

10s ACROSS THE BOARD

An elevated and inclusive menswear collection for Off-White designed to uplift the black and queer community by highlighting the intersection of masculine and feminine aesthetics through 90s ballroom culture.

Design & Product Development



TABLE OF CONTENTS

- 1a. Title Page
- 1b. Table of Contents
2. Executive Summary
3. Evolving Market
4. Purchase Drivers
5. The Collection
6. Key Trends
7. Design Process
8. Concept Board
9. Fabric Board
10. Print Board
- 11-13. Illustrations
14. Technical Flats
- 15-16. Design Highlights
- 17-20. Tech Pack
21. Appendix Page
22. Works Cited

EXECUTIVE SUMMARY

"He made me feel comfortable with how I identify sexually simply by his display of freedom from and irreverence for the archaic idea of gender conformity."

- Frank Ocean on Prince

Men's fashion is boring. Many popular clothing brands tend to design menswear with the same pieces: shirts, pants, shorts, and jackets, all oversized.¹ But why? What caused it to be so constricted? Answer: gender conformity. This notion of "manliness" has plagued how people have viewed fashion by putting menswear into this box of basic pieces with little variety, pushing consumers away. Masculinity is "unappealing to a generation that places the utmost value on authenticity and self-actualization."¹ Gender roles are restrictive, but Gen Z's rejection of the binary is becoming more popular. So, how can designers break through the barriers of what it means to be "masculine" to appeal to the new generation of consumers?

The "10s Across the Board" collection for Off-White can break that barrier. Virgil Abloh's vision for Off-White "was to translate the culture which the designer surrounded [himself] by onto the world stage; in high fashion, and beyond."² The brand is "rooted in current culture at a taste-level particular to now" and embraces "the now in a sophisticated manner," referring to the current rising trend of streetwear.³ This collection for the 2025 season will uphold the brand's contemporary ideals while broadening its reach to a broader Gen Z audience by joining queer culture with the current black, hip-hop style of Off-White. By embracing the growing trend of soft masculinity, the brand can satisfy a large group of Gen Z consumers who want more gender-bending clothing for men and masculine-presenting non-binary people.

With this collection, Off-White would be seen as a brand wishing to uplift the black and LGBTQ+ communities while addressing the high demand for fashion-forward, gender-bending menswear. It would open the doors for more inclusivity and representation of the LGBTQ+ community in the luxury fashion industry.

1. Smith, Maui. "Gay Black Men Are Saving Men's Fashion." Study Breaks, 20 Feb. 2020, <https://studybreaks.com/thoughts/gay-black-men-mens-fashion/>.

2. Bobowicz, Joe. "How Off-White Shaped Fashion Culture." I, 28 Feb. 2022, https://i-d.vice.com/en_uk/article/m7vx5y/how-off-white-shaped-fashion-culture.

3. "Off-White." OneSiam.com, <https://www.onesiam.com/th/style/off-white-high-end-streetwear#:~:text=The%20off%2DWhite%20official%20website,rising%20trend%20that%20is%20streetwear>.

EVOLVING MARKET

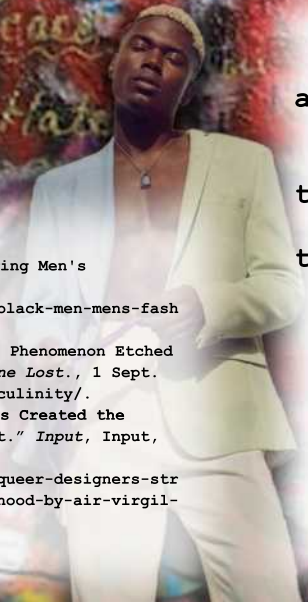
Within the past few decades, the growing market of gender-bending fashion has been led by black queer men. Billy Porter's suit dress at the Oscars and Lil Nas X's pink cowboy outfit at the Grammy's have taken what is typically masculine and added a sense of femininity.¹ This concept, known as soft masculinity, addresses "an affinity for the gender-bending aesthetic [that] has firmly established itself as a part of the changing identity of men."² The rejection of gender roles, highlighted by Frank Ocean's statement on Prince's fashion influence on him is becoming more and more popular, with black queer men leading the movement. There's been a multitude of black designers that have revolutionized streetwear. Willi Smith, for example, a gay black man from Philadelphia, set the bar for streetwear with his gender-non-conforming couture.³ A lot of Smith's aesthetics came from the culture around him, like "photographs of Black life in Harlem, drag balls, and his mother and grandmother's style."³ In addition, designer Shayne Oliver "exposed" the queer subculture of Harlem by having people voguing and dancing, inspired by ballroom culture, at his 2014 fashion show.³ This was revolutionary because it brought the young queer and transgender black and Latino communities into the spotlight of fashion, highlighting the need for gender inclusivity in fashion.



Citations

1. Smith, Maui. "Gay Black Men Are Saving Men's Fashion." *Study Breaks*, 20 Feb. 2020, <https://studybreaks.com/thoughts/gay-black-men-mens-fashion/>.
2. Gupta, Ashna. "Soft Masculinity - a Phenomenon Etched in History and Popular Culture." *Arcane Lost.*, 1 Sept. 2021, <https://arcanelost.com/soft-masculinity/>.
3. Sultan, Iman. "Black Queer Designers Created the Blueprint for Streetwear as We Know It." *Input*, Input, 29 June 2020, <https://www.inputmag.com/style/black-queer-designers-streetwear-fashion-willi-smith-phlemuns-hood-by-air-virgil-abloh>.

The evolution of contemporary streetwear came from different aspects of culture; "hip hop was one of them, and Williwear was another one of them," which draws attention to the intersection of two sides of black culture.³ Along with gender non-conforming clothing, many black designers use their platform and creativity to discuss important issues that plague the black community, which is essential to the Gen Z consumer. Designer James Flemons said that "the mainstreaming of streetwear did not just erase its queer origins, but the style's cultivation in low-income Black neighborhoods," essentially highlighting how the black and LGBTQ+ community aren't recognized enough for popularizing streetwear.³ Queer black designers have helped start the fight for inclusivity with gender-fluid and non-conforming clothing and recognition for how they have made streetwear popular. The idea of the intersection of blackness, being queer, and masculinity is a growing market in fashion and will surely drive the industry into the future.



KEY PURCHASE DRIVERS

Virgil Abloh's vision for Off-White "was to translate the culture which the designer surrounded [himself] by onto the world stage; in high fashion, and beyond."¹ The key purchase drivers important for the target customer include brands embracing inclusivity, cultural preservation, and sustainability. Gen Z, around 25% of the US population, is "expected to represent more than 60% of the Global Personal Luxury Market by 2025."¹ A significant aspect of what motivates Gen Z shoppers is authenticity, individuality, gender inclusivity, and sustainability. They must be able to find clothing that fits their aesthetic while also buying from authentic and sustainable brands.² Buying from luxury brands while looking for environmentally friendly pieces is a large part of the customer's values. In addition, they respond to brands that advocate for equality and preservation of culture, especially for their respective communities. Now that the LGBTQ+ community has a considerable presence in the media, it's essential to investigate how it has shaped modern streetwear. The style of the queer, particularly the black community, came from the New York ballroom scene, which helped push queer culture into the mainstream.³

Virgil Abloh supported the LGBTQ community and released the "I Support All Forms of Love" collection with a rainbow-tinged T-shirt and matching industrial belts.⁴ In addition, he expressed that "it is vital that we continue to work together to continue their legacies in uplifting all persons and support our peers who are leading the way in this battle."⁴ However, there is an opportunity to do more and push this vision forward with apparel that uplifts the Black AND Queer community. The 2025 "10s Across The Board" collection for Off-White will do just that. As part of this creative director's "intrapreneurial strategy," the collection will utilize these purchase drivers to appeal to the growing Gen Z consumer base who values the queer aesthetic.

Citations

1. Bobowicz, Joe. "How Off-White Shaped Fashion Culture." *I*, 28 Feb. 2022, https://i-d.vice.com/en_uk/article/m/vx5y/how-off-white-shaped-fashion-culture.
2. Fedorova, Victoria. "Gen Z & Shopping: What's Changing?" *WANNA*, <https://wanna.fashion/blog/gen-z-and-shopping>.
3. Borrelli-Persson, Laird. "How Fashion Embraced Queer Culture on Episode 7 of 'in Vogue: The 1990s'." *Vogue*, 30 Oct. 2020, <https://www.vogue.com/article/in-vogue-the-1990s-podcast-episode-7-queer-culture>.
4. Sung, Morgan. "The 'Queer Aesthetic' Is Deeper than Rainbow Merch." *Mashable*, Mashable, 29 Oct. 2021, <https://mashable.com/article/queer-aesthetic-tiktok-rainbow-capitalism-queerbaiting-fashion>.

10s ACROSS THE BOARD FOR OFF-WHITE

The term "queer aesthetic" has been thrown around a lot, especially during Pride Month. The mainstream queer aesthetic with the Pride merch refers to the stereotypical rainbows, high-top converse, and large "PRIDE" labels.¹ The actual queer aesthetic "ranges from the flamboyant to the austere, but regardless of visual presentation, each article of clothing or accessory is worn with intention."² Styling with that aesthetic can be recognized by other queer people, which creates a sense of community. This idea of bringing flamboyance into typically masculine styles has always been rooted in the LGBTQ+ community with the ballroom scene. It has been a growing market recognized and embraced by a large segment of Gen Z consumers.

The 2025 spring/summer "10s Across the Board" collection for Off-White will highlight the intersection of blackness, queerness, and masculinity by pulling inspiration from the gender-bending styles of the 80s and 90s ballroom culture and streetwear. This idea of gender-bending and androgyny in a menswear collection for the brand will maximize the connection between Off-White and their current and potential Queer male consumer base. The menswear collection will pull aspects of feminine clothing styles like satins, velvets, and leathers in a mix of tight and flowing silhouettes and pay homage to queer men who have set the tone for gender-bending fashion. In addition to gender-bending styles, the collection will include versatile garments with detachable pieces to bring in the idea of gender inclusivity since it will be considered a gender-neutral line geared towards men and masculine presenting non-binary people. Along with the versatile garments, patchwork and fabric scraps will be prevalent in the clothing to include the purchase driver of sustainability by reusing materials. With my concept and collection, Off-White would be celebrated as a brand that values uplifting the Black AND LGBTQ+ communities while addressing the high demand for forward-thinking menswear options. "10s Across the Board" will open the doors for more inclusivity and cultural preservation within Off White and the fashion industry.

Citations

1. Sung, Morgan. "The 'Queer Aesthetic' Is Deeper than Rainbow Merch." *Mashable*, Mashable, 29 Oct. 2021, <https://mashable.com/article/queer-aesthetic-tiktok-rainbow-capitalism-queerbaiting-fashion>.
2. Borrelli-Persson, Laird. "How Fashion Embraced Queer Culture on Episode 7 of 'in Vogue: The 1990s'." *Vogue*, Vogue, 30 Oct. 2020, <https://www.vogue.com/article/in-vogue-the-1990s-podcast-episode-7-queer-culture>.

The blending of feminine and masculine aesthetics, known as soft masculinity, is a growing trend that should be addressed more in fashion in addition to paying homage to the black and queer communities for revolutionizing it in the first place. Bringing attention to these communities in streetwear lines, particularly luxury brands, will give them the platform they deserve.

TREND RESEARCH

Since voguing and dance are large parts of queer and black culture, it seems fitting that the ability to move and self-expression should be incorporated in fashion. Even though tight fitting clothing is popular in the queer community and looser fitting clothes are a part of 90s hip-hop styles, why shouldn't there be some overlap? Afterall, the intersectionality of these communities allows for that overlap. Feminine black men, particularly drag queens that play with both aesthetics, like mixing soft, flow fabrics into their wardrobe.

Off-White's signature oversized menswear can be linked to classic hip-hop fashion aesthetics, mostly inspired by the black community. However, it's important to note that all black fashion didn't only stem from hip-hop. Tying in the aesthetics of black, queer men would elevate the silhouettes by mixing oversized and slim/tight clothing would add a new dimension to the brand.



DESIGN PROCESS

Movement is a huge part of ballroom culture, especially through the acts of dancing and voguing. Throughout this sketchbook page, I will be exploring movement and applying it to aspects of design. Below is a repeat print titled "VOGUE" that contains small figures in different positions. This print may appear childish in nature, but I can see it being printed on a t-shirt or maybe a fun pair of pants.

I drew two outfits that center around the ability to move, especially movement of the lower body, which is vital in voguing. The form-fitting, sleeveless top paired with baggy pants on the lower sketch and the wide leg pant with sheer blouse in the right sketch go back to the idea of bringing femininity into masculine clothing.



I definitely want to utilize breathable fabrics for the collection to highlight the ability to move while also staying fashionable.



I made this print inspired by the colors and shapes of the makeup on the person (left bottom). It reminded me of space and the energetic vibe of ballroom. I could see this print on a jacket, shirt, or pants. Off-white is known for the abstract prints and I think this one could be used for the brand, tying in the brand identity with my overall concept.

I created this graphic print called "DISCO" inspired by the edgy hairstyle (right) which was a common look during the 80s and 90s worn by black men. I could see this print potentially placed on shirts or repeated on a jacket. The colors used are soft to tie in the concept of creating a bridge between masc and fem styles. This could also be an embroidered patch as well.

While the vibe of ballroom can be energetic, there is a sense of ethereality and freedom when walking and partying at the ball. Throughout this page, I'm looking at different aspects of ballroom that are visual, not human specific, that aid to the overall vibe of the experience. Bold colors, disco balls, glitter, and even space are things that remind me of the vibes of ballroom.





10 10 10 10

New York

PERA
DESIGN

FABRIC AND COLOR STORY

Fabrication Plan

10s Across the Board encompasses the intersection of blackness, queerness, and masculinity with the vision of ballroom culture. With that being said, the fabrics used for this collection are all lightweight while still adhering to those common among the ballroom community in the 90s, like leather, vinyl, chiffon, velvet, and denim. The colors reflect the bright and vivid lifestyle of the black and queer communities.



virgin wool



silk satin



cotton voile



polyester mesh



faux leather



glitter velvet



sequin chiffon



cotton denim



cotton lace



silk velvet



recycled vinyl



cotton denim



cotton/poly jersey



"chalk"



"femme"



"poz"



"caution"



"disco"



"masc"



"azure"



"lav"



"ink"

1. half shank disco button
2. cotton/poly piping
3. eyelits
4. recycled shoe laces



1.



3.

2.



4.

KEEP OUT! CAUTION! KEEP OUT! CAUTION! KEEP OUT! CAUTION!

PRINT EXPLORATION

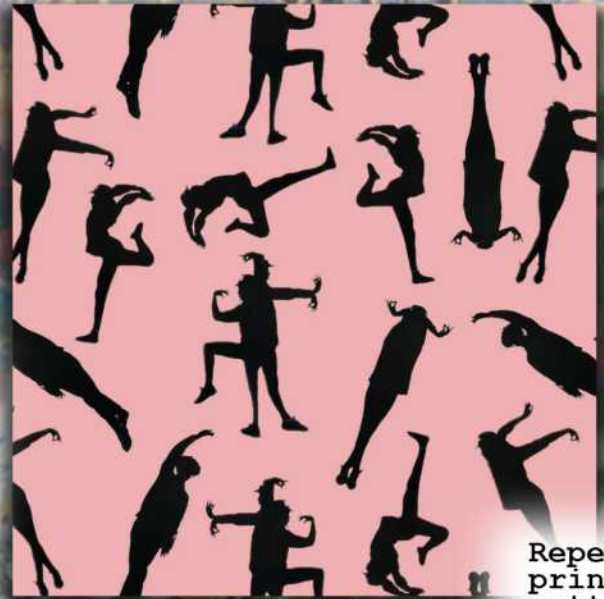
1.

Print Plan

10s Across The Board aims to bring attention to black and queer culture by mixing masculine and feminine aesthetics relating to ballroom culture of the late 80s and 90s. Both black and queer fashion in general utilize graphic prints with bold and vibrant colors. Each print for this collection is influenced by aspects of movement and empowerment. This idea of adding brighter colored prints into menswear can aid in the process of making menswear more fashion forward.

Print Names

1. "VOGUING"
2. "GRAFFITI"
3. "GALAXY"



Repeat print on cotton jersey and denim

2.



Repeat print on cotton shirting and poly lining

3.



Graphic print on cotton sweatshirt

10'S ACROSS THE BOARD

OFF-WHITE™



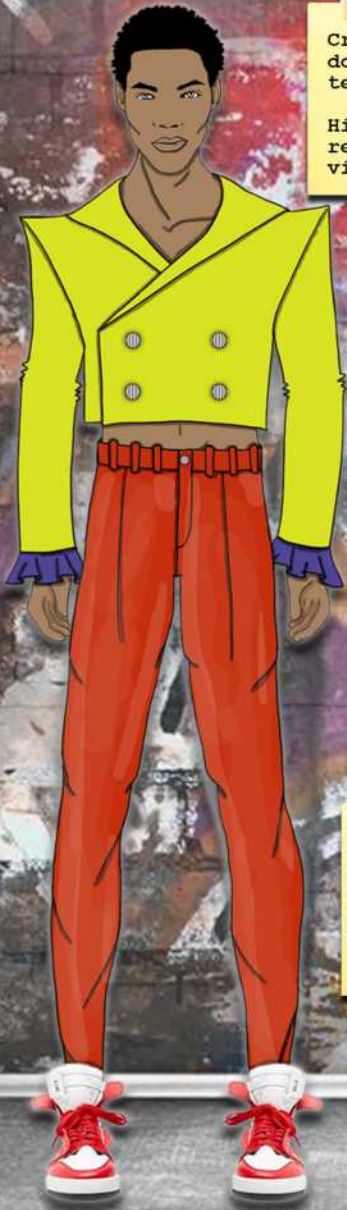
Form-fitting,
plunge neck
top

Low rise, faux
leather, flare
pants



Cropped,
double-breasted
blazer

High-rise,
recycled
vinyl pants



Knit
sweatshirt
knee-length
dress



Patchwork
denim jacket
Cropped
turtleneck
top
5" inseam



Button-down shirt
Faux leather corset
Silk flared panta



Cropped, sequin bomber jacket

Low-rise, denim jeans with detachable ruffle hem



Trench dress/romper with detachable skirt



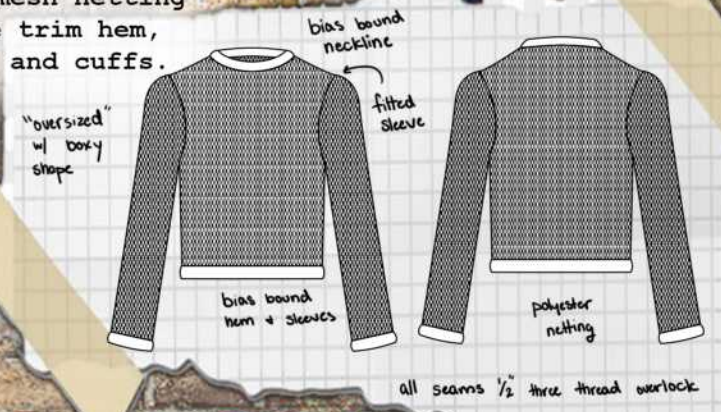
Oversized mesh netting top

Mid-rise denim jeans with detachable layers



TECHNICAL FLATS

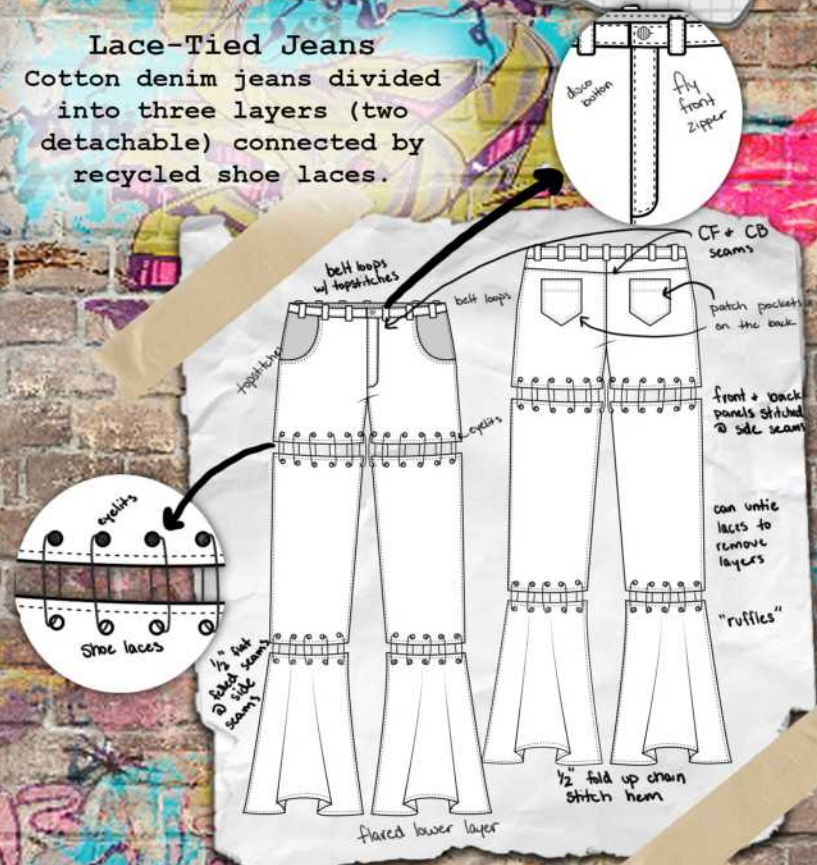
Masc Mesh Blouse
 Polyester mesh netting
 with edge trim hem,
 neckline, and cuffs.



Diverse Denim Jacket
 Cotton denim floor length
 jacket with topstitched
 fabric scraps of cotton,
 virgin wool, cotton/poly
 blend, chiffon, and
 velvet. Fully lined with
 cotton/poly blend with
 clean finished seams.
 Encloses with button
 bands with seven button
 holes and disco buttons.



Lace-Tied Jeans
 Cotton denim jeans divided
 into three layers (two
 detachable) connected by
 recycled shoe laces.



UPCYCLING AND RECYCLING



All lightweight fabrics keep the jacket light and breathable.



The jacket for this outfit is made entirely of pre-consumer waste from other garments made for the collection. The scraps are sewn on top of the denim self fabric of the jacket. In addition, the lining fabric sourced from deadstock yardage. This creates less waste thrown into landfills after garment production, which at large rates has been shown to pose a threat to the environment, especially while massproducing.

This garment has a different take on sustainable design. Instead of stitching scraps onto the fabric before sewing, this garment contains panels of deadstock fabric and is lined with pre-consumer waste. In addition, the skirt on the trench dress can be taken off to reveal shorts, making it a romper. Including two types of garments in one piece can reduce the amount of patternmaking and fabric used, making it sustainable. This also creates a versatile garment, which will increase longevity of use of the outfit. It also gives the wearer the option to dress either more feminine with the dress or more masculine with the romper, tying in the theme of the intersection of masculinity and femininity.

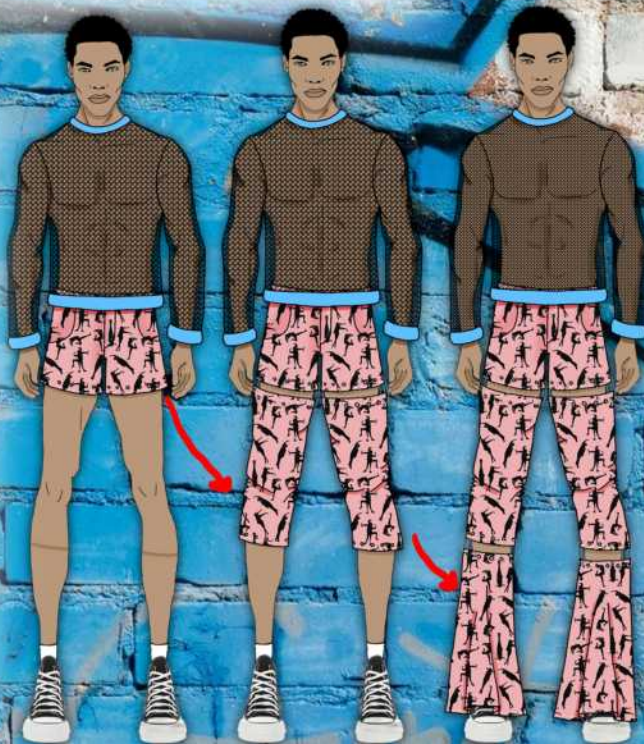


INCLUSIVITY AND VERSATILITY

Creating versatile garments for this collection will generate added value to the products, which has potential to reach more customers, therefore, growing the market and increasing sales.

The style of these pants allows the wearer to style them however they want. This appeals to people who wish to dress up or down the pants or if they would feel more comfortable wearing long pants or shorts on a given day, tying into the idea of keeping garments inclusive yet stylish.

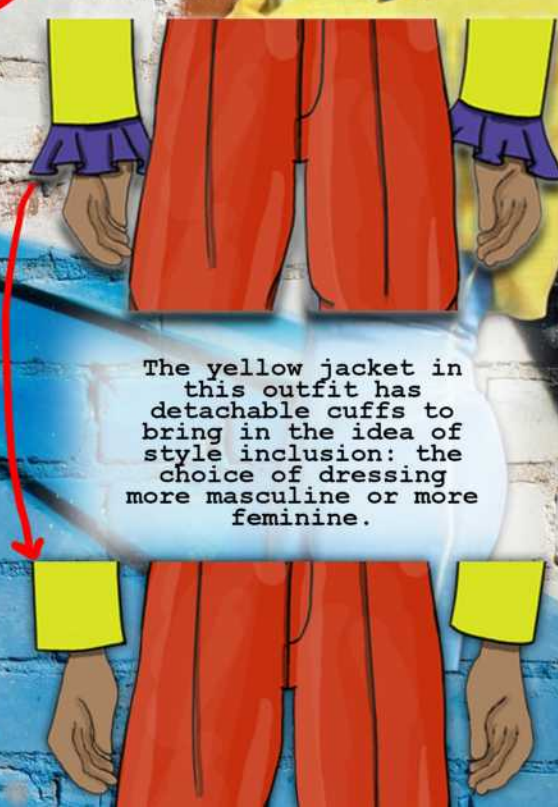
Recycled eyelids and shoe strings are utilized in the design of the pants in this garment. The pattern for these pants are cut into three sections, eliminating the seam allowance between each section. Button holes are formed at the hem of the first and second layer and the top of second and third layer. Eyelids are placed in the holes and shoe string is laced in the holes to connect the layers to form the pants.



The versatility of these garments provides a sustainable method of getting consumers to wear these clothes more often, decreasing the necessity to buy different clothes.



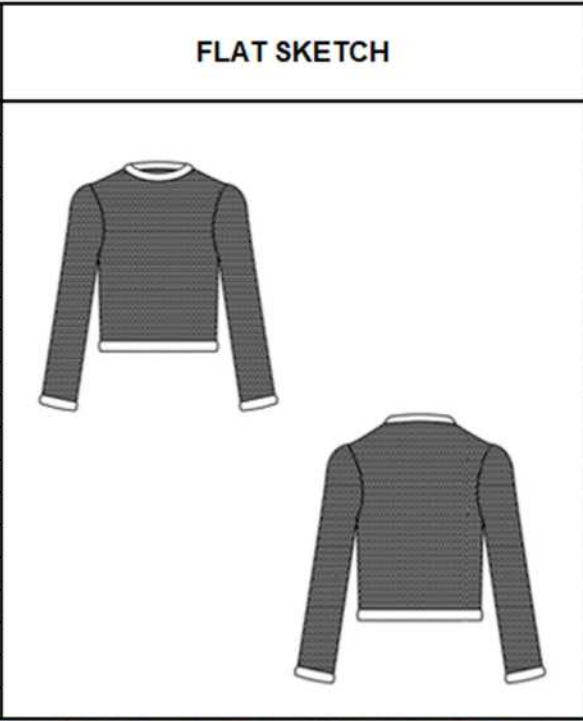
The yellow jacket in this outfit has detachable cuffs to bring in the idea of style inclusion: the choice of dressing more masculine or more feminine.





10s Across the Board	PRODUCTION SPEC SHEET		SEASON: SPRING/SUMMER '25	
	REFERENCE #:	Mesh Top	DESCRIPTION:	MASC MESH TOP
Off-White™	STYLE #:	SHRT004	SIZE RANGE:	S-XL
	SAMPLE TYPE:	PRODUCTION	SAMPLE SIZE:	M
			FACTORY:	SLAY24

POINT OF MEASURE (FLAT)		Tol +/-	S	M	L	XL
A	FRONT LENGTH - HPS TO EDGE	1/2	28	29	30	31
B	CENTER FRONT LENGTH	1/2	24 1/2	25 1/2	26 1/2	27 1/2
C	CENTER BACK LENGTH	1/2	28	29	30	31
D	SIDE LENGTH (@ SIDE SEAM)	1/4	14 1/2	15 1/2	16 1/2	17 1/2
E	CHEST 1" BELOW ARMHOLE	1/2	24	25	26	27
F	ACROSS SHOULDER WIDTH	1/2	16 1/2	17 1/2	18 1/2	19 1/2
G	ACROSS CHEST (4" BELOW HPS)	1/4	16	17	18	19
H	ACROSS BACK (4" BELOW HPS)	1/4	18 1/2	18 1/2	19 1/2	18 1/2
I	WAIST WIDTH	1/4	24	25	26	27
J	BOTTOM OPENING/SWEEP WIDTH	1/2	53	54	55	56
K	SLEEVE LENGTH (TOP OF ARM)	3/8	24 1/2	25	25 1/2	26
L	SLEEVE LENGTH (UNDERARM)	3/8	19 1/2	20	20 1/2	21
M	ARMHOLE (CURVED)	1/4	21 1/2	21 1/2	21 1/2	21 1/2
N	MUSCLE (1" BELOW ARMHOLE)	1/4	7 1/2	8	8 1/2	9
O	ELBOW WIDTH	1/4	7	7 1/4	7 1/2	7 3/4
P	SLEEVE OPENING	1/8	5	5	5	5
Q	FRONT NECK DROP	1/8	5 1/4	5 1/4	5 1/4	5 1/4
R	BACK NECK DROP	1/8	1 1/2	1 1/2	1 1/2	1 1/2
S	NECK WIDTH	1/4	7 1/2	7 1/2	7 1/2	7 1/2

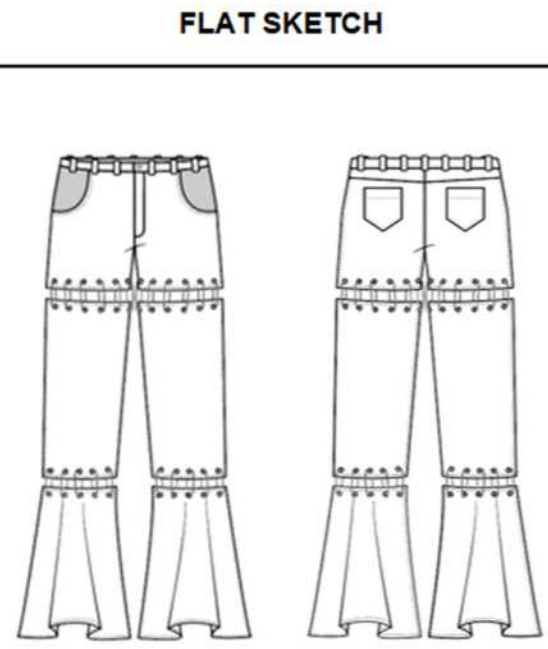


SPEC SHEET AND BOM

Type	Item	Description	Content / Composition	Width/Weight/Size	Quantity	Placement
SELF FABRIC	Self Fabric	Black Mesh Netting	100% Polyester	36" wide	2 yrds	Body & Sleeves
TRIM	Hem Finishing	Bias Bound Piping	60/40 cotton/polyester	80" long	As per requirement	Neckline, Body and
THREAD / STITCHING	Thread	All Purpose Thread	Cotton covered poly	40	As per requirement	All Seams and Finishes
LABEL	Brand Label	Screen Printed brand label	100% cotton	1 1/2" x 5/8"	1	Back of inside of waistband
	Size Label	Screen Printed fabric label	100% Cotton	2" x 1 1/2"	1	Back of inside of waistband
	Hang Tag	Screen Printed Hang Tag	Paper	3 1/4" x 1 1/2"	1	Attached at left side of waistband by with ziptie

10s Across the Board	PRODUCTION SPEC SHEET		SEASON: SPRING/SUMMER '25	
	REFERENCE #:	JEANS	DESCRIPTION:	LACE-TIED JEANS
	STYLE #:	PNT005	SIZE RANGE:	S-XL
	SAMPLE TYPE:	PRODUCTION	SAMPLE SIZE:	M
Off-White™		FACTORY:	SLAY24	

POINT OF MEASURE (FLAT)		Tol +/-	S	M	L	XL
A	WAIST SIZE	3/8	30	32	34	36
B	SEAT	1/8	37	39	41	43
C	FRONT RISE	3/8	9 1/2	10 1/2	11	11 1/2
D	BACK RISE (INCLUDING YOKE)	3/8	13 1/4	13 3/4	14 1/4	14 3/4
E	INSEAM (TOP LAYER ONLY)	3/8	5	5	5	7
F	INSEAM (TOP + MIDDLE LAYER)	3/8	18	20	20	22
G	INSEAM (ALL LAYERS)	3/8	30	32	32	34
H	KNEE (14" BELOW WAIST)	1/8	16 3/8	17 1/8	17 7/8	18 5/8
I	LEG OPENNING (TOP LAYER)	1/4	16 1/2	18 1/2	18 1/2	20 1/2
J	LEG OPENNING (MID LAYER)	1/4	13	15	15	17
K	LEG OPENNING (BTTM LAYER)	1/4	19	21	21	23
L	THIGH	1/4	12	13	14	15
M	BELT LOOP LENGTH	1/8	2 1/2	2 1/2	2 1/2	2 1/2
N	BELT LOOP WIDTH	1/4	1/2	1/2	1/2	1/2
O	FLY LENGTH	1/4	5 1/2	5 1/2	5 1/2	5 1/2
P	FLY WIDTH	1/8	1 1/2	1 1/2	1 1/2	1 1/2
Q	BACK PKT HEIGHT @ CENTER	1/8	6 3/4	6 3/4	6 3/4	6 3/4
R	BACK PKT HEIGHT @ SIDE	1/8	5 1/2	5 1/2	5 1/2	5 1/2
S	BACK PKT OPENNING @ TOP	1/4	3	3	3	3
T	BACK PKT WIDTH @ BTTM	1/4	5 1/2	5 1/2	5 1/2	5 1/2
U	FRONT PKT OPENNING (SIDE SEAM)	1/4	4	4	4	4
V	FRONT PKT BELOW WAIST	1/4	8 1/2	8 1/2	8 1/2	8 1/2



SPEC SHEET AND BOM



Type	Item	Description	Content / Composition	Width/Weight/Size	Quantity	Placement
SELF FABRIC	Self Fabric	Denim	100% Cotton	36" wide	3 yrds	Pant Legs
	Button 1	Half Shank Disco Button	Metal	1/2" diameter	1	Lap
TRIM	Zipper 1	Fly Front Zipper	Metal	7"	1	Under Lap (Enclosing garment)
	Thread	All Purpose Thread	Cotton covered poly	40	As per requirement	All seams (including chain stitch hem)
LABELS	Brand Label	Screen Printed brand label	100% cotton	1 1/2" x 5/8"	1	Back of inside of waistband
	Size Label	Screen Printed fabric label	100% Cotton	2" x 1 1/2"	1	Back of inside of waistband
	Hang Tag	Screen Printed Hang Tag	Paper	3 1/4" x 1 1/2"	1	Attached at left side of waistband by with ziptie



COLOR CAD & MATERIALS LIST

10s Across the Board	COLOR CAD / MATERIALS LIST	SEASON:	SPRING/SUMMER '25
	REFERENCE #: Mesh Top	DESCRIPTION:	MASC MESH TOP
	STYLE #: SHRT004	SIZE RANGE:	S-XL
Off-White™	DETAIL TYPE: PRODUCTION	SAMPLE SIZE:	M
		FACTORY:	SLAY24

REF	FABRIC Quality/Content		
A	100% POLYESTER MESH NETTING		
B	60% COTTON, 40% POLY PIPING		

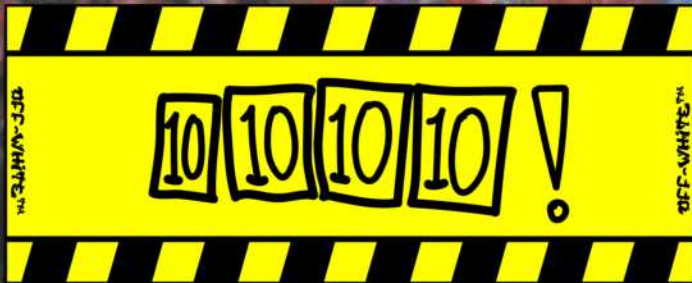
PLACEMENT/MATERIALS	COLOR WAY #001	COLOR WAY #002
A - MAIN BODY	ASPHALT CHECKERBOARD	BRIGHT WHITE CHECKERBOARD
B - BIAS BOUND NECKLINE, SLEEVES, HEM	INK	FEMME
THREAD @ MAIN BODY	MASC	POZ
3 THREAD OVERLOCK @ ARMHOLES	INK	FEMME
	MASC	FEMME

10s Across the Board	COLOR CAD / MATERIALS LIST	SEASON:	SPRING/SUMMER '25
	REFERENCE #: JEANS	DESCRIPTION:	LACE-TIED JEANS
	STYLE #: PNT005	SIZE RANGE:	S-XL
Off-White™	DETAIL TYPE: PRODUCTION	SAMPLE SIZE:	M
		FACTORY:	SLAY24

REF	FABRIC Quality/Content		
A	100% COTTON DENIM		

PLACEMENT/MATERIALS	COLOR WAY #001	COLOR WAY #002
A - SELF FABRIC	VOGUNG	GRAFFITI
THREAD (SEAMS, HEMS)	CHALK	INK
SHOE LACES	DISCO	DISCO
EYELITS @ TOP AND HEMS OF LAYERS	INK	INK
ZIPPER LAP	FEMME	MASC
WAISTBAND (WITH BELT LOOPS)	FEMME	MASC

TAGS AND LABELS



BLACK QUEER DESIGNERS

There's been a multitude of black designers that have revolutionized streetwear. Willi Smith, for example, a gay black man from Philadelphia, set the bar for streetwear with his gender-non-conforming couture.¹ A lot of Smith's aesthetics came from the culture around him, like "photographs of Black life in Harlem, drag balls, and his mother and grandmother's style in Philadelphia."¹ He created clothes for everyday people, which brought him success within the black and LGBTQ+ community. More recently, Shayne Oliver also designed gender-non-conforming clothing by launching Hood By Air, which helped advance Virgil Abloh's success.

inspired by ballroom culture, at his 2014 fashion show. This was revolutionary because it brought the young queer and transgender black and Latino communities into the spotlight of fashion. Another influential black designer Telfar Clemens' fall 2020 collection, highlighting leather and denim paired with calf and knee-length boots, changed the possibilities of the future of menswear.² Sultan's article mentions that "The junction to contemporary streetwear came from different paths. And hip hop was one of them, and Willi Smith and Williwear was another one of them" and that the "two junctions merged to create contemporary streetwear," which draws attention to the intersection of two sides of black culture.

Along with gender non-conforming clothing, many black designers use their platform and creativity to discuss important issues that plague the black community. Before his death, Willi Smith advocated for inclusion and accessibility when designing. Black designer James Flemons said that "the mainstreaming of streetwear did not just erase its queer origins, but the style's cultivation in low-income Black neighborhoods," essentially discussing how the black and LGBTQ+ community aren't recognized enough for popularizing streetwear.¹ He also mentioned the double standards of streetwear fashion; when white people wear it, it's trendy and black people are criminalized and profiled for it.

1. Sultan, Iman. "Black Queer Designers Created the Blueprint for Streetwear as We Know It." Input, Input, 29 June 2020, <https://www.inputmag.com/style/black-queer-designers-streetwear-fashion-willi-smith-phlemuns-hood-by-air-virgil-abloh>.

2. Smith, Maui. "Gay Black Men Are Saving Men's Fashion." Study Breaks, 20 Feb. 2020, <https://studybreaks.com/thoughts/gay-black-men-mens-fashion/>.

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