwear Hooded Top in Blue by Spencer Clothing; Joan Handbag from the Riot Collection by Catherine Aitken which uses Hebridean Wools, Tartan, Harris Tweed and Scottish Deerskin Leather; Blue Anastasiya Hand Embroidered Leggings in Navy Jersey by beberoque and '1775' Tartan Throw by Knockando.

Chris wears:

Canvas 'Stanley' Jacket in Navy, Lambswool 'Pyrus' Sweater in Grey Marl and Moleskin 'Matthew' Trouser in Red, all by Walker Slater and Limited Edition Harris Tweed Hebrides Converse.





Kayla wears:

100% Lambswool Beanie in Red & Charcoal and 100% Lambswool Scarf in Persian Blue by We Are Rushworth;
Seol Tunic and Seol Scottish Cashmere Mittens by Di Gilpin and Softly Gathered Skirt in Tartan Silk by Kinloch Anderson.



Chris wears:
Pioneer Slouch V-Neck Sweater in Amazon by ERIBÉ; 1
ply Cashmere Hoodie in Inkwell and 6 ply Cashmere Zip
Turtle Neck All Over Arran Stitch Jacket in Serpentine
Green, both from John Laing by Barrie Knitwear; 100%
Fine Weave Locharron Scottish Wool Tartan Combat
Shorts by Jaggy Nettle and Angus Sock in Moss/Military
Red by House of Cheviot.



Astrakhan Headpiece
with Large Detailed
Bows by Joyce Paton.

Hats off to our incredibly talented Scottish milliners who have produced some beautiful collections this season. With a wide selection providing the perfect complement to any outfit, we expect a few bees in a few bonnets as their pieces are snapped up!

h a t s & gloves

The talent within our millinery industry continues to excel. There's no denying a hat can make an outfit, but we would argue that some of the creations from the likes of Joyce Paton (featured left), Sally-Ann Provan, William Chambers, Pea Cooper and Fabhatrix (all featured right) are statements in themselves.

From using a range of high-quality fabrics to intriguing uses of pattern and embellishment, all have created wearable, desirable, artistic pieces. You WILL want one of these in your wardrobe: we'll hang our hats on it.



Clockwise from top left: 'Kaleidoscope' Pleated Grosgrain Hat by Sally-Ann Provan; Cut Gold Trilby by William Chambers Millinery; 'Celia' Black Fur Felt Capeline Hat with Felt Flower Detail from Pea Cooper Millinery's 'David Hockney's Muse' Collection and Olney Headwear 'Heather' Hat designed by Fawns Reid (Fabhatrix) using tweed woven by Robert Noble.

We mustn't forget the other humble, yet perennially-crucial, winter head-gear: the bobble hat. In a country famed for its knitwear it isn't surprising you'll find numerous choices this season. There are a variety of looks available, from chunky, cosy patterns to pretty, soft and sensuous pieces.

And fingers aren't forgotten: there's fashion aplenty this season with a plethora of gloves available, from bespoke, hand-knitted pairs and fingerless creations to glamorous mittens which keep everything from tips to elbows toasty.



From left to right: Fair Isle Gloves in Loch Eilt, Hand-Knitted using 100% Shetland Wool by Agnes Bowie for Thistle & Broom; Collectors Long Cuff Glove in Arctic, 100% Lambswool by ERIBÉ; Barley Mitten in Cinnamon & Inferno by Hilary Grant.

From left to right: Knitted Tracker Hat by Tait & Style; Hand Knit Bobble Hat in Shore by Cameron Taylor; Houndstooth Beanie in Red/Black by Rosie Sugden; Barley Fisherman's Hat in Caspian & Gulf by Hilary Grant; Voyager Slouch Pom Beanie in Sunrise, 100% Lambswool by ERIBÉ; Horizon Hand-knit Pom Hat in Arctic, 100% Lambswool by ERIBÉ; 6 ply Scottish Cashmere Rasta Beanie Hat by Love Cashmere.

Chunky, cosy patterns
to pretty, soft and
sensuous pieces



From left to right: Collectors Open Mitt in Fortune, 100% Lambswool by ERIBÉ; Barley Mitten in Vole & Ecru by Hilary Grant; Fair Isle Gloves in Gloaming, Hand-Knitted using 100% Shetland Wool by Agnes Bowie for Thistle & Broom.



Scottish Lambswool 'Diamonds'
Scarf with Added Diamond Studs
(Limited Edition) in Charcoal & Soft
Grey by Kirsteen Stewart.



Grey Boucle Scarf with
Embellishment from the Forever
Memories Collection by Cari & Co.

SCARVES



Silk Lined
Embroidered Scarf
by Anna Macneil.

Scotland's mills and designers are renowned for producing high-quality, luxurious scarves. The Scottish textiles industry continues to produce classic wardrobe staples as well as contemporary takes on the accessory, pushing the boundaries of both texture and design. From 100 per cent pure cashmere pieces to alpaca, mixes using the finest merino and lambswool as well as luxurious Harris Tweed, there are a host of variations to choose from. We also boast exclusive ranges of printed and embellished neck couture, making it easy to wrap up stylishly warm this season.

From left to right: Cashmere Wool Blended Plain Weave Stole in Muted Denim Blue and Grey by Lochcarron of Scotland; Barley Scarf in Caspian & Gulf by Hilary Grant; 100% Cashmere Roving Thistle Wispy Stole in Neutral by Begg & Co and 100% Cashmere Glen Check with Bright Reverse Scarf in Chocolate Glen Check and Bright Teal Back by Johnstons of Elgin.

We also boast exclusive ranges of printed and embellished neck couture, making it easy to wrap up stylishly warm this season

bags
&
shoes



Red Patchwork
Daintybag by
Impractical Clothes.



Laura Spring's New Screen Printed Duffel Bags,
available in various sizes. Photograph: Caro Weiss.



From left to right: Holdall in Grey Check Harris Tweed with Cow Softy Black Leather and Holdall in Seal Grey Harris Tweed with Cow Softy Black Leather, both by maccessori (top step); 'The Satchel' and 'K Bag' using Tantallon Tweed by Strathberry of Scotland (middle step); Toyah Clutch from the Riot Collection and Munro Beinn Udlamain Manbag from the Renaissance Collection, both by Catherine Aitken; and Strathearn Saddle Bag in Black & White Harris Tweed and Black Ostrich Pattern Leather and The Ettrick Tote Bag in Black & White Harris Tweed, both by Dunmore Scotland (bottom step).

Scottish textiles oozes 'bags of style' this season. From the traditional to the contemporary and the established to the new, our designers have created some enviable pieces – everything from the weekend holdall to the evening clutch. And we mustn't forget our Scottish couture 'cordwainers' producing fine luxury footwear.

With an array of bags and shoes to choose from this Autumn/Winter, all using quality fabrics and luxurious leather, you're never really dressed without bags or shoes from Scotland!

The Findhorn Brogue by Buchanan Bespoke.



Left:
Lammermuir
Harris Tweed
Cartridge Bag
by Exclusively
Scottish.

Mandarina Check
Tweed Pixie Boots by
Mandarina Shoes.



Holly wears:

Shijo Modular Top by allenomis;
Hosiery by bebaroque.

Background fabric:

Sand Thermal Camouflage from
J&D Wilkie.



scotland, the te-
wa-

Neal wears:

Sarkar Advanced Tactical Helmet by Sarkar Defense; Enhanced Tactical Response Vest by Jack Ellis; Kilt in Partick Thistle Football Club Tartan by Slanj.

Background fabric:

Sand Thermal Camouflage from J&D Wilkie.

A full-page photograph of a man from the waist up. He is wearing a dark grey advanced tactical helmet, black eye patches, a black tactical response vest over a black t-shirt, and a red, black, and yellow tartan kilt. He is standing against a background of sand-colored thermal camouflage fabric.

textiles
minor

**Neal wears:**

Performance Jersey in Snow by Dhu Performance Cashmere; Sarkar SF Beta Vest by Sarkar Defence.

Background fabric: Waxed Cotton Fabric by Halley Stevenson.

A true warrior, the Scottish textiles industry has stood the test of time and continues to set trends around the globe. As well as its contribution to the fashion and interiors markets, the industry also has another string to its bow in technical textiles. There are a number of leading experts based in Scotland producing high performance fabrics, garments and products for a host of sectors from medical to military, including lightweight fabrics used in body armour and the development of high-spec anti-radar, and infrared barrier fabrics which save lives.

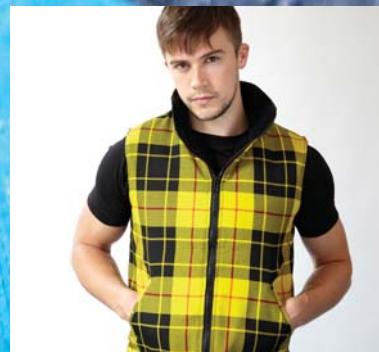
It may not be something instantly attributable to the home of tweed and tartan. BUT there is a wealth of expertise in this area here. Companies like Sarkar Defence and Jack Ellis are making combat zone-ready helmets and body wear, while J&D Wilkie, an approved supplier to the

military for over 100 years, continue to add innovative products to its range including camouflage fabrics and heat shield textile products.

Heading for its first anniversary, Dhu is a new clothing and sportswear brand which has developed cashmere insulation layers for use in outdoor, sporting and performance activities. Using this well-known luxury fibre Dhu has revisited cashmere's past and focused on its excellent performance characteristics. Inspired by mountaineering and expedition clothing archives, Dhu's clothing combines this traditional luxury with genuine provenance as a performance garment, using lightweight cashmere yarn and innovative garment construction techniques, combined with modern lightweight trim detailing, to create functional clothing for the outdoors.

Cumulus Pro
Mountain Jacket
by Keela.

Neal wears:
Baltic Man Vest in
McLeod of Lewis
Tartan by Slanj.
A mains chargeable
heat pack features
on the inside back of
the vest and a remote
control heats the pack
to three different
levels.



Unsurprisingly, Scotland has also developed expertise in rain wear – let's face it, there's no better test market. Keela is one company which keeps pushing the boundaries of invention. Entering the world of technical outdoor clothing, the brand had one sole aim – to offer quality garments packed with innovation and technology. Thirty years on the company, founded on the East Coast of Scotland, is a leader in fabric technology and garment construction, always with the emphasis on products that perform in the most extreme conditions of their intended environment.

Keela's 'Advanced Construction Technology' fuels continued improvement, with constant research into the most advanced fabric technology available to improve performance and wearer comfort, and ensure total protection from the elements. With customers including mountain rescue teams, police forces and military from across the globe, this is a company which remains at the top of its game.

Some of our more fashionable labels have also used the Scottish elements to innovate with products, with companies like Slanj merging function with fashion by adding heat packs to their tartan vests and accessories guru LAT_56° producing state of the art lightweight bags using the same materials as NASA. Johnstons of Elgin is looking at next-to-skin cashmere and Halley Stevenson has developed of a whole new category of fabrics for 'Roughwear' – distressed fabrics and vintage effects.

Similar post-treatment innovations are being used in the Harris Tweed industry by the Carloway Mill and others to offer vintage finishes, waterproofing and anti-microbial finishes using nanotechnology – prolonging the life of the fabric and reducing its impact at landfill.



Scotland's expertise in leather is long established, and the sector is now host to numerous companies specialising in everything from vintage creations and adaptations to innovative enhancements and signature colourways.

This durable and flexible material, created by the tanning of animal hide, is produced through manufacturing processes ranging from cottage industry to heavy industry. One example of a company in demand for its leather goods is Alexander Leathers. With a shared passion for all things vintage and in particular leather jackets, it recreates timeless design classics of bygone eras with an updated modern fit and interpretation. The company brings vintage classics into the 21st century while preserving all the heritage and style of the originals.

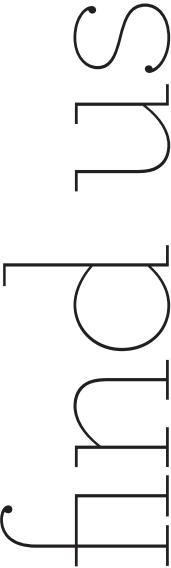
Based in Selkirk, the team of artisan specialists between them boast almost 250 years' experience in the art of vintage leather jacket construction. The garments, modelled on items previously worn by icons of the big screen and the military heroes of WWI and WWII, cater for the fashion conscious and are so durable they will be around for future generations to enjoy.

One thing unites all Scottish textiles companies: the use of only high quality, authentic raw materials, chosen for their unique characteristics, provenance and durability. And (without making any reference to Hollywood blockbuster movies), Scottish textiles is an industry which has braved the elements in more ways than one, proving its worth as the ultimate textiles warrior.





Brian wears:
Oliver Peoples Brushed Gold Aviator
Sunglass with Green Polarised Lenses
from Niche Optical Tailor; Type B-3 Leather
Jacket in Redskin by Alexander Leathers.
Motorcycle courtesy of West Coast
Harley-Davidson, Glasgow.

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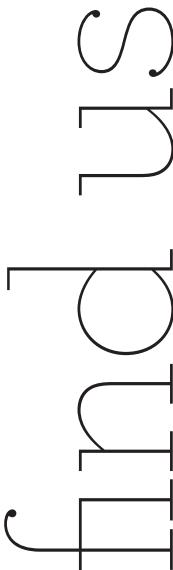
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Holly wears:
Jamelia Dress
by Ala Mairi.



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INSIDE BACK COVER:**Chris wears:**

6 ply Scottish Cashmere Rasta Beanie Hat and 4 ply Scottish Cashmere Cocoon Wrap in Purple Moon by Love Cashmere; John Rae Jumper in North Ronaldsay Wool by Tait & Style and Specially Commissioned Blue Selvedge Shuttle Loom Jeans in Japanese Denim by Jaggy Nettle.

BACK COVER:**Kayla wears:**

Cashmere Yarn from Todd and Duncan in Hair; Silk and Scottish Lace 'Chrissie' dress by Mairi McDonald and Harris Tweed Jacket by Tartan Spirit by Joyce Young. Fabric (from bottom left to right): Madalyn Oat 14pt Lace by MYB Textiles; Wool and Polyamide Houndstooth Fabric and High Contrast Glen Check in 100% Merino Wool by Robert Noble; Wool Jacquard in Grey Tribal African Design by Calzeat; Pure New Wool Reiver fabric in the iconic Lindsay Tartan by Lochcarron of Scotland (on ground); Herringbone Woven Linen by Scalpay Linen; Tweed in Colour 0215 by Bute Fabrics.

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We would love your feedback on the magazine so please get in touch with us at info@textilescotland.com

MÓDH

