WARDROBE FILES

KAI CORNWALL

• Writer
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Stylist and musician KAI CORNWALL refers to the creative group he is a member of as "British Mustard". Their goal? Make rare fashion accessible. *Glass Man* delves deeper into the wardrobe and mind of Cornwall to understand his drive, his influences and the launch of his own clothing collection this year.

How did you begin your collection?
I began collecting clothes because I love the history behind them. I love collecting items that are older than me because it feels like I am wearing a piece of history.

Can you tell us more about British Mustard and its purpose?
British Mustard is a collective of creatives focusing on different areas across music and fashion. We, as a team, create a wide range of art together. We also offer clothing loans in order to share our unique vintage items with other like-minded people. Providing access for every-one to wear designer pieces they may not be able to afford is central to our ethos.

How would you describe your style?
It's hard to pinpoint my aesthetic as I tend to dress in a way that feels natural to me. Saying that, I like textures and colours that wouldn't necessarily go together. In the past, I have been told that my work has a similar aesthetic to Judy Blame and Dapper Dan, so I suppose it's like a mash up of the two.

Why have you chosen to collect the brands that you do?
I collect items that I'm naturally drawn to and inspired by. These items are often created by my favourite designers Roberto Cavalli, Vivienne Westwood and Jean Paul Gaultier. I admire them for their ability to vocalise their own worlds and visions through clothing. Their pieces are instantly recognisable.

Where do you source your pieces?
I have no particular sourcing method, but I tend to scour the internet using websites such as eBay and Depop until I find a gem. Charity shops are where I find inimitable pieces of serious fashion merit.

When did you first customise a piece?
I can't recall when I first customised a piece but for as long as I can remember I have embellished items with badges, chains and other things I can get my hands on. Repurposing is a part of making clothing personal, and customising features within that process for me.

Which items tend to become your most treasured and why?
My favourite pieces are the things that are versatile and timeless yet simultaneously comfortable. The Jean Paul Gaultier cheetah top and my Roberto Cavalli trousers, for example, can be worn and styled in a lot of ways so have become treasured in my wardrobe.

What opportunities has your collecting given you?
Collecting items has given me the opportunity to style on projects that I wouldn't have been able to otherwise. Because of British Mustard, people are interested in my work and are intrigued by my unique approach.

In your opinion, what does our love affair with archival fashion pieces mean for the fashion industry at large?
Rare is better than popular – archive pieces exist within this hype. In a world where people are trying to mould their own identity with a small budget, archive pieces offer a more affordable solution to finding items none of your friends own. Ultimately, modern fashion does not hold the same collectable quality that iconic collections of the past do.

What have been the high points of your collecting?
When I find something really rare and beautiful the euphoria is unmatched. Additionally, being able to share my finds with others is equally rewarding.

Finally, I understand you are launching your own clothing collection this year, what can we expect?
Expect clothing that is elegant, rich in prints and patterns, and made with beautiful fabrics. The clothing has a strong narrative and a meaningful message – one that I hope resonates with the industry at large.



















1 **Gucci** monogram custom trousers. The material was sourced from a haberdashery store in Plumstead, I then used eBay to source buttons and lining to tailor make these trousers 2 **Gucci** NY bucket hat (sourced from eBay) 3 **Gucci** custom baker hat. Again, I sourced the material from a haberdashery store in Plumstead and the cap peak from eBay to create this baker hat 4 **Indiana Pelisses** vintage fur jacket. Sourced from a deep dive through eBay 5 **Jean Paul Gaultier** cheetah top with angora trim and mesh details from AW97 (sourced from Depop) 6 **Jean Paul Gaultier** red and black sheer top from AW97. I sometimes wear this beneath the cheetah top for the ultimate JPG moment (sourced from Depop) 7 **Roberto Cavalli** tiger print trousers from AW00, which celebrated animal print. Aaliyah is credited as bringing attention to this collection after wearing many of the pieces (sourced from eBay) 8 Vintage crochet '70s top found in a charity shop



















1 **Comme des Garçons Homme Plus** psychedelic velour hat from AW01/02 Looking At A Different World. I bought this because of its uniqueness in CDGP's history – it shatters the idea that they only produce dark and mysterious items. I have made a 3D-model of it and an AR-effect on Instagram that allows you to wear it **2** **Comme des Garçons Homme Plus** cycling jersey from SS05 Pink Panther. I once had all the jerseys from this collection, but this is the only one I have left **3** **Issey Miyake** spilled-dye set from SS94. This is easily one of my most eccentric outfits and one of the first Issey Miyake pieces I bought. I wear it every birthday **4** **Yohji Yamamoto Pour Homme** leather jacket from AW91/92 6.1 The Men. This comes from one of the most recognised menswear collections in fashion history. Presented as the Gulf War began, famous musicians modelled for the show and sang anti-war songs for the finale **5** **Yohji Yamamoto Pour Homme** psychedelic shirt from SS02 featuring Saeko Tsuemura illustrations. I bought this piece years ago for almost nothing and now it is a piece I am most known for **6** **Yohji Yamamoto Pour Homme** crocodile sweater from SS93. This is from one of the first YY collections that I documented **7** **Yohji Yamamoto Pour Homme** and Ground Y Rin the Phantom Dog plush from SS18. An unusual design by Yohji but understandable once you are aware of his love for his dog Rin **8** **Yohji Yamamoto Pour Homme** cowboy hat, patchwork tie and sneakers from AW95/96. This hat is what truly started my identity as The Digital Cowboy. The collection was an expression of the urban cowboy, so it is only fitting that I would own it

ETIENNE BOLDUC

With an inimitable intent to fill in the many unfortunate gaps in menswear fashion history, ETIENNE BOLDUC began My Clothing Archive in the hope to set a new precedent within the community for documenting archival fashion. A trailblazer of kinds, Bolduc has already been accredited to sharing unseen before footage – for instance Jean-Michel Basquiat's runway appearances – and revealing crucial facts even the designers themselves may have forgotten. Vintage fashion is his flavour, modern methods are his goal.

How did you begin your collection?
Five years ago, I started buying clothes for fun. Then I started looking for information about them; documenting them; gathering printed matter; making videos and sharing information across multiple platforms. Each step was motivated by a frustration about the lack of comprehensive material.

Can you tell our readers more about My Clothing Archive and its purpose?
My Clothing Archive is my clothing archive – quite literally. It is my attempt at showcasing the complex web of connections between objects and people. The purpose is not only to share information, but also to set higher standards in the community. I try my best to share my oddly specific findings in a way that is both compelling and accessible to a broader range of people, not only to fellow collectors.

How do you source and organise all of the historical material when piecing together a storyline for your YouTube channel?
When approaching a certain subject, I lay out the information that I deem connected in some way. From an account of the show day to media coverage to a quote that explains the broader historical, social and artistic context. While most of my knowledge comes from research, a lot comes from stumbling across something. The community is important in this regard because things can appear in the most unexpected places. Then, it is just a matter of finding a good narrative to convey it.

How do you describe your aesthetic?
I would describe my aesthetic as one of an old man that has been tamed through experience, which results in me looking eccentric most of the time.

What draws you to collect the coveted Japanese brands that you do?
I think my first encounter with Yohji Yamamoto and Comme des Garçons was an experience of identity. In them, I am myself. An ideological shift in materialism is transpiring, whereby people are looking for the real thing. It is a great feeling to know that when you wear these brands you are also wearing history, you feel part of something greater.

How do you source your archive clothing pieces?
I mostly source my pieces from Japanese websites and auctions – very thrilling. People often ask me how I choose but I simply buy what is practical and fun. For example, I love to wear an apron when I cook, so I have a few special ones. They were not expensive; they are just rare.

Which items tend to become your most treasured and why?
The items that tend to become my most treasured are usually those with a compelling history. I feel a certain responsibility in commemorating them while simultaneously incorporating them into my aesthetic.

How does seeing, touching and wearing a piece alter your understanding of it?
It helps me understand the importance of space between the body and the piece, of the interaction between the light and the shade, and the exquisite details in construction.

What opportunities has your collecting given you?
So far, collecting has afforded me the opportunity to interact with amazing people that I would have never met otherwise. On a personal level, it has facilitated my understanding of the impact that individuals can have on one another and the information on this that is yet to be properly documented. I feel I have nearly completed a complex puzzle with the recent developments in my collection. My years of research are finally getting somewhere. There have been many high points of my collecting but hearing that my work is an inspiration is the one achievement I am proudest of.

In your opinion, what does our love affair with archival fashion mean for the fashion industry at large?
We are starting to see the fashion industry adapt by releasing reissues of past collections (Helmut Lang, Raf Simons, Yohji Yamamoto, etc.), which is great because it acknowledges that design is not linear. I still think that there is a place for both new and old designs, however. A better understanding of the past may push new designers to higher grounds. Favourite examples include Paolina Russo, Pierre-Louis Auvray and Mowalola for their idiosyncratic and modern execution inspired by works of the past.

JOHNNY VALENCIA

Self-diagnosed as addicted to vintage fashion, JOHNNY VALENCIA acknowledges his extraordinary shopping habits. Nevertheless, what may be a hindrance to others has become a business model for Valencia – Pechuga Vintage. Researching with a ferocious passion, buying with impressive speed and sharing his finds with intelligent care, Valencia brings fashion joy not only to his loyal followers but to his many A-list clients as well.

How did you begin your collection?
I started thrifting in high school and then seriously collecting during my last year of college in 2010. I had just finished a year abroad in Paris, where I collected whatever I could find – from '60s mink diadems to 80's Escada skirts. My first "big" purchase, however, was a Comme des Garçons Homme Plus suit. While working at Vivienne Westwood post-graduation, clients began praising my side-hustle and in 2018, I registered as a small business owner in Los Angeles.

Can you tell us more about Pechuga Vintage and its purpose?
"Pechuga" means breast in Spanish, which shares no correlation to fashion – the name is not to be taken seriously. My goal with Pechuga is to showcase my cool finds, and the purpose is to reach those who want to understand fashion history and look sexy while doing so.

How would you describe your style?
My style is athletic pirate. To explain – my go-to is a track short, a Vivienne Westwood jumper, and whatever accessory I have available – a Valentino ring or a skeleton earring. My fashion icons are Monsieur André Leon Talley, Dame Vivienne Westwood, Thalía, Jean Paul Gaultier and Naomi Campbell.

Why have you chosen to collect the brands that you do?
I love the intelligent designs of Vivienne Westwood; the sexy and chaotic, yet so perfectly considered, designs of Jean Paul Gaultier; Chanel by Karl Lagerfeld because the man was a marketing genius and Gianni Versace because of his mind. John Galliano is always a fun discovery and Alexander McQueen's pieces give me goosebumps when I touch them.

How do you source your archive pieces?
I usually get what I can only describe as cravings that turn into binges. I'll obsess over certain pieces, reach out to relevant contacts and start purchasing until my binge is satiated. I also like to check in with sellers to see if they'd be willing to sell what they've been holding onto. I may not remember a name, but I'll know who has that Chanel prototype helmet from the 2000s sitting on their closet shelf.

Which items tend to become your most treasured and why?
Anything Vivienne Westwood; pieces that were made the year I was born; is the piece archived at a museum? If it is, I'll treasure it simply because it's unattainable.

How does seeing and touching a piece up close alter your understanding of it?
It makes me appreciate the craftwork behind it. Sometimes I'll lay out pieces just to see what the designer was thinking or how their team assembled it and why. I've learnt so much about quality, stitching, and professional textile care.

What opportunities has your collecting given you?
Collecting has allowed me to realise my entrepreneurial dreams. I've met wonderful people and I've been a part of so many amazing projects that would've been impossible without Pechuga.

In your opinion, what does our love affair with archival fashion pieces mean for the fashion industry at large?
I think it means that we've become more intelligent, sustainable consumers. I'd like to think that I'm contributing to a positive change by doing my part in reviving these pieces. If not, then at least initiating a conversation.

How have your purchasing habits changed as your collection has grown?
They haven't. My taste and obsessions vary from week to week depending on mood, but my purchasing habits are for the most part unchanged. If I can't stop thinking about a piece, then I will not sleep until I have it.

What advice would you give to someone starting their archival fashion collection?
Don't be afraid to get dirty. I found an Issey Miyake plantation shirt at a garage sale and '60s Dior frames on a sidewalk. Secondly, give imperfect pieces a chance. And thirdly, the more you study the designers that interest you, the better you'll become at sourcing. It's hard to look for pieces when you don't know what you're looking at.

What have been the high points of your collecting?
Managing a business driven by passion and accidentally starting a trend with my Vivienne Westwood corset collection.



















1 **Jean Paul Gaultier** Venus de Milo print robe from SS96. The appearance of Venus' torso printed on the front and the back makes it a must-have 2 **Jean Paul Gaultier** men's cyberdot bikini, trompe l'oeil shirt from SS96. The best way to break gender barriers, make men wear women's bikinis (or at least give us the fantasy) 3 **Chanel** Barbie jacket from SS95. Last worn by Helena Christensen – the supermodel Barbie from Norway 4 **Chanel** nipplekini from SS96. Probably the most expensive piece of cloth I've ever purchased for the business. I've had two, I sold the first one and I vowed that if I ever found it again, I would pay any price 5 **Chanel** belt from AW01. Tickets to the gun show. What makes this piece rarer is the double C pendant dangling from the guns (it adds a couple of thousand dollars more to the value) and that, my friend, is the power of branding 6 **Vivienne Westwood** Portrait corset from AW90/91. The corset that will go down in history. The definitive piece in my collection and the one that still makes me weep 7 **Alexander McQueen** by Sarah Burton helmet (weighing eight pounds) from SS14. There were 40 of these made and I was able to source two, one in gold and one silver. Only the gold one was kept; it now sits on top of the bust that it came in 8 **Dior** by John Galliano Rasta trench from 2004. As the monogram trend ebbs and flows there is only one certainty, Galliano's Rasta colourway for Dior is here to stay • Photographer **Josef Jasso**