

Overview	
Country	Sweden
Type of organization	Privately Owned Micro Enterprise
Number of employees	1
Type of practice	Promising
Level of investment	Low
Activity type	Product design from waste material
Key words	Upcycling / Repurposing

## Summary

[www.jojobyliljekvist.com](http://www.jojobyliljekvist.com)

JO-JO by Liljekvist is a slow fashion brand founded in 2023 by textile designer Karin Liljekvist. She creates unique, handmade garments from high-quality recycled and surplus fabrics. Each piece is made to order, tailored to the customer's preferences and measurements. This eliminates overproduction and reduces textile waste.

JO-JO by Liljekvist is a promising practice because it redefines fashion production through a circular and customer-centered approach. The practice demonstrates how small-scale, high-craft fashion can be economically viable, environmentally responsible, and emotionally meaningful—while also being replicable in other local craft contexts.

This practice can inspire a wide range of artisans and craftspeople interested in combining sustainability with creative independence. Textile and fashion graduates, home-sewers, tailors, and even upholsterers or costume makers. It also holds potential for artisans in other material fields—such as leatherworkers, knitters, or weavers.

JO-JO by Liljekvist shows that with a strong design identity, storytelling, and a flexible made-to-order approach, even small-scale creatives can run a meaningful and sustainable business.

## Background and origin

Karin Liljekvist, educated at the Royal Danish Academy of Fine Arts, started JO-JO to combine her passion for textiles with her commitment to sustainability. The brand addresses textile waste and promotes thoughtful consumption through design-led reuse. Karin Liljekvist gives new life to forgotten materials. Her model avoids mass production entirely and instead focuses on made-to-order, timeless garments that prioritize longevity, personal expression, and material reuse.

## Relevance to the craft sector

This practice preserves and promotes traditional craftsmanship through tailoring and textile reuse. It offers an alternative to mass-produced fashion by focusing on quality, sustainability, and individual expression—values deeply rooted in the craft sector. It also supports a circular approach by giving discarded textiles new life as bespoke garments.

## Target groups

- Eco-conscious consumers
- Individuals seeking personalized, meaningful fashion
- People interested in ethical, local, handmade products

## Material focus - type of waste material involved

- Recycled and surplus textiles (e.g., wool, upholstery fabrics, leftover fabric stock) JO-JO by Liljekvist uses discarded textiles, such as deadstock, vintage fabrics, and secondhand finds.

## Stakeholders involved

- Some regional support
- Collaboration through lectures and knowledge-sharing
- Customers participate as co-creators in the design process

## Professionals involved and their roles

- Designer/maker (Liljekvist)
- Customers as co-creators



Source: JO-JO [jojobyiljekvist.com](http://jojobyiljekvist.com)

# Connection of the practice with the project-identified needs

## Knowledge of Waste Materials

Karin Liljekvist applies deep knowledge of textile structure, quality, and behavior to identify reusable surplus fabrics. She selects materials not only for their visual appeal but also for durability and suitability in made-to-measure garments. While the practice doesn't involve industrial recycling, it reflects strong hands-on expertise in fiber properties and upcycling potential.

## Green Entrepreneurial Skills

JO-JO by Liljekvist is a microbusiness rooted in circular design and made-to-order production. Karin combines low-waste methods with direct storytelling and personal branding to reach niche markets. The business eliminates overproduction and shows how small-scale, sustainable fashion can be both viable and replicable within artisan networks or local craft economies.

## Creativity and Innovative Solutions

Karin transforms forgotten fabrics into one-of-a-kind, custom garments. Her innovation lies in merging craftsmanship with sustainable values—producing fashion-forward pieces from existing materials. Each design balances individuality, aesthetics, and ecological intent, showing how upcycling can create high-quality alternatives to conventional fashion.



## Methodological approach to implement the practice

### Process description - step by step instructions for implementing the practice

1. Source recycled or leftover fabrics
2. Discuss design and fit with the customer
3. Handcraft the garment
4. Deliver the finished product

### Related Resources that have been developed

- Digital platform (Shopify or equivalent)
- Sewing equipment
- Design and pattern-making skills

### End product

One-of-a-kind fashion pieces from recycled materials



Source: [JO-JO jojobyliljekvist.com](http://JO-JO.jojobyliljekvist.com)

## Sources of funding for this intervention

100% self-funded with consumer revenue enabling further growth.

## Innovation, novel methods or technologies used

This practice integrates traditional tailoring and careful material curation to deliver one-of-a-kind pieces. The elimination of overproduction, combined with high design quality and a deep understanding of textiles, sets it apart from both mass-market and artisan upcycling. The innovation lies in the seamless combination of sustainability, customization, and craftsmanship, making reuse feel intentional and premium.



Source: JO-JO [jojobyiljekvist.com](http://jojobyiljekvist.com)

## Obstacles and challenges faced

A key challenge has been the irregular availability of high-quality surplus textiles suitable for tailoring. The dependency on secondhand and leftover fabrics means that consistent supply can be difficult to secure. Additionally, the manual process of selecting, preparing, and adapting each material adds time and limits scalability. While these constraints are part of what makes the garments unique, they also create bottlenecks. Earlier partnerships with reuse platforms or textile waste networks might have streamlined sourcing and reduced production delays.

## Steps further and plans for the future

JO-JO by Liljekvist plans to scale through knowledge-sharing rather than mass production. Upcoming initiatives include offering workshops to teach circular fashion principles and inspire others to adopt upcycling practices. By sharing material knowledge and production methods, the brand aims to empower emerging makers and hobbyists. In parallel, exploring new partnerships for material sourcing may improve access to consistent textile streams, allowing for slightly larger production runs while maintaining the core commitment to sustainability and design quality.

## Key impacts - environmental, economic & social

**Environmental:** Reduces textile waste and overproduction

**Economic:** Creates value from waste in a niche market

**Social:** Promotes conscious consumption and traditional craft

# Qualities and criteria's to consider the practice effective, efficient, sustainable, transferable

Qualities	
Effectiveness: How well does the practice achieve its goals?	Well, it achieves goal of making sustainable, custom clothing.
Efficiency: Does the practice minimize resources while maximizing outputs?	Yes, it maximizes use of discarded textiles with minimal new input
Sustainability: Does the practice contribute to environmental protection, social equality and long-term viability?	Yes, it builds on circular principles and long-term customer relationships
Transferability: Are the methods transferable in different contexts?	Yes, the model can be replicated by other makers with similar skills.



Source: JO-JO [jojobylijekvist.com](http://jojobylijekvist.com)

# Required Competences for implementation

## Activities-to-competences mapping

Associated competences	
Knowledge	Textile quality and handling, circular economy in fashion and sustainability principles.
Skills	Material sourcing and evaluation, customer dialogue, aesthetic judgment, design and tailoring, sewing, pattern-making, brand building, digital communication, e-commerce.
Attitudes	Craft pride, environmental responsibility, customer empathy.

## Training needs required for successful implementation

- Textile reuse and repair
- Business modeling for circular fashion
- Digital marketing and storytelling

## Lessons learned

- There is a demand for meaningful, sustainable fashion
- Small-scale practices can have large symbolic and cultural impacts
- Craft-based entrepreneurship can thrive with clear values and digital reach

## References / links

- *JO-JO by Liljekvist Instagram (Swedish):*  
[instagram.com/jojobyliljekvist](https://www.instagram.com/jojobyliljekvist)



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