

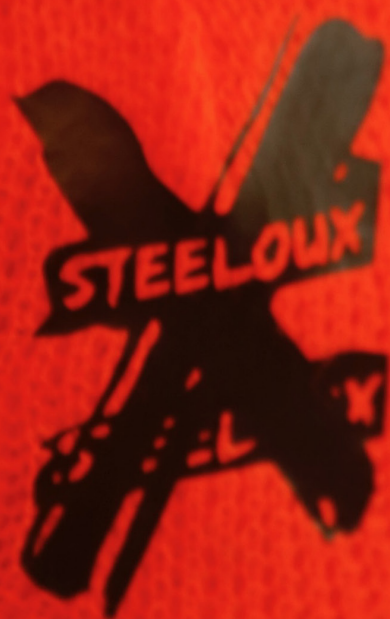


FORNEM

MODES OF THE NEW DANDY

001

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THE POLITICS OF DRESSING

BLACK MEN, FLAMBOYANCY, AND AGENCY

African-American men find ways to communicate their existence using elements like clothing, jewelry, and even sometimes their cars. They aim to have a place and agency in the world, merely proclaiming their visibility.

These men, who exude flamboyancy are dandies, but more specifically, Black dandies. Historically, the term ‘dandy’ and dandyism has been generally associated with style and used to describe men who place a major emphasis on their physical appearance. The term ‘Black dandy’ falls on the spectrum of dandyism, but it differs considering it places a particular emphasis on Black men and their contemporary expressions of self.

It’s up for argument that the Black dandy isn’t just the well-dressed men who wear bespoke suits and are sartorially inclined, but also the boys on the block donning grills, gaudy Nike Tech Fleece suits, and 25-millimeter gold-plated kite screw back earrings.

In analyzing the representations of Black men, drawing from scholarly and interdisciplinary work, the contemporary imagery and lingering language of Black men is continually shifting. After examining a selected group of images, paintings, and videos by visual artists and music artists, it’s safe to substantiate that Black men arrive at dandyism, it’s not given.

Artists like Amy Sherald, Barkley Hendricks, Jamel Shabazz, Kehinde Wiley, and Samuel Fosso push forward the agenda of Black men in their work, positioning them as the site of abstraction. Superimposed on highly decorative backdrops and seamless pastels high in saturation, the artists

producing images of Black men have autonomy in representing them as a central subject who possess some form of authority or power. Whether it be Kehinde Wiley remixing classical European masters and inserting the men into a Eurocentric narrative, or Jamel Shabazz documenting the flashy men of Harlem, Brooklyn, Bronx, and Manhattan, decked in the latest fashions – the images provoke the understanding of self.

In an interview with the *The Daily Beast*, Shantrelle Lewis, independent curator and scholar of Africana art, asserts “We’re constantly being bombarded with the same image of black people, over and over again—the same tropes played out again and again in media and in movies and in journalism and popular culture. So, to see something that is contrary to the dominant narrative is so refreshing.” Lewis, the curator of “Dandy Lion: (Re)Articulating Black Masculine Identity,” began documenting the subculture of Black dandyism in 2010, and in 2011 presented one of the first comprehensive survey of works highlighting the dandy phenomenon and the dandy man.

For Lewis, the exhibition was about Black men seeing themselves, seeing themselves on a wall in institutions that generally don’t represent marginalized people.

Two years earlier, Monica Miller, Associate Professor of English and Africana Studies at Barnard College, wrote “Slaves to Fashion: Black Dandyism and the Styling of Black Diasporic Identity” (2009), igniting the conversation around Black men, identity, and fashion.









Regardless of economic status, dandyism is very accessible. It's a form of liberation and self as activism, but more than anything the self-fashioned men who identify with dandyism reinterpret what Black men represent. The antithesis of Victorian-era dandyism, contemporary dandies have developed new modes of self-expression and resistance. It gives them what America has denies, a place to exist and be.

that weren't cut from the same cloth which has an influence on his styles to this day. Glenn uses each style that he has to represent each of his different personalities, so when it comes to shopping, he will go to boutiques and thrift stores for vintage and newer pieces or visit some of his favorite stores such as Core or Common Wealth. The inspiration for each style is rooted deeper than his hometown. It comes from the people he's come to know such as his dad and uncle.

"They always had flavors and way too many styles when it came to dressing," Glenn said. "Also, my lifelong friends, Dimone Long and Jabril Thomas, showed me a little bit here and there. Having those two around me all the time, I had to implement some of their swag into my own everyday arsenal."

At the end of the day, Roderick stays true to himself and won't let the opinions of others change him or his style.

"When it comes to people's opinions, I really don't care at all," Glenn said. "The only reason I don't is because I get up every day and dress myself. Your style is supposed to be different from everyone else's, so of course someone is going to have an opinion or two on how you dressed yourself but who really cares?"

Barkley L. Hendricks
Blood (Donald Formey), 1975



THE SUPER DANDY

Written By Jair Hilburn

Clothes are a sign of how much thought someone puts into an outfit of the day. Roderick Glenn II, a sophomore Business Marketing major, uses his "sneaky" style to "highlight the creative" side of himself, but above all, he uses his exterior design of his outfits to emote how he feels.

"It's really just how I'm feeling, more say, from my energy," Glenn said. "If I feel like chilling, I'm not putting on too much... but if I feel like getting dressed I may put on something that may take your attention away from anything. It's never really a process with me."

Due to the fact the Glenn was raised in Washington D.C., he was exposed to multiple different types of styles











DANDY IN MY TIE

IMAGES
JAYSON OVERBY

MODEL
CEDRIC BERNARD WINDOM II









BLING BLAWW BURR

IMAGES | MODEL
AUSTYN WYCHE | *CHRISTION ROBINSON*



WAVES

DU-RAGS

AND EVERYTHING IN BETWEEN

TEXT BY JAYSON OVERBY
IMAGES BY KAI WASHINGTON





intro

methodologies, practices, and theory

Many men, with consideration, began seriously brushing their hair in elementary or middle school because we'd see our peers doing it. But also, we knew women wanted us to have fresh waves and well-groomed hair. Collectively, the brush and du-rag combination is merely another method of cause and effect. Simply put, if you maintain your hair and brush enough, it'll result in you getting waves.

Like waves, the du-rag is synonymous with Black and Latin culture, and it primarily functions to develop and lay the hair down. A hairstyle generally worn by Black and Latino men, the waves, or "360 waves," requires a technique of brushing in a specific pattern to properly develop a specific grain. There's an art to the cultural hairstyle, a brushing non-stop-all-day kind of art.

Wake up, brush. Prepare breakfast, brush. Get dressed, brush.

It becomes ritualistic and a part of a daily schedule. Oddly enough, there's a science to it all. Even so, there's an entire community of men who continuously study the hairstyle, which could even be considered a field of scholarship. Just to name a few, guys like 360Jezzy, PoppyBlasted, and Nickwavy work to provide a better understanding of methodologies and practices that surround waves as an art form. Together, the three guys gross 739,872 subscribers to their respective YouTube channels.

WOLFING

The process of abstaining from haircuts, wolfing is all about progression. It's a method in which you grow your hair out, consistently brush, moisturize, and apply the du-rag. You wolf to get a more defined grain and a deeper groove, but more than anything it connects the waves in all aspects. Best practices suggest using a lighter hair moisturizer, rather than a pomade based solution. It keeps your hair moist, and it's one of the issues you must tackle earlier in the wolfing process. Considering you're growing your hair out for a long period, it still requires an intense amount of brushing.

THE BRUSHES

Much like any other medium specific craft, waves require one tool in particular – a brush. Brushing is the key component to getting waves, but using just any brush won't get you waves. Any man who considers himself to be serious about his hair has an artillery of wave brushes. And although he has enough brushes, he may not have the right one.

There's a brush for every stage of hair length, whether it's after the fresh cut or even no cut, there's a brush. More than anything, a brush that maintains its firmness is a brush that deserves the world.



1. Wolfing



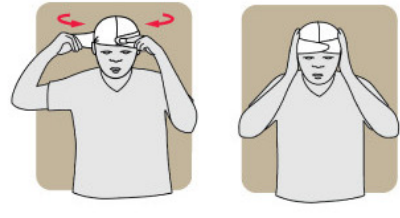
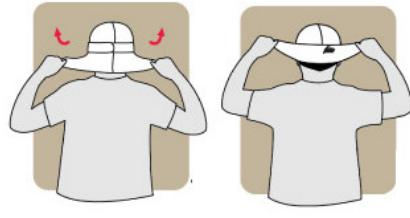
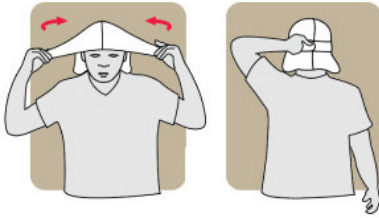
2. Post Wolfing











Crown Quality Brush



Diane's 8119



Diane's 8169

For the fresh cut. It lays your hair down.

Diane's 8159

Particularly for wolfgang.

Diane's 8119

A medium boar bristle, able to be used at any length, and even wolfgang.

Bass Genuine

Made of wild boar bamboo bristles, this brush is good for general use.

Diane's 9007

Constructed of very hard bristles, it's typically good for intense wolfgang.

Crown Quality Brush

Gives you the most strokes out of your brush. Makes brushing easier considering that it curves to your hand and head, enabling your brush to meet your crown during each stroke. Compared to a regular brush, the curved design feature accentuates for a deeper stroke, which in turn yields faster waves. And although you may experience different brushes in your life, what makes crown quality brush perfect is that it curves to your life.

KENT

An everyday use kind of brush.

THE DU-RAGS

In his hit record "0 to 100," rap artist Drake asserts, "Know Yourself, Know Your Worth." But unlike any other showoff song, the notion of going to "0 to 100, real quick" is affirming. Unquestionably, waves work within the same framework if you don't have the right du-rag in your artillery, and if you don't consistently wear a du-rag your waves will go from "0 to 100" real quick. Despite brushing all day and making sure your hair is moisturized, without the du-rag nothing makes sense. Imagine brushing your hair just to fall asleep with no du-rag on, an American horror story. Particularly, silk du-rags are the best option, and that's mainly because it gives your hair shine. More recently, the TsuRag, the stringless du-rag, hit the market and is also up for consideration.

The stringless du-rag is a shift from the traditional du-rag. However, it just doesn't offer the same capabilities that the traditional du-rag does, and espe-

cially if you're a heavy sleeper than the TsuRag runs its chances of coming off of your head. Aesthetically, it resembles a women's head wrap, so it's not generally something to wear out in public unlike a traditional du-rag. But also, no one knows the size of their head, so that's what makes a traditional one size fits all du-rag the best. The TsuRag comes in different sizes, and if you don't know your size you run into the risk of having a du-rag that'll consistently slip off your head.

But more than anything, nothing beats the feeling of having the tail of your du-rag just flowing freely in the wind. Sometimes, the traditions are best kept in place for a reason.

EVERYTHING IN BETWEEN

A haircut requires a specific amount of time in which the barber chooses to manicure the head in which he's cutting. Dedicating every minute and second to redefining the cut, and the man. But waves require a specific amount of time, dedicating every minute to making the blades flow with the grain of the waves, never cutting against and never completely disrupting the pattern. Carefully making sure not to interrupt the oceanic floor in which the waves sit on — your head.

The way women compliment one another on their hair, Black men should be able to bond over their waves. It's like seeing another man and saying, "I see where you're going with your waves, but if you implement these few steps than they can just be a bit better." As they say, it takes teamwork to make the dream work and a perfect wave pattern is a dream like no other.























DANDY WITH MY CHAINS ON.

FORN

DANDY WITH MY TIES ON.