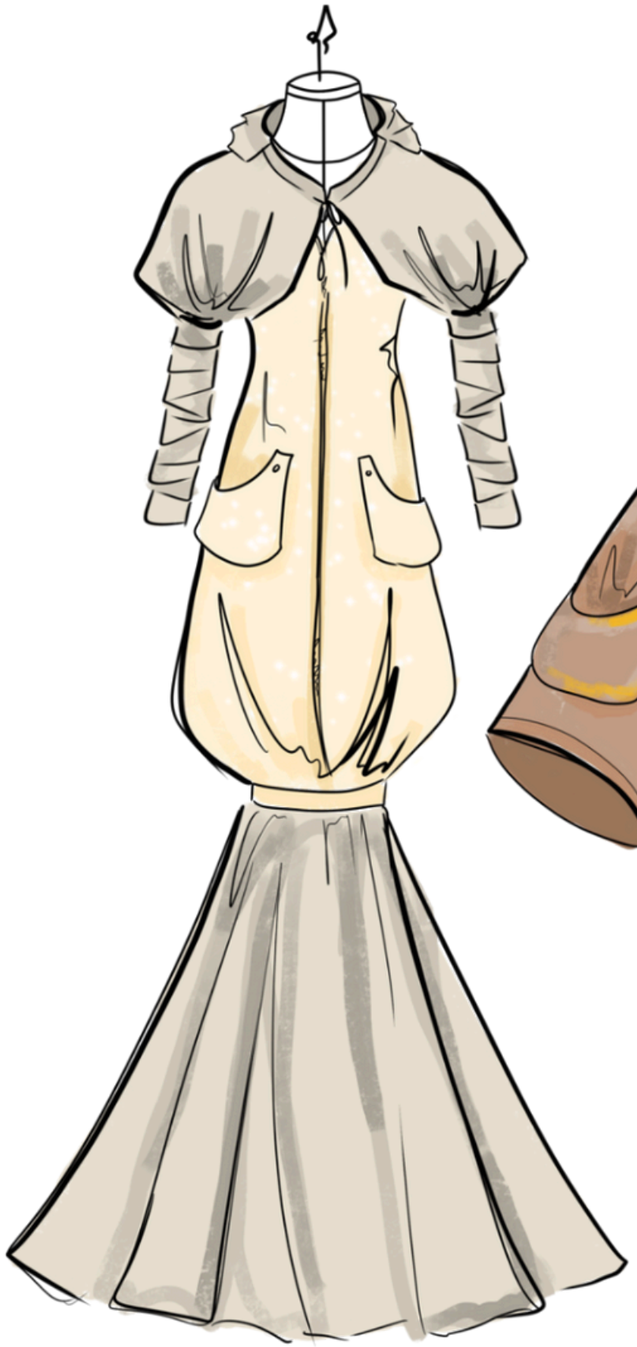
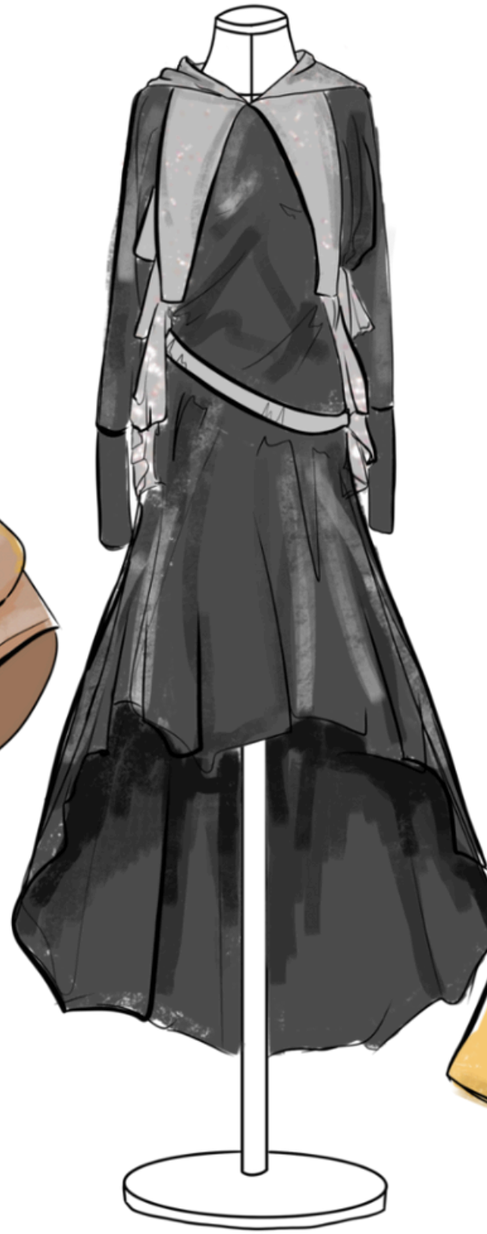


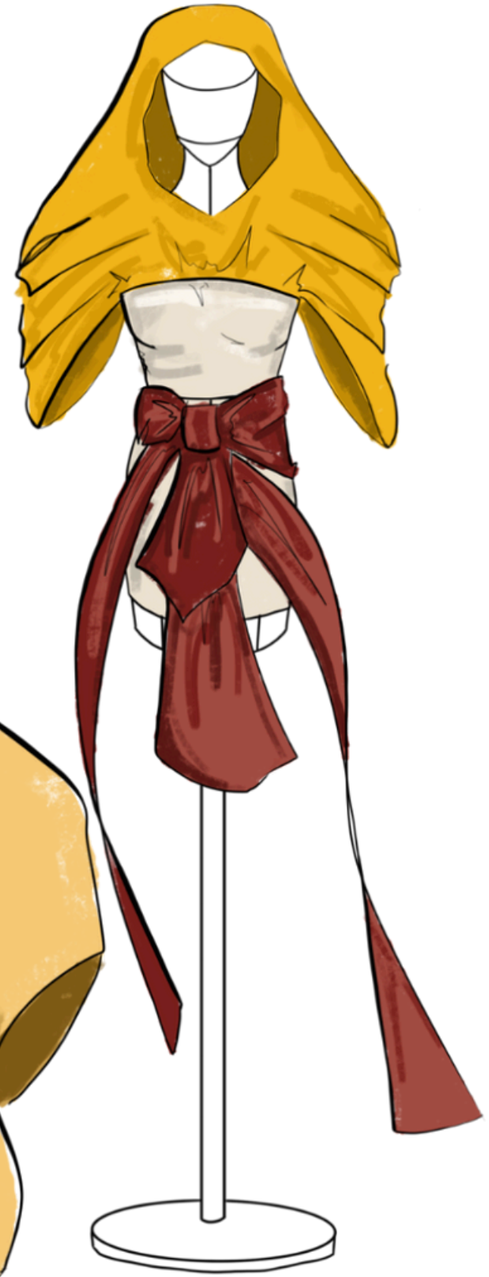
LOOK #1

LOOK #2



LOOK #3

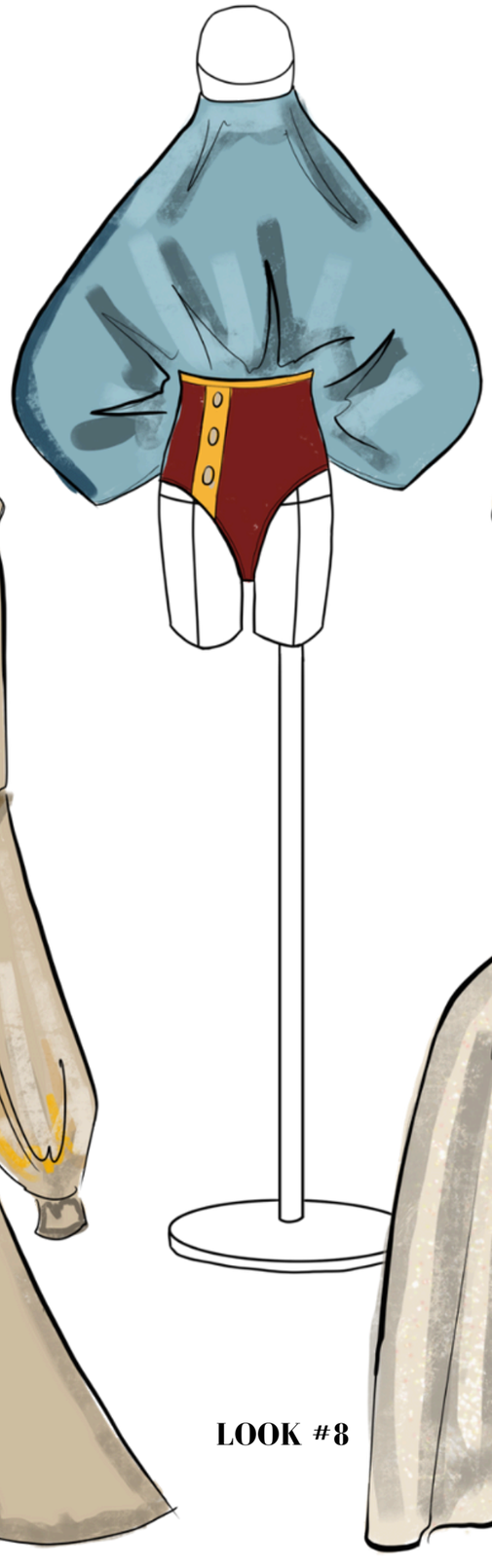
LOOK #4



LOOK #5

LOOK #6

LOOK #7



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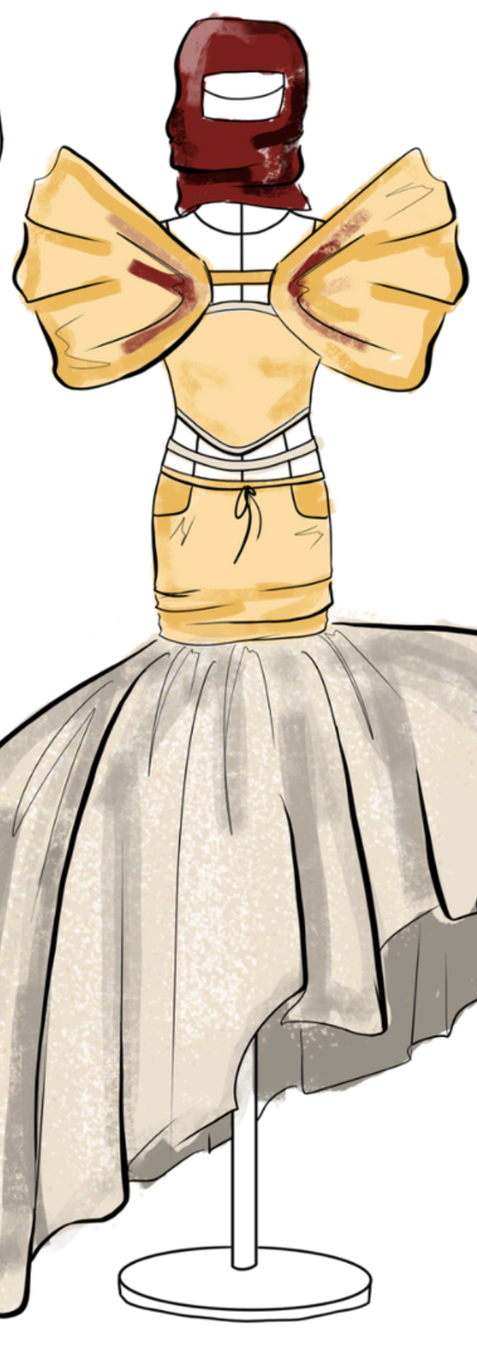

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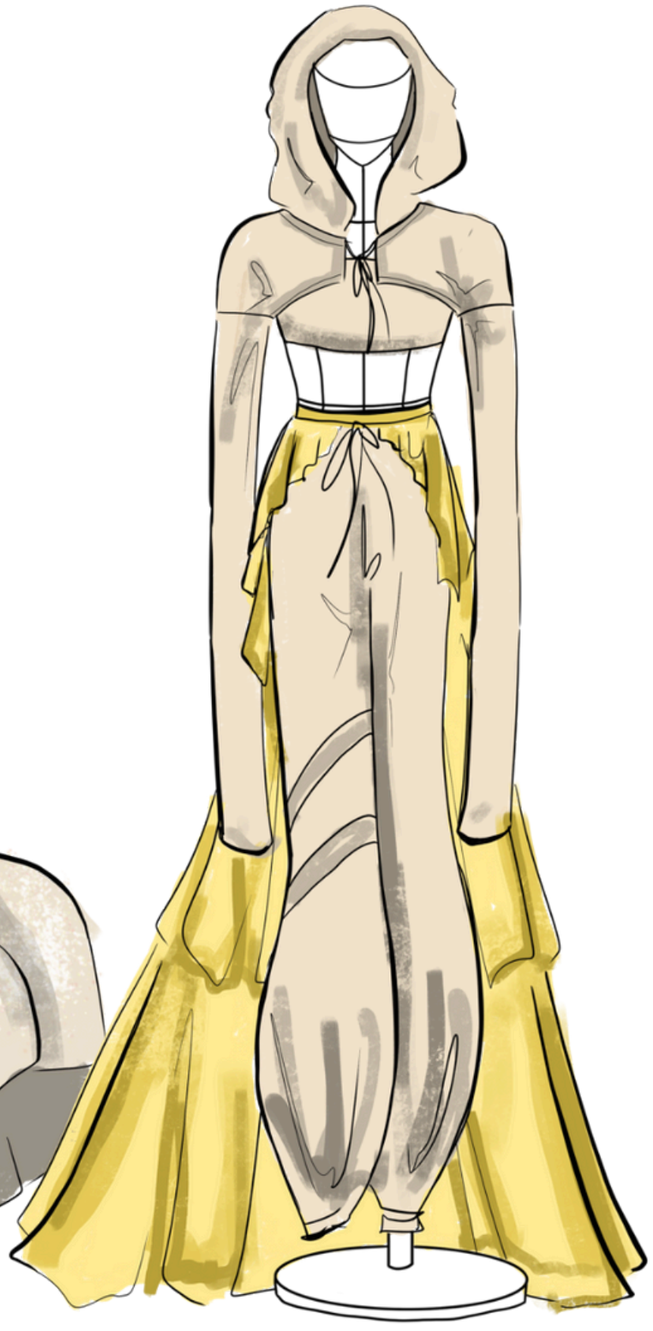
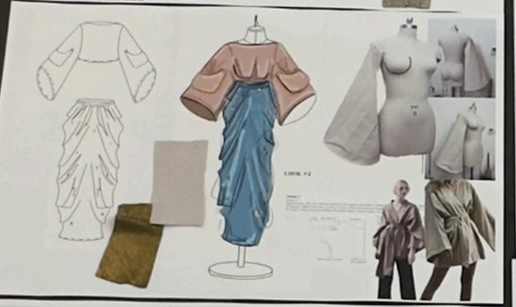
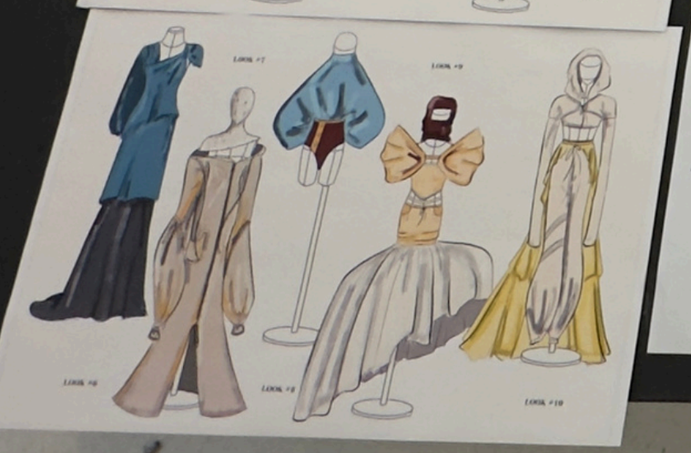
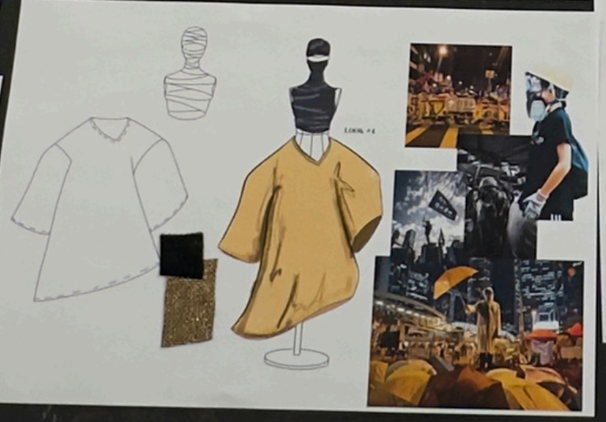


LOOK #10

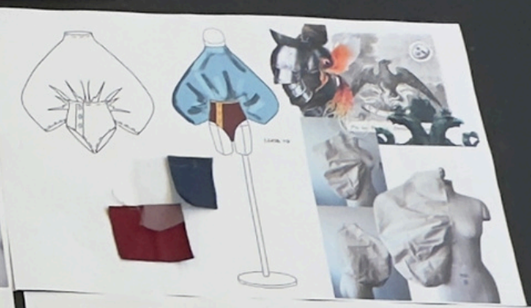
SO LONG AS WOMEN
ARE NOT FREE THE
PEOPLE ARE
NOT FREE





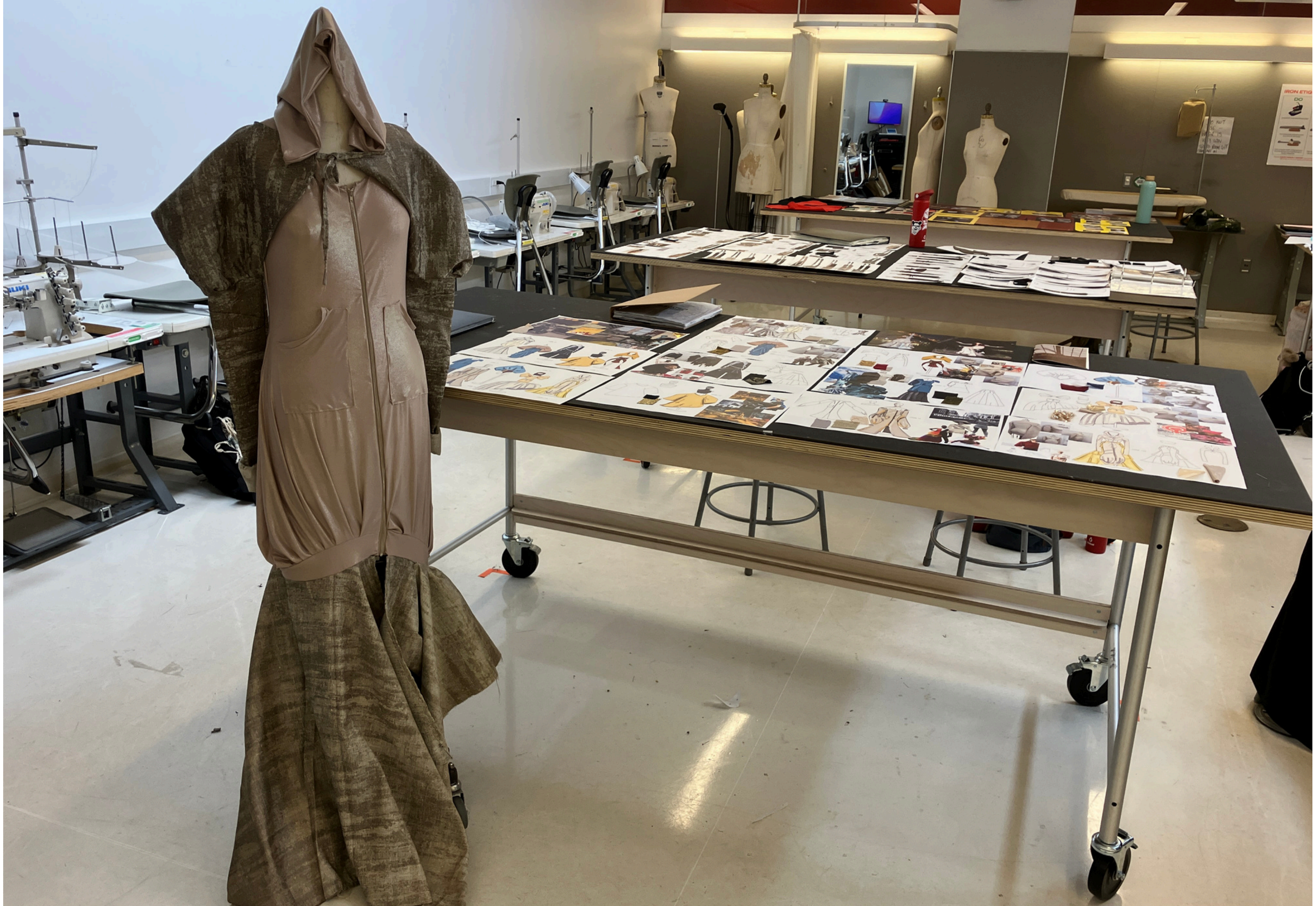


DANGER



WOMENS DAY MA
MARCH 8th

WOMEN OF THE W



SO LONG AS WOMEN
ARE NOT FREE THE
PEOPLE ARE
NOT FREE

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# Restrictions in fashion

weight putting on arms

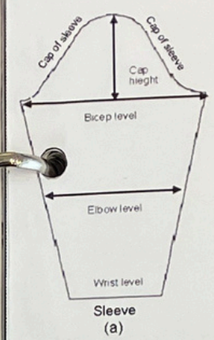
Huge avant-garde designs

NO armholes

= NO lift

Small armhole allows less lift

HANDS ARE PHYSICALLY UNABLE to LIFT




Sleeve
(a)

**Kurta Sleeve**
Biggest cap height
Smallest lift of sleeve
Smallest bicep

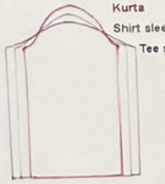
(b)

**Shirt sleeve**
Cap height less than Kurta and more than Tee shirt
Lift of sleeve more than Kurta and less than Tee shirt
Bicep bigger than Kurta and smaller than Tee shirt

(c)

**Tee shirt sleeve**
smallest cap height
Biggest lift of sleeve
Biggest Bicep

(d)




**Pattern of Kurta and Tee shirt sleeve superimposed**

(e)

Considering Human ergonomics

Strategic placement of cap height & sleeve lift pattern into garment construction

Additional fabric on shoulders

also unable to lift arms

Structural garment

huge sleeve

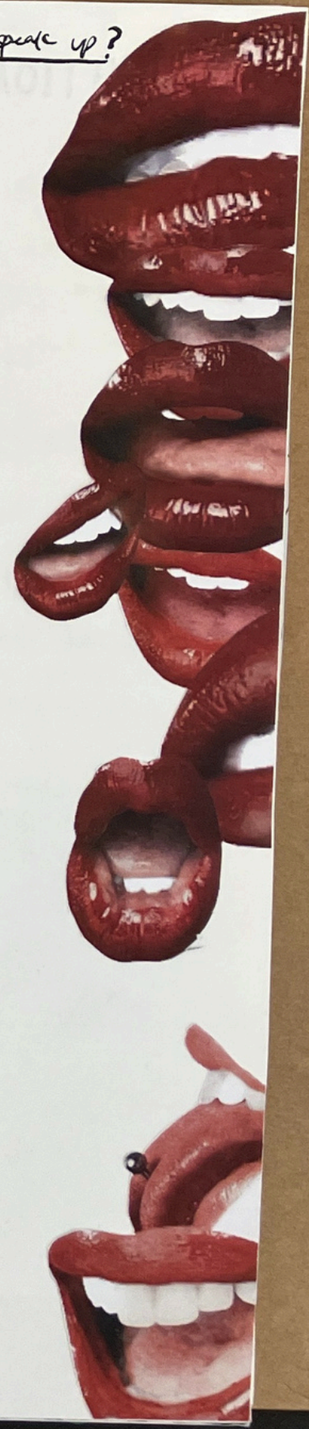
Bubble sleeve / pleated sleeve

## How do you empower yourself?

| | Way of empowerment |
|---|---|
| Lana | Listen to Lil Uzi Vert and Kanye West. |
| Jenny | Puts on headphones and pretends not to care. Sometimes dresses normally and feels better with friends. |
| Nanjun | Carries the value of "respecting teachers and emphasizing morals" but feels burdened by the situation. |
| Alicia | Focuses on maintaining calmness and allowing time to resolve the issue. |
| Jacklyn | Chooses to ignore and not engage. |
| Vy | Recognizes that their behavior is their problem, stays calm and doesn't engage with the negativity. |
| Raiya | Pays less attention to those people, focuses on self-energy. |
| Candice | No one to tell, feels mad, uncomfortable, and frustrated by encountering irrational people. |

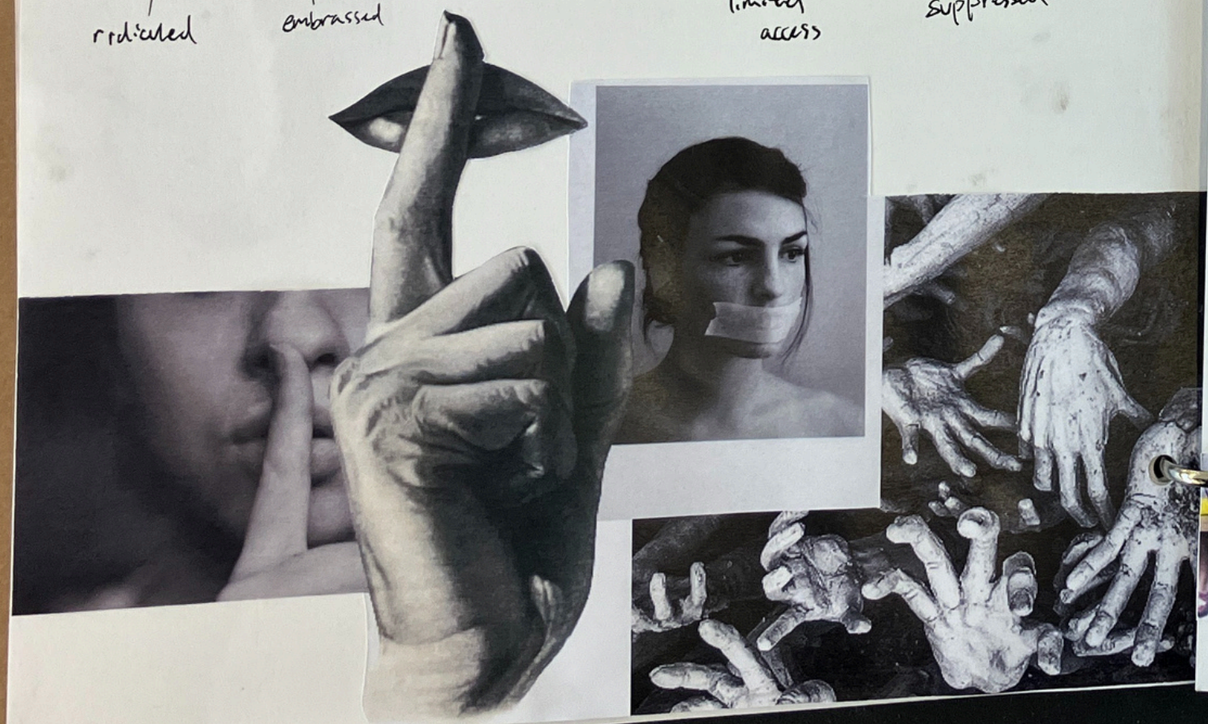
## In what situations do you feel like you couldn't speak up? What was your initial reaction / feeling?

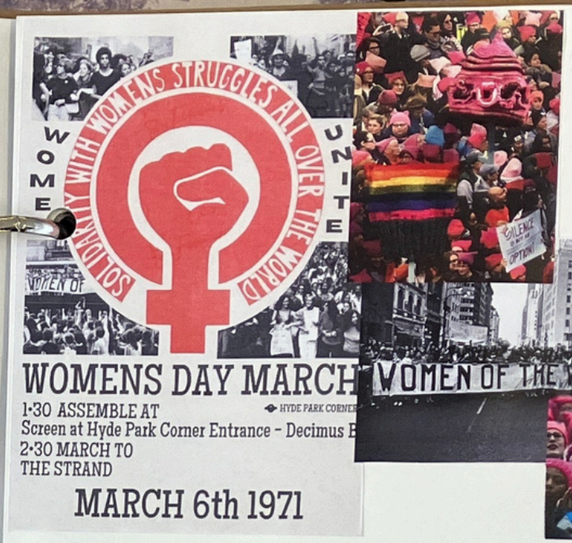
| | Situation | Initial Reaction |
|---|---|---|
| Lana | In the subway, when someone smells bad. | Wow, stinky. Breathe really slowly, think about fresh air. |
| Jenny | In China, when dressed fancy and feels it's too exaggerated. | Awkward, conscious of others' gazes, especially in the subway. |
| Nanjun | In class, unable to argue with the professor's bad attitude towards students. | Cannot talk back in that situation, but regrets it later. Feels unjust and awkward. |
| Alicia | When she gets interrupted while talking or when her sister starts arguing irrationally. | Hangs up the call, waits until they are calm. Lets time heal the situation. |
| Jacklyn | On the subway, when a homeless person shouts racist remarks. | Uncomfortable, stereotypes make her hesitant to respond. |
| Vy | Whenever she gets yelled at, especially when her boyfriend raises his voice. | Stays silent, doesn't want to react to meaningless yelling. |
| Raiya | Currently having a conflict with friends and experiencing disagreement. | Behaves a little differently, doesn't feel treated like a person. |
| Candice | In the airport, when homeless people are racist towards Asian girls and she is alone on the streets. | Decides to ignore, can't hurt them, can't even speak up. |



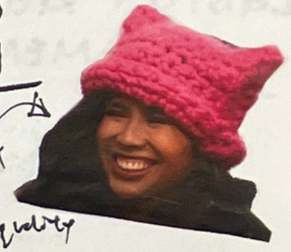
# SITUATIONS WHERE PEOPLE COULDN'T SPEAK UP

1. Workplace hierarchy — fear of retribution
   - power imbalance
   - superiors & subordinates
2. Aggressive personality
   - intimidating
   - dismiss others' opinions
3. Cultural / societal norms — fear of judgment
   - unconventional viewpoint
   - prevailing beliefs
4. Discrimination / marginalization
   - underrepresented groups
   - lack of inclusivity
5. Fear of conflict — silence
   - uncomfortable confrontations
6. Lack of confidence
   - low self-esteem
   - assert themselves
7. Fear of judgment — speaking engagements
   - ridiculed
   - embarrassed
7. Lack of opportunities
   - limited access
   - suppressed





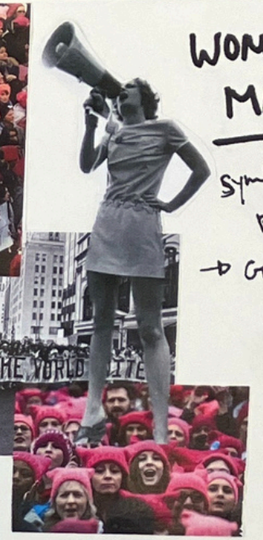

## WOMEN'S MARCH



Symbol: pussyhat
→ Gender equality

outfits: Pink pussyhat knitted in all ears
- sign of solidarity
- reclaim derogatory language

curated signs with empowering messages advocating women's right



## CLIMATE CHANGE PROTEST (eg. Friday for Future)

Symbol: rage of earth
declining environmental issues

outfits: costumes / face paint depicting endangered species
Green / Blue clothing → sustainability

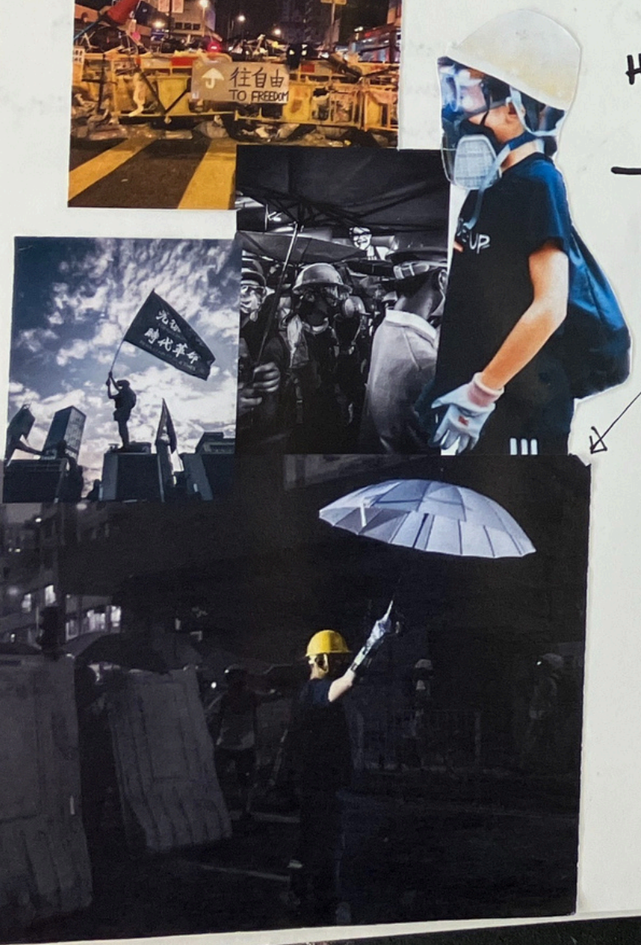
Raise awareness about impact of Climate change on ecosystems

# LGBTQ+ RIGHTS MOVEMENT

Symbol : the rainbow flag
(designed by Gilbert Baker)
↓ Pride
↓ diversity

Outfits: Rainbow motifs
Flamboyant / colourful outfits
↓ Identity
exaggerated

Wedding dresses



# HONG KONG ANTI-EXTRADITION BILL PROTEST

symbol: umbrella — to shield from tear gas/ pepper spray
↓ protection
↓ democracy

↓ Yellow Ribbon — preservation of Hong Kong's autonomy

outfits:

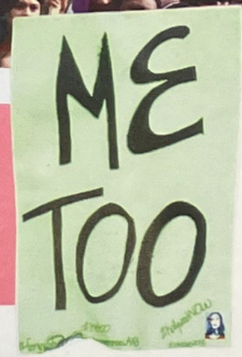
① All black attire
↓ sign of unity & anonymity

② Gas Mask & goggles
↓ protection from police

# #ME TOO MOVEMENT

Symbol : Hashtag (#METOO)
↓ collective sharing of experiences & raise awareness about the prevalence of sexual harassment

Outfits: Black clothing
↓ unity
↓ support for survivors
raised hands / first symbol



# BLACK LIVES MATTER MOVEMENT

Symbol : raised fist — associated with civil rights movements
↓ resistance against racial injustice

Outfits: "I can't breathe" t-shirt / mask
↓ address police brutality and systemic racism

Hoodie → racial profiling
↓ Criminalisation of black individuals

Black clothing — unity

# KIMONO DRESS

## Design Analysis: Designs 1 and 2

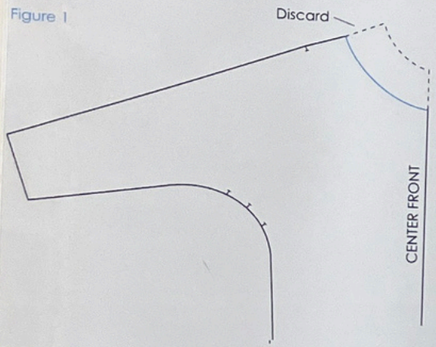
Design 2 is based on the kimono foundation. The basic neckline is cut away before fullness is added around the neck for gathers. The sleeve is either shortened for a loose-flowing sleeve or gathered at the hemline and banded or encased with elastic. The front pattern is copied for the back pattern.

## Pattern Plot and Manipulation

Figure 1

Trace the front kimono foundation and draw a scoop neckline as shown. After the front pattern has been modified, it is copied for the back pattern.

Figure 1



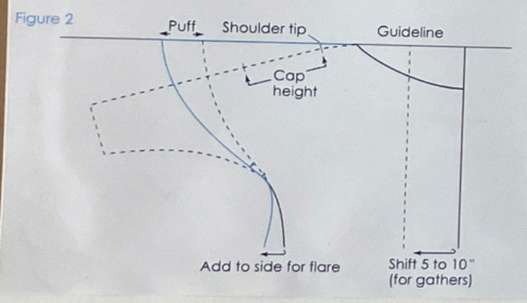

Design 1

## Design 2

Figure 2

Square a line. Place the kimono pattern in the square and shift to desired fullness for gather... to 10 inches). Add to side seam 5 inches or more. Draw desired sleeve length from shoulder ti... for "puff." Draw a curved hemline for sleeve. Draw a sleeve band, if required. Trace for h...

Figure 2




The sleeve entry ... trolled by elastic (... or by a sleeve ban...

Figure 3

- Sleeve band.
- Length to ... 1/2 inch. ...
- Width: 2...

Figure 3

Elbow mea...

loose-flowing sleeves with big armhole to allow wearer to lift hands and be comfortable in.

KIMONO DRESS

based on kimono foundation

neckline gets fullness

## RAGLAN DESIGN AND VARIATIONS

The raglan is a very versatile foundation for creating other related designs. Stylelines can be drawn in any direction from point X of the draft as illustrated in the following: armhole princess (as illustrated on this page); yoke (see page 353); and drop shoulder (see page 354). Design jackets and dresses using the principle of X.

### Armhole Princess

**Pattern Plot and Manipulation**

Figures 1, 2

Place the raglan pattern on the styleline of the traced bodice, with X-points touching.

Draw the styleline from X-point over the bust to the dart leg. The sleeve can be of any design or as illustrated. Trace the shaded areas first; then trace the side front and back bodice.

Figure 1

Design 1

Figure 2

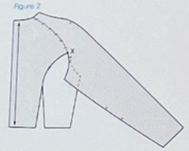
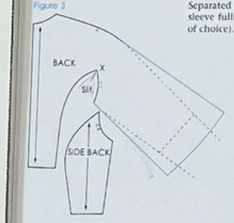


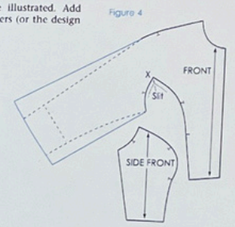

Figure 3




Figures 3, 4

Separated patterns are illustrated. Add sleeve fullness for gathers (or the design of choice).

Figure 4




### Yoke with Flare Sleeve

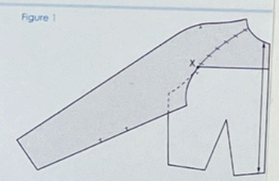
**Pattern Plot and Manipulation**

Figures 1, 2 Yoke Line

Place the raglan pattern on the styleline of the traced bodice, with X-points touching.

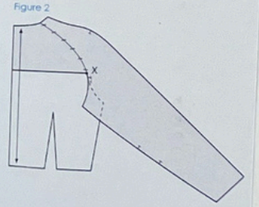
The yoke stylelines are squared from the center lines to the X-points. The sleeve is flared above, at, or below elbow level, as illustrated, or the design of choice. Trace shaded area first, then the front and ...

Figure 1




Design 2

Figure 2




### Raglan Drop Shoulder

Following this example is another version of the drop shoulder draft (see page 355). Part of the sleeve cap completes the bodice. The remaining sleeve can be the base for many design variations.

**Pattern Plot and Manipulation**

Figures 1, 2

Place the raglan pattern on the styleline of the traced bodice, with X-points touching.

- Square a line from the overarm sleeves to the X-points. Verify the drop shoulder lengths and equalize if they do not match.
- Mark 1/2 inch down from the square line and draw curved lines to X-points.
- Trace shaded areas of the patterns.

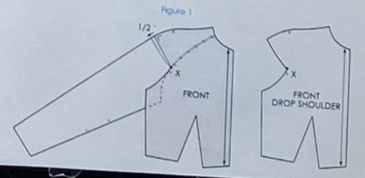
Figure 3 Sleeve

Trace the remaining sleeve on the drop shoulder capline.

Design 1

Design 2

Figure 1



RAGLAN SHIRT

yoke with sleeves

drop-shoulder allows high lift

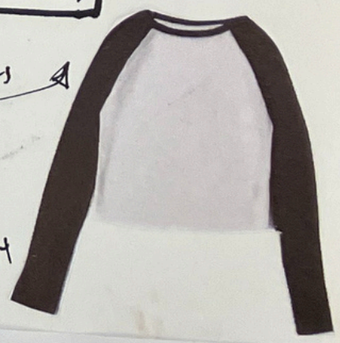


Figure 3

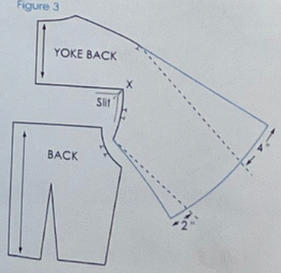
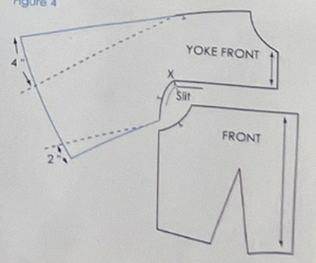
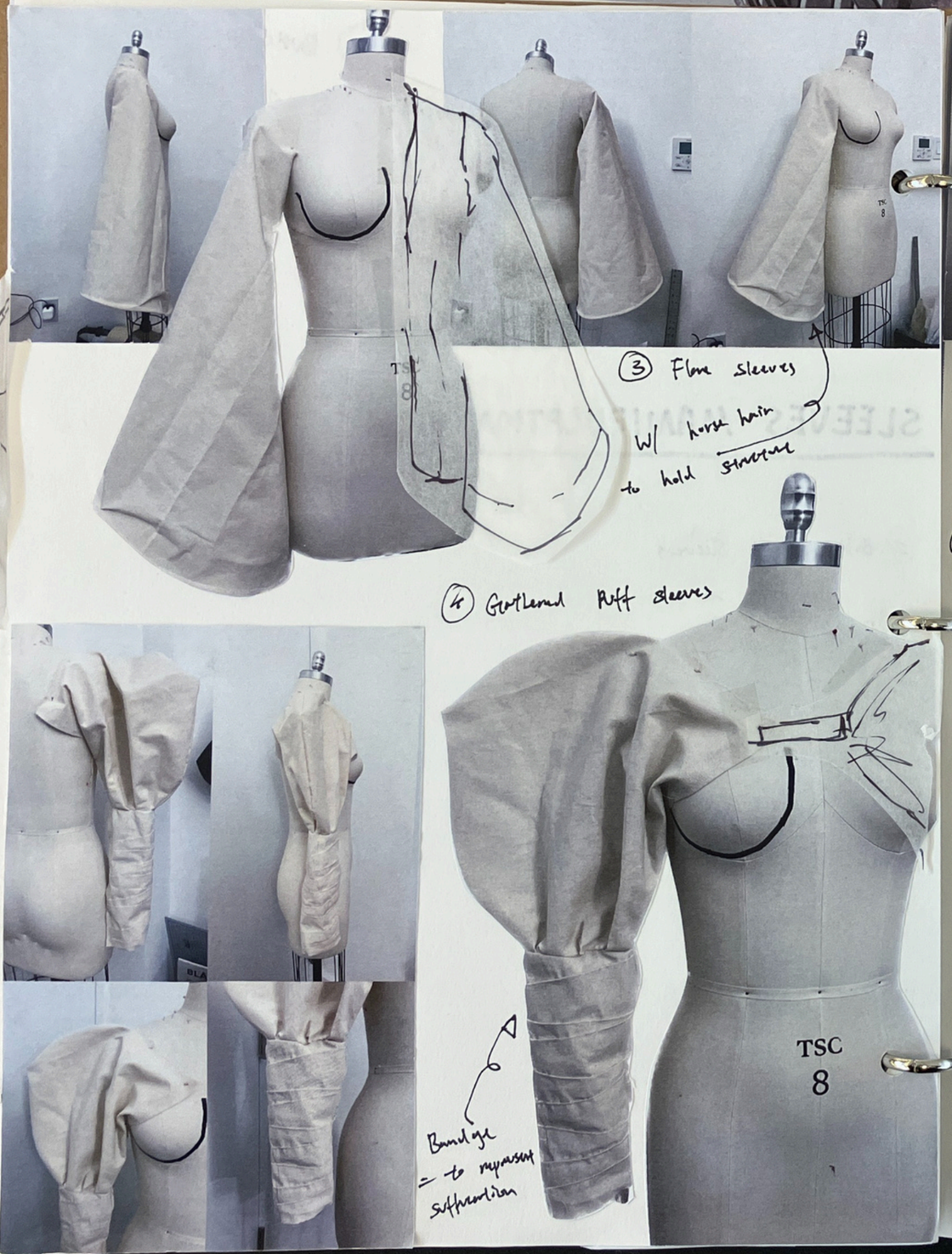


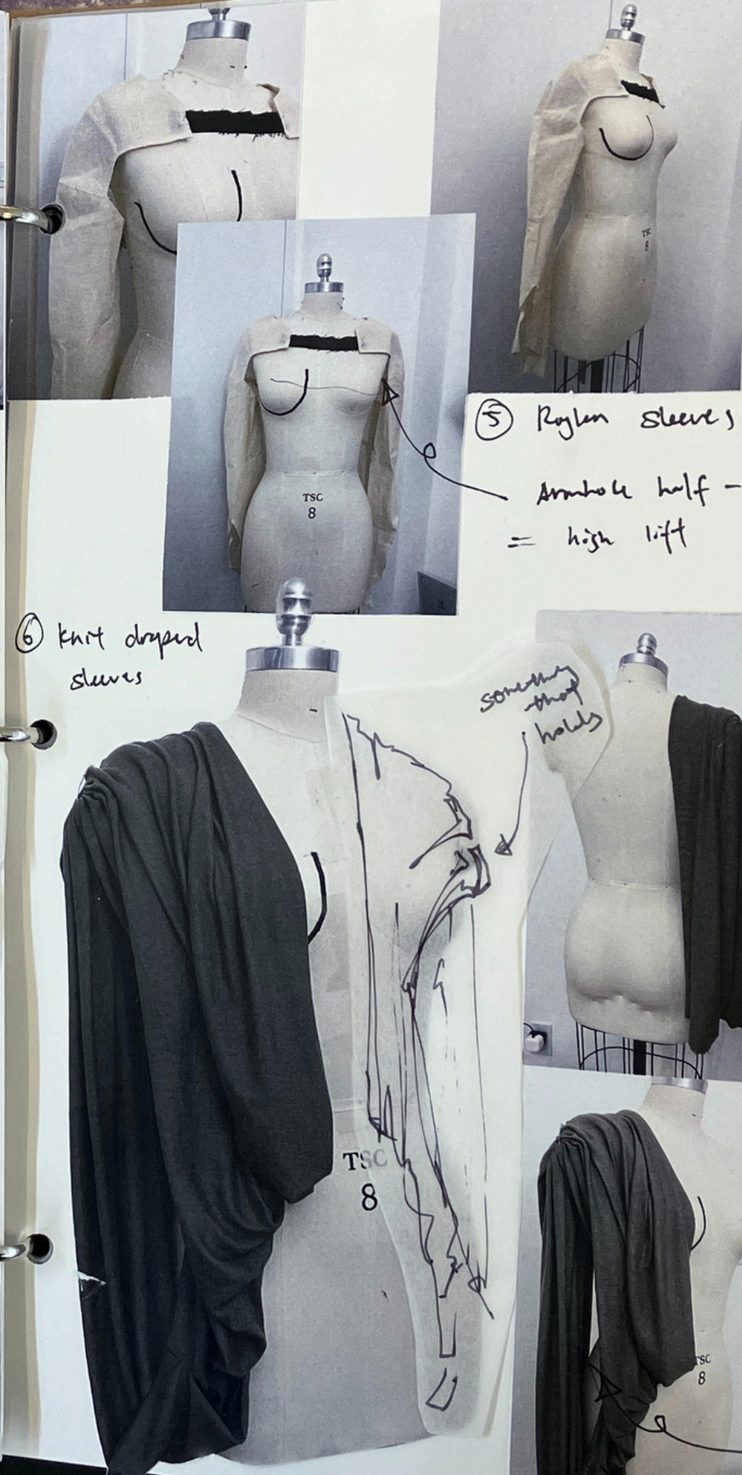

Figure 4





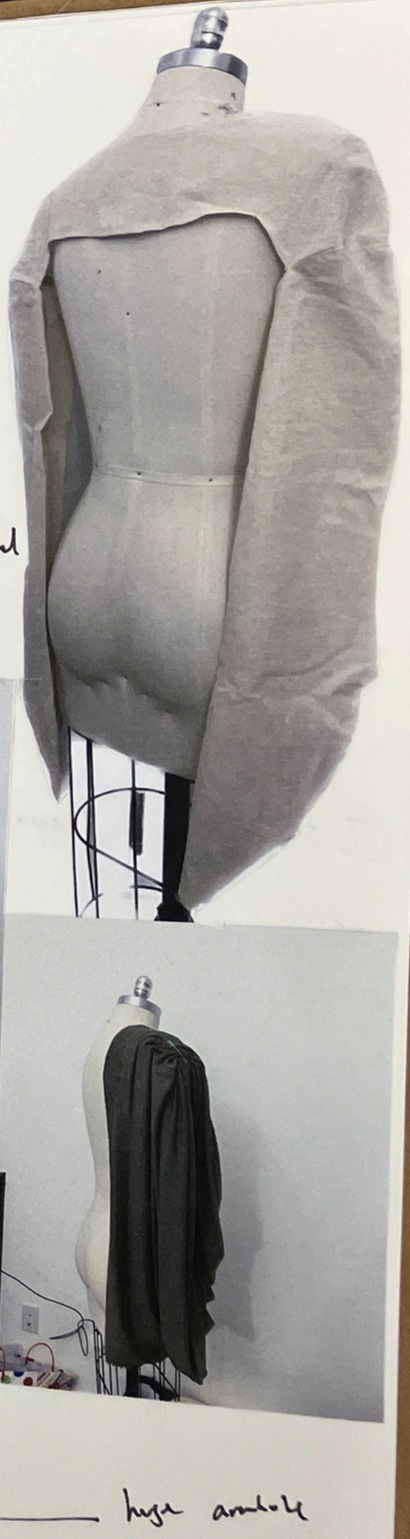
(3) Flare sleeves

W/ horse hair to hold structure



(5) Raglan sleeves

Armhole half-opened = high lift





(4) Gathered Puff sleeves



Bandage = to represent suffocation

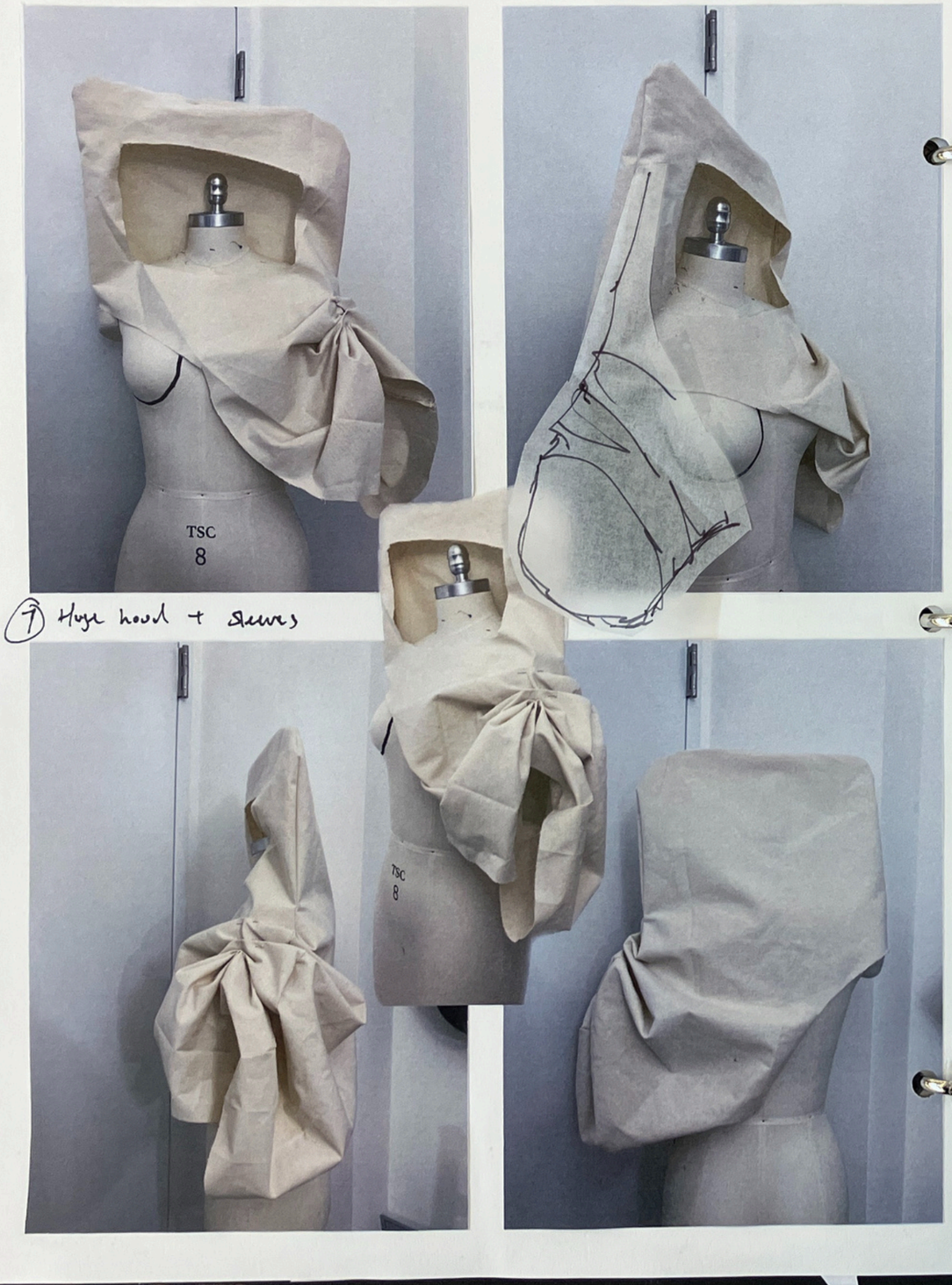
(6) Knit dropped sleeves



something that holds

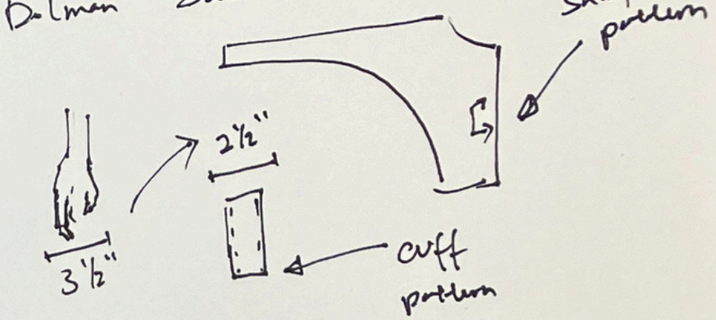
huge armhole

fabric weight pulls down




(7) Huge hood + sleeves

(8) Dolman Sleeves




"Batwing" sleeves
= allows very high lift

Adds stretch but pulls very hard

cuff cut on cross grain

STYLING
empowers her by the length of the shirt
→ covers up a lot of body
No ARMHOLE
allows infinite lift
Accessories
Silver
Vy
• Also covers up a lot to power/ adds visual weight
Accessories
less lift in armhole if buttoned up
Joy
Long skirt + long shirt + long pants
Act of protection
Triple layers

patterned / embroidered

authority

formal

Vest

Protection

headphones

Blockage + outside noises

= relates to her experience of being profiled

Same shirt that doesn't allow huge lift

turns into a collar + hood

unbuttoned

HOOD-MASK

→ when buttoned up

Black outside

Silver shining inside

RAGLAN DESIGN AND V

The raglan is a very versatile foundation fo
rection from point X of the draft as illustr
yoke (see page 353); and drop shoulder (

Armhole Princess

Pattern Plot and Manipulation

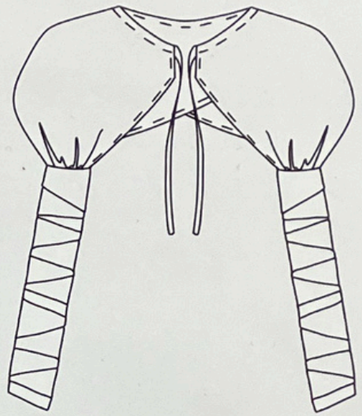
Figures 1, 2

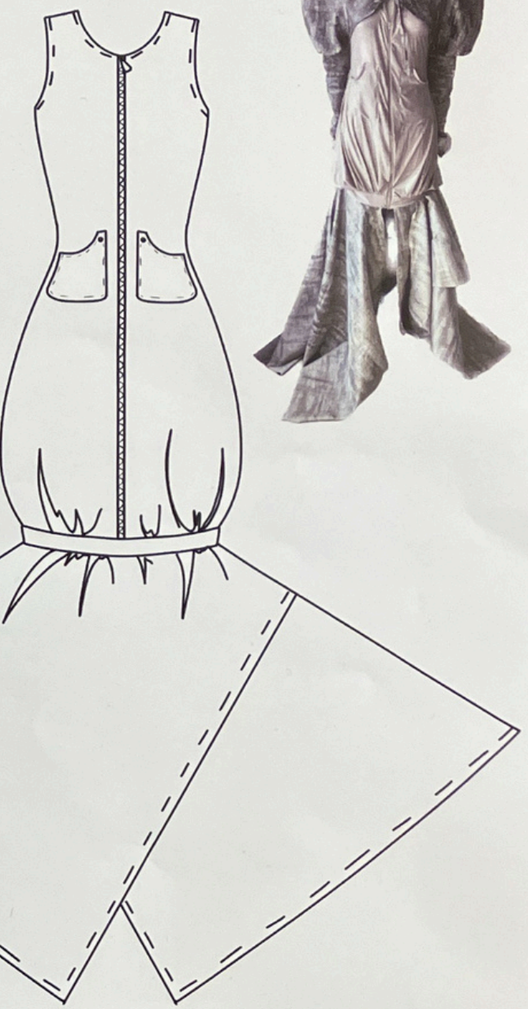
Place the raglan pattern on the style
traced bodice, with X-points touching

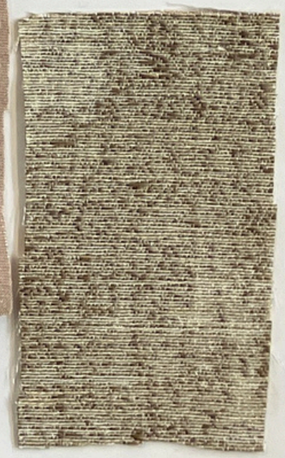
Draw the styleline from X-point up
the dart leg. The sleeve can be of any
lustrated. Trace the shaded areas first:
side front and back bodice.

Design 1

LOOK #1







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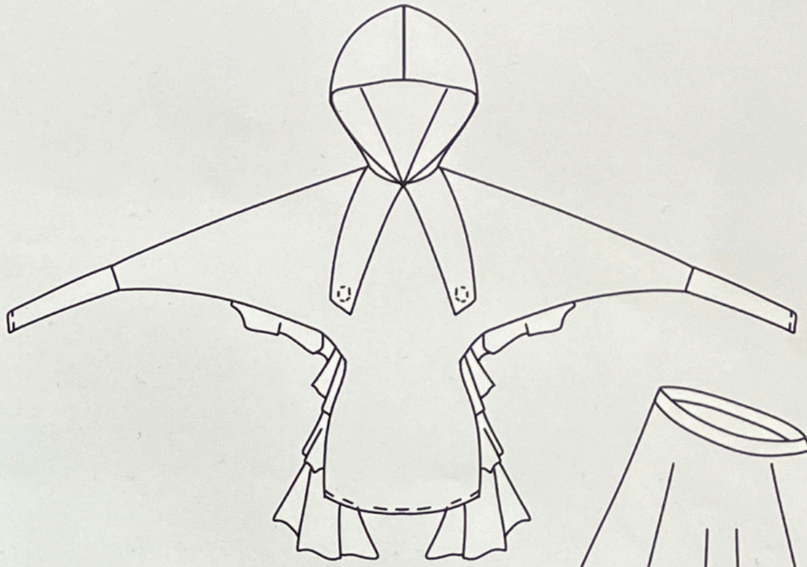

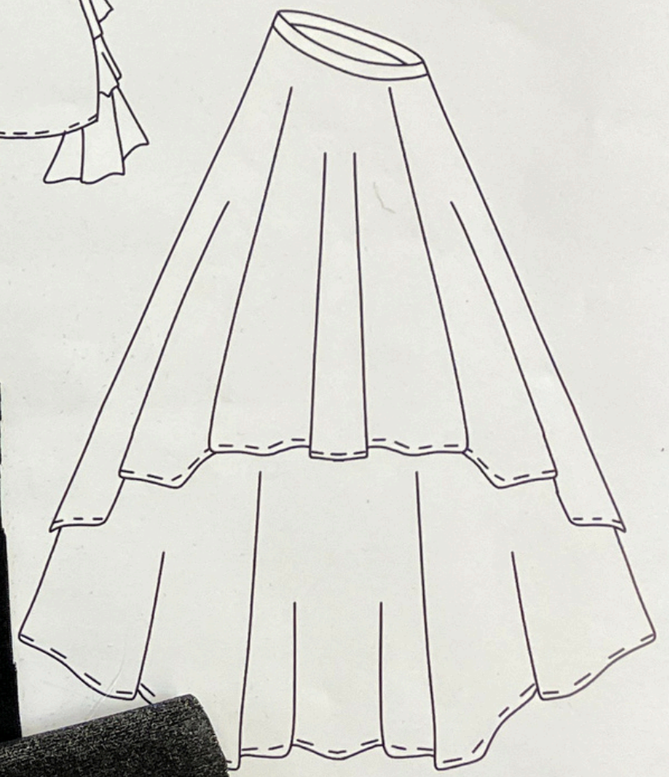

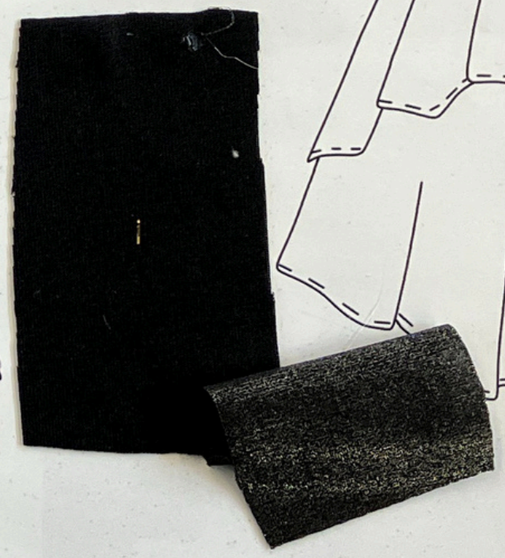

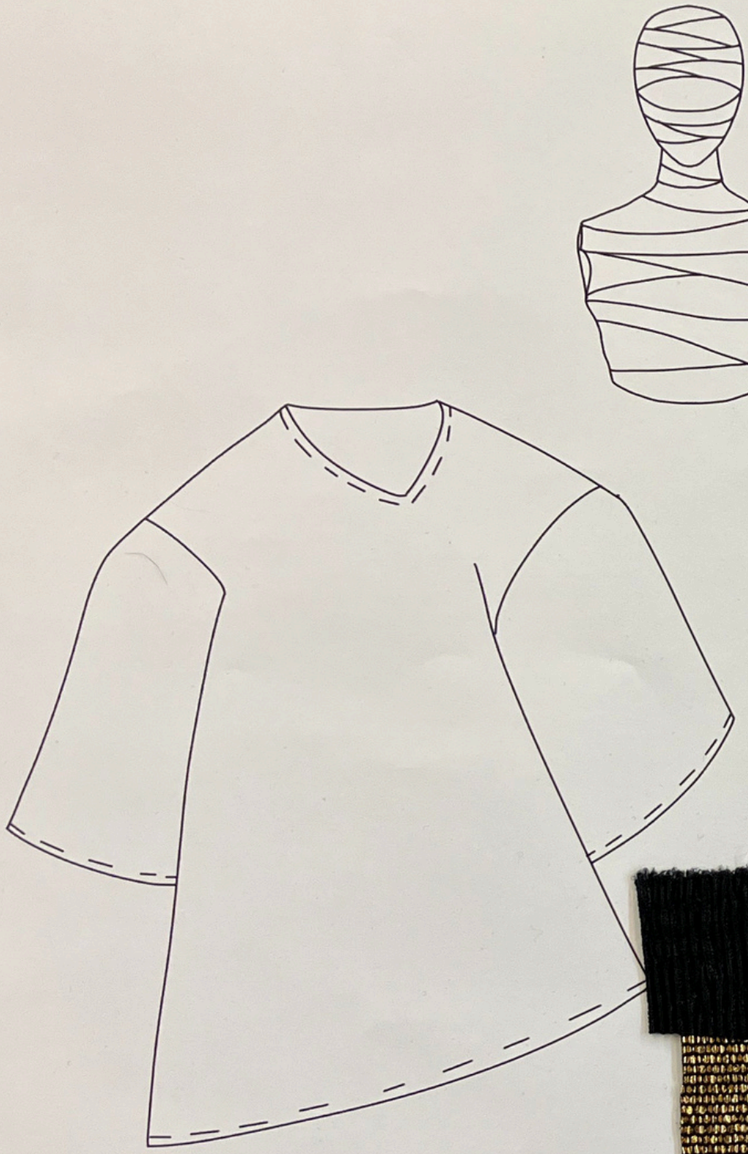

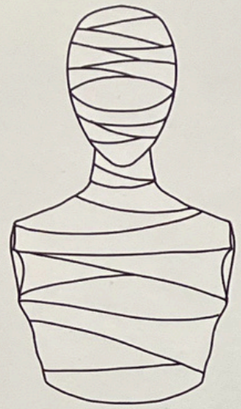

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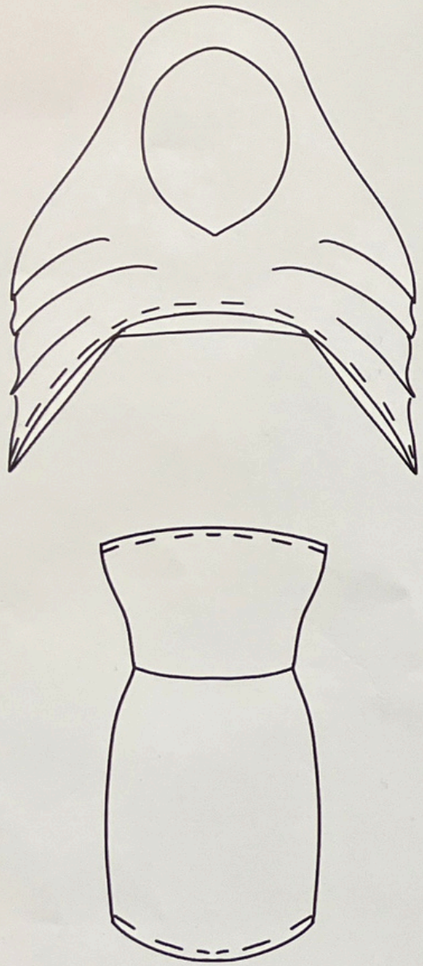

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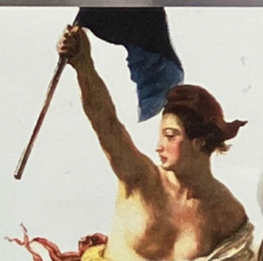

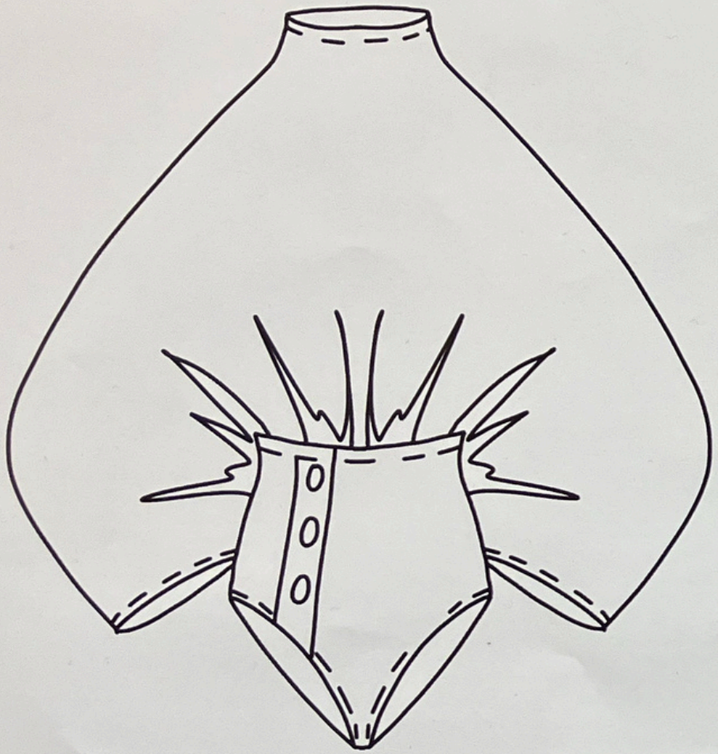

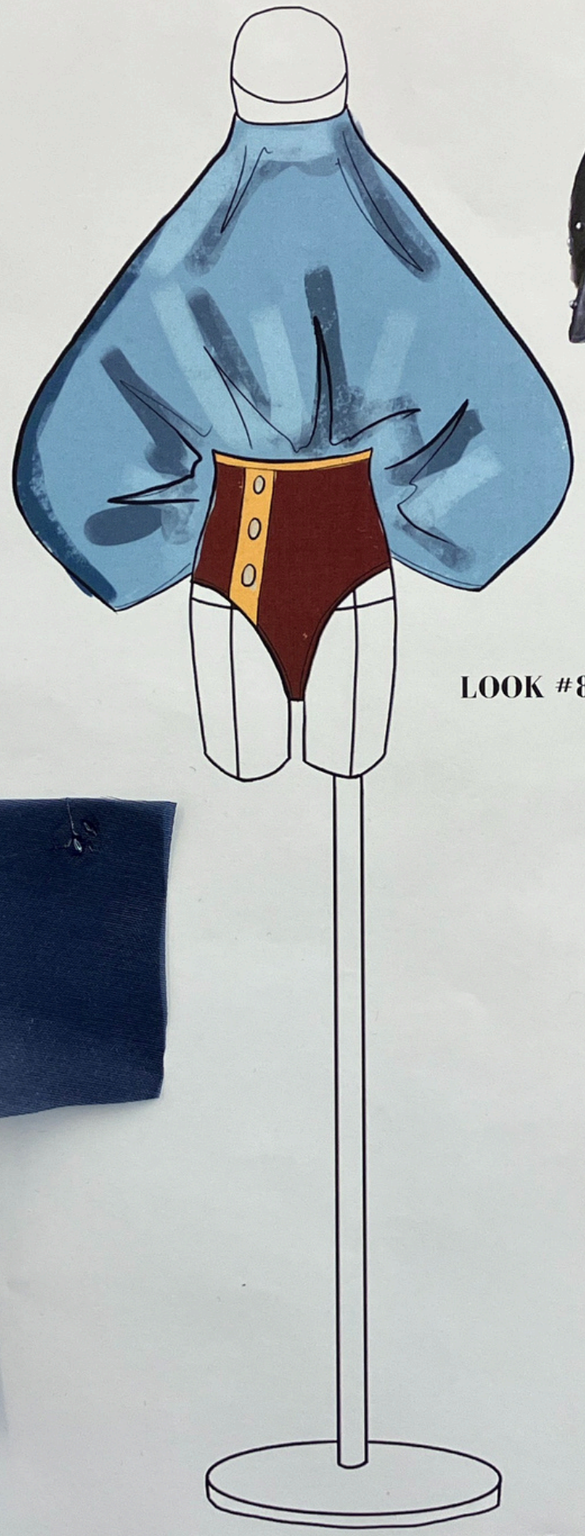

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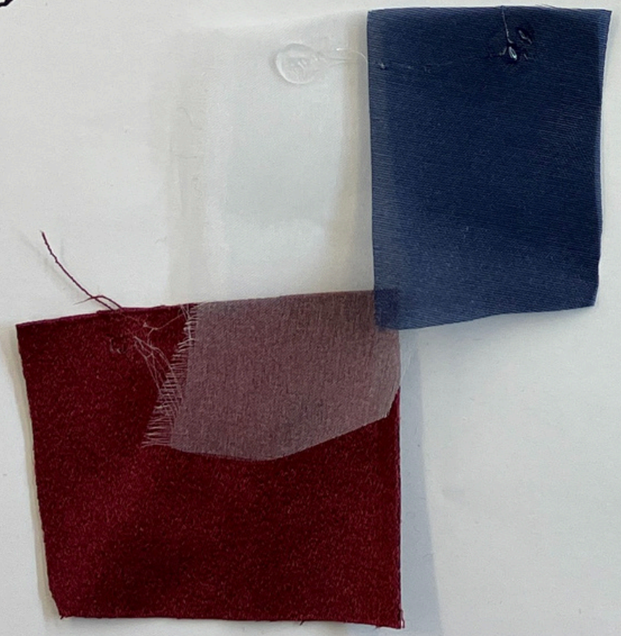
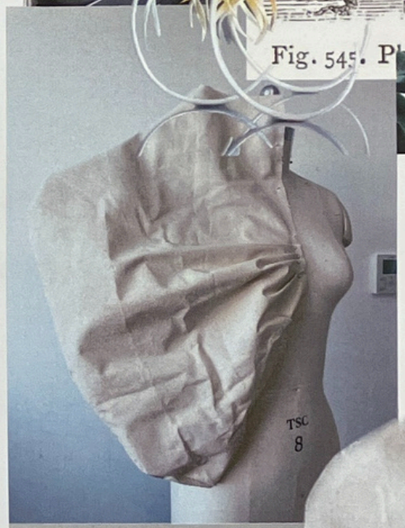
Fig. 545. Phœnix. Device