

bespoCE

JOURNAL FOR AN INNOVATIVE VOCATIONAL EDUCATION AND TRAINING

VOL. 1/ 2024

TEXREV

HOW INNOVATIVE
EDUCATION WORKS

DIGITALIZATION IN BESPOKE TAILORING

A UTOPIA?

The
profession of
bespoke
tailoring must
be fit for the
future

COMPANY SCHOOL COOPERATION

A FLAGSHIP PROJECT
WITH ELYAF TEKSTİL



CONTENTS



Editor's Letter

Craftsmanship, fashion, and sustainability are topics that have also shaped the future of vocational education for bespoke tailors and fashion designers for years.

The awareness-raising work about fast fashion and the importance of transparent supply chains is progressing rapidly, and many environmental protection measures or the safeguarding of social standards in the fashion industry are also promoted and monitored by various regulations and laws. However, this paradigm shift requires people who continuously shape and drive the process forward.

As part of our European cooperation with partners from Turkey, France, Italy, and Germany, we have set ourselves the goal of putting the training of bespoke tailors and fashion designers to the test and discussing the future viability of the profession from an interdisciplinary perspective.

In our TexRev European project, the focus was on identifying sustainable textile surfaces as alternatives to conventional synthetic fabrics, as we see bespoke tailors and fashion designers as important change-makers towards circular fashion.

Sincerely,

Eszter Csepe-Bannert

PAGE 1

The TEXREV
European
Partnership

PAGE 2

The profession of
bespoke tailoring
must be ready for
the future

PAGE 9

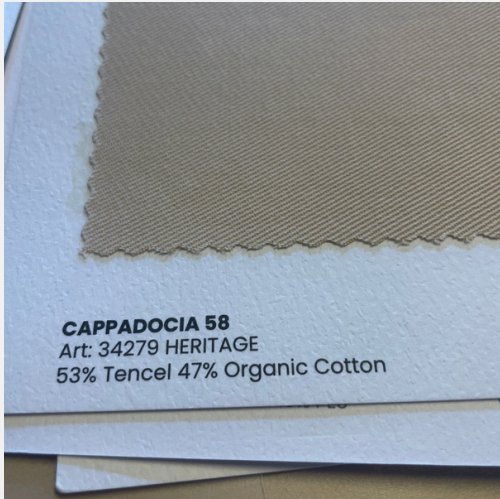
A flagship project
with Elyaf Tekstil

PAGE 12

Digitalized
processes in
bespoke tailoring
- a utopia?

ERASMUS + CONNECTS

PARTNERSHIP ACROSS BORDERS



We can look back on an exciting, knowledge- and experience-rich year. By working together with partners from Germany, Turkey, Italy and France on the topic of sustainable textiles, we were able to gain practical, innovative and critical insights into the textile and clothing industry, which benefit the training of bespoke tailors and fashion designers.

The TexRev project aimed to identify sustainable alternative textile surfaces in order to avoid environmentally unfriendly ingredients such as polyester, polyamide and elastane in the production of garments. The findings from the transnational partnership



The European Partners from Leipzig, Bursa, Adana and Paris

are thus incorporated into the training of bespoke tailors and fashion designers in the partner countries in the form of information materials on alternative textile surfaces.

The results, such as the textile boxes and the associated experiments, will benefit educational staff in the design of innovative teaching and training units.

The large network of

companies in the textile and clothing industry, as well as schools, research and training institutions from Germany, Turkey and France, enabled us to gain deep insights into the production and distribution of clothing and to deal intensively and practically with sustainability issues along the production and supply chain.

We invite you to read our Journal and follow our work.



Bespoke tailor Paola Girardi and trainee Kyra Schneider

The profession of bespoke tailoring must be ready for the future

To elaborate the state of the art on sustainable textile surfaces for vocational training was the main project objective as an important part of the overall topic of sustainability in the tailoring and fashion design professions. The aim of finding alternative textiles for synthetic man-made fibres, which prospective tailors and fashion designers can take into account when advising customers, was achieved. We have been able to identify a relatively large number of sustainable textiles, which we make available to interested parties in our material boxes for vocational training.

The future viability of the profession of bespoke tailoring and fashion design was seen by the partners as a combination of

various issues that have an impact on the tradition of the profession due to social, economic and political changes.

These are for example, the adaptation to technological developments, the ability to adopt sustainable practices, adjusting to changing market conditions and customer needs, continuous education and acquisition of new knowledge, the ability to be creative and innovative to create unique designs and stand out from the competition

Ideally, these changing requirements will find their way into vocational training and equip young people with skills that make them adaptable to both current and future challenges.



Maeko fiber “Soya” and “Crabyon”

Our intensive research also made us aware of other topics that play an indirect role concerning the use of sustainable textiles, however are relevant to the future viability of the profession.

Apart from the knowledge about sustainable textiles and the craftsmanship skills to process these textiles properly, cross-disciplinary competencies play an important role in identifying current challenges in the profession, critically questioning the available information, developing ideas and measures to address them, and proactively implementing them in practice.

This ability to act proactively enables future bespoke tailors and fashion designers to look beyond their own field, establish interdisciplinary connections that are mutually influential, identify their role in the supply chain and thus, shape

boldly and innovatively the future of the profession.

To pilot our approach on cross-disciplinary competence development of future bespoke tailors and fashion designers we combined and experienced different measures - being led by the initial idea of the project on sustainable fabrics.

The first approach was focusing on experiments with sustainable fabrics which was embedded in the development of fashion collection with teachers/trainers and students.

The second approach was dealing with a field study about the use of sustainable fabrics in different tailoring shops, which were carried out through apprentices within their Erasmus + study abroad.

The third approach was aimed at collecting research information about new resources from natural sources and new alternative products.



Experiment with sustainable fabric

bespoCE: Kerstin, together with the project partners, you decided to create a collection as part of the EU project TexRev. What goals were you pursuing with this?

Kerstin Specht: Our main project goal was to provide a collection of sustainable textiles, the so called "textile boxes", which can be used in the material science lessons in the fields of bespoke tailoring and fashion design. The textile box is intended to give schools an impetus to consciously and purposefully engage with the topic of sustainable textile surfaces and to incorporate this topic into their lessons. To do this, one must be able to hold textile surfaces in hand and perform material testing to determine properties. Most schools do not offer a variety of materials for teaching content, mainly due to cost reasons.

Prototypes are made from nettle fabric, which rarely resembles the original fabrics in shape, drape, texture, etc., and a different material would have to be chosen in practice.

We quickly realized that it is also important to pass on practical experience in handling textile surfaces.

"We always work in a complex and interdisciplinary manner, which led to the creation of a small collection that simultaneously represents the entire craft."

From this, the idea emerged not only to conduct textile tests but also to test the selected textile surfaces on garments, from pattern creation to the finished piece. And since we always work in a complex and interdisciplinary manner, a small collection was created that simultaneously represents the entire craft.

bespoCE: What were the criteria for selecting the textile surfaces for the collection?

Kerstin Specht: We exclusively focused on textile surfaces made from natural fibers, blends of natural fibers, synthetic fibers based on cellulose, and blends of these, as well as blends of natural fibers with synthetic fibers based on cellulose. With this, we want to demonstrate that it is possible for both industry and craft to completely avoid synthetic fibers of chemical origin like polyester, polyamide, or elastane without compromising on wearing and care properties.



Bursa Necatibey: Collection ANATOLIA- from tradition to next generations

OUR FIRST CYRCULAR FASHION COLLECTION

We have compiled a selection of alternative fiber materials that can easily replace conventionally produced fiber materials.

The fiber extraction for the production of yarns for textile surfaces is, of course, only one production stage at the beginning of the textile chain.

The issue of sustainability in the textile and clothing industry is so complex that several projects are needed to thoroughly address, research, and test the individual stages.

bespoCE: Where do you see the differences in processing compared to conventional textiles? Is it easier or more pleasant to work with sustainable textiles? Do the sustainable alternatives meet all the requirements we, as customers, have in terms of wearing comfort, color selection, etc.?

Kerstin Specht: After we carried out all relevant textile tests concerning processing from cutting to manufacturing, all the necessary parameters for the entire production process for each garment were established. The approach, procedure, and the range of tests were consistent with those used for conventionally manufactured textile surfaces. The processing itself, from cutting to manufacturing, does not differ from conventional textiles, and the wearing and care properties are not diminished. Here too, it depends on the right blend of fiber components.

As for coloring, we encountered the same issues as with conventional textiles: For two outfits, we used a material made from 100% hemp denim. When handling the material, our hands turned blue within a short time, which is always a sign of excess dye in the textile surface and thus does not realistically represent the offered color.

After the first wash, the excess dye washes out, which the fibers could not absorb during the dyeing process (dye excess). This also made us aware to ask the seller how the textile surfaces offered for sale under the aspect of ecological and sustainable production were dyed.

The feedback was shocking, as the response was that it was dyed conventionally, meaning with toxic dyes.

Kerstin Specht is trainer at CorEdu for bespoke tailoring and fashion design.



CorEdu: Shanghai Collection 24 made from 100% hemp denim

Field study during mobility



Production tour at Durak Tekstil



Sartoria Cateria Butto: Lisanne Hehl

In order to obtain a comprehensive picture of the use of sustainable textiles in practice and to test our approaches outside of the project, we trialled selected focal points of the TexRev project in the transnational mobility of trainees and educational staff.

For example, three trainees from Germany were given the task of analysing and reflecting on topics such as supply chains, procurement, regionality, sustainability (in general) and sustainable textiles by means of a small field analysis in their tailoring companies in Italy using a guideline.

After the trainees returned, they carried out one of the experiments from the TexRev project. The task was to use three sustainable textiles (100% cotton ökotex 100, 30% hemp 70% cotton GOTS certified, 100% lyocell satin) to make a fragment of the pleat area of an outfit. The aim was to find out how the textile surfaces could be processed to achieve the same visual result. Techniques learnt or consolidated during the stay abroad in Italy were also to be applied.

Another measure to foster the cross-disciplinary competences of the trainers and teachers was to visit production companies during the TexRev project meeting with our partner from Bursa and to expand our knowledge as teachers and trainers with regard to production processes, products and sustainability.

Durak Tekstil – Sustainable and smart threads

The company is one of the oldest and largest in Turkey in the field of production and distribution of sewing and embroidery threads for the international market.

The company focuses on high and continuous quality using innovative technologies. The company actively researches technologies for the production of sewing and embroidery threads to optimize production processes and thereby increase efficiency.

Environmentally friendly dyes and chemicals are used in the dyeing process, and the water needed for production is filtered and returned to the production cycle. New technologies and thread treatments reduce disruptions during subsequent weaving or embroidery processes (fewer machine interruptions during weaving or embroidery, thread can be used 100%) and also increase efficiency.



Company visit at Durak Textile

As Bursa is one of the most important cities for the textile and garment industry, we had great opportunities to discover different industries. For example, we got an extensive insight at Durak, for example into the twisting department, where delivered roving yarn is twisted; into the colour testing department, where the correct composition of colourants and chemicals required for uniform dyeing are selected, or into the material testing laboratory, where the quality and properties of the yarns are tested.

Stays abroad for trainers, teachers and trainees are a versatile way of gaining an interdisciplinary understanding of the textile and clothing industry and reflecting on the profession of bespoke tailoring and fashion design as a whole.

Research about new ressources



Study visit at Institut Français du Textile et de l'Habillement

bespoCE: You have gathered a wide selection of sustainable textile materials. Was it difficult or easy to obtain such materials and information?

Luca Leonardi: As a researcher for a few years in this field, I have not found it very difficult to find information about the new materials available. More complicated is understanding whether the material is already on the market, who produces it or who sells it.

bespoCE: You collaborate with designers and fashion companies. How do you assess the likelihood of sustainable textiles gaining ground in the fashion industry?

“Sustainable textiles are increasingly playing a role in the education of fashion designers and tailors, although the extent of their integration varies depending on the institution and program. Much is being done but it is still not enough to change the fashion paradigm.”

Luca Leonardi: At the moment, there is a lot of talk about sustainability, particularly environmental sustainability and less about social sustainability, but the real use of sustainable materials is still niche.

bespoCE: What are the biggest challenges currently in using sustainable alternatives in the fashion industry or in tailoring?

Luca Leonardi: Despite growing interest in sustainability, many consumers still lack awareness and understanding of sustainable fashion practices. Educating consumers about the environmental and social impact of their clothing choices, as well as the benefits of sustainable alternatives, is essential for driving demand and behavior change. Addressing these and other challenges requires a holistic approach involving collaboration among industry stakeholders (ensuring transparency throughout the supply chain), investment in research and innovation, policy support, and consumer engagement efforts.

bespoCE: Several challenges exist in using sustainable alternatives in the fashion industry and tailoring. Which are the most significant ones?

Luca Leonardi: In my opinion, there are the cost and affordability. Sustainable materials often come at a higher cost compared to conventional ones due to factors such as limited availability, higher

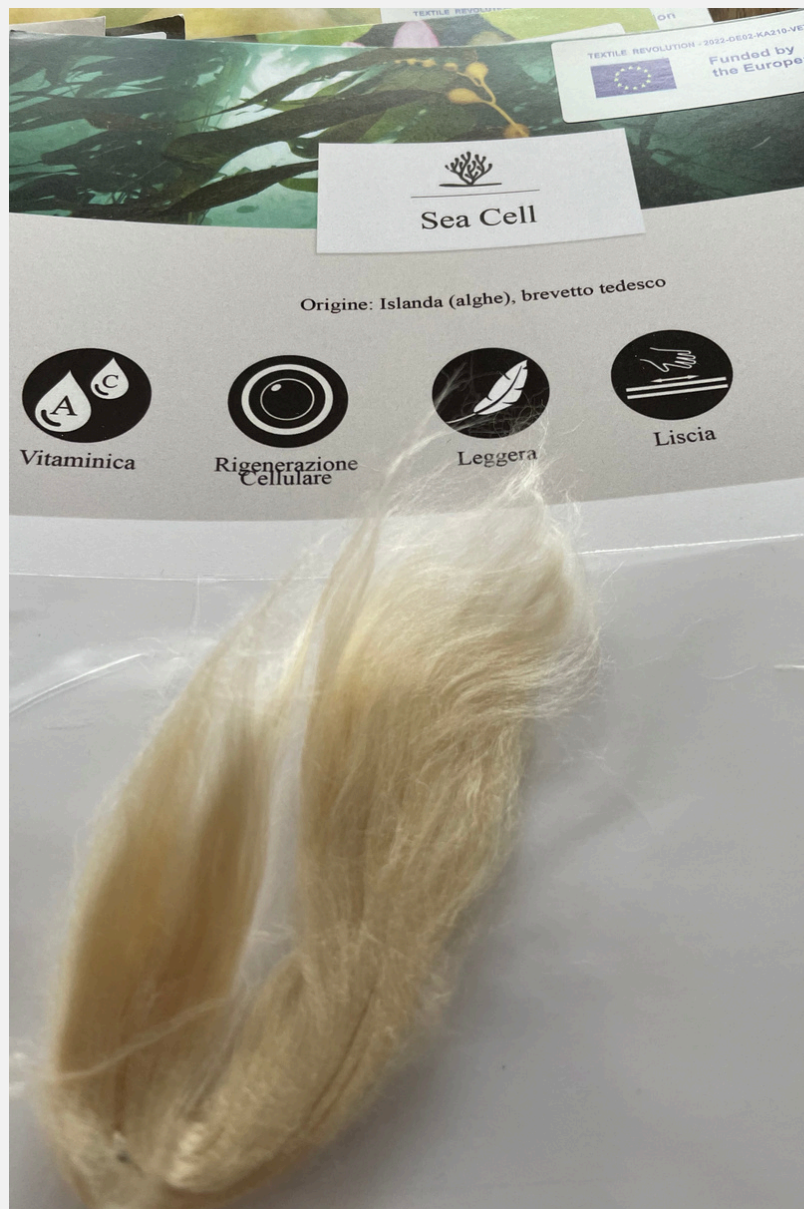


Maeko fiber "Ortica Himalayana"

production costs, and certification expenses. This cost barrier can make it challenging for brands to adopt sustainable alternatives, particularly for those operating on tight profit margins or catering to price-sensitive markets. Moreover, for some materials, scaling up production of sustainable materials to meet the demands of the fashion industry can be challenging

bespoCE: Are sustainable textiles currently playing a role in the education of fashion designers and bespoke tailors? If yes, to what extent? If not, why do you think not?

Luca Leonardi: Yes, sustainable textiles are increasingly playing a role in the education of fashion designers and tailors, although the extent of their integration varies depending on the institution and program. Much is being done but it



Maeko fiber "Sea Cell"

is still not enough to change the fashion paradigm.

bespoCE: How do you assess the usefulness of the results of the project and the collections of the partners from Germany and Turkey for education?

Luca Leonardi: From a constructional feasibility and design point of view, the collections proved the validity of their concept. The next step, for the students, is to measure the cost of production against more conventional materials and then build a business and communication model to fully exploit the collection.

Luca Leonardi is researcher and project manager at the TCBL-CEDECS Network in France and Italy.

Elyaf® Tekstil



Company visit at Elyaf Tekstil

A flagship project for the cooperation between industry and education

Elyaf® was founded in 1984 by two families with the desire to pass on knowledge and tradition from generation to generation. We learnt from the current managing director and her two colleagues from the technical and textile design departments that the company, now in its second generation, is one of the few holistic vertical productions in Turkey, including innovation and design.

The company focuses on sustainability through the production of high-quality textiles, using primarily rovings made from alternative fibres such as organic cotton, French linen, recycled PES, synthetically derived fibres such as Modal (cellulose from beech wood) and Lyocell (cellulose from wood from sustainable forestry) or innovative fibres such as Grabyon™ (a blend of cellulose and shells of crustaceans from the food industry).



Textil collection from Elyaf Tekstil

We were able to get to know the Elyaf® textile factory as part of our transnational project meeting in Bursa. We had already been impressed by the brief portrait as part of the preparations for the visit, which included various certifications, partnerships and memberships in sustainable initiatives. We were therefore all the more excited to get to know the company and its employees in person.

We were warmly welcomed by Hülya KİCIK - R&D Manager and her colleagues in Bursa. A comprehensive presentation of the company, its activities and its sustainability measures introduced us to an exciting area of the textile and clothing industry.

"There is always a need for qualified staff, regardless of sector. By transferring new technologies and know-how to students through educational institutions, textile companies can accelerate fresh graduate people's adaptation to the sector.

As Elyaf®, supporting this kind of cooperation and contributing to educational institutions motivates us since it ensures that young people enter the sector with the necessary skills and knowledge. In this way we both contribute to the strengthening of the inexperienced people backgrounds and increase our competitiveness through the attraction of qualified labour to our company."

Hülya KİCIK - R&D Manager

Sustainability at Elyaf® stands for resource conservation, reuse and recycling, which is ensured and verified by a wide range of certifications and standards. The company is also socially committed, stands for equality and diversity, supports innovative projects and start-ups in the field of innovation and is a member of various associations such as the ZDHC (Zero Discharge of Hazardous Chemicals), the association of 166 international companies and organisations working together to eliminate hazardous chemicals from the textile industry.

After discussing our TexRev project and the relevance of sustainability-related topics for training and further education with Ms Kicik, she introduced us to the world of production at Elyaf.

During a detailed company tour, we were given exciting insights into the individual production stages, such as in the twisting department, where the supplied roving yarn is twisted (single-stage or multi-stage with different shedding depending on the quality requirements). The roving yarn fulfils the company's sustainability requirements. We visited the warping plant, where protruding fibre ends are removed from the twisted yarn. In the weaving mill, we observed how textile surfaces are produced by the metre.

In the laboratory for color testing and composition of dyes, as well as the visual explanation of the finishing stages through which the textile surface is



Image right: Elyaf Necatibey Principal Trkan Caner giving a present to Mrs. Hlya as appreciation for the industry school cooperation

dyed or printed as piece goods, our interest in technical processes was heightened.

Afterward, we took a look at the quality control process, where every running meter undergoes not only a machine inspection for defects but also a visual inspection by an employee. This is a very meticulous and demanding task. The prototype department was also part of the tour, where designs for the textile surfaces and the application of the respective product group are created and tested. In addition to the very informative, competent, and friendly tour, we had the opportunity to discuss future educational projects

Elyaf® Tekstil in figures:

400 employees
+350 stakeholders
27.000 square meter integrated facility
+120 export country
15 million meters fabric
+400 clients
7.2 million pieces garment capacity per year
+12.000 product references

with Ms. Kicik.

Elyaf® is one of the outstanding companies that, alongside their main economic activities, are also committed to education and research.

We would also like to express our great gratitude for the donation of numerous textile surfaces that we received from Elyaf® as part of our project.

We held a large number of sustainable textile surfaces in our hands for the first time, and despite our intensive research, they were a novelty for us.

The encounter with Elyaf® showed us how fruitful personal meetings and exchanges can be.

INTEGRATED FACILITY

All our production facility units are under one roof



DIGITALIZATION IN BESPOKE TAILORING

A UTOPIA?

During our study visit in Paris, we were many times confronted with the topic on digitalisation in bespoke tailoring and fashion design in the framework of digital pre-testing of samples of fibers and fabrics, body scan to make avatars, creation of 2D and 3D patterns, digital cut and digital printing. Therefore, we reflected on the question of what digitalization trend means for bespoke tailors?

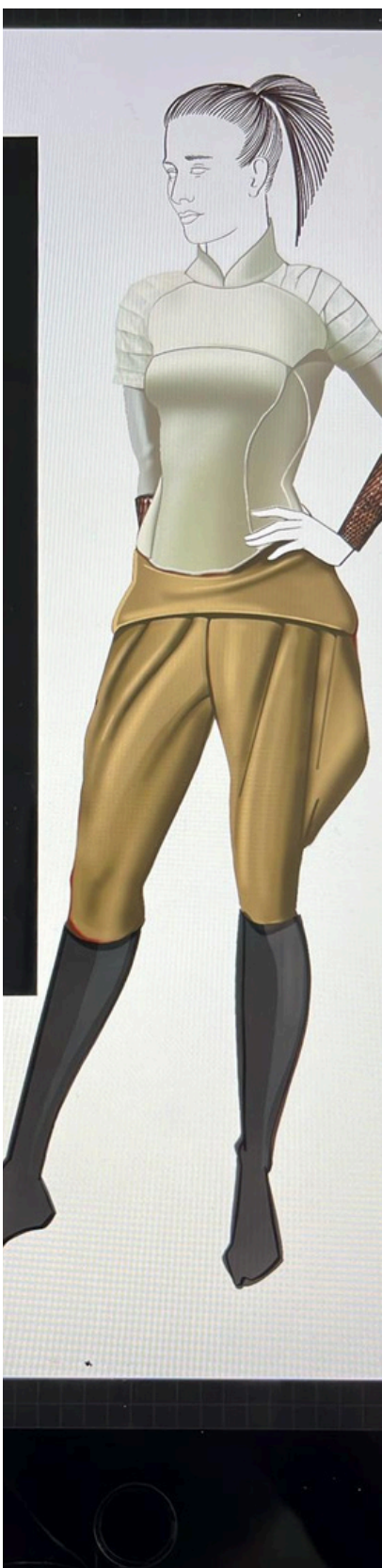
Digitalization in the bespoke tailoring craft can significantly enhance precision, efficiency, and customer experience. However, its necessity depends on the specific needs and goals of the tailoring business. For some, digital tools can offer competitive advantages and modernize operations, while for others, preserving the traditional craftsmanship and personal touch may take precedence. We are, however, talking about the tip of an iceberg where the skills of the tailor, the materials she/he uses and the traditions of the place form an indissoluble bond within the product.

Then the world of quality bespoke tailoring can decline at various levels targeting different market segments within this niche by increasing or decreasing the degree of digitisation depending on our target customer.

Digitalization is a fundamental component for tomorrow's tailoring work and, in its various declinations, part of a modern training course. At the end of the day, the centrality of traditional savoir faire must be maintained but augmented by digital knowledge.

In the bespoke tailoring sector, the strongest benefits of the digitalisation are related to improving the all-round customer experience as well as widening the tailor clients area.

For example through the use of virtual try-on; customers can visualize how different fabrics, colours and styles look with virtual try-on technologies, making the customization process more interactive. Moreover, digital platforms can facilitate remote consultations and orders, extending the reach of tailoring.



Digital fashion drawing by the artist Robin Zöffzig



Physical fashion



Digital fashion drawing

“Digitalization is a fundamental component for tomorrow's tailoring work and, in its various declinations, part of a modern training course.”

services to customers who cannot travel in person.

Digital CRM systems help manage customer information, preferences and history, enabling personalized service and improved loyalty.

On marketing and outreach as concerned social media and websites can attract a wider audience and showcase the craftsmanship and uniqueness of bespoke tailoring.

The fact that all that would make the product more standardised and somewhat less unique can be of course a disadvantage.

The digital tools available today are an opportunity to shape one's own product and market without necessarily chasing the deleterious fast fashion model.

For this reason, it is important to provide as many tools as possible to students to build their own path.

-Luca Leonardi-



Image rights:

<https://www.techtitute.com/de/design/universitatskurs/clo-virtual-fashion>



Co-funded by
the European Union

Project title: Textile Revolution - sustainable textile education for future fashion designers and custom tailors

Project number: 2022-2-DE02-KA210-VET-000096155

Project coordinator: CorEdu, Germany

Project partners:

Cedecs TCBL – France/Italy

Necatibey Mesleki Ve Teknik Anadolu Lisesi, Turkey

Türkan İrfan Akün Çok Programlı Anadolu Lisesi, Turkey

Disclaimer:

This project was funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

The Journal “bespoCE” was launched within the European Erasmus + Project. Our goal is to report independently and impartially about our activities and experience. bespoCE will continue to be published quarterly after the end of the project. We have no political or other vested interests.

Contributors:

Model on the cover page: Alicia Varela Carballo

Digital drawing: Robin Zöffzig

Kerstin Specht, CorEdu

Luca Leonardi, TCBL

Frederique Thureau, TCBL

Gülcan Türkoğlu, Bursa Necatibey

Ayşe Akdeniz, Bursa Necatibey

Memet Kaymaz, TIACPAL

Ibrahim Catal, TIACPAL

Editor in Chief: Eszter Csepe-Bannert, CorEdu

We would like to express our special thanks to all our supporters in Germany, Turkey, France, Italy as well as to the European Union for financing this educational project.

