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AN INCH BELOW

Studying the historical tuxedo shirt from the 1920s and researching about the shirt in the MAD library, I learned the various considerations went behind the construction and design of the garment.

I decided to focus on the meanings behind the detailed elements on the tuxedo shirt. For example, the pique and the detachable collars, and how they represents the idea of being 'well dressed', incorporating and dissecting contemporary designs from various designers.

I will be taking a twist on the ideology of the definition of being 'well dressed' but emphasising on the key elements.



Social Status & Dresscode

How does social status links with dresscodes?
 High status gentlemen decide what is a smart look for men, as they are of higher classes.
 'A 'V-waistcoat' is popular'
 'Must be buttoned up'



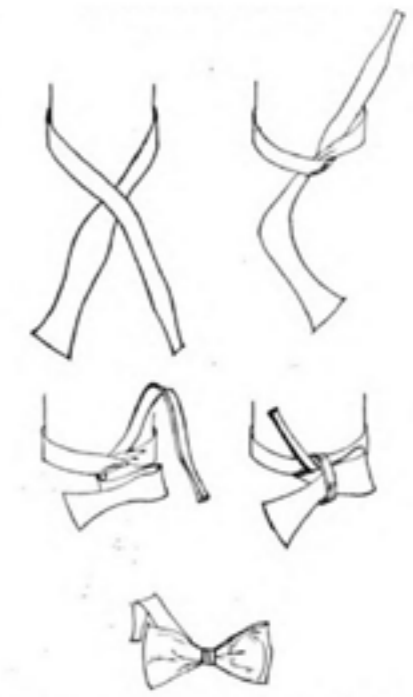
A PART of this article will once more be given over to the discussion of the white tub evening waistcoat. They have come to stay in the American wardrobe—to be sure a year later than on the continent. The point is, that since a white waistcoat and dinner jacket came into fashion, the cut of waistcoats has undergone some changes, and the double-breasted evening waistcoat has come very much to the fore. When this style first started the V-shape single-breasted waistcoat was the correct thing, and had become so popular that V-waistcoats were also worn with tail coats, in preference to the rounded front of the usual dress waistcoat. Both cuts of waistcoat are now popular, though the V-shape front is probably the most effective, but in both there is a change in the waistline and the cut and placement of the lapels. The smartest waistcoat is cut straight across the trouser line and is high waisted. It is cut to the waistline, or an inch below. One reason for this high waisted line is due to the fullness of the new trousers which do not set well with the long points of the old waistcoat.

In effect these waistcoats and full trousers are not unlike those of the early nineteenth century. Full trousers, which are either generously pleated or gathered across the waistline, are necessary to set off the new waistcoat properly. Trousers must be worn high because the smartness of these waistcoats is their high waisted line. One of the large waistcoat manufacturers explained to us that his long pointed low cut waistcoat, which we challenged him about, was entirely a question of *force majeure*.



Here is Mr. Heller's white pique waistcoat with the round-pointed bottom. All the buttons button through, which is unusual, but facilitates detaching them so as to change to black ones when the waistcoat is worn with the Tuxedo or when it is necessary to take a trip to the laundry

1922 white waistcoat with shawl collar and a deep U/V opening



How to tie the English one-end tie as demonstrated by Mr. McCrory. The illustrations are self explanatory. On the third operation the business end is folded in two, which results in securing a very narrow and neat-looking bow. When the fifth and last step is finished all that remains to be done is to tuck the odd end down through the neck-band part of the tie, then up under the collar

VintageDancer

1922 how to tie an English bow tie



VintageDancer

1922 men's white tie waistcoats

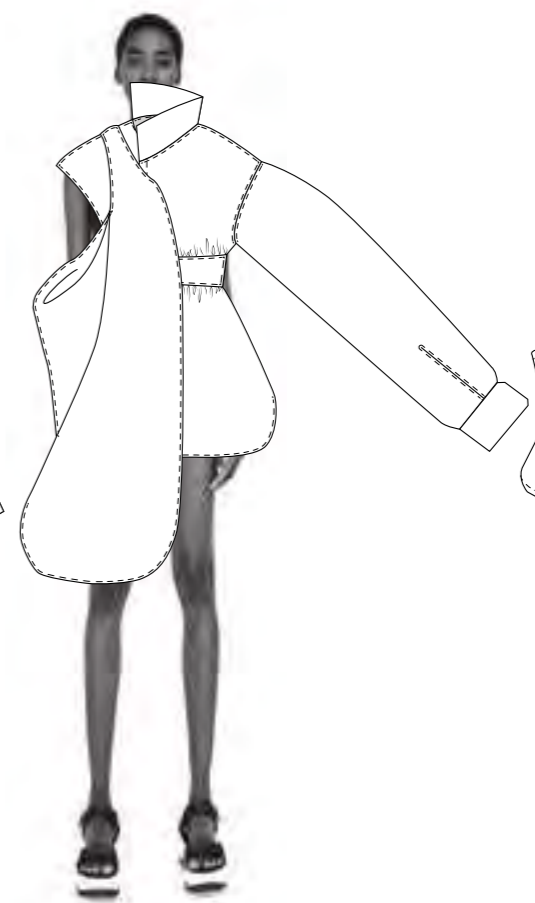
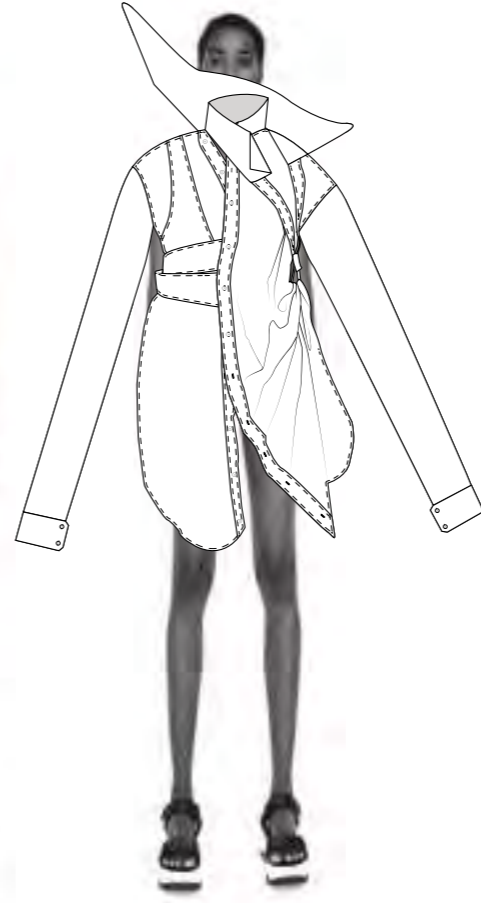
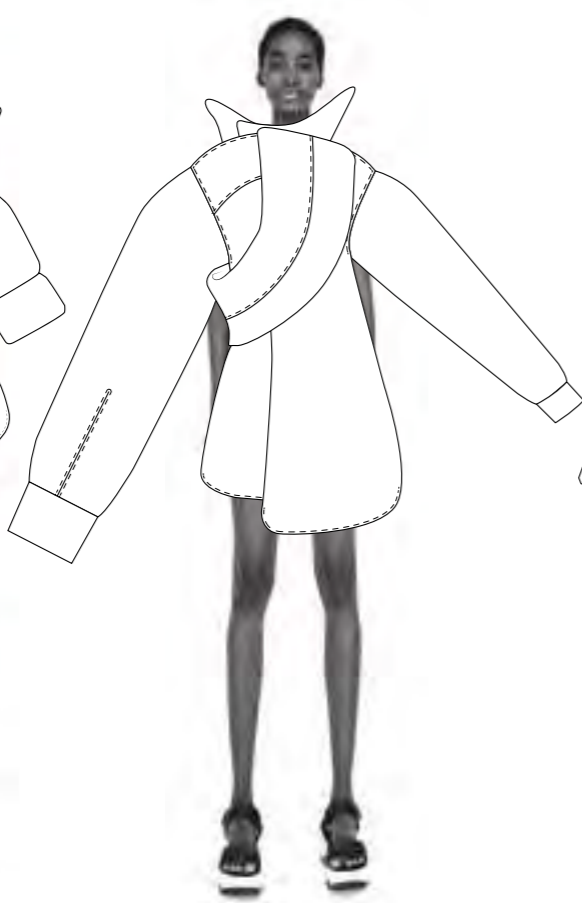
'...Smartest waistcoat...is cut to the waistline, or an inch below.'
 'The correct way of tying a bow tie.'



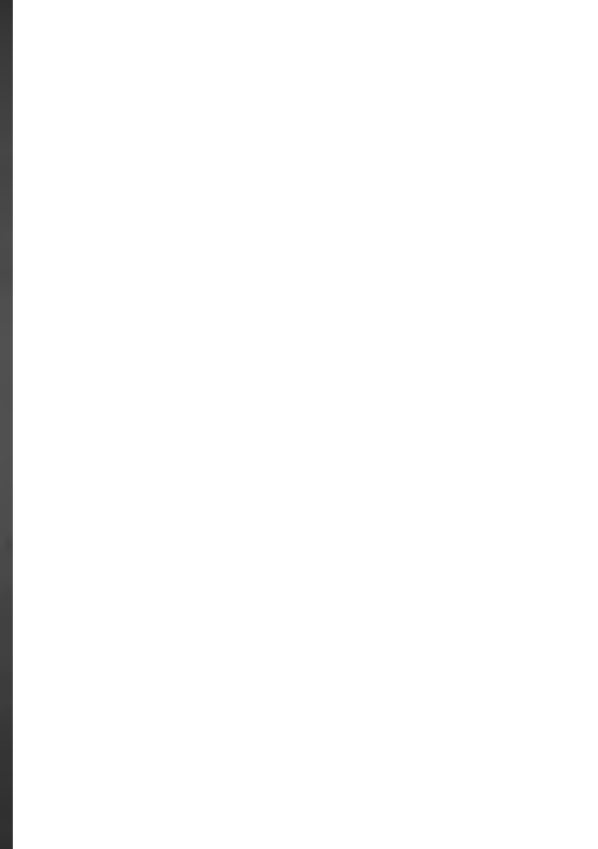


DEVELOPED DRAPS









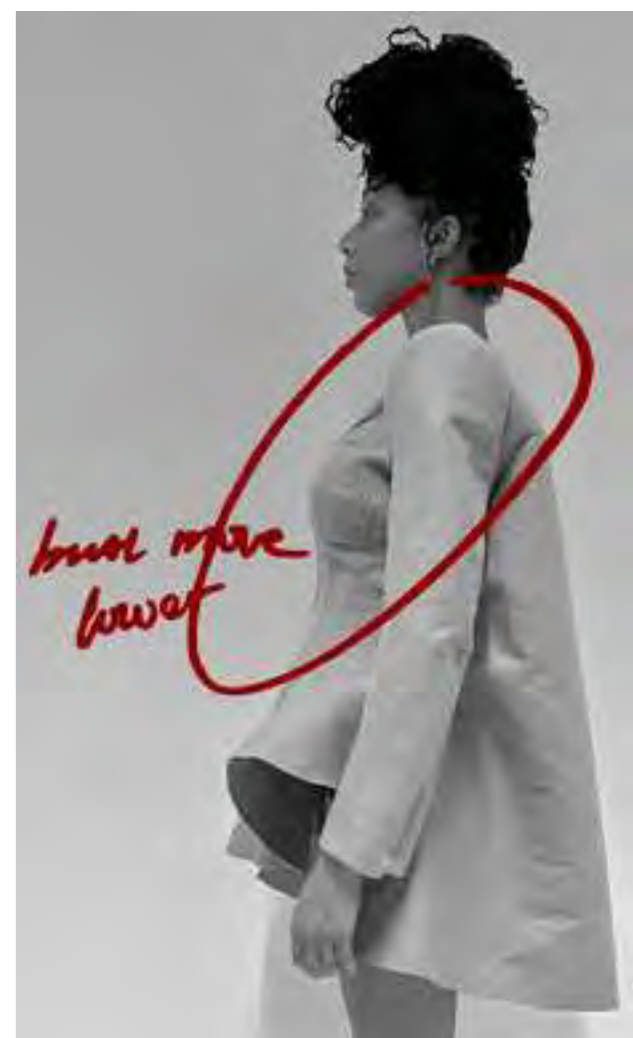
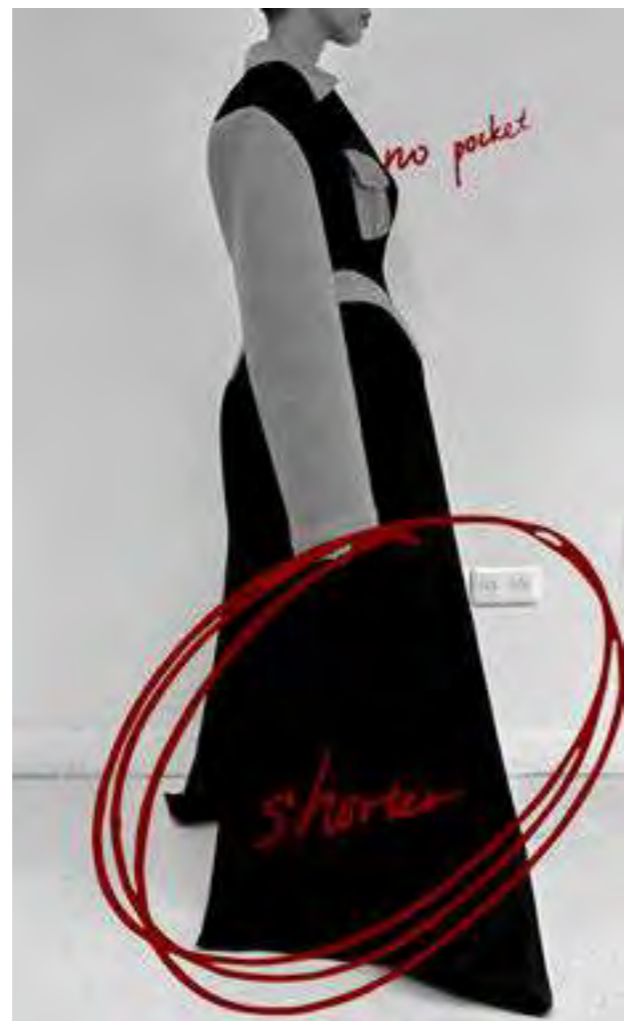




BOUND LESS LIBERA TION

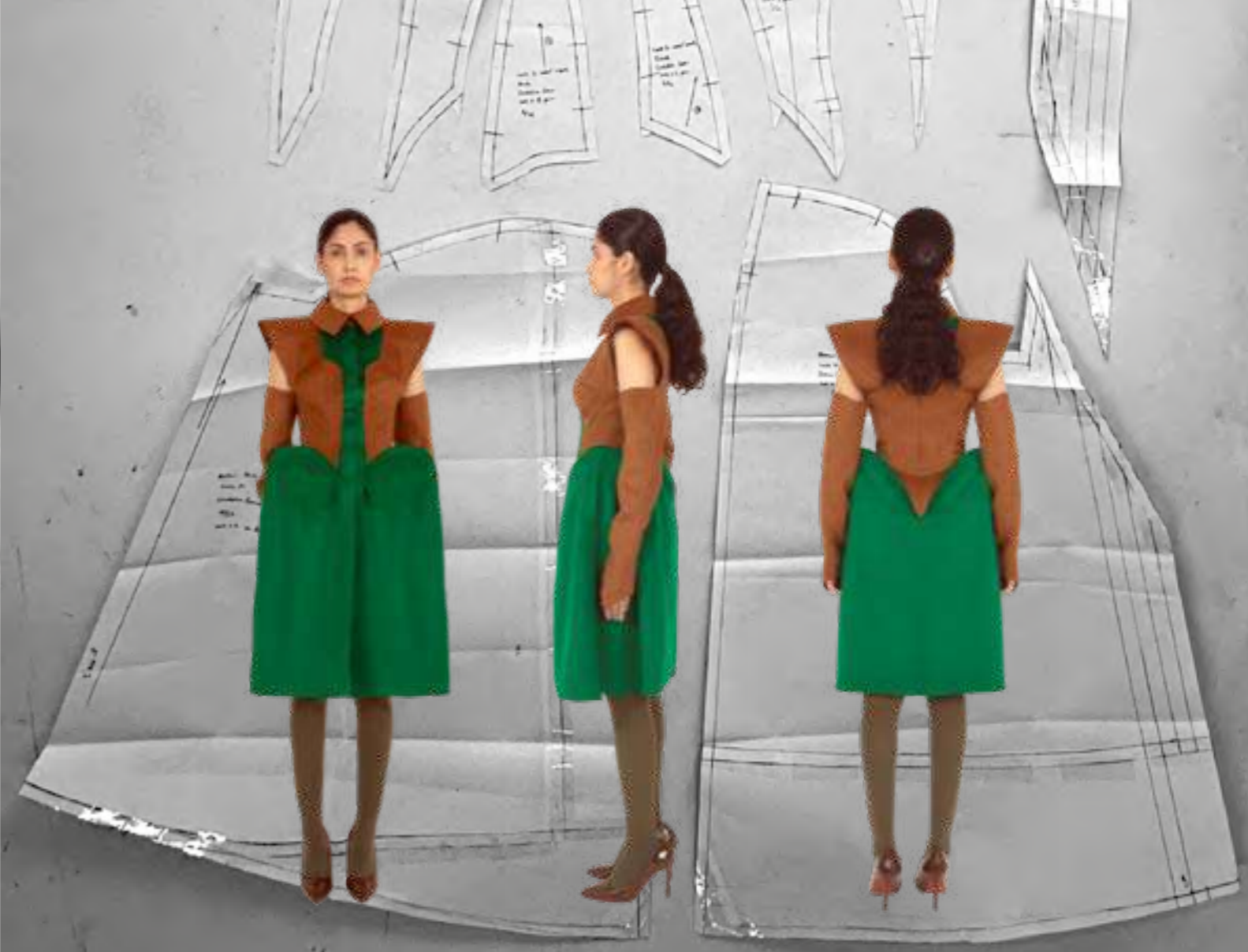
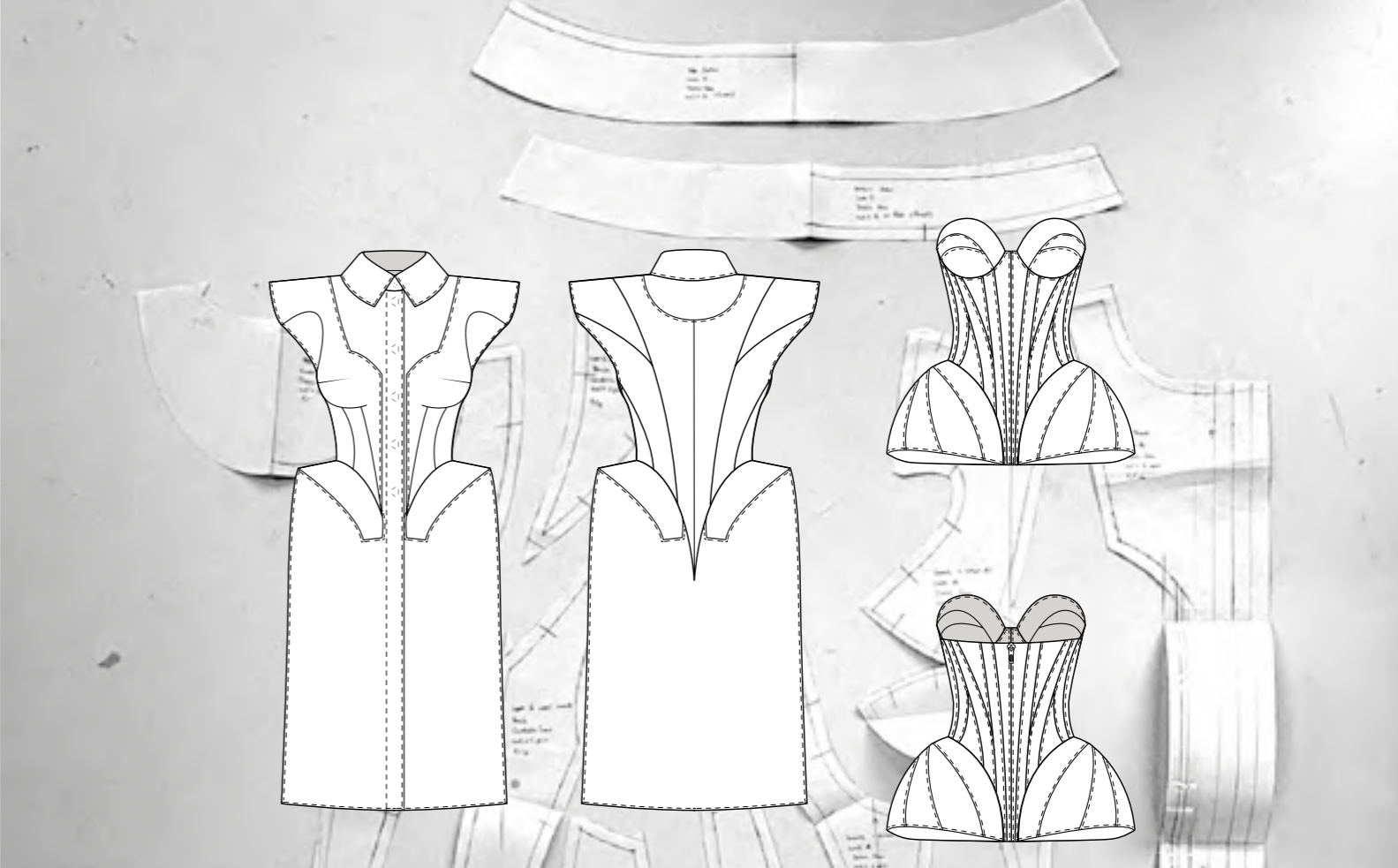
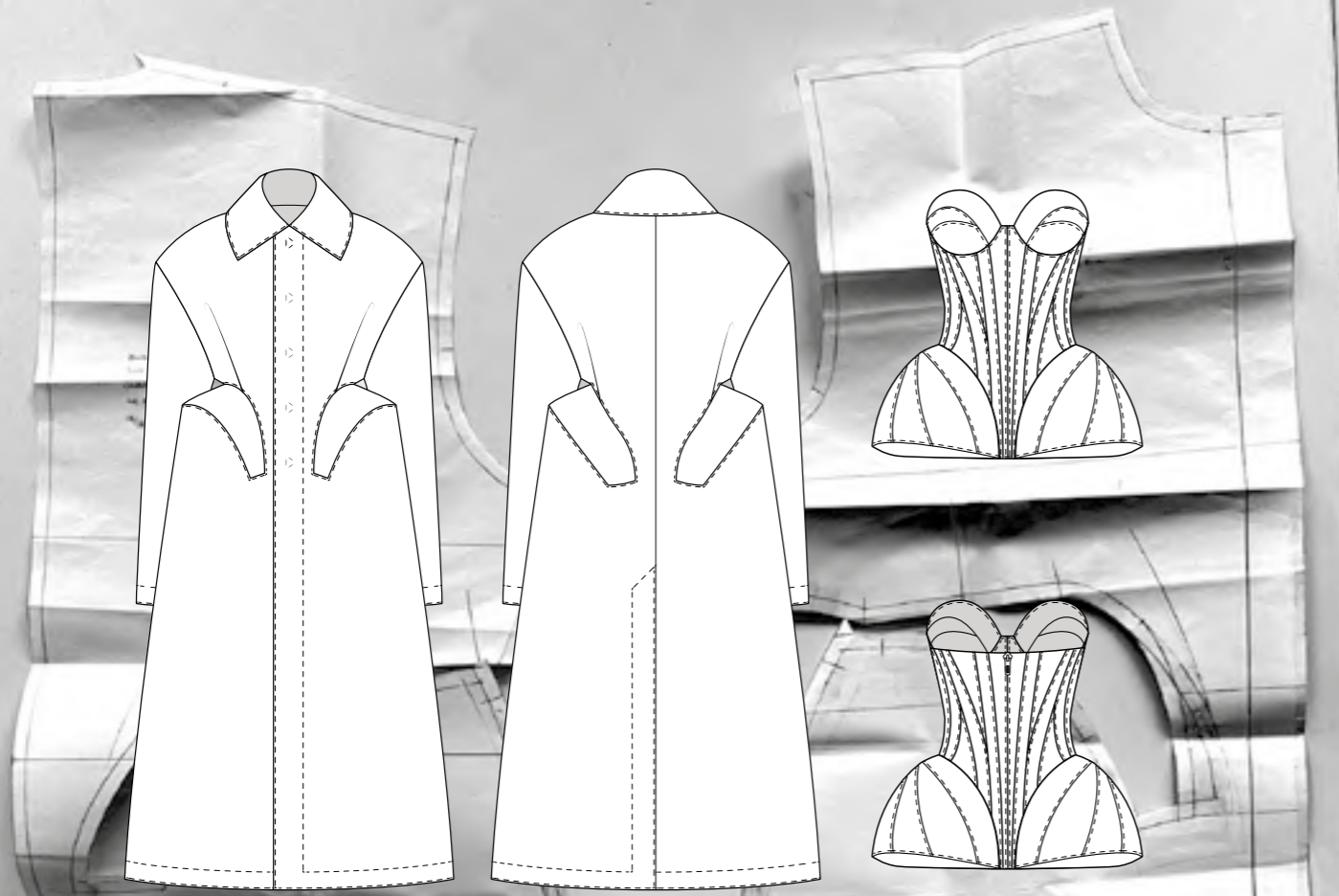
This collection redefines liberation within the historical context of China during 1960s-80s, merging the iconic visual language of Mao suits and military coats with Thierry Mugler's visionary exaggeration of body proportions. This fusion of elements serves as a provocative exploration of the intricate relationship between physical restriction and mental liberation, challenging traditional notions of freedom and conformity. Through the juxtaposition of structured austerity with Mugler's avant-garde silhouettes, the collection offers a nuanced perspective on the resilience and strength of women amid societal constraints, inviting viewers to contemplate the multifaceted nature of personal autonomy and self-expression.

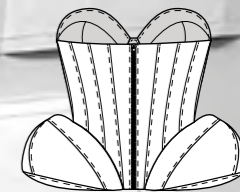
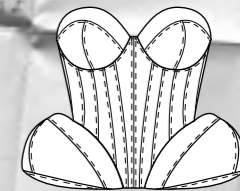
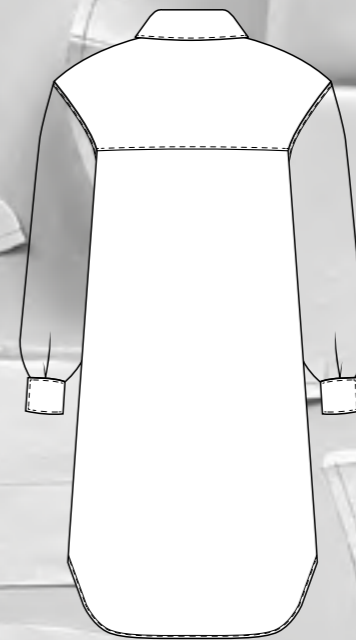
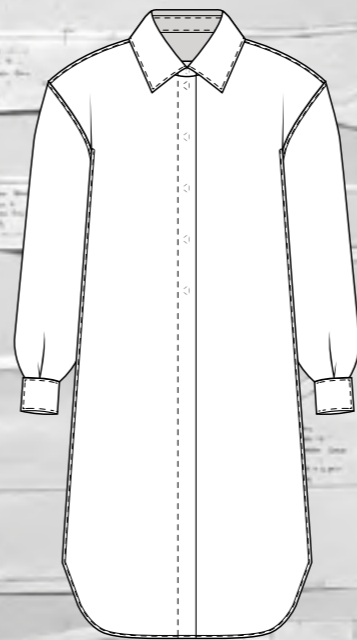
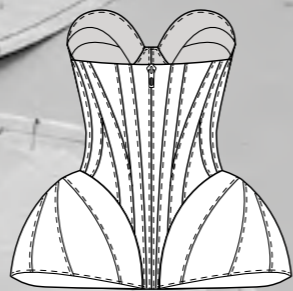
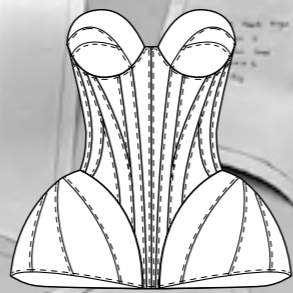
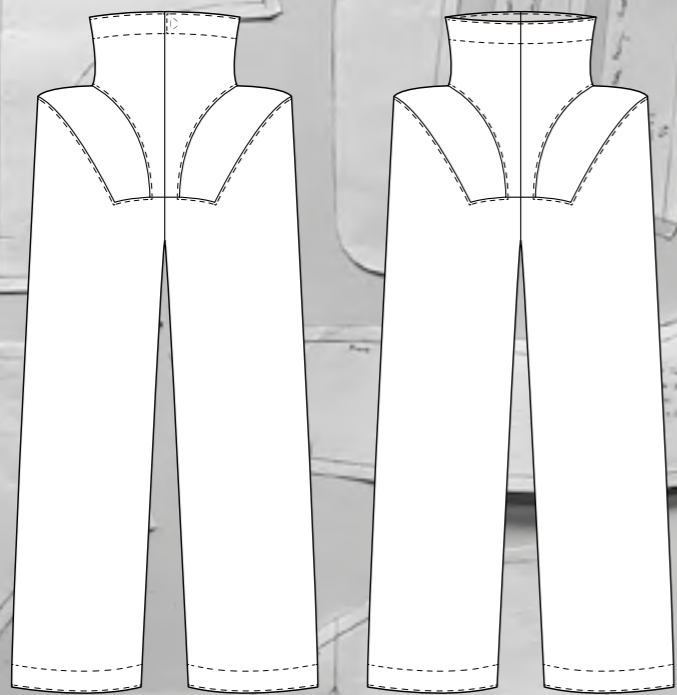


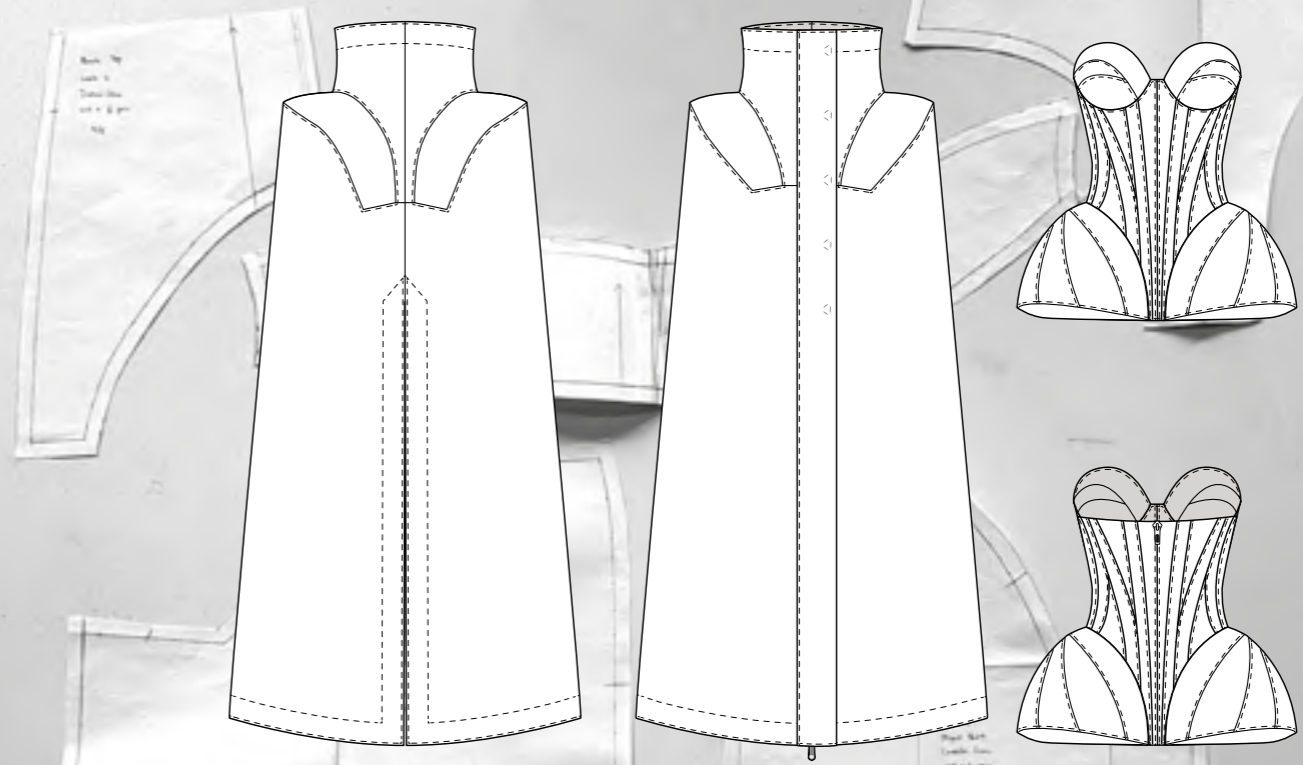
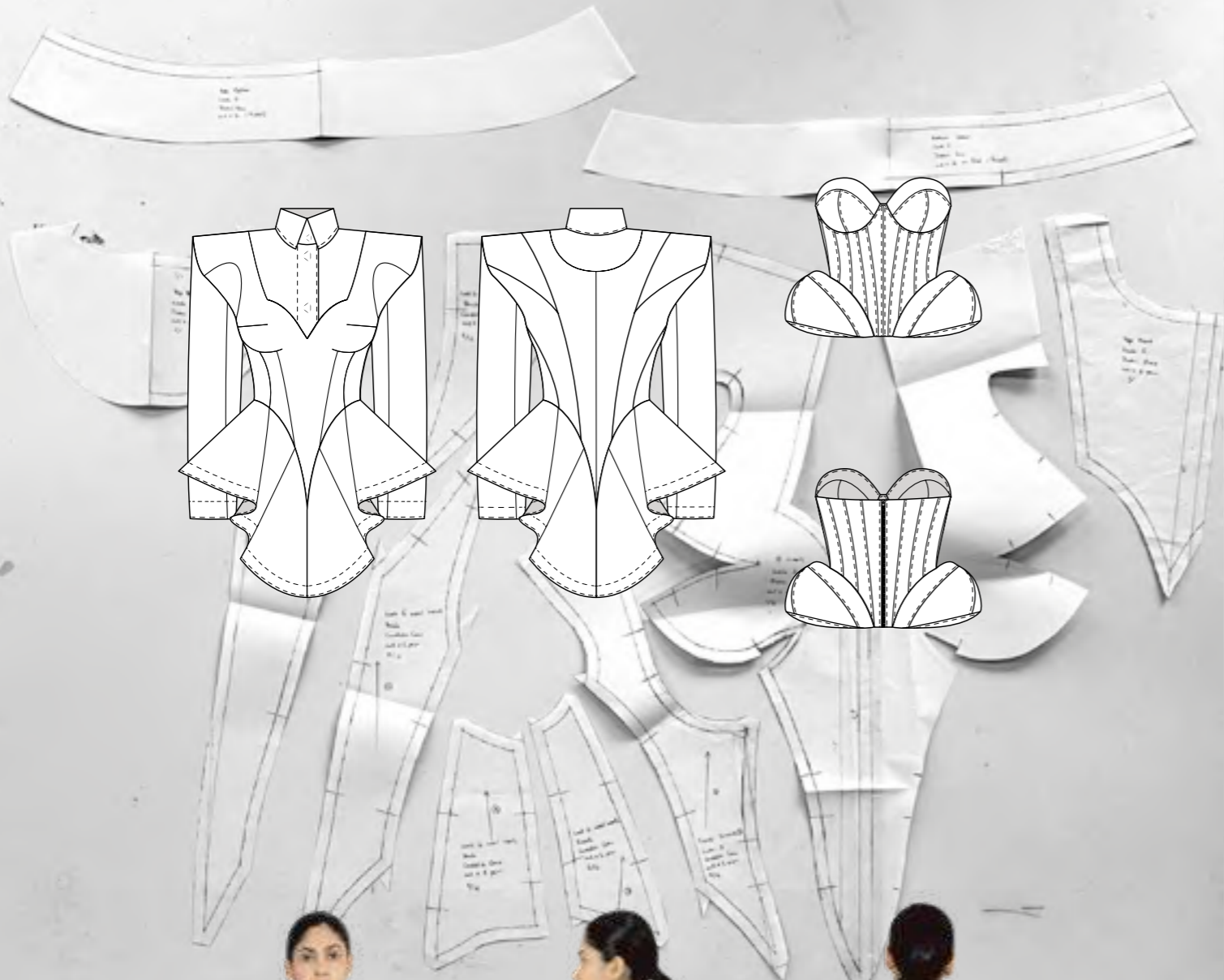


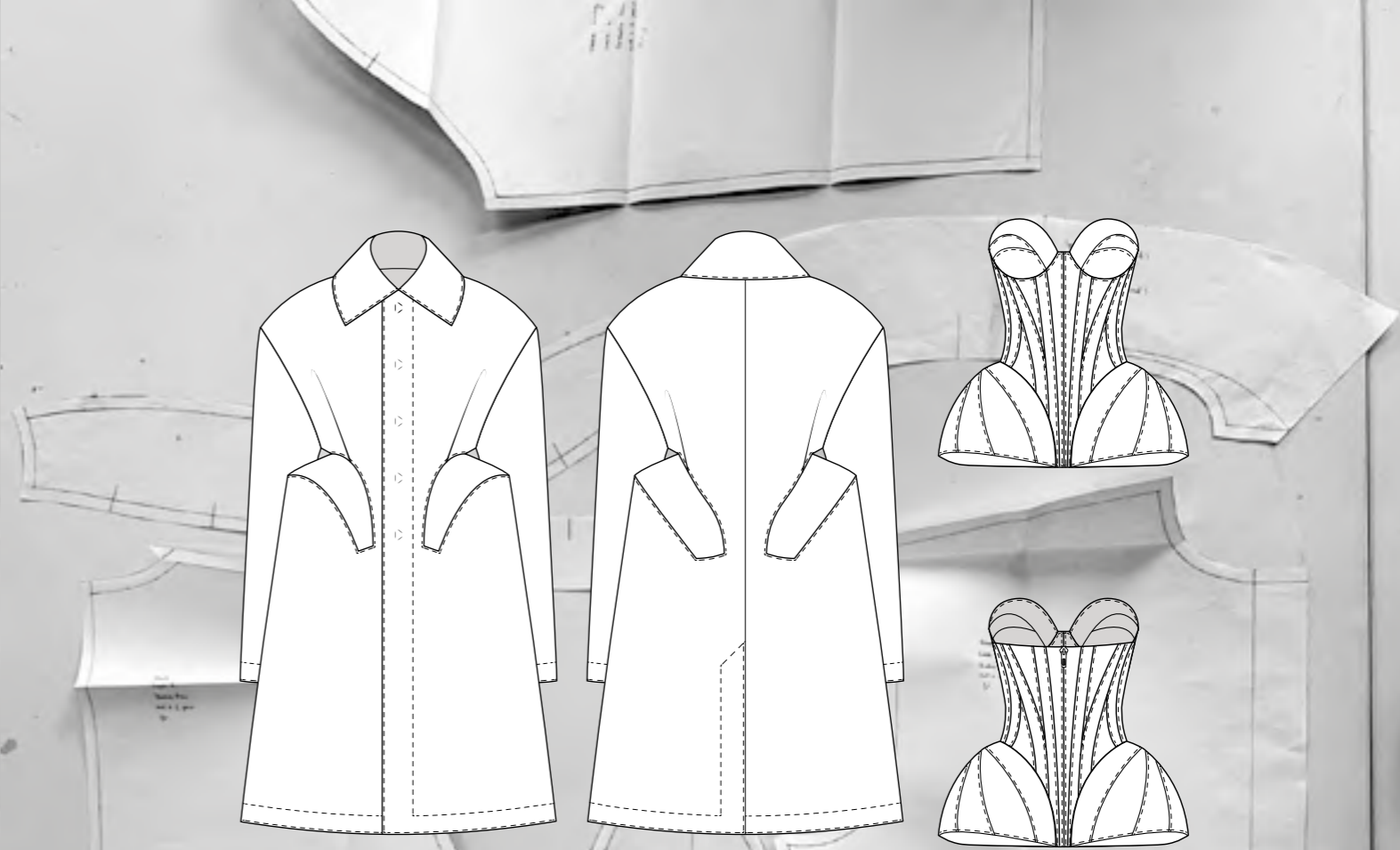
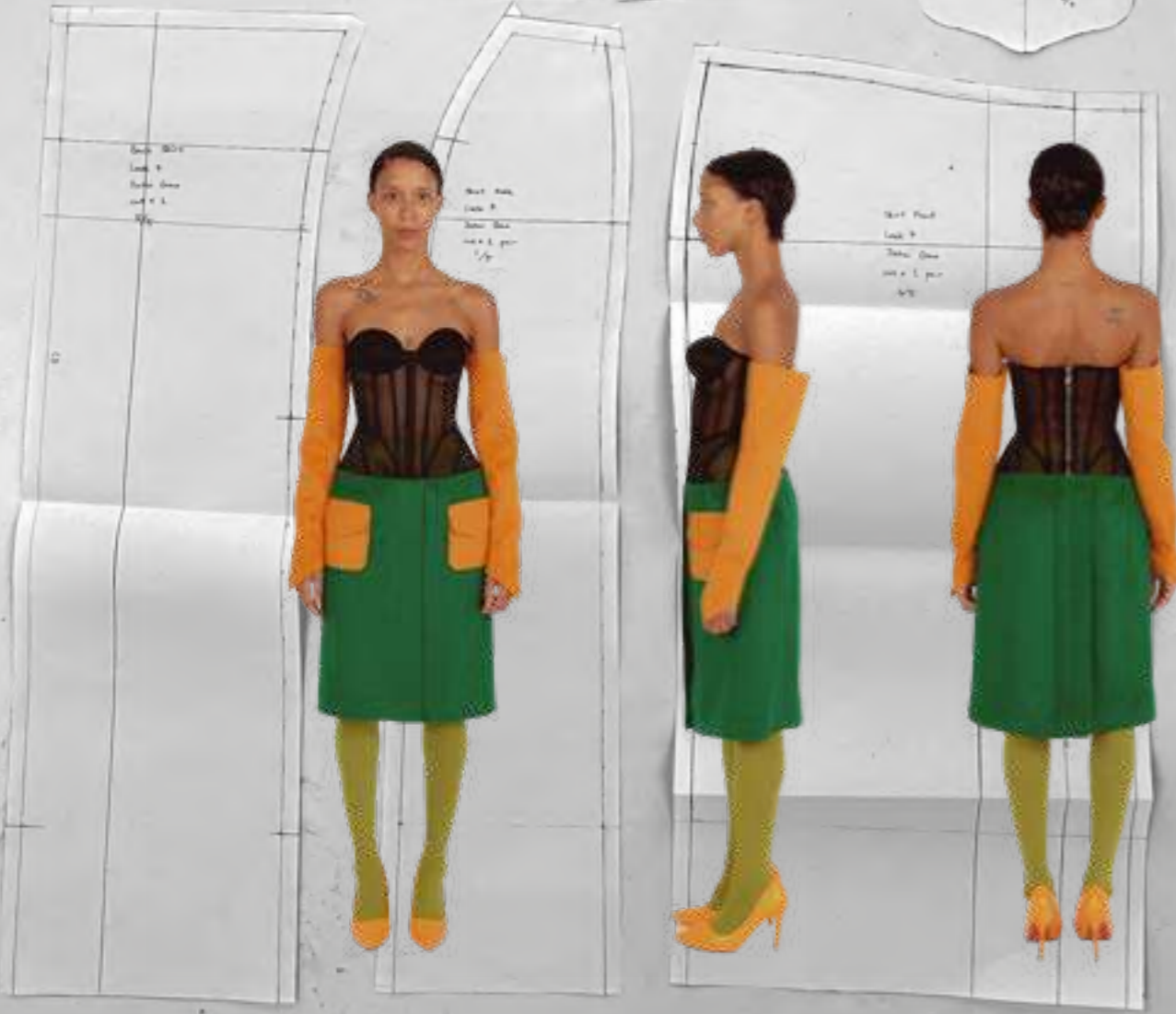












IN HABITED ABSTRAC TIONS

Through looking at Cristobal Balenciaga and Rei Kawakubo's works and how they use tailoring skills to change of the relationship between the body and the garment; I decide to research into the relationship between body and garment - which affects which?

In Rei Kawakubo's collection in 1997, 'Body Meets Dress, Dress meets body', she investigated how body shapes is presented in modern era. I am intrigued by the idea of abnormal body types. Moreover, I learned how through his tailoring skills, Balenciaga created garments which has abstractive shapes simply using darts and pleates. Therefore, I wishes to research and display how different body shapes can interact with different garments, and how abnormal/ deformed body can be 'created' through the construction of the garment..



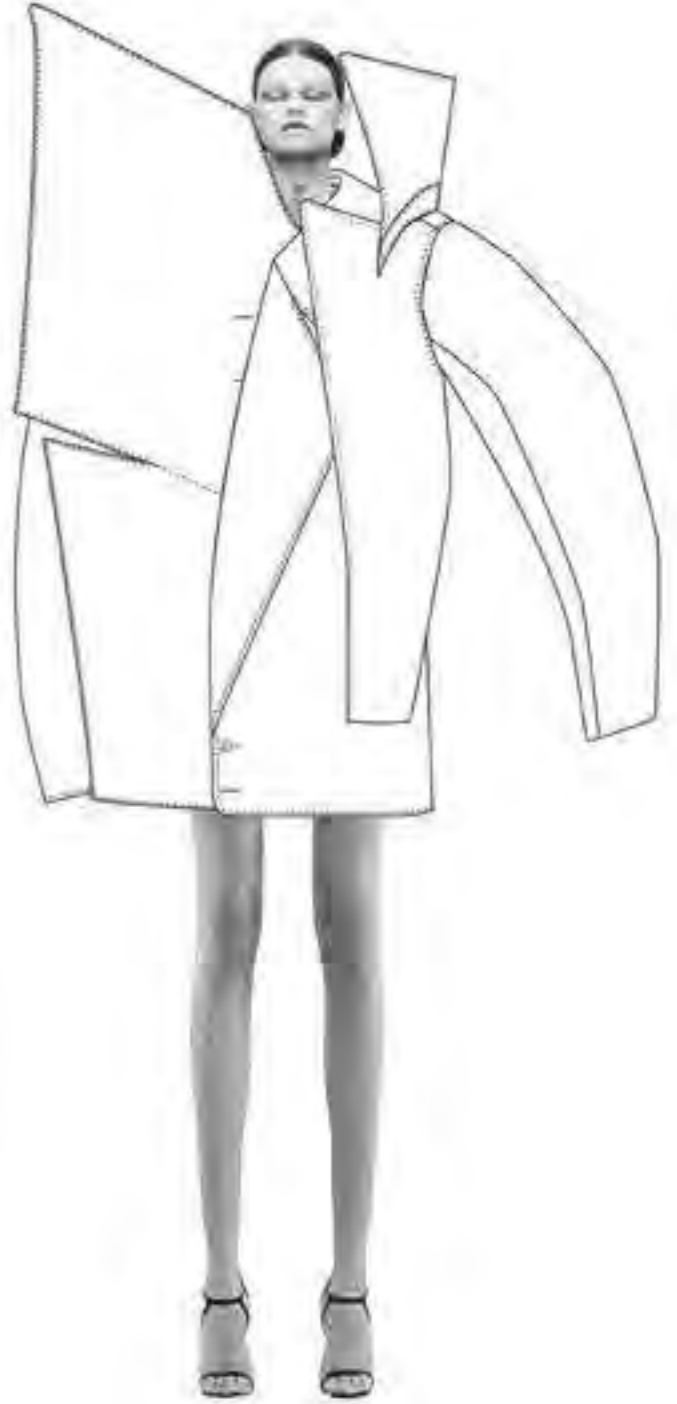
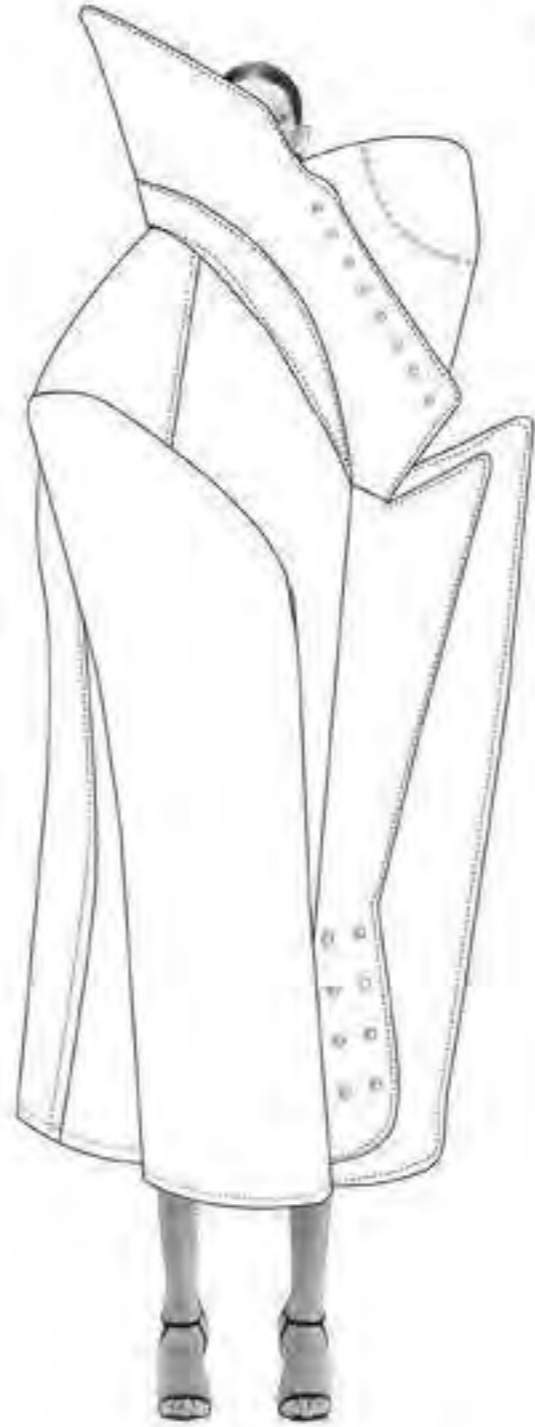
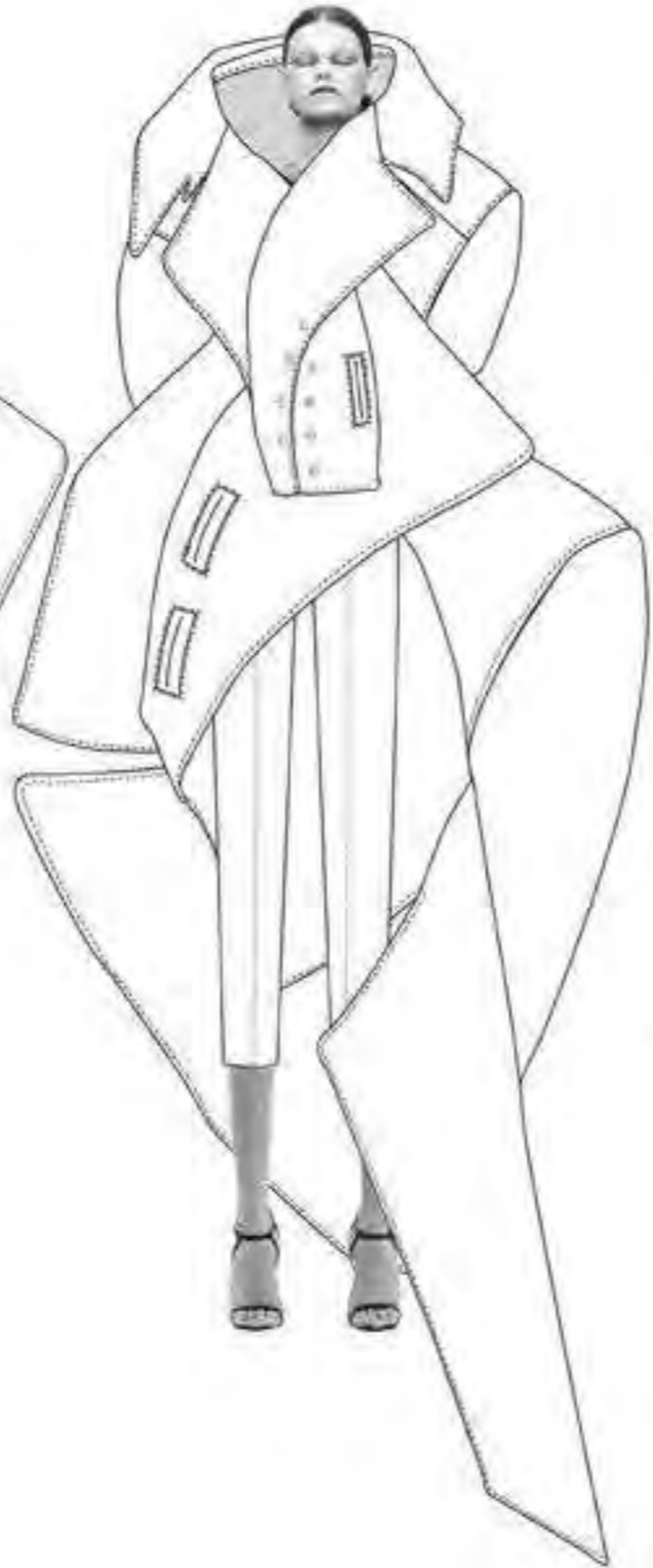
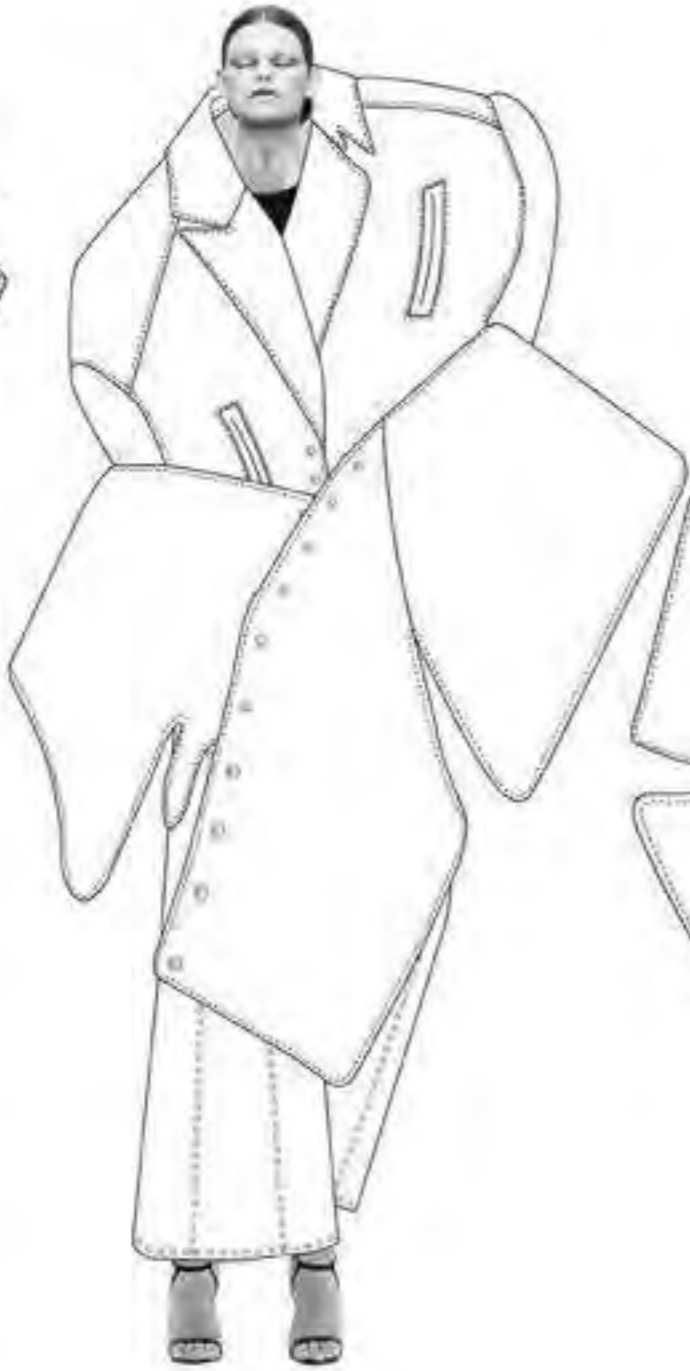
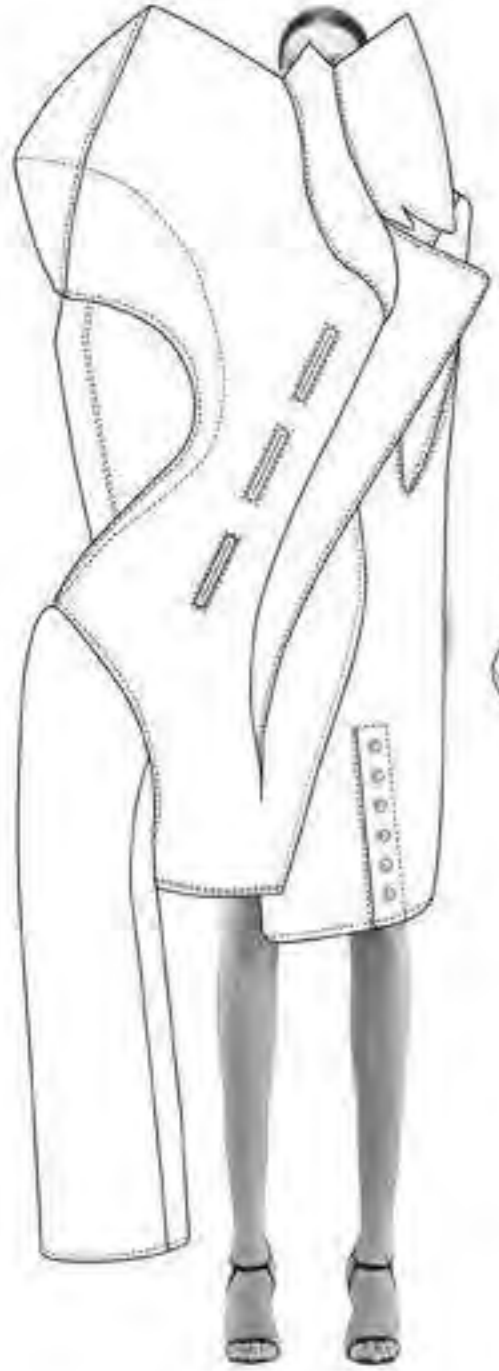




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PEA COAT

DURING THIS PROJEC, I AM EXPLORING THE TRADITIONAL BEIJING CULTURE, BEIJING OPERA . FROM THE SILHOUETTE TO COLOURS, ALL ASPECTS OF THE TRADITIONAL OPERATIC STYLE SPEAKS WHERE I BELONG. AS AN ADDITIONAL DESIGNER FOR MY RESEARCH, CHARLES JAMES'S CONSTRUCTIONAL IDEAS AND DRAPING TECHNIQUES INSPIRES ME FOR TO CREATE A MORE CONTEMPORARY SILHOUETTE FOR MY DESIGNS. BLENDING THE TWO ASPECTS OF THE RESEARCH, I AM CREATING A CONTEMPORARY COLLECTION ON MY TRADITION AND IN TERMS PORTRAY WHO I AM.

