

Public School
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UNIFORMS OF THE REVOLUTION

The real class begins June 7, 2016 as Maxwell Osborne and Dao-Yi Chow presents their “Public School Collection I 2017 Resort and Spring Collection”. With the presidential primaries in session, the battle between conventional and unconventional are displayed from the parties. Bold political statements will be present in this collection as the brand will be combining men and women’s wear for the first time in a mock factory during the presentation entitled “False Leaders”.

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FALSE LEADERS

One can expect to see the oversized look equipped with baggy trousers, drapery shirts, asymmetrical layers, long-line vest, slashed bottoms and high-top sneakers spell out urban guerilla force. Female models clothed in parkas, bombers and top coats will show the presence of androgyny in streetwear. The collection's inspiration comes from a dystopian conception which references to George Orwell's "1984".

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FALSE LEADERS

Chow and Osborne do not want to deliver pieces just to build a wardrobe, but also a conversation. The use of a neutral color palette is dominant in the key pieces. Black, white and gray are applied for specific purpose. Black adds mystery and since it is a color that hides, it connects with the brand's argument that politics can be obscure. Gray is an emotionless color that affects the mind and body rattling feelings and white expresses successful beginning. These colors bring discomfort and then signs of a good change. Cotton, nylon, polyester and polyester lining, traditional textiles for trending bomber and M65 jackets, make up the fabric for these products. They are also the same material used in making authentic military uniform. The different lines helped set the product's mood. Vertical and horizontal lines form plaid which became an unofficial symbol for the 90's grunge movement and even earlier period of rebellion like the 1700s Scotland. The diagonal lines show motion which formed combat-known signs that emphasis on the collection's message for action. Juxtaposition is seen with the top layers being structured for more eye-attention than the bottom clothing.

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FALSE LEADERS

The pieces have asymmetrical balance because of the placement of certain prints and finishing on the garments. Dominance goes to the simple yet powerful word “Order” which has demanding and vital written all over it. Even with its meaning to the compilation, the text still has a smaller proportion based off the entire outfit. The rhythm starts in the top portion of the attire and travels downward to reach the shoes and back in reverse. Repetition is displayed from the military-like silhouettes to its color. The clothing uses elements of design to prove its message.

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FALSE LEADERS

The industrial theme is completely aligned with revolt. The idea is to “flee with only clothes on one’s back”. Some models on the runway will have utilitarian inspired accessories, wearing beekeeper veils to hide their faces, as will the assembly line in the rear of those banging on cinder blocks. Black and melty flower print is a highlight on women’s resort and used to represent a flag. “WNL” is initialed and patched on various garments to display the designers’ strong belief of what is missing from political affairs.

Sirens shall be heard as the models walk down the runway with music produced by Twin Shadow. An appearance will be made by Nakeya Junior to communicate the collection’s purpose to inspire change and act against the idea of false leaders. Public School will be showcasing during the finale of society’s academic year what will be considered the “uniforms of the revolution”.

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