



PHOTOGRAPHY: JAYDEN TANG /// STYLING: S. L VESTER YIU  
GROOMING: KENNY LEUNG /// MODEL: TIAGO PINHEIRO @ DI, LONDON

# THE SAFARI JACKET

WORDS BY DANIEL SCHEFFLER

In the loosened 60s the Algerian-born French designer Yves Saint Laurent introduced the, now iconic, structured safari jacket. The initial presentation was aimed at women and was worn as homage to work wear and was born out of a frilled feminine era that had now ended. But that was soon to be borrowed out to menswear. A progress of cross-dressing as womenswear became menswear and menswear became womenswear has a history dating back to the birth of man and the role reversals in attire have always continued to swing.

So YSL took what was girly and gave men their own version of the practical jacket suited for everyday. Of course androgyny had returned and the exploration of sexuality and sexual desire came with it. Perfect for a fashion shake-up. And so the safari jacket was injected with testosterone and given a brawny make over.

YSL was inspired by the Indian colonial era where garments were worn for functional reasons including work and cross-country expeditions. Designed with a detachable belt, large front pockets, some with zips, and worn with chinos the safari jacket for men was produced. Men were wearing it with smart loafers as an upgraded look and with relaxed pleated pants as leisure wear that allowed a masculine bag-less look.

This seemingly Anglo Saxon design started to trail across the world even as far as Australia and South Africa and became extremely popular amongst men down south.

Then came the reversal yet again in the 80s with Woody Allen's exploration of this masculine/feminine fashion complexity with the film 'Annie Hall' - reminding women that they could claim menswear to be their own. And so they did with ties, baggy pants and the men's safari jacket.

Only to be reclaimed right now. The working uniform with its simple utilitarian appeal has returned in menswear with an even greater contemporary appeal. A four-pocket sport coat in lighter fabrics and a range of grays have taken over in 2012. The materials are more weather proof, the colours are trendier than before and a sharper fitted waist appeals perfectly for spring.

Vintage safari jacket by YVES SAINT LAURENT BY TOM FORD,  
metal embroidery trousers by MALENE ODDERSHEDE BACH



PHOTOGRAPHY: JAMES PERRY /// STYLING: SYLVESTER YIU  
 MAKE-UP: ANTONIA RUDEBECK /// MARK FRANCOME PAINTER /// MODEL: BEN PALMER @ SELECT

# UNDER ALEXIS MABILLE

WORDS BY DANIEL SCHEFFLER



Even with some negative speculation about the future of the celebrated design collaborations that have inundated us since the early 2000s, some labels are still thrilled to collaborate. From the initial big brand Target guest designers, to H&M, to Viktor & Rolf which soon led to an onslaught of designers across the industry collaborating amongst themselves and with gigantic global brands.

**Alexis Mabille** is no stranger to collaboration, as he has done in the past with Yves Saint Laurent and Lancome after learning the essence of the industry from Dior. So the joining of forces of the evolution-bound French underwear label **HOM** and bow-tie fanatic Mabille makes complete contemporary sense. Both brands are known for the current day appeal with a robust focus on the male form. So with Mabille's S/S12 showing a reveal of the new underwear range left the fashion industry even more fascinated with the French designer. The range's inception came about from a connection made on Facebook -

demonstrating another angle of the modernity that this designer is noted for.

The internationally launched collaboration smartly freshens up the HOM brand with a fevered designer like Mabille with just-enough sensuality in cut, a new category in between the sports and classic arena and wearability. The range has a feeling of the global trend of masculinity that has been widely recorded in the last couple of months and confirmed by trend forecaster, Li Edelkoort who believes men are becoming men again. The 70s masculinity that has returned with Tom Selleck, Miami, moustaches and strapping ruggedness has been apparent at fashion weeks and in general on the street and beaches across the globe.

The prints on the HOM range evoke more of this 70s tang with staunch geometric patterns. Although geometric patterns date back to the 2nd millennium BC in ancient Mesopotamia and Egypt where masculinity was possibly at its most

potent the graphic quality perfectly works for fashion's demands today. The prints come alive with this relevance and look unique in a very homogeneous underwear market. Mabille tells how he wanted to create a range indicative of his personal sentiments, humour and aesthetic and steering away from overtly sexual or too typical underwear. The range captures a summer on the shore with precision cut briefs, vests, boxers and robes all in comfortable fabrics.

The showing revealed models with a completely new body, characteristic of the second decade this century where natural bodies and hair are honoured alongside the charm and elegance of the attire. Alexis Mabille captures this relevant moment with his ability to provide the marketplace with a strong aesthetic, brawny masculinity and a revised appeal for self-expression.

**HOM:** [www.hom.com](http://www.hom.com)  
**Alexis Mabille:** [www.alexismabille.com](http://www.alexismabille.com)