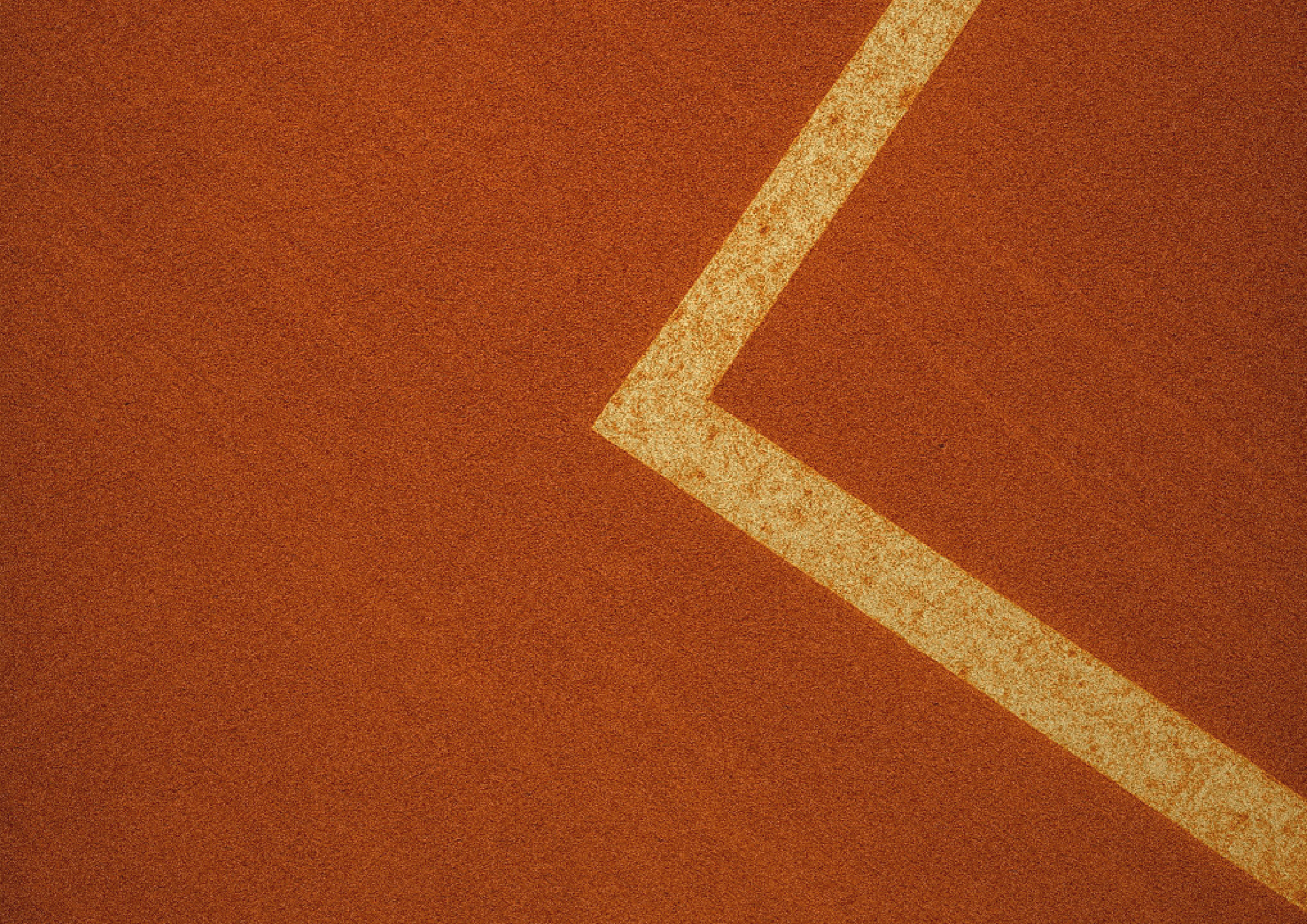




ROTATION



Rotation

Stretch fits with highlights of line accentuating body rotation and enhancing an athletic silhouette.

by

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London College of Fashion
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ID-24001530
Master Project
Course Leader: Darren Cabon



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The project was produced in collaboration with CKRC Group, who supported me in developing and manufacturing the knitted fabrics and garments, with yarns supplied by WanXin. The printed textiles were completed by Poshine Group, and the caps were produced by YOU KU. Fabric sourcing was supported by Holland & Sherry. Special thanks to Zhen Wang for the collaboration on footwear design.

I, Xinhao Wang, certify that this is an original piece of work. I have acknowledged all sources and citations. No section of this submission has been plagiarized.

Figure 1.

Tennis Racket.
Xinhao Wang

Photo by
Runhe Luo

WORD TOTAL: 5059

COMMENTARY:4017

CONCLUSION:1042

FOREWORD

Tennis has long stood at the intersection of movement and discipline — a sport where elegance and athleticism coexist. Beyond its physical performance, tennis has evolved into a cultural language that expresses identity, class, and modern masculinity. From its aristocratic beginnings to today's global stage, the sport's influence extends deeply into menswear, shaping how fashion communicates both control and freedom.

This project, ROTATION, reinterprets that legacy through design. By merging traditional tailoring with sportswear innovation, it explores how menswear can adapt to contemporary lifestyles — garments that highlight athletic performance while preserving classic elegance and precision. ROTATION seeks not only to redefine the visual identity of modern menswear but also to express a new kind of masculinity built on balance, motion, and adaptability.



Figure 2.
Tennis Racket.
Xinhao Wang
Photo by
Runhe Luo

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An aerial photograph of a green sports field, likely a soccer or football field, showing white yard lines. The lines are painted on the grass and create a grid pattern. The perspective is from above, looking down at the field.

PART ONE

PORTFOILO



CONCEPT

In an era where the boundaries between work, sport, and leisure dissolve, ROTATION reimagines the language of menswear through the lens of motion. The project merges the precision of traditional tailoring with the adaptability of athletic wear, exploring how structure and freedom can coexist within a single silhouette.

By combining classic suiting fabrics with elastic, performance-driven textiles, ROTATION proposes garments that transition effortlessly across multiple settings — from formal to functional, composed yet active. It envisions a new masculine identity grounded in movement, health, and balance — expressing strength through flexibility, and elegance through motion.

Figure 3.

ROTATION.
Xinhao Wang

Photo by
Runhe Luo

Research

Tennis Fashion development



Birth of Lawn Tennis

Walter Wingfield introduces lawn tennis in England; the sport emerges as an aristocratic social ritual. Attire: corseted dresses and long skirts for women; tailored suits for men.



Lacoste Founded

The polo shirt and crocodile emblem bridge tennis performance and modern fashion identity.



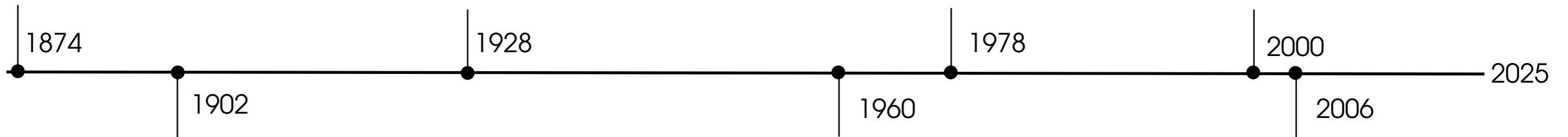
Personal Expression

Björk Borg era. Bold shorts, colour accents, sporty glamour. Athletes challenge formality and embrace individuality.



Performance Innovation

Dri-FIT, ClimaCool and advanced stretch textiles emerge; players become global style icons.



All-White Dress Code

White becomes a symbol of purity, discipline, and elite etiquette in tennis culture.



Synthetic Fabrics

Nylon and polyester enter sportswear, improving breathability and stretch; performance begins to matter.



Tennis x Luxury Fashion

Athleisure rises. Tennis inspires luxury brands; lifestyle aesthetics transcend the court. Country-club chic returns in modern form.

Figure 4. Wingfield. Illustrated Sporting and Dramatic News.1881.

Figure 5. Rene Lacoste;Henry W. Austin. 1928.

Figure 6. Tennis outfits Germany. 1902

Figure 7. John McEnroe, Wimbledon. 1984.

Figure 8. Bjorn Borg, Wimbledon. Eamonn McCabe. 1978.

Figure 9. Rafael Nadal. Clive Brunskill.2005

Figure 10. Ralph Lauren becomes the Official Outfitter of Wimbledon. 2006

1958 — Synthetic fiber revolutionized tennis fashion



Figure 11. Ellsworth Vines in Action, 1900



Figure 12. Wimbledon Men's Doubles final, 1960

The invention of synthetic fiber in 1958 marked a turning point, shifting tennis fashion from tailored formality to athletic modernity. Studying this history triggered my exploration of how new materials reshape fashion, leading to the concept of Rotation—a project that fuses stretch sports fabrics with traditional suiting to redefine movement and identity.

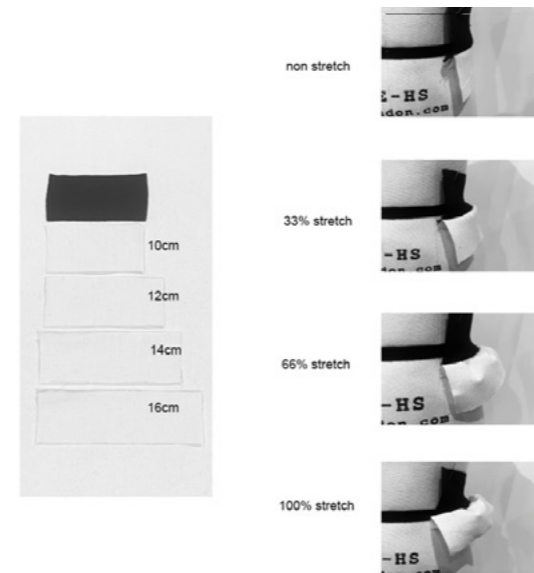


Figure 13. Sketechbook. Xinhao Wang.2024

By combining suiting fabric with stretch material, I discovered that varying levels of elasticity create different curvatures in the structured fabric.

By applying this characteristic, I found that replacing part of the tailored panels with stretch fabric not only allows the garment to fit the body more closely and provide flexibility, but also uses elasticity to shape the silhouette's curvature. This is particularly effective in substituting traditional darts, where adjusting the size of the stretch inserts can alter the curve of the waistline.



Figure 14. Sketechbook. Xinhao Wang.2024

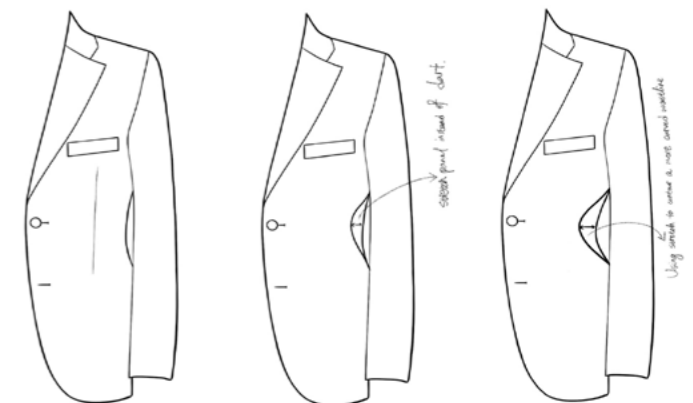


Figure 15. Sketechbook. Xinhao Wang.2025

Sketch

By observing the body in motion during tennis and studying its movement paths through sketches, I gathered information to inform the subsequent development of my fashion designs.



Figure 16. Sketechbook. Xinhao Wang.2025

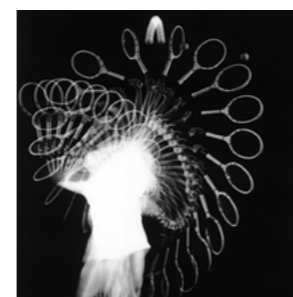


Figure 17,18,19. Tennis Serve. Harold Eugene Edgerton.1952

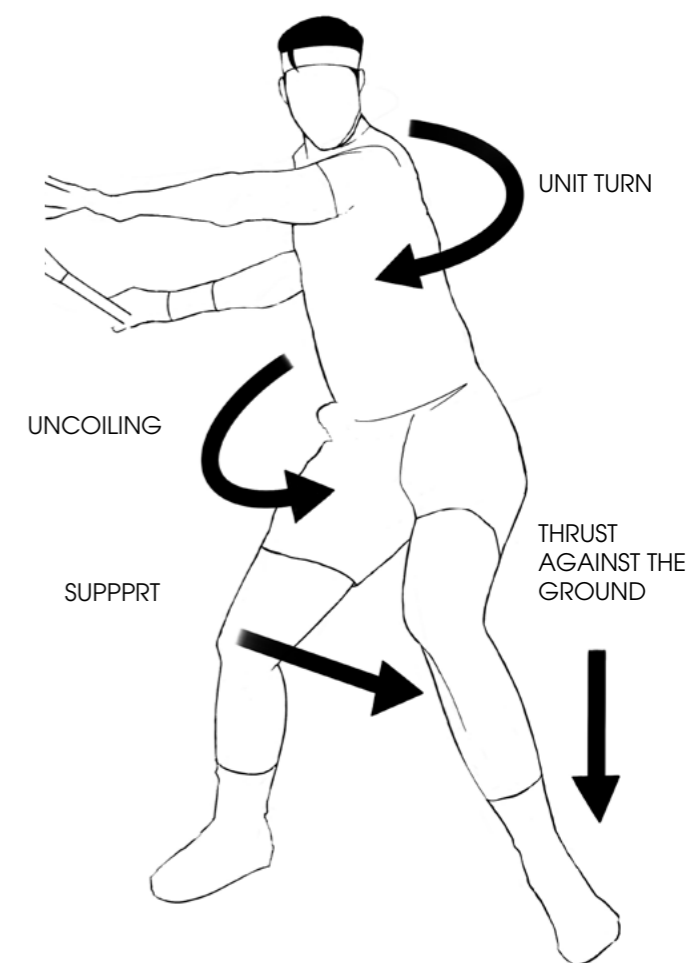


Figure 20. Sketchbook. Xinhao Wang. 2024

Through observation and personal experience, I found that tennis is a sport driven by the rotation of the body to transmit power. Energy flows upward from the ground, accelerating through each joint—from the legs to the hips, the waist, and the shoulders—before culminating in a whip-like motion of the arm. Among these movements, the waist serves as the core of power transmission. This understanding informed the placement of elastic panels in my design, guiding how flexibility and rotation interact within the garment's structure.



FABRIC

&

COLOR

COLOR



Figure 21. The Tennis Court . Pachelli, N. 2024

In my project, the white lines of the tennis court are more than functional boundaries — they act like “breathing lines” between colors, stitching the idea of color blocking together. Whether it’s clay, grass, or hardcourt, these white lines carve through large fields of color, allowing each block — whether closely related or sharply contrasting — to keep its own presence, emotion, and intensity.

This separation amplifies the texture and tone of each surface, while also building a quiet sense of order and rhythm. The eye naturally follows these lines as it moves across the garment, just as it does across the court during a match. In that movement between line and area, boundary and collision, a visual tension emerges — cool, precise, yet full of energy.



Figure 22. Illustration. Xinhao Wang. 2025



"Moments That Make Us"

Figure 23. Tennis. MoeToleen. 2012



Figure 24.

ROTATION.
Xinhao Wang

Photo by
Runhe Luo



Figure 25.
ROTATION.
Xinhao Wang
Photo by
Runhe Luo



"Victory belongs to the most tenacious"

Figure 26. Tennis. MoeTleen. 2012



"Breaking Barriers"

Figure 27. Tennis. MoeToleen. 2012



Figure 28
ROTATION.
Xinhao Wang
Photo by
Runhe Luo



Figure 29
ROTATION.
Xinhao Wang
Photo by
Runhe Luo



"If you can meet with Triumph and Disaster / And treat those two impostors just the same"

Figure 30. Tennis. MoeToleen. 2012

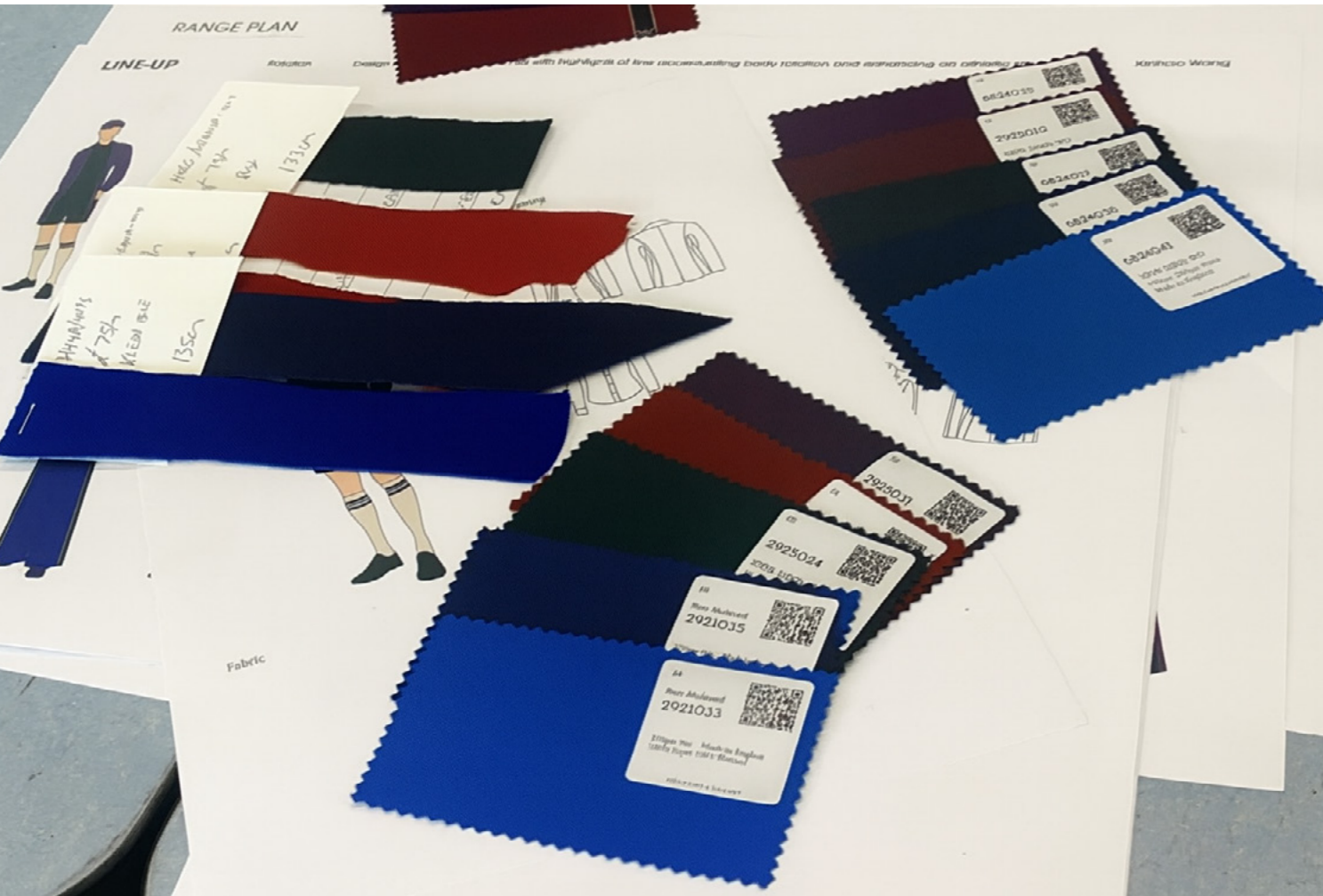


Figure 31. Fabric. Xinhao Wang. 2025

FABRIC SOURCING

Stretch panel material

The Italian stretch power jersey provided by MISAN is the fabric that best suits this project. Its weight aligns with the wool suiting, while its moderate elasticity meets my design needs by replacing traditional darts and creating controlled tension that supports rotational movement around the waist.

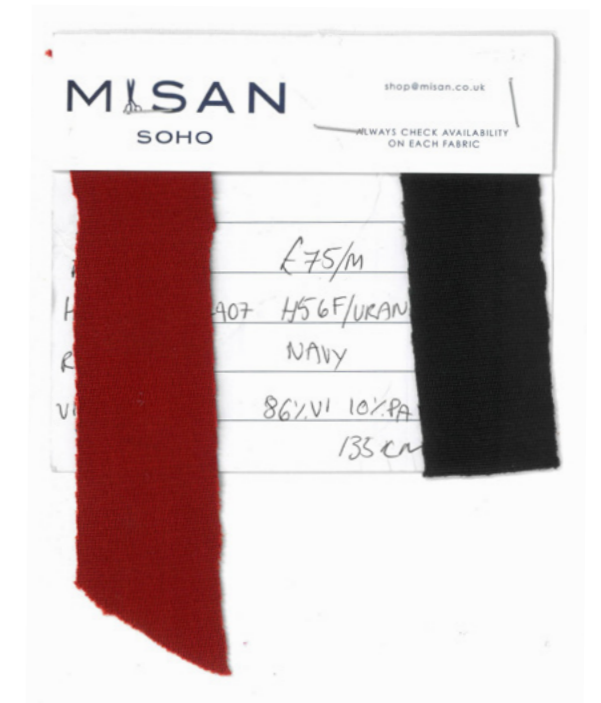


Figure 32. Misan Fabric swatch. Xinhao Wang. 2025

Suiting and Jacket Fabric

For the suiting and jacket pieces, I chose Holland & Sherry's Summer & Serge collection. This 100s wool twill not only matches my colour palette but also offers excellent comfort and the right level of tension. Its rich range of colours brings out the athletic quality of the garments, and the twill structure feels more contemporary compared with the smoother, flat-coloured wools from Scabal.



Figure 33. Fabric swatch. Xinhao Wang. 2025

YARN SOURCING



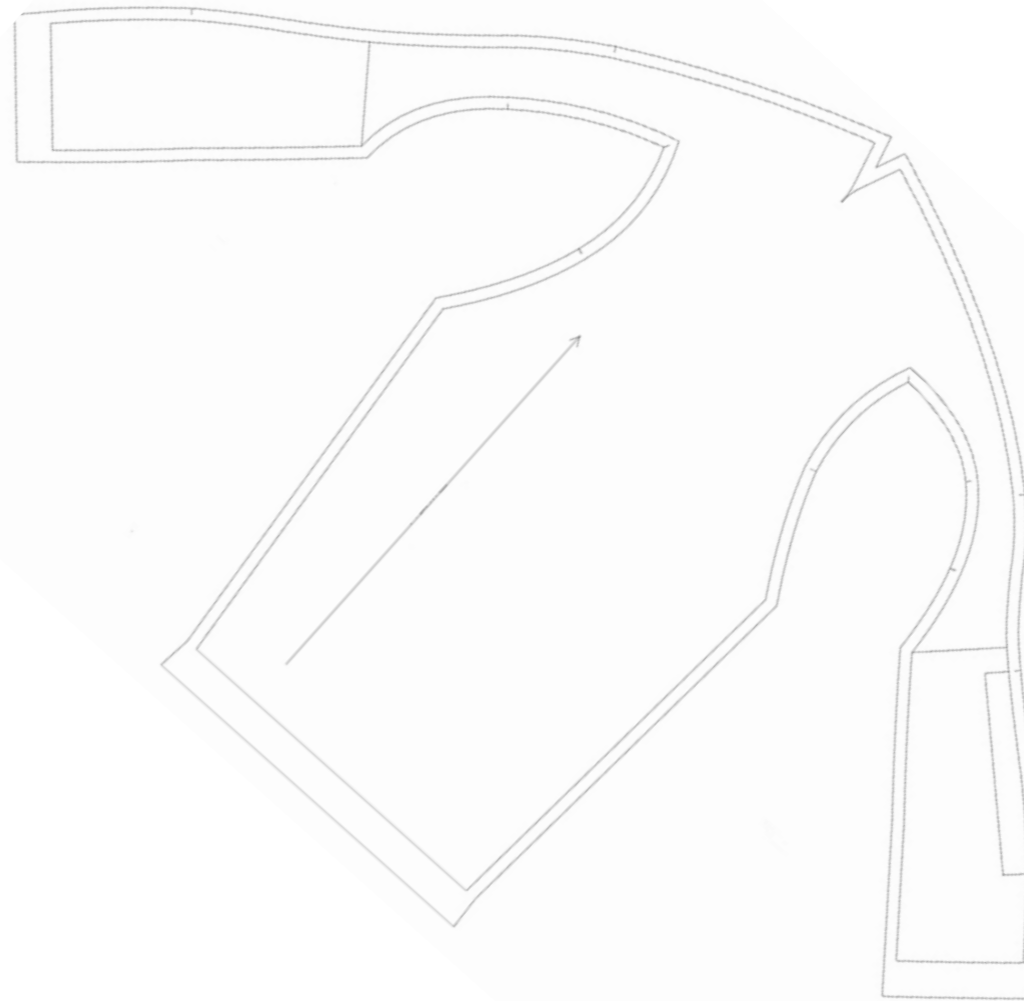
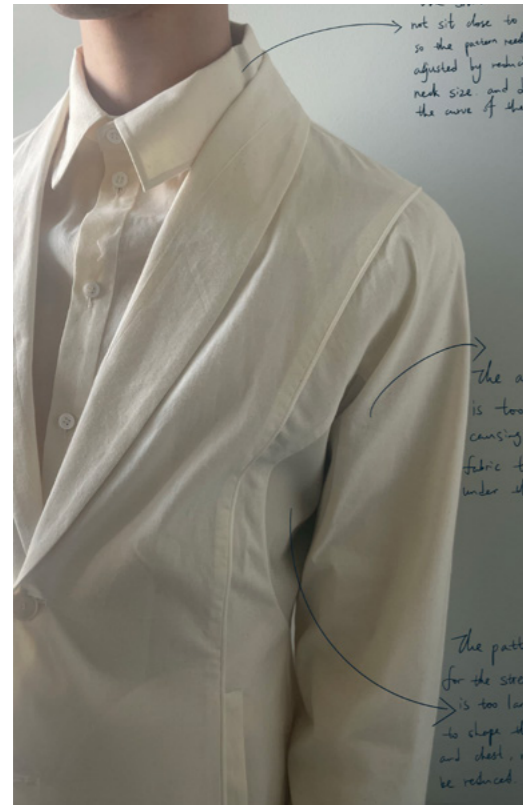
Figure 34. Yarn swatch. Xinhao Wang, 2025

In Unit 2, my knitwear project used Xinao's 100% merino yarn, whose wool base provided very rich and pure colour. In Unit 3, I continued to search for a yarn more suitable for sportswear and eventually selected a blend from Weixin composed of 5% RWS Merino Wool, 20% Recycled Nylon, 55% Recycled Polyester and 20% Acrylic. The addition of nylon gives the fabric a more athletic handle, while the fact that over half of the content is recycled fibres makes it a more sustainable choice.



Figure 35. Yarn. Xinhao Wang, 2025

Design Development



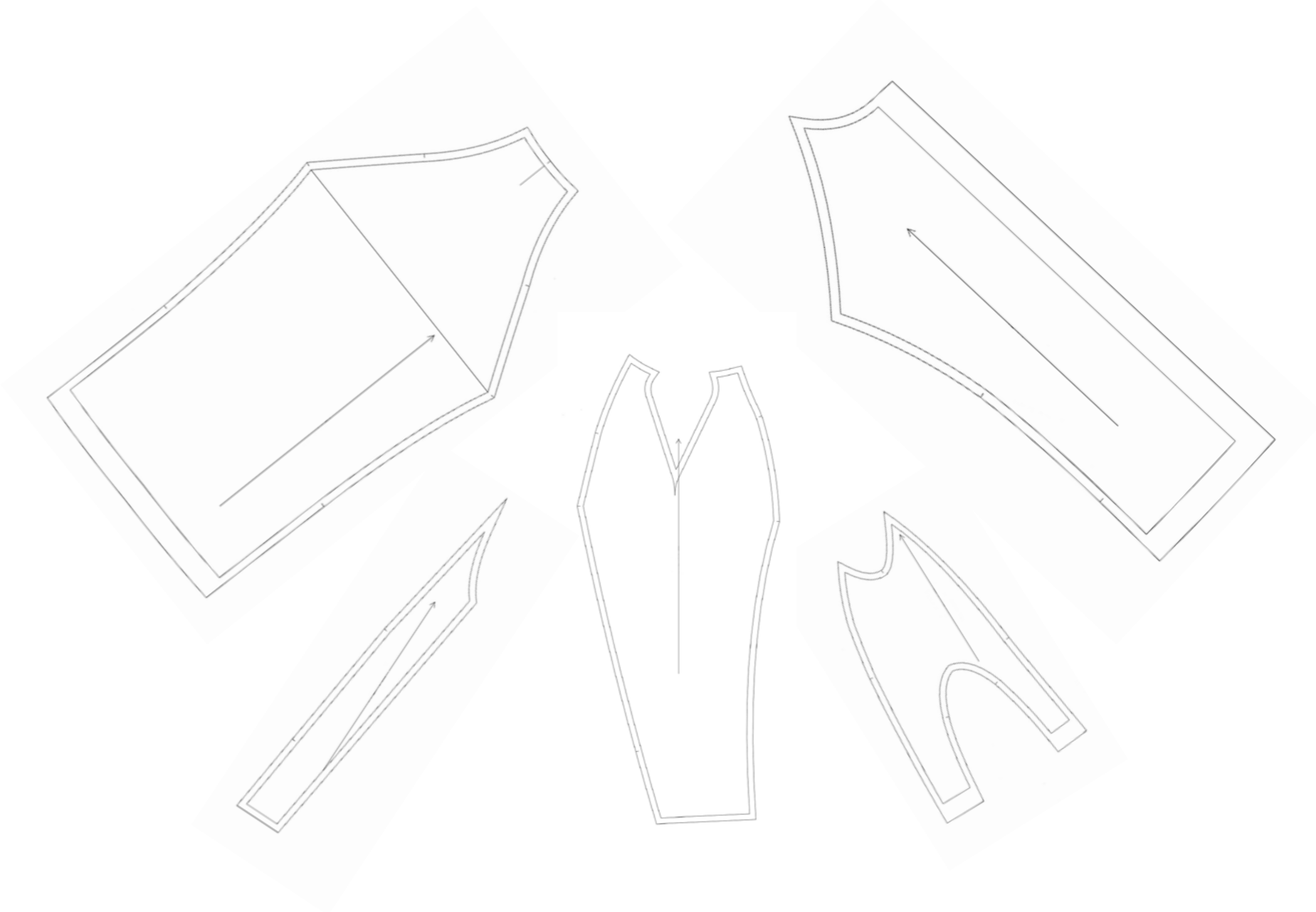
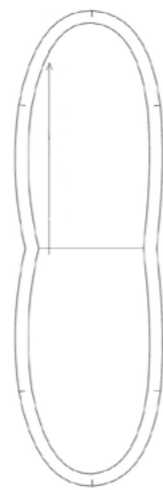
LOOK 1

The stretch insert is integrated into the shape of the armhole.

My pattern design is structured around elastic inserts. There are two main configurations: inserts that extend into the armhole, and panels that shape the waist directly from the hem. The armhole-insert type runs from the chest to the waist, replacing traditional jacket darts. While cinching the waist, the stretch fabric provides greater tension and ease, allowing increased mobility through the waist during movement, which is especially important in tennis, where rotation of the waist is central.



In terms of silhouette, I combine a traditional tailored jacket block with a more athletic raglan sleeve. I removed unnecessary seam lines so that parts of the front, back, and sleeve are joined together, keeping only the piping seams. The excess volume is shifted into these piping lines, making the overall pattern cleaner, more coherent, and visually simplified.



LOOK 7

The elastic insert shapes the waist starting from the side panels at the hem

Another key silhouette in my design is the short jacket that cinches at the waist. By placing the stretch insert at the lower side waist, I use its elastic contraction to shape the waist and create a short bomber jacket effect.

Hidden elastic inserts

I position the elastic inserts along the more discreet side waist and choose colours that are as close as possible to the main fabric, so the inserts remain largely concealed. From the front, the pattern reads as a continuous panel without exposing the function of the inserts, making the jacket appear no different from a conventional tailored jacket or blazer.

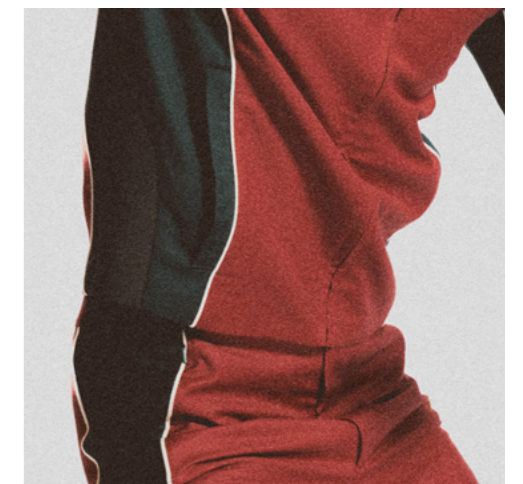


Figure 41,42. Fitting. Xinhao Wang. 2025
Figure 43. Pattern. Xinhao Wang. 2025

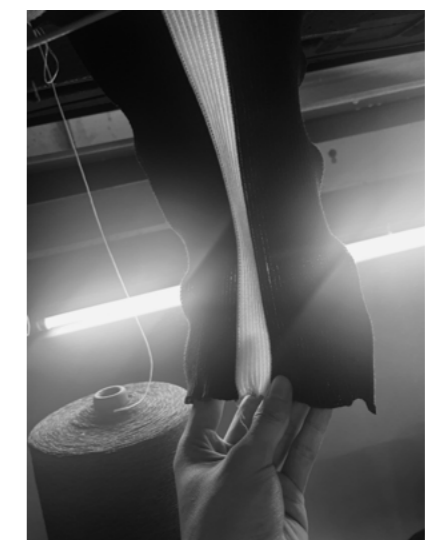
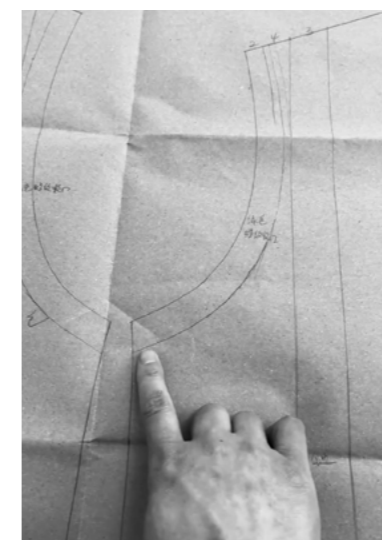
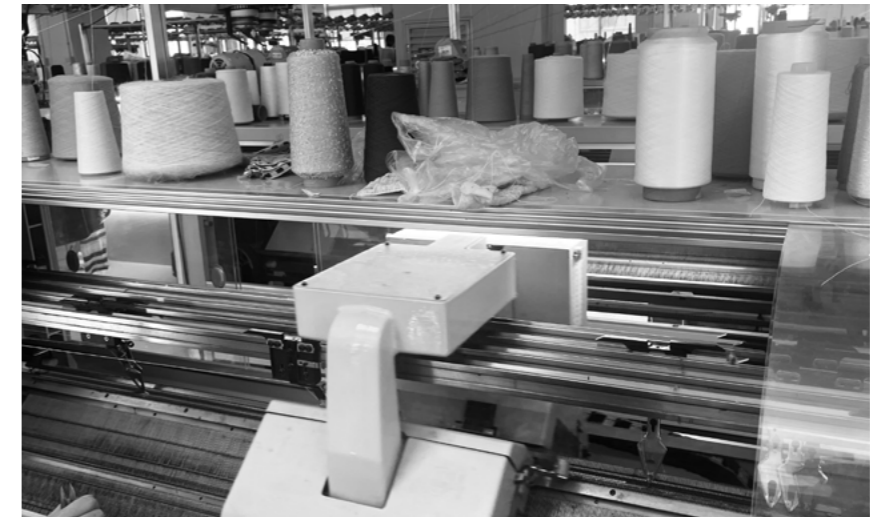
Figure 44. Pattern. Xinhao Wang. 2025
Figure 45. ROTATION. Xinhao Wang. Photo by Runhe Luo

LINE UP





Figure 46. CKRC Company. Xinhao Wang, 2025



KNITWEAR

In my knitwear project, I collaborated closely with CKRC. I was responsible for the garment design and pattern cutting, while CKRC supported the conversion of my patterns into knit structures, conducted early-stage sample testing, and handled the final production.

Figure 47,48,49. Collaboration and Production with CKRC. Xinhao Wang, 2025



Figure 50. Knitting Samples. Xinhao Wang, 2025

The knitwear pieces continue the color methodology established in my collection. White piping is used as a boundary to divide and control the color blocks, echoing the visual language applied in my tailored jacket and trousers. For the knit garments, I intentionally selected slightly deeper tones than those used in the outerwear, allowing the colors to sit closer to the body while creating a subtle contrast against the jacket worn on top.



Figure 51. Fitting. Xinhao Wang, 2025



Building on my research into the history of tennis knitwear, I selected classic silhouettes such as the polo and vest. These forms were then re-designed through my color methodology. The white boundaries follow the natural curves of the male body, enhancing and accentuating the masculine silhouette.

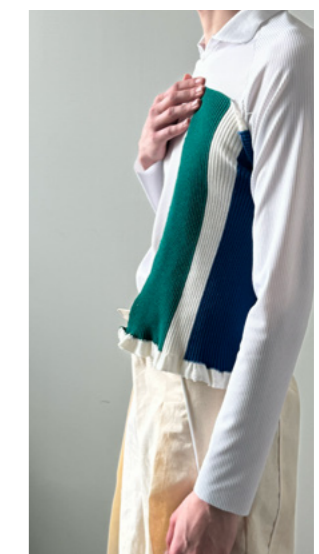


Figure 52, 53, 54. Fitting. Xinhao Wang, 2025

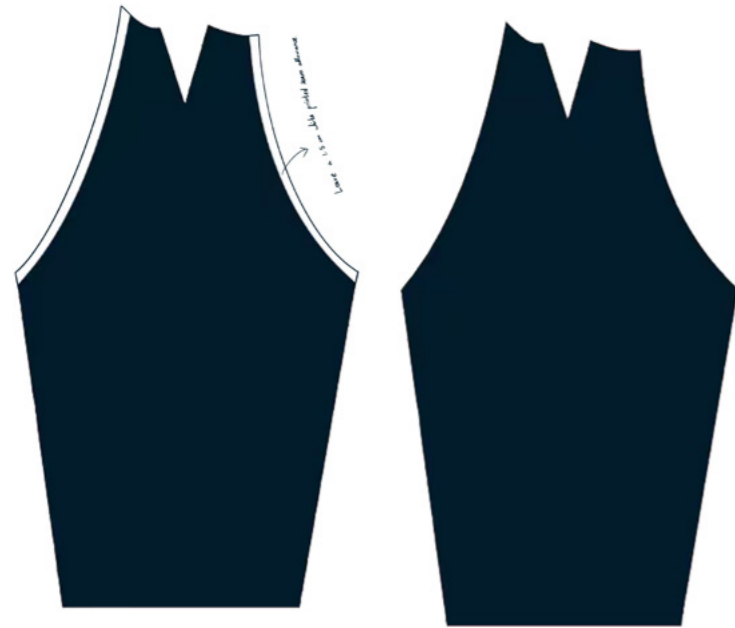


Figure 55
ROTATION.
Xinhao Wang
Photo by
Runhe Luo



Figure 56. ROTATION. Xinhao Wang. Photo by Runhe Luo.

PRINT



In my printed shirt project, I continue my exploration of “lines” and “boundaries.” Instead of relying on traditional piping to separate pattern pieces, I use print and areas of white space to create a similar visual effect. They keep the garment looking clean and flat, while also recalling the dividing lines of a tennis court — establishing order and rhythm across the body. In this way, the print is not just decorative, but becomes part of the garment’s structure and silhouette.

Figure 57,58,59,60. Print Pattern and Sampling. Xinhao Wang,2025



Figure 61,62. Print Pattern and Colour Swatches. Xinhao Wang,2025

Poshine supported this project by developing custom printing for my panels, translating the piping lines and colour blocks into fabric. Through testing, we discovered subtle shifts in tone and proportion after printing, which made me more aware of how treatment, base cloth, and elasticity can transform a design once it leaves the paper and enters material form.



Figure 63. Print Process. Xinhao Wang,2025



Figure 64. ROTATION. Xinhao Wang. Photo by Runhe Luo.



Figure 65
ROTATION.
Xinhao Wang
Photo by
Runhe Luo

CAP



Figure 66. Design drawing. Xinhao Wang.2025



Figure 69. Cap colour matching. Xinhao Wang.2025

One of my core accessories is the tennis cap, which extends my language of colour blocking and line into a smaller scale. Developed in collaboration with Youku, it condenses the visual rhythm of the collection into a single object, allowing the accessories to participate in the overall narrative.

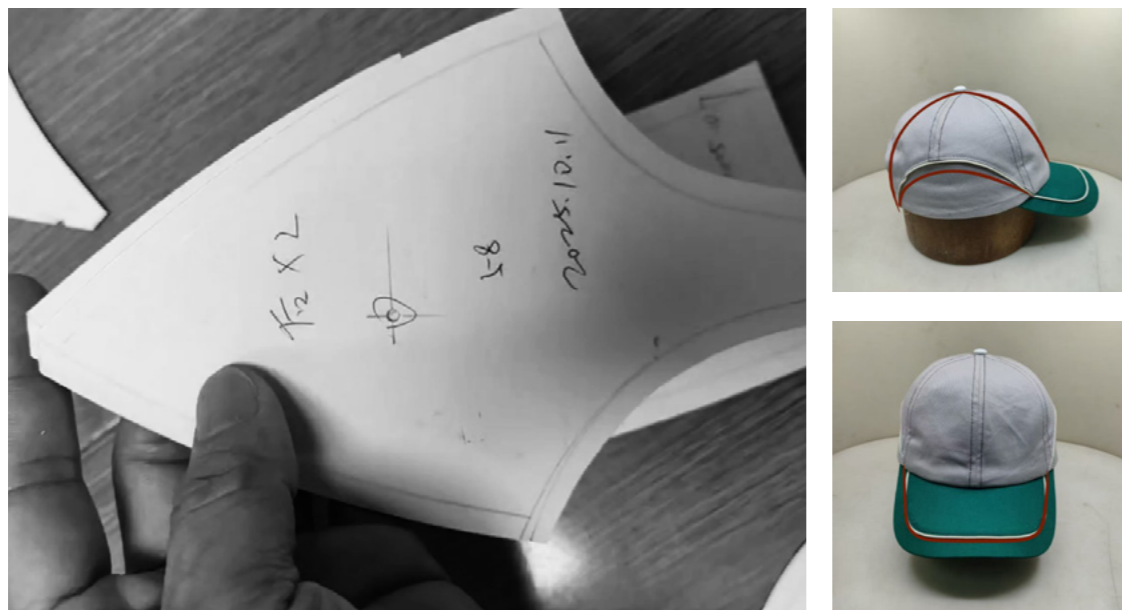


Figure 67,68. Cap pattern and sampling. Xinhao Wang.2025

I developed multiple colour-ways from a single cap silhouette so it could systematically echo the garments. Working with Youku on colour tuning and using the same piping as the clothing, the cap becomes fully integrated into the collection's unified visual language.

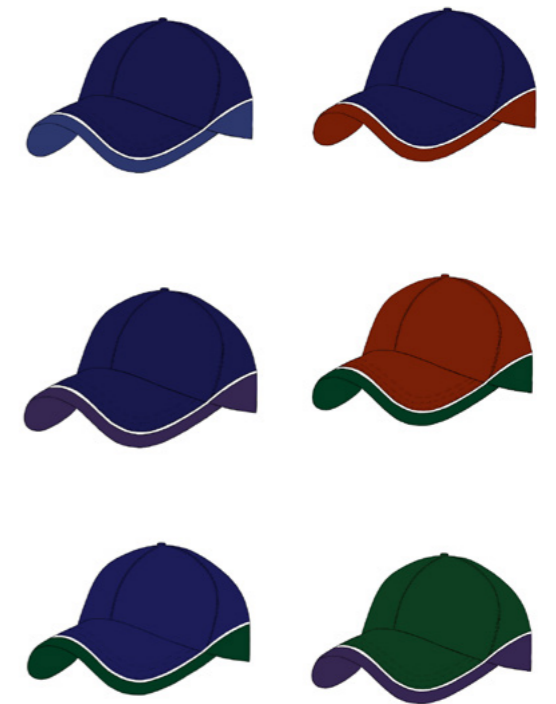


Figure 70. Cap design drawing. Xinhao Wang.2025



Figure 71. ROTATION. Xinhao Wang. Photo by Runhe Luo.

Figure 72

ROTATION.
Xinhao Wang

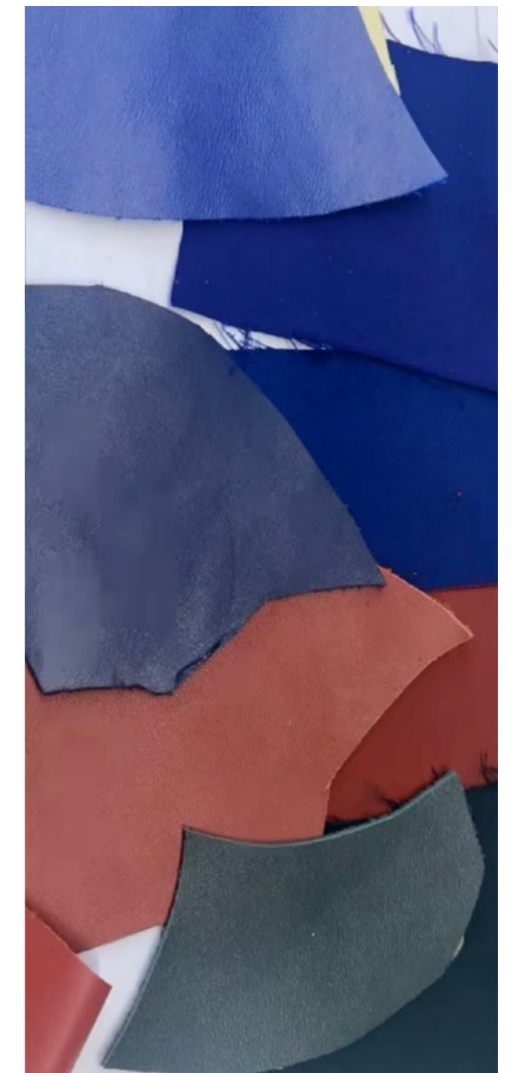
Photo by
Runhe Luo



SHOES



Figure 73,74. Ad United States Rubber Keds Sports Shoes. 1937.



My footwear design draws on the history of tennis shoes, reworking a classic leather style through a more streamlined, athletic last. By applying the same colour logic and piping language used in my garments, the shoes extend the collection's visual identity down to the ground.

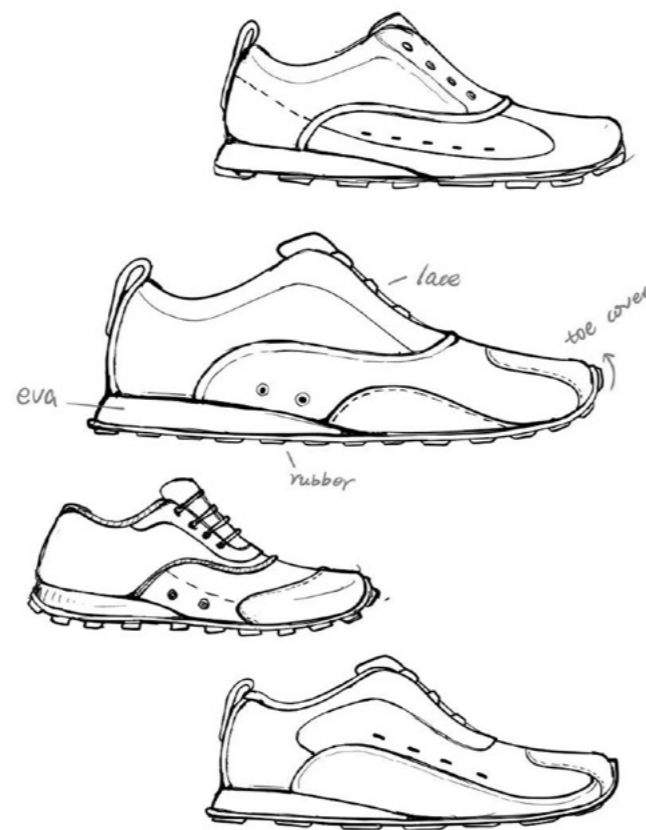


Figure 75. Shoes design drawing. Xinhao Wang. 2025

This footwear project was developed in collaboration with shoe designer Zhen Wang; I focused on concept and sketches, while Zhen refined construction and factory liaison. Designed as one style in three colourways, the shoes echo the trouser palette and use piping details to extend the collection's shared language of line and structure.

Figure 76. Shoes design drawing. Xinhao Wang. 2025
Figure 77. Leather sourcing. Xinhao Wang. 2025

SOCK



The sock designs are also based on white lines dividing colour blocks, translated into a striped layout. I developed two lengths — mid-calf and knee-high — using the same colour palette as the garments. Produced through a print-based technique, the socks were made in a small test run: 2 styles in 4 colourways, for a total of 8 pairs.



Figure 78. ROTATION. Xinhao Wang. Photo by Runhe Luo.



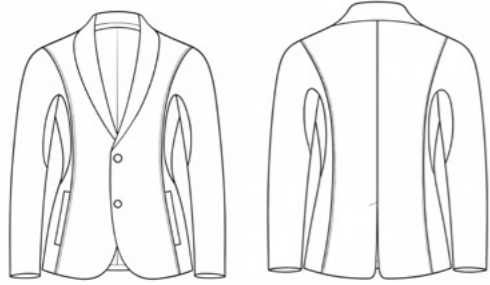
Figure 79
ROTATION.
Xinhao Wang
Photo by
Runhe Luo

LINE UP

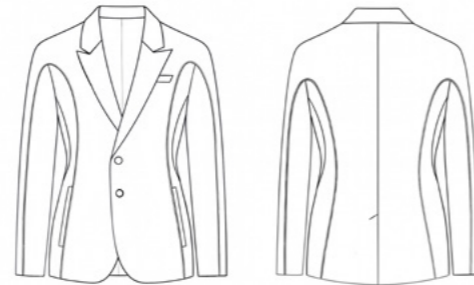


RANGE PLAN

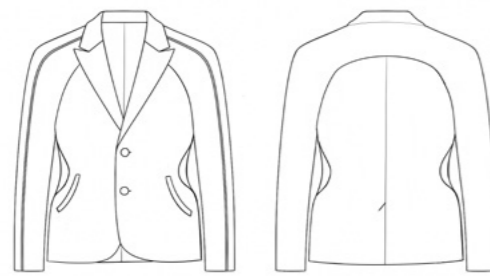
SUIT



Fabric: 100% merino wool
Thread: 100% recycled sewing thread
Lining: 100% polyester mesh



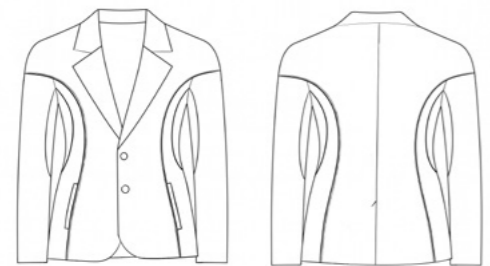
Fabric: 100% merino wool
Thread: 100% recycled sewing thread
Lining: 100% polyester mesh



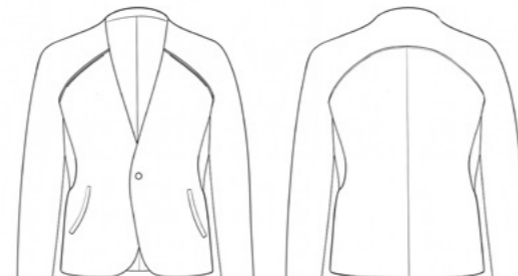
Fabric: 100% merino wool
Thread: 100% recycled sewing thread
Lining: 100% polyester mesh



Fabric: 100% merino wool
Thread: 100% recycled sewing thread
Lining: 100% polyester mesh

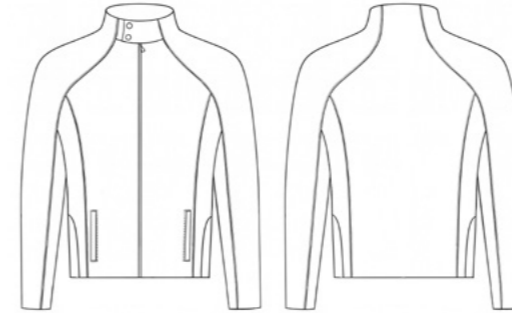


Fabric: 100% merino wool
Thread: 100% recycled sewing thread
Lining: 100% polyester mesh

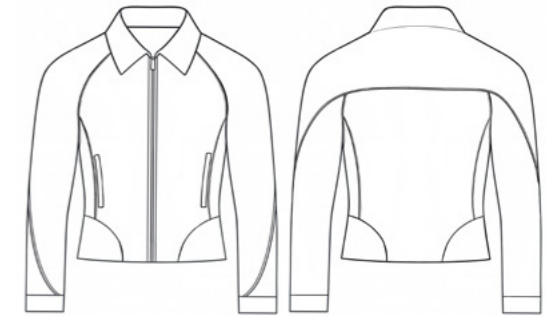


Fabric: 100% merino wool
Thread: 100% recycled sewing thread
Lining: 100% polyester mesh

JACKET



Fabric: 100% merino wool
Thread: 100% recycled sewing thread
Lining: 100% polyester mesh



Fabric: 100% merino wool
Thread: 100% recycled sewing thread
Lining: 100% polyester mesh

KNITWEAR



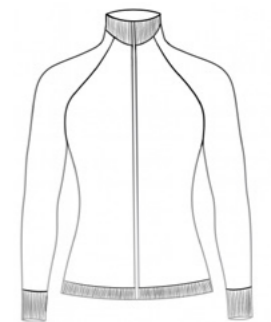
Option 1:
Fabric: 100% merino wool

Option 2:
Fabric: 5% RWS merino wool
20% Recycled ntlon
55% Recycled Polyester
20% Acrylic



Option 1:
Fabric: 100% merino wool

Option 2:
Fabric: 5% RWS merino wool
20% Recycled ntlon
55% Recycled Polyester
20% Acrylic



Option 1:
Fabric: 100% merino wool

Option 2:
Fabric: 5% RWS merino wool
20% Recycled ntlon
55% Recycled Polyester
20% Acrylic

SHIRTS - SHIRTS - WITH PIPING AND STRETCH PANEL



Fabric: 97% Cotton 3% Spandex
Thread: 100% recycled polyester sewing thread



Fabric: 97% Cotton 3% Spandex
Thread: 100% recycled polyester sewing thread

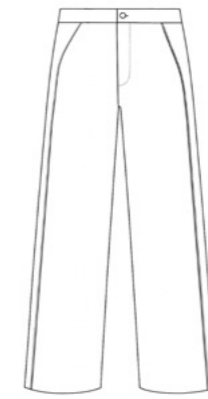


Fabric: 97% Cotton 3% Spandex
Thread: 100% recycled polyester sewing thread

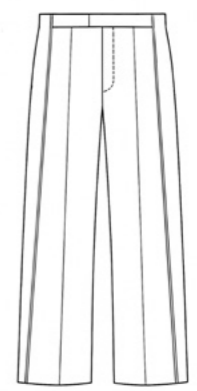
PANT



Fabric: 100% merino wool
Thread: 100% recycled sewing thread



Fabric: 100% merino wool
Thread: 100% recycled sewing thread



Fabric: 100% merino wool
Thread: 100% recycled sewing thread

SHIRTS - PRINT



Fabric: 97% Cotton 3% Spandex
Thread: 100% recycled polyester sewing thread



Fabric: 97% Cotton 3% Spandex
Thread: 100% recycled polyester sewing thread

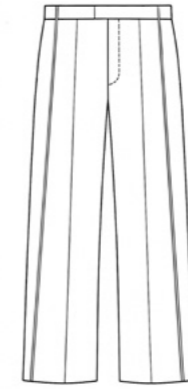
TENNIS CAP



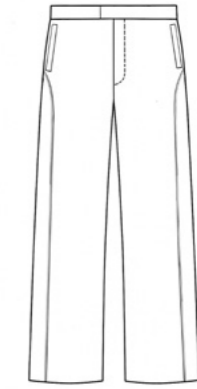
Fabric: 100% cotton
Thread: 100% recycled polyester sewing thread



Fabric: 100% merino wool
Thread: 100% recycled sewing thread



Fabric: 100% merino wool
Thread: 100% recycled sewing thread



Fabric: 100% merino wool
Thread: 100% recycled sewing thread

SOCKS



Material: 100% cotton

SHOES



Material: Leather
Thread: 100% recycled polyester sewing thread
Shoe sole: Eva and rubber

SHORTS



Fabric: 100% merino wool
Thread: 100% recycled sewing thread



Fabric: 100% merino wool
Thread: 100% recycled sewing thread

FINAL LINE UP





Figure 80
ROTATION.
Xinhao Wang
Photo by
Runhe Luo



Figure 81,82,83. ROTATION. Xinhao Wang. Photo by Runhe Luo.

LOOK 2

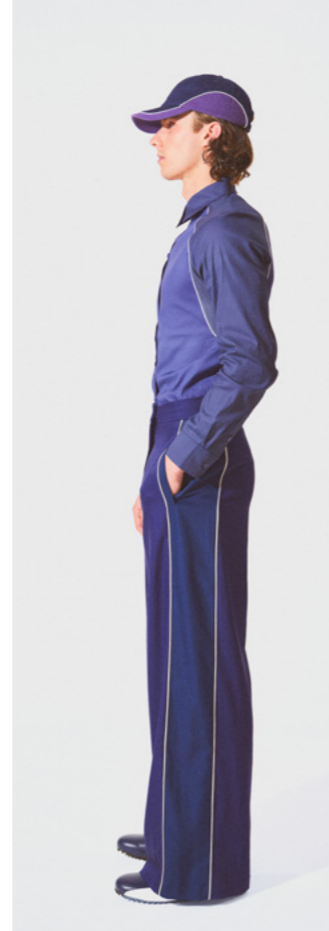


Figure 84,85,86. ROTATION. Xinhao Wang. Photo by Runhe Luo.



Figure 87
ROTATION.
Xinhao Wang
Photo by
Runhe Luo



Figure 88
ROTATION.
Xinhao Wang
Photo by
Runhe Luo



Figure 89,90,91. ROTATION. Xinhao Wang. Photo by Runhe Luo.

LOOK 4



Figure 92,93,94. ROTATION. Xinhao Wang. Photo by Runhe Luo.



Figure 95
ROTATION.
Xinhao Wang
Photo by
Runhe Luo



Figure 96
ROTATION.
Xinhao Wang
Photo by
Runhe Luo

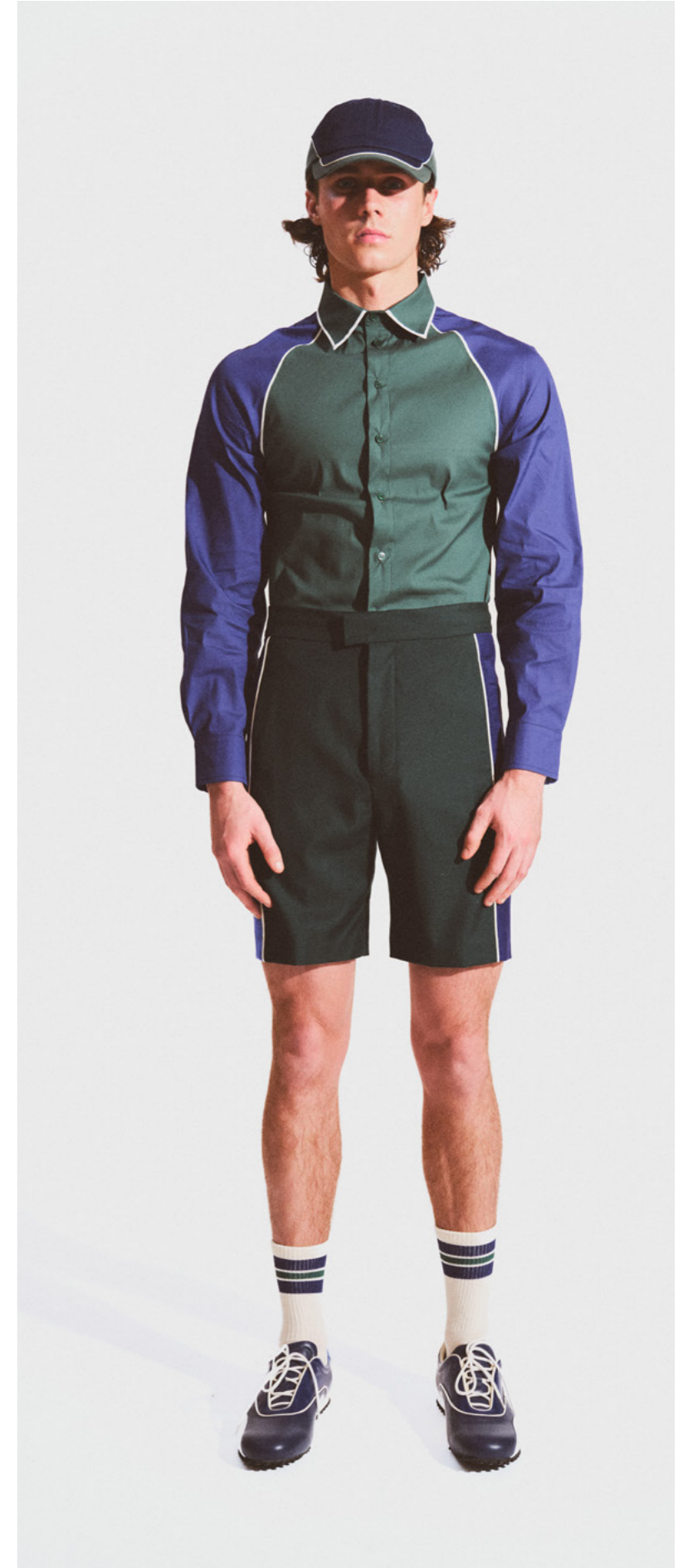


Figure 97,98,99. ROTATION. Xinhao Wang. Photo by Runhe Luo.

LOOK 6



Figure 100,101,102. ROTATION. Xinhao Wang. Photo by Runhe Luo.



Figure 103
ROTATION.
Xinhao Wang
Photo by
Runhe Luo



Figure 104
ROTATION.
Xinhao Wang
Photo by
Runhe Luo



Figure 105,106,107. ROTATION. Xinhao Wang. Photo by Runhe Luo.

LOOK 8

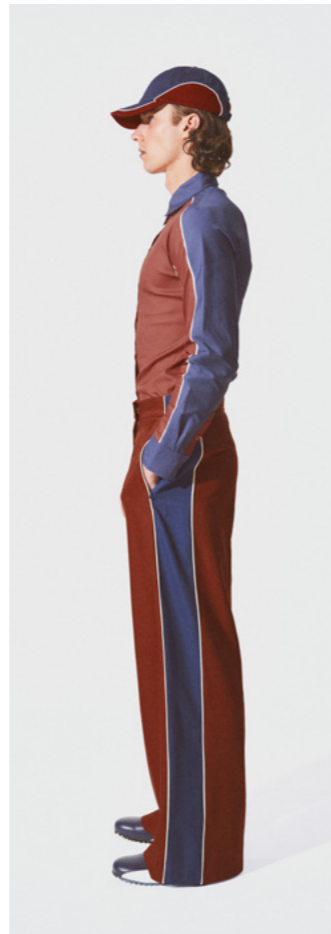


Figure 108,109,110. ROTATION. Xinhao Wang. Photo by Runhe Luo.



Figure 111
ROTATION.
Xinhao Wang
Photo by
Runhe Luo



Figure 112

ROTATION.
Xinhao Wang

Photo by
Runhe Luo



Figure 113
ROTATION.
Xinhao Wang
Photo by
Runhe Luo



Figure 114. ROTATION. Xinhao Wang. Photo by Runhe Luo



Figure 115. ROTATION. Xinhao Wang. Photo by Runhe Luo.



Figure 116
ROTATION.
Xinhao Wang
Photo by
Runhe Luo



Figure 117
ROTATION.
Xinhao Wang
Photo by
Runhe Luo



Figure 118. ROTATION. Xinhao Wang. Photo by Runhe Luo.



Figure 119
ROTATION.
Xinhao Wang
Photo by
Runhe Luo



Figure 120. ROTATION. Xinhao Wang. Photo by Runhe Luo.



Figure 121
ROTATION.
Xinhao Wang
Photo by
Runhe Luo



Figure 122

ROTATION.
Xinhao Wang

Photo by
Runhe Luo



Figure 123

ROTATION.
Xinhao Wang

Photo by
Runhe Luo

PART TWO
COMMENTARY

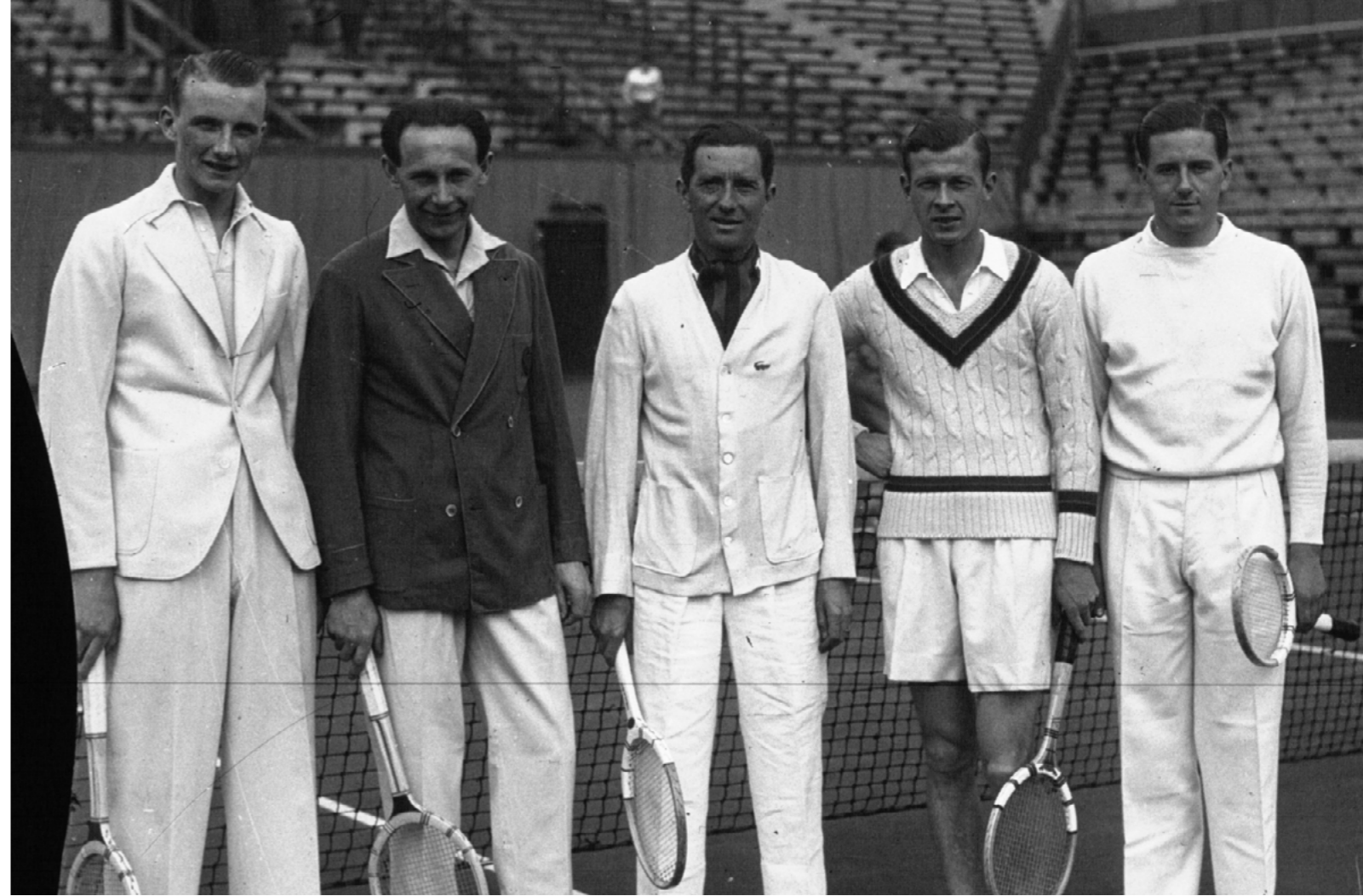


Figure 124. Davis Cup, French team, 1936

Introduction

Tennis has always existed between control and movement — a sport defined as much by its rituals as its energy. In the history of menswear, few sports have influenced clothing so deeply, merging performance and elegance. From the aristocratic origins of the late 19th century to today's global athletic culture, tennis fashion has continually redefined masculinity. This project, titled ROTATION, explores the dynamic relationship between tennis wear and traditional tailoring, aiming to create a new styles of menswear archetypes that captures both precision and motion.

Research Question:

How can tennis wear and traditional tailoring interact or combine to create new styles of archetypes in contemporary menswear?

Literature Review

2.1 Tennis Fashion



Figure 125. Tennis outfits Germany, A.&O.Dugin,1902.

Poirier (2003) provides a comprehensive account of how tennis clothing evolved from restrictive flannels to modern, movement-oriented garments. He highlights how early tennis players used clothing as a marker of social belonging, with tailored trousers and blazers signalling privilege and refinement. This historical context helped me recognize the connection between dress codes and identity — how even functionality in sportswear carries cultural intention. In my project, this understanding guided the blending of structured tailoring with elastic zones to question how elegance and mobility coexist in menswear.

2.2 Sunday Times

An article by Laura Pullman in *The Sunday Times* (2025) describes how “hot young players, simmering rivalries, and Gen Z energy have helped us fall back in love with tennis.” She notes that a new generation of athletes—such as Coco Gauff, Emma Raducanu, and Carlos Alcaraz—bring “sizzling chemistry” and a fresh connection between athleticism, personality, and fashion. This shift reveals how younger audiences view tennis not only as a sport of discipline but also as a lifestyle performance. The athletic body and style are now part of the visual spectacle, merging fashion and identity more directly than before.



For my project, this generational revival strengthens the relevance of designing menswear that embodies movement, youthfulness, and versatility—key values of Gen Z culture. ROTATION thus positions tennis wear as an evolving cultural expression rather than a static tradition.



In addition, an interview with Novak Djokovic in *The Sunday Times Style* (2025) offers valuable insight into the modern athlete’s relationship with clothing. Djokovic explains that he prefers “classic, clean and traditional” garments but also seeks comfort and adaptability, saying he likes pieces that “could go from playing sport straight to dinner.” His comment encapsulates a growing demand for multi-scenario clothing, where functionality and elegance coexist seamlessly.

This philosophy aligns directly with ROTATION’s design methodology: garments that transition naturally between athletic and formal settings.

Figure 126. Jannik Sinner. Photography by Antoni Ciuffo. 2024

Figure 127. Novak Djokovic. Jacob Sutton/Lacoste. 2017

2.3 Tennis Court

Nick Pachelli's (2024) *The Tennis Court* introduced a new perspective by emphasizing how tennis courts themselves carry cultural and emotional meaning.

He describes the color and texture of each surface as reflective of regional identity — from the red clay of Roland-Garros to the blue hardcourts of the US Open. Building on this observation, I extracted and analyzed the colors of different courts and their surrounding environments, integrating these palettes into my own color research and development.

In this project, color is not treated merely as a decorative visual element, but as a reflection of how different countries and tournaments interpret the aesthetics of tennis culture — carrying with it layers of history and cultural context.



Figure 128. *The Tennis Court* . Pachelli, N. 2024

2.4 Strokes of Genius: Federer, Nadal, and the Greatest Match Ever Played

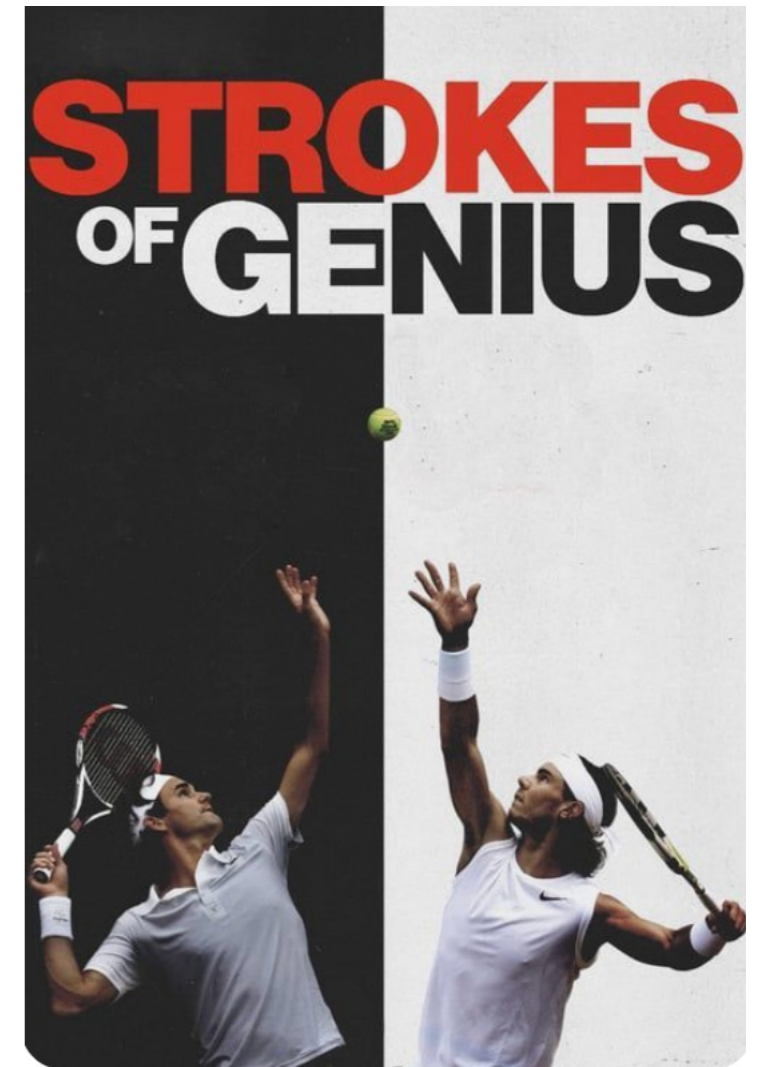


Figure 129. *Strokes of Genius: Federer, Nadal, and the Greatest Match Ever Played*. Wertheim, J. 2009

The works of Wertheim (2009) and Douglas (2018) on Federer and Nadal reveal how tennis wear communicates personality. Federer's polished white cardigans contrasted sharply with Nadal's sleeveless tops, reflecting opposing masculine ideals: composure versus physical intensity. This opposition mirrors my own aim within ROTATION — to balance two aesthetics: discipline through tailoring, and freedom through performance fabrics. Their contrast became a design dialogue that shaped the silhouettes and materials of my garments.



Figure 130. Ralph Lauren 2016 Wimbledon Collection. Jenny Lau. 2016

Ralph Lauren's Wimbledon collection represents a key competitor for my project as it perfectly embodies the intersection of heritage, sportswear, and luxury menswear. Since becoming the official outfitter of Wimbledon in 2006, Ralph Lauren has consistently used the prestige and tradition of this iconic tournament to reinforce its position in the luxury lifestyle market. The collection merges classic tailoring elements, such as blazers, polos, and pleated trousers, with subtle references to tennis culture, creating garments that are not only functional for courtside occasions but also desirable in daily life.

This strategic positioning aligns closely with my project's approach, which also seeks to blend traditional tailoring techniques with tennis-inspired silhouettes and performance features. Both Ralph Lauren's Wimbledon line and my collection aim to capture a consumer who values elegance, heritage, and sport-driven aesthetics. However, where Ralph Lauren focuses more on classic preppy codes and lifestyle branding, my collection proposes a more contemporary, hybrid menswear identity by integrating movement-driven pattern cutting and bold tennis-inspired color blocking. This makes Ralph Lauren a direct market reference and a competitor in the space of luxury menswear influenced by tennis heritage.

Although Prada's Ski collection focuses on winter sports, it presents a relevant reference and competitor to my project. The collection successfully combines luxury fashion with high-performance sportswear, using technical fabrics, precision tailoring, and bold graphic elements to create garments that move seamlessly between the slopes and urban environments. Prada uses sports as a language to reframe menswear, introducing new silhouettes and materials that challenge traditional tailoring.

This approach is closely aligned with my project's aim to blend traditional menswear tailoring with sportswear inspired by tennis. Both collections explore how garments can support movement while maintaining a refined, fashion-forward aesthetic. Prada's use of technical details layered construction, and high-impact branding also connects to my exploration of functional cuts, elastic panels, and dynamic color blocking. Therefore, while coming from different sports backgrounds, Prada's Ski collection and my project target a similar customer—one who seeks a balance of luxury, performance, and contemporary style.



Figure 131. PRADA LINEA ROSSA SKI. 2021



Ron Dorff, a contemporary menswear brand that bridges sportswear and minimal tailoring through the concept of “discipline is not a dirty word.” Founded in Paris and Stockholm, Ron Dorff focuses on clean silhouettes, precise cuts, and refined materials that elevate everyday athletic essentials into sophisticated garments. The brand’s philosophy of “from the gym to the city” encapsulates a modern expectation for clothing that transitions effortlessly between athletic and social settings — a principle that strongly resonates with the core idea of ROTATION. Ron Dorff’s tennis-inspired collections, including their retro knit polos, short shorts, and structured zip jackets, reinterpret 1970s athletic elegance for contemporary audiences.

This aesthetic balance between restraint and sensuality parallels my project’s attempt to merge the functional clarity of sportswear with the discipline of tailoring. Like Ron Dorff, ROTATION reconsiders how athletic heritage can inform modern masculinity — shifting from hyper-performance to everyday refinement, while maintaining a visual link to the court. By analyzing Ron Dorff’s design language, I identified the importance of proportion, tactile quality, and minimalist branding in communicating both sport identity and urban sophistication, which directly influenced the tone and construction of my own menswear silhouettes.

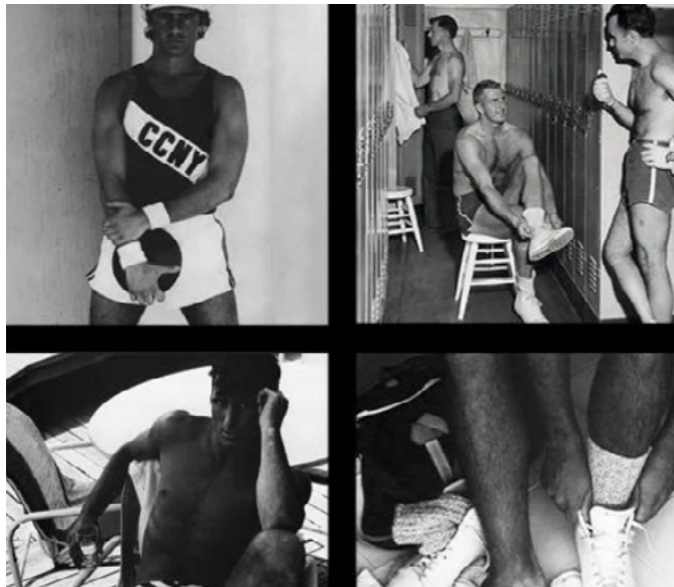


Figure 132. About. Ron Dorff.



Figure 133.

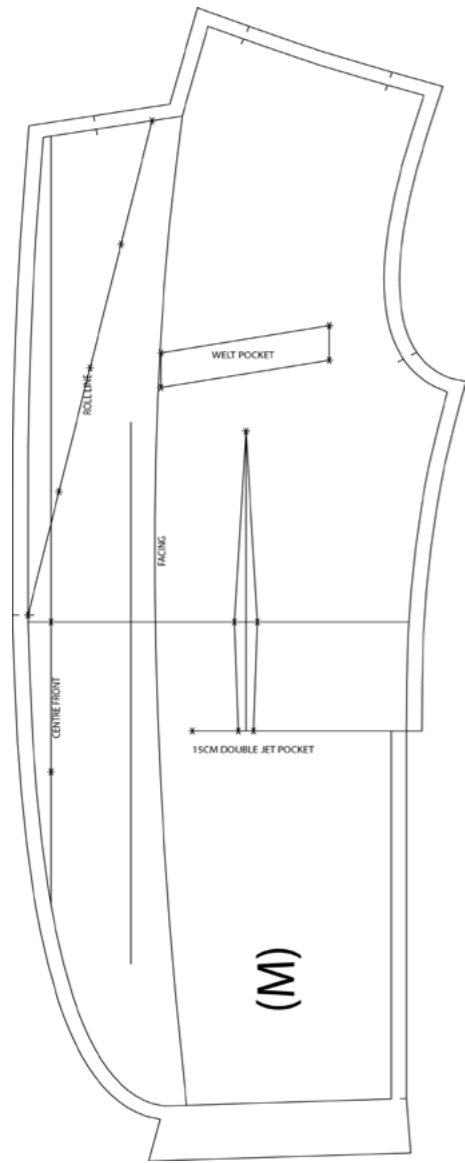
Tennis Racket.
Xinhao Wang

Photo by
Runhe Luo

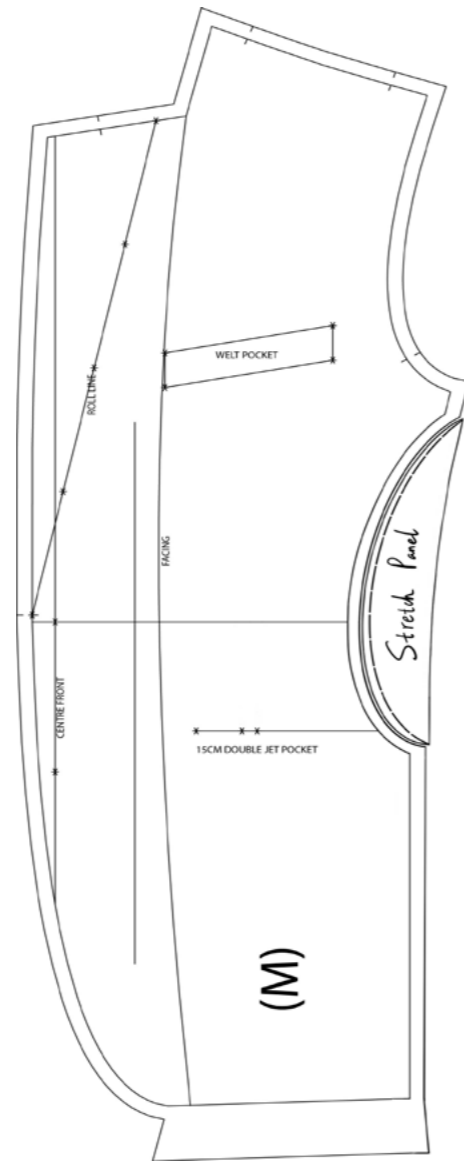
Positioning Statement

ROTATION positions itself as a contemporary menswear practice that expands the boundaries of traditional tailoring through the integration of performance fabrics and sports-driven construction. The research reveals a growing cultural shift in menswear — from rigid formality to adaptable sophistication — where men seek garments that support an active, connected lifestyle across multiple social settings. By merging athletic textiles with classic tailoring techniques, ROTATION aims to redefine elegance as something fluid, functional, and expressive of modern masculinity. This project envisions menswear that moves confidently between professional, athletic, and leisure contexts without losing its sense of refinement. It promotes an aesthetic rooted in movement, health, and control, presenting a new masculine identity that values physical vitality as much as sartorial grace. In doing so, ROTATION contributes to the future of menswear by offering a design language that bridges sport and sophistication, allowing the modern man to embody strength, adaptability, and understated elegance in every environment.

Design Methodology



traditional suit front bodice pattern



Stretch panels replace traditional darts, providing waist contouring.

Stretch fits with highlights of line accentuating body rotation and enhancing an athletic silhouette.

In unit 2, I combined the use of stretch panels in place of darts with gathering techniques to help the fabric accommodate the stretch panel dimensions. However, darts are intended to reduce excess volume, while gathering increases volume, so these two pattern-making approaches are inherently in conflict.



Figure 134. Fitting. Xinhao Wang. 2025

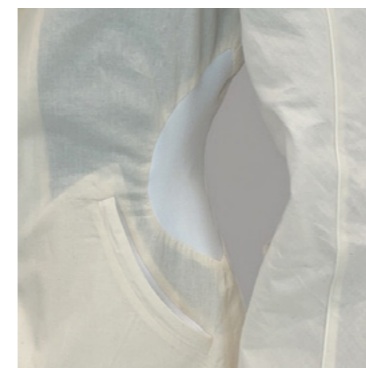


Figure 135. Fitting. Xinhao Wang. 2025

In my master project, I refined the waist-shaping method by adjusting the size of the stretch panels. I removed the gathering to create smoother seam transitions, making the construction more commercially viable. When the reduction between the main body panel and the stretch insert is relatively small, the insert simply replaces a traditional dart and creates a gentle, tailored waist shape. As the surrounding pattern pieces are cut down further against the same stretch area, the degree of reduction increases, the fabric is pulled in more strongly at the waist, and a much more sculpted, almost hourglass silhouette begins to emerge.

Colour Methodology



Figure 136. Tennis court. EyeEm. 2022



Figure 137. Vest. Xinhao Wang. 2025

In my project, the use of white lines from tennis courts directly connects to the concept of color blocking. On the court, the white boundary lines separate large areas of color, whether it is clay, grass, or hardcourt surfaces. These lines create clear divisions between color blocks, allowing each color—whether similar or contrasting—to stand out and keep its own visual impact. This separation not only highlights the unique texture and tone of each surface but also creates a structured rhythm, guiding the eye across the garment, much like how players and spectators experience the visual layout of the court.

White lines produce the strongest contrast on dark courts. Early tennis was primarily played on green grass or red clay, and white—having the highest luminance and reflectance in human visual perception—becomes the most legible color against mid- to low-value backgrounds. During high-speed play, athletes must quickly determine whether the ball is in or out, and white boundary lines maximize visual clarity and minimize reaction time.

As a neutral visual boundary, the white line also isolates surrounding colors, preventing optical blending and allowing each color field to function as an independent unit.

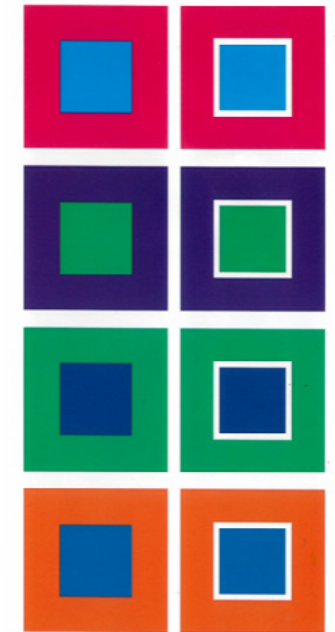


Figure 138. Colour drawing. Xinhao Wang. 2025



Figure 139. Illustration. Xinhao Wang. 2025

On the body, these white lines become guiding structures that choreograph how the viewer reads the garment, turning functional boundaries from the court into lines of motion across the silhouette.

Fabric sourcing process



Figure 140, DORMEUIL visit. Xinhao Wang, 2025

As my project is based on the fusion of traditional tailoring and sportswear, fabrics with good breathability became my first priority. At the same time, color played a crucial role in my material selection. Through initial online research, I identified DORMEUIL's Sportex series as my primary choice. This wool fabric was originally designed for active movement — it offers

excellent wrinkle resistance and breathability, making it ideal for performance-oriented tailoring. During my visit to DORMEUIL's China branch, I gained a more comprehensive understanding of the company's fabric production and dyeing process.

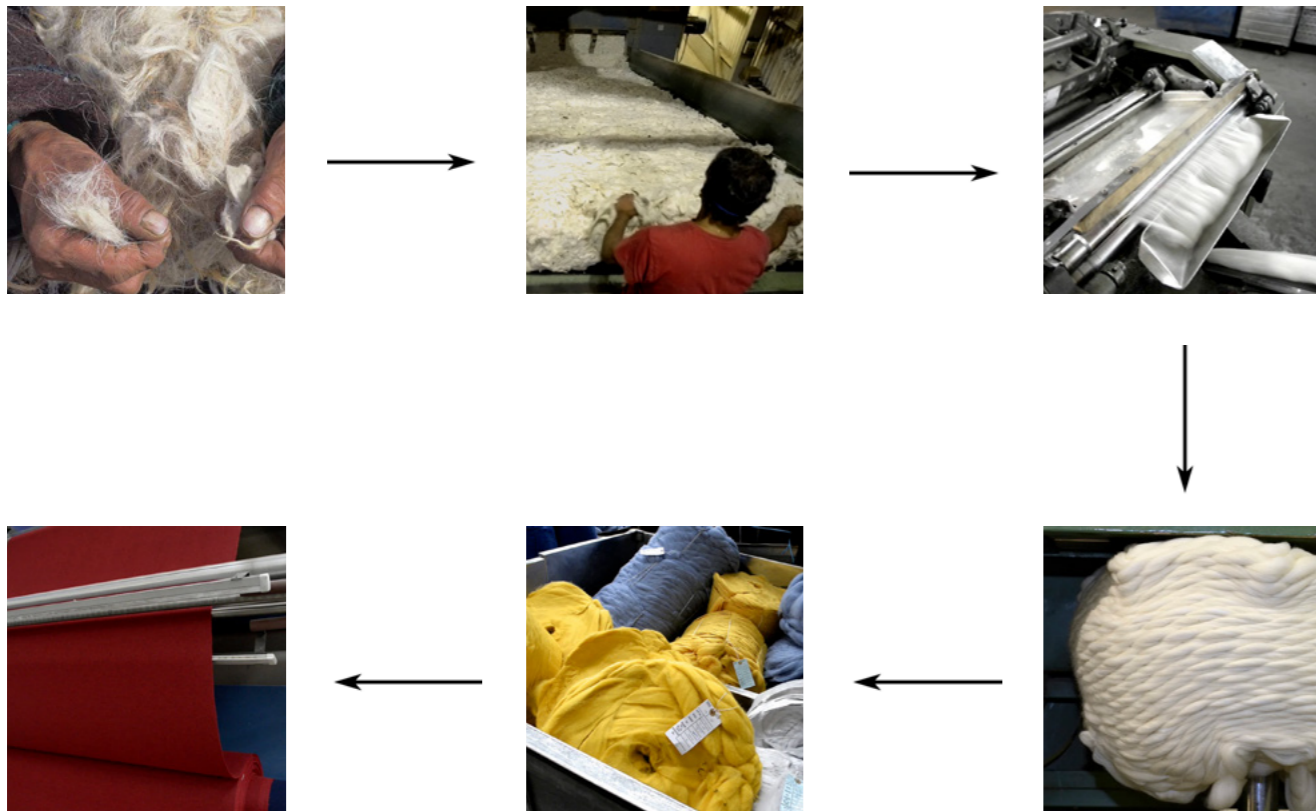


Figure 141, 142, 143, 144, 145, 146, Wool dye process. DORMEUIL.

Yarn dyeing provides better color performance than piece dyeing, resulting in richer and more even color, as well as improved colorfastness.

However, the available color options could not meet my project's needs, and the price was also relatively high. This experience made me realize that color availability is often the main limitation when sourcing wool fabrics. Digital or printed coloration techniques for wool could not achieve the high saturation levels required for my design concept.

Further research led me to explore wool-synthetic blends, which provided better dyeing performance and richer tones, though they lacked the subtle luster and refined handfeel of pure wool. Through industry connections, I was introduced to Holland & Sherry and Scabal on Savile Row. Both offered extensive ranges of solid-colored wool fabrics — Scabal specializing in plain weave, and Holland & Sherry excelling in twill weaves.

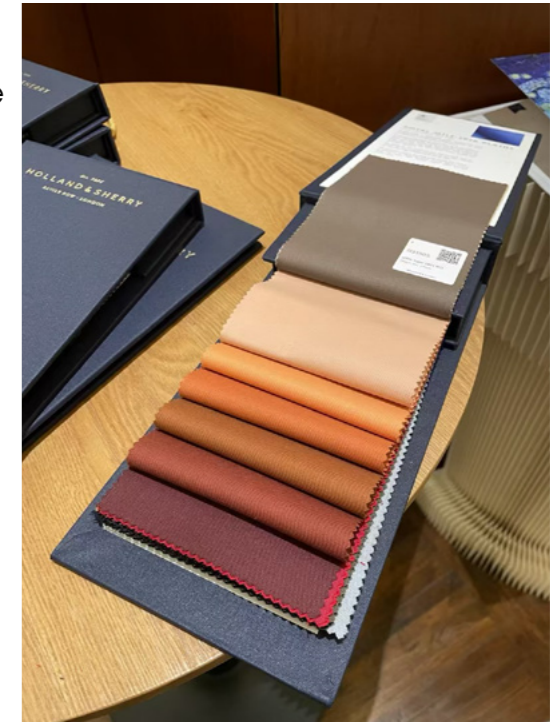


Figure 147. Holland&Sherry swatches. Xinhao Wang, 2025

Comparing price, texture, and color quality, I ultimately chose Holland & Sherry's "Summer & Serge" collection, as its twill weave presented a slightly more dynamic and sporty character while maintaining sophistication.

For the stretch fabric, I selected a nylon-blended Power Jersey exclusively distributed by Misan, which matched the wool's tone perfectly and provided the elasticity required for the stretch inserts in my garments.

The shirt fabric was chosen as a cotton blend with slight elasticity, offering greater flexibility and comfort suitable for movement.

As for the knitwear, I initially used XinAo's pure wool yarn, but later replaced it with Wanxin's wool-nylon blend yarn. This alternative maintained a similar tactile quality while adding a sportier texture and better cost efficiency.

Hardware Sourcing Process

Zipper

In the hardware sourcing process, I primarily used YKK zippers, chosen for their reliability and precision. Through color card comparison, I selected zipper tapes that closely matched the tones of the main fabrics to maintain visual consistency across the garments. To enhance the athletic sensibility of the collection, I used sport-style zipper pulls on all pieces except for the front fly of the trousers, where a more traditional zipper was retained to preserve the tailored look.



Figure 148. Zipper. Xinhao Wang. 2025

Piping

The piping was one of the most crucial elements in this project, serving both a structural and visual role. Following Domingo's recommendation, I selected Shindo's high-quality piping, which offered excellent finish and craftsmanship. Moreover, Shindo's materials are environmentally conscious, made entirely from recycled synthetic fibers, aligning with the sustainable values embedded in my design practice.



Figure 150. Piping. Shindo.

Button

For the buttons, I collaborated with a local factory to develop a custom dyeing process, ensuring that the button colors aligned precisely with each garment's fabric tone. This detail helped strengthen the overall cohesion of the collection's color palette.



Figure 149. Buttons. Xinhao Wang. 2025



Figure 151. Colour. Xinhao Wang. 2025

Design Development Process and Pattern cutting

The design development of ROTATION originated from an analytical study of the tennis kinetic chain, which became the foundation for both the collection's concept and its structural solutions. Tennis is a rotation-led sport in which energy is generated and transferred sequentially through the body — beginning with the push-off and rotation of the knees, continuing through hip and pelvic movement, and culminating in the waist, which acts as the main conduit of power before transmitting it to the upper body. The waist rotation therefore emerged as the most crucial point of observation in my research, serving as the anatomical and conceptual core of the project.

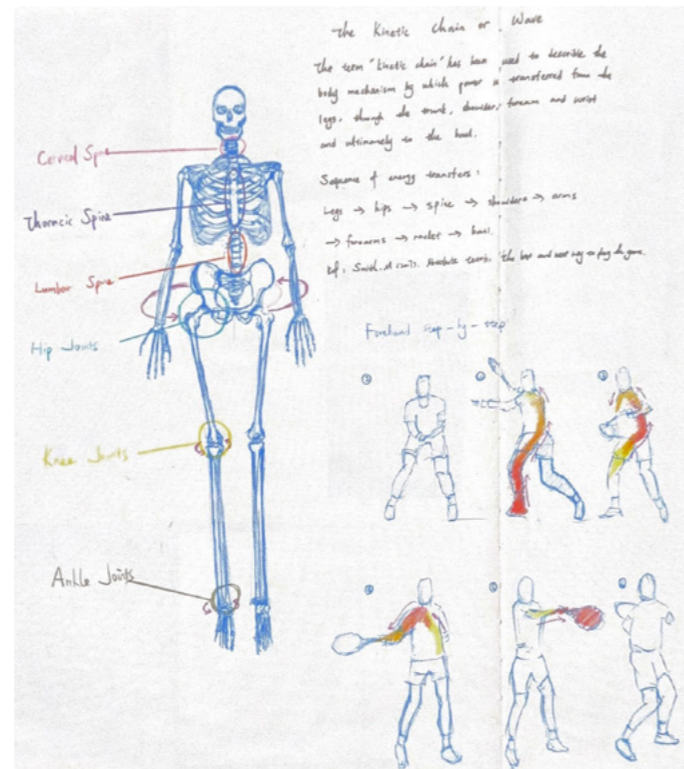


Figure 152. Sketchbook. Xinhao Wang. 2025

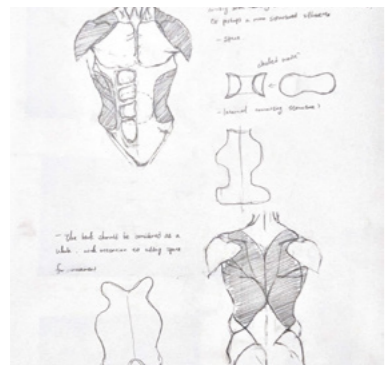
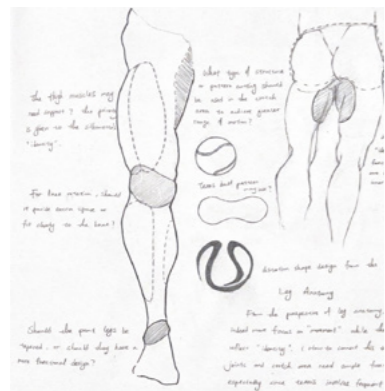


Figure 153, 154. Sketchbook. Xinhao Wang. 2025

From this understanding, I developed a modular design system that divides the body into movement zones and identity zones.

Movement zones — including the knees, hips, waist, and shoulders — were designed with stretch panels to improve comfort, flexibility, and mobility.

Identity zones — the chest, back panels, and lapels, retained a traditional tailored structure to preserve formality and visual precision.

This framework allowed me to position functionality where it was biomechanically required, without losing the codes of elegance and control that define menswear tailoring.

Building upon this system, my research into athletic male morphology further informed the development of silhouette and proportion. The athletic male form — characterized by broader shoulders and a narrower waist — became a reference for redefining the modern tailored body. I combined a raglan sleeve construction with a tailored shoulder line to naturally articulate a rounder, wider shoulder without relying on padded structure. At the waist, I replaced traditional darts with stretch panel shaping, allowing the garment to contour the torso through controlled elasticity rather than rigid suppression. These panels extend from the upper chest toward the waist, elongating the torso visually and reinforcing a refined, athletic proportion that celebrates controlled movement and energy.

In pattern cutting, my goal was to achieve structural clarity and spatial efficiency. I merged unnecessary seam lines to create a more unified construction, optimizing freedom of movement while maintaining precision. Excess volume and darts were integrated into the piping divisions, simplifying the pattern layout and producing a clean, uninterrupted surface — particularly evident in the trouser block.



Figure 155. ROTATION. Xinhao Wang. Photo by Runhe Luo.

The trousers were developed from a high-waisted Oxford-bag archetype — a wide-leg style originating in the 1920s at Oxford University, where students adopted voluminous trousers as a sartorial response to restrictions on wearing plus-fours. This historical reference bridges academic formality and relaxed movement, aligning with my aim to fuse elegance and athleticism.

By removing the side seams, I increased mobility and emphasized a continuous silhouette that reads as both tailored and athletic. Functional refinements such as welt pockets with concealed zippers add technical utility, preventing gaping or item displacement caused by stretch fabrics during motion. A back vent on the jacket further enhances flexibility and airflow during physical activity.

Finally, proportion played a key role in reinforcing the sense of athletic vitality. The



Figure 156. Oxford bag.unknown.

shorter jacket length redefined the relationship between body and leg, visually extending the body line and contributing to a more dynamic, balanced body type.

Through this iterative process — from anatomical study to structural refinement — ROTATION reimagines tailoring as a responsive system. Each seam, panel, and proportion works in dialogue with the body's movement, translating the discipline of tailoring and the freedom of sport into a coherent language of modern masculinity.



Figure 157. ROTATION. Xinhao Wang. Photo by Runhe Luo.

Approach to Textile Integration

KNITWEAR

In the knitwear development, I extended the same color theory and pattern logic applied in the woven garments. The integration of raglan sleeves with polo and vest structures was designed to strengthen the athletic continuity across the collection. Drawing from tennis-related traditions such as cable and rib knits, I selected a modern rib structure that better aligned with the visual rhythm of my color methodology — particularly the use of white knitted lines as functional color divisions.

Through collaboration with CKRC Group, I developed and tested a series of knit swatches to refine both density and rib spacing, ensuring an ideal balance between elasticity and structural definition. Working closely with the knit technician, I translated my woven pattern blocks into knit versions, adjusting stitch tension and finishing processes to meet the desired silhouette and fit of the final garments.

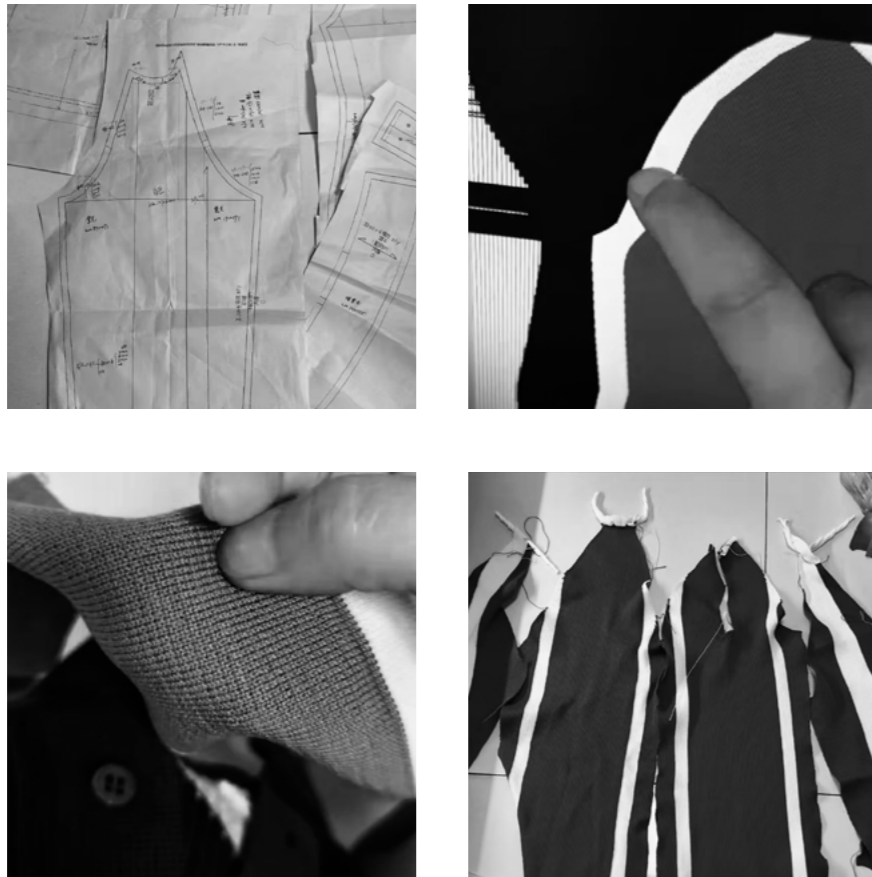


Figure 158,159,160,161. Knitwear process. Xinhao Wang. 2025



piping technique



Using printed white edges instead of piping achieves the same visual effect.

PRINT

In the print process, I explored the possibility of replacing piping through printed lines, especially within shirt designs. By applying white printed edges to simulate the visual clarity of piping, I reduced the garment's bulk while achieving a cleaner, more refined aesthetic. A 1.5 cm seam allowance was intentionally left to produce a 0.5 cm visible white printed edge at each joining line, preserving the sharp division and precision characteristic of the ROTATION identity, while maintaining lightness and movement.

Figure 162,163. Print process. Xinhao Wang. 2025

Toile and Technical Analysis

The toile and technical development of ROTATION primarily focused on resolving challenges related to the use of stretch fabric and the visual replacement of darts with elastic panels. The main difficulty lay in determining the optimal elasticity ratio and placement to achieve a controlled waist shape without compromising comfort or fit. Through repeated fittings on both mannequins and live models, I adjusted the width and tension of the stretch panels to find the right balance. This approach, however, made the project closer to a made-to-measure system, as the results varied depending on individual body types. One advantage of this method was that the stretch fabric naturally accommodated a wider size range, particularly for men with larger waistlines.

Much of the technical analysis involved continuous communication with the sample maker to refine construction details and address issues encountered during sampling at the university.

Piping technical

For the shirts, the main challenge was the sewing and finishing method of the printed white edges, which were designed to replace traditional piping. Together with the sewing helper, we confirmed a combined finish, in which the piping was locked with one seam allowance to ensure a clean, secure edge.



Figure 164. Piping. Xinhao Wang. 2025

Fusing

For the suit jacket, the primary technical issue was the selection and application of fusible interfacing. Under Jay's guidance, I selected a wool-based tailoring interfacing and discussed the pressing process with the sewing assistant to prevent yarn distortion in large, interfaced areas.

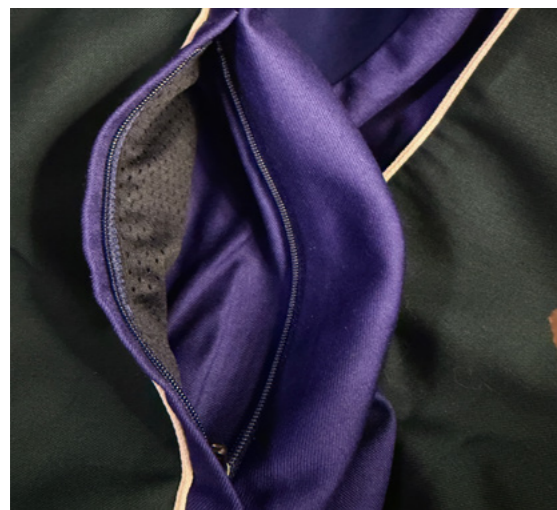


Figure 165. Pocket. Xinhao Wang. 2025

Pocket

Regarding the pocket bags, I aimed for consistency with the mesh lining. After discussion with the sewing helper, we decided to use a combination of main fabric and mesh fabric, which created a more cohesive interior aesthetic.

Stretch panels



Figure 166,167. Stretch panels. Xinhao Wang. 2025

Another major challenge emerged when sewing the lining together with the stretch panels. If the lining pattern were made entirely from mesh fabric, the elastic panels would lose their functionality. To maintain flexibility, I left the elastic zones unlined, but this created finishing difficulties around the armhole connection. After consultation, we agreed to hand-finish the armhole seam, ensuring a clean and flexible result.



Figure 168,169. Waistband. Xinhao Wang. 2025

Waistband

Most of the waistband construction followed high-end bespoke tailoring techniques, while the trousers featuring elastic waistbands used standard waistband methods to retain functional performance. A precise fitting sheet proved essential for coordinating with the sewing assistant, confirming both technical processes and color alignment. During cutting, the fitting sheet served as a visual guide to ensure each pattern piece matched the correct color placement.

Sleeve

The sleeve cuffs were revised from a three-button arrangement in the toile to a more traditional five-button suit cuff, better aligning with the project's aim of balancing modernity and heritage, and negotiating between sports-inspired design and classic tailoring.

Collar

For the collar base, I used felt undercollar canvas to support structure and comfort.

Print

In the printing process, the main issue was fabric shrinkage after printing. The selected material had stretch only in the weft direction, which caused approximately 1 cm of horizontal shrinkage. Adjustments were made during cutting to compensate for this dimensional change.

Knitwear

During knit production, I communicated directly with the factory to confirm technical processes and adapt woven block patterns into knit equivalents. Some of the curved seam lines achievable in woven construction could not be reproduced in knitting, requiring design modifications to maintain proportion and movement consistency.



Figure 170. Details. Xinhao Wang, 2025

Accessory Inclusion

The accessory development within ROTATION focused primarily on headwear, socks, and footwear, all of which were produced through close collaboration with specialized manufacturers. Each accessory was designed to extend the visual and conceptual language of the garments, maintaining continuity in color palette, piping detail, and material contrast.

The hat design evolved from the traditional baseball cap, reinterpreted through the same piping technique and color-blocking principles applied in the clothing. I sent wool fabric swatches to the factory for color matching, ensuring material consistency with the garments. The piping placement mirrored the lines used on the tailored pieces, reinforcing the project's design identity. The hat factory finalized the technical development based on the three-view drawings and color specifications I provided, maintaining precision in proportion and finish.



Figure 171. Cap. Xinhao Wang. 2025

For the socks, I initially sought collaboration with a professional sock manufacturer to explore fully knitted prototypes. However, due to the high minimum order quantities, I adopted an alternative method: using print-based designs to replicate the visual effect of integrated knit textures. This approach preserved the intended aesthetic connection to the garments while remaining feasible for small-scale production.

The footwear design still draws from the language of vintage tennis shoes, but I deliberately chose a more elongated, dress-shoe-like last. The toe is relatively round, echoing the visual language of contemporary sneakers and negotiating a balance between modern and retro, as well as between athletic and formal silhouettes. While the overall shape feels more sporty, the use of glossy calf leather brings the material closer to classic dress shoes. The colour palette follows the main collection, using the same saturated court-inspired tones and contrasts so that the shoes align with the garments rather than compete with them, extending the dialogue between sport and tailoring across the full look.

Together, these accessories extend the visual system of ROTATION, translating tailoring precision and athletic sensibility into smaller functional objects that complete the narrative of movement, coordination, and contemporary masculinity.



Figure 172. Shoes. Xinhao Wang. 2025

Branding

option 1: simple vision



option 2: design



I have chosen to prioritise a name-based branding method at this stage, using a typographic mark as the primary identifier. A name logo offers immediate legibility and recognition, which is especially important in a commercial context where clarity and memorability are essential. It also allows the brand identity to remain adaptable as the design direction evolves — providing the freedom to move beyond tennis references and into new thematic territories in the future.

During the branding development, I explored two logo directions: one was a simple wordmark based solely on my name; the other was an abstract symbol inspired by the trajectory of a tennis stroke, reduced to intersecting lines that suggested movement. The first option felt more direct, clear, and versatile across different media, while the second carried a stronger sense of athletic dynamism but tied the identity more tightly to tennis. After testing both approaches on labels, packaging, and digital applications, I ultimately chose the name-based wordmark as the primary logo.

The white-line and spatial division language continues to function as a core design philosophy embedded in the garments, creating a distinctive aesthetic signature. However, positioning the name as the main brand mark provides a stable and scalable foundation for communication, retail, and online use, ensuring the brand remains recognisable across diverse platforms.

Figure 173,174,175,176. Branding. Xinhao Wang. 2025

Conclusion

Throughout the development of ROTATION, I encountered a range of creative and technical challenges that not only tested my patience and persistence, but also deepened my understanding of how concept, material, and construction intersect in contemporary menswear. The project began as a theoretical exploration of how tennis wear and tailoring could be fused; it evolved into a complex, practice-led investigation into fit, movement, fabric behaviour, and production realities. In reflecting on this journey, several key areas stand out as central to my learning: fabric and material testing, layered and stretch-based structure, sourcing and color control, technical development in collaboration with industry partners, and the management of time, resources, and scale.

Fabric and Material Testing

One of the most significant lessons from ROTATION was the importance of understanding fabrics long before they arrive at the sewing table. Because the collection relied on a precise dialogue between tailoring wool and stretch jerseys, any mismatch in weight, recovery, or surface finish had an immediate impact on silhouette and comfort. My initial attraction to high-end fabrics such as DORMEUIL's Sportex series was based on their reputation for breathability and movement; however, limitations in colour range and cost forced me to reconsider how fabric and colour could be balanced within realistic constraints. Subsequent research into Holland & Sherry's "Summer & Serge" offered a more effective combination of twill texture, colour saturation, and sporty character, while nylon-blend Power Jersey from Misan provided the necessary elasticity for stretch panels that visually and functionally integrated with the wool.

Testing these materials in toiles and partial samples revealed how easily fabric properties could undermine my concept if not rigorously evaluated. Differences in shrinkage between printed shirting fabrics and wool suiting, or between woven and knit structures, required adjustment of patterns and seam allowances. The print process in particular exposed how even 1 cm of shrinkage in the weft direction could distort placement of white lines and disrupt the intended visual rhythm. These experiences reinforced the necessity of systematic fabric testing—measuring shrinkage, elasticity, and pressing tolerance—before committing to final garments.

Stretch-Based Tailoring

Technically, the most demanding aspect of ROTATION lay in the integration of stretch inserts and layered structures into a tailored framework. The project aimed to visually replace darts with elastic panels and to reposition functionality at biomechanically active zones such as the waist. In practice, this meant repeatedly recalibrating the width, placement, and tension of the stretch panels to achieve a controlled waist shape without creating discomfort or distortion. The result often behaved like a made-to-measure system: the same pattern responded differently on different bodies, highlighting the tension between standardised sizing and performance-oriented fit.

Sourcing, Colour Control and Accessories

Sourcing became another critical dimension of the project. My intention to work with a tightly controlled, high-saturation palette—directly drawn from tennis courts and their surrounding environments—made it difficult to find fabrics that offered both the precise hue and the necessary performance qualities. Vivid, high-chroma tones such as dark greens, intense blues, and clay-inspired oranges were often unavailable in small quantities or required long lead times. Engaging with multiple suppliers, from Savile Row merchants to Japanese

and Chinese mills, expanded my understanding of how fibre content, weave, and dye method influence both colour and tactility.

Accessory sourcing amplified these challenges. Matching threads, zips, buttons, and piping to each fabric tone demanded a precise eye and a great deal of patience. YKK zippers were chosen for their reliability and the ability to coordinate tape colours with the garments, while custom-dyed buttons and Shindo piping helped maintain visual coherence across the collection. The reliance on colour cards and the reality of limited stock sometimes required compromise or rethinking, reminding me that design decisions are in constant negotiation with availability, minimum orders, and production timelines.

Technical Development and Collaboration

The technical development of ROTATION relied heavily on sustained collaboration with sample makers, knit technicians, and manufacturing partners such as CKRC Group. Translating complex pattern blocks into knit structures, for example, revealed the limitations of certain curved seam lines within industrial knitting. Some shaping that worked elegantly in woven construction had to be redesigned into more linear segments for knitwear, without losing the intended proportion and movement.

In shirting, replacing physical piping with printed white edges required joint problem-solving with the sample maker to refine seam allowances, stitch sequences, and edge finishes. Together we confirmed a construction that locked the printed edge with one seam allowance, ensuring structural security while preserving the sharp visual line that defines the ROTATION identity. Similarly, discussions about fusible interfacing, pressing techniques, mesh linings, and hand-finished armholes underscored how essential clear communication is when moving from sketch to sample to final garment. These collaborations taught me to articulate my intentions in both visual and technical language, and to remain open to practical solutions proposed by skilled technicians.

Time, Resources and Scale

Working largely outside a fully equipped industrial environment also shaped the outcome of the project. Balancing budget constraints, shipping times for fabrics and trims, and the academic calendar forced me to prioritise certain looks and techniques over others, effectively editing the collection and clarifying its focus.

Looking Forward

Ultimately, ROTATION has allowed me to reframe tailoring not as a static system of rules, but as a responsive structure that can be recalibrated through stretch, proportion, and surface treatment. The project strengthened my conviction that contemporary menswear can hold together discipline and movement, heritage and performance, without collapsing into costume or pure sportswear. Moving forward, I plan to refine this design language by streamlining the technical solutions developed here—particularly the stretch-panel system and printed line methodology—so that they can be scaled more efficiently and adapted to different body types and contexts.

The challenges encountered in fabric behaviour, sourcing, construction, and production logistics have become integral to my learning rather than obstacles to the work. They have given me a more realistic, holistic understanding of what it means to design within a global fashion system, where every decision is shaped by material, time, communication, and cost. Through ROTATION, I have not only expanded my technical and conceptual vocabulary, but also defined a clearer direction for my future practice: menswear that bridges court and city, sport and sophistication, and reimagines masculinity as both precise and in motion.

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costing sheet

DRAWING	NAME	COLOUR	FABRIC	LINING	SUPPLIER	FABRIC COST(£)	TRIMMING COST(£)	MANUFACTURING COST(£)	TOTAL COST(£)	MAKE UP (WHOLESALE)	WHOLESALE PRICE (£)	MAKE UP (RETAIL)	RETAIL PRICE (£)
	TENNIS SUIT 01	PURPLE & GREEN	100% MERINO WOOL	100% POLYESTER MESH	HOLLAND & SHERRY, RUIWANG	150	5	60	210	2	420	2	840
	TENNIS SUIT 02	BLUE & GREEN	100% MERINO WOOL	100% POLYESTER MESH	HOLLAND & SHERRY, RUIWANG	150	5	60	210	2	420	2	820
	TENNIS JACKET 01	RED CLAY & GREEN	100% MERINO WOOL	100% POLYESTER MESH	HOLLAND & SHERRY, RUIWANG	150	5	60	210	2	420	2	820
	TENNIS JACKET 02	PURPLE & BLUE	100% MERINO WOOL	100% POLYESTER MESH	HOLLAND & SHERRY, RUIWANG	150	5	60	210	2	420	2	820
	TENNIS SUIT 03	RED CLAY & BLUE	100% MERINO WOOL	100% POLYESTER MESH	HOLLAND & SHERRY, RUIWANG	150	5	60	210	2	420	2	820
	TENNIS SUIT 04	LIGHT BLUE & BLUE	100% MERINO WOOL	100% POLYESTER MESH	HOLLAND & SHERRY, RUIWANG	150	5	60	210	2	420	2	820
	TENNIS PRINT SHIRT 01	PURPLE & GREEN	97% COTTON & 3% SPANDEX			20	1	20	41	2	82	2	164
	TENNIS PIPING SHIRT 01	BLUE & GREEN	97% COTTON & 3% SPANDEX			20	2.5	20	42.5	2	85	2	170
	TENNIS PIPING SHIRT 02	RED CLAY & BLUE	97% COTTON & 3% SPANDEX			30	2.5	25	57.5	2	115	2	230
	TENNIS VEST 01	RED CLAY & GREEN	5% MW 20% N 55% P 20% A		WANXIN	10		20	30	2	60	2	120
	TENNIS POLO 01	PURPLE & BLUE	5% MW 20% N 55% P 20% A		WANXIN	10	1	20	31	2	62	2	124
	TENNIS JERSEY 01	LIGHT BLUE & BLUE	5% MW 20% N 55% P 20% A		WANXIN	10	3	20	33	2	66	2	132
	TENNIS SHORT 01	PURPLE & GREEN	100% MERINO WOOL		HOLLAND & SHERRY	70	3	40	113	2	226	2	452









DRAWING	NAME	COLOUR	FABRIC	LINING	SUPPLIER	FABRIC COST(£)	TRIMMING COST(£)	MANUFACTURING COST(£)	TOTAL COST(£)	MAKE UP (WHOLESALE)	WHOLESALE PRICE (£)	MAKE UP (RETAIL)	RETAIL PRICE (£)
	TENNIS PANT 01	BLUE & GREEN	100% MERINO WOOL		HOLLAND & SHERRY	105	3	40	148	2	296	2	592
	TENNIS SHORT 02	RED CLAY & GREEN	100% MERINO WOOL		HOLLAND & SHERRY	70	3	40	113	2	226	2	452
	TENNIS PANT 02	PURPLE & BLUE	100% MERINO WOOL		HOLLAND & SHERRY	105	3	40	148	2	296	2	592
	TENNIS PANT 03	RED CLAY & BLUE	100% MERINO WOOL		HOLLAND & SHERRY	105	3	40	148	2	296	2	592
	TENNIS PANT 04	LIGHT BLUE & BLUE	100% MERINO WOOL		HOLLAND & SHERRY	105	3	40	148	2	296	2	592
	TENNIS CAP	BLUE & GREEN PURPLE & BLUE RED CLAY & BLUE RED CLAY & GREEN	100% COTTON		YOUKU		1	6	6	2	14	2	28
	TENNIS SOCK	BLUE & GREEN PURPLE & BLUE RED CLAY & BLUE RED CLAY & GREEN	100% P					2	2	2	4	2	8
	TENNIS SHOES	PURPLE & BLUE BLUE & GREEN RED CLAY & GREEN	100% LEATHER			12		80	92	2	184	2	368



Figure 177.

Tennis Racket.
Xinhao Wang

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XINHAO WANG

Education	2024-2026	MA Fashion Design Technology (Menswear) London College of Fashion, London, UK
	2020-2023	Bachelor of Fine Arts, Major in Textiles/Fashion NSCAD University, Halifax, NS, Canada
	2014-2018	Bachelor of Commerce Saint Mary's University, Halifax, NS, Canada
Work Experience	2021-2022	Styling, Display, Sales Fu3me, Halifax, NS, Canada
	2018-2020	In-store Manager ZenQ, Halifax, NS, Canada
Exhibition Work	2023	NSCAD 2023 Graduation Fashion Show 1464 Brenton St, Halifax, NS, Canada Involved in setting up the show, and staffing
Skills	Fashion	Menswear patternmaking cutting and sewing Develop the collection individually Creating of technical worksheets Team working spirit
	Textile	Photoshop, Illustrator, Lightroom and Indesign Weaving and off-loom Natural Dyeing and commercial dye
Language		Chinese and English