



THE ART OF CRAFTSMANSHIP

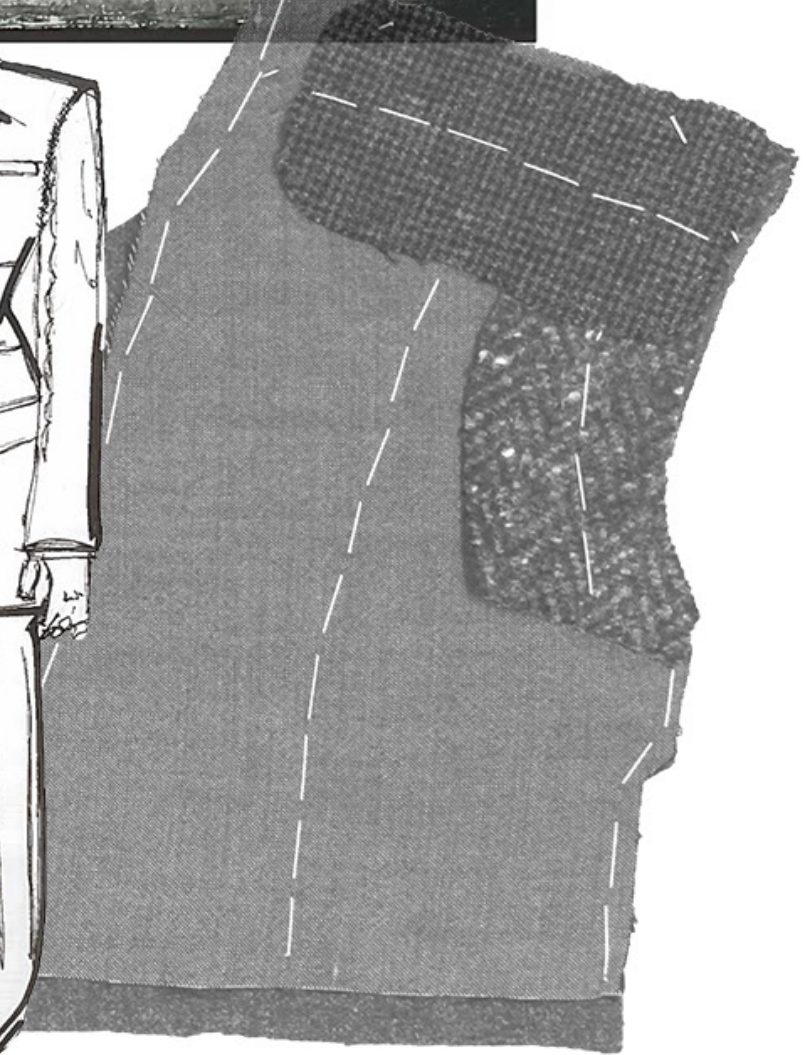
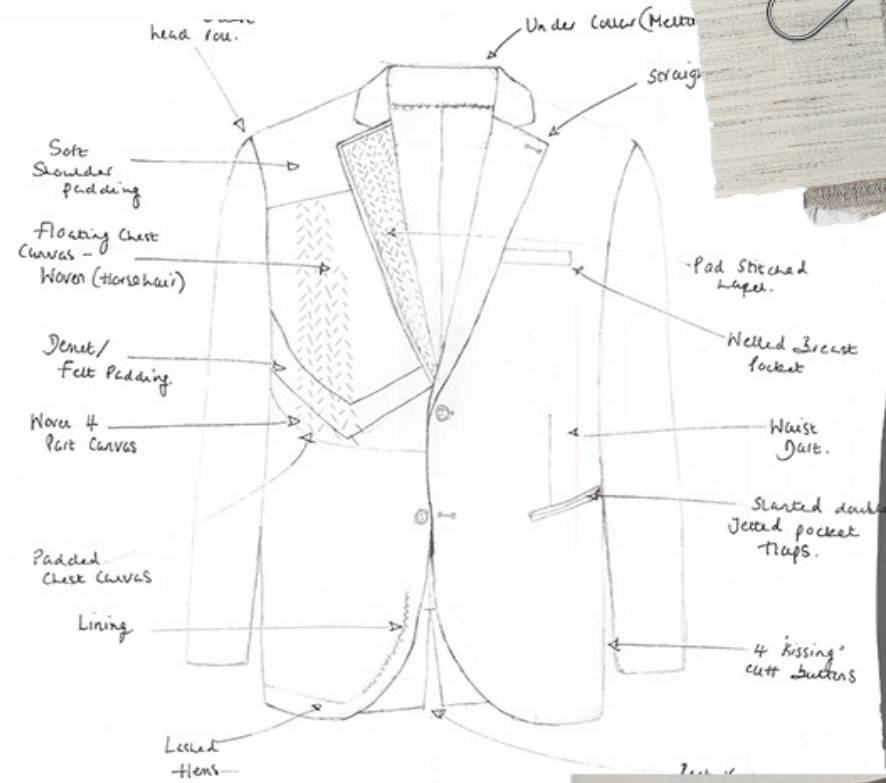
This portfolio explores the parallels between Eastern and Western hand craftsmanship and how those parallels can challenge embedded ideals of menswear design in a contemporary market. This was achieved through practice based research, dissecting and learning each of the crafts and then fusing them together to create a contemporary menswear silhouette that still housed tradition and hand craft. The history of these crafts was explored through fruitful literature and fascinating museum archives, learning that the sartorial presence these garments carried in society is still evidenced today through social structure, politics and power. Developing an understanding of the cut and construction was a key theme throughout the entirety of the project as one of the key aims identified was the enhancement of practical skills. To understand these crafts, a workshop was attended revealing the intricate process of hand canvassing and how this forms the silhouette of the bespoke tailored jacket. Once knowledge of craft and construction was gained, these techniques infused together developing hybrid style designs, representing each craft and striving into a contemporary menswear silhouette. As the proposal suggests, the

creative outcomes are designed to challenge embedded ideals of menswear design, therefore depicting where menswear ideals originate from and how they have transpired into society through various different avenues is crucial. Embedded ideals of menswear within the Western World are apparent throughout history with ideals of masculinity originating from historical events, such as World War II or the emergence of football hooliganism in the 1970's. This alongside the 'Male Identity Crisis' discussed by Fraser Smith created an interesting viewpoint for the emergence of menswear challenging outdated and archaic ideals which still infiltrate contemporary society. Thus, It can be concluded that the contribution to knowledge that this work makes is that there is a need for change within attitudes towards menswear, as embedded ideals are still very much apparent; evidenced in the male dominance of both Tailor and Clientele on Savile Row. The outcome of this project demonstrates the importance of traditional hand craftsmanship and the need to adapt and inspire the techniques into contemporary menswear design.

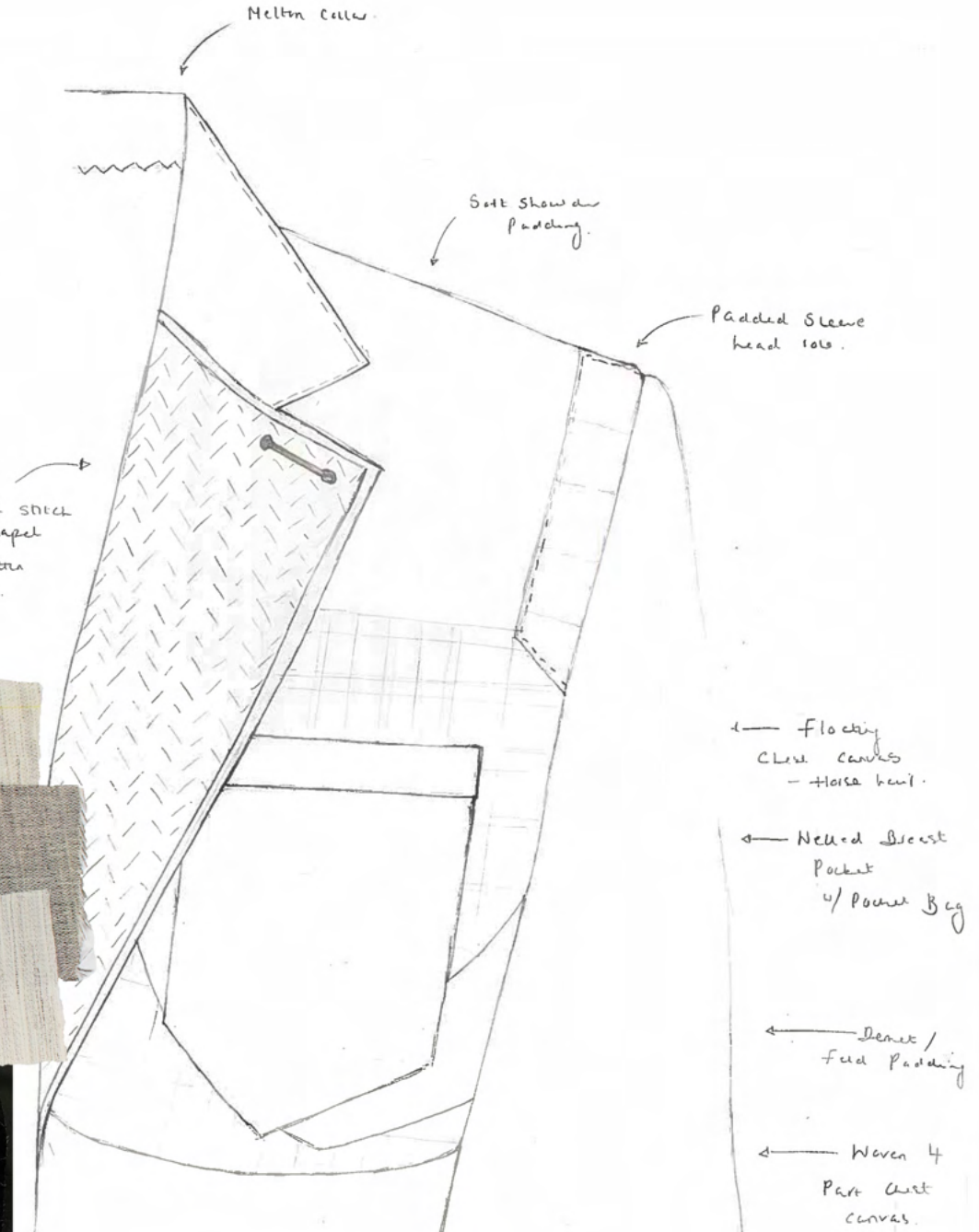


"What can the parallels of bespoke British tailoring and the Japanese kimono divulge when challenging embedded ideals within contemporary menswear design?"

Bespoke.



Hand Canvassing



Attending a hand canvassing and tailoring workshop with Savile Row Tailor Laura Teesdale demonstrated how to hand canvas and its resulting silhouette. Hand canvassing can be summarised as a four-stage process, beginning with pattern cutting the shapes needed to build a canvas. A chest canvas is made up of horse and camel hair canvas, with a layer of Demet which sits over the top to soften the texture. The second stage is to open the belly cut and sew the dart, adding structure to the chest. The third stage is to 'baste stitch' (a 3cm repeated stitch in white cotton thread) each layer of the hand canvas down. The fourth stage is to place the Demet over the canvas and 'pad stitch' (a 1cm repeated diagonal stitch) in place for pad stitched canvas. This adds structure and shape to the canvas, holding everything together and softening the surface of the canvas inside the garment.



The Japanese Kimono

Japanese designers. → Paris 1980's.

illustration

Body measurements.

What does it represent?

Simple construction

Rectangle
blouses
create
shape.

Kimono



The Japanese kimono has historically been the pinnacle garment of inspiration for Eastern contemporary silhouettes. In Paris in 1980, Eastern designers Yoji Yamamoto, Rei Kawakubo and Kenzo Takada took the Western World by storm with their kimono-inspired oversized silhouettes, monotone colours and deconstructive approach, resulting in a turning point for both men's and womenswear (When the West Wore East: Rei Kawakubo, Yohji Yamamoto and The Rise of the Japanese Avant-Garde in Fashion, 2006). The Japanese kimono is possibly the most famous sartorial form of dress identifiable to one country. Distinguished by its archetypal T shape, delicate art work and impeccable fabric, the kimono is "real and romanticized, familiar and foreign" (Milhaupt, 2014).



The construction of the kimono is relatively simple compared to the bespoke tailored suit but, by contrast, kimonos are embellished with extensive embroidery and hand painting, creating elaborate designs with traditional spiritual meaning. Japanese embroidery uses an assortment of stitch work, for example, a flat stitch (*hira-nui*) is used to create patterns such as flowers and leaves (Making Kimono - Victoria and Albert Museum, 2021).

Eastern Designers.

It is impossible to describe and analyse late twentieth-century fashion in Europe and America without taking account of the substantive contribution of Japanese designers, argues Richard Martin (Marra-Alvares, 2010). Japanese Designers Yohji Yamamoto, Rei Kawakubo and Kenzo Takada, still adopt the kimono as inspiration for both silhouette and illustration from their first collections in Paris 1980 to their current collections. Having major influence within menswear on a global scale, special focus has to be drawn to Paris 1980, arguably a pinnacle turning point for not only the attitude of Western designers, but Western consumers too.



The emergence of this supposed outright mockery of conventional clothing, which seemed to offend the majority, still gained the attention of many. The divide between male and female clothing was as apparent as ever which was evidenced when Yamamoto and Kawakubo were criticised for using black fabrics to produce a 'formless, asexual look' (Marra-Alvares, 2010). The response of the Western World to this newness only enhanced the need for change, creating a fashion which challenged the embedded ideals of the western world.

Western Designers.



A celebration
of hand
of craft.

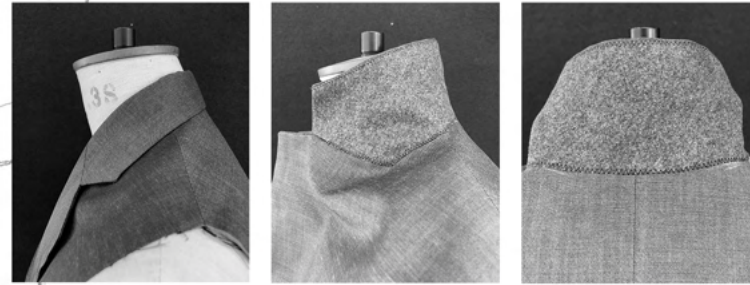
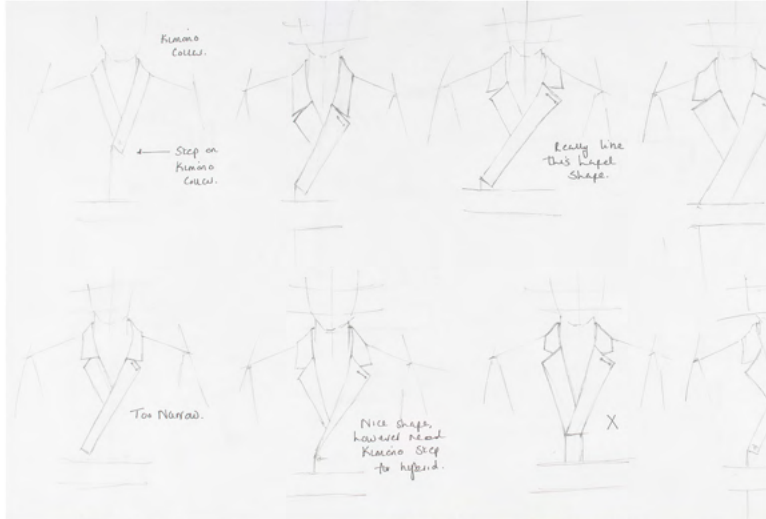
Construction.

How can we
demonstrate
construction?

Bringing hand
craft into
a contemporary
market?

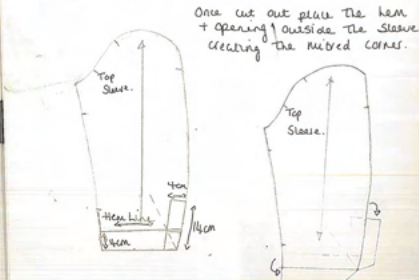


Learning The Craft.

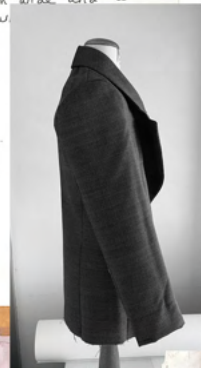
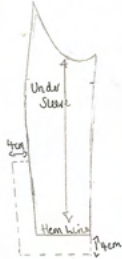


Functional Cuff Vent
(for two part sleeve w/ Lining)

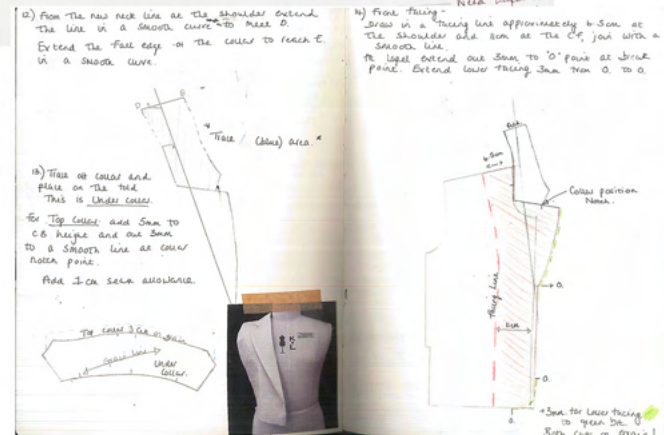
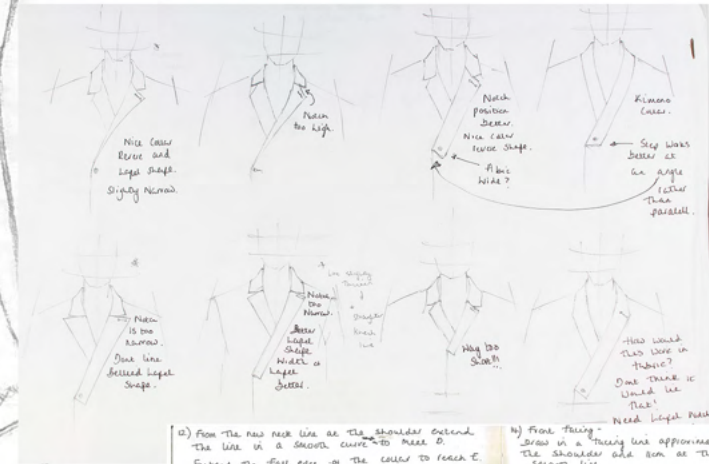
- Trace off sleeve block mark on top sleeve + desired button position.
- Add a cuff opening facing 4cm wide x 14cm Long on top sleeve.
Add a hem facing 4cm deep.
Draw a diagonal dashed line through both corners. This creates mirrored corners for top sleeve opening.
Trace off + let out in paper the hem and the opening facing to the dash line.



3) Under sleeve:
Add the same cuff opening 4cm wide and a hem facing them. This will be the cuff opening 14cm long.



4) Trace off top + under sleeve.
Adding a notch to indicate hem line.
Add 1cm seam allowance.



Learning The Craft.

Construction

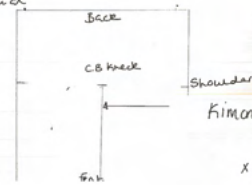
(Trying to use Rectangles in every aspect.)
 + Drafting the main body on the fold to reduce seams at shoulder, to help kimono lay flat. I took the body measurement from shoulder to ankle at 1/2 scale. Marked x width from c.f. to edge of shoulder. Creating main body of kimono.

* I decided to draw in a new line to add slightly more shape as when I laid on the manikin it did not sit flat and bulked.

* Cutting the neck piece on the fold at the shoulder line meant the main body of the kimono only had 1 seam down the back and 2 side seams.

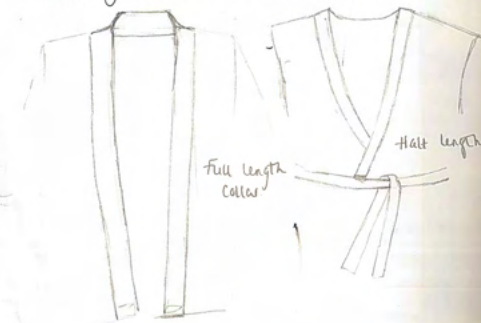
+ Next time I would adopt the method from the textiles, creating zero waste, where by the fronts and back are all one piece and you cut in the opening, rather than having separate pieces and no c.b. seam.

+ It was a beneficial approach to help understand the construction of the kimono.



Kimono collar:

* Mens Kimonos work open with more layered under garments, womens worn closed.



+ Collar traditionally is one piece of fabric, avoiding seam/stitch lines.

+ It can be stitched into to add detail/structure.

+ Heavy duty Kimonos (made from wool or silk lined) sometimes have quilted collars too add structure and detail.

+ I sampled a short collar on a kimono as this is typical of a casual kimono.

+ This for me, highlighted the formality and structure a full length collar ~~should~~ will give.

Sleeves.

* Kimono sleeves are highly functional and historically were used as shopping/carrying bags.

* Developing and understanding the construction of this rectangular panel took time.

+ On first attempt the sleeve had no other function or give in the arm pit and therefore when sleeve was down by the side it created bulk from excess in the arm pit.



+ The shape did not reflect a traditional kimono shape, due to my construction error.

+ Once it drafted, I altered the shape and added in a vent at the arm pit to reduce bulk and allow free movement.

Japanese Cutting & Construction

* Yoji Yamamoto/Rai Kawakubo

* Japanese Art of Deconstruction.

* Quite a contrast to Tailoring

* Traditional Japanese Values, such as Wabi-Sabi & Kitsunagi

* Body Conscious Cutting. Challenging the Norms. In 1980's collection, emerging with this new 'ugly' black, oversized, deconstructed style which went against all style/trend/fashion of that time.

* Pattern Cutting Methods

* Using the color block, creating depth through texture.

* Shingo Sato - Japanese Pattern

* Combined flat pattern & 3 dimensional draping.



Professor, & Archive



Zero Waste Kimono Cutting: (demonstrating rectangle cutting)

140cm

Back	Main Body. 80 cm x 140 cm.		Center Back Neck.	Front.
				Front.
Sleeve edge. 190 cm.	Attach this edge. Sleeve 50 cm x 40 cm	Attach this edge. Front Panel 45 cm x 40 cm.		
	Sleeve 50 cm x 40 cm	Attach this edge. Front Panel 45 cm x 40 cm		
Attach this edge.	Sleeve hem band. 50 cm x 10 cm	Attach this edge. Sleeve hem band. 50 cm x 10 cm	0.6.	0.6.
Neck Hem band. 120 cm x 10 cm			Pocket 20 cm x 15 cm	
Neck Hem band. 120 cm x 10 cm.			Pocket 20 cm x 15 cm	

Sleevedgs.

U.G. - Underarm Gusset.

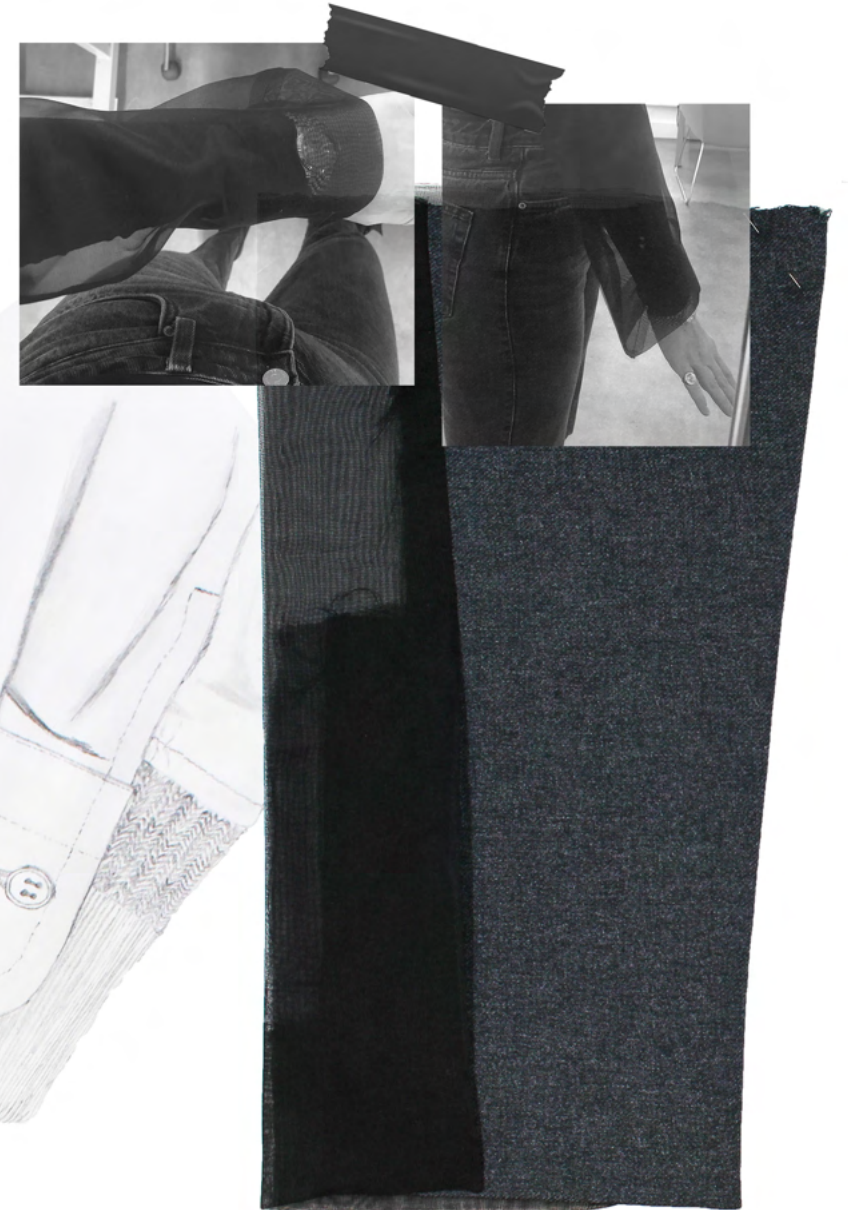
Developing a Hybrid..



Different approaches were taken during design development, initially adopting a two dimensional design approach, but finding this to be uninspiring, designing in 3D collaging and moulage on the stand with toiles which created much more interesting and experimental outcomes. (figure 10 displays Toile and Moulage on the stand.) These experiments were photographed and used to develop sketch designs. This gave scope to implement convergent and divergent thinking, selecting certain aspects of design, focusing on specific features, developing samples in calico to see a true representation, and carrying these elements forward onto further design development. This process threw up different design possibilities and was continuously repeated throughout the design development process.

Developing a Hybrid..

Sacai
MA1 Chere
Shirt Jacket
Fabric Hybrid.
Garment Hybrid



Developing a Hybrid..





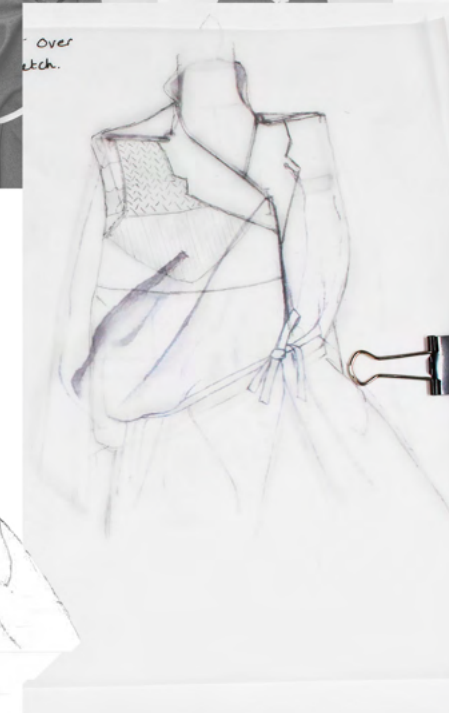
Montage



Contemporary Influence.
The Peter Pan Collar.
For Silhouette & Simplicity.

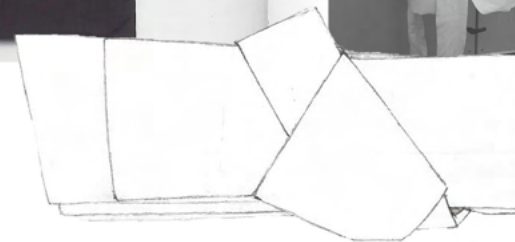
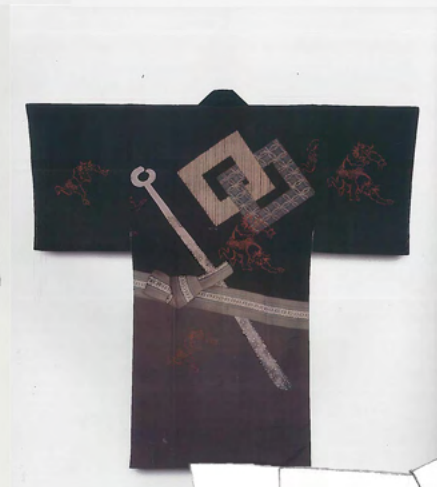
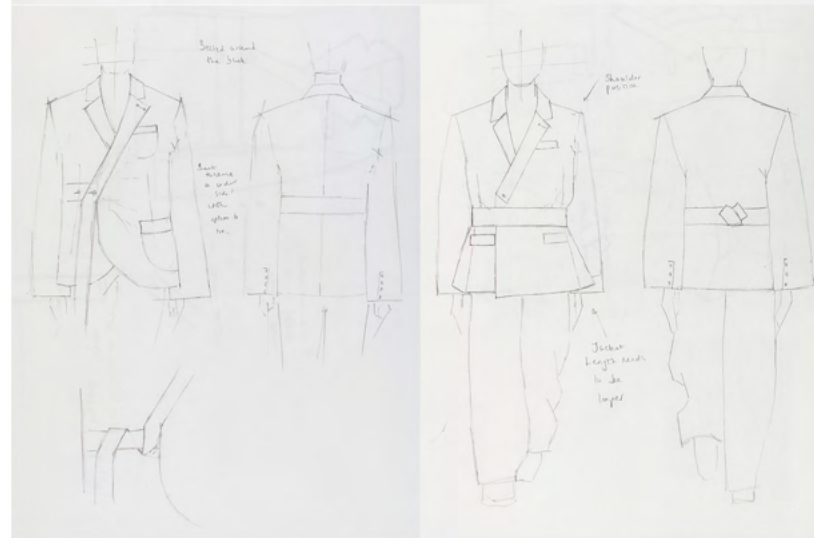
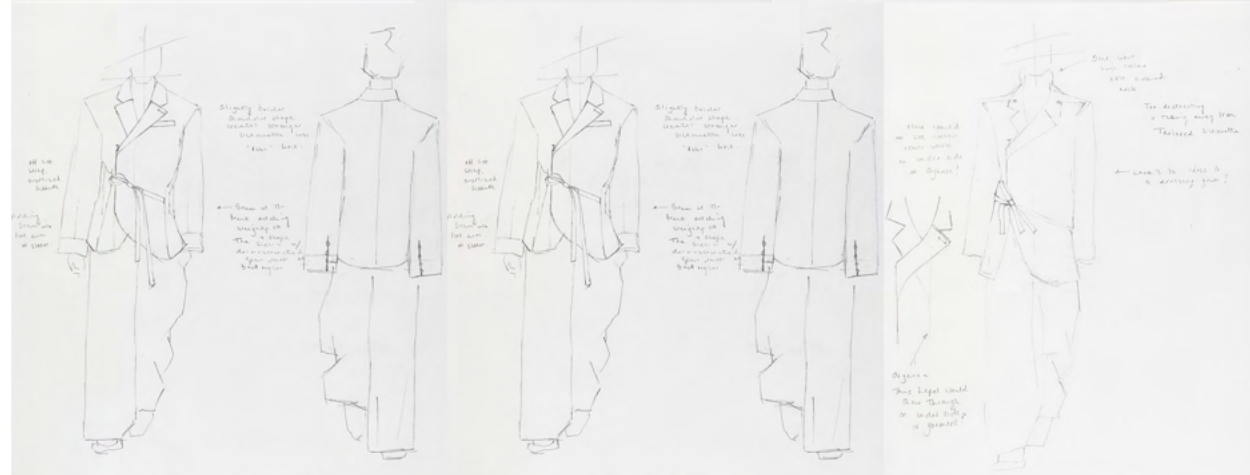


Want to maintain strong Tailored Silhouette in soft fabric, how would this revert back to 2D patterns?

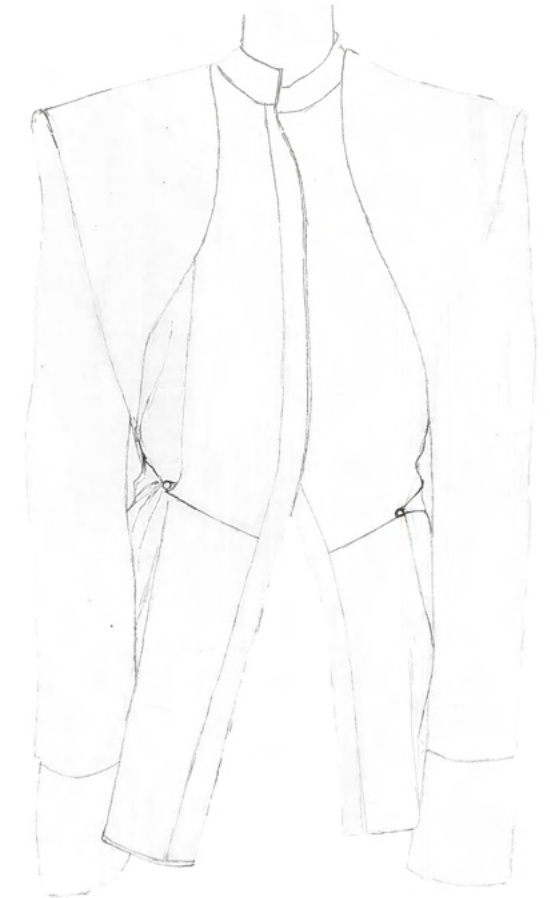


Adding corseting into Montage Shape w/ the + button Waist





Design Development.



Design Development.



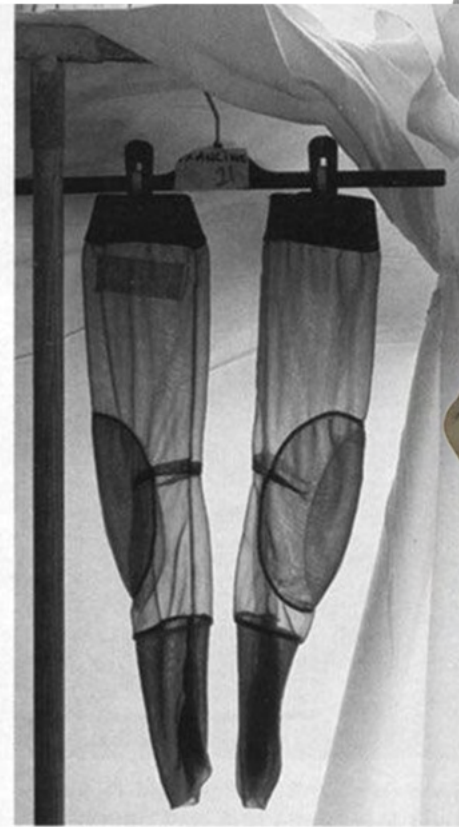
X-Raying Balenciaga.



In this project, fabric choice was inspired by the Balenciaga Exhibition at the Victoria and Albert Museum, where researchers x-rayed garments to show all of the internal cut and construction underpinning garments, right down to a forgotten pin in the hemline of a ballgown. (figure 11. Is a snapshot taken of a Balenciaga Dress through x-ray.) This was where the concept of translucent fabric, incorporating the aesthetic of an x-ray, created the opportunity to illustrate all of the internal construction lines, hand canvassing and stitching of the garment. Organza silk was the appropriate fit to achieve this aesthetic, whilst also maintaining the parallel of silk fabric from both crafts, organza also has the structure to hold the silhouette.



Organza



X-Raying Balenciaga.

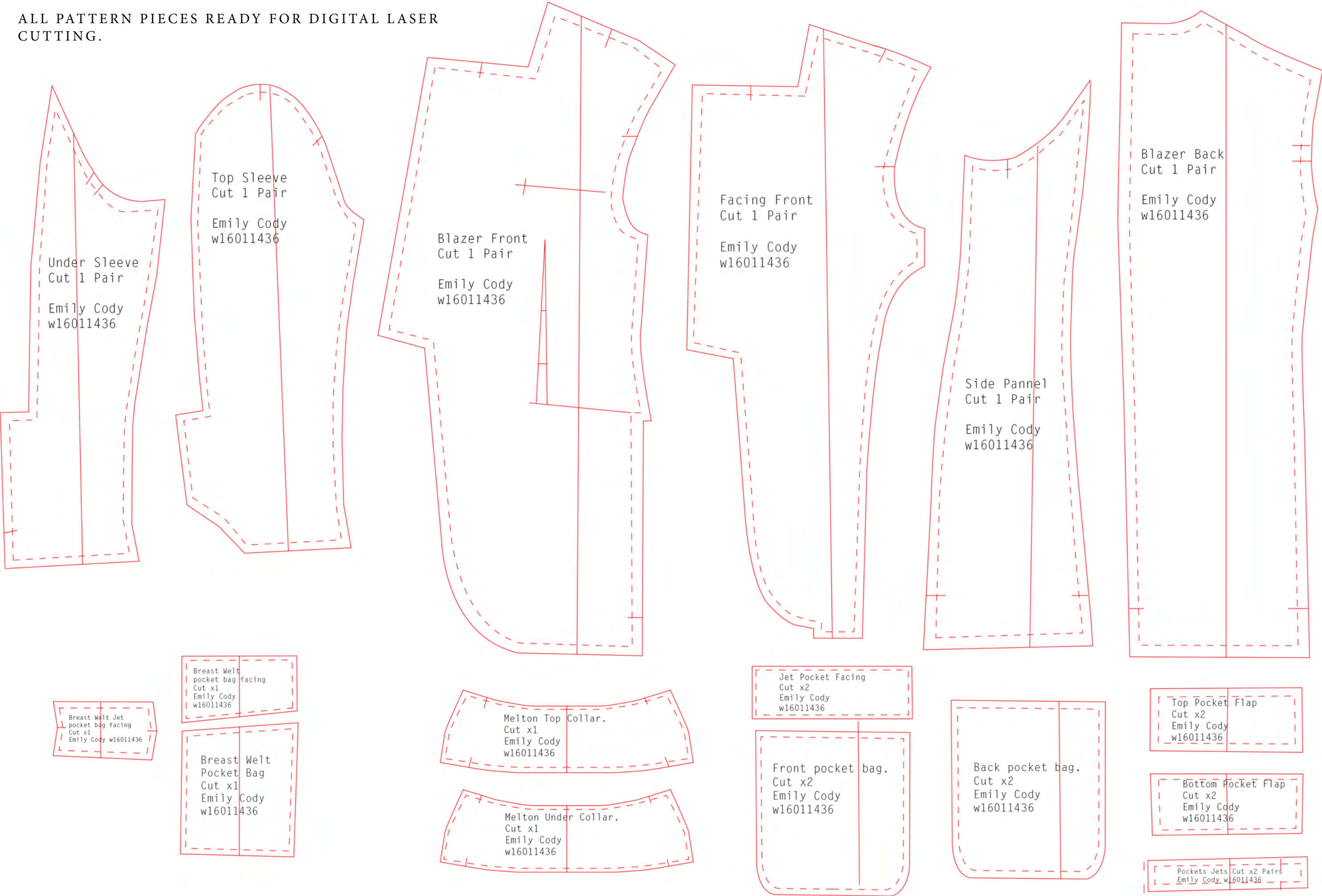
Demonstrating Construction
and Internal Workings
of Garments.

Organza



Organza silk was the appropriate fit to achieve this aesthetic, whilst also maintaining the parallel of silk fabric from both crafts, organza also has the structure to hold the silhouette. Organza created different challenges when pattern cutting and sewing, therefore extensive sampling took place (figure 12. displays an organza lapel). Laser cutting was used as a technique for cutting out patterns to ensure straight edges and prevent fraying of the fabric. This created neat shadows within the internal construction of the garment, emphasising construction lines. The design outcome is a reflection of the various techniques, skills and crafts obtained, allowing for a hybrid of the two crafts.

ALL PATTERN PIECES READY FOR DIGITAL LASER CUTTING.



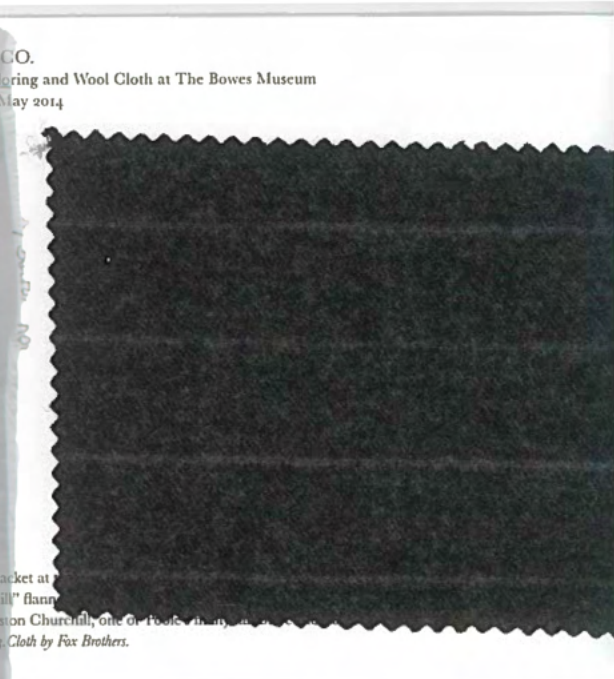


MOOD BOARD.



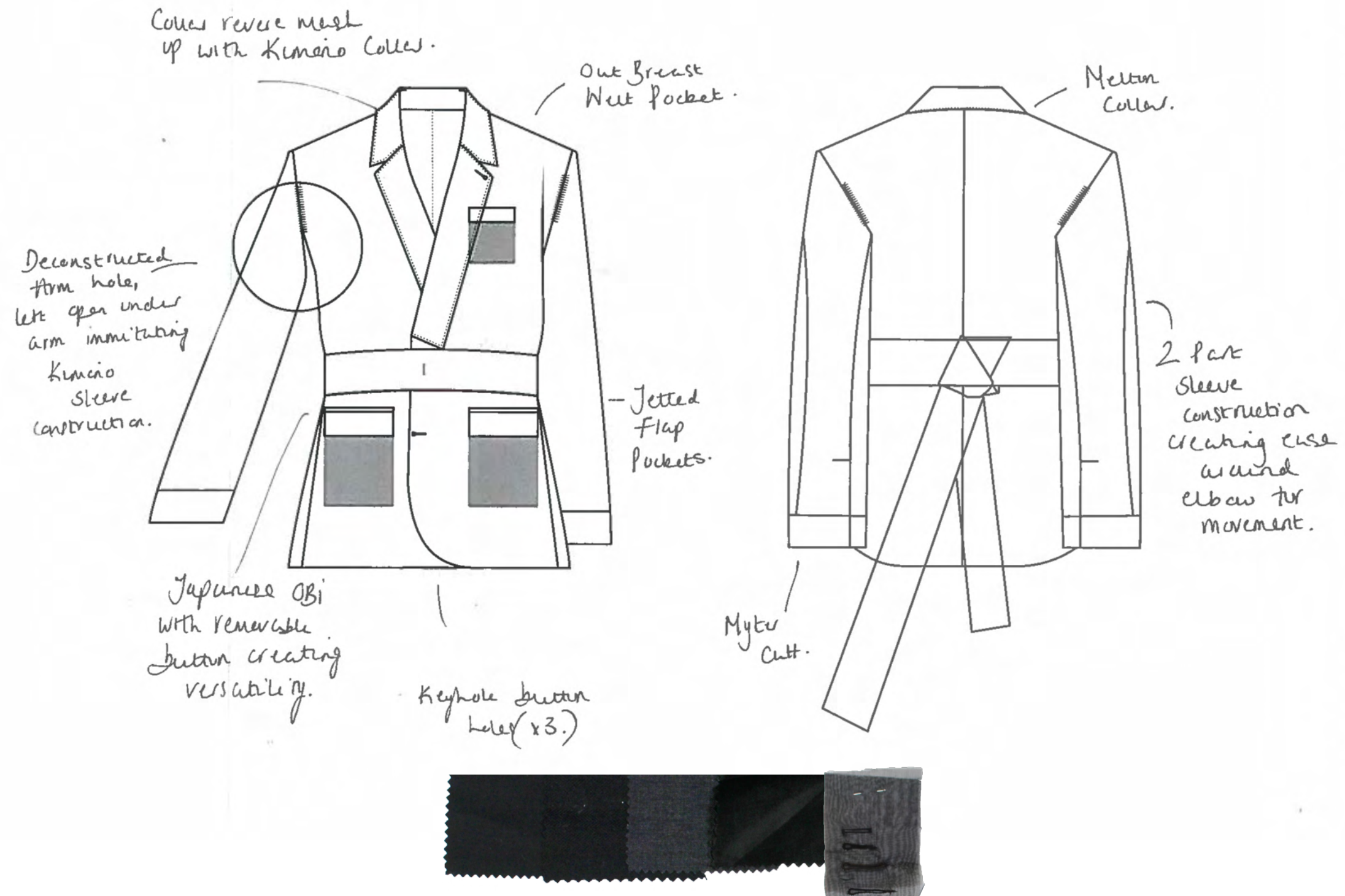
HENRY POOLE & CO.
The Art of Bespoke Tailoring and Wool Cloth at The Bowes Museum
21 September 2013 – 11 May 2014

A single breasted lounge jacket at
grey chalk stripe "Churchill" flannel
material worn by Sir Winston Churchill, one of Poole's many customers.
Henry Poole & Co. Ltd. 2013. Cloth by Fox Brothers.



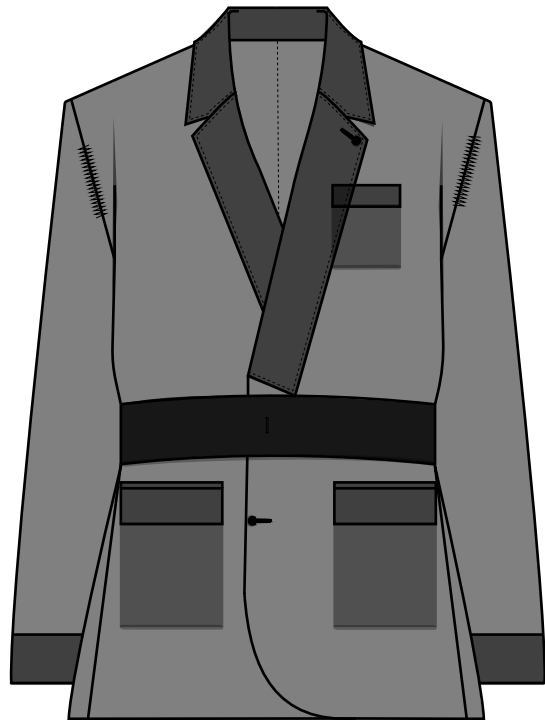


ANNOTATED TECHNICAL FLATS.

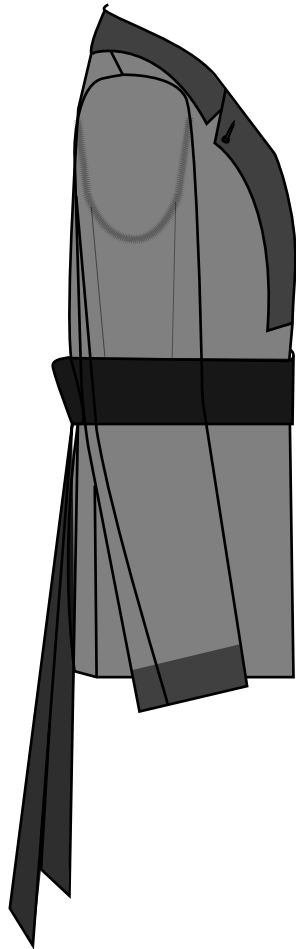


TECHNICAL FLATS IN COLOUR.

FRONT



SIDE



BACK

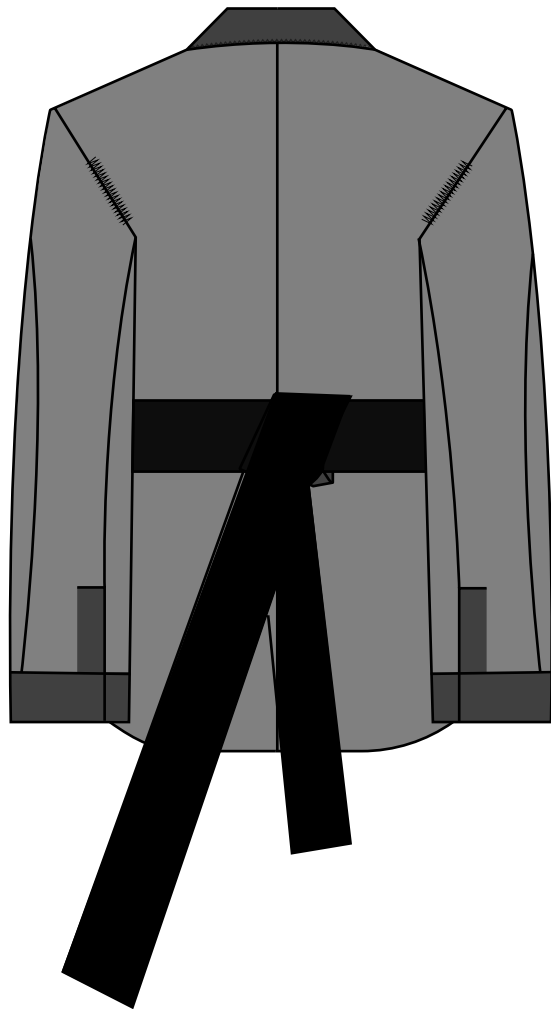
















IMAGE REFERENCES.

DRESSTUDY Vol. 50 Autumn 2006, 2006. When the West Wore East: Rei Kawakubo, Yohji Yamamoto and The Rise of the Japanese Avant-Garde in Fashion. [online] Available at: <https://www.kci.or.jp/research/dresstudy/pdf/D57_Marra_Alvarez_e_When_the_West_Wore_East.pdf> [Accessed 26 November 2021].

<https://akiratimes.exblog.jp/22268074/>

<https://fashionfav.com/lookbooks/>

<https://ukiyo-e.org/image/mfa/sc200242>

<https://www.pinterest.co.uk/pin/765612005418165130/>

<https://www.pinterest.co.uk/pin/765612005418338606/>

<https://www.pinterest.co.uk/pin/765612005418339511/>

<https://www.pinterest.co.uk/pin/765612005418367857/>

<https://www.pinterest.co.uk/pin/765612005418517932/>

<https://www.pinterest.co.uk/pin/765612005418518579/>

