



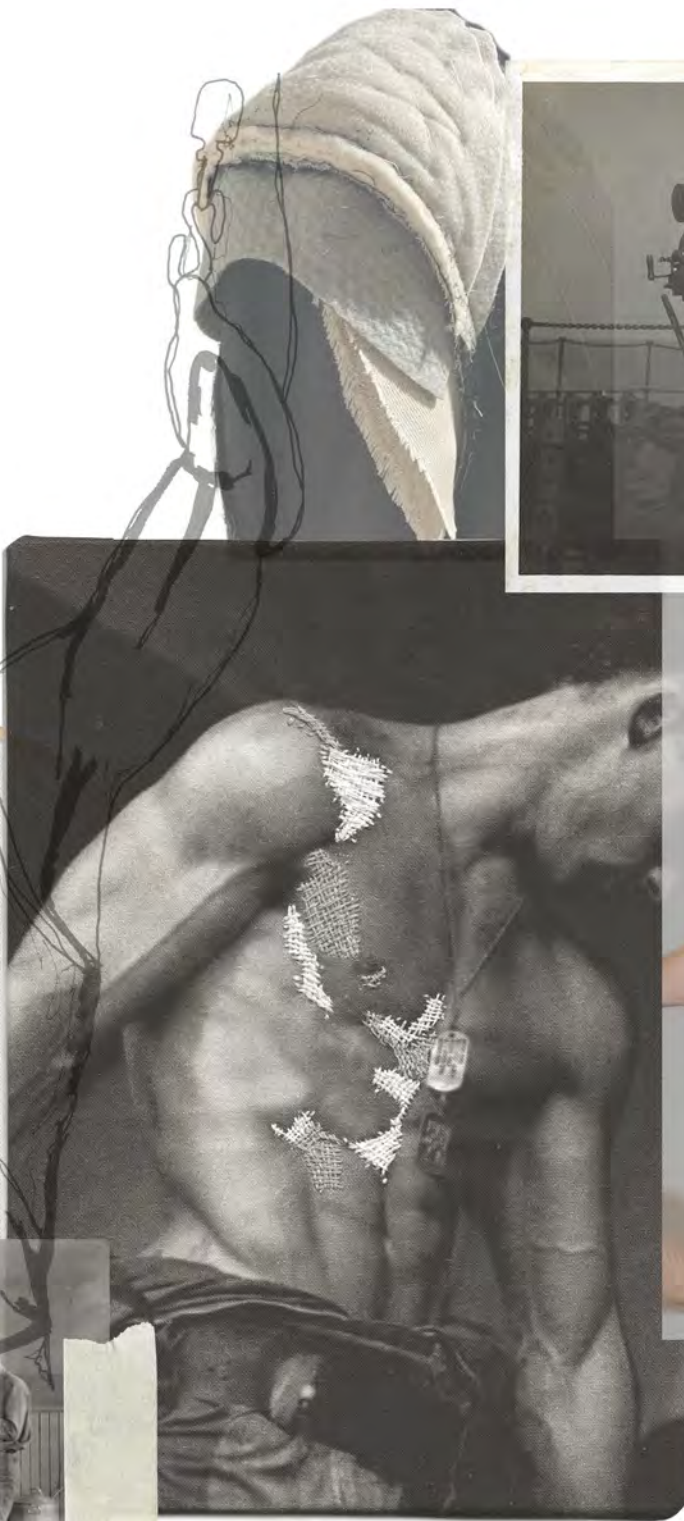
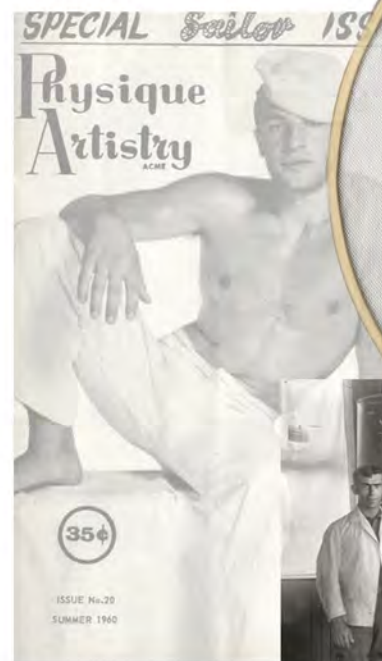
DEAN-HENRY YOUNGER W15O21801
MA MENSWEAR - DE7003 PORTFOLIO
DECODING THE UNIFORM OF MASCULINITY

STI

DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN

Concept



GREAT GRANDAD HENRY
ROYAL NAVY WWII



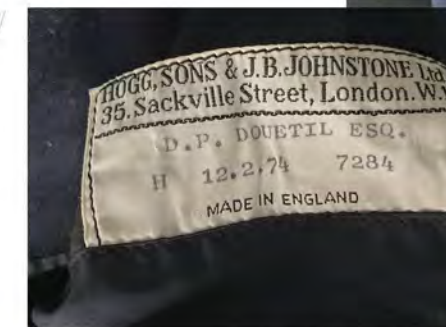
DECODING THE UNIFORM OF MASCULINITY:
DECONSTRUCTING TRADITIONAL TAILORING
APPROACHES AND INVESTIGATING THE APPEARANCE
OF FORMALITY AND HOMEROTICISM WITHIN VINTAGE
WORKWEAR, SHOWCASING DELICACY IN DESIGN
THROUGH THE ACT OF STITCHING BY HAND AND THE
REPAIR OF ROBUST EXTERIORS.



Primary Research

OBJECT STUDY - BESPOKE TAILORING

- OBSERVATION
- REFLECTION
- INTERPRETATION



Textiles
The blazer is made from a thick heavy weight wool, lined with a polyester rayon through full jacket - pocket bags are made from a black cotton and also covered with a horsehair blend plastic coated shank buttons (marked 'YC')

Labels
There is a makers label sewn into the right internal pocket
HOGG, SONS & J.B. JOHNSTONE LTD - Makers
D.P. DOUETIL ESQ - customer reference - ESQUIRE



Quick sketch - Vintage Jacket
Internal view of front lapel lining removed - fitting - canvas repairs

CASE STUDY NO.1 - MENS BLAZER - BESPOKE
HOGGS SONS JB JOHNSTONE - 12/2/1974 ENGLAND

CONSTRUCTION

THE BLAZER IS CUT SINGLE BREAST WITH A DEEP LAPEL BREAK, 2 BUTTON CLOSURE, LAPEL WIDTH (4.5 IN)
CHEST MEASURES PIT TO PIT (42 IN) SLEEVE LENGTH (28 IN)
BODY LENGTH FROM NAPE OF NECK TO HEM (32.5 IN)

SUGGEST CREATED FOR A TALLER CLIENT

SLIGHT PADDING IN SHOULDERS -

SUGGEST MORE CASUAL THAN FORMAL GARMENT

EACH FRONT SECTION HAS A DART THAT FOLLOWS (4 IN) PARALLEL FROM NATURAL SIDE AND RUNS FROM BOTTOM OF NATURAL CHEST POINT TO HEM
EXTRA DART UNDERNEATH ARMHOLE (11 IN) LENGTH

THE BLAZER BODY IS MADE UP OF FOUR PANELS AS A SACQUE CUT STYLE, DOUBLE VENTED

TWO-PIECE SLEEVE WHICH HAS SLIGHT ARTICULATION, WORKING TWO BUTTON CUFFS



D.P. Douetil Esquire
JACKET LABEL - CLIENT PROFILE



Use and wearing
The blazer has minimal damage, there are signs of use from pockets (exterior) through visual of repair on corners (darning)
The right cuff is missing one button
Significant signs of wear and possibly storage wear from 'hangar' shoulders inside
Repair underneath lining - finding some loose fabric from wearers raising arms alot and pulling at lining
Horsehair canvas and padding facing within chest area has signs of wear and repair
possible - restitched and made smaller from original
A way to shape canvas without adding bulk with darts of pocket

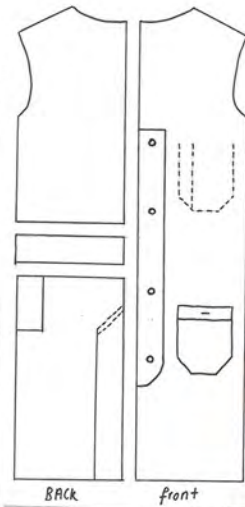
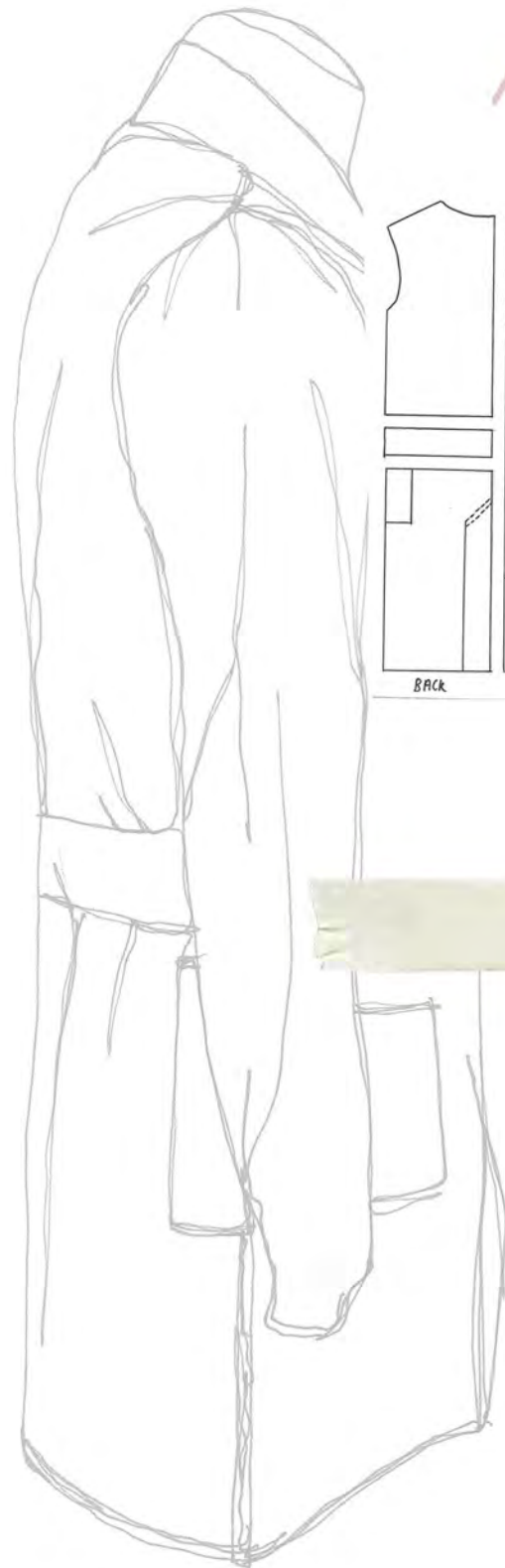


Primary Research

OBJECT STUDY - VINTAGE WORKWEAR

-OBSERVATION

-REFLECTION



Overcoat is made up from;
 -2 front panels
 -4 back panels (1 waistband)
 -2 one piece sleeves
 -2 patch pockets (Srd removed)
 -2 through pockets
 -1 one piece collar
 -2 interfacing for frontal closure
 All seams overlapped finish borders
 hem and through pockets which
 have a thicker fold seam for strength



resemble an hidden
 inside pocket or
 (hausse) on jacket
 Below - through pocket
 removed on garment



Vintage Maunson
 1930s French
 Work Jacket
 -troubled house
 Huchon Stripe
 Edwardian High River



1973 Mass Manufactured men's work



CASE STUDY NO.2 - WORK OVERCOAT HPC GROUP - MASS MANU -1973 ENGLAND

CONSTRUCTION

THE OVERCOAT DESIGNED AS A FORM OF PROTECTION TO COVER UNDERGARMENTS FROM DAMAGE OR STAINS WHILST INDIVIDUAL IS WORKING
 SINGLE BREASTED, CONVERTIBLE COLLAR STYLE WITH 4 PRESS STUD CLOSURE
 THE FRONT HAS NO DARTS, SHAPING WHEREAS THE BACK SHOWCASES A COMMERCIAL ROUTE OF ONE SIZING FITTING UTILISING PLEATING TO ALLOW EXTRA ROOM IN OVERCOAT, GATHER INTO WAISTBAND
 SINGLE VENT IN MIDDLE OF THE LOWER BACK, CONSTRUCTED LEFT OVER RIGHT (MALE TRADITIONS)
 THERE ARE TWO WAIST POCKETS ON FRONT (PATCH) AND MARKINGS WHERE THERE WAS A CHEST POCKET BUT LATER TORN OR REMOVED -EACH POCKET REINFORCED WITH TACK STITCHING
 THROUGH POCKETS ALSO USED DOWN SIDES TO ALLOW ACCESS FOR WEARERS TROUSERS POCKETS
 SLEEVES ARE ONE-PIECE, SIMPLE HEM AT CUFF WITH NO OPENING - LOWERS MANUFACTURING COSTS

DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN

Pick Stitching -
Hand picked stitches refer to small delicate
stitching that runs along label, pockets, cuffs
lattice showcare of a handmade garment

Primary Research

OBJECT STUDY- SAVILE ROW



CASE STUDY NO.3 - CONTEMPUARY SUIT
GIEVES & HAWKES - SAVILE ROW - UNDATED

MINI OBSERVATION OF ORIGINAL STATE
SINGLE BREASTED- 2 BUTTONS
-FOUR BUTTONS CUFF NON FUNCTIONAL
-DOUBLE VENTED BACK
-TWO FRONT JET FLAP POCKETS 1 UPPER WELT
-TWO PIECE WORKING SLEEVE

DAMAGE DUE TO POOR STORING AS FRONT LAPELS HAVE
STRETCHED AND NOW FRONTS DON'T LAY FLAT

STILLS FROM SELF RECORDED DECONSTRUCTION VIDEO



SHOULDER PADDING
EMPHASIS & BROADEN

CHEST CANVAS
ENHANCE STRUCTURE

COMPRESSION & DARTS
ILLUSIONS POSTURE



ANDERSON & SHEPPARD, SAVILE ROW
CLIENT FITTING
SOURCED @VOXSARTORIA.COM

"MASCULINE LINES"



Deconstructing Masculinity

METAPHORICAL RESPONSE

THROUGH PRACTICE

UNIFORM OF MASCULINITY

DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN

Interpretation & Development
INTERPRETATING REPAIR



STILLS FROM SELF RECORDED LAPEL REATTACHMENT NO LINING



INVOLVING SAVILE ROW HAND
STITCH TECHNIQUES TO
CONSTRUCT AS A WAY TO REPAIR
AND SHOWCASE INTERNAL CRAFT
OF TAILORING
REATTACHING SLEEVE LINING
UNDER UPPER ARM CANVAS TO
FINISH



STILLS FROM SELF RECORDED CHEST CANVAS REPAIR



IDEATION ON HOW HIDDEN
DELICATE CRAFTSMANSHIP CAN
BE SEEN AS DECORATION

DELICATE REPAIR OF ROBUST EXTERIORS

Object Research Interpretation
HALF SCALE DEVELOPMENT



I wanted to investigate a recreation garment inspired by the internal construction of the 1940s & 1950s blazer jacket, focusing on the shoulder and shoulder pad. The design was mostly inspired by the work of the 1940s and 1950s.

VERSION NO.1 HALF SCALE A TRADITIONAL SHOULDER PAD TO RESEMBLE DECONSTRUCTED OBJECT STUDY JACKET (GIEVES AND HAWKES)

Half Scale Tailor Version Patterns

Shoulder Pad Version

DEVELOPMENT ON SHOULDER TO SMOOTHEN POINT AS SEEN ON VERSION 2 (RELAXED WORKWEAR) EXPANDED EMBROIDERY

VERSION NO.2 -DEVELOPING SHOULDER PADS AND CANVAS AS PANNELLING TO BECOME PART OF THE JACKET DESIGN

VERSION NO.3 -FINAL

DECODING THE UNIFORM OF MASCULINITY

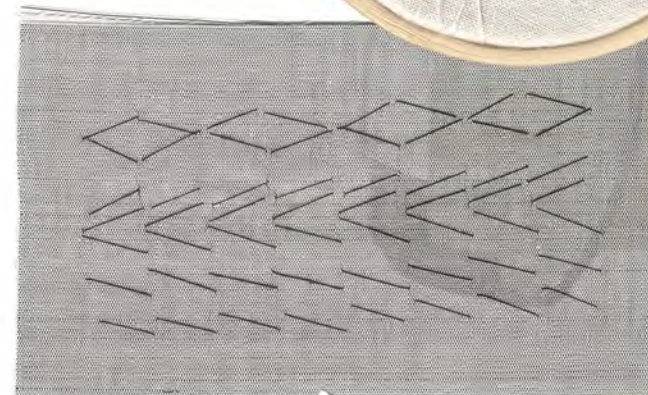
MA MENSWEAR DESIGN

Research Development

OBJECT STUDY- TAILORING STITCHWORK



MACHINE PAD
STITCH REPLICATED
BY HAND



TRADITIONAL PAD
STITCHING BY HAND

SEAMLESS CHEST CANVAS
DART TECHNIQUE



PARACHUTE
RANGERS STITCH

DEMONSTRATING OBJECT RESEARCH
AS MORE INDEPTH INVESTIGATION OF
STITCHWORK USED TO CONSTRUCT
GARMENTS SUCH AS TAILORING, AND
STITCHING USED TO PRESERVE AND
REPAIR CLOTH
COMPARITIVELY STITCHING METHODS
BY BOTH PRACTICES CAN BE SEEN AS
SIMILAR TECHNIQUES WITH
DIFFERENT FINISHES

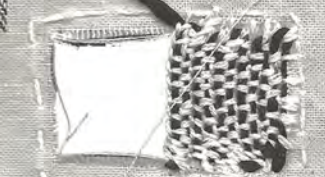
-PAD STITCHING / DARNING
STRENGTHEN CLOTH AND STRUCTURE

-ZIGZAG / PARACHUTE STITCH
SEAMLESS CONNECTION IN CLOTH



BLEU DE TRAVAIL JACKET
SOURCED @NICKSELLARS

BLANKET STITCH DARNING



CLASSIC DARNING

Research Development

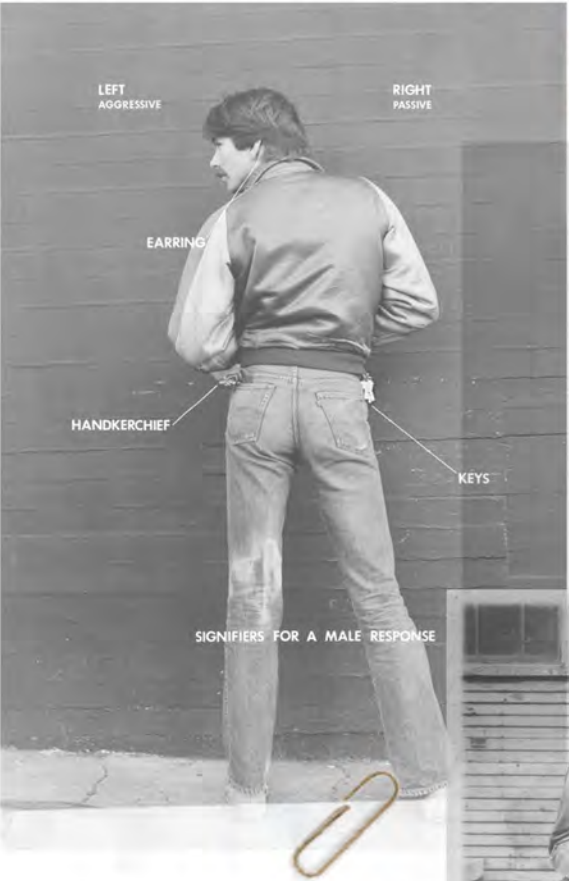
OBJECT STUDY- REPAIR TECHNIQUES

DELICATE REPAIR OF ROBUST EXTERIORS

DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN

SOURCED @HALFISCHER GAY SEMIOTICS



LEFT = AGGRESSIVE
RIGHT = PASSIVE/SUBMISSIVE



TRADITIONAL
MENWEAR
SHOWCASE LEFT
CHEST POCKET IF
NOT DOUBLE
POCKET - FASTEN
LEFT OVER RIGHT

Semiotics

THROUGH DESIGN - MALE SIGNIFIERS



FOCUSING ON
PRESENTING MORE
DELICATE STITCHWORK
ONTO THE LEFT SIDE AS
TO PROPOSE A
FRAGILITY OF
MASCULINE AGGRESSION



HALF SCALE OBJECT STUDY
DEVELOPMENT NO.3



garnish. I also perceived the handle
upside down to follow the bottom
of pressing a top of folded as pattern
of the jacket signified a pocket
similar to those in work jackets



I used that sketch for a demonstration
of what handling as you would generally
see within tailored jackets (I mean inside)
Presenting the inside construction lines
and stitches on the outside of the.

"A GENTLEMAN'S SWORD WAS ALWAYS WORN ON THE LEFT SIDE, SO THAT IT COULD BE DRAWN WITH THE RIGHT HAND, IF A JACKET BUTTONED RIGHT OVER LEFT, THE HANDLE OF THE SWORD WOULD BE LIKELY TO CATCH IN THE JACKET OPENING WHEN DRAWN, SO ANY SERIOUS SWORDSMAN WOULD DEMAND A TUNIC WHICH BUTTONED LEFT OVER RIGHT. AS AN INDICATION OF A MASCULINE LIFESTYLE, THIS TRADITION WAS THEN EXTENDED TO OTHER ITEMS OF MENSWEAR."
-PAUL KEERS, AUTHOR (THE GENTLEMANS WARDROBE)

DECODING THE UNIFORM OF MASCULINITY

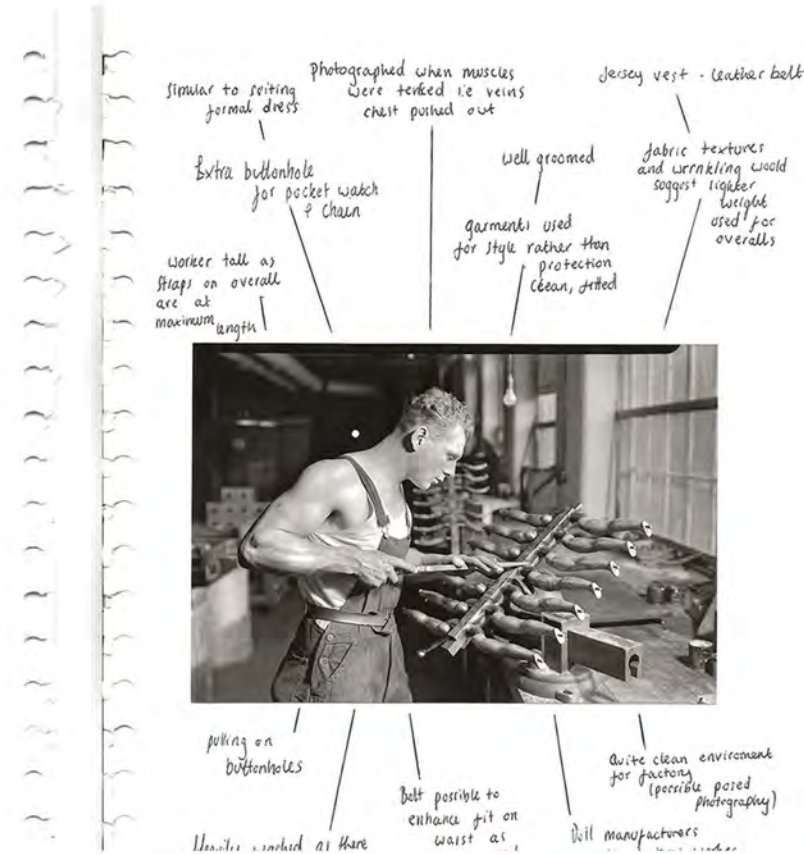
MA MENSWEAR DESIGN

LEWIS W HINE, MEN AT WORK DOLL FACTORY



Photo Analysis -
1936 Doll Manufacturers
HINE
Male worker creating
Doll bodies from
plastic/rubber
protecting hands and
wrists from burns but
torso exposed - can
notice marks on lower
torso but contrary to
not being full
protective he showcases
his scars or skin
damage

1936 - Mount Holyoke, Mass "Paragon Rubber Co and American Bell"



Homosexuality showcases the sexual attraction
between same sex members, although the concept
differs from actual homosexuality as purely upon
visuals which can be temporary, while
homosexuality implies a permanent identity of
sexual orientation

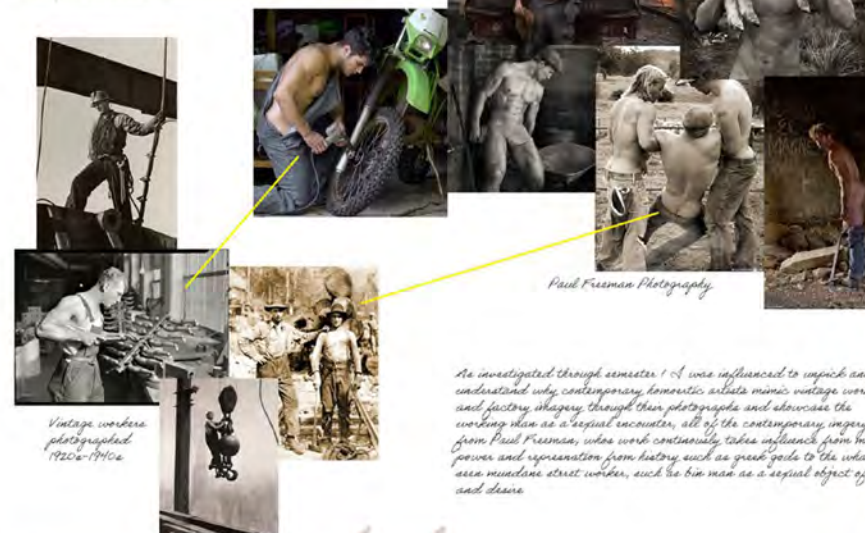


Photo Analysis - 1915 Washington "Army Looki"

Male far left -

Semi fitted white/light coloured jacket
4 button closure
Curvature of sleeves suggest two piece pattern
Reverse collar
panelling seams showcased with shadowing
Button up shirt tucked into trousers - lace up detail
protective leather anklets - knee high with buckling

Male left -

Tight fitted white/light coloured sleeveless crew neck
white/light coloured straight cut jeans with to
pristine compare to other model

Male right -



HERB RITTS FRED 1984



COMPARABLE IMAGERY OF DOCUMENTARY
STYLE OF HINE, AS INVESTIGATED AS THE
PROPOSAL OF INCIDENTAL HOMOEROTICISM
WITHIN HIS FACTORY WORKERS, SUCH AS
THE ATTENTION OF BEING ALL QUITE
PHYSICAL FIT AND HANDSOME YOUNG MEN,
THIS CAN BE SEEN THROUGH POSED
HOMOEROTIC IMAGERY OF SEXUALISING THE
WORKING LABOUR MAN, HERB RITTS AND
ALSO PAUL FREEMAN, SHOWCASE MEN AS
POWERFUL FIGURES AS SHOWCASING
ULTIMATE STRENGTH AND POTENT
HYPERMASCULINITY

Homosexualitism breakdown

POSED VS INCIDENTAL WORKERS

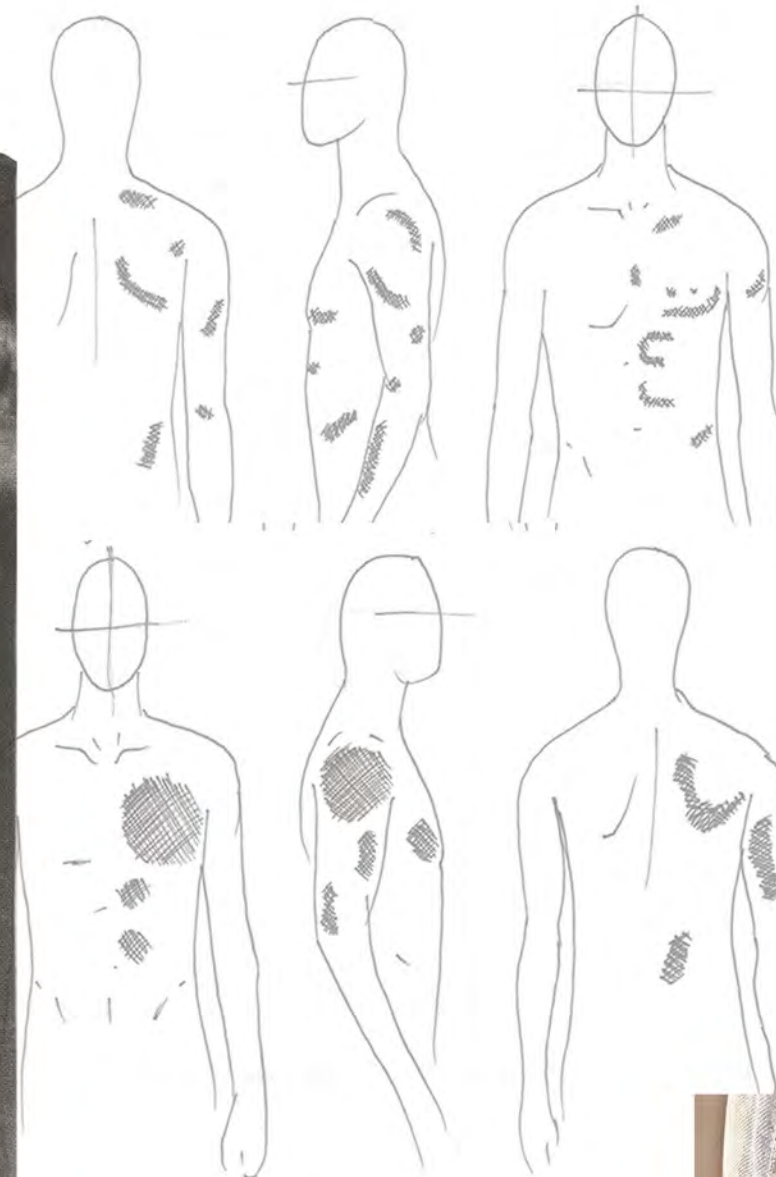
HOMOEROTICISM THROUGH THE 'WORKING' MAN

DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN

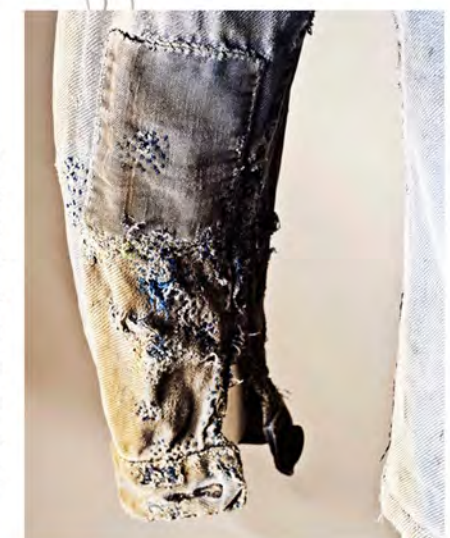


HERB PITTS 'FRED' DIGITAL PRINT, EMBROIDERY/ DARNING BY HAND



DENIM JACKET HEAVILY REPAIRED WITH DARNING, COULD BE INTERPRETATED AS TO PRONOUNCE MUSCLE STRUCTURE

AS A PROPOSAL TO DEMONSTRATE HOW I CAN COMMUNICATE SIGNIFIERS OF THE VISION OF MAN AS SEMIOTIC STITCHWORK, I LOOKED AT HOW THE HIGHLIGHT OF MALE POWER AND STRENGTH IS PRESENT IN HOMOSEXUAL IMAGERY - AND DEPICTED AS THE USE OF HYPER MASCULINITY. THE SAMPLE ABOVE IS AN IMAGE OF HERB PITTS 'FRED' WHICH HAS BEEN PRINTED DIGITALLY ONTO A HEAVY WEIGHT CANVAS IN ORDER TO USE DARNING AS A WAY TO EMPHASIS MUSCLE STRUCTURE AND DEFINITION, FRAGILE STITCH TO PORTRAY STRENGTH



Applying Semiotics
SYMBOLISM THROUGH STITCH

DELICATE REPAIR OF ROBUST EXTERIORS

DECODING THE UNIFORM OF MASCULINITY

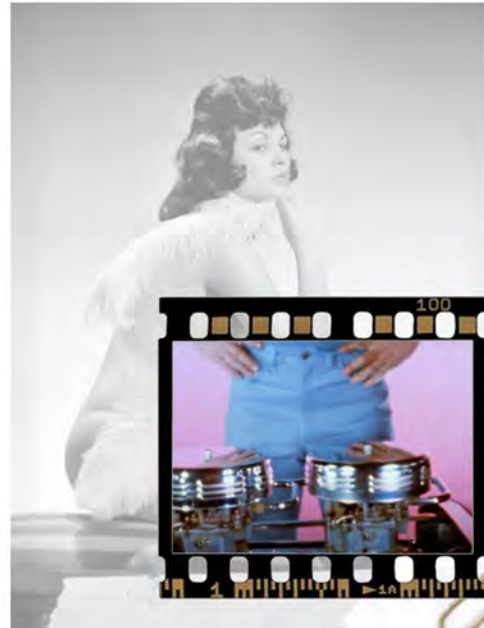
MA MENSWEAR DESIGN

LINEN METAL WORKERS JACKET @VINTAGESHOWROOM

DELICATE CHOICE OF COLOUR AND MATERIAL FOR USE WITH HEAVY MACHINERY SETTING

Semiotics

ASSOCIATION OF COLOUR & CLOTH



STILLS FROM KENNETH ANGERS
"KUSTOM KAR KOMMANDOS" 1965

THE VIDEO SHOWCASES FEMINISATION OF THE
VISION OF MASCULINE CULTURE (CAR
MECHANICS) AS OF THE 1960S ERA
THE SCENES DEPICT A MALE POLISHES A CAR
WITH A MARABOU FEATHER DUSTER, THE
ROMANTIC HUE OF PINKS, AND PLACING THE
MALE CHARACTER IN SOLELY BABY BLUE
SHOWCASES THE GENDER EXHIBIT OF COLOUR
THE MALE CHARACTER ALSO DRIVES THE CAR
IN A PAIR OF SOCKS WHICH COULD JOIN THE
FACTOR OF DELICATE HANDLE IN EFFECT TO
PROTECT THE MACHINERY

AS THE RESEARCH HAS BEEN BASED UPON
BREAKING MASCULINE TRADITIONS IN
MENSWEAR OF ROBUST WORKWEAR, USING
COLOUR AND CLOTH AS A ENHANCEMENT
DELICATE DESIGN AND FRAGILITY WITHOUT
OVERTLY FEMINISING TRADITIONS



LUMBERMILL WORKER 1941
@SHORPY



COTTON POPLIN

DENIM TWILL

COTTON POPLIN

WASHED LINEN COTTON

UNDYED SAILOR CANVAS

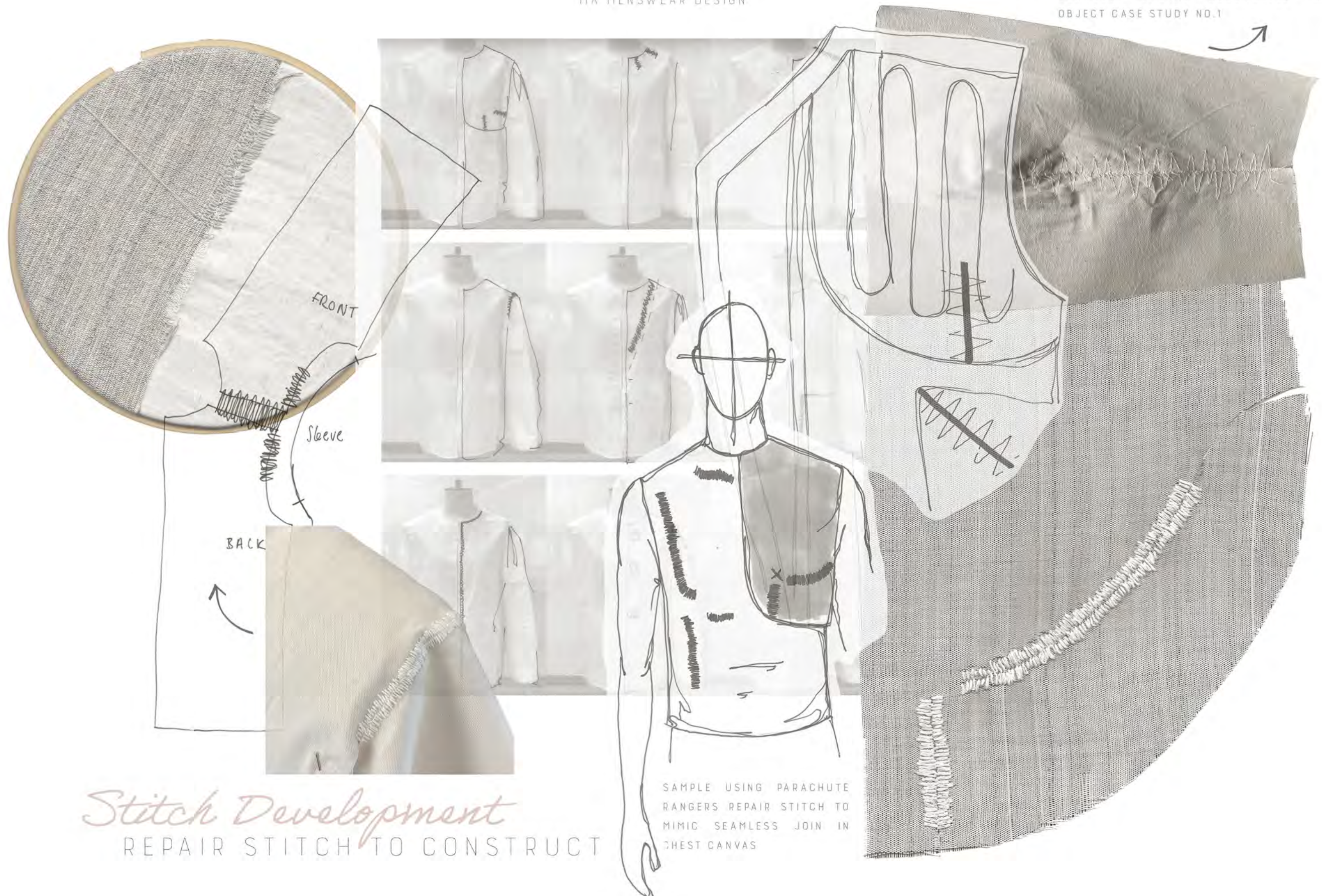
*most homosexual men followed the accepted
dress rules of the day wearing "dark suits,
three pieces, very quiet shirts." - adapt of
Shaun Cole Invisible men, post war
masculine dress*

UNIFORM OF MASCULINITY

DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN

SAMPLE OF A TRADITIONAL WAY TO DART
SEAMLESS CANVAS DOCUMENTED IN
OBJECT CASE STUDY NO.1



Stitch Development
REPAIR STITCH TO CONSTRUCT

SAMPLE USING PARACHUTE
RANGERS REPAIR STITCH TO
MIMIC SEAMLESS JOIN IN
CHEST CANVAS

DELICATE REPAIR OF ROBUST EXTERIORS

DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN

Stitch symbolism AIDS CRISIS AND MALE POWER



Herb Rittz, Photographer whose career nestled over the development of the *Aids Crisis* - A time where a significant death rate and an misjudged/ communicated theories behind the virus. Herb Rittz who was HIV positive, used his work to backfire any abuse and how *Aids* was perceived by the public eye - using the emphasis of male 'perfect' health with portraying very muscular men posing in very 'masculine' stances or environment, empowering the strength of homosexuals and showcasing the *Aids* disease as not a weakness of the gay population



Reworking parachute stitch from earlier into shape of symbolic cross (HIV positive)



Crosshatch

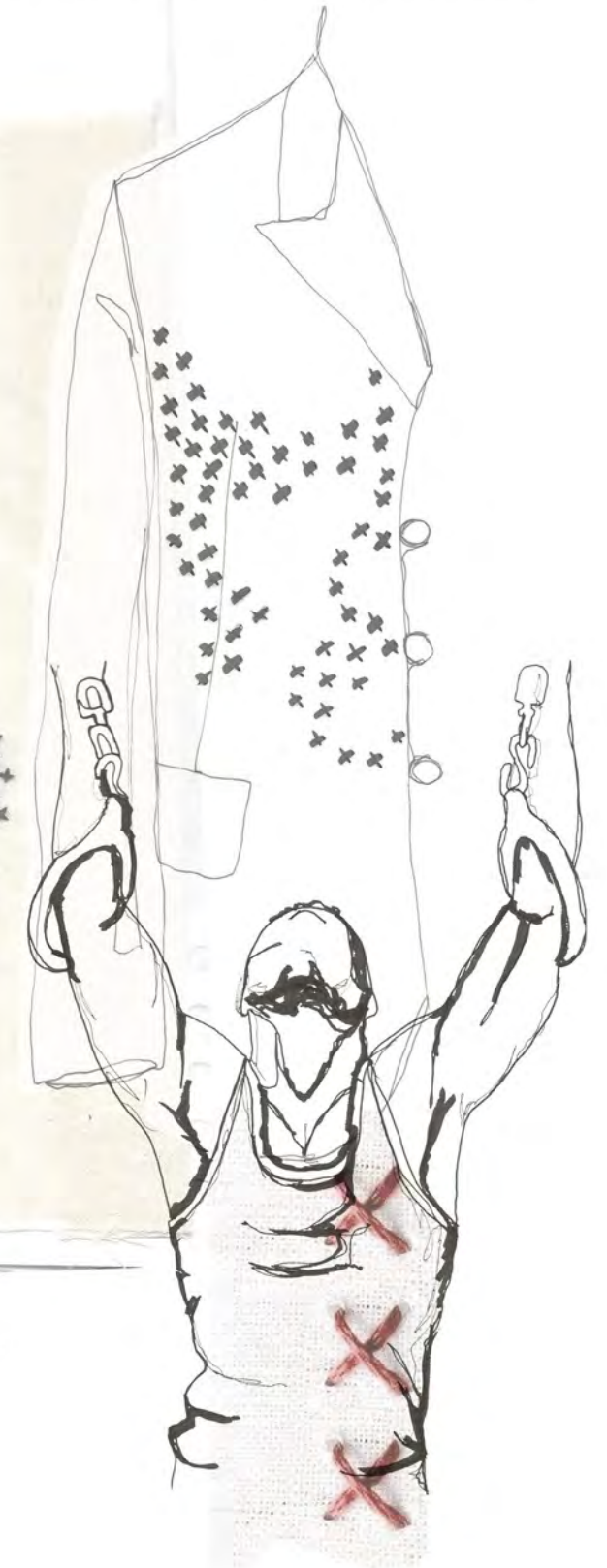
Muscle Shadowing

CROSS STITCH MUSCLE TO SHOWCASE STRENGTH OF THOSE EFFECTING BY THE VIRUS, ALSO CONNECTS TO HOMEROOTIC ART DEPICTING STRONG MALES TO PRESENT GAY MEN AS STRONG AND POWERFUL



AIDS MEMORIAL QUILT

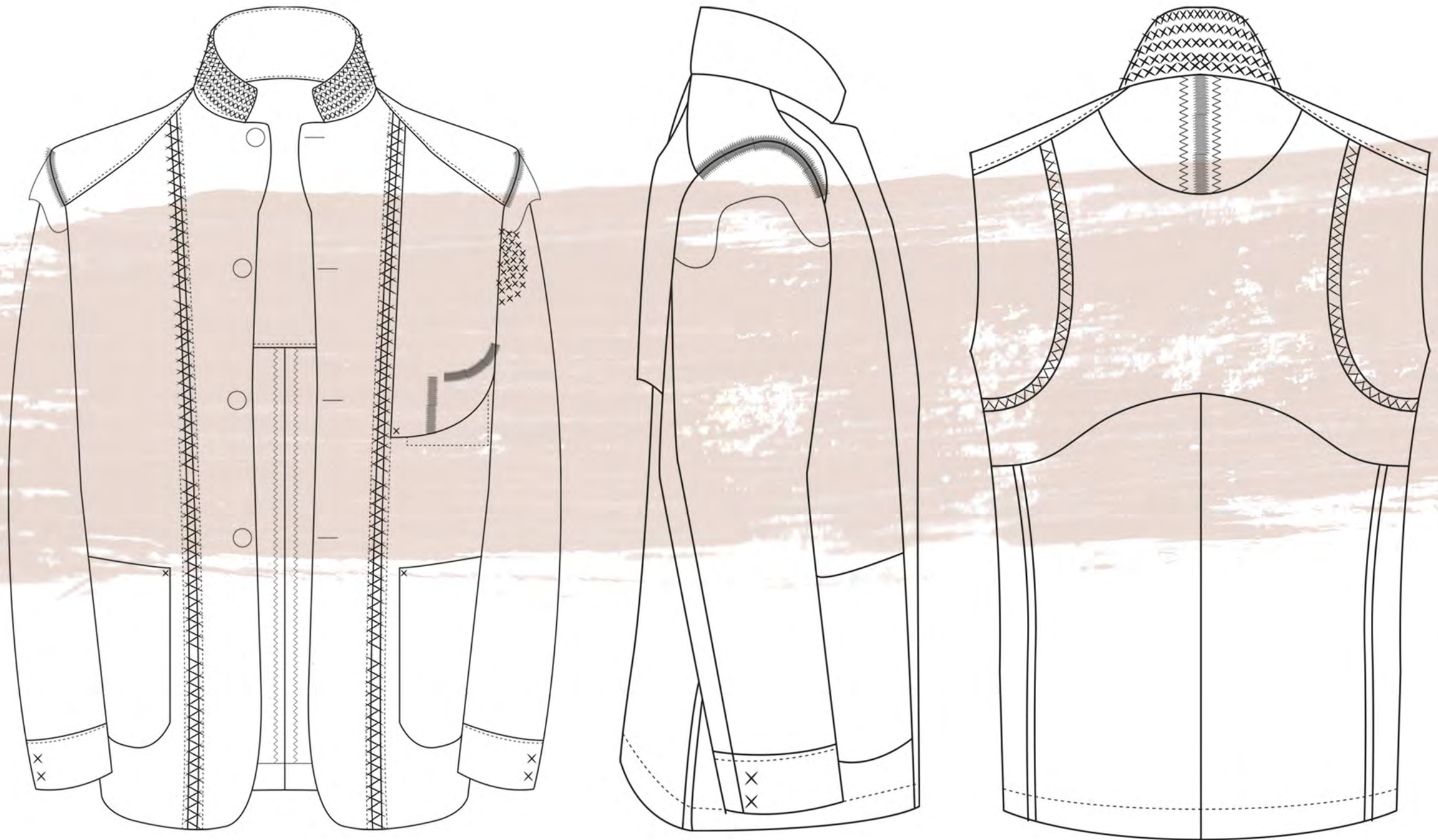
USING CROSSSTITCH IN SYMBOLISM OF AIDS CRISIS AND THOSE STILL EFFECTED, WITH THE AIDS CRISIS CAME EXHILATION BETWEEN FAMILIES AND GAY MEN, THE ACT TO REPAIR COMMUNITIES CREATED QUILTS TO MEMORIALISE THOSE PAST



DELICATE REPAIR OF ROBUST EXTERIORS

DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN

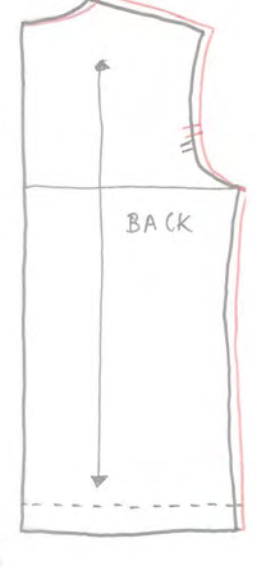


Final Artefact
TECHNICAL ILLUSTRATION

DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN

Artefact Development
SILHOUETTE & PATTERN GRADING

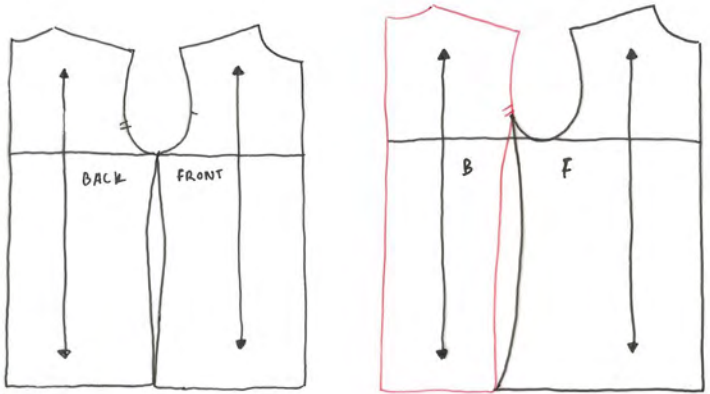


ORIGINAL HARRINGTON BLOCK

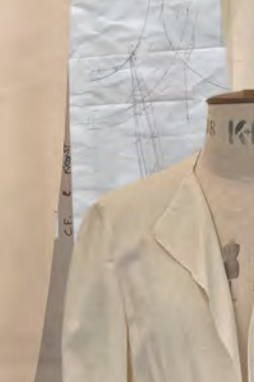
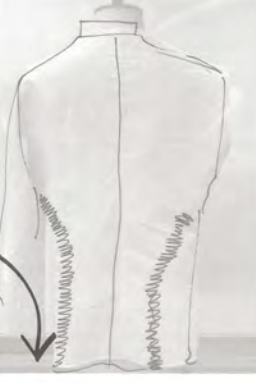
Red -final Graded Pattern

AS A WORKWEAR INSPIRED PIECE, I WANTED THE SILHOUETTE TO BECOME VERY RELAXED AND TO EXPAND THIS, I DECIDED TO LOOK INTO GRADING UP A MEDIUM JACKET BLOCK TO A SIZE LARGER IN SO IT WAS MORE BOXY BUT NOT OVERSIZED THAT IT DIDNT RESEMBLE SEMI FITTED TAILORING OF THE VINTAGE SACQUE CUT

AS A DEVELOPMENT OF WORKWEAR AND TAILORING, THE SACQUE CUT SUIT WAS A RECOGNISABLE PIECE FOR SILHOUETTE AS CREATED TO BECOME A RELAXED VERSION OF TRADITIONAL TAILORING AS IT FEATURES LESS COMPRESSION TO FIT THE BODY FRAME, INSTEAD THE COMPRESSION FLOWS INTO THE BACK WITH THE REMOVAL OF THE SIDE SEAM AND FRONT PANELS ARE LEFT FLAT (OR CAN BE SEMI DARTED TO ADD SHAPE)



Artefact Development
BACK COMPRESSION



ORIGINAL HARRINGTON BLOCK

Red -final Graded Pattern

DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN

Artefact Development SLEEVE & SHOULDER REPLICATION

THROUGHOUT DEVELOPMENT OF THE FINAL TOILE, THERE WAS DIFFICULTY INTO REWORKING THE SLEEVE ONCE GRADED, THIS CREATED A SERIES OF INVESTIGATION INTO DEFINING THE SHAPE AND STRUCTURE TO FOLLOW TAILORING APPROACHES WITHOUT THE NEED FOR SHOULDER PADDING. ANOTHER ISSUE WAS TO INCORPORATE THE IDEA OF WORKWEAR AS TRADITIONAL TAILORING DOESN'T ALLOW MUCH MOVEMENT THROUGH THE SLEEVE AS CREATED FOR ARMS TO ONLY NEED TO SIT AT A DESK AND NOT REACH ABOVE HEAD.

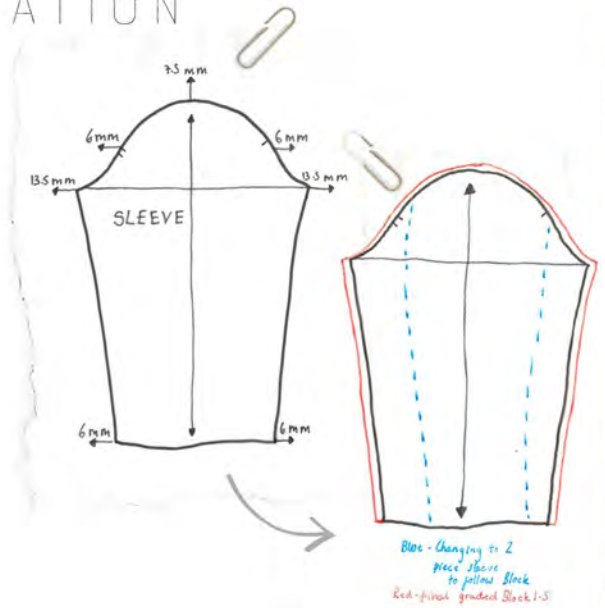


Range of working cuffs



padding - mimic working cuff

Sourced vintage workwear jacket, showcases a fake mimic working cuff which looks much more relaxed than on a traditional suit jacket - Diagram shows how two piece sleeve seam utilises when the (sleeve cuff) opening would be with the two buttons only being used as decoration



As the Harrington block includes a two piece sleeve and I knew that most workwear and tailoring pieces showcase a two piece sleeve to allow more movement - following the instructions in how to grade up showed a one piece sleeve so I had to rework to be able to use the technique with my two piece sleeve block.

Reflecting on Core through Pattern cutting application



Grading the cuff and base of first piece - Video documentation on materials

When initially adding volume to the Harrington block I used the technique of adding and flowing within the front panel as the main area that needed easing up placing more volume. But created a lot more issues of the toile not fitting the mannequin through the neckline, stretching out from the neck and creating a loss balance of the overall pocket toile.



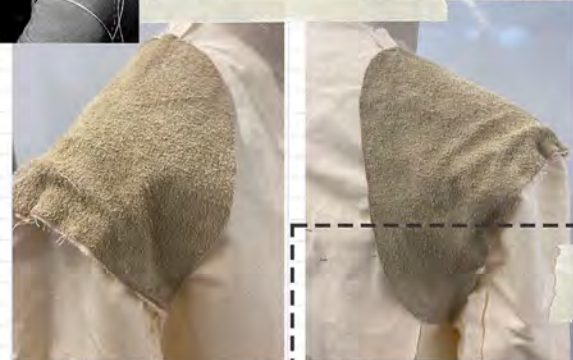
With these issues I decided to approach the grading up technique so that a could ensure that all panels were the exact shape and size, just slightly larger.

SCRAPPED ORIGINAL TECHNIQUE



Within semester 1 - I looked upon how to incorporate the element of shoulder padding but with the concept of relaxing/deconstructing tailoring approaches I looked at using other materials such as a soft lamb leather to act as a semi structured shoulder pad, as a stiff from cloth it would allow some support but be more supple and softer

I realised that finishing of this element within a final design would affect design developments on hand stitching through the armhole as well as using leather created bulk in the armhole seam which made the sleeve appear more pointed than rounded, from the inspirational historical image shown earlier



As issue was not



Mimic shoulder pad as was briefly investigated semester 1 - as a pad to showcase the silhouette of a shoulder pad externally, so that it looks well finished and delivered as a finished garment, rather than physically using wadding exposed



Pattern Craft of liquid pocket front chest and shoulder



Representing the sleeve head shaping and padding within final garment, creating a more relaxed style of traditional saddle row approaches

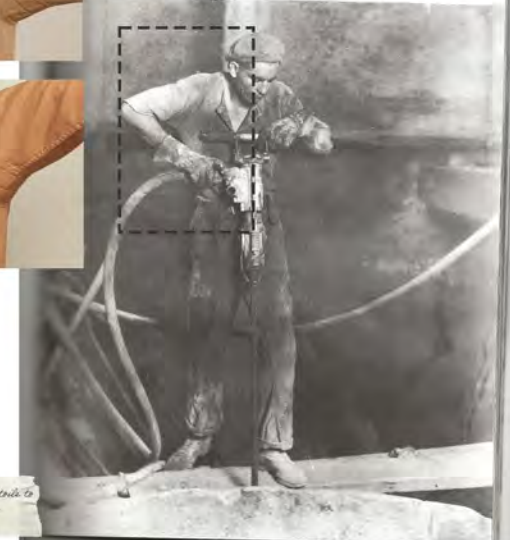
Presented with a lot of workwear pieces is a sleeve gusset, as shown on the right, the gusset is applied by adding extra fabric underneath which allows the wearer to gain more movement with lifting and raising arms, as without the application of a gusset the sleeve would pull up the rest of the jacket when arms are raised. The gusset is presented within the two piece jacket, compresses down underneath and doesn't create bulk as it follows the natural underarm line of the sleeve. I initially wanted to incorporate this into my working jacket but with creating an oversized fit, the application of a gusset would work differently, when trying to put the extra fabric to figure out pattern shape and dimensions, as the addition of a underarm gusset is to be used within more fitted garments as physically less fabric around the body and sleeves, which creates the pulling when raising arms.



Attempting to add gusset into jacket toile to add more movement and represents a workwear approach

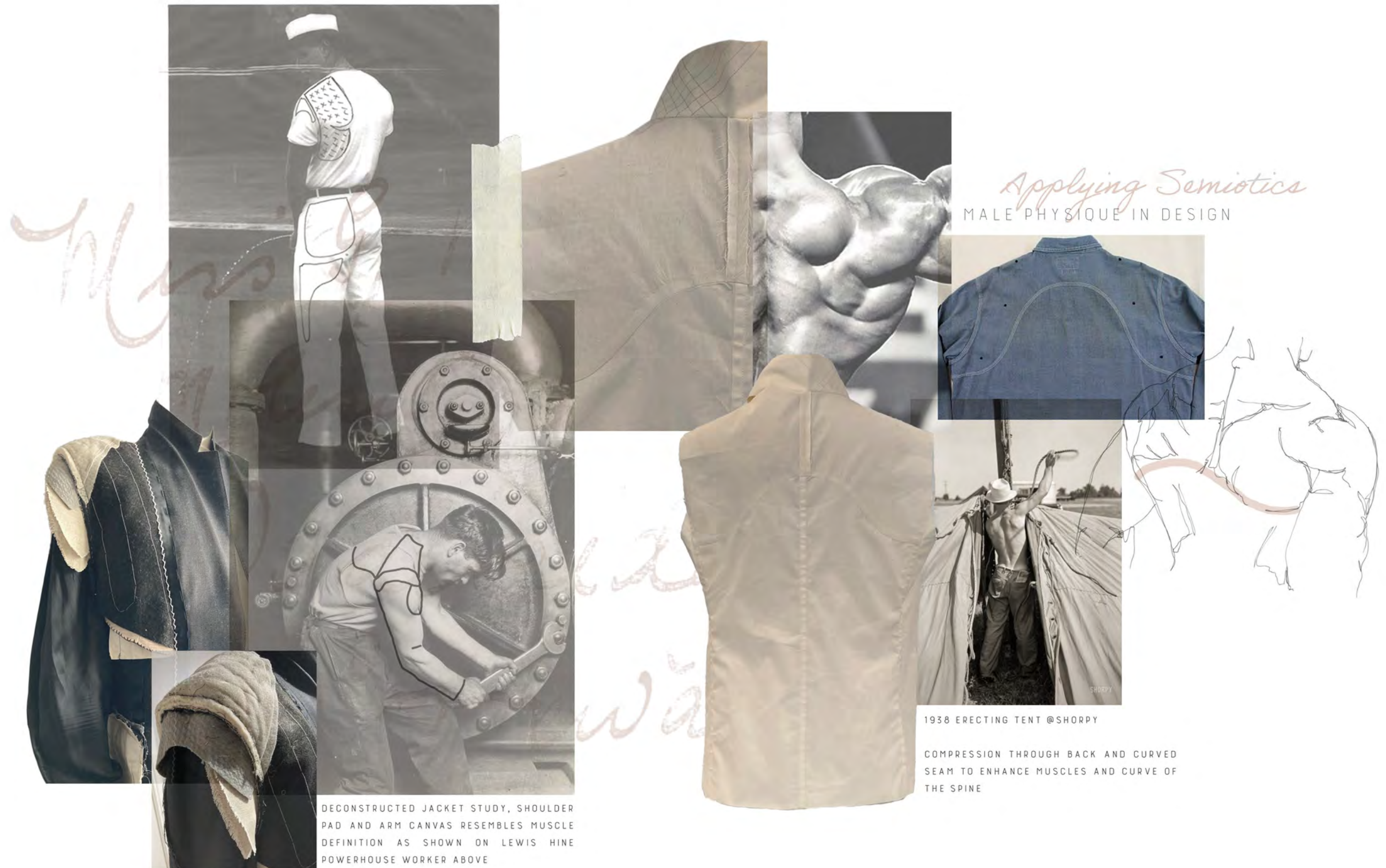


Image sourced through Lavinia Hines - Men at work, Dover Publications, although presented as a short sleeve, you can see the pulling underneath when a gusset isn't present in a garment which limits capability and movement, hence I'm sure only the majority of workwear showing sleeveless pieces



DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN



Applying Semiotics
MALE PHYSIQUE IN DESIGN

DECONSTRUCTED JACKET STUDY, SHOULDER
PAD AND ARM CANVAS RESEMBLES MUSCLE
DEFINITION AS SHOWN ON LEWIS HINE
POWERHOUSE WORKER ABOVE

1938 ERECTING TENT @SHORPY

COMPRESSION THROUGH BACK AND CURVED
SEAM TO ENHANCE MUSCLES AND CURVE OF
THE SPINE

HOMOEROTICISM THROUGH THE 'WORKING' MAN

DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN

Artefact Development DETAILS & INTERNALS

INTERNALS & SEAMING

Internal finishes to be constructed as beautifully as external finishing details discovered through historical garments - image right showcasing raw seams inside. I'm choosing to use pinned edges as a way of delicate handle and a more interesting idea brought onto workwear, as well as more traditional approaches such as running full seams and binding around armholes and back compression where there is more than 1 open seam so kids built using twill tape to coverbulk with delicate topstitching



Twill tape inspired by Craig Green illustration

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FINAL SILHOUETTE

With struggling from having such a few years out of practice, simplifying patterncutting was a way to understand technique again such as how to draft a basic collar pattern, as I find in more confident sewing

collar pattern convertible



Stitching used to assemble collar stand but not decoration used on 1 piece

From vintage research and visually deconstructing from object research and images on workwear, I decided to draft a convertible collar for jacket development as it showcases more traditional approach to workwear as well as being more clean and relaxed than the formal approach of a suit collar which would have a collar stand to add strength and support. The convertible collar is simply one piece which can be folded over to mimic the usual shirt collar and stand approach as well as being able to comfortably stand up, which would be a common use in workwear to protect the wearers neck from dirt and debris.

When applying pockets - I chose to look further into bluff pockets as with the hybrid jacket I wanted to showcase hints of utility as well as workwear, so using patch pockets may create a too workwear inspired piece as well looking more robust, the bluff added the slight delicate design ethos I wanted to deliver



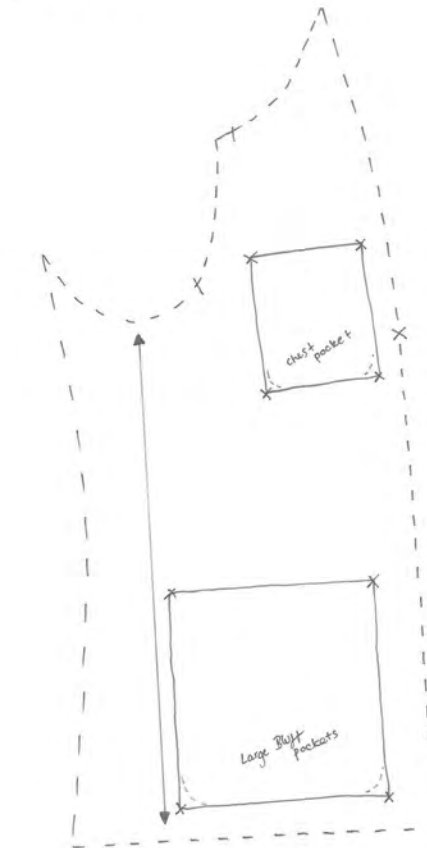
Traditional patchpockets found on most chore jackets



Tailored welta of jet pockets commonly used on suits for neatness and formal approach



Drawn jacket from Northumbria Archive showcasing simple convertible collar



AFTER REPAIRING THE SAVILE ROW JACKET I DECONSTRUCTED I KNEW I WANTED TO PRESENT DETAILING OF INTERNAL CRAFT ON THE EXTERIOR, I ALSO WANTED TO MAKE SURE THAT CRAFT ON BOTH INTERNALS AND EXTERNAL WAS BEUITFUL AND DELICATE TO JUXTAPOSE THIS POTNENT ROBUST MASCULINE STRNGTH DEPICTED IN WORKWEAR AND SATORIAL FASHION

THIS ALSO WAS ACKNOWLEDGED THROUGH TYPES OF POCKETS AS TO DIVIDE BETWEEN WORKWEAR AND TAILORING, THIS CREATED A BLUFFED ON POCKET A DELICATE WAY OF PATCH

SEMiotic PROPOSED DETAILS AND POCKETS - LEFT = AGGRESSIVE

DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN

Following previous idea of using laundered/distressed cloth to add a relaxed style and to present an emphasis to the historical garment research and photographs, I tried a technique to boil wash fabrics to see if the colour, stiffness or even texture would change and resemble a more worn in style



Cotton (possibly Nylon mix) like the colour and texture of the original fabric although with a possible nylon mix the cloth was quite stiff

After Boil wash - the cloth became slightly lighter in colour and felt more soft to touch, although still resembling a stiff shape, became very dampened/ worn in appearance

Marooned cotton - The texture has a soft brushed feel which could be used for tailoring or lightweight outerwear pieces

After Boil wash - the cotton became a lot more softer and muted from the original which I feel would fit better with the desired 'cool palette' the fabric with being marooned had a more faded originally and after washing it has become a lot more muted

Hempish mix canvas - With wanting to emphasise on deconstructed tailoring approach I wanted to see what would happen to the canvas through boil washing as well

Originally being used to shape just adding structure under suits, I wanted to see if it could possibly soften the canvas up and make it look more relaxed and delicate rather than robust - been disrupted and on surface

Delivering a final idea and wanting to incorporate the internal construction of tailoring approaches as a decorative external concept, I realised that the traditional tailoring materials such as canvas which would be used within shaping the chest and lapels, comes in very limited colours as they usually used within a garment. I looked upon sublimation dyeing as well as getting technical help from university staff to create a colour which would match the dusty pink tone, I have missed to see within this semester.

After the first pink dye batch, I was explained how the staining could darken down the colour, so I cut off a small piece to submerge in the dye but it created a more orange/pink tone which merged within the bright pink undertone of the dyed canvas

A) Tight weave



A) Loose weave

Original Colour - Initially thought of using a stitch technique called cables which involve rows of thread into the cloth to create a texture and a slight colour then as seen by sample A - although with usually used within heavyweight denim, the canvas was used throughout the technique and created uneven texture in the choice

The first dye created a very vibrant pink which didn't fit totally with the softer colour palette, this was created with a red wash dye, which we realised that it needed a bit more to muddy the colour down

Close final cloth



We then created a new patch of dye with a hint of brown as a base with red, this created a much better colour totally with the desired pink tone I wanted and through the washing cycle of the dying technique the canvas began to break down and become more water and I feel this fits well with the idea of relaxed tailoring and creating a delicate approach to the usually very robust canvas that used as structure and support

AS TO FOCUS ON THE DELICATE HANDLE INTO MENSWEAR, AFTER WORKING ON FABRICS AS SEMIOTICS APPROACH, I WANTED TO LOOK AT HOW I COULD UTILISE TAILORING TRADITIONS OF CANVAS AND SUITING BUT CREATE THEM INTO MORE FRAGILE AND RELATED TO VINTAGE RELAXED WORKWEAR, I DECIDED TO WORK TONALLY AS TO EMPHASIS THE ATTENTION TO DELICATE AND FRAGILE CRAFT

THE FABRICS WERE ALSO WASHED AS TO BREAK DOWN ANY NATURAL STIFFNESS



al selection for garment construction and investigation as between cream, blue and pink colours, I feel that the tonal introduction to k as mens workwear will showcase the delicate approach to robust errors as well be a physical display of the deconstruction of outline presence displayed in menswear as pink wouldn't be a al colour to wear in a working environment

Artefact Development STITCHING & TRIMS



Within semester - I discovered there was able to open a pocket many sample decorative attachments from which had the lining removed from one half. One of the attached patterns I used was a 'break' and I wanted to develop one to 'I' was interested in the possibility of developing a piece of fabric that could be used to create a pocket that would be a piece of art but also able to be used as a pocket. The sample shown above of a pocket which could be used to create a pocket that would be a piece of art but also able to be used as a pocket. The sample shown above of a pocket which could be used to create a pocket that would be a piece of art but also able to be used as a pocket.

DECODING THE UNIFORM OF MASCULINITY

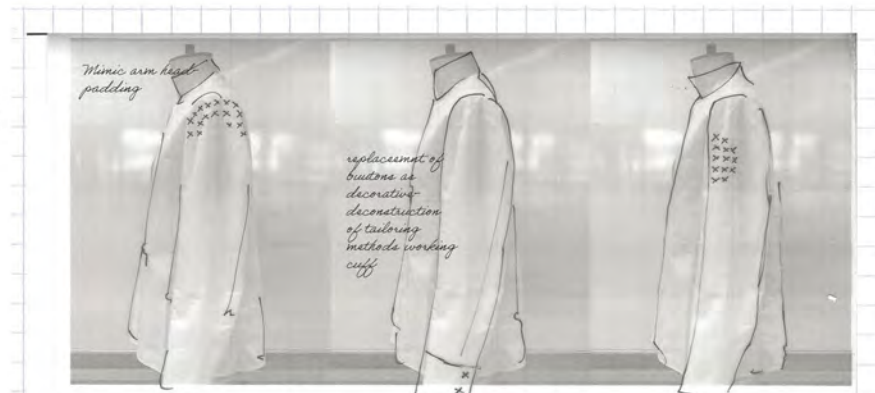
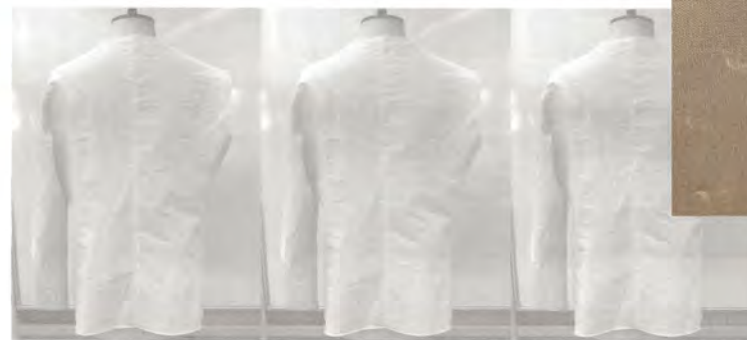
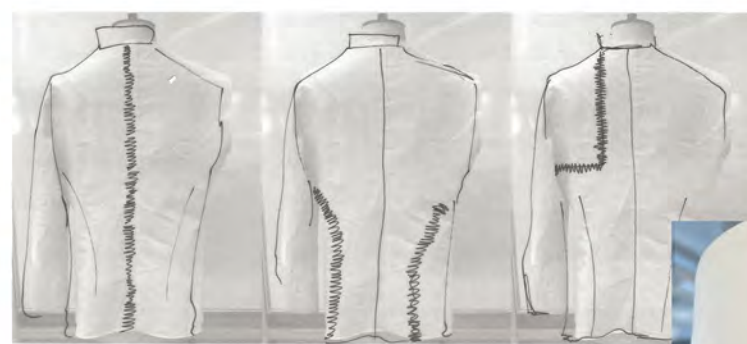
MA MENSWEAR DESIGN

Artefact Development

AIDS CRISIS AND REPAIR WORK



DEVELOPED FROM DECONSTRUCTED JACKET TO
IMPLY JACKET IS SEWN TOGETHER BY HAND

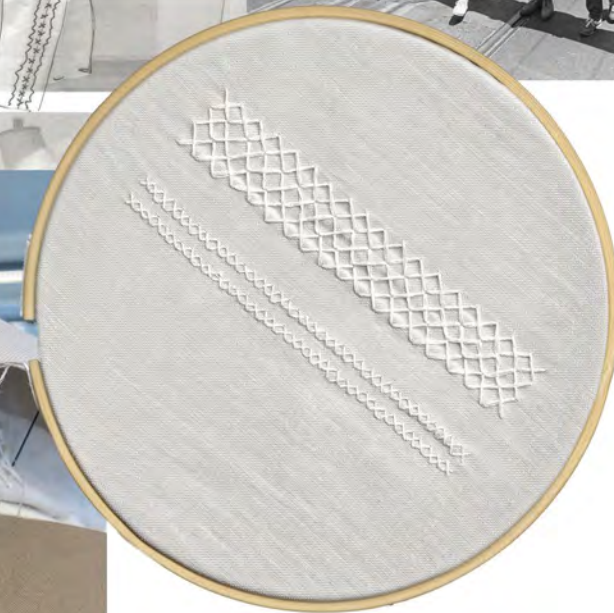


Mimic arm bag
padding

replacement of
buttons as
decorative
deconstruction
of tailoring
methods working
cuff

Muscle definition
from levers line
biceps

decorative
seam finish
with repair
crosses



CROSS STITCH IN REFERENCE TO AIDS CRISIS AS TO
SHOWCASE SUPPORT AND NTUAL STRUCTURE OF POWER
THROUGHT HE CONVERTIBALE COLLAR

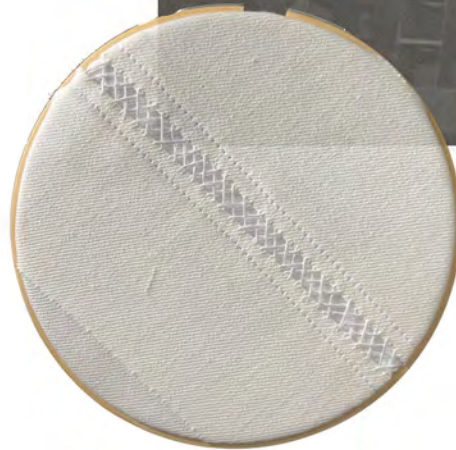
DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN

BLACKSMITH 1930'S



Still v
here.
Shall b
cloves b



GREAT GRANDAD, FAMILY
PHOTO WW11 ROYAL NAVY
STITCHING REFERENCE TO
NAVAL LACING IN SAILOR
UNIFORM



1950S FRENCH WELDER JACKET
-INTEREST OF HOW BACK FLARES OVER LARGER
PART OF MALE - SOURCED @BRUTCLOTHING.COM

BACK STORM FLAP INSPIRED
BY VINTAGE HOMOEROTIC
WORKER IMAGERY, OF MALES
IN WHITE FITTED VEST TOPS
WHICH PRONOUNCES ARM
AND BACK MUSCLES
HERRINGBON FAGOT STITCH
TO RESEMBLE JACKET
PANELS BEING REPAIRED OR
LACED TOGETHER (ALSO
HIGHLIGHT RACERBACK
PROFILE IMITATED FROM VEST
SILHOUETTE

Artefact developement
FRAGILE MASCULINITY PRESENTATION

DELICATE REPAIR OF ROBUST EXTERIORS

DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN

Final Artefact
INTERNAL CONSTRUCTION



AS TO PRESENT A SEMI CONSTRUCTED VERSION OF TAILORING INSPIRED BY RELAXED WORKWEAR- I CHOSE TO UTILISE CROSS STITCH TO CREATE A DELICATE SOFTER WAY OF STRUCTURE RATHER THAN TRADITIONAL FUSABLE AND MELTON TO HOLD THE COLLAR UP, THE IDEA OF CROSS STITCH COMES TO REFERENCE THE STRENGTH OF THOSE HIV+ AS SUCH ARTITSTS PROMOTED DURING THE AIDS CRISIS

AS AN ACT ON SHOWCASING HOW INTERNAL CRAFT & CONSTRUCTION SEEN IN SAVILLE ROW CAN BE PART OF THE DECORATION, I ALSO EMBROIDERED THE LINING PIECES, ASWELL AS DEMONSTRATING A MORE RELAXED VERSION OF A SHOULDER PAD BY USING TIGHTLY PACKED CROSSSTITCH TO STIFFEN THE SHOULDER AREA

STILLS FROM SELF RECORDING OF SHOULDER PAD CREATION, EMBROIDERING INTO THE SHAPE OF PANELS TO APPLY ENOUGH PRESSURE ON A NATURAL SHOULDER CURVE

PICKSTITCHING LAPEL FINISH AS SHOWCASED IN SAVILE ROW

Final Artefact
COLLAR STRUCTURE

DELICATE REPAIR OF ROBUST EXTERIORS

DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN



DEAN-HENRY YOUNGER

DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN



DEAN-HENRY YOUNGER

DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN



DEAN-HENRY YOUNGER

DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN

Final Artefact

ARTEFACT PHOTOSHOOT

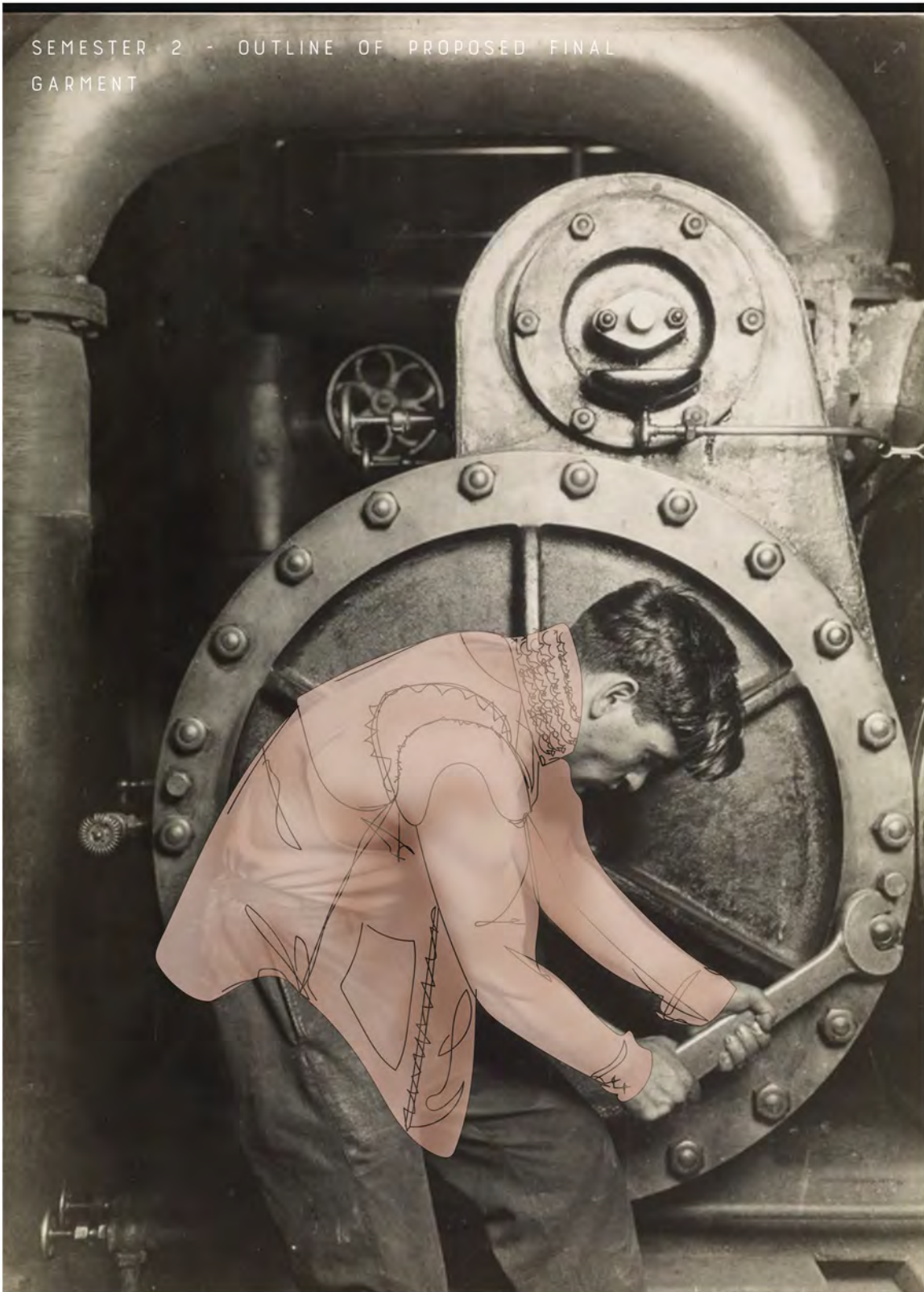


AS A FINAL DEMONSTRATION TO SHOWCASE HOW DELICATE CRAFTSMANSHIP OF VINTAGE WORKWEAR I WANTED TO PRESENT THE FINAL ARTEFACT IN A FACTORY SETTING POSING SIMILAR TO THE HOMEROEROTICISM IMAGERY, AS LOOKING AT VINTAGE GARMENTS AND IMAGERY THROUGHOUT THE PROJECT I WANTED TO FIND AN ENVIROMENT THAT MATCHED, AS AS A RESULT I COLLAGED ONTO A LEWIS HINE IMAGE AND POSED THE MODEL AS SHOWN ON NEXT PAGE



DECODING THE UNIFORM OF MASCULINITY

MA MENSWEAR DESIGN



THE DEVELOPMENT FROM FINAL ARTEFACT CAN BE SHOWCASED THROUGH THIS PROGRESSION FROM OUTLINING HOW I HAD VISIONED THE FINAL PIECE AND PROPOSED PHOTOSHOOT TO LOOK IN SEMESTER 2 AND HOW I WAS ABLE TO FULFIL MY GOALS IN BOTH IN SEMESTER 3