

The background is a dark, rich Renaissance painting, likely a group portrait of a noble family. It features several figures in elaborate 16th-century attire, including ruffled collars, puffed sleeves, and voluminous skirts. The lighting is dramatic, with strong highlights and deep shadows, creating a sense of depth and historical grandeur.

Contest entry:

“RENAISSANCE SHE”

I don't just wear fashion – I wear power.

Name: Nguyễn Thị Thùy Dung
School: University of Art and Design

INTRODUCE



This series boldly blends the classic spirit of Renaissance French men's clothing with contemporary women's fashion styles - modern, avant-garde, and elegant.



Studying doublets, hose pants, elaborate hand embroidery, complex silhouette techniques and symmetrical structures in old menswear, the new designs are strongly restructured with unconventional, sexy shapes but still retain a powerful look.

Leather, silk, and satin are the three main materials that form a contrasting design between softness, toughness, classic, and modernity, depicting the female image as warriors of the new era.

Leather carving is not only an aesthetic element but also a symbol of bravery, taking women's fashion out of the traditional framework. The motifs are distilled from Renaissance menswear - such as elaborate motifs, the emphasis on strong shapes are transformed into softer and more feminine, bringing a completely new look but still reminiscent of the glorious period of art and power.

The collection is a journey of identity discovery - where women can be strong yet elegant, classic yet modern, elegant yet always different.



CONCEPT BOARD

RESEARCH BOARD



King Francis I



King Henry II



King Charles IX



King Henry III



Noble



Admiral d'Amboise



Hunter

bodyguard



Guard



Court attendant



Medical doctor

Characteristic:

- Men's clothing is not only a combination of materials and styles, but also a symbol of the wearer's status and lifestyle.
- Clothing is a core aspect of political and economic stability.
- The fashion trends of this period were usually shaped by the nobility and upper class. They are influential and controlling individuals with abundant power.

Style:

- 15th century men's bears grew above the knee, exposing their calves. With the development of this period, men's collars became higher and higher, exposing their legs wearing socks, ultimately reaching the demand for codpieces (pockets covering the front of men's pants) in the mid to late 16th century.
- Contrary to the medieval idea of gods as the main theme, the Renaissance was a human centered "humanism" that emphasized gender in clothing. Men emphasize a strong and robust male body, with loose tops protruding to highlight upper muscles, and tight shorts that highlight male performance areas.





Francis I of France



Henry II of France

ROYAL MALE

French Renaissance men's royal clothing was lavish and elaborate. Kings and princes were considered the embodiment of power, so their clothing was designed to express wealth, authority and divinity.

The materials were absolutely luxurious: brocade, velvet, silk with elaborate patterns, often imported from Italy or the Orient. Gold and silver threads were used to embroider geometric patterns, crosses or royal badges.

Royal Double Shirt:

This is a hugging shape with a shoulder filling to shape the image of the king.

Inlaid with pearls, gemstones, embroidered national emblems, or symbols of the king himself (such as lilies).

Usually wearing a long sleeved jacket and a large belt or satin.

Hoses and stockings:

The pants expand and are sewn into multiple layers, sometimes with cuts revealing the lining fabric.

The stockings are knee high and expensive leather shoes are worn.

Special accessories:

A small crown or royal hat with feathers.

A ceremonial sword with a gold-plated handle.

Golden embroidered gloves are usually gifts from the Pope or the United Court.



Henry II of France



Henry III of France

During the Renaissance, kings and queens ruled the country. The royal family made up the highest social class. Kings and royals wore elaborate hats with many expensive decorations. The hats or crowns were decorated with jewels and feathers to show their superiority among the people. Royal men wore clothes made from expensive materials. Their clothes were made from leather, silk, satin, velvet and taffeta.



Francis, Counts and dukes of Anjou

NOBLE MALE

Doublet

It's tights with shoulder pads, forming a broad figure and strength. Made of velvet, silk and high-grade dyes, usually only embroidered with gold, silver or jade. Sometimes there are slash and puff (lines are displayed in different colors-very common in this period).

Cloak

Wear a long coat and a big bra on your shoulders or chest-it's convenient and shows off your status.

Hose

Tight trousers or loose trousers on the thighs, sometimes with trousers to the knees. There are often patterns or colored cloth layers that reveal the inside.

Slashed Shoes

Made of soft skin, the toe can be pointed or round. Decorate with patterns or metal paste.

Attachment:

Hat: You usually wear a wide-brimmed hat or badminton hat.
Jewelry: big rings, necklaces, family badges.
Gloves: embroidered gloves or fabric gloves.

The costumes of the nobility were less luxurious and splendid than those of royalty, but were also used as a tool to demonstrate power and social status.



Portrait of an anonymous French courtier

MIDDLE CLASS MALE

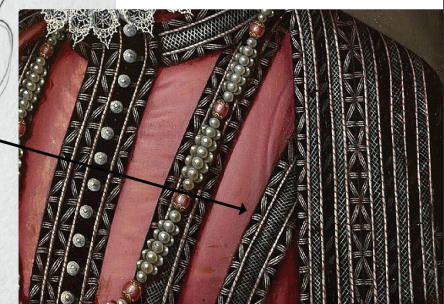
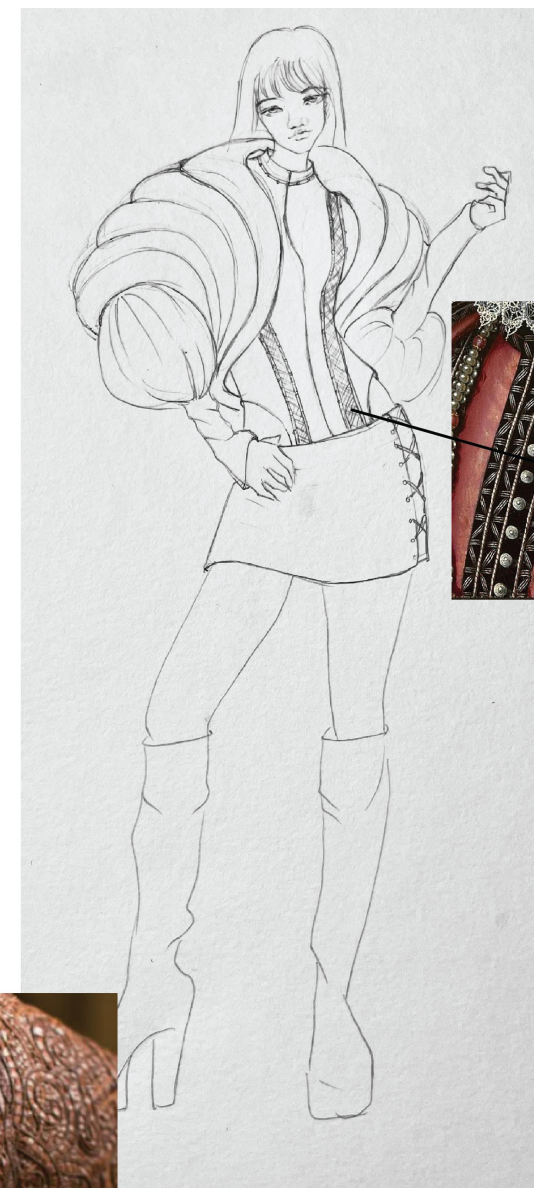
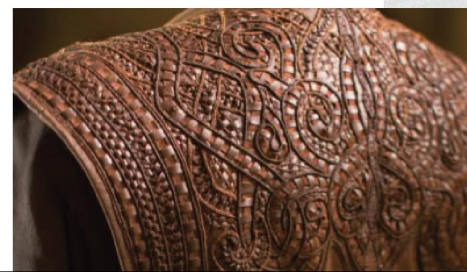
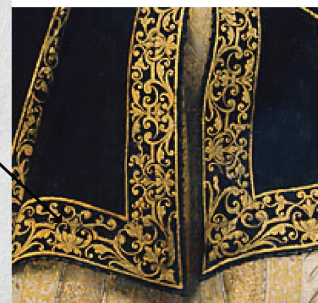
The middle class included all the skilled workers of the Renaissance. They were not as wealthy as the nobility, but they were not as poor as the peasants. Working men dressed according to their needs and would wear clothes that were practical and comfortable. Their shirts were made from flannel or other cheap fabrics that were practical for work. Working class men would sometimes forgo the coat or tunic and just wear the shirt because it was more practical for their work. This class used wool and linen because they were practical for them.

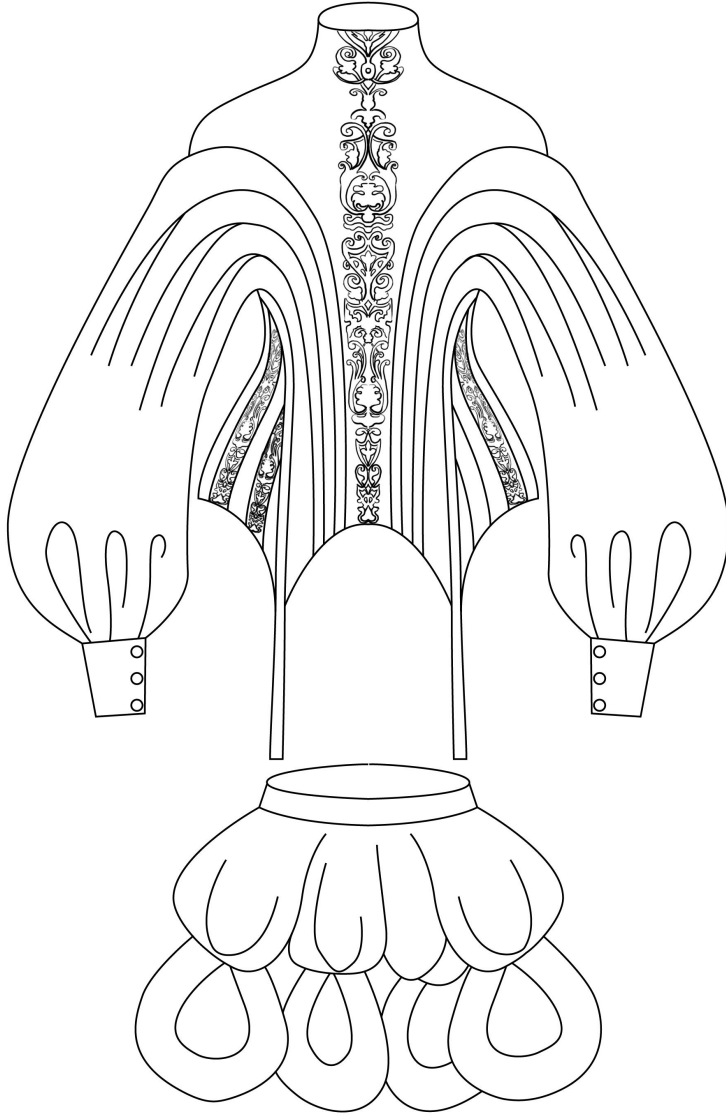


PEASANT CLASS MEN

The lowest class during the Renaissance were the peasants. Peasants were the poorest class and could not afford elaborate clothing or expensive fabrics. Their shirts were made of flannel and other cheap materials. Peasant men wore wide-legged trousers, or trews, tied around the waist and laced at the bottom. They would wear a sleeveless jacket, laced or buttoned, over their shirts or tunics. All but the poorest wore wide-legged trousers and shoes. Shoes were quite basic and came in only a few colors across all social classes.

SKETCHES



**Idea:**

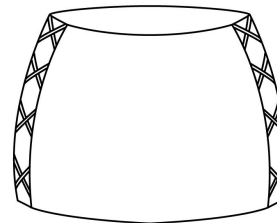
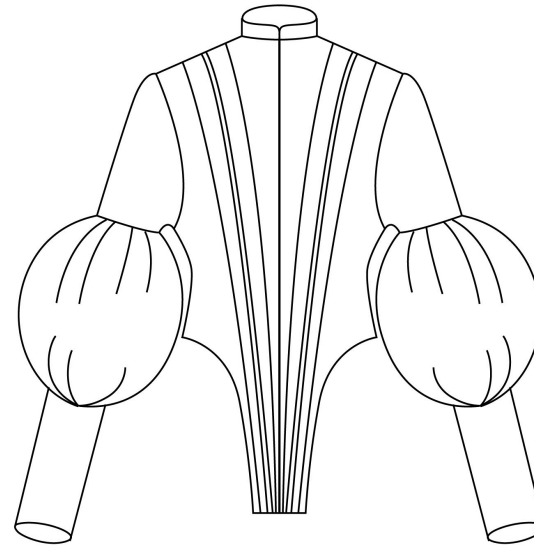
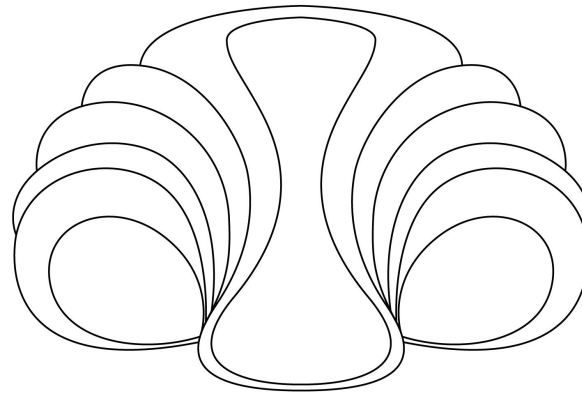
What impressed me deeply was that when I saw men in that era wearing baggy pants and gorgeous shirts, they skillfully made themselves strong and luxurious. Since then, I have been thinking about the images of those personalized girls, who want to show the strength of the soul without losing their inherent femininity.

Technology:

I used leather carving technology combined with hot pressing to simulate the spectacular patterns of that era. At the same time, the folding of the hands and feet of the skirt is enlarged to increase the three-dimensional effect.

Message:

Reproduce the brilliant beauty and authority of French aristocrats in the young and strong appearance of contemporary fashion.



Idea:

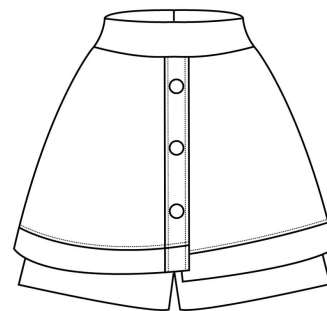
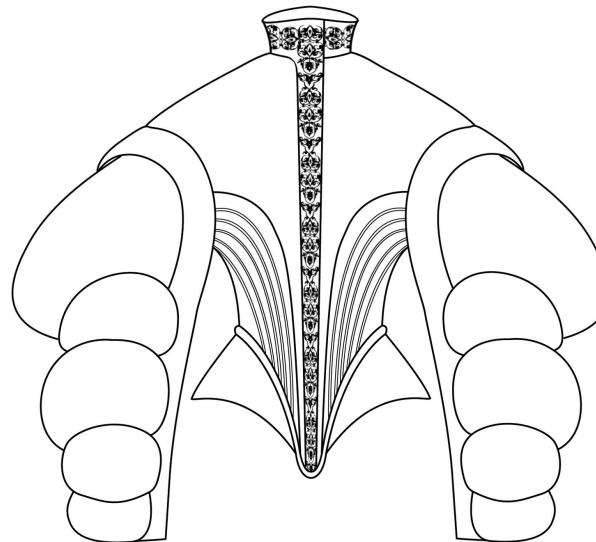
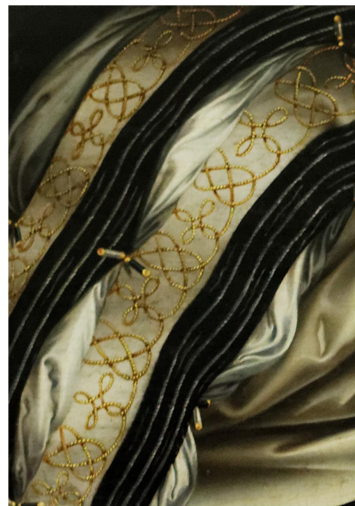
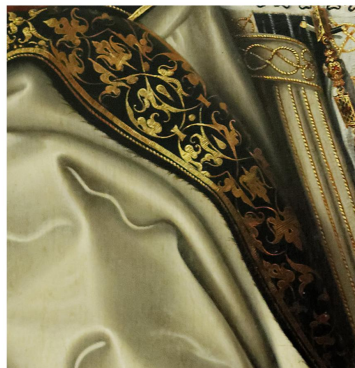
The second model evolved from balloon shirt and shirt structure, combined with the bottom breakthrough of mini skirt. The multi-layered palm symbolizes the prosperity and creative spirit of the Renaissance.

Technology:

Carve relief curves with leather, and run along both sides of the shirt with woven belts to form elasticity and flexibility in movement. The classic French rhythm is beautifully repeated on the surface of the shirt.

Message:

The blending of classical and modern: transforming the appearance of history into a young and sexy fashion application.



Concept:

Based on the multi-layered coats of French aristocratic clothing, in the third model I reconstructed the familiar doublet of Renaissance men, exploiting the style of extremely puffed sleeves in a layered circular shape.

Technique:

The leather surface is sculpted with a curved pattern, combined with quilting techniques to create a soft, raised feeling. Leather straps are cleverly used to adjust the shape and increase flexibility.

Message:

A dialogue between the proud splendor of the Renaissance and the minimalist, sharp spirit of the 21st century.

A historical painting depicting a group of people in 16th-century attire. The scene is set indoors, with several figures in the foreground and background. The central figure is a man in a red and white striped tunic, looking towards the left. To his right, a woman in a red and white striped dress is seated. In the foreground, a man in a dark tunic and a woman in a red and white striped dress are visible. The background shows other figures in similar attire, including a man in a red and white striped tunic and a woman in a red and white striped dress. The overall tone is dark and somber, with a focus on the central figures. The text "THANK YOU!" is overlaid in the center in a white, serif font.

THANK YOU!