



MENSWEAR SARTORIALIST COLLECTION  
FALL/WINTER 2013



# CONCEPT

*“An attempt at visualizing the Fourth Dimension: Take a point, stretch it into a line, curl it into a circle, twist it into a sphere, and punch through the sphere.”*  
*Einstein, Albert*

FACETS OF THE FOURTH DIMENSION SUCH AS SIMULTANEITY, FRAGMENTATION, AND DISORIENTATION ARE EXPLORED THROUGHOUT THIS FALL/WINTER COLLECTION. THESE NOTIONS ARE MADE APPARENT WITH HIDDEN AGENDAS SUCH AS MOBIUS CUFFS, TESSERACT EMBOSSEMENTS AND MONOGRAMS. FURTHER HIGHLIGHTS ARE THE PRINTS BY LIU WEI AND EADWEARD MUYBRIDGE; THE FORMER ADVOCATES AN OPEN-MINDED MENTALITY WHILE THE LATTER SHOWCASES MOTION IN PHOTOGRAPHY VIA FRAGMENTATION.

THE NATURE OF THE HYPERCUBE AND THE MOBIUS STRIP IS ONE THAT DOES NOT ACCOMMODATE ANY SECTIONS THAT REPRESENT “NOW” OBJECTIVELY. WITHIN THIS FOUR-DIMENSIONAL STRUCTURE, THE CONCEPTS OF HAPPENING AND BECOMING ARE NOT COMPLETELY SUSPENDED, WHAT OCCURS MERGES BOTH PAST AND PRESENT EXPERIENCE SUCH THAT ONLY A SINGLE EXISTENCE REMAINS. WITH THIS IN MIND, THE FOLLOWING COLLECTIONS ARE RIDDLED WITH GARMENTS THAT ADOPT A MORE SINGULAR FORM. SIMULTANEITY IS PERCEIVED IN THE LACK OF A DEFINITE FRONT AND BACK OR THE MULTIPLE PRESENCES OF PLACKETS, POCKETS, AND COLLARS, AS WELL AS THE USE OF SHEER FABRICS. THE SENSE OF DISORIENTATION EXPERIENCED AS A HYPERCUBE FOLDS INTO ITSELF IS REPRESENTED IN THE DISPROPORTIONATE COLLARS AND SLEEVES, EXTERIOR LAPELS, AND THE DISPLACEMENT OF WELTS.

# COLLECTION KEY FEATURES

DISPLACED WELTS / DOUBLE FRONTED GARMENTS / DISPROPORTIONATE SLEEVES + COLLARS / EXTERIOR LAPELS / OFF-CENTER PLACKETS / TRANSPARENT BOWTIES + LININGS / MISMATCHED HEMLINES / MONK STRAPS / BOW TIES

# MUSE

JUNYA WATANBE

*“My ideas and feelings are strongly distilled into the collections and the garments I create” Watanabe concludes. “I believe that providing further detail and explanation in words would not lead to more profound insight, but rather, obscure the focus that should be placed on the garments themselves.”*

*- Flaccavento, Angelo. "Sarrasine: Junya Watanabe and the Death of the Author." Dapper Dan 5 (2012)*

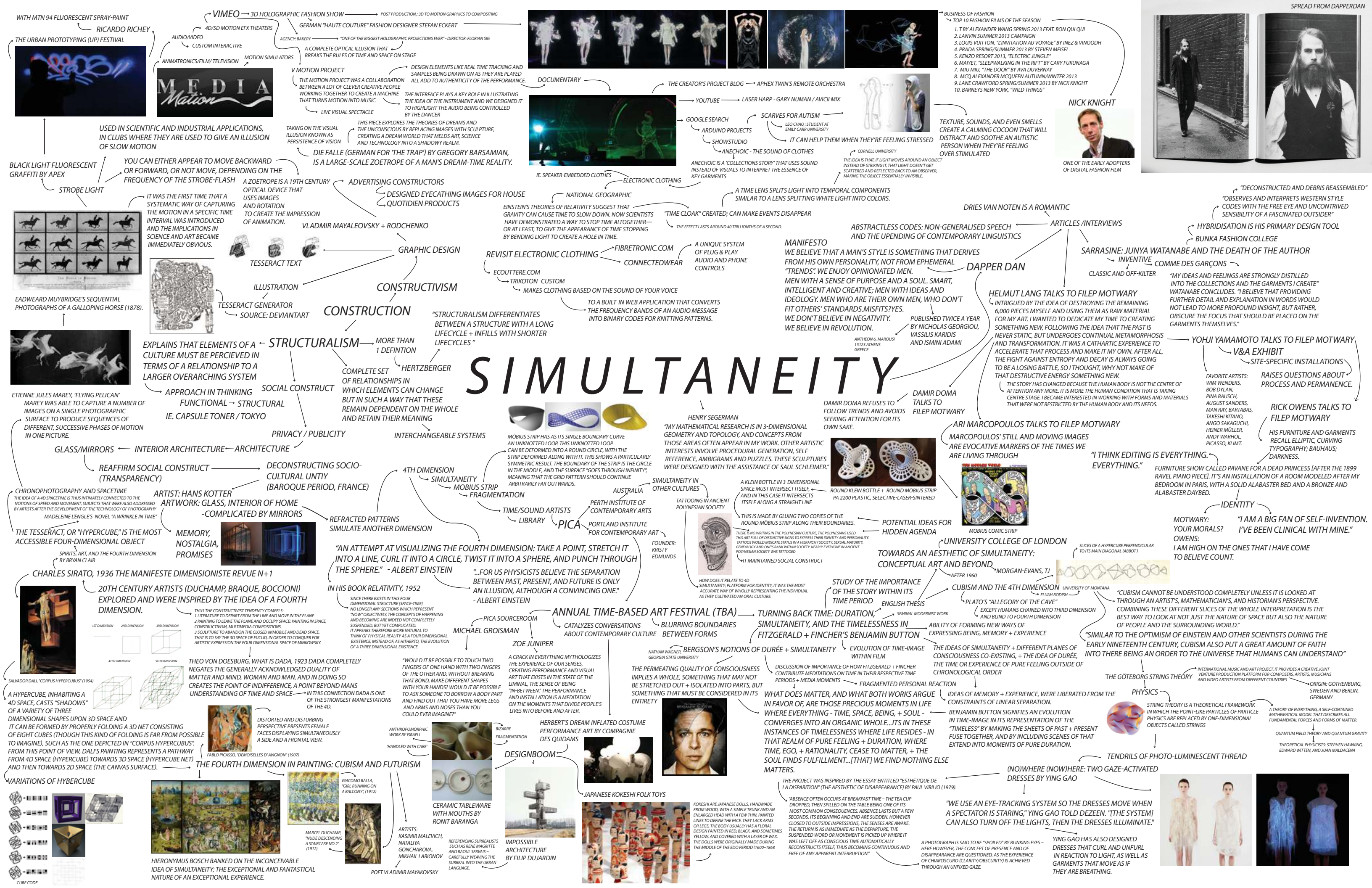
# TARGET CONSUMER

ADVOCATES OF DAPPER DAN MAGAZINE

*DAPPER DAN; A MENS MAGAZINE THAT DISCARDS SPOON-FED TRENDS. FOUNDED ON SPIRIT; NOT FORMAT. ENCOMPASSES MUSIC, CULTURE, APPAREL, PHILOSOPHY...FEEDS THE WANDERING MIND. PUBLISHED TWICE A YEAR. INFLUENCES OPINION. CELEBRATES INTELLIGENCE AND CREATIVITY. SATISFIES MEN WHO STAND STRONG. MEN WHO ARE THEIR OWN MEN.*

*“Dapper Dan is for the man who doesn’t feel he should have to be like everybody else.”*





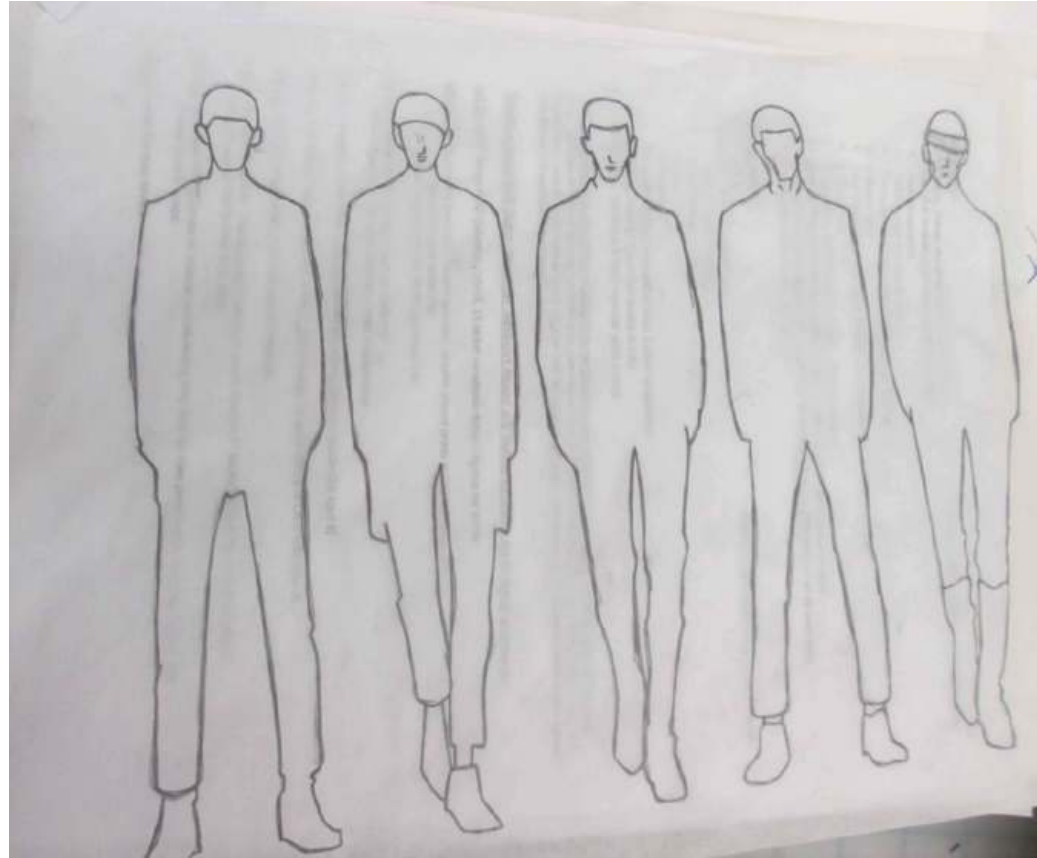


# DECONSTRUCTION





# FORMATTING SKETCHES INTO MERCHANDISED BOARDS



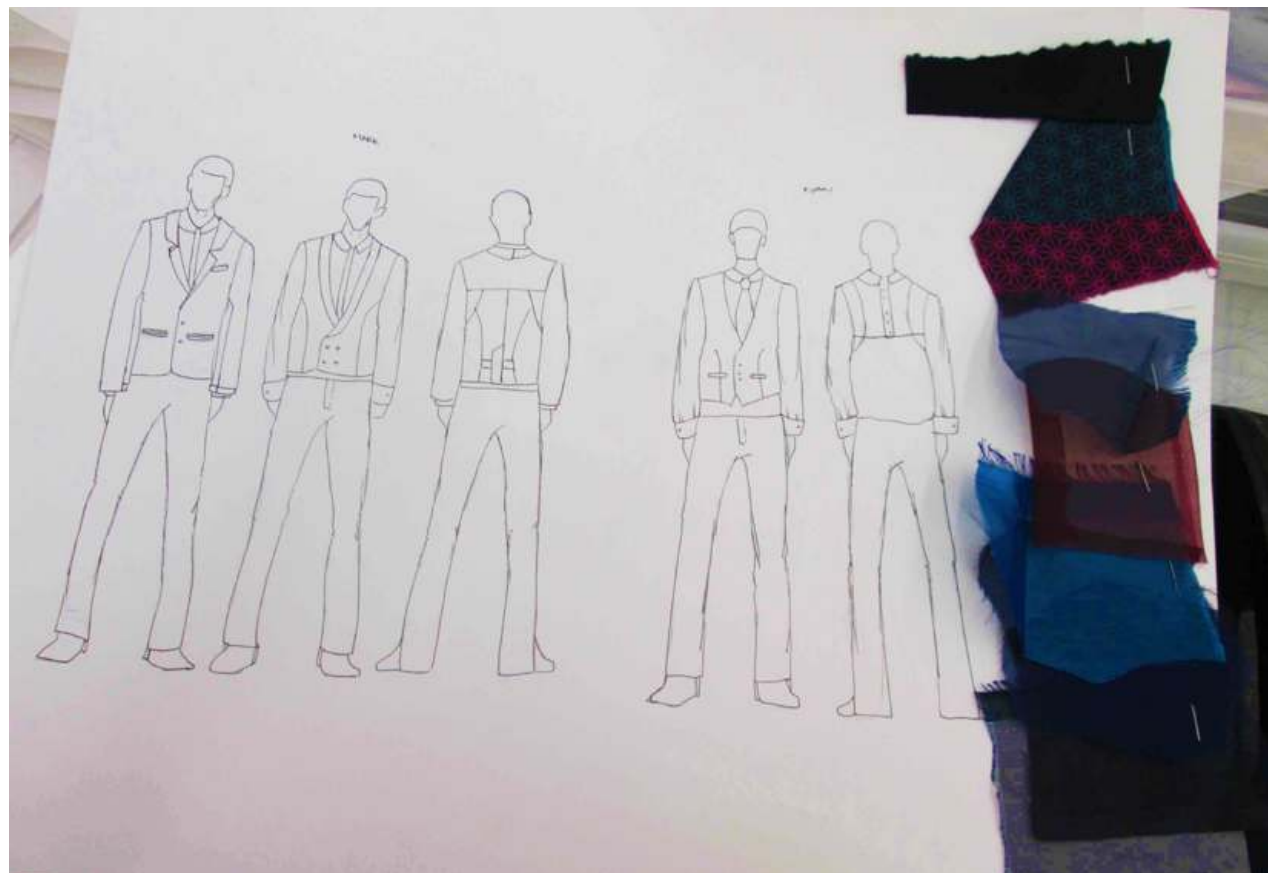
These silhouettes served as a jumping board for each attire.



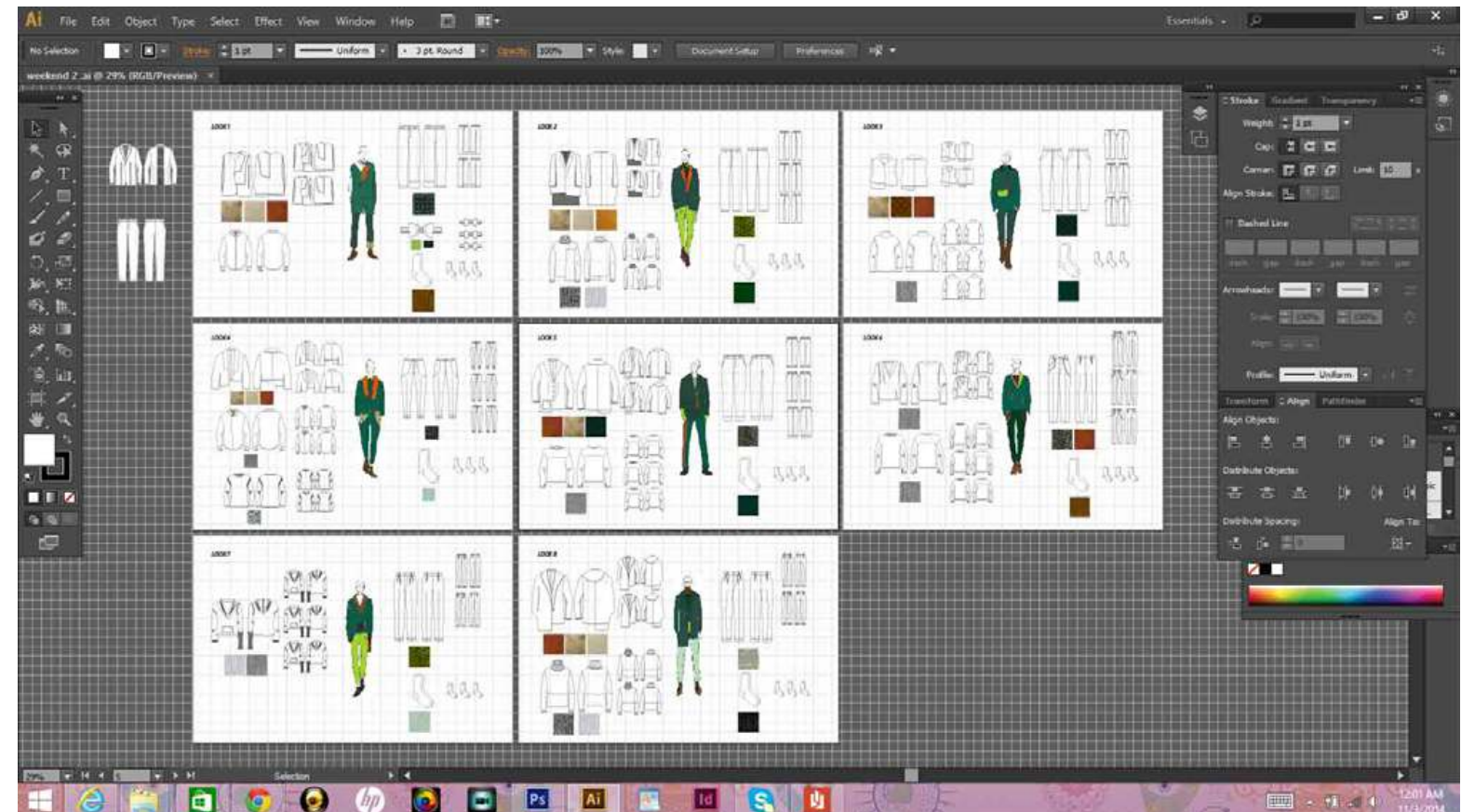
Preliminary sketches



Editing sketches, deciding where concept was going to portrayed and prints placement.



Finalizing sketches and fabrics for 1st crit.



Weekend merchandising boards layout in Adobe Illustrator.

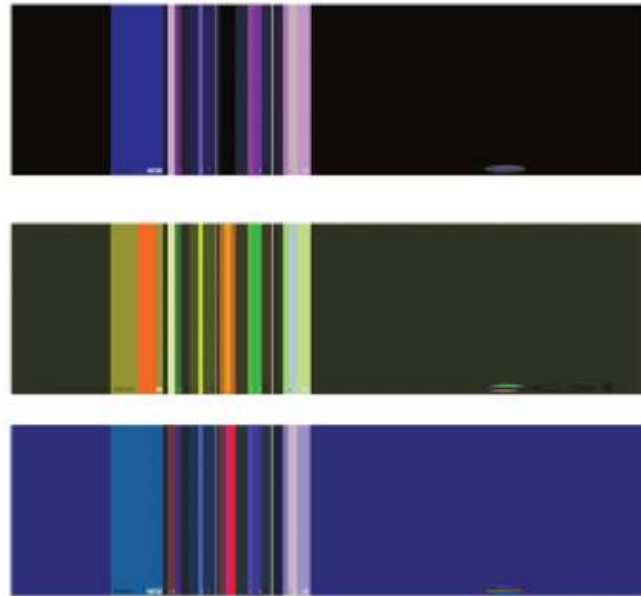


# *CREATIVE RESEARCH AT THE RISD MUSEUM*





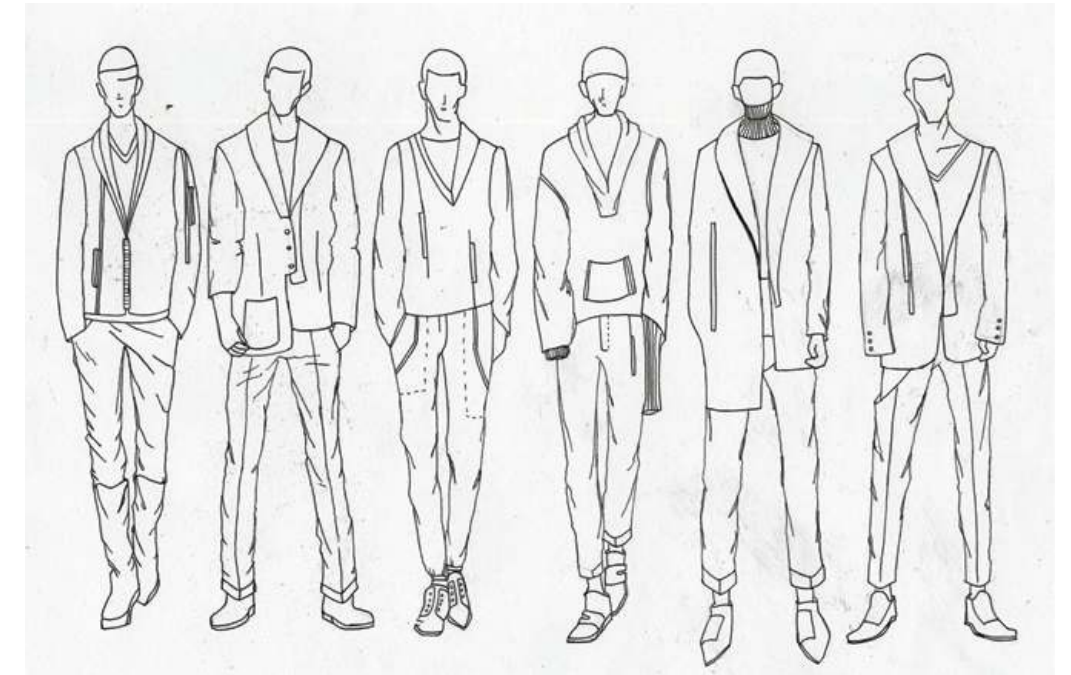
# COLORWAY BOARD



Each category is assigned a specific color that is split into its separate hues to portray the idea of simultaneity within the color palette. A contrast color was added to keep a dynamic quality.



Figure drawing with a single color and its various shades to test out different colorways.



Weekend sketches, handdrawn, scanned and ready to be filled with color and print.



Weekend Color Composition Trial #1



Weekend Color Composition Trial #2

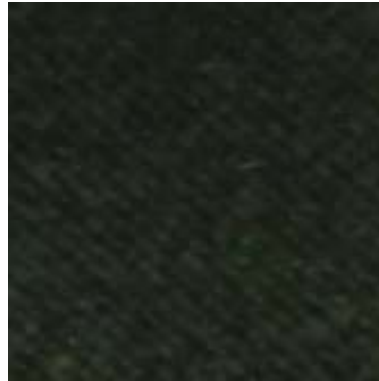


Weekend Color Composition trial #3



# FABRICS EXPLORATION

## WEEKEND SWATCHES



SHIRTING

SUEDE



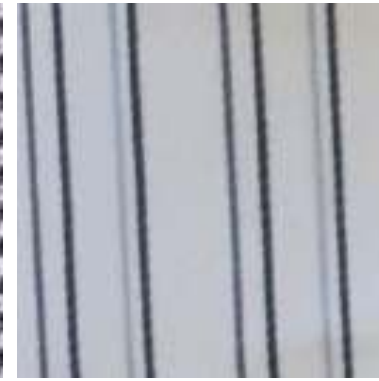
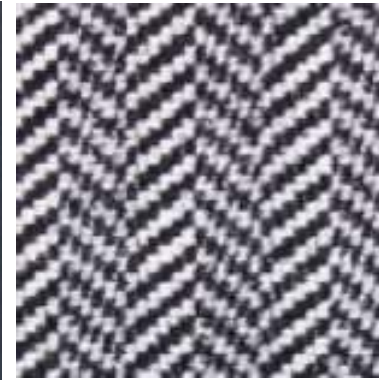
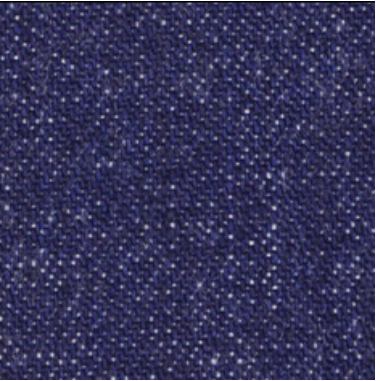
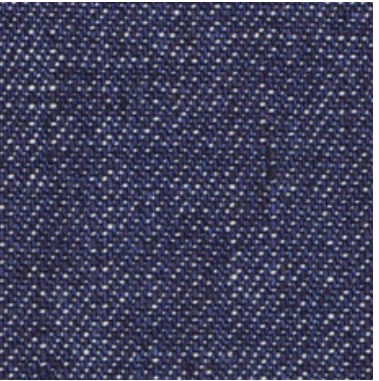
2X2 RIBBING

FELT

SHEARLING

PLAIN WEAVE

TWILL WEAVE

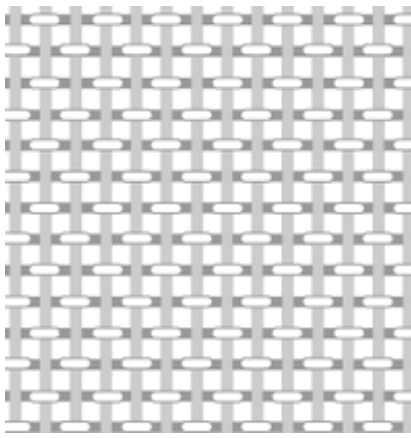
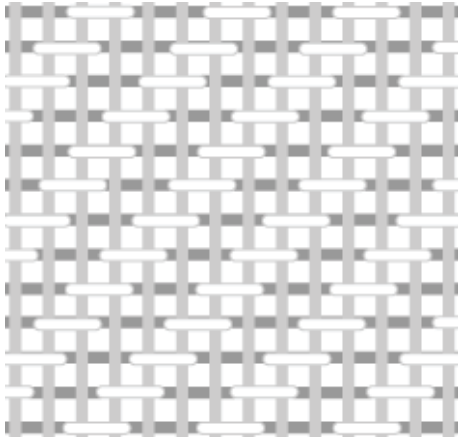
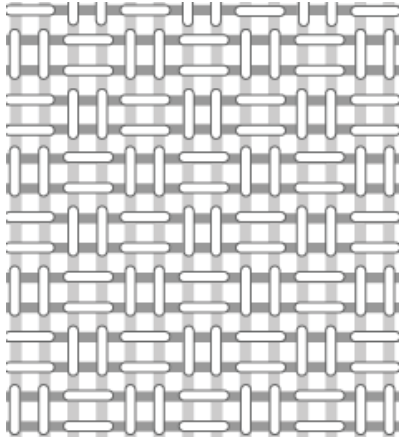
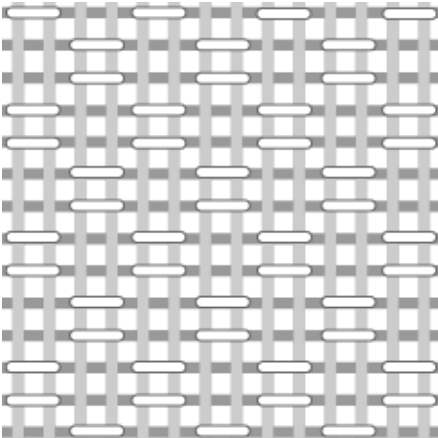


DENIM

TWILL WEAVE

HERRINGBONE

## WOVENS RESEARCH



BASKET WEAVE

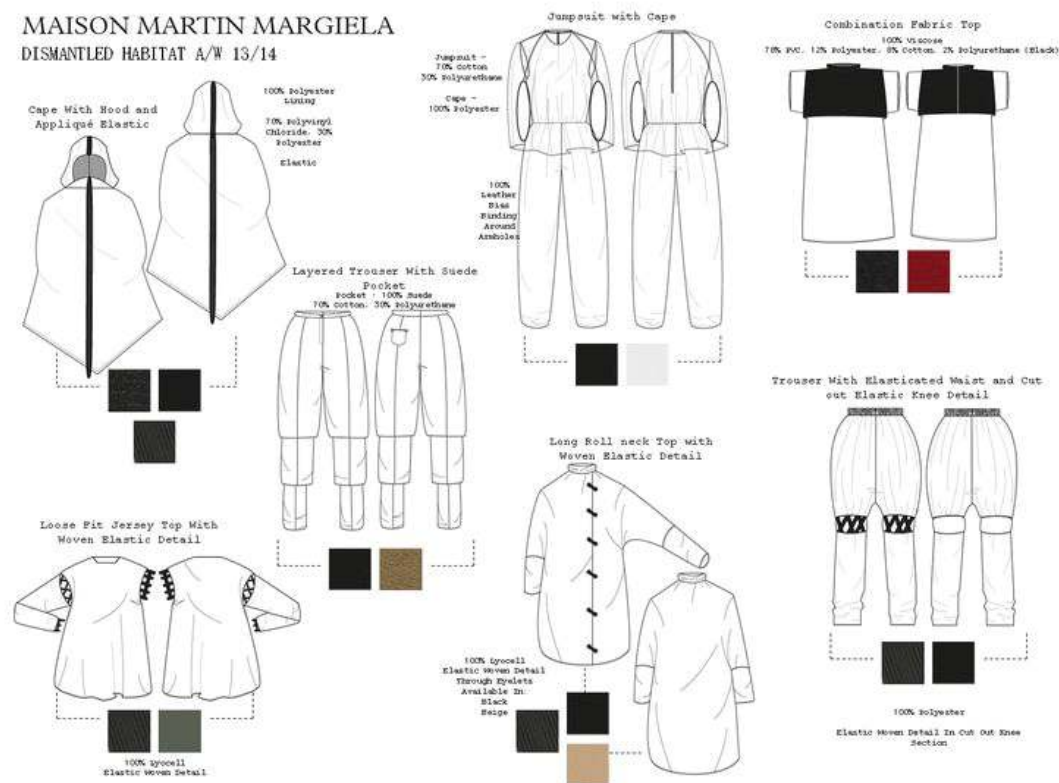
BASKET WEAVE VARIATION

2/2 TWILL WEAVE

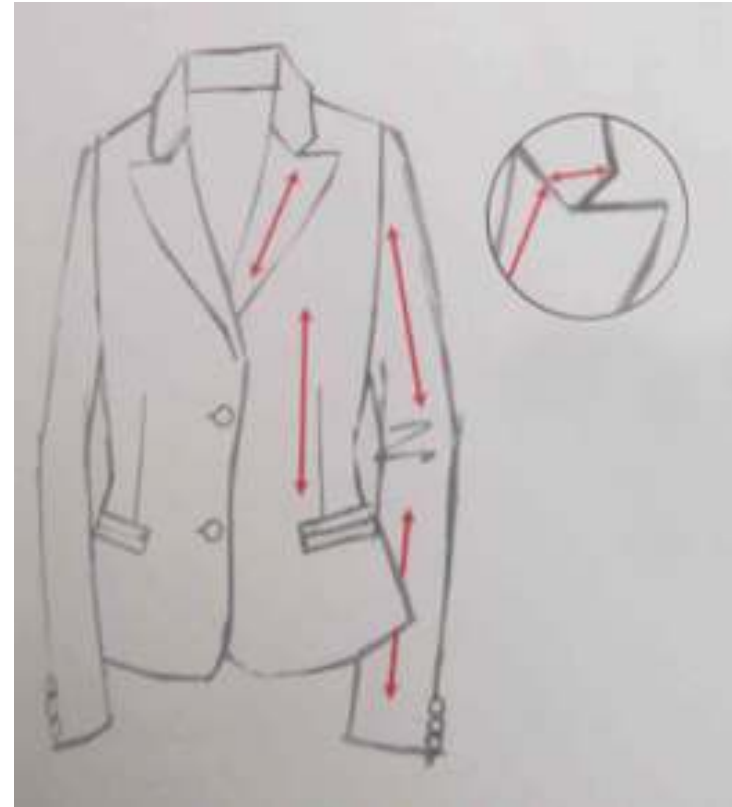
PLAIN WEAVE



# TECHNICAL DRAWING RESEARCH + PRACTICE



## Starting point for flats layout

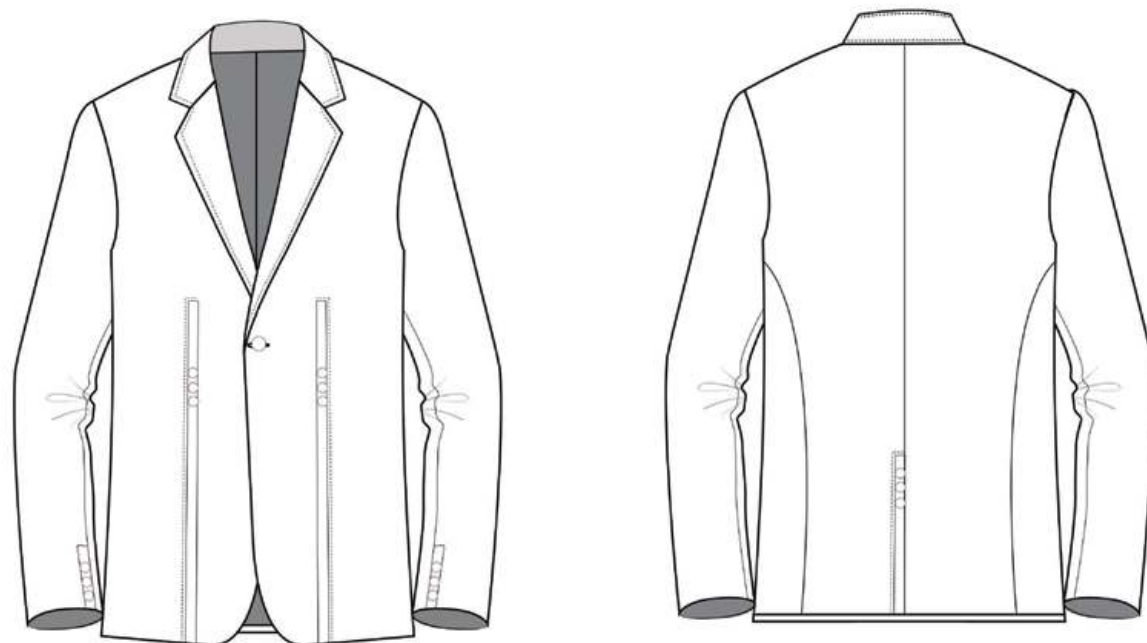


Before attempting to render patterns, take the time to form a plan for how the pattern will lay out on the different parts of the garment (such as collars, lapels, and pockets).

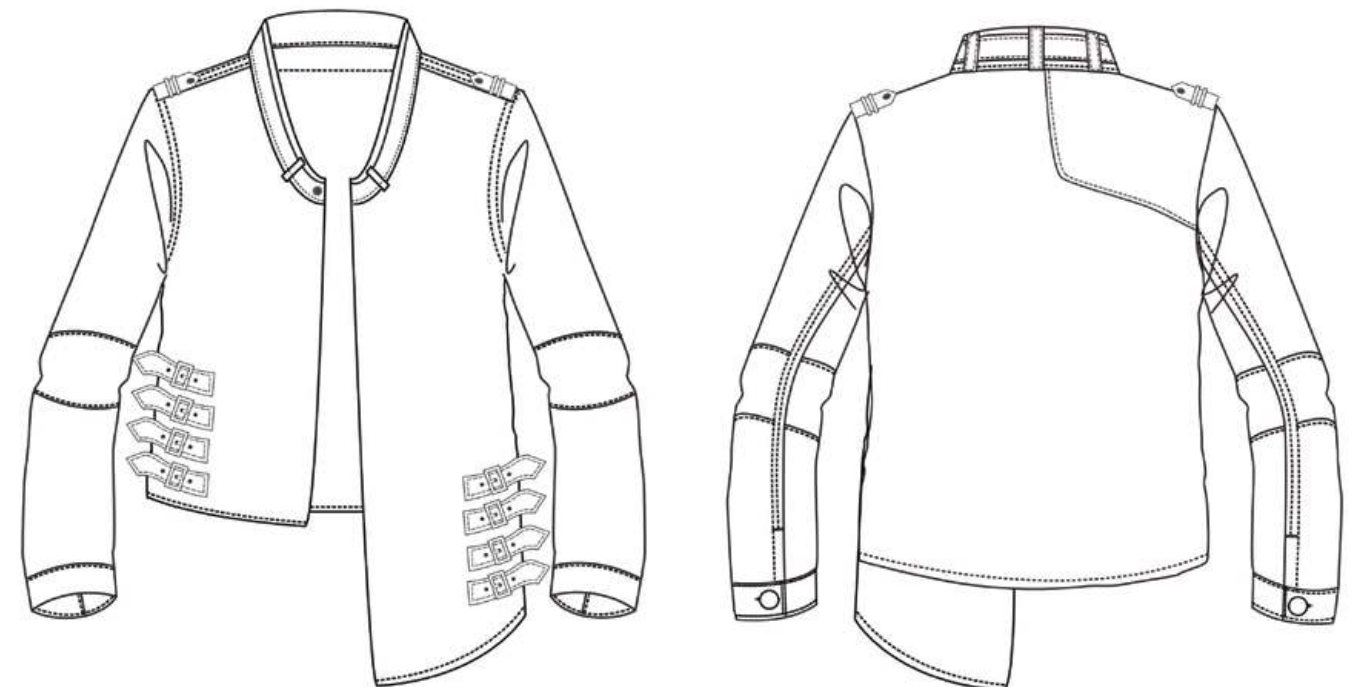


## Collar Variation Research

## BLAZER VARIATION #1

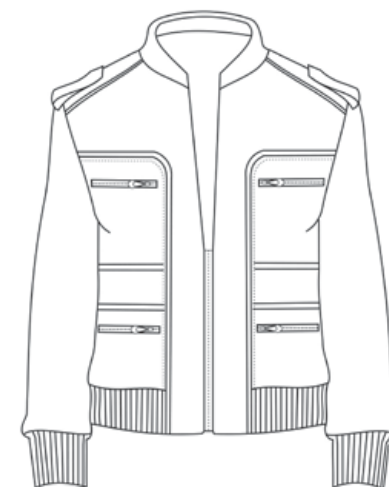
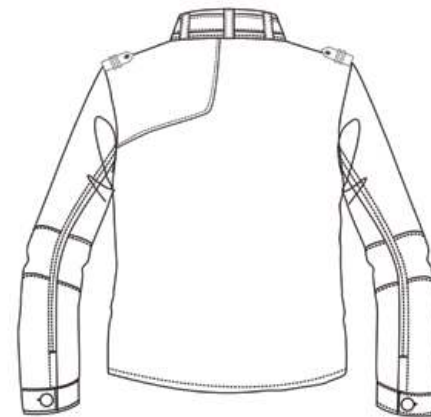
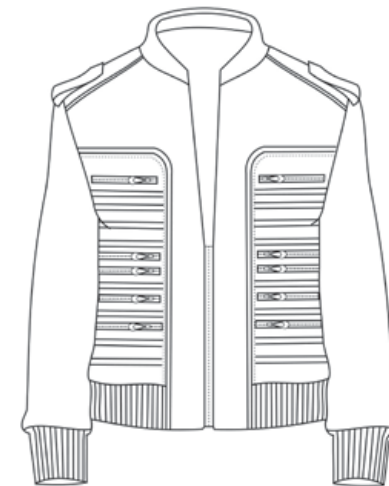
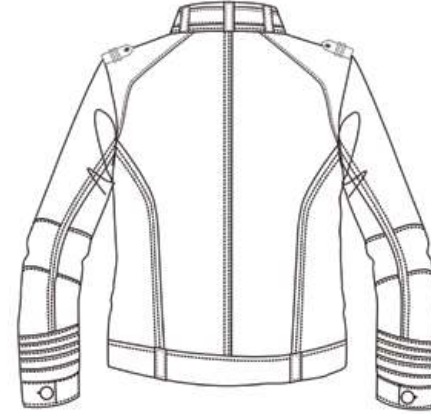
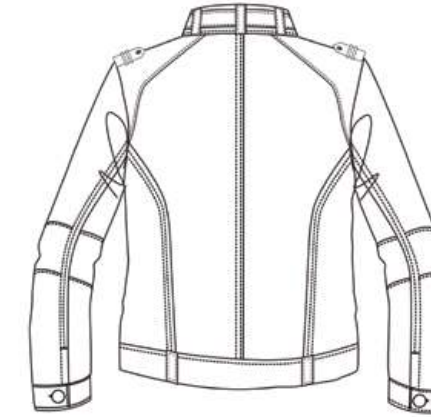


## BIKER JACKET VARIATION #1



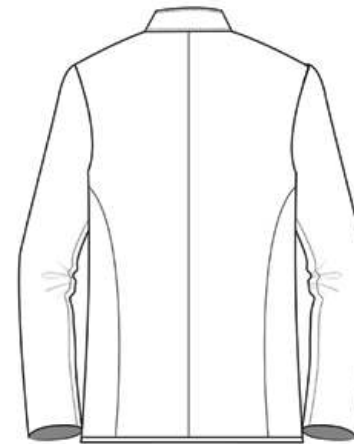
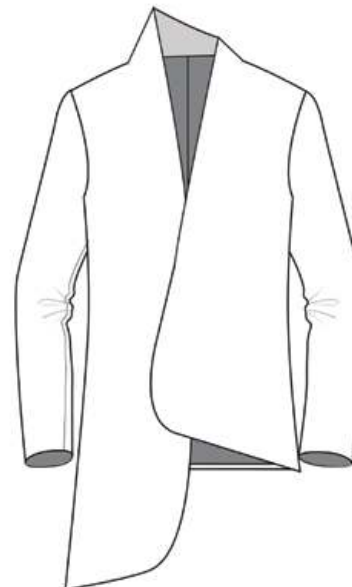
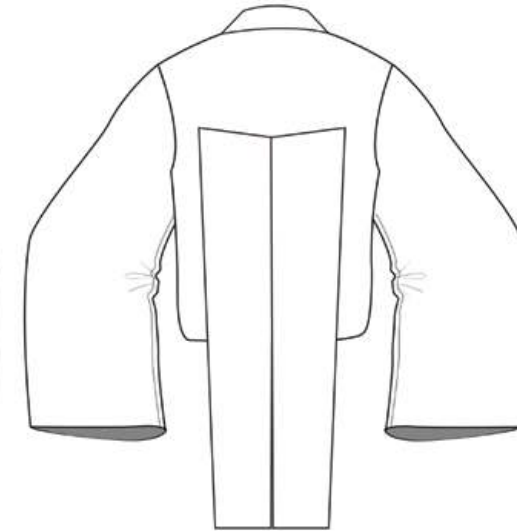
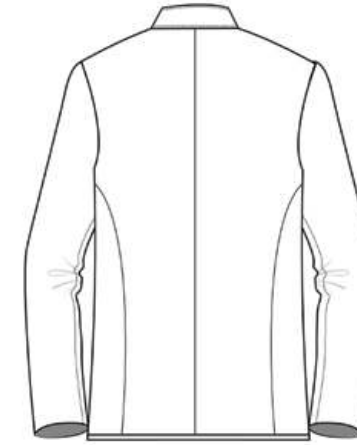
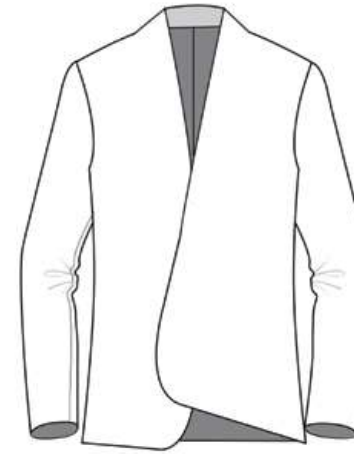
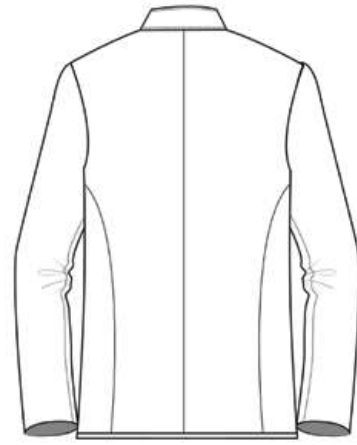


# BIKER JACKET VARIATION EXERCISE





# *BLAZER VARIATION EXERCISE*



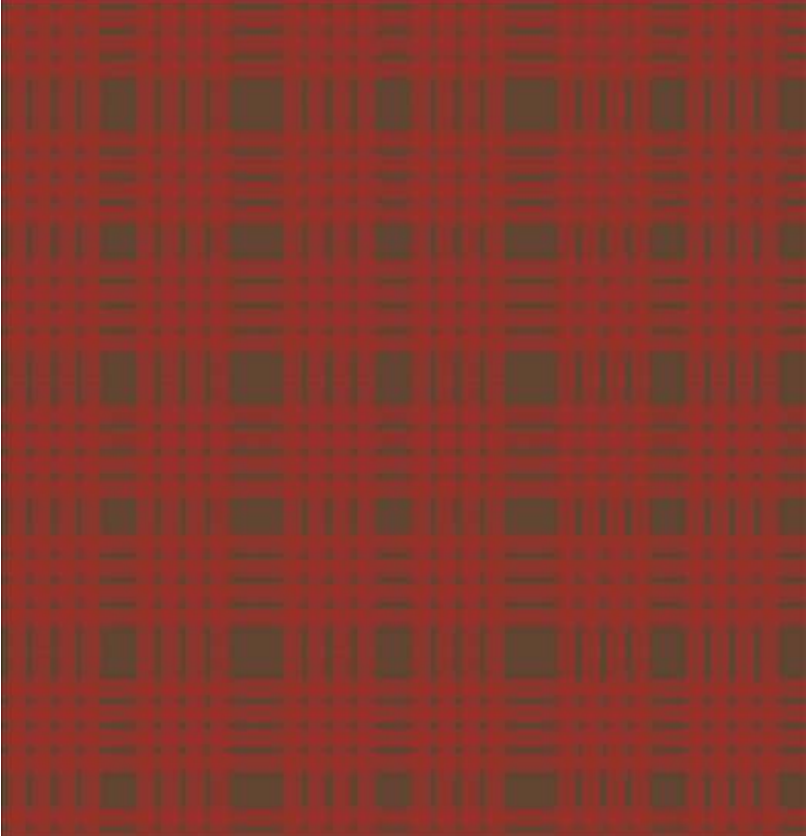


# MENSWEAR ILLUSTRATION

## ILLUSTRATION TECHNIQUES



## CAD PLAID



## APPLICATION ON SCANNED SKETCHES

These sketches helped envision the probably design outcome. Print placement and color harmony within the collection were realized through this exercise.





# CONSTRUCTION PROCESS

## Measurements

Mark; shirt

Full length - B25 F20  
Across shoulder - B17 F20 ( $B17 / 2 = 8 \frac{1}{2}$ ) ( $F20 / 2 = 10$ )  
Center length - B22 F16  
Chest (1/4) - B9 1/2 F9  
Across Back - 19 ( $19 / 2 = 9 \frac{1}{2}$ )  
Across Chest - 18 (9)  
Shoulder Length - 7"

Back Shirt	Armhole (AH)
AB - 25	- 1 1/4 diagonal from J
AD - 8 1/2; then square down 4"	- 1/2 --> at waist
BE - 22	- 1 1/2 --> at waist
BF - $25 / 2 = 12 \frac{1}{2}$ --> $12 \frac{1}{2} - 1 \frac{1}{2} = 11$	
FG = $9 \frac{1}{2} + 1 \frac{1}{4} = 10 \frac{3}{4}$	
BH - $10 \frac{3}{4}$	
CI - $10 \frac{3}{4}$	
FJ - $19 \frac{1}{2} + 1 \frac{1}{2} = 10$	
JK - $10 / 3 = 3 \frac{1}{3}$ --> $3 \frac{5}{16}$	
BM - 19	
ML - 7; extend 1/2" past M	

Front shirt (left) trace back G-->F  
BH - 20  
HI -  $10 + 1/2 = 10 \frac{1}{2}$  then sq down 4"  
HK - AL of back neck  
KL -  $7 + 1/2 = 7 \frac{1}{2}$   
BM -  $16 - 3/8 = 15 \frac{5}{8}$   
FN -  $19 + 1/4 - 9 \frac{1}{4} \rightarrow$  sq 4" up  
- draw  $3/4$  extension at CF

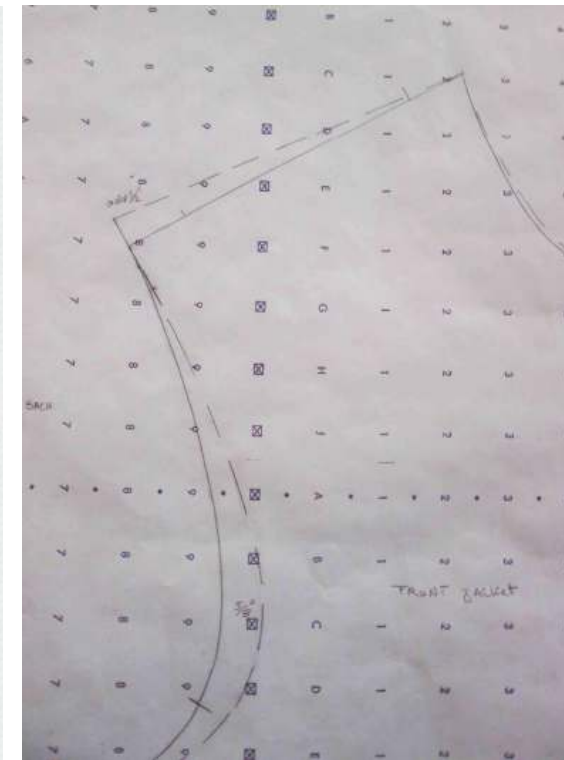
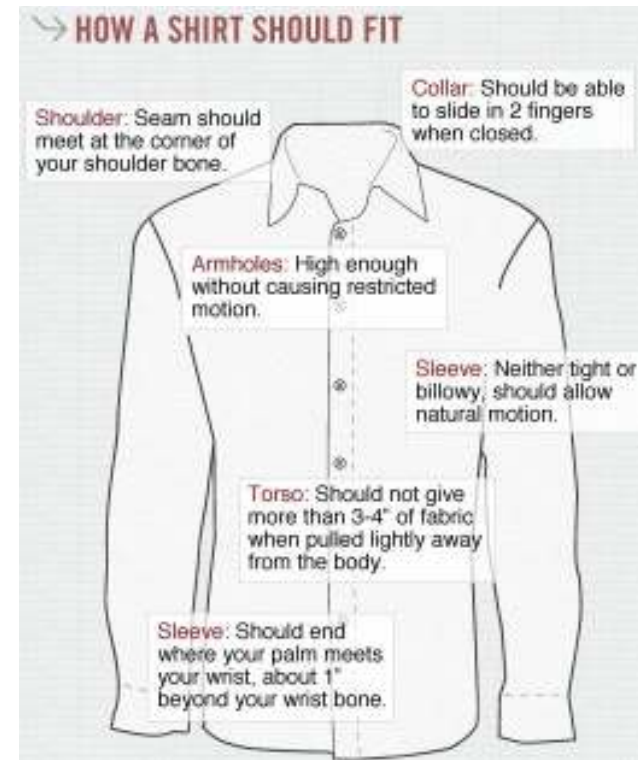
Front shirt (right) trace front left

- draw 1 1/4 line from extension
- mark and fold line, notch at 3/4" from center

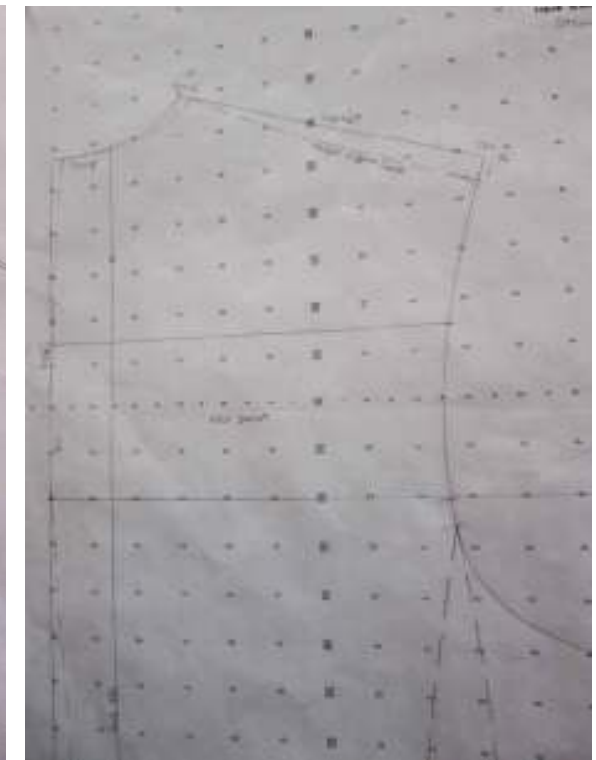
Shirt front facing

- double front left
- 1 1/2 extension

Shirt sleeve	
Sleeve length - $22 \frac{1}{2}'' \rightarrow 26''$	Yoke
Cap height - $6 \frac{1}{2}''$	3" from CB
Bicep - $12'' \rightarrow 6''$	- $1 \frac{1}{4}$ from front shoulder cut and attach + add $\frac{1}{2}''$ SA
AB - $22 \frac{1}{2} - 2 \frac{1}{2} = 20'' \rightarrow 26 - 2 \frac{1}{2} = 24 \frac{1}{2}$	
AC - $6 \frac{1}{2} - 1 \frac{1}{2} = 6$	*no pockets *
CD - $12 / 2 = 6 \rightarrow 16 / 2 = 8''$	
CE - $6''$	
Cuff	
- $10 + 1 \frac{1}{2} = 10 \frac{1}{2}$	



Front jacket draft with adjustments at armhole and shoulder slope.



Back jacket draft with single vent detail, as well as armhole and shoulder slope adjustments.



Side view of first muslin of vest and pants.



Pants ill-fitting and need to be lowered and loosened.



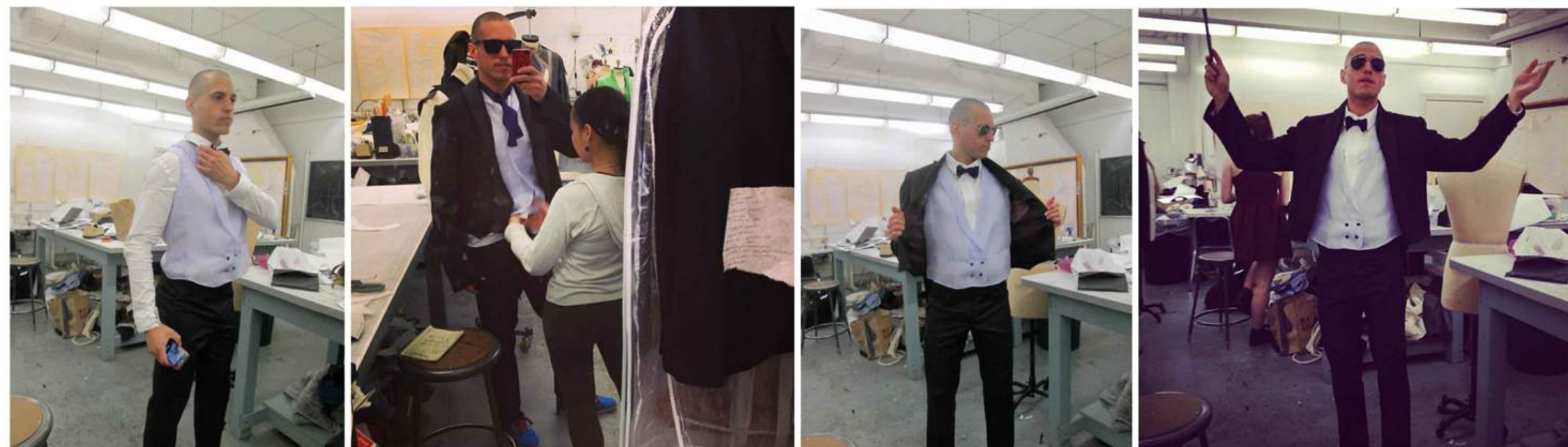
Figuring out button placement and hem length.



PROCESS  
STUDIO: CONSTRUCTION



- stiffening ideas - starch / sulky solution
- seaming involved - french seaming for lining
  - french seaming for self did not work
- interfacing involved - collars / lapels / waistbands / cuffs /
  - jacket front and back / 2" at bottom of coattail /
  - considered placing in sleeves for aesthetic purpose but didnt
- fitting frequency - once / twice a week
- trims used - 3/4 buttons, 1/4 buttons, hook and eye, 7" zipper
- lining issues - synthetic organza doesnt lie flat, silk organza does
- risd museum - research for coattail



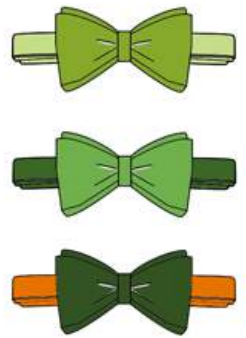
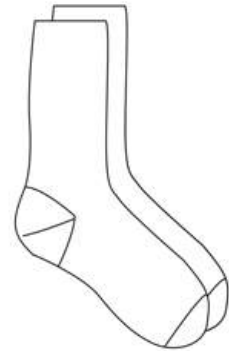
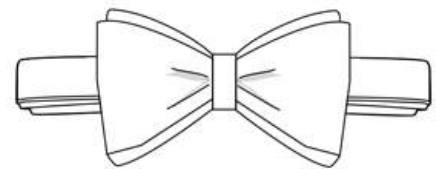
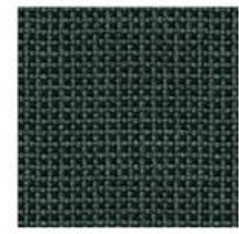
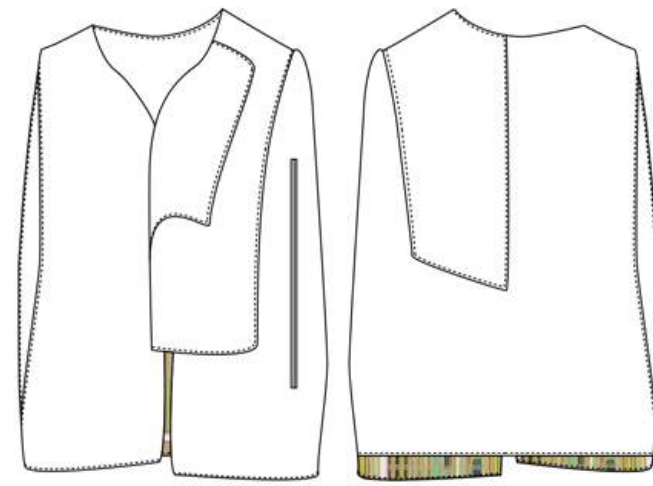


WEEKEND A/W 2013 COLLECTION



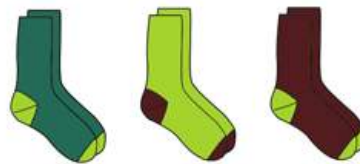
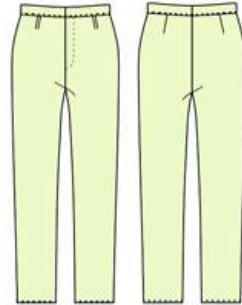
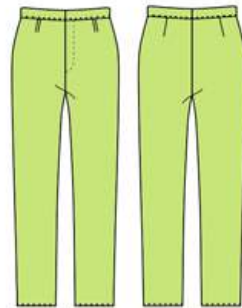
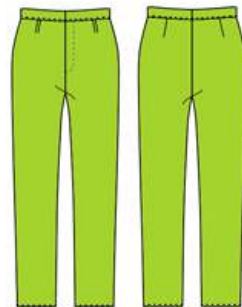
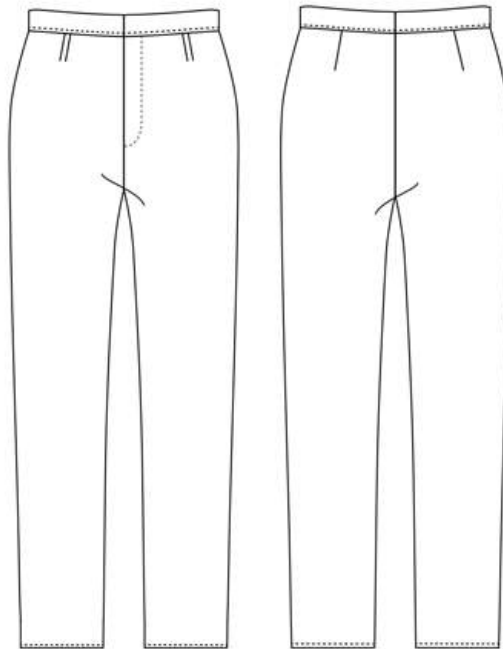
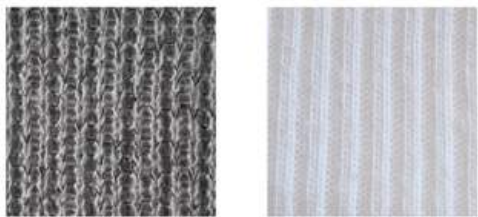
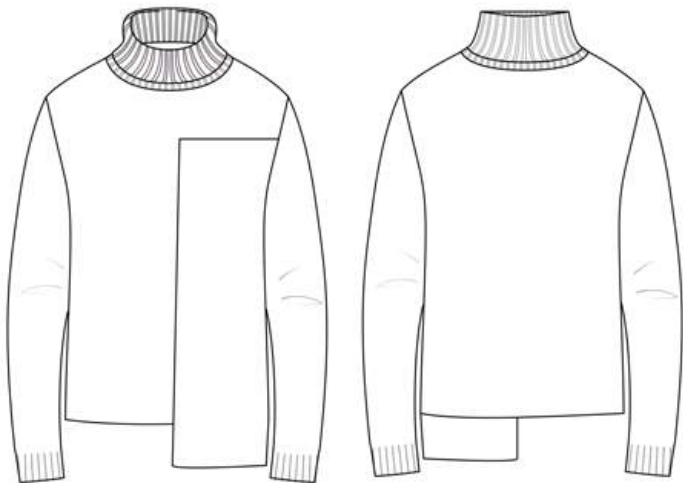
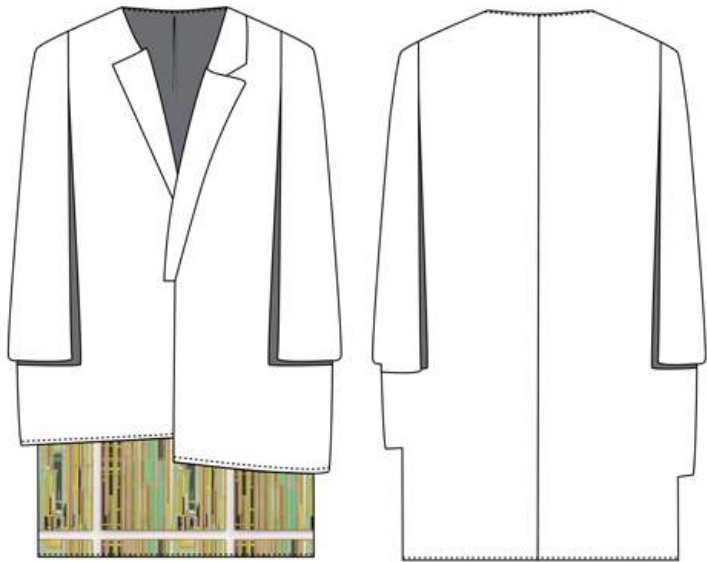


LOOK 1



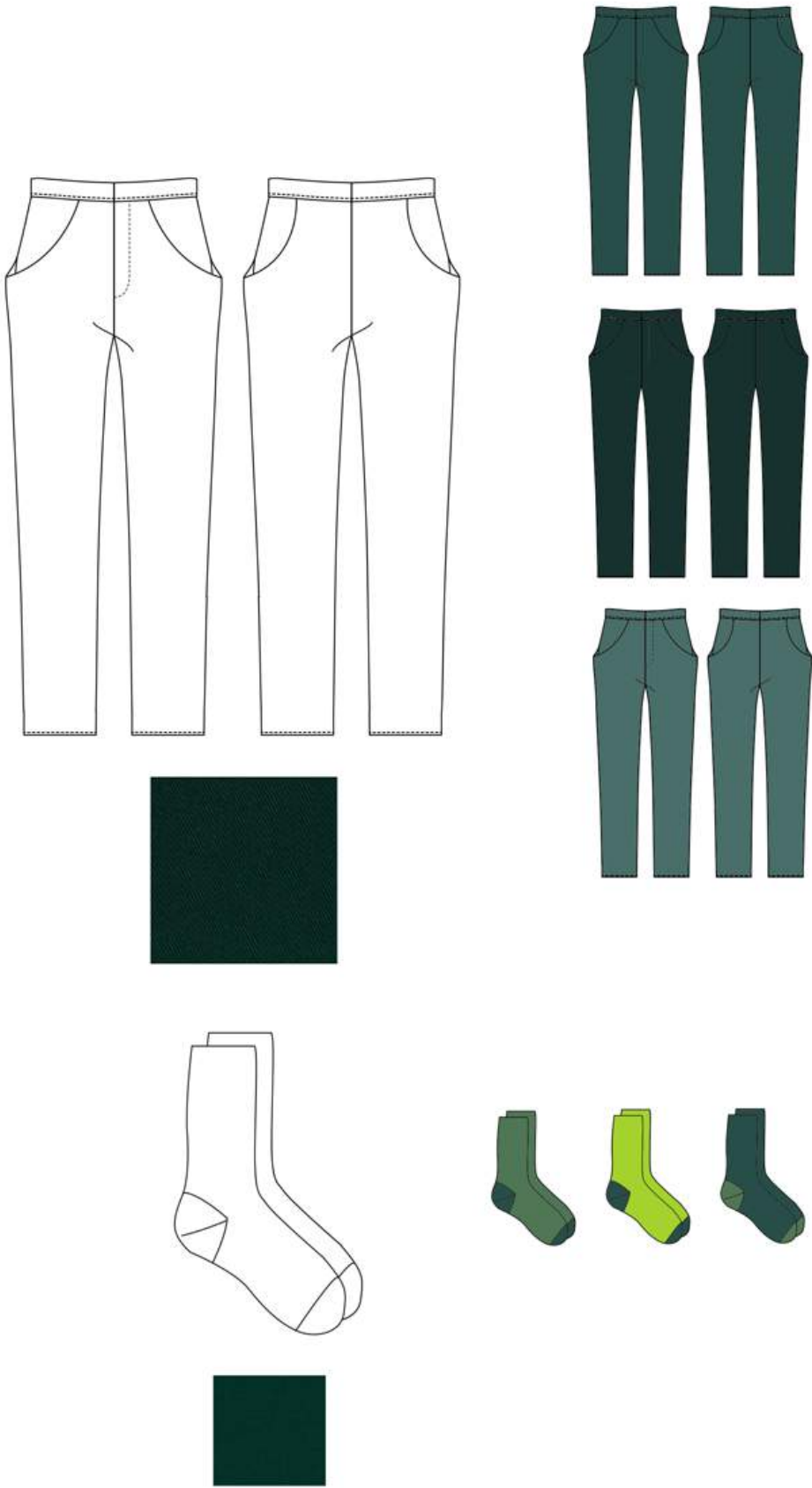


LOOK 2



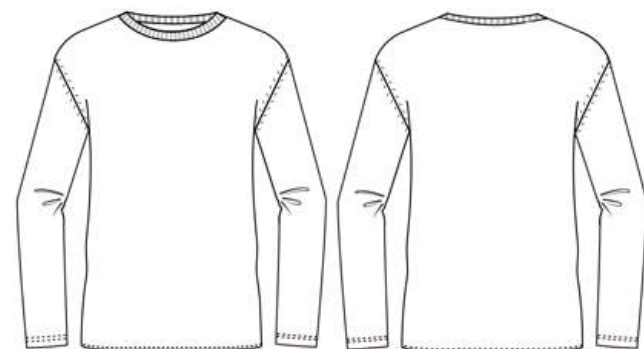
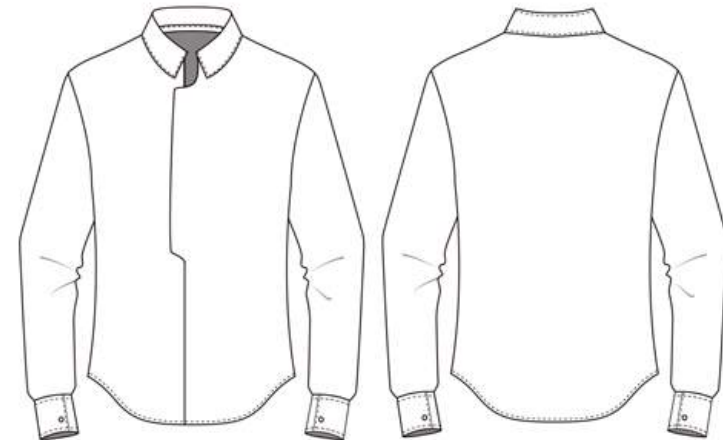
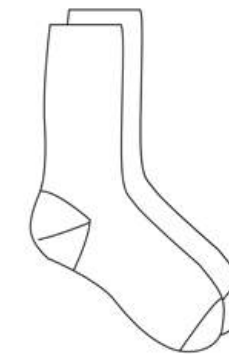
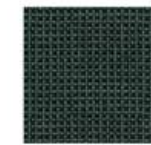
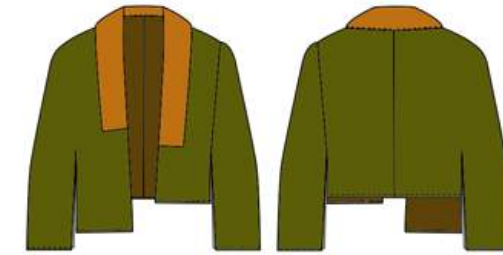
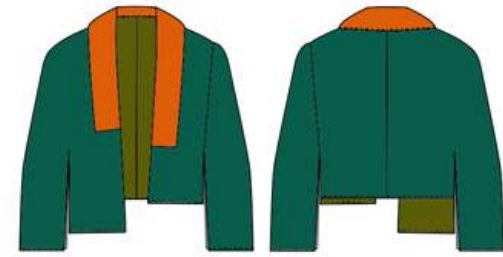
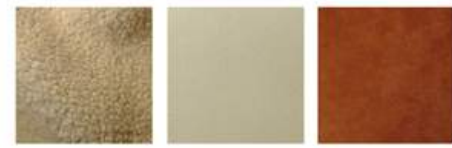
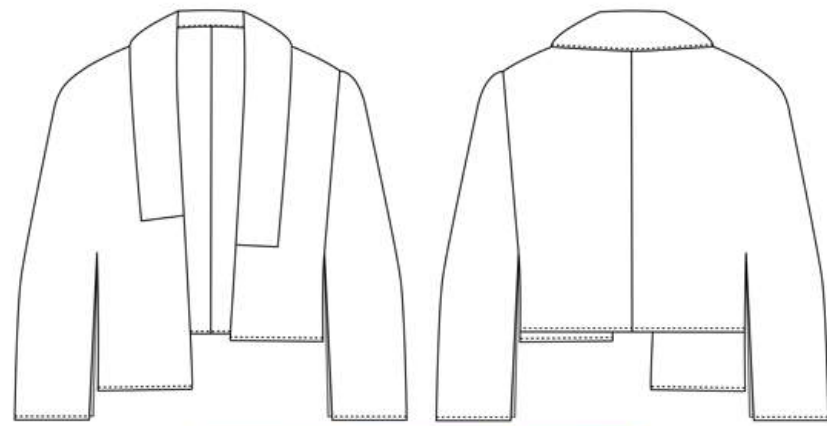


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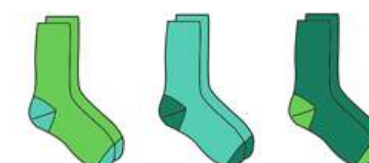
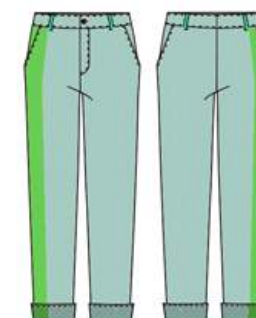
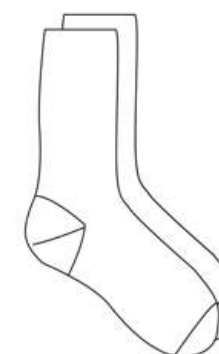
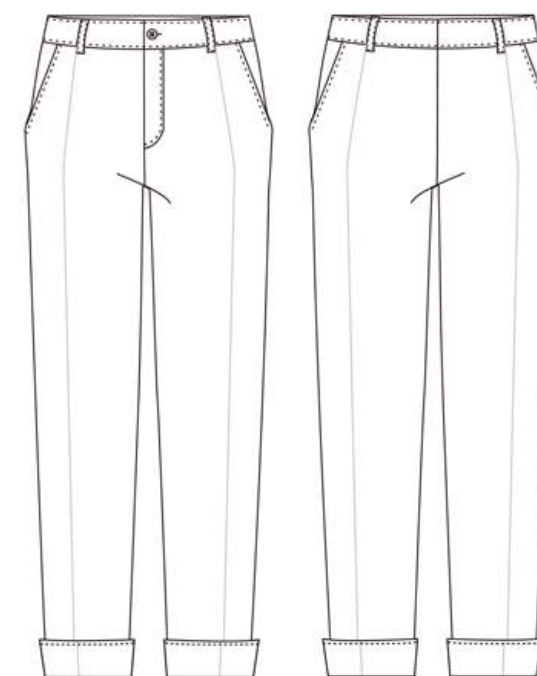
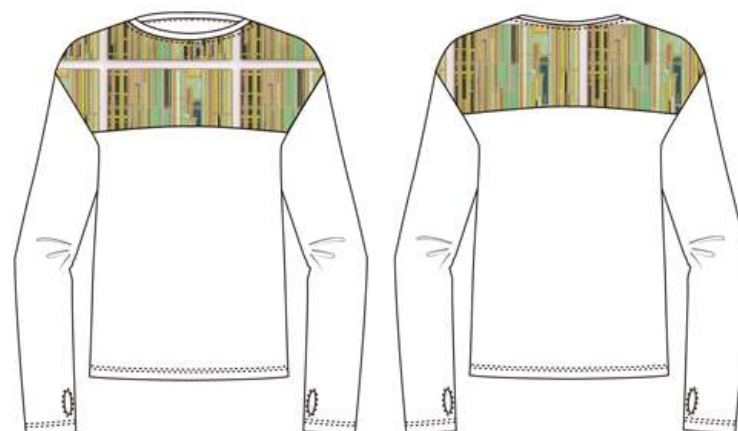
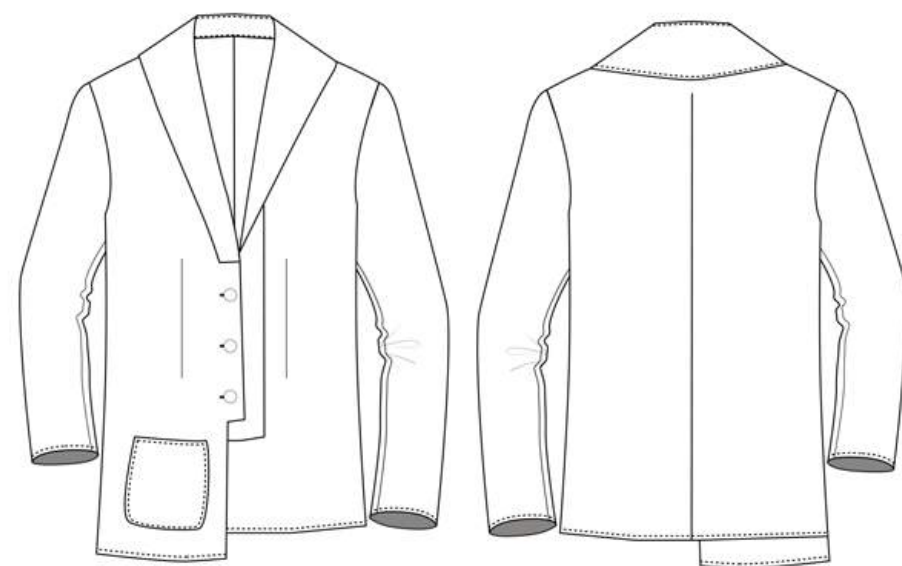


# LOOK 4





# LOOK 5





LOOK 6



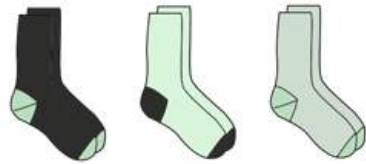
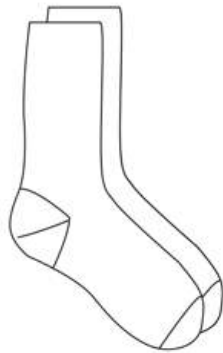
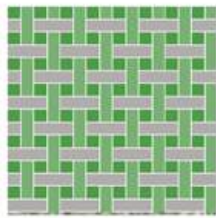
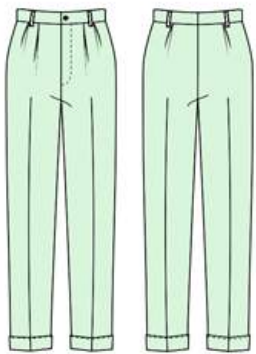
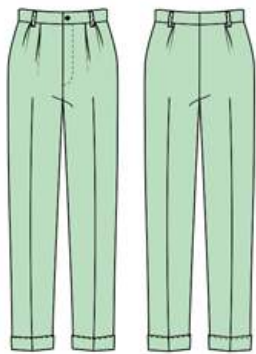
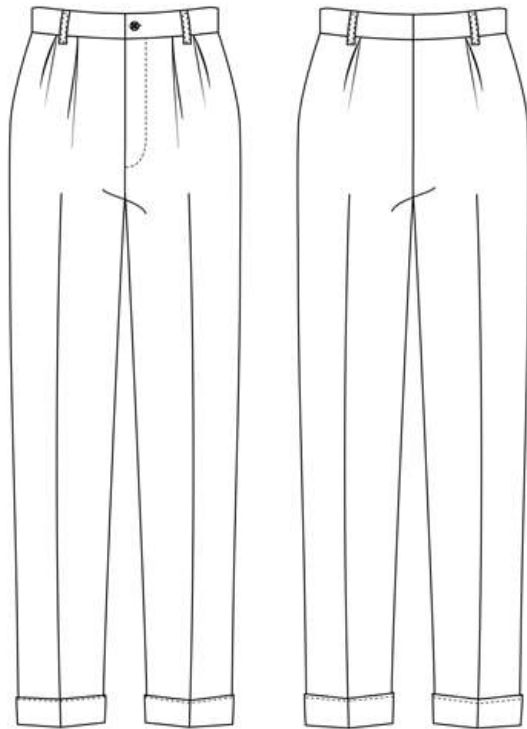
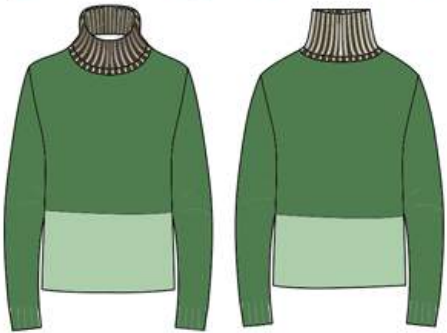
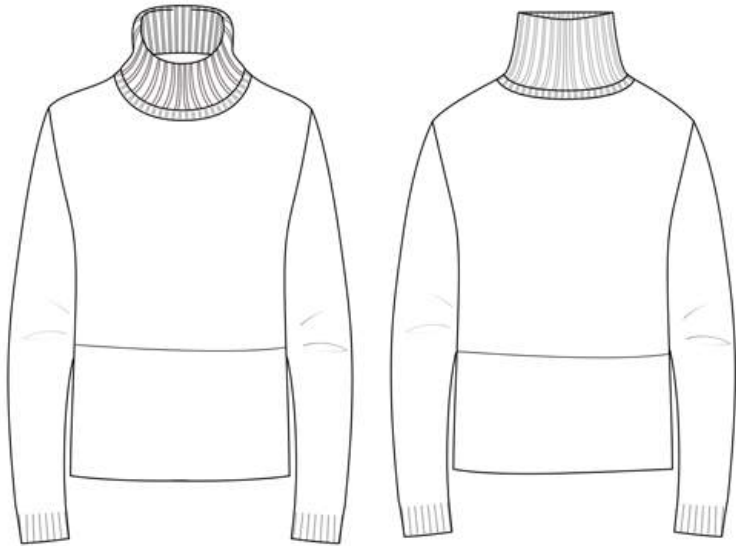
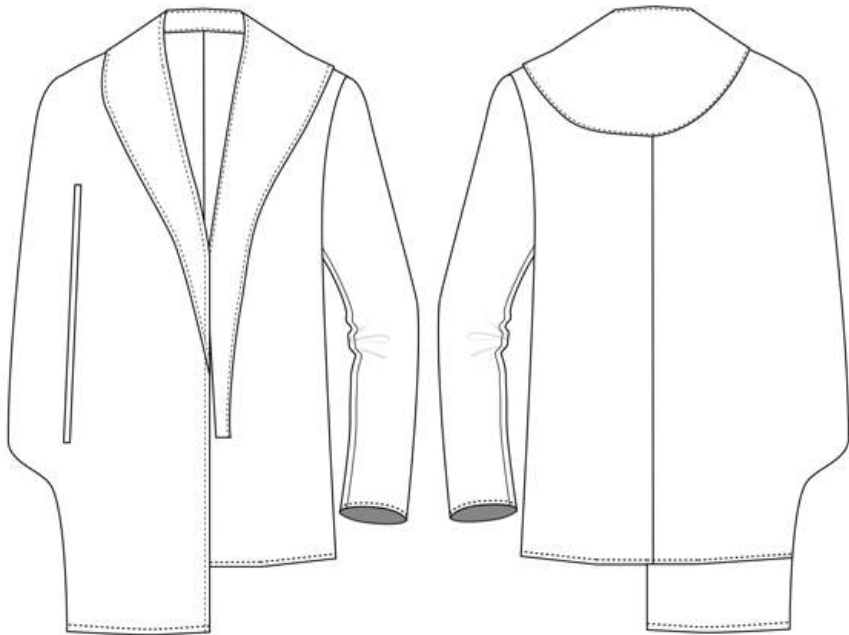


## LOOK 7





LOOK 8







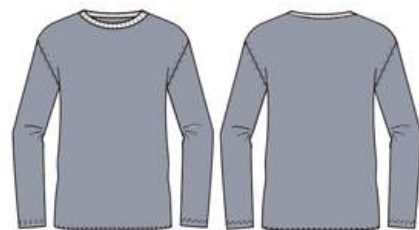
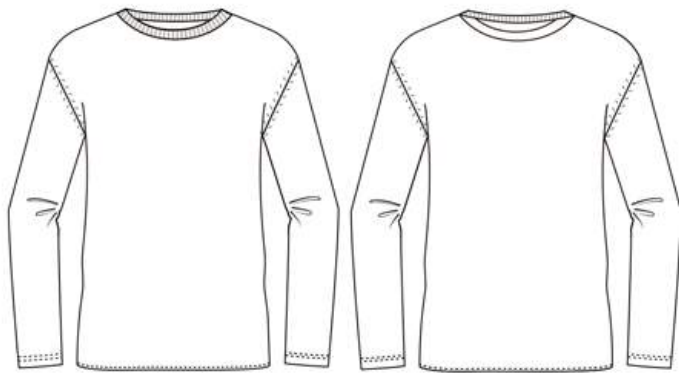
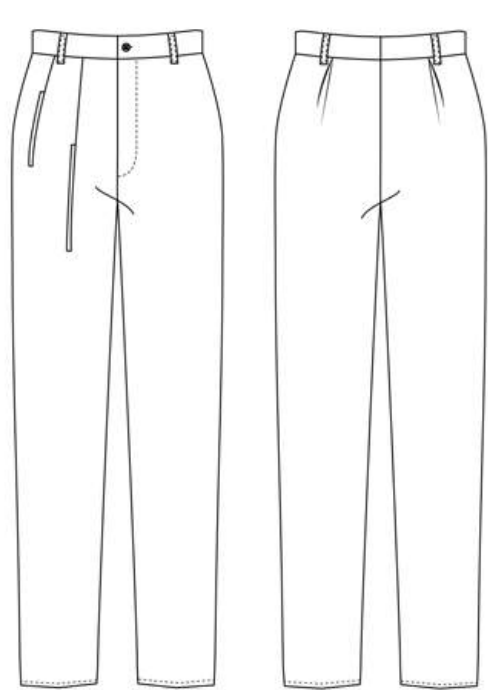
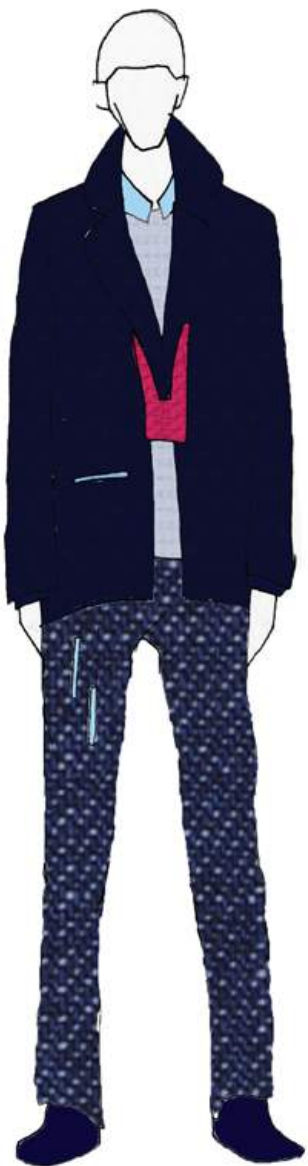
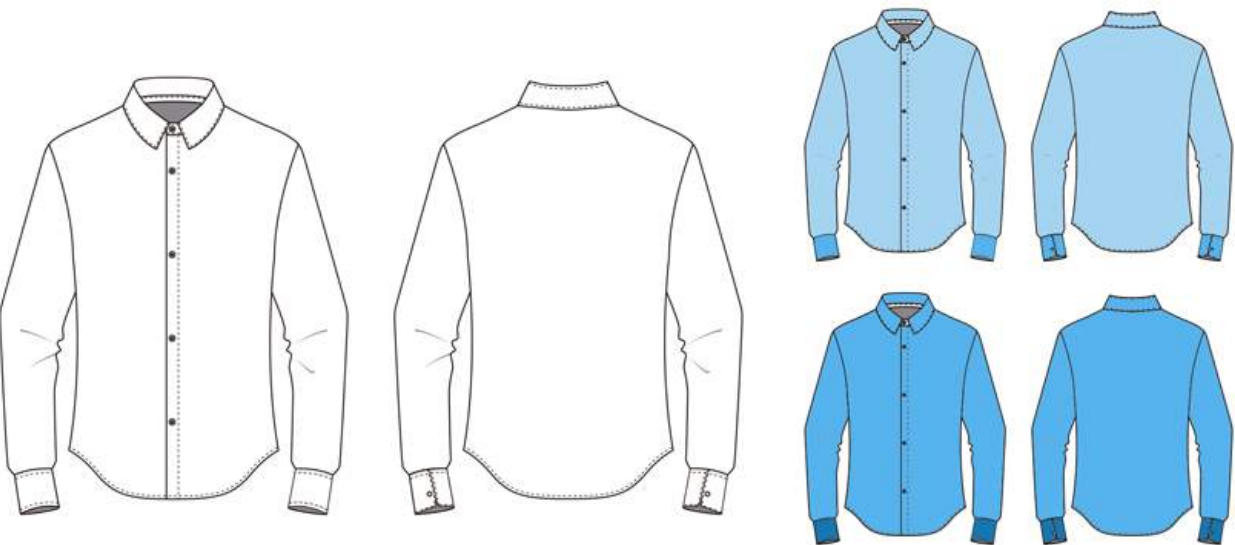


LOOK 1



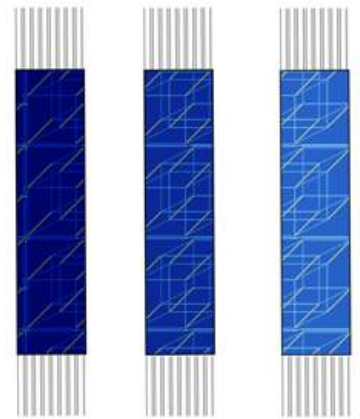
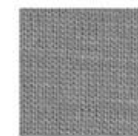
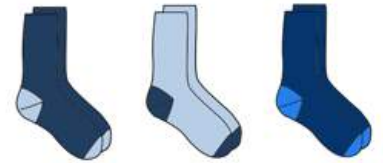
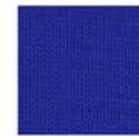
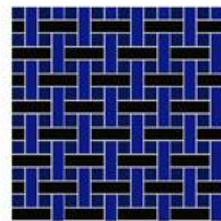
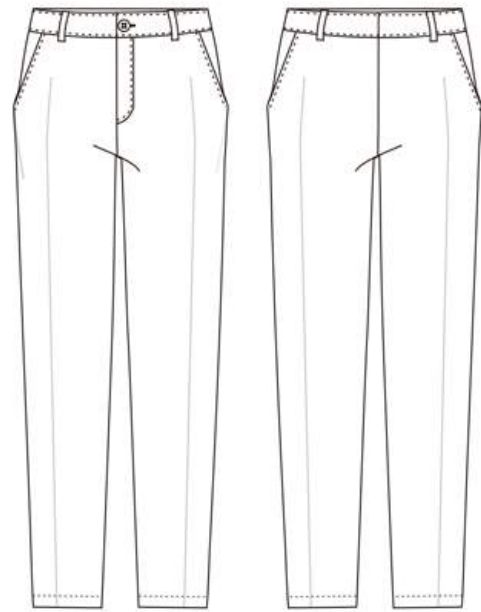


LOOK 2



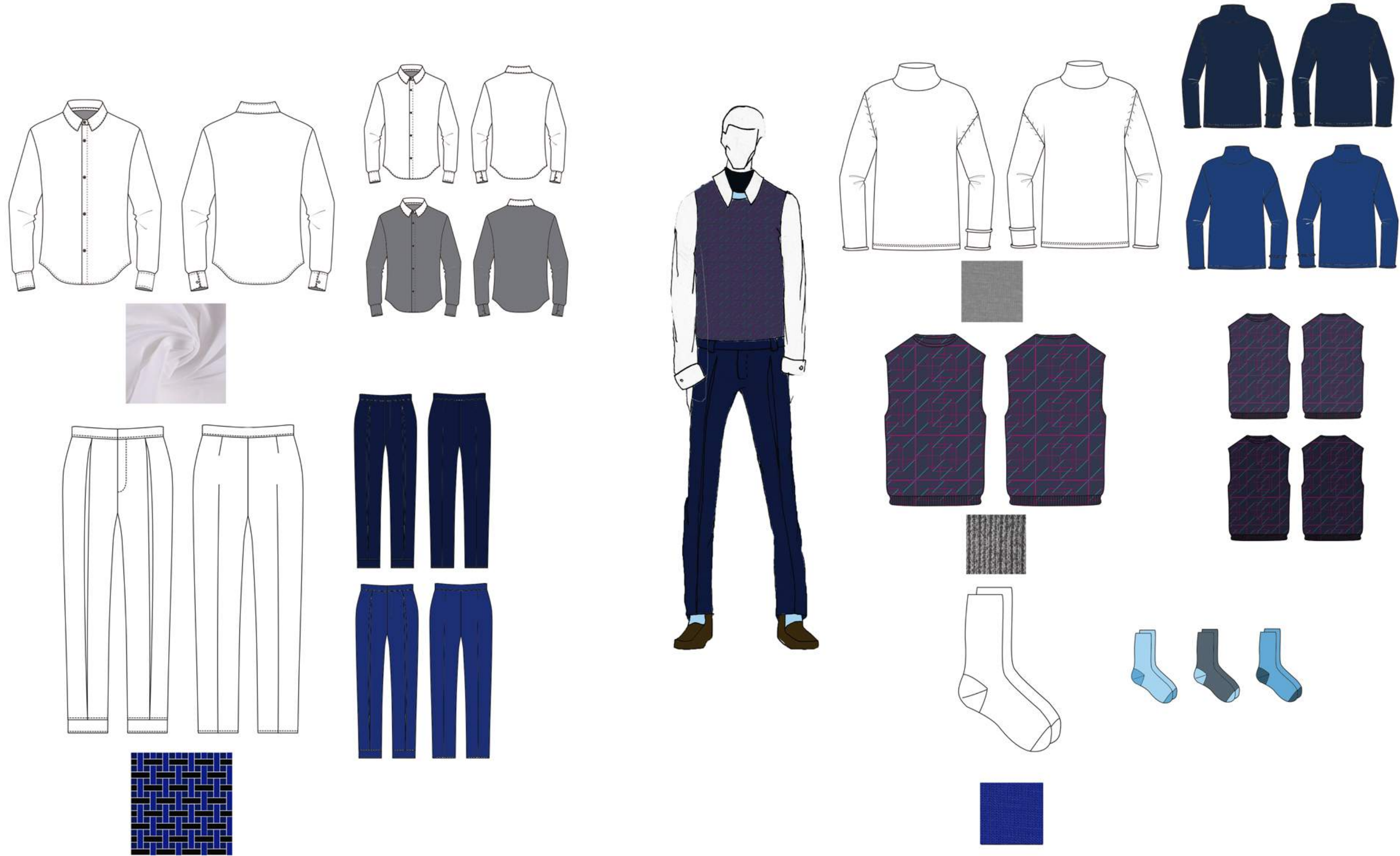


# LOOK 3



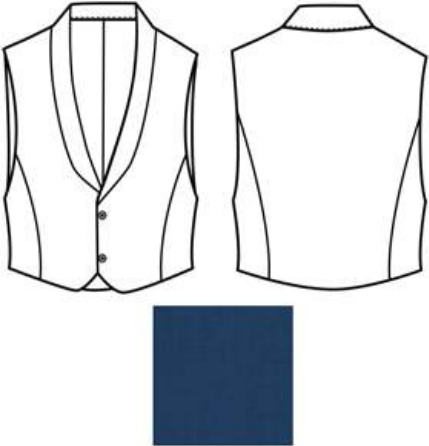
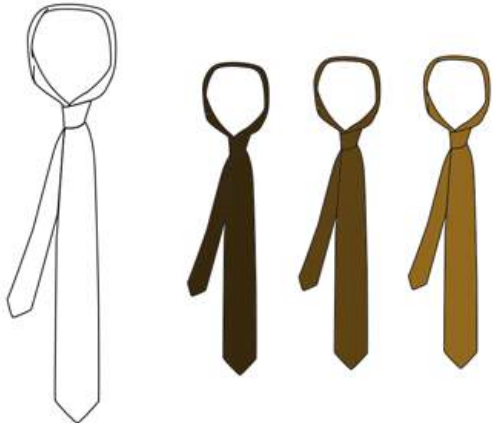
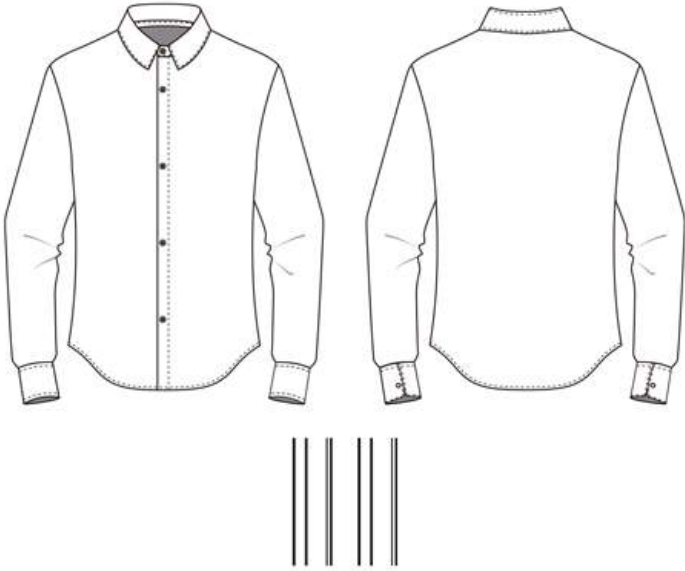
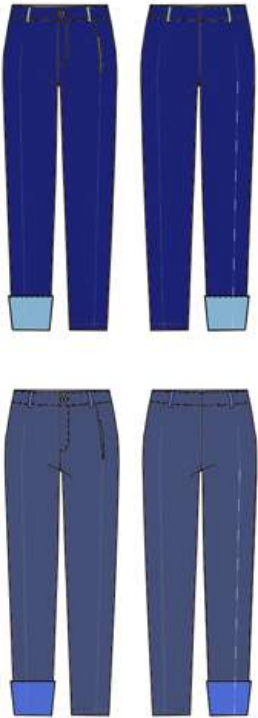
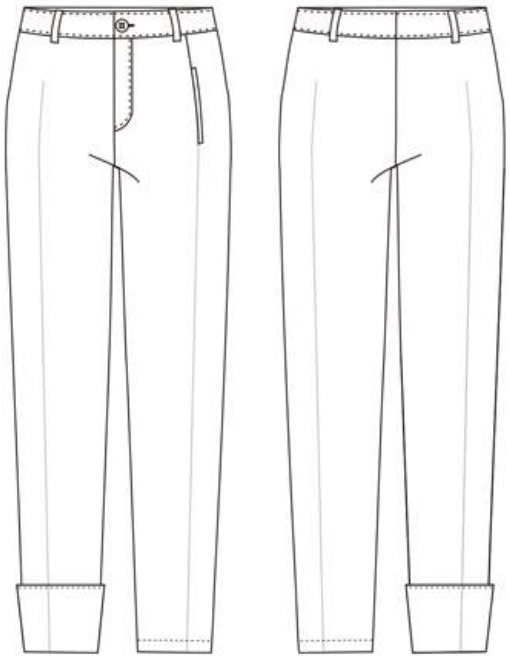


LOOK 4





LOOK 5



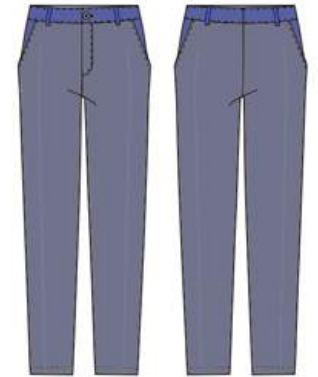
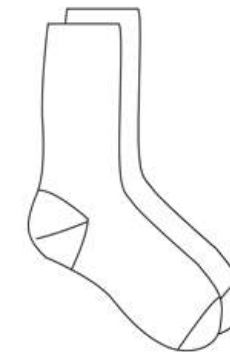
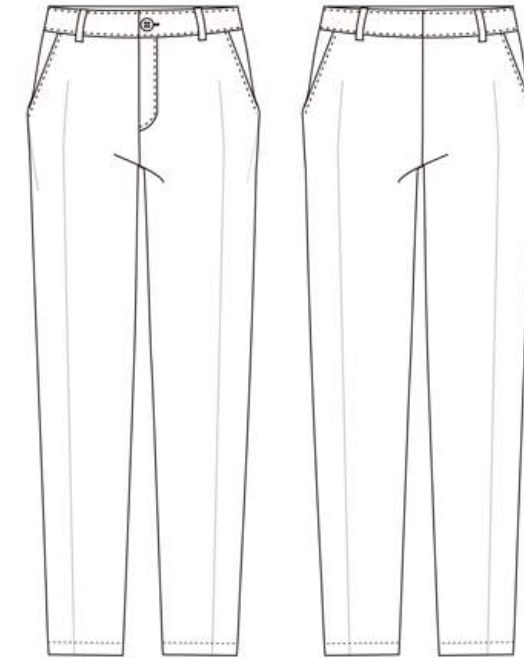
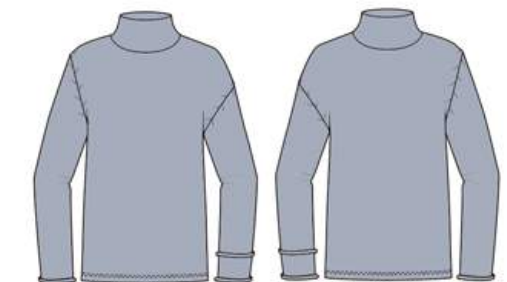
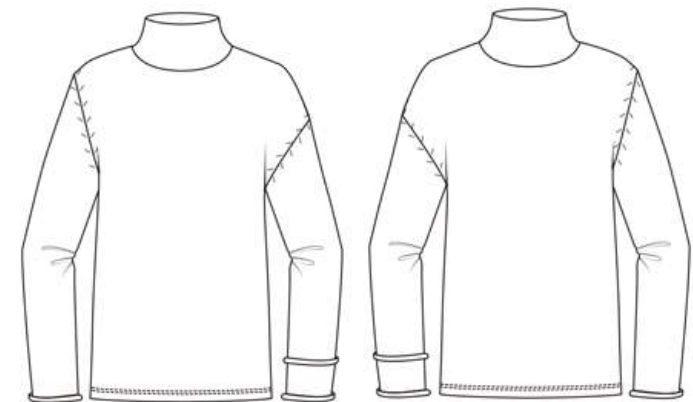
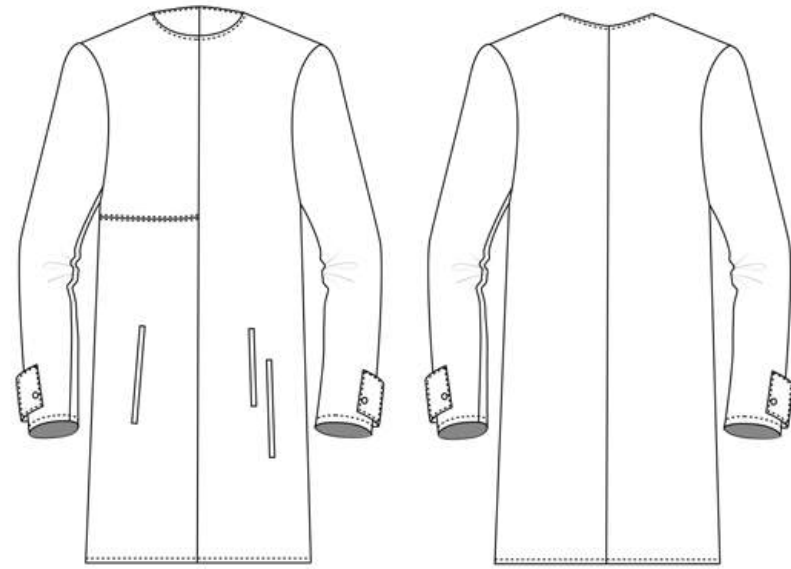


LOOK 6



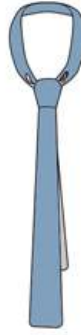
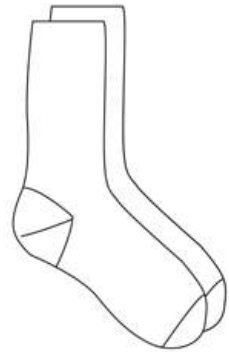
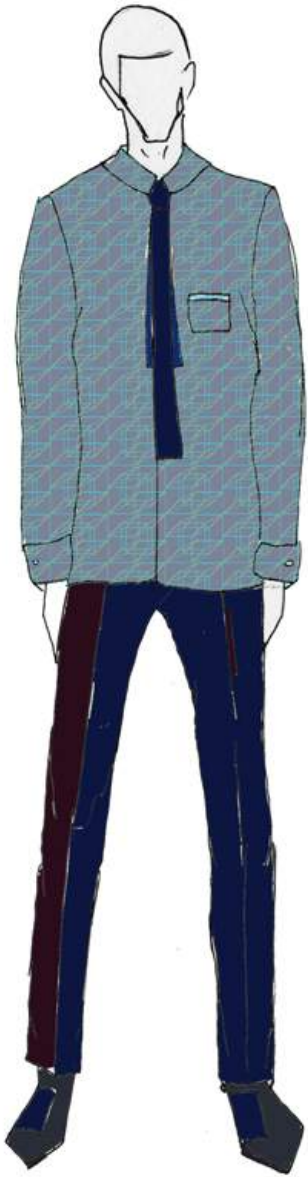
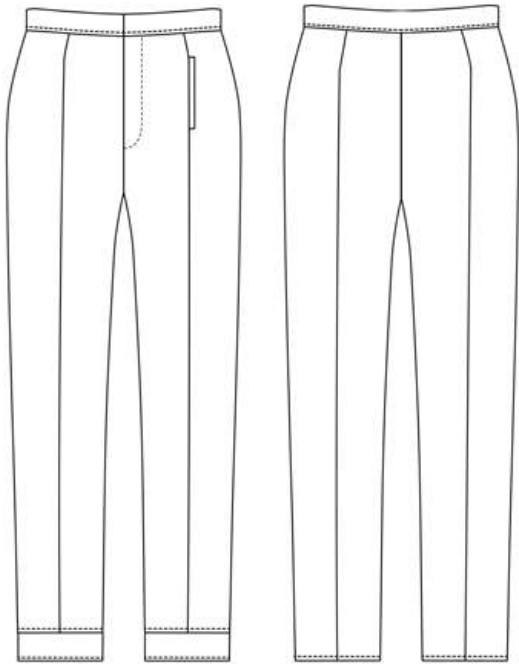
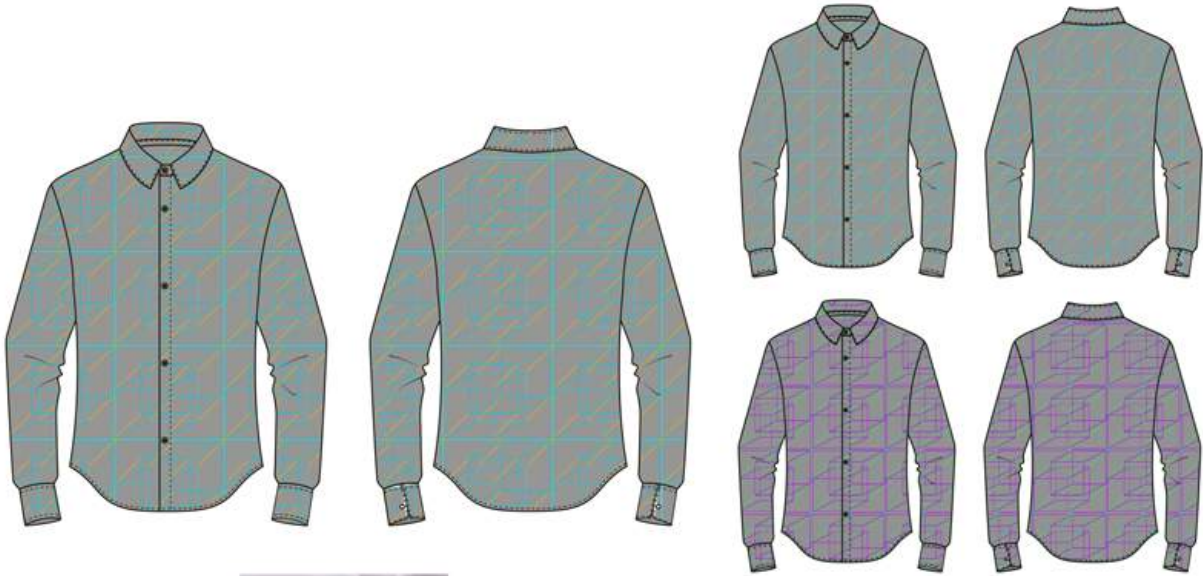


# LOOK 7





LOOK 8



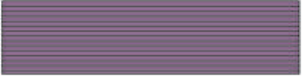
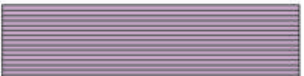
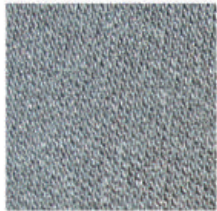
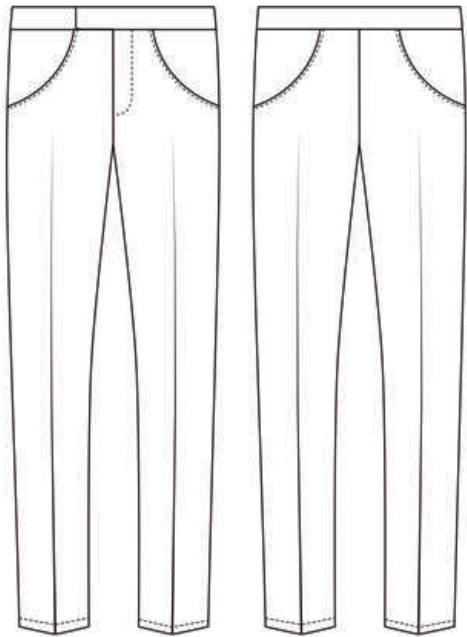
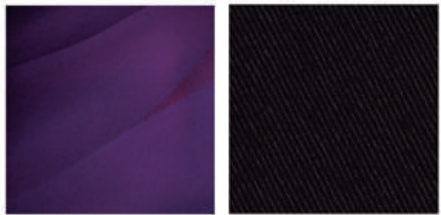


NEW FORMAL A/W 2013 COLLECTION



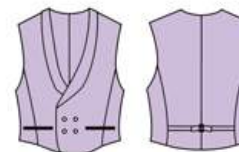
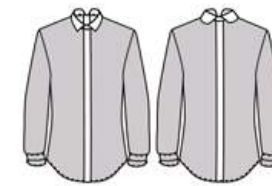
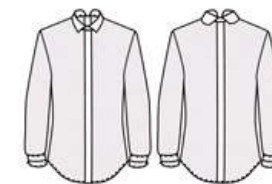
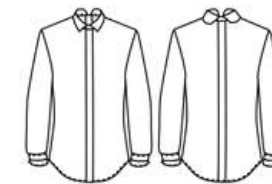
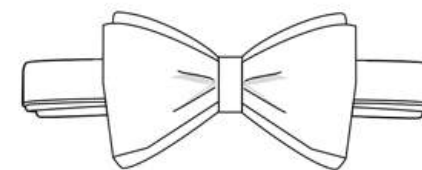
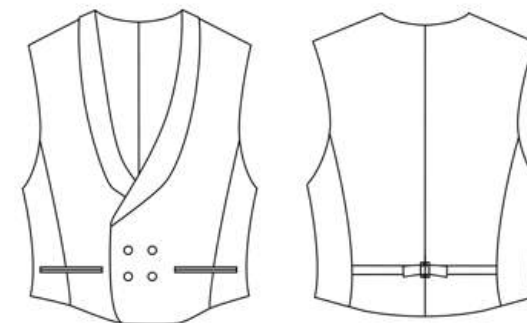
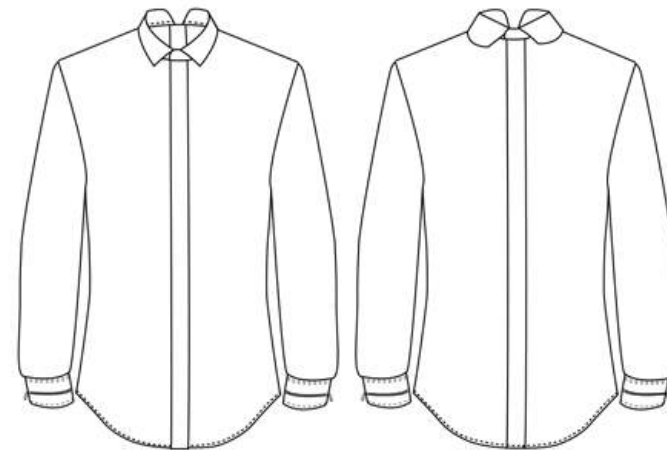
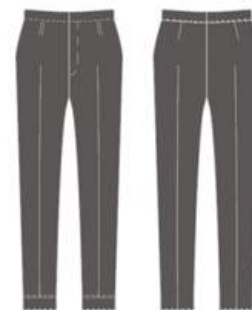
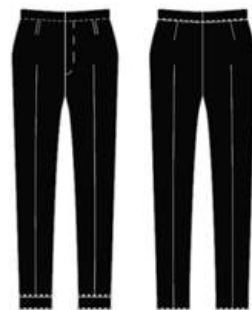
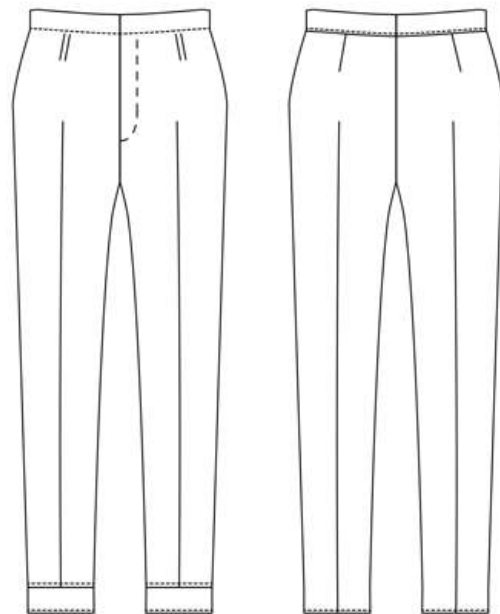
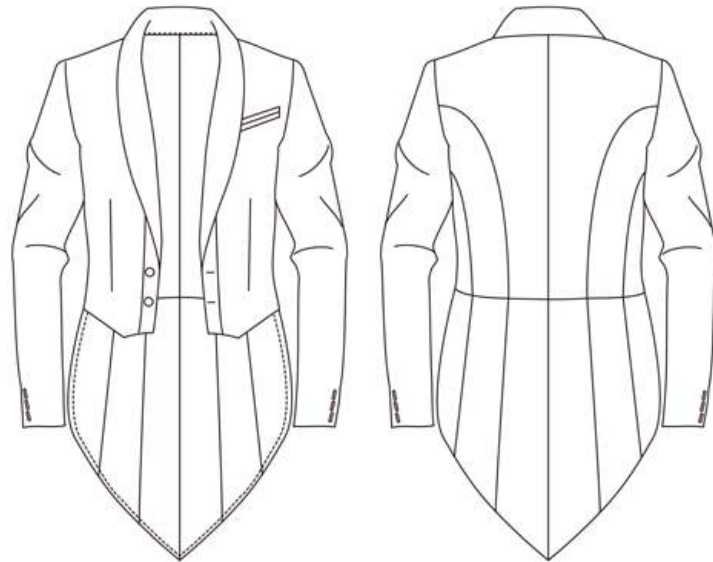


LOOK 1



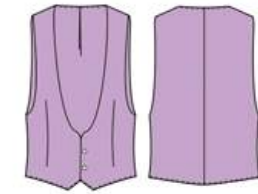
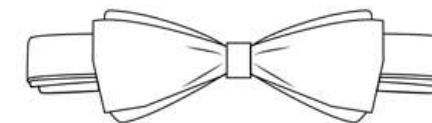
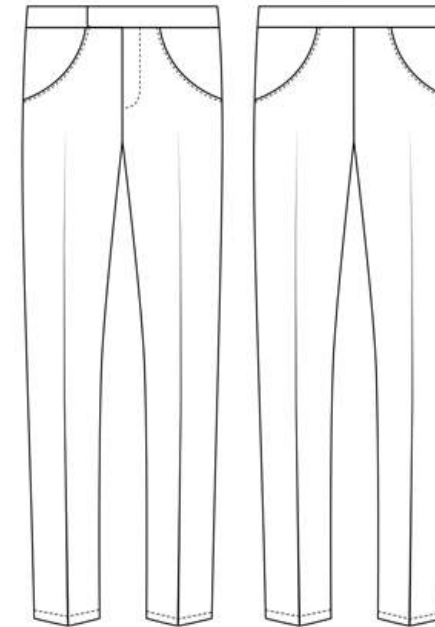
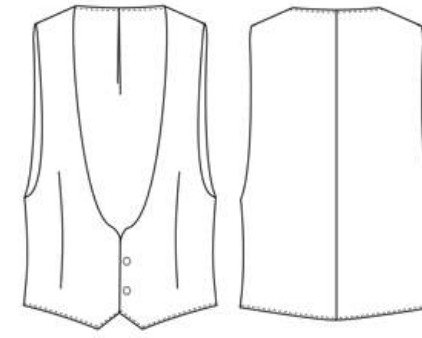
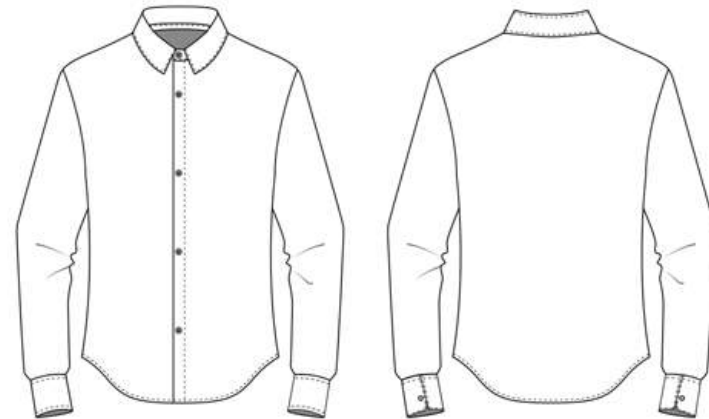
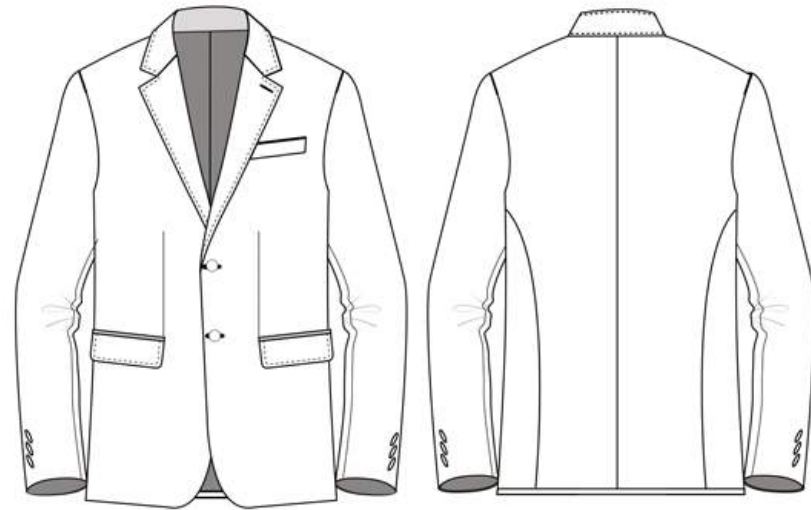


LOOK 2



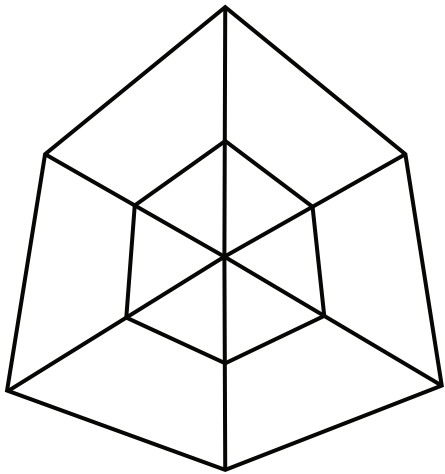


# LOOK 3



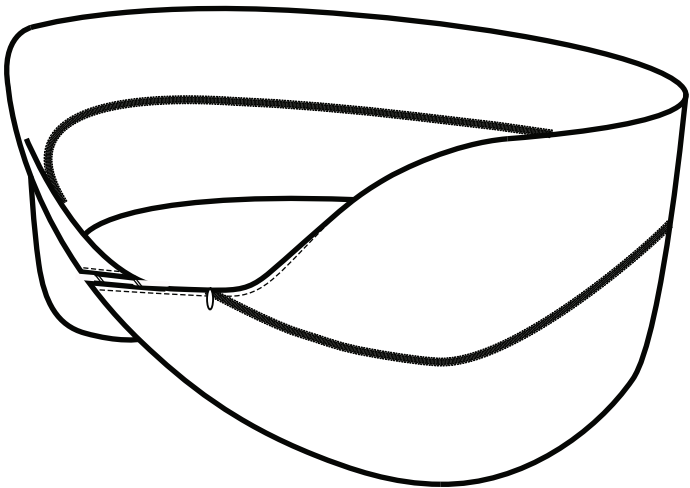


HIDDEN AGENDA



WORK  
HYPERCUBE MONOGRAM  
TO BE PLACED ON COLLAR (CENTER BACK)

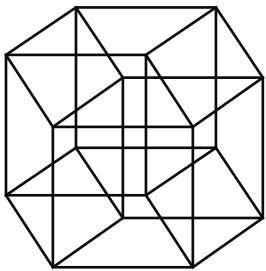
THE TESSERACT, OR "HYPERCUBE," IS THE MOST ACCESSIBLE FOUR-DIMENSIONAL OBJECT. IT IS A PORTRAYAL OF A CUBE THAT CONTINUALLY FOLDS INTO ITSELF.



NEW FORMAL  
MÖBIUS CUFF

THE MÖBIUS STRIP IS A SURFACE WITH ONLY ONE SIDE AND ONLY ONE BOUNDARY COMPONENT. THE MÖBIUS STRIP HAS THE MATHEMATICAL PROPERTY OF BEING NON-ORIENTABLE. A LINE DRAWN STARTING FROM THE SEAM DOWN THE MIDDLE WILL MEET BACK AT THE SEAM BUT AT THE "OTHER SIDE". IF CONTINUED THE LINE WILL MEET THE STARTING POINT AND WILL BE DOUBLE THE LENGTH OF THE ORIGINAL STRIP.

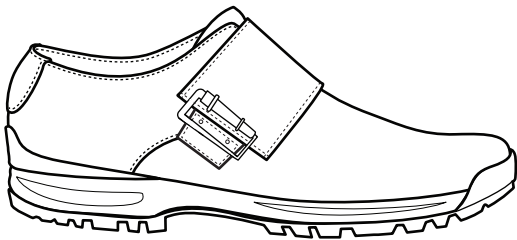
THE POSSIBILITY OF TRAVELING INDEFINITELY IN A LOOP ALONG A MOBIUS STRIP MAKES SOME PEOPLE ASSOCIATE THE MOBIUS STRIP WITH THE CONCEPT OF INFINITY.



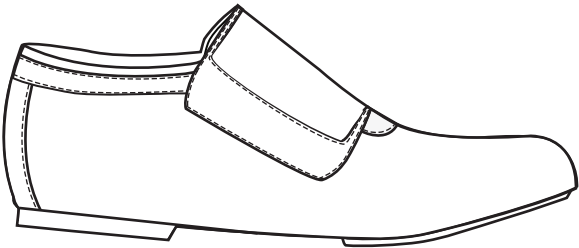
WEEKEND  
EMBOSSSED HYPERCUBE

"...FOR US PHYSICISTS BELIEVE THE SEPARATION BETWEEN PAST, PRESENT, AND FUTURE IS ONLY AN ILLUSION, ALTHOUGH A CONVINCING ONE."  
- ALBERT EINSTEIN

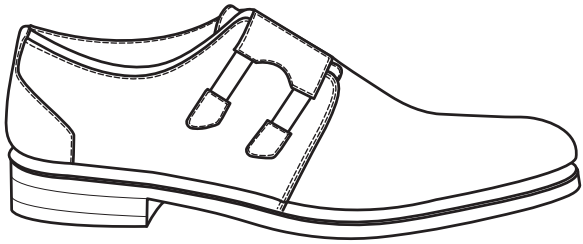
SHOES



WEEKEND



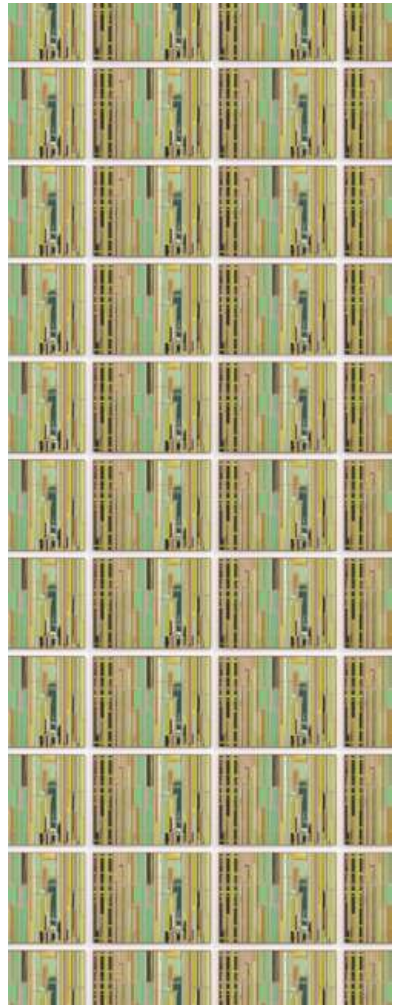
WORK



NEW FORMAL

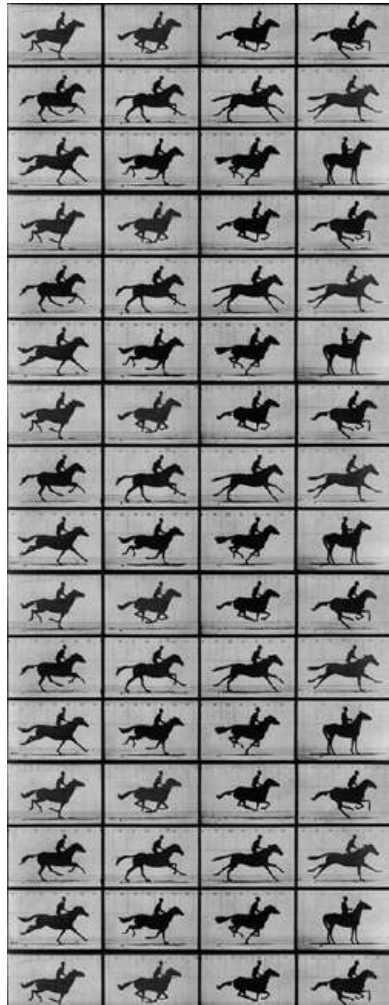


# PRINTS



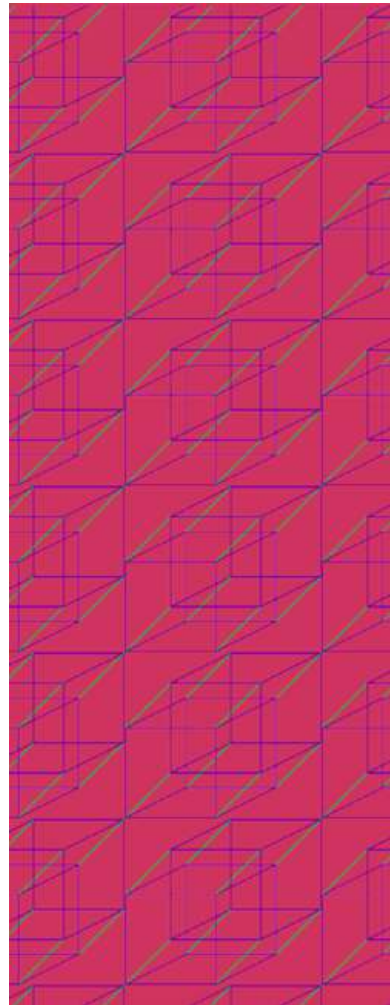
PLACED AS LINING

LIU WEI'S WORK IS A JOURNEY FOR BOTH THE EYES AND MIND. THESE COLOR BLOCK PANELS IN PASTEL HUES DO NOT HAVE ANY SPECIFIC MEANING; THUS IT CULTIVATES THE SAME OPEN-MINDED APPROACH THAT THE CONCEPT OF THE 4TH DIMENSION DEMANDS.



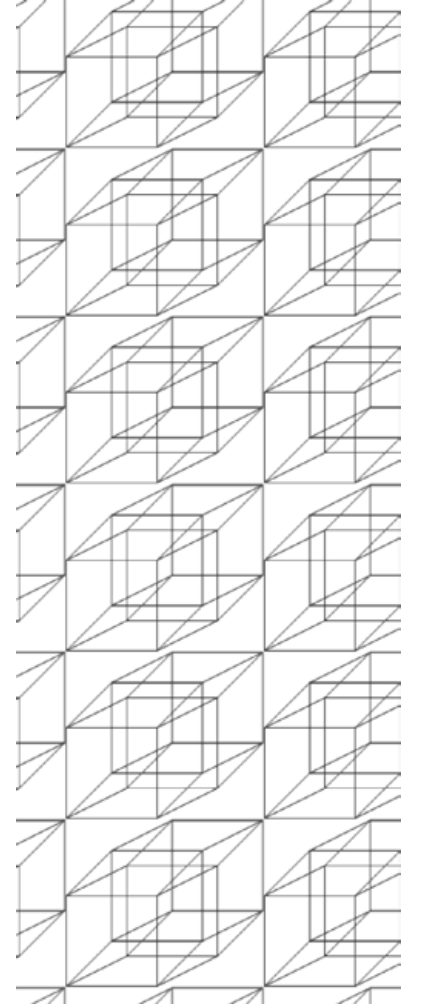
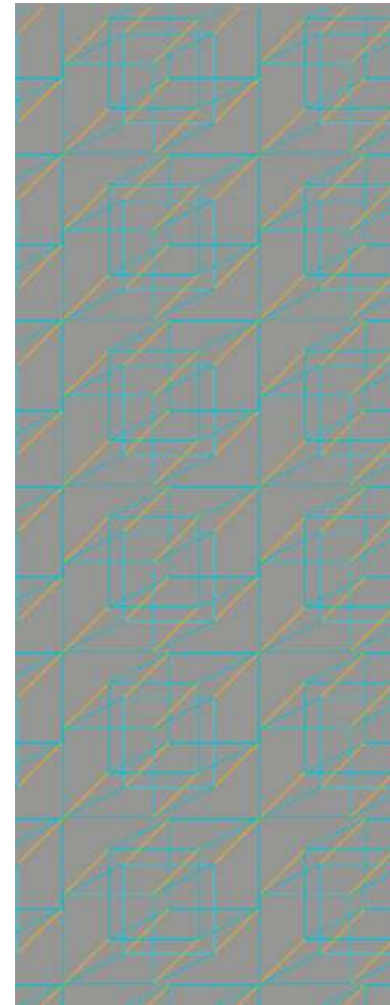
PLACED AS POCKET LINING

EADWARD MUYBRIDGE (1830-1904) SUCCEEDED IN CAPTURING SUCCESSIVE IMAGES OF A GALLOPING HORSE AND INVENTED THE ZOOPRAXISCOPE TO REPRODUCE THEM IN SUCCESSION, CREATING THE ILLUSION OF MOTION. THIS FRAGMENTATION OF MOTION IS AN INVESTIGATION OF SIMULTANEITY.



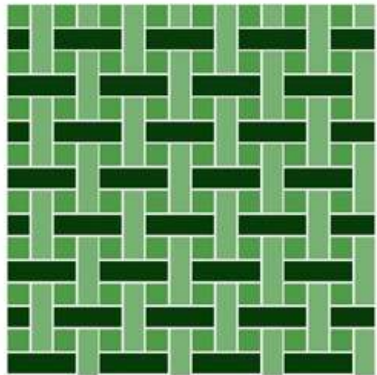
PLACED ON SELF FABRIC

THIS IS A REPRESENTATION OF THE HYPERCUBE. THE HYPERCUBE IS A GENERALIZATION OF A 3-CUBE TO N DIMENSIONS.





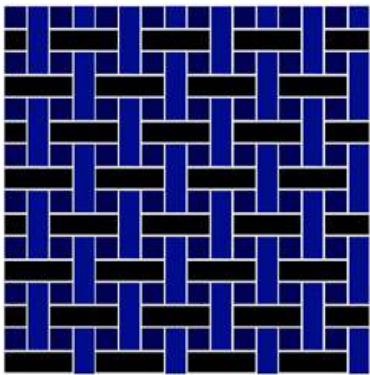
MENSWEAR YARN DYE TEXTILES A/W 2013 COLLECTION



PLAIN WEAVE



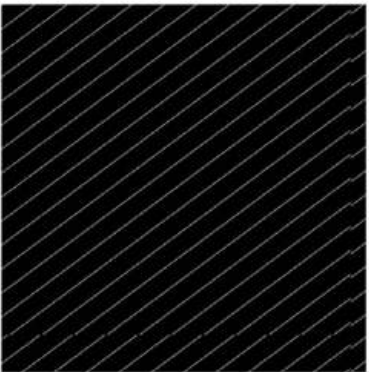
HERRINGBONE WEAVE



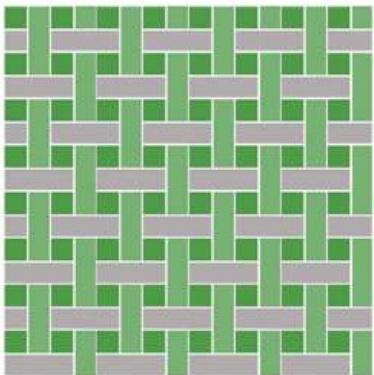
PLAIN WEAVE



HERRINGBONE WEAVE



TWILL WEAVE

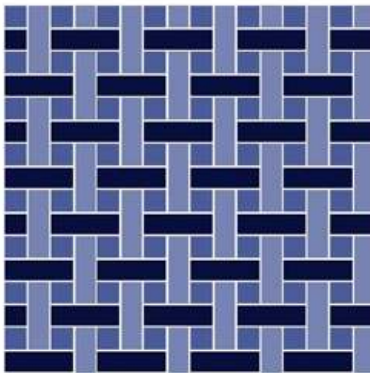


PLAIN WEAVE

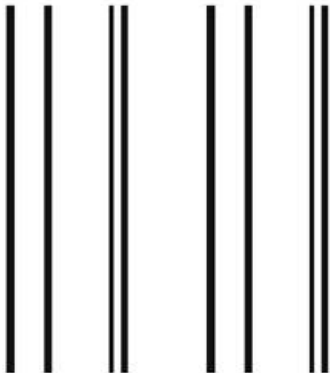


PLAIN WEAVE

WEEKEND



PLAIN WEAVE



PLAIN WEAVE

WORK

NEW FORMAL