



Redressing The Land

Flax, wool & the memory of a working landscape.



Recycled linen. Plant dyed raw flax fibre trim.



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Recycled linen featuring tie backs.



Recycled linen. Dogma knitted tabard.



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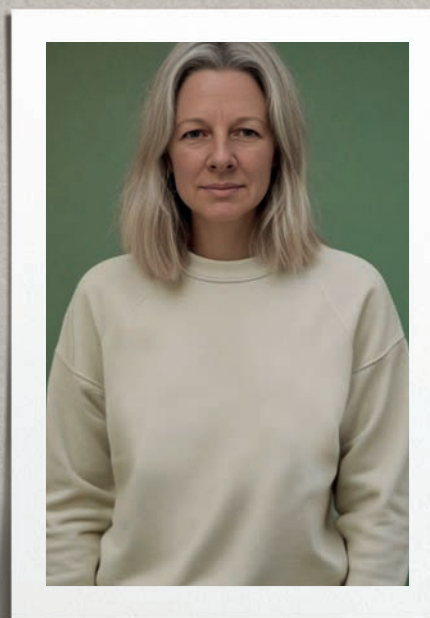
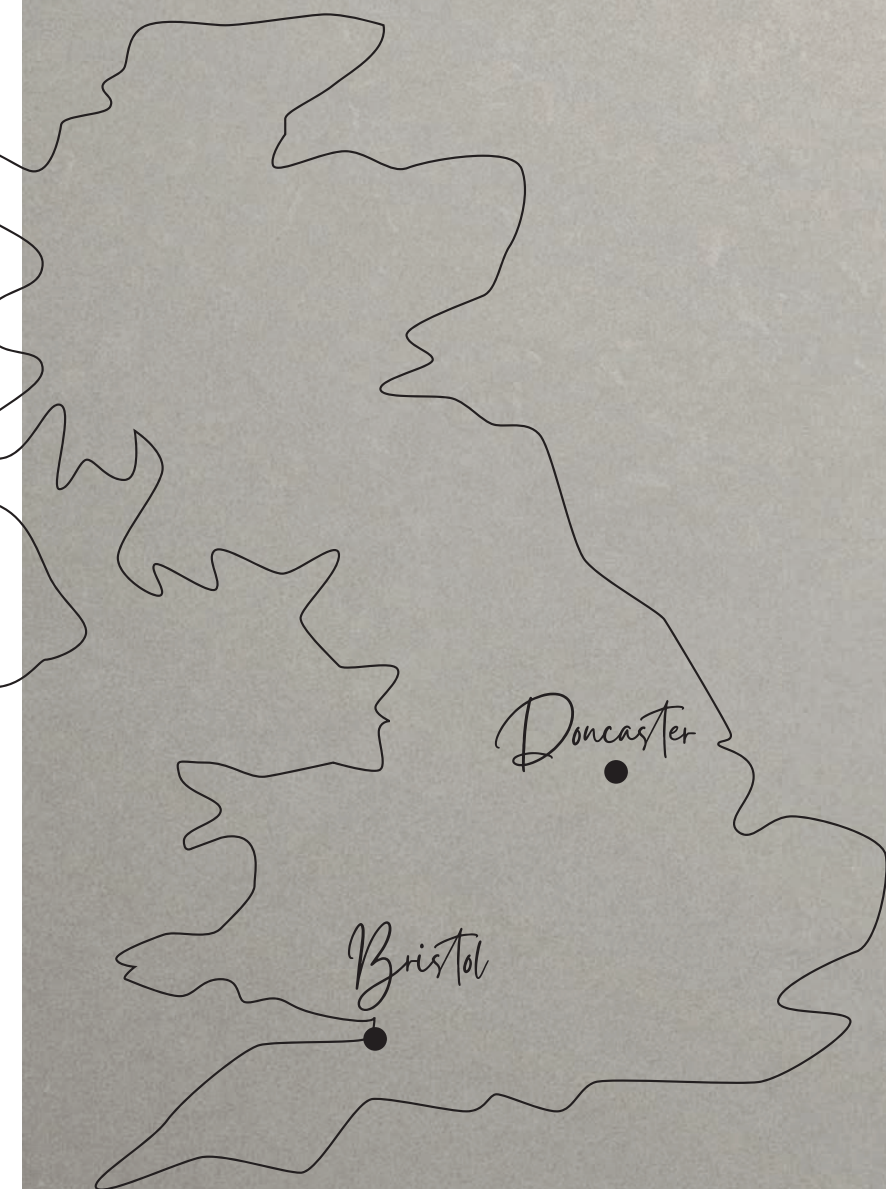
Hand felted Spaelsau wool and flax.
Plant dyed raw flax fibre trim.



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Louise McArthur
Doncaster, UK



Sofie Keller
Bristol, UK

Two Designers, One Landscape

We came to this work not as trend-chasers or industry insiders,
but as two designers asking what it means to make with the land, not just on it.

This project grew from our shared belief that fashion can be a system of care.
Care for soil, for animals, for memory, and for each other. It began in conversations over
raw wool, in fields of flax, and in the quiet labour of felting, knitting and dyeing. There is no
glamour here. Just weather, patience, mistakes, and small breakthroughs.

We wanted to understand what it means to work with materials before they are refined, before
they are distanced from their origins. And in doing so, we found a deeper connection not only to
our tools and fibres, but to the farmers, landscapes and histories that shaped them.

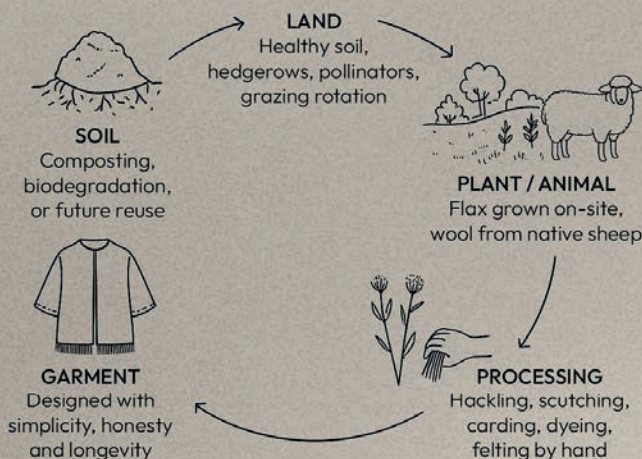
This is not just a design project. It's a way of staying present.
A way of remembering. A way of beginning again.

Reclaiming the Living Farm

We can no longer afford to view farms as isolated factories of production. They are living systems.

Each part, from the soil beneath our feet to the animals that graze and the crops that rise with the seasons, is interconnected. Agroecological farming recognises this. It invites us to work with nature's rhythms, not against them.

A REGENERATIVE FIBRE LOOP



Flax and wool are expressions of a system in balance. Sheep, grazing across pasture, return nutrients to the soil. In turn, flax works beneath the surface, drawing carbon down, and leaving the earth in better condition for what follows.

By bringing flax and wool together again, we are rebuilding connections. This work is about honouring heritage fibres, reviving ecological thinking, and reminding ourselves that the future of design begins in the field.



These fibres grow in relation to each other, one wandering, the other rooted.



Wool: A Material Abandoned

In Britain today, wool is too often treated as waste. For many farmers, the cost of shearing exceeds the value of the fleece and in some cases, it costs more to dispose of wool than it does to produce it. Fleeces are left to rot in barns, burned in piles, or carted away at a loss. This is not just an economic failure, but a cultural one.



Felted spelsau wool
Sofie Keller



Dogme knitting (pre-wash)
Sofie Keller

£1

The cost of shearing
one sheep (2020)

30p

The price of
one fleece (2020)

British wool is now widely dismissed, seen as too coarse, too rough and too impractical for clothing. Wool used to be a way of life, revered as a vital material.

This project seeks to reclaim that connection. By working directly with raw wool, we honour its origins. The act of felting or knitting becomes a form of remembering. Not just of material skill, but of the care, attention, and reciprocity that once defined our relationship with land and livestock.

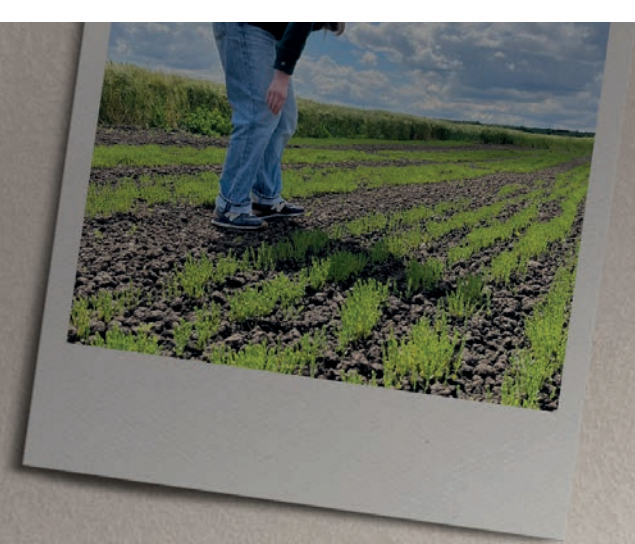
using raw wool speaks to values of
honesty, ancestry and interdependence



Flax: Remembering What Was Lost

Flax was once a cornerstone of British and Irish life. Its blue flowers bloomed across the countryside, and its fibres were spun into linen that clothed generations, filled homes, and became a symbol of quality and craftsmanship.

Farmers knew how to grow it. Communities knew how to process it.



Restored flax scutching machine, salvaged from a derelict mill. Mallon Linen, Northern Ireland.

With the rise of global trade and industrial cotton, flax was abandoned. What once stood tall and vital became a forgotten crop, pushed out by the hunger for speed and scale.

This project is part of a wider effort to bring flax back. Not only as a material, but as a way of thinking.

Working with raw flax reconnects us to its potential as a soil healer, a heritage fibre and a regenerative force.

By pairing it with wool, we show how two forgotten fibres can work together again. Grounding design in systems of care and resilience.



*Flax bodice
Louise McArthur*



*Flax wefted trim
Louise McArthur*

Wool and Flax: Natural Companions in British Farming



A Shared Ecology

*Sheep and flax thrive in rotation.
Grazing enriches the soil. Flax restores it.
Together, they create a closed-loop system
that supports biodiversity.*



Companions in British Heritage

*Flax and wool were once processed
side by side: spun, woven and worn
by rural workers. They clothed a culture
grounded in land and labour.*



Natural Balance

*Wool brings warmth and softness.
Flax offers strength and breathability.
Together, they protect across
seasons and settings.*



Symbolic Pairing

*Flax anchors. Wool roams.
One is strong, the other soft.
Their pairing reflects balance between
people, land and material.*



Reconnection Through Craft

*Using these fibres raw helps us remember
what was lost and reimagine how design
can support ecological systems.
This is tradition, revived for the future.*

Embracing the Wildness of Raw

Using raw, unprocessed fibres brings us closer to the land. Their textures are coarse, their forms unrefined but they hold the story of where they came from.

Nothing is hidden, nothing disguised.

Raw wool and flax remind us that materials do not need polishing to hold power. In their natural state, they offer honesty, resilience and protection. These are fibres shaped by weather, soil and care and by using them as they are, we make that visible.

This is design in service of climate adaptation. Not fast or polished, but responsive, grounded and real.



Raw fibres speak in a language the land still understands..

Material Innovation Through Rawsness

We work not with polished materials, but with fibres in their most elemental form — pulled from the land, and barely altered. This approach reconnects us to the source. It slows us down. It invites us to listen to what the fibre already knows.



Flax is almost always processed into linen. Spun, bleached and refined. But Louise's unique technique uses flax in its raw state, hand wetting the fibre to create trims that retain the land's spirit.

This method keeps processing hyper-local, eliminates industrial steps, and allows her to explore flax as a fibre in its own right, not just as linen. It's coarse, wild and grounding. And it makes flax viable again at small scale.



Dogme knitting is a rare Danish method that skips spinning altogether. The yarn is pulled directly from the raw fleece and knitted by hand, still greasy with lanolin, still holding the weather.

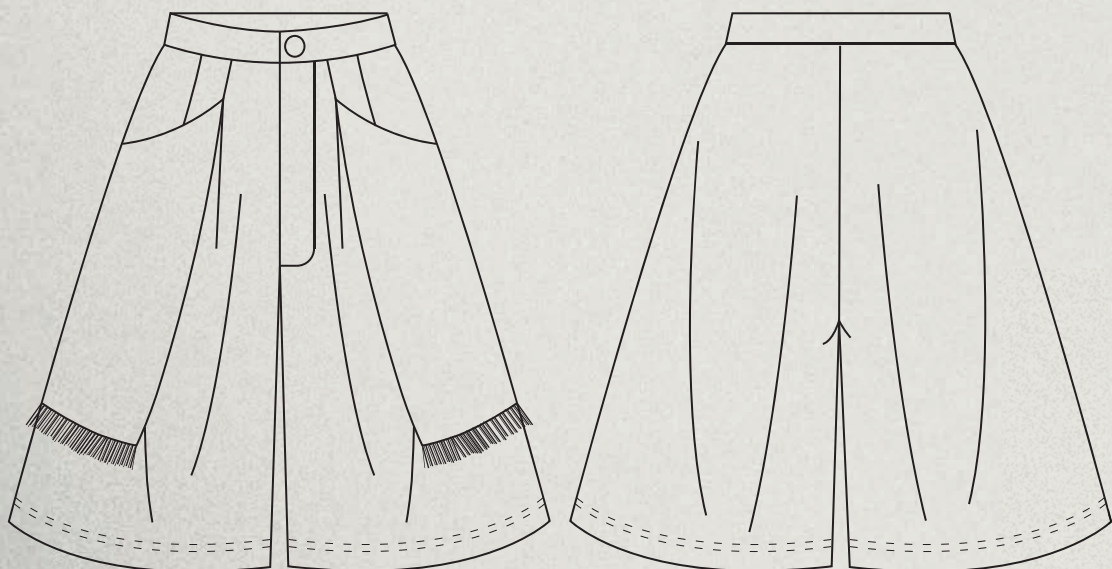
Sofie's use of this technique preserves the fibre's original form, strength and resilience. Each stitch carries the memory of the sheep. It's slow, responsive, and instinctive. A kind of knitting that listens to the fleece instead of forcing it into uniformity.



01 Tunic and Oversized Bermuda's

Recycled Natural Linen (Oeko-Tex certified)
Plant dyed raw flax fibre trim
100% Recycled certified zip with recycled brass teeth
Codelite bio-degradable buttons

Tailored shorts rather than
elasticated waist



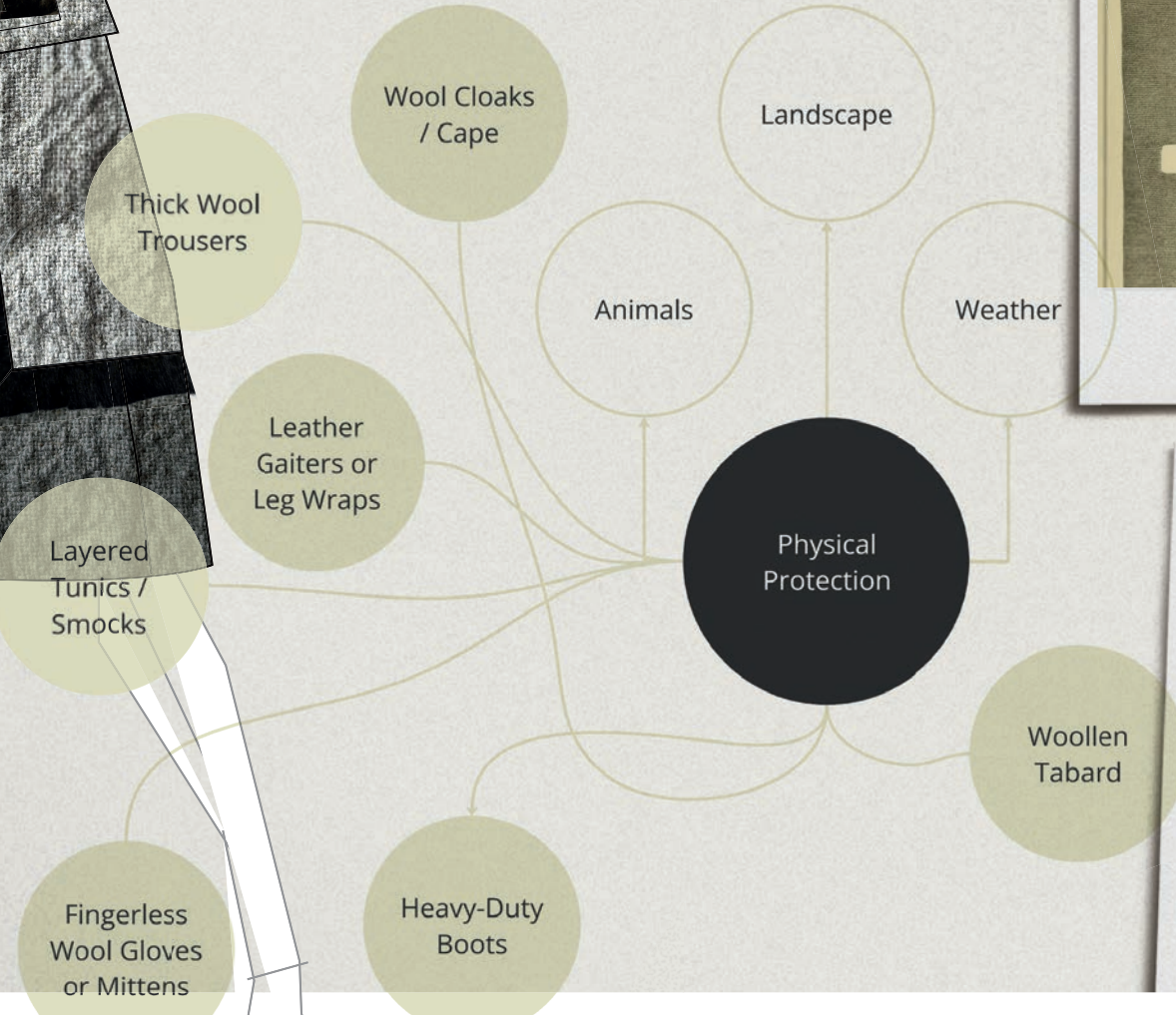
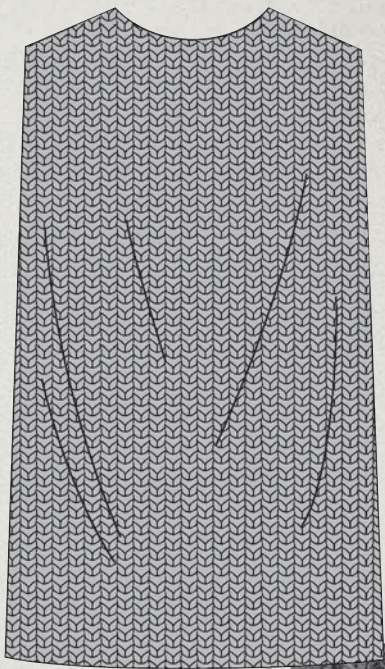
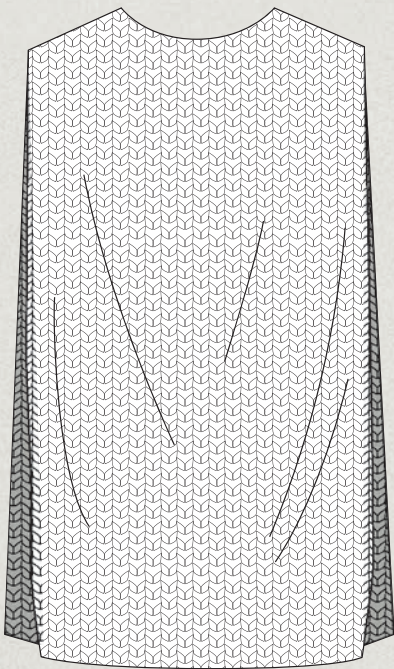
Flax dyed with
cutch and logwood

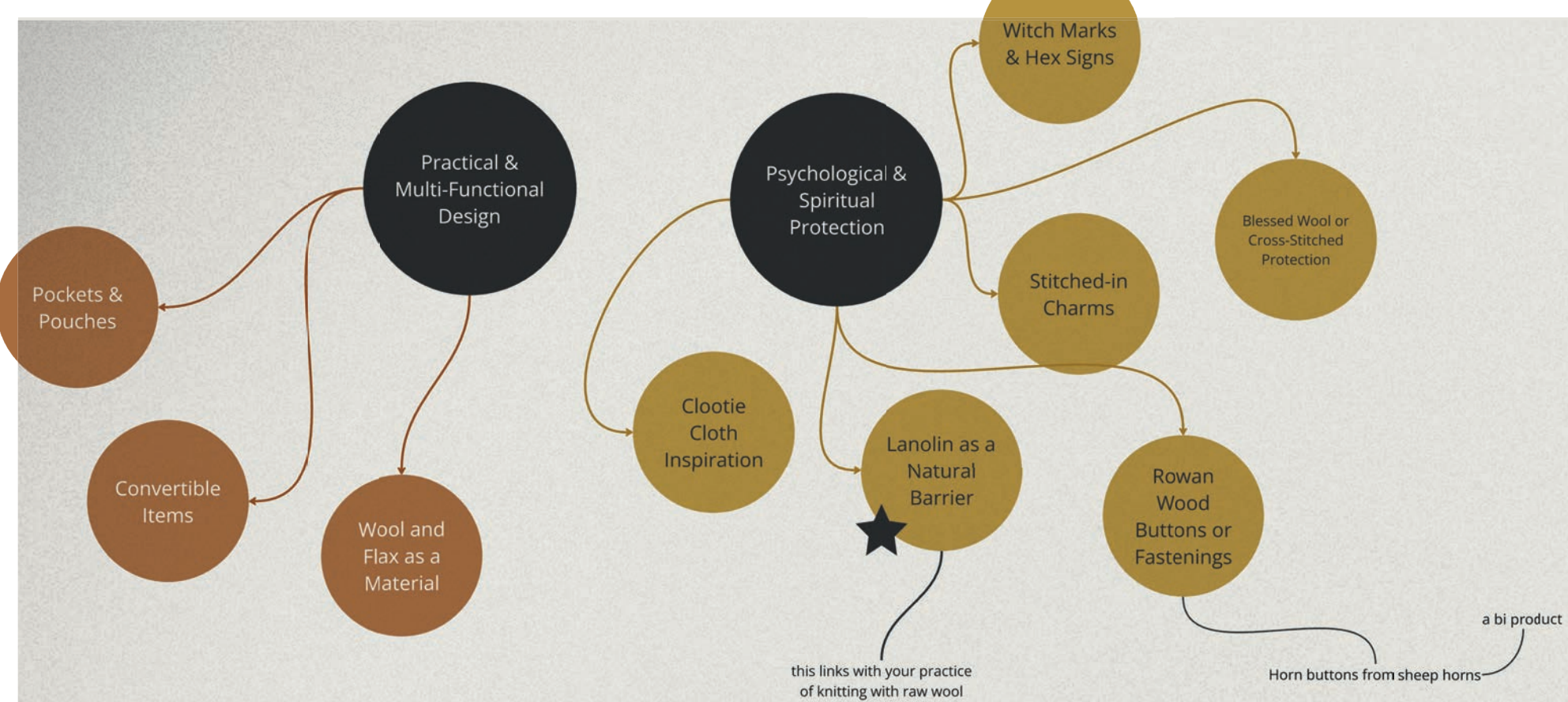
02 Dogme knitted Tabard

Raw Spaelsau wool
A Danish technique which entails pulling yarn directly from the raw fleece and knitting with it.



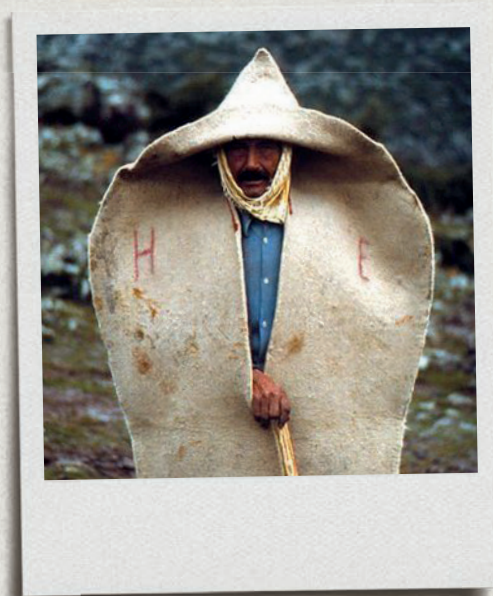
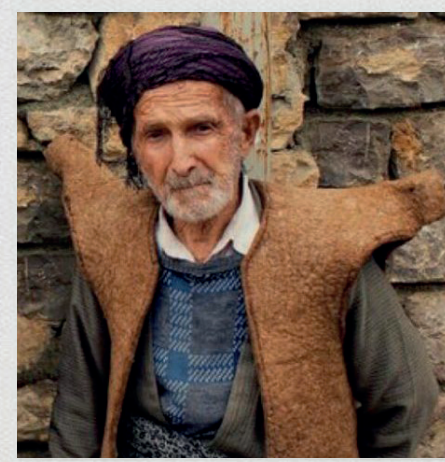
Hand knitted using raw wool



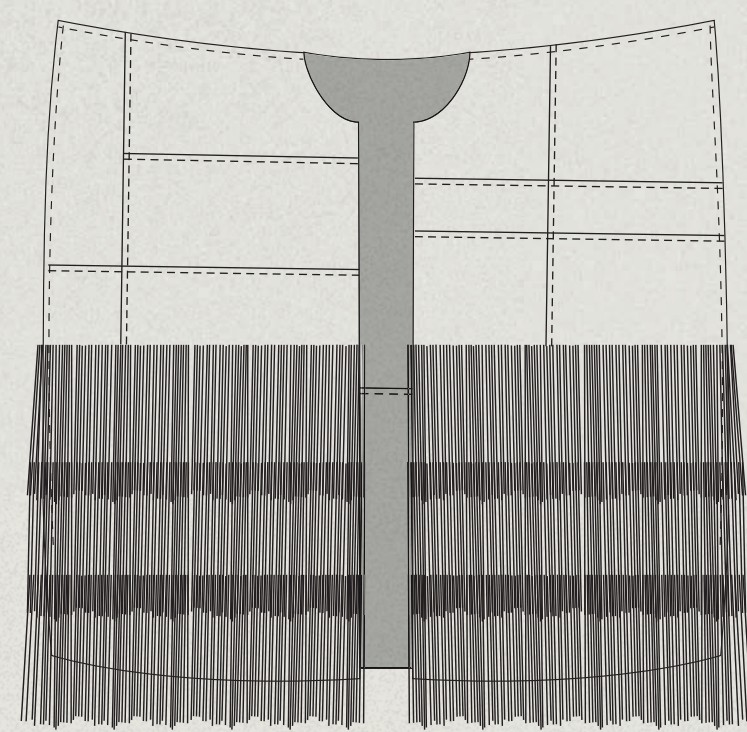


03 Felted Wool Coat

Hand felted Spaelsau wool and flax
Plant dyed raw flax fibre trim

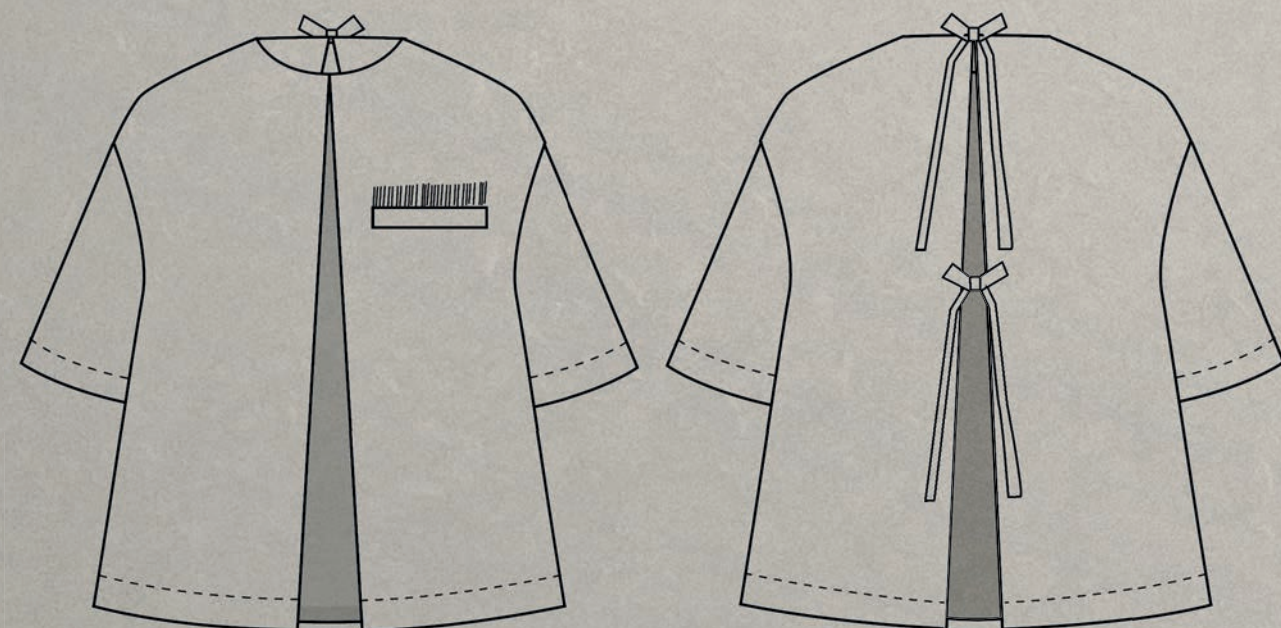


Hand felted wool and flax
with flax fibre trim

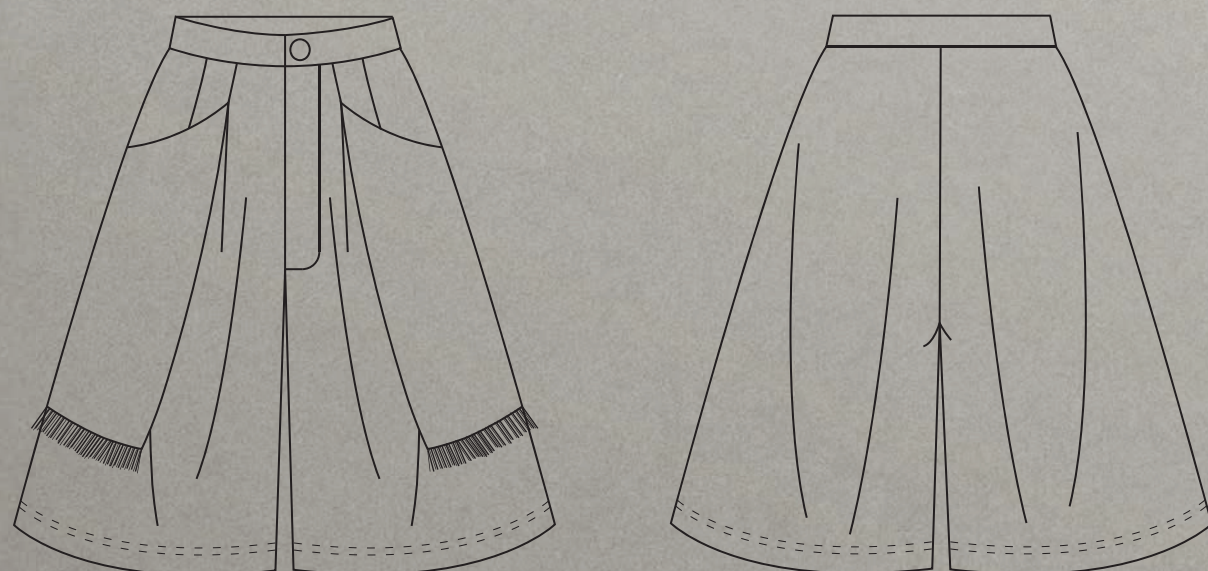




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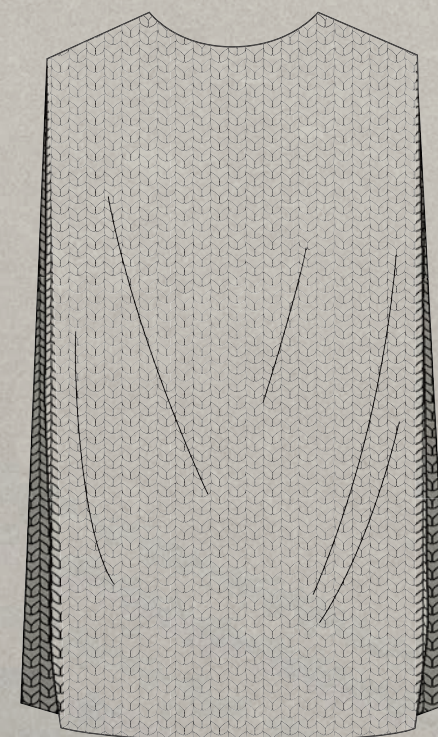
Tunic

- machine sewn linen tunic with tie back fastening
- welt pocket on right breast
- raw flax trim

Bermuda / Culotte

- machine sewn linen shorts with zip and button fastening
- two large patch pockets
- raw flax trim

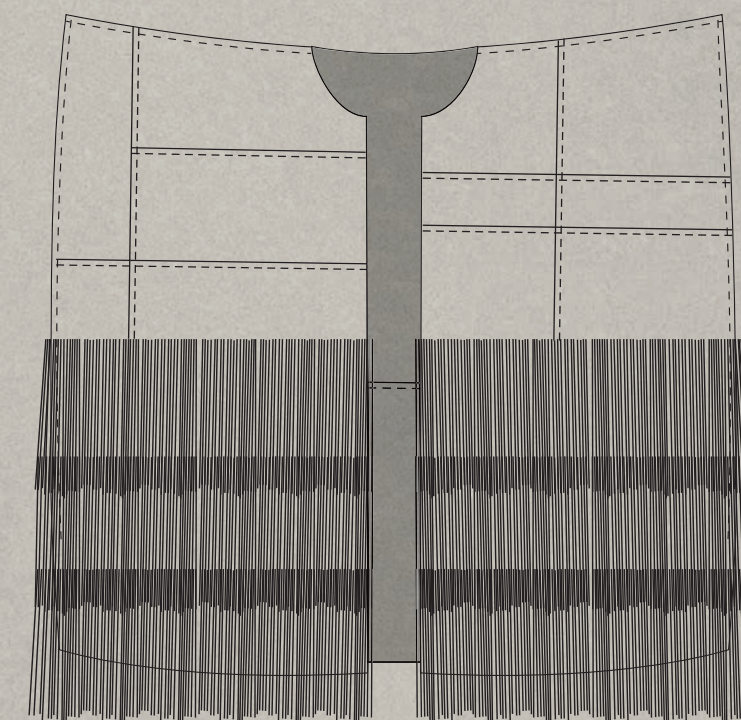
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Tabard

- hand knitted raw wool tabard
- stockinette stitch
- open sides, no closures

04



Cape

- hand felted wool and flax coat
- felted in sections and then patchworked together with abutted seams
- raw flax trim
- open front, no closure