



Title: Rouge Mistral

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Measurements: Bust = 35.25", Waist = 27", Hips= 36.5", Length = 44" (HPS to hem)

The apparel industry is a major contributor to environmental problems from textile manufacturing through garment production and distribution to consumer discard – donation, landfill, reuse, or otherwise (Gam, Cao, Farr, & Heine, 2009). Vennström (2012) stated that in the UK around 2.35 million tons of waste comes from the clothing and textile industry per year, which estimates about 40 kilograms (kg) per person each year. Of the 40 kg (88 lbs.) of apparel waste each year, 74% ends up in landfills (Vennström, 2012). “In an industry which is increasingly overproducing, very little is being done to highlight how much is discarded... and yet what is being thrown is often intact, still beautiful, and still usable if thought of in a different way” (Brown, 2010, p. 116). This statement from Orsola de De Castro and Filippo Ricci, founders of the sustainable apparel company *From Somewhere*, influenced the design of Rouge Mistral. When visiting the university apparel design studio it was evident that many student designers did not consider the textile waste generated by their design and construction process, let alone where their textile scraps went at the end of the day. Rouge Mistral was the second design in a series of Waste-to-Wear (W2W) pieces developed from pre-consumer textile waste. The W2W collection experiments with a variety of slow design textile fabrication methods, surface design, and fiber art techniques that embody a recycle, reuse, and redesign approach by utilizing small textile scraps discarded in university apparel design workrooms. Rouge Mistral, and the entire W2W collection, aim to demonstrate, educate, and inspire young professionals to critically consider textile selection and utilization of fabric yardage, waste generated by a design (due to pattern shaping), and how textile waste, made by self, class/company, and the fashion industry as a whole, impacts the environment.

Rouge Mistral approach utilized the three phase design process outlined by LaBat and Sokolowski (1999). Considerations for the design included the survey of textiles available, pattern shaping for optimum textile yardage, ideation for usage of small scrap waste, and the ability to “upcycle” textile waste into a wearable product (Thomas, 2008, p. 534). Rouge Mistral’s creative exploration phase began by dividing the collected pre-consumer textile scraps by color for palette selection and yardage identification. Research for textile and fiber art technique experimentation and aesthetic inspiration was conducted. Rouge Mistral’s design was greatly influenced by the fabric available for use – textiles of red and black hues. These colors of textiles were in excess (compared to other textiles collected) due to the women’s heart disease awareness student design gown challenge. Rouge Mistral employed a tufting textile fabrication technique where narrow strips of discarded textiles scraps were sewn together to form long continuous lengths, were pushed up through an open-weave fabric (discarded burlap coffee bean sack from local roaster) forming loops on the right side of the cape. The tufted design of the cape was inspired by the strong Mistral wind that blows from southern France into the Gulf of Lion (Mistral Associates, 2015). The swirling motions of the tufts deliver an interesting aesthetic for the wearer while providing a functional fabrication purpose of tightly filling the spaces of the burlap that aid in structural integrity of the cape. The dress portion of the ensemble was strategically designed and piece-draped for maximum utilization of remaining discarded textiles. Positioning of available textiles in value gradation from dark plum and black near the hemline to bright red in the bust area give a visual effect of directional movement in the dress (Pentak & Lauer, 2016). Side panels of dress were shaped to compliment the Mistral swirling influence in the cape for subtle cohesiveness of the entire ensemble. Hourglass silhouettes that embody princess line seams connect Rouge Mistral to the first piece in the W2W collection, as well as the similar neckline contour that utilizes black polyester chiffon fabric. The inspirational Mistral swirling design

remains consistent among the collection, which provides visual cohesion. Couture techniques executed in Rouge Mistral included covered snaps and blanket hand-stitching to attach fasteners of the cape and dress, including a delicate thread chain loop used in conjunction with a repurposed necklace clasp. Shank buttons were hidden in the tufts of the underlap of the cape closure to connect with tufted loops on the overlap so as to secure alignment of swirling design. All fashion fabric textiles of cape and dress were originally discarded and then upcycled to create Rouge Mistral. These textiles included natural, synthetic, and blended fibers in knits, twills, plain weaves, lace, and netting, to name a few. New materials needed to produce ensemble included interfacing, thread, invisible dress zipper, snaps, shank buttons, and a coat hook and eye. As the textiles used in Rouge Mistral were limited to those collected in design studios, grain-lines rules for draping were followed as best as possible to create patterns for the dress so as to minimize skewing and fit draglines.

Rouge Mistral contributes to the advancement of the apparel design profession by experimenting with slow design textile fabrication and handcraft fiber art techniques that demonstrate and suggest an approach that may be employed for reducing pre-consumer textile waste. Production of Rouge Mistral kept approximately 2 kg (5 lbs.) of textiles from entering landfills. Some designers and brands, such as *From Somewhere* have integrated the utilization of apparel production factory textile scraps into their development models (Brown, 2010). However, from an educational perspective (connectivism), it may be a helpful learning tool for students to see a physical example of how the slow design and the recycle, repurpose, and redesign approaches may be executed as opposed to solely reading about how apparel companies are interpreting and implementing these different sustainable methods (Siemens, 2014). While textile waste generation is a necessary bi-product of apparel design educational practice, Rouge Mistral exhibits a positive example from this adverse, yet necessary, learning structure. As many fashion trend or special occasion pieces are desirable for brief amounts of time, and therefore consumed differently than more classic styles, approaches utilized by Rouge Mistral may be viewed as a counteraction to existing consumption practices (Draper, Murray, & Weissbrod, 2007). Designs, such as Rouge Mistral, possess the potential to impact future apparel industry professionals to critically consider human and environmental impacts along the production supply chain. Being aware and understanding the connections between sustainable ideas and concepts used in the apparel industry may support future professionals to recommend alternative developmental approaches or suggest more sustainable opportunities for bi-products (e.g. textile waste) of garment and product manufacturing.

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