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National College of Art and Design

Fashion and Textiles Department

Fashion

THE MENSWEAR INDUSTRY IN IRELAND

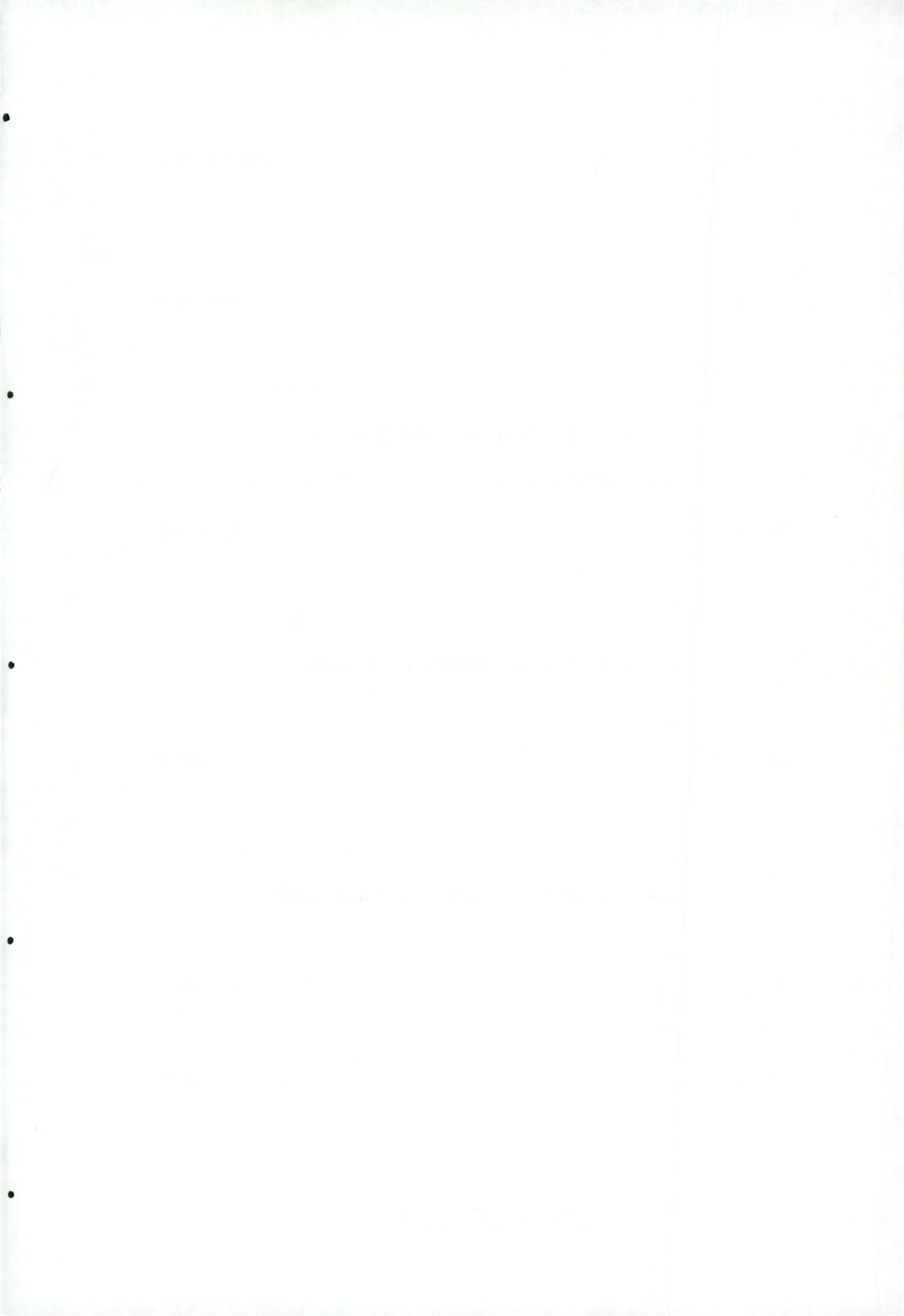
By

Niav Killeen

Submitted to the Faculty of History of Art and Design
and Complimentary studies in Candidacy for the Degree
of Bachelor of Design in 1995.

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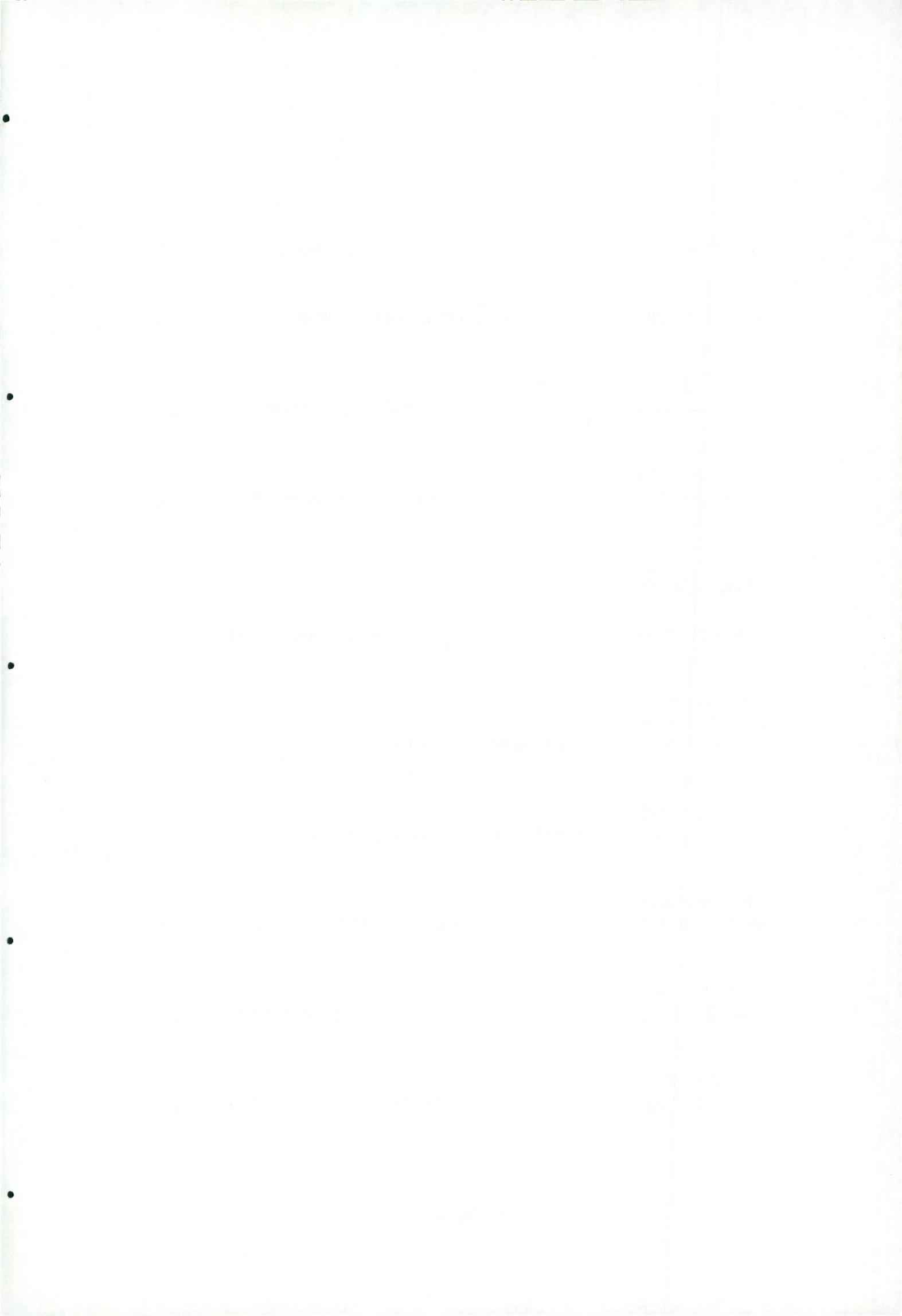
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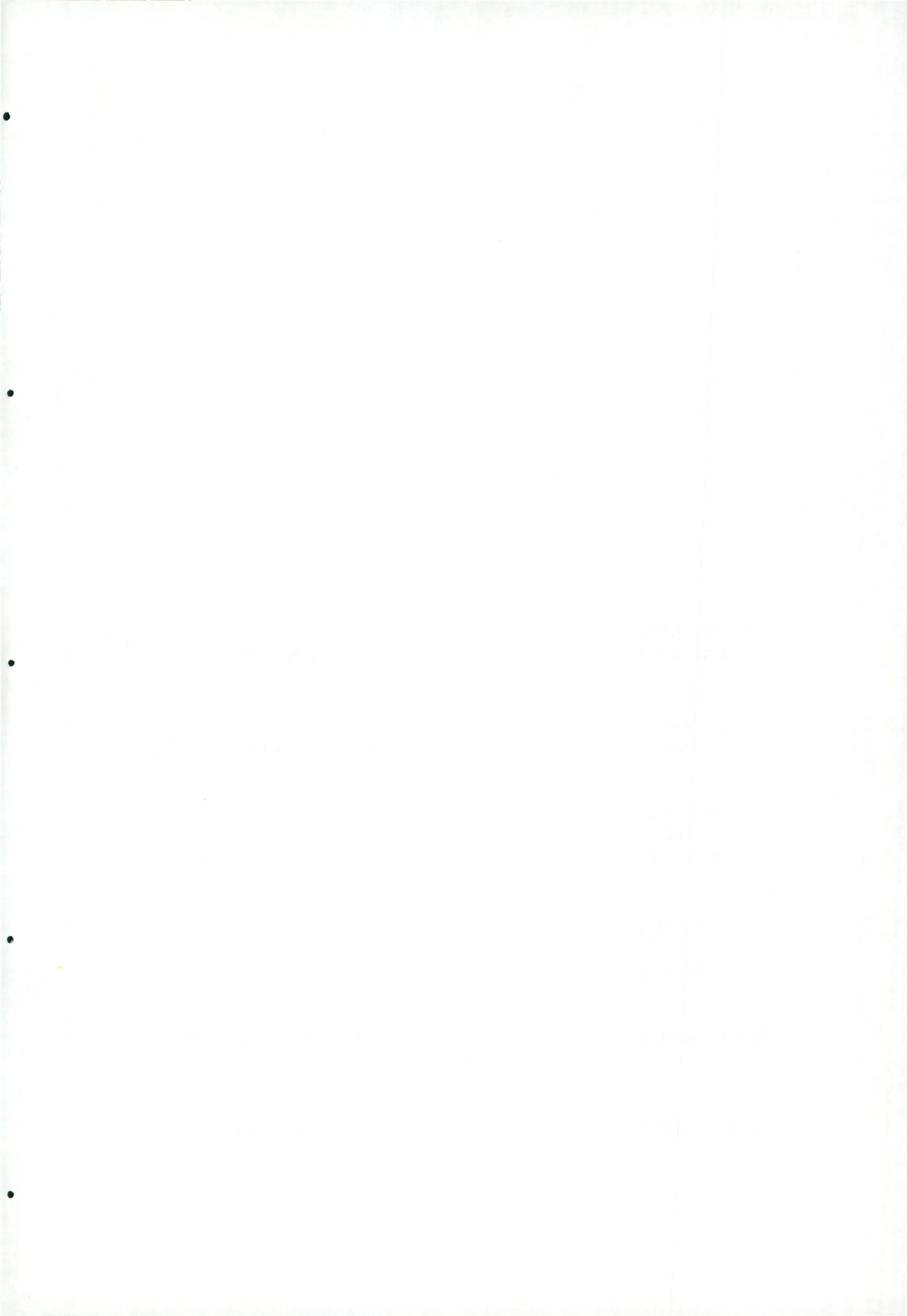
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Introduction

The growth and development of the menswear industry in Ireland is the subject undertaken for discussion in this thesis. The main factors influencing the growth and its development of this industry, which range from social change and its reflection in fashion, and the suitability of an Irish Style to the new trends in menswear are assessed. This Study will make particular reference to the last five years in Irish Fashion.

During the last two years there has been a noticeable change in the international menswear scene which in turn has been interpreted by Irish designers to their own style, some reflecting inherent Celtic influences. In Ireland an entire new market area is being researched and developed. This market lies in the higher quality end of the clothing industry and is being developed in mainly two areas : the high quality casual and unstructured look and the ubiquitous tailored look but with a softer accent.

Up until recent years Irish manufactured clothing for men remained in the tailoring business and left very little scope for the creation of a particularly Irish look or image, but that has rapidly changed as Irish designers have latched onto a new unstructured look, made up of knitwear and soft layered fabrics which lends itself very well to a distinctive Irish look.

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On a workstudy programme, which I completed in 'Moorlaine, Dublin' - a ladieswear manufacturers, I became aware of an exciting new project for Irish menswear which would allow a number of companies creating a range of products from knitwear to wax jackets to participate in creating a look, or a summation of what all Irish manufactures have to offer. A most interesting point was the fact that 'Moorlaine', a ladieswear company manufacturing tailored garments for 'Dunnes' and 'A-Wear', for the last fifteen years, were now branching out into the casual end of menswear, - it was this breaking of the traditional role to allow a ladieswear company produce for a range of menswear that attracted my interest and motivated me to study the beginnings of an exciting new change in the menswear industry, both manufacturing and retail.

The main subject of my interest being this new project, I proceeded to interview Pat McCarthy, Marketing and design Co-ordinator for the project, and he then suggested to me companies to contact and interview. He pointed out that one of the main factors contributing to this change in the Irish menswear scene came from the changes in international design which reflects the social and political climates of the world.

Throughout 10 years approximately an entire range of men's magazines (equivalent to women's magazines) informs us that old barriers of masculinity are breaking down and men are free to admit to their interest in clothes, food, travel and relationships, just as women have done for years.

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY
5800 S. UNIVERSITY AVENUE
CHICAGO, ILLINOIS 60637

RESEARCH REPORT
NO. 1000
BY
J. H. GOLDSTEIN
AND
M. M. KAMAT

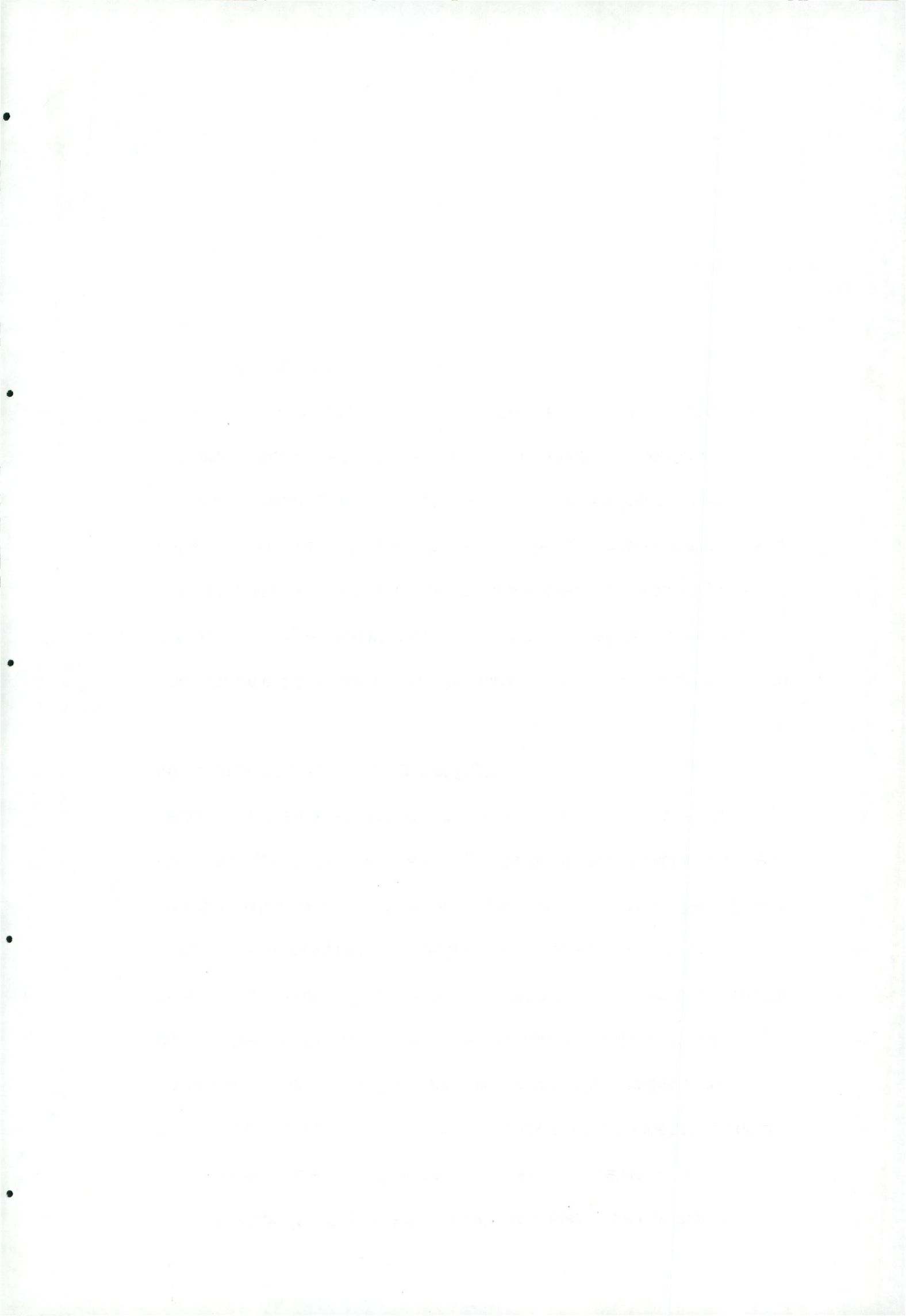
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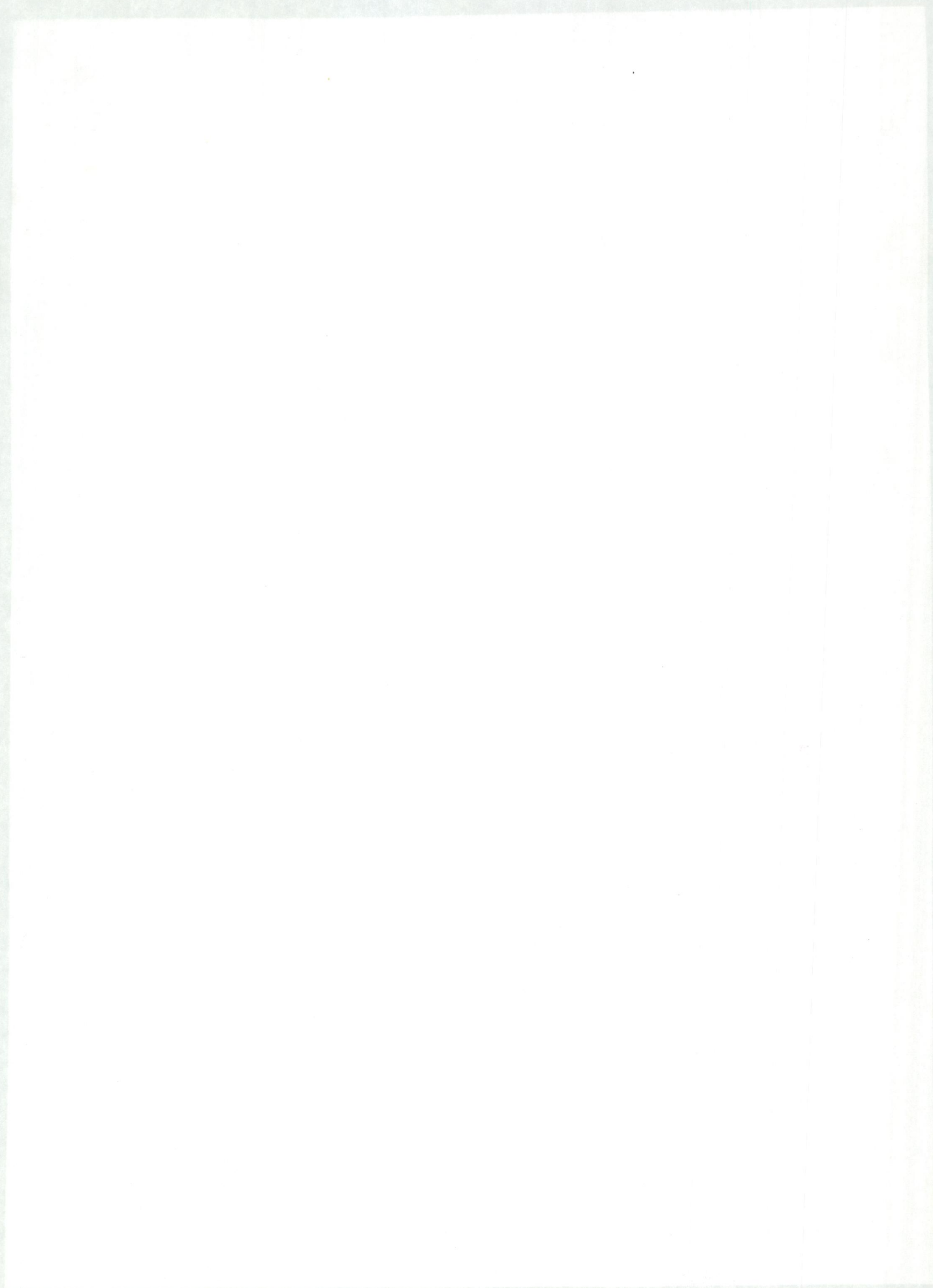
In the development of, and demand for these magazines a new man is emerging, one more in touch with his more feminine qualities and a broadening of his interests. Also with social changes in gender roles and a higher acceptability rate of the homosexual community aids this social change. Designs for the two sexes are blending until male and female appear almost as one. This look has been reflected strongly in fashion in the 'androyed' look, designers such as Calvin Klein and the Levis company promote the fact that clothing and accessories are transsexual. Nevertheless this softening of masculinity is showing in the softer lines of menswear, the fabrics are more interesting and with a softer touch ^{while} and traditional hard fabrics are dying out for suiting. Ref Fig 0.1.

The evolvement of the workplace and mobility at work has also contributed to this change of style - a more casual attitude to life is reflected in workplace dressing; suits are no longer obligatory, and knitwear becomes a style item rather than a necessity for the cold weather. Being able to work at home has changed the clothing required for 'working', and the new 'caring', and 'sensitive', attitudes of huge multinationals towards a more comfortable atmosphere is reflected in a more comfortable style of dressing.





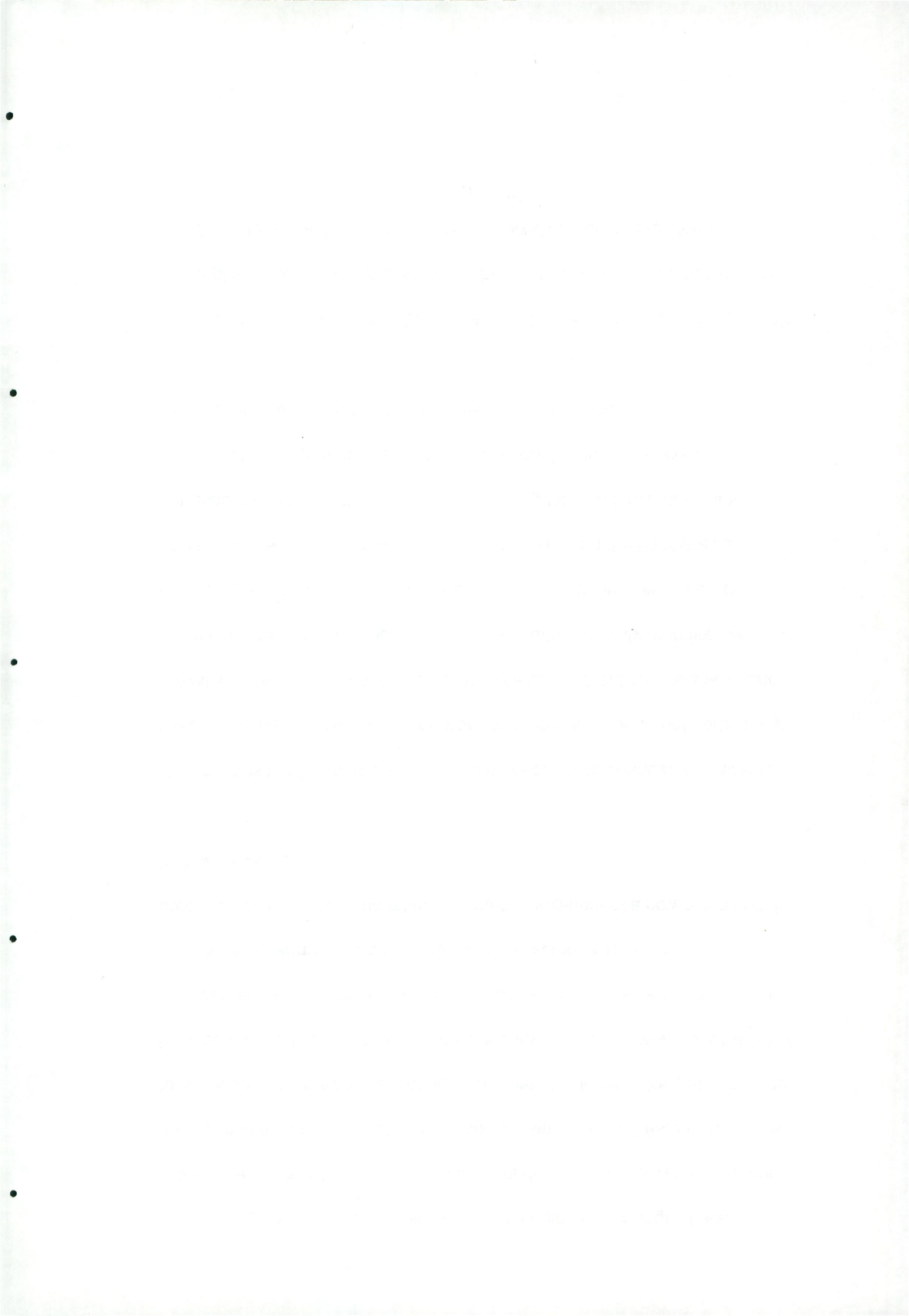
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In assessing the Irish market, we can now pinpoint why changes have taken place here. Due to Irish company representatives having to travel, Irish men have become more aware of how European, American and Asian men dress for work and now they are adapting to international looks. Competition in the business world, has rocketed as foreigners invade our country since the 1992 'no barriers' European law. As well as competing in business Irish men are now forced to adapt and compete with the factors discussed have contributed to the changing attitudes and development of a new movement in Irish Menswear.

Not only has the Irishman's style and taste of dressing changed considerably, the style of Irish menswear has now adapted an Irish flavour, not particularly prevalent in Irish menswear before. As I previously mentioned social change is the main inspiration of the fashion industry either directly or indirectly. Not only is there a new sensitive man, but a new appreciative sensitive side to society is showing. As environmental issues bombard the headlines a 'retrospective' look back to forgotten and dying tribe cultures, animals and forests, a type of penance is taking place in our 'return to innocence' - or a remembrance of the good old days when life was simple.

Ralph Lauren, Armani, Dkny, Ozbek have all looked to lost times, for example the English country look by Lauren, or the 'Polo' look which has become so popular in America during the search for 'roots' or a culture to identify with.



Ozbek creates a tribal style of clothing to commemorate the lost Indian tribes and as a result of this return to culture a soft environmentally aware, simple unstructured look has emerged to contradict the overindulgent, tacky eighties. Natural fabrics such as cotton, wool, linen etc. and natural hand-woven, printed or dyed fabrics have returned to the forefront and with them a simple, soft silhouette which can very easily be adapted to a particularly Irish peasant look. Our strongest traditions lie in knitwear and handweavings more so than in other countries and these are aiding in the establishment of this new silhouette. As this style of dressing has become popular in these 'penance' years of the 1990's Irish designers have discovered the strengths of the Irish clothing industry and are marketing this image to its full potential, but does this mean that this spurt in the Irish menswear industry is a flash in the pan?, or are there hopes for the long term growth and development of this industry.

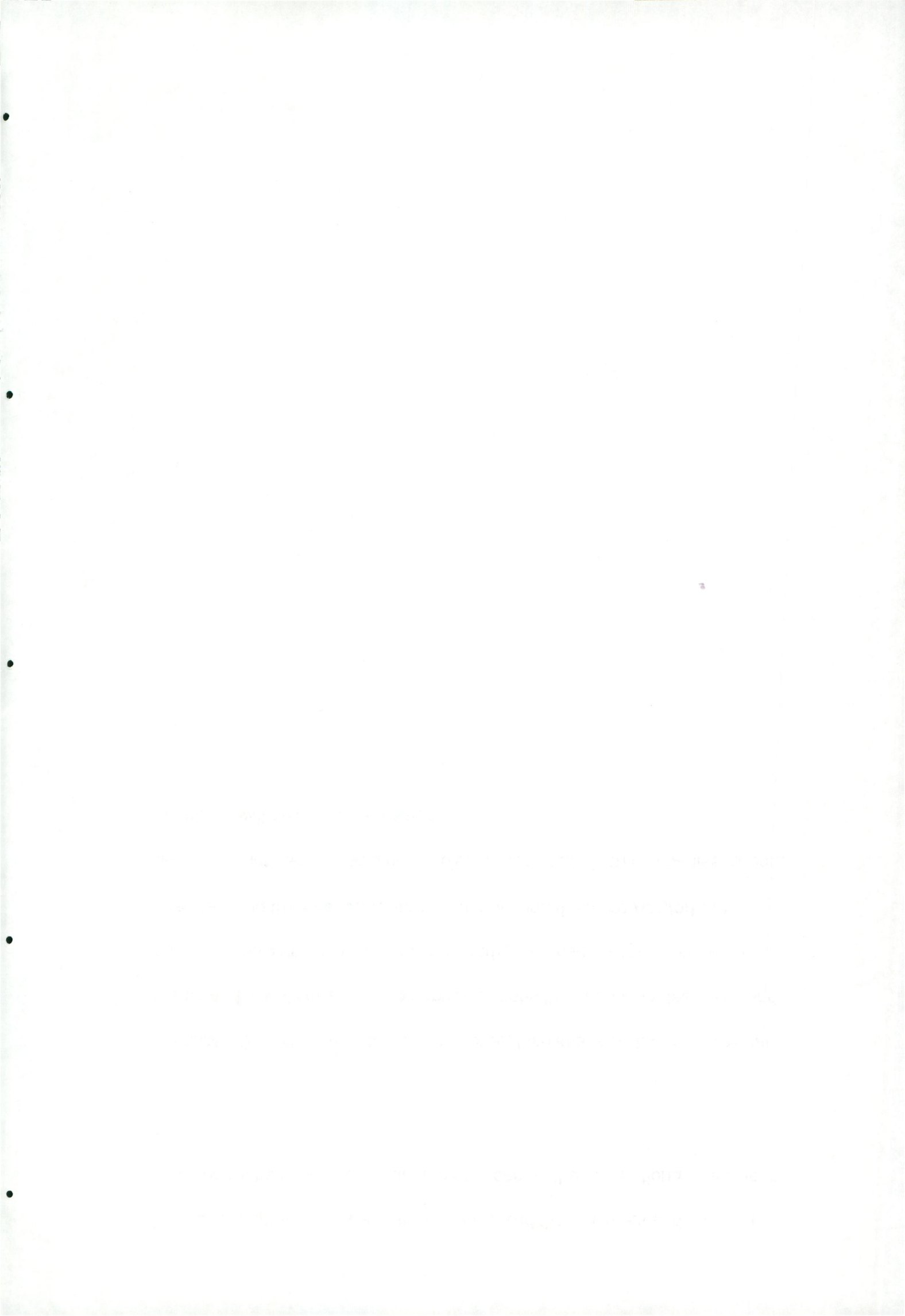
Within the next three chapters I will discuss, analyse and suggest the present state and the future of the Irish menswear industry; who does it effect and how - what is making the difference in our industry this time, and who is responsible for these changes.

Chapter one will focus on a selected number of designers and firms working in Ireland to assess their role in the creation of an image and the growth of the Irish menswear industry in particular during the last five years.



The next chapter will cover Irish designers and their markets and how Irish industry will be changing to adapt to changes on the international menswear scene.

In chapter 3 it will look at the creation of an Irish image by the International media and, it will cover the two popular strands that both Irish designers and companies are using to suit their own particular design angle. These two strands being the **Peasant/Fisherman** look, and the more **Anglo/Irish** aristocratic influence, and a new project which draws Irish companies to work in unison, will be under discussion.



Chapter One.

The growth of the menswear industry in Ireland over the last five years.

The Irish menswear industry has established itself as a growing and developing industry. This has primarily occurred within the last five years and this is the period under discussion in this chapter. This discussion will also focus on the role of the designers and companies in the promotion of the Irish image or look. This may take the form of direct sourcing from historical clothing or a sense of this in the use of fabric and styling.

Many differing elements contribute to the creation of an Irish Look or image which is inherent in the clothing of most Irish manufacturers exporting their goods. Because of the aforementioned return to appreciation of the simple way of life in tradition and styles, the idea of handknit or handwoven clothes is very appealing to those in search of this image. The Irish knitwear industry struck gold with the new directional trend towards knitwear as this is a long-standing tradition in our country which can claim its own unique style of fisherman jumpers.

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2. The second part of the document focuses on the role of internal controls in preventing fraud and misstatements. It highlights that a strong internal control system is necessary to ensure that all transactions are properly authorized, recorded, and classified. The document also notes that internal controls should be designed to provide reasonable assurance of the reliability of the financial reporting process.

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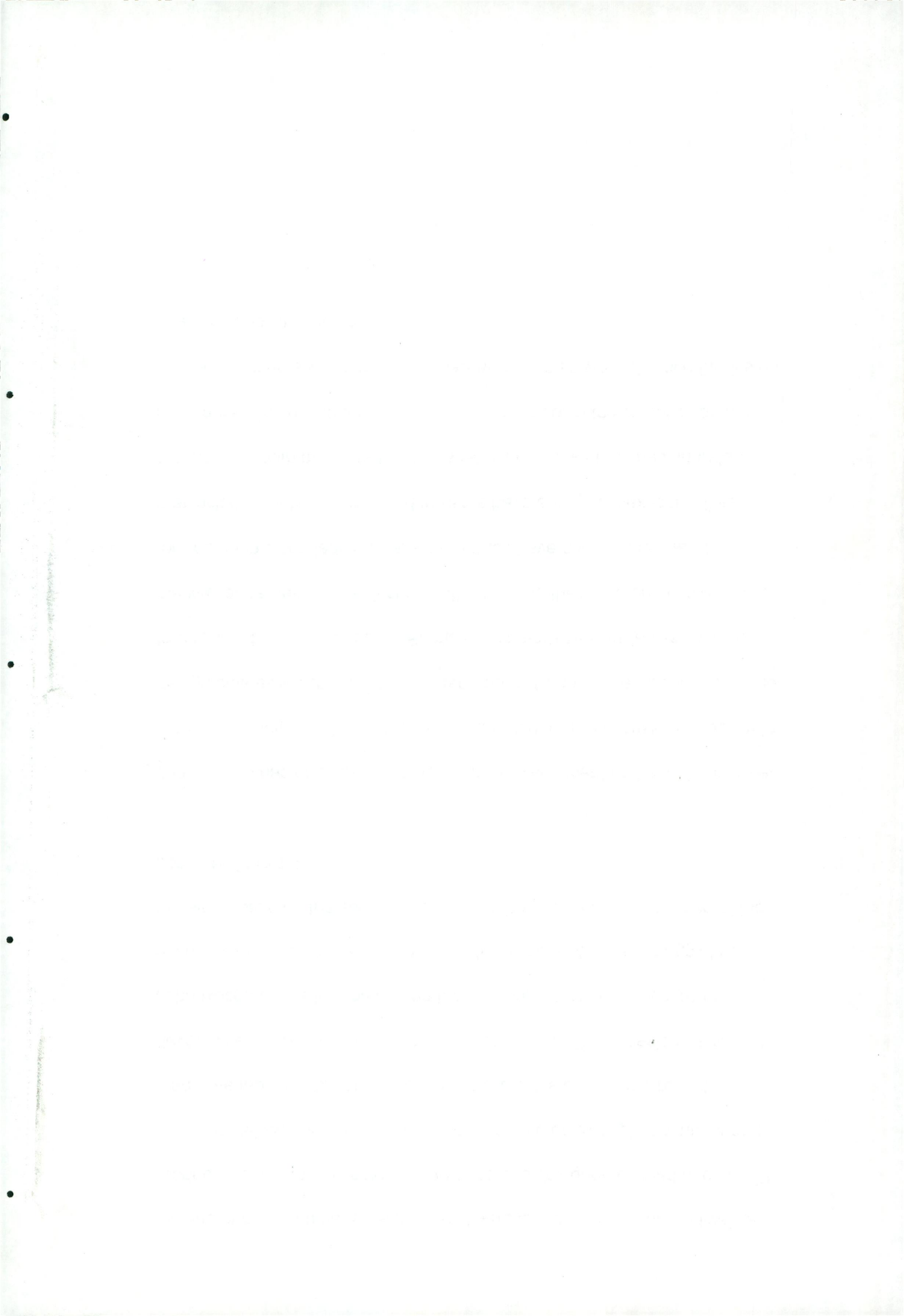
6. The sixth part of the document discusses the importance of maintaining accurate records of all income and expenses. It emphasizes that this is crucial for ensuring that the financial statements accurately reflect the company's performance. The text also mentions that records should be maintained in a way that is secure and accessible to authorized personnel.

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Instead of each company desperately trying to market their own individual products as Irish, a new project developed and designed by market expert Pat McCarthy allows for the Irish image to be promoted through the influence of Irish style fabrics etc., but because this project is only a very recent development it will be discussed in a later chapter. Some designers such as John Rocha chose to promote the look by directly using influences of historical Irish clothing for example the 'fisherman' style, and baggy linen trousers based on the sacking trousers of the peasants or fisherman of the past. Ref Fig 1.1

John Rocha has been instrumental in this development of the Irish menswear industry. A number of factors have contributed to his success. His ability to design clothes which reflects the international trends have placed him at the forefront of this development. Rocha known better for his ladieswear than menswear, carries out his design methods using the same process and cuts for both men's and ladies wear - his clothes have a very particular design so that jackets, shirts, jumpers and trousers have a very unisex look. This research for both mens and womens ^{clothing} reflect the look of the past in Ireland, modernised to suit modern trends. His clothes seem to symbolise both a peasant look (in style) and a gentrified Anglo-Irish style in the rich fabrics he uses such as silk and velvet.





Oversized wool sweater £49.95 worn over black trousers £44.95; from the Chinatown Man as before



Wheat wool cabled handknit mock turtleneck, khaki cotton sports trousers and oatmeal lined wool coat, from FX Kelly as before

He has used symbols similar to Celtic Swirls in obvious handpainted prints in his 1993 collection or creates a peasant look using simple lines or a mix of linen and cotton. Although Rocha has a great loyalty to Irish mills and uses Irish fabrics extensively, he also manages to create this 'Irish style' in a modern, elegant way by sometimes using fabrics such as velvets or leathers but utilising them in the creation of shapes which have strong resonances to traditional shapes or forms such as 16th century Irish coats etc. His menswear collections also portray an Irish Image through his knitwear which is based on a fisherman style using similar Donegal fleck yarns and crew neck styles. Tweed hats, boots tied with string and tweed jerkins all add to this peasant Irish look.

As Rocha had very successfully created an Irish look in the past and retained this style while struggling over 10 years, his 1993 collection of ladies and menswear was the epitome of his promotion of the Irish look. The beautiful hand painted Celtic and jaunty, almost naive traditional high cross prints, lent a deeper feeling to his collection than ever before.

The oversized woolshirts for men layered over in 'rough-to touch' wool waistcoats and unstructured leather coats had an extremely international feel but yet again very snugly blended in with Irish peasant cloths of the past.

Fig 1.2.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

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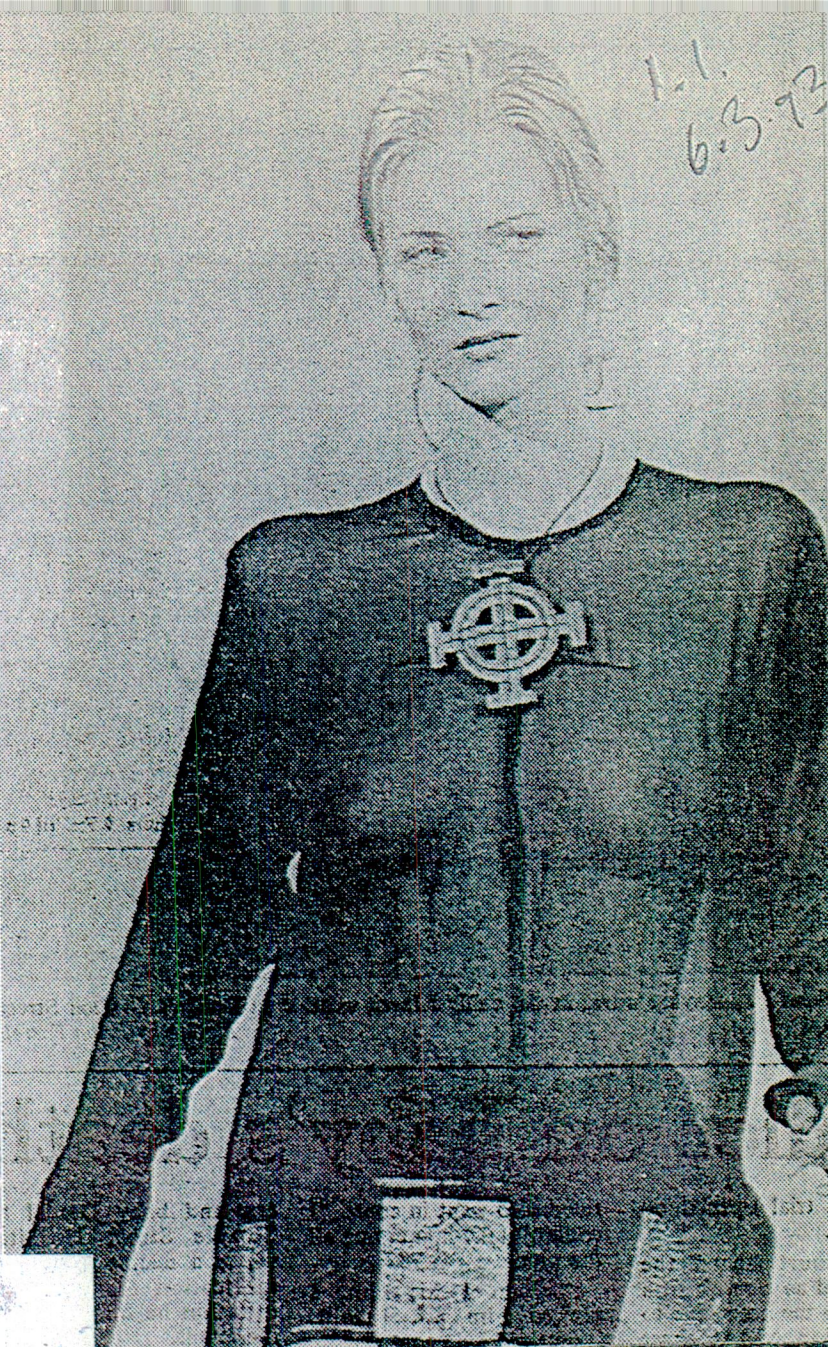
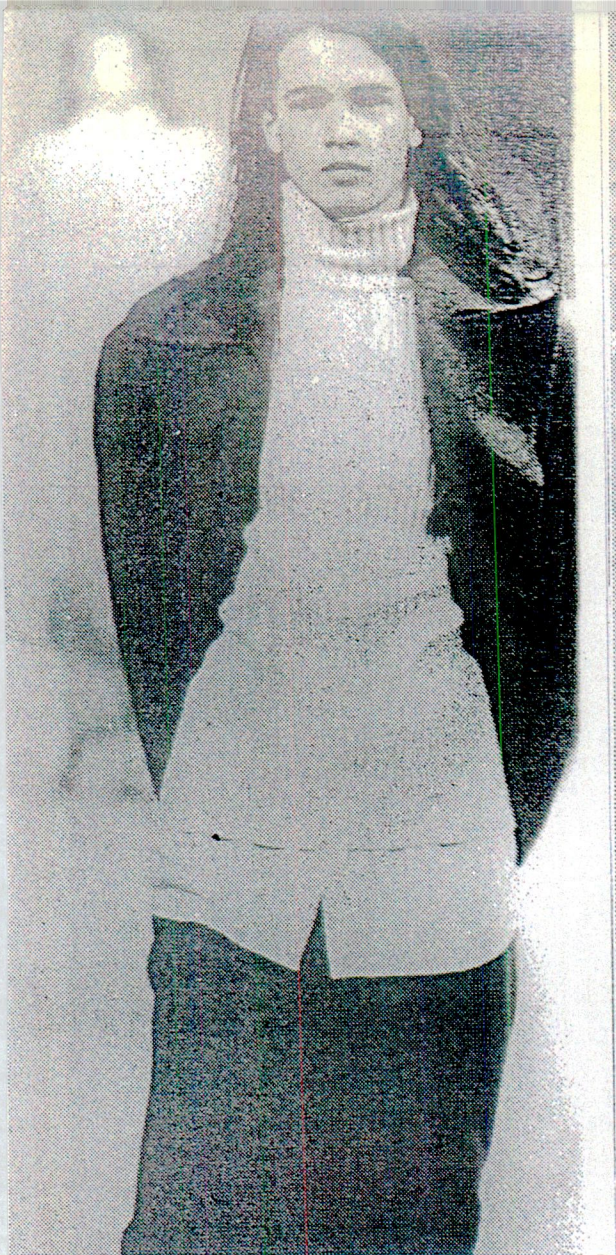
3. The third part of the document focuses on the interpretation and analysis of the collected data. It discusses the various statistical tools and techniques used to identify trends and patterns in the data.

4. The fourth part of the document discusses the importance of communication and reporting. It emphasizes the need for clear and concise communication of the findings and conclusions of the study.

5. The fifth part of the document discusses the importance of ethical considerations in research. It highlights the need for researchers to adhere to ethical standards and to be transparent about any potential conflicts of interest.

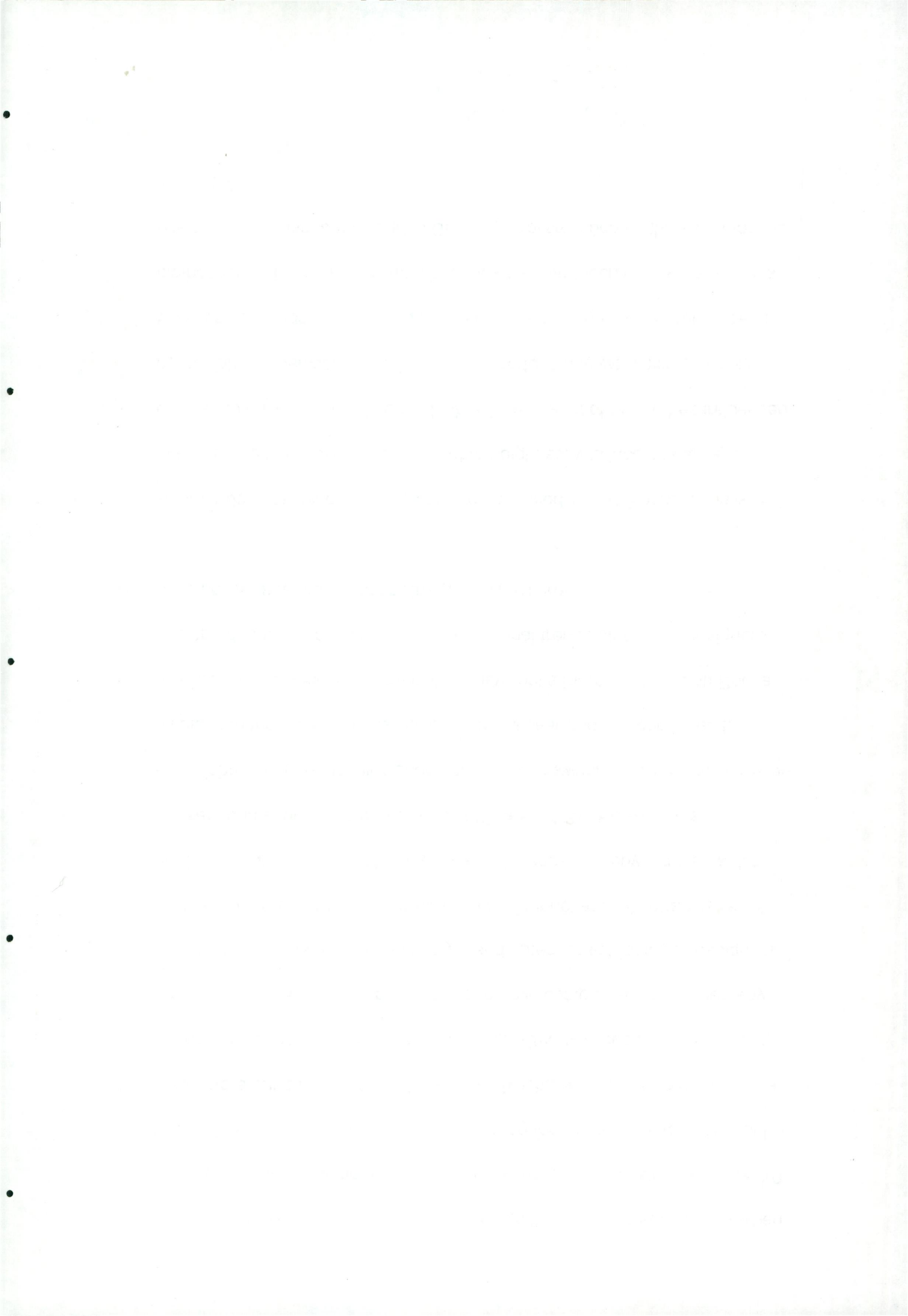
6. The sixth part of the document discusses the importance of ongoing evaluation and improvement. It emphasizes the need for researchers to regularly assess the quality of their work and to make adjustments as needed.

7. The seventh part of the document discusses the importance of collaboration and teamwork. It highlights the need for researchers to work together and to share their knowledge and resources.



John Rocha seemed to have reached the zenith of modern Irish design when he received 'British designer of the year' award, 1993. But strangely after 10 years of using inspirational looks, he is opting for not the uniqueness that he held before but a more international look. Rocha will always be thought of as an Irish designer particularly because of his 1993 collection, but this year's 95/96, autumn/ winter collection seems to have completely abandoned any resemblance of his previous Irish style and opted for the look that designers such as 'Dries Van Noten', 'Alexander Van Slobbe' and 'Gianfranco Ferre' are looking at - a mixture of teddyboy and American preppy, drainpipe flat trousers and a long lean pinstripe look (See Fig 1.3). However his establishment on the fashion scene and the menswear area in particular have all aided in the growth of interest in his menswear and this continues to heighten awareness and availability of new looks for men.. Although Rocha has opted to following completely international trends, other Irish designers have not yet abandoned their strong Irish background.

Another designer who tried, succeeded and failed just as Rocha did is Nicky Wallace, the bright young designer of the eighties, Wallace has always claimed to have very loyal ties to Irish mills and a lot of his clothes influenced by the fabrics themselves such as linens, cottons and wool mixes. Nicky Wallace succeeds in producing a very commercial and successful range of clothes for both men and women but adds his own touch of 'Irishness' in his use of natural Irish fabrics and in Celtic symbolism, such as the swirl motif as in Fig 1.4





Costume droit en coton rayé avec gilet amovible, chaussures en cuir bicolore, le tout création Gianfranco Ferré; chemise en soie; création Comme des Garçons; cravate en soie, création Etro. Pour les prix et les adresses de vente, composer 3615, taper VH, choisir la rubrique « Mode-Carnet d'adresses », code 76 B 1.

1.3



PENNY
DINNERS



1.4

The look may stand out as particularly Irish but when one reads the description it tells us of high waisted linen trousers, a Celtic motif sweater and a herringbone tweed hat to compliment the look. When one looks at ancient Celtic jewellery or metal work we can clearly raw connections as to where the sources of his inspiration have come from.

Wallace in the early eighties became known[↑] internationally as a successful young Irish designer as he designed a collection of outsized linen jackets for the well known T.V. programme **Miami Vice**, but although using Irish fabrics his clothes did not represent an Irish style at all - more an American football style of the 80's. Although Wallace always used the Irish fabrics his clothes[—] did not speak volumes of Irish inspiration, one would presume that a combination of this new unstructured style and the rugged country look, more recently became an inspiration for Wallace to give his collection a more Irish 'look'.

Even though the peasant, casual, unstructured look is highly popular[↑] one would be inclined to think that the tailoring trade would have disintegrated but as it found it hard to compete with the more comfortable casual look it has been forced to move in a new direction. The quantity[↑] of casual clothing has now reached a par with that tailoring, so it must go one step further to create the ultimate in the tailored suit or jacket experience.

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Because fabrics and silhouettes are softer, the scratching tweeds such as Donegal etc were under severe pressures. And ^{yet} while Michael McGrath, head designer for Dunhill menswear in Milan finds that all the European design houses are envious of Irish culture and traditional fabrics.

(Ref Fashion Students go far: Sunday Business Post 06/08/93)

The hard quality of these did not lend itself to the Italian style. Magees of Donegal realised the same time as McGrath and McCarthy, that the problem lay in the 'handle' of our fabrics. The Italians were buying Irish fabrics, softening it and selling it back to the Irish market. So they set about creating a tweed which combines a 'softer to touch' feel, and helps in the creation of a less structured form. Fig 1.5.

The Irish look may still be promoted but, the fabric must be brought up to European standards of 'handle' i.e. the fabric must have an improved 'touching' quality. In an article in the 'Irish Times', Monday 30/01/95, Robert O'Byrne discusses the new Rocha outlook in comparison of that to Irish designers, but also informs us of the International Menswear Trade Show 'SEHM' in Paris showing a truly daunting amount of exhibits of Irish labels. They are becoming more visible at the yearly show especially in the promotion of knitwear such as Tarlach de Blacam's Inis Meain knitwear - a breakthrough in knitwear as now lightweight Irish sweaters are created in alpaca/linen mixes.



Et contre : costume droit en
laine à chevrons et pull-over
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chemise en viscose, création
Giorgio Armani ; cravate en
soie, création Prochowick.





Some Irish knitwear companies, recently founded have a new international outlook but yet still retaining the 'Irish Feel' such as 'Natural Instincts', an Irish knitwear company producing anything from underwear to coats in ecologically sound fabrics.

As already mentioned, menswear in Ireland lacked a distinctive feel up until the last five years. However since then a new confidence in our culture, fabric and traditions has emerged, and they easily blend in with international trends, allowing us to compete abroad but retain our own distinctive look, a company synonymous with the utilisation of Irish skills, and fabrics are 'Magee' of Donegal.

Magee has had a huge part to play in the employment of skilled craftsmen in Donegal over the last century using traditional handweavers along with more mechanised methods of production for their fabrics. They have also established themselves in the production of menswear products. 'Magee', using a selection of handcrafted Irish fabrics and other imports used to have a steady market with a higher quality range of menswear. During recession times, 'Magee', decided not to eliminate the time consuming handweaving as a side of their business, although it was costly because they realised that their 'fabrics' were of the highest quality and that no other country possessed skilled handweavers such as those to be found in Ireland.

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So in keeping with these seemingly old fashioned methods they kept their customers and gained more over years; their annual turnover rising to IR£20M per anum. (Ref. Irish Times ('Magee of Donegal') 13/11/90). The 'Irish look' returned to the forefront of fashion, due to the drawing on old cultures and traditions, and the simple life, as inspiration for designers, Magee's had never given up on their specific corner of the market, one which over the last few years became an even greater marketing ploy than before, Magee's became aware of the Irish look becoming popular for a higher quality casual market, which in turn forced the style and quality of fabric and design of tailored garments to rise.

While still remaining in control Magee's needed to use a new marketing philosophy as the Italian suit completely dominated their end of the fashion spectrum. A sophisticated, international look using new experimental Irish fabrics, led to the creation of a highly competitive tailored European look but with a specific Irish feel - one attributed to years of tradition in this field, a speciality that not many international houses can claim. In their creation of an image Magee used only the best, an Italian Model for the Gillette advertising campaign which lent a Mediterranean appeal to it's European customers but clearly using Irish Fabrics brought to a new level of texture and handle.



Chapter Two

Irish designers and the changing Irish menswear markets.

The menswear industry and its markets in relation to a range of Irish Designers and companies are discussed in this chapter. It will also discuss how the menswear markets have changed in Ireland and why the new customer becomes a focus for discussion in this analysis. As a relating factor the industry's organisation is changing in its flexibility and marketing techniques which will be assessed as having a direct effect on the changing markets.

In recent years in Ireland there has been a massive restructuring of menswear retail outlets. Noticeably in Dublin quite a large collection of shops have taken up residence in the more upper ^{market} class shopping areas such as Grafton Street and St. Stephen's Green. Up until recently, menswear in Ireland has been a very limited choice - the more casual and inexpensive knitwear, shirts and trousers from "Dunnes" and "Pennys" or the much more expensive designer labels available at FX Kelly, Alias Tom etc. But at this stage of the market life this was all that was in demand, a suit for work and casual clothes just for the weekends.

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But now casual smart dressing has taken over the suit and the cheap casual look of the eighties and early nineties. With the changes taking place in the workplace such as air conditioning, heating etc and new attitudes towards "personal" time and leisure, a new relaxed, more balanced, healthy attitude has evolved banishing almost completely the restrictions of clothing, and also the tailor look takes on a new lease of life while becoming more soft and supple in line and design. New shops have been designed to cater for the discerning young man who realises that if he must spend quality time on leisure, then he must also spend a little more on quality clothing. This does not mean jogging suits and sweatshirts, but an unstructured, comfortable look which will allow men to let softer, less structured clothes become an important part of their wardrobe. Although jeans have sustained popularity for years a new "jeans style" of clothing has developed using richer and smarter fabrics such as moleskin, velvet, suede, leather and wool. These new shops being "Jigsaw", "Next for men", "Map" and "Radar" are becoming more established in the marketplace as stockists of good quality more casual forms.

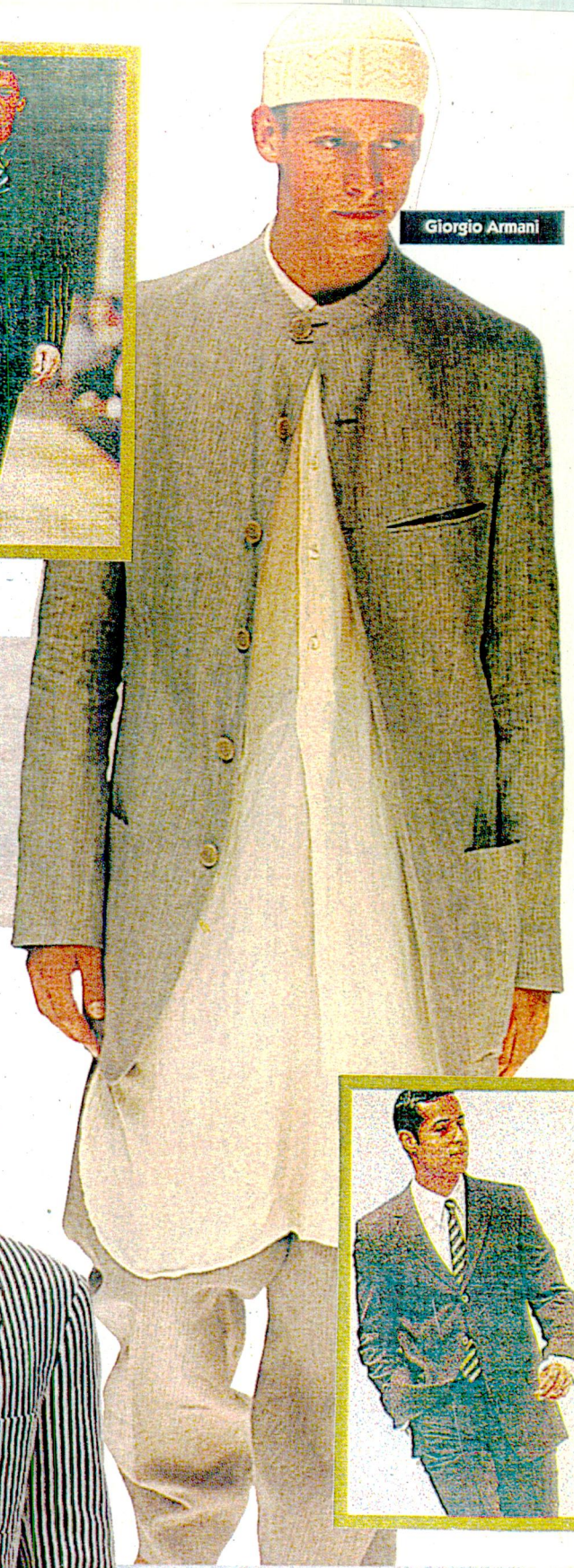
On an International level designers are loosening up using peasant clothing or forgotten tribes as their inspiration, and the natural fabrics and dyes that were all part of the handmade process. Designers such as Armani used Indonesian style Nehru jackets and baggy trousers made in linen to blend in with trends Fig 2.1. Knitwear is more popular than ever before and waistcoats too, as these items are no longer seen as necessities for warmth and are taking on a more fashionable feel.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that this is crucial for ensuring the integrity of the financial statements and for providing a clear audit trail. The text also mentions that proper record-keeping is essential for identifying trends and anomalies in the data.

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3. The third part of the document discusses the importance of transparency and communication in financial reporting. It emphasizes that clear and concise communication is essential for ensuring that all stakeholders have a clear understanding of the company's financial performance. The text also mentions that transparency is a key factor in building trust and confidence in the company's financial statements.

4. The final part of the document concludes by reiterating the importance of these principles and encourages the reader to take action to ensure that their organization is following best practices in financial reporting.



Giorgio Armani



Yohji Yamamoto



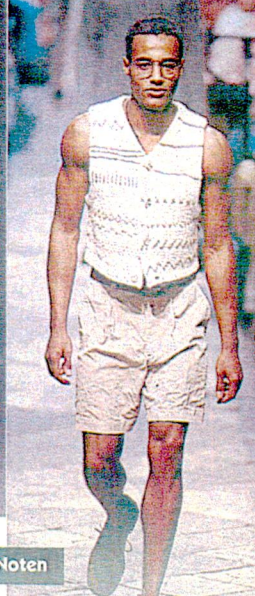
warra



Byblos

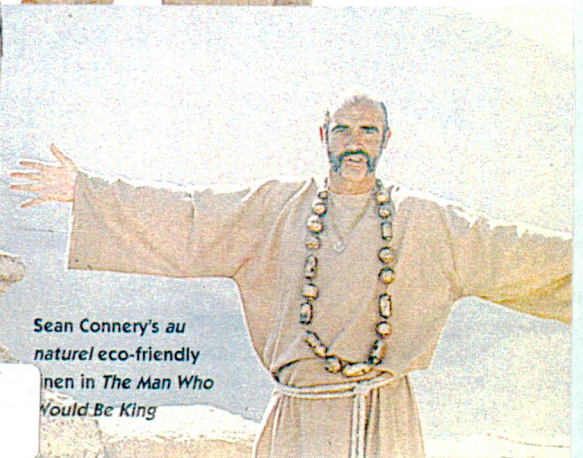


Cerruti



lykiel Homme

Dries van Noten



Sean Connery's au naturel eco-friendly men in *The Man Who Would Be King*

Clothing of today is a mixture of the functional, and the fashion conscious, and is combined with the fact that clothes can comfortably be worn in layers under loose jackets and overcoats. Layering is seen as a main theme of the ecological trend which is so prevalent today.

It is difficult to discern then, whether Irish designers are just following trends, or are continuing with the Irish style they chose to use previously. A lot of the popular clothing for these new markets is a combination of sweaters, waistcoats, jackets and overcoats and often a lot of accessories to complete a look, such as mountain boots, tweed caps, woollen scarves, gloves etc and bags for men. Irish designers have been fortunate in the fact that this style and theme for living lends itself very well to the fabrics and styles of a disappearing Ireland. Irish knitwear has always been special in that we have a unique style of pattern and sense of "story" in our traditional Aran Sweaters. This is very appealing to the "theme" or "trend" searchers. The Irish clothing products in tourist and craft shops in Ireland always had a tendency to be bought as an Irish craft or traditional Irish garment and appealed to a tourist only market. Now an extension and development of these garment is taking place, appealing to both tourists, the Irish market and the international markets as a competitive and Irish "looking" garment. This has other Irish knitwear companies such as Carraig Donn and Inis Mean constantly increasing their markets by producing traditionally inspired Irish garments but using new yarn such as silk, alpaca, etc to create a new commercial look.

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Carraig Donn has the largest knitwear plant in Ireland for Aran style sweaters and in 1994 opened two new outlets in Sligo and Tralee. They already have 10 shops around the country selling quality Irish and International knitwear. Retail sales from January to July '94 increased by 20% - its recent £1M investment shows its confidence in the Irish retail Fashion trade. About 80% of their products are exported to European and American markets. From gathering and analysing information about Irish companies in recent times it shows that while home business Ref ("Carraig Donn spends 1m on shops" - Sunday Business Post 17/7/94) is good the export trade seems to account for the largest part of their income. Maybe the reason for this is that Irish companies until recently have had little or no money to spend on marketing. Only quite recently a new law in Ireland suggests that all companies should have a marketing manager appointed to get 100% return from the facilities and employment they use. So if they had little or no financial budget they must have presumed that expanding their export market was more viable than the limited home market. Most of these companies have realised that even if the clothes are not essentially Irish in style the fact that the fabric and label is Irish is a strong enough factor for selling especially in the United States. The reason for this is that in the states an entirely new "Irish" craze has swept over the nation, its similar to a gaelic revival, Irish dancing classes, Irish music and language classes are being taken part in by many races from Asian to Africans.

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Although the Irish descendants in America only take up a percentage of the population the popularity and parades and festivals has broadened interest in our culture and lifestyle.

As regards European markets, a lot of these countries are industrialised so much more so than Ireland that in this return to "Quality living", many Europeans crave for our easy going lifestyle and quality of life, which they may have experienced while visiting Ireland. They wanted to be a part of the image, they psychologically need to feel that their lifestyle and attitude too, were changing like most of their European counterparts. Fig 2.2

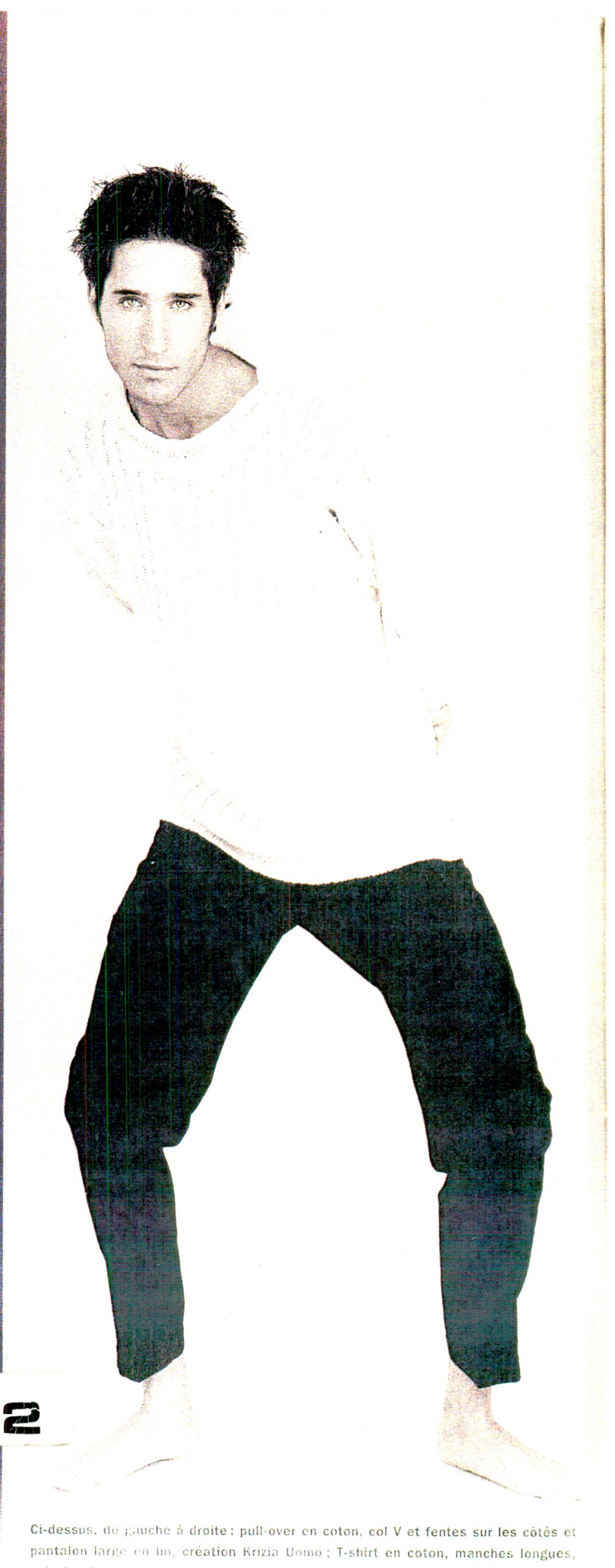
One company who have decided to expand their market are "Callaghans". They are yet another Irish company researching into and developing a collection of "country style", wear for example wax coats and jackets. As there is already a wide range of these forms of products it is difficult to assess who their target market might be and how they will attract them. Similar in style to the Barbour label for wax coats and jackets, Callaghans claim that their jacket is casual and protective, but not just for weekends in the country - they are designed to follow with this new concept of casual and quality garment which is moving into the workplace. One of their main markets is the United Kingdom. From studying the marketing strategies and markets of Irish companies one can claim that much of their business is coming from abroad.

Ref: Wax Factor Menswear Sept 15th 1994

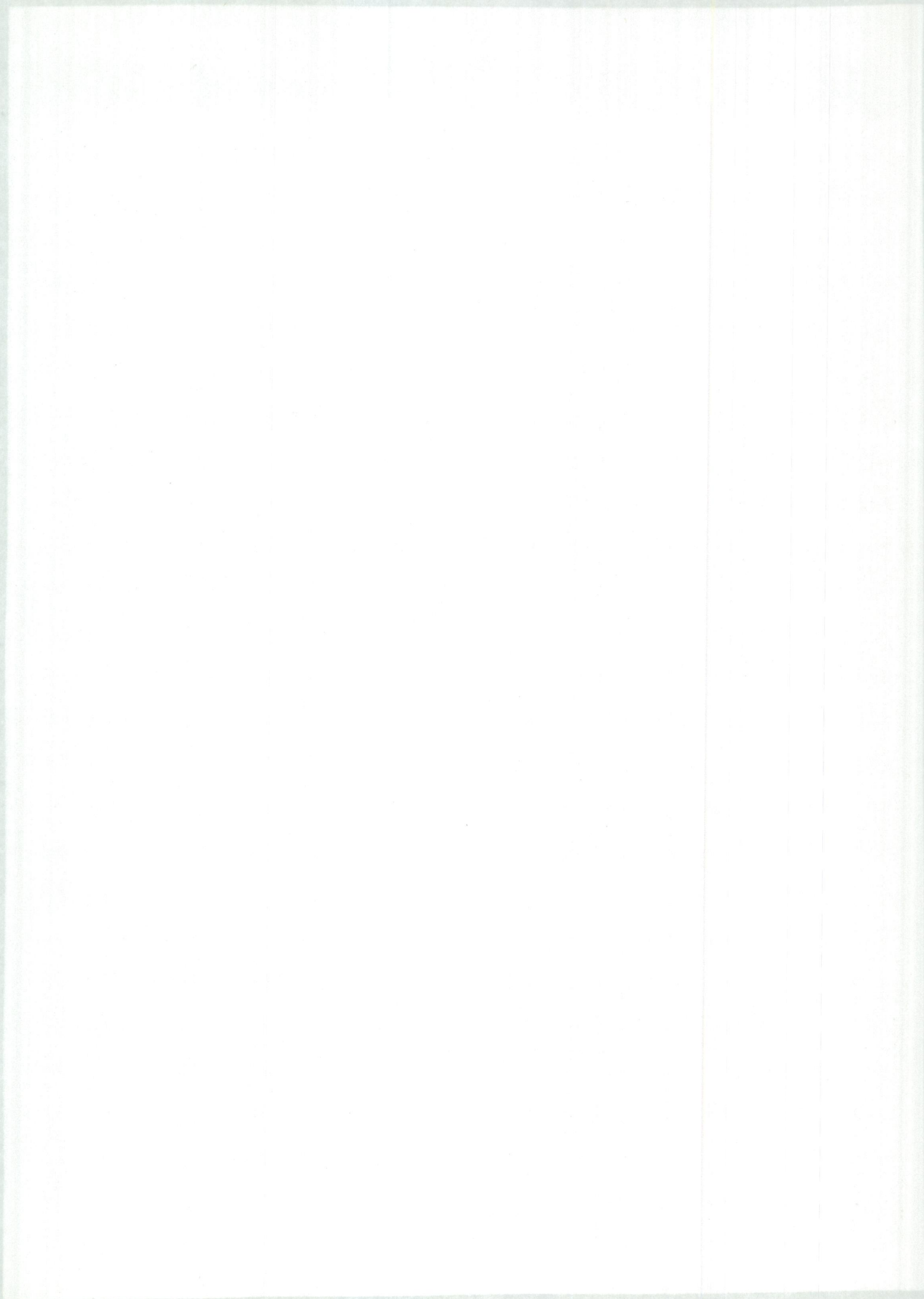




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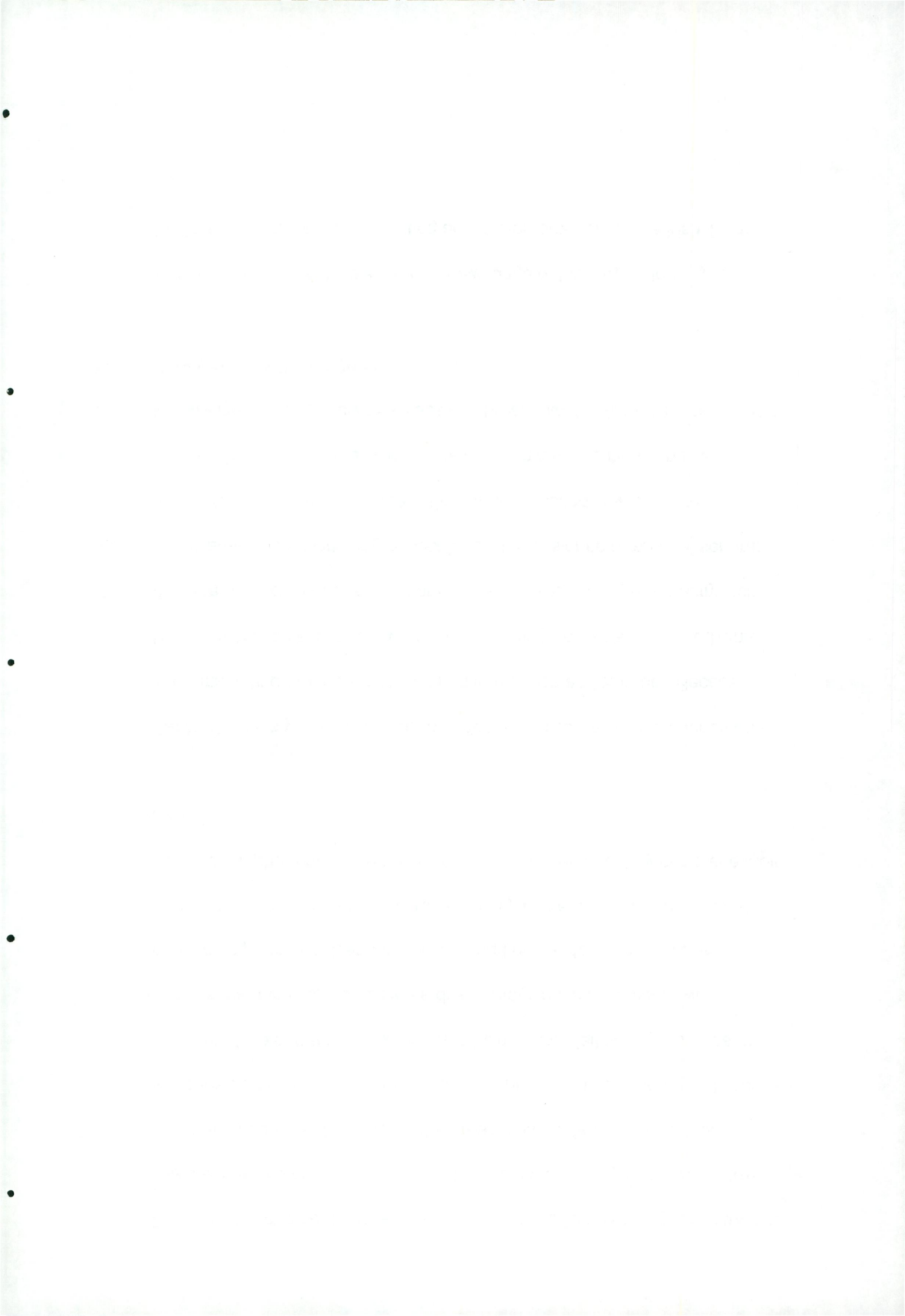
Ci-dessus, de gauche à droite : pull-over en coton, col V et fentes sur les côtés et pantalon large en lin, création Krizia Uomo ; T-shirt en coton, manches longues,



Earlier in this chapter I suggested reasons for this fact, such as low marketing finance, pushing companies to use whatever finance they had to advertise and market abroad. But also another reason is the fact that wealthier societies abroad they can afford to pay the price for a very high quality casual garment. One of the reasons that Irish fashion was failing slightly in earlier years is that Irish companies were desperately trying to compete with cheaper imports from Germany etc and had not yet found their niche. Because of the nature of hand-crafted Irish yarns and fabrics, Irish designs demand a higher price, and because they are in demand they can place their price.

Pat McCarthy a young marketer and designer discovered this phenomena while marketing products for Irish firms in America and Europe. Because McCarthy has an expert knowledge of marketing he had a greater advantage than many other Irish designers or companies who have been greatly lacking in this area. As a marketing project McCarthy designed a range of separates for the American Shopping Television Channel called Q.V.C, after his success in America he returned to Ireland with a new outlook and very knowledgeable as to how to assess and break into the American market. (Ref (Interview with Pat McCarthy, November 94).

After carrying out test markets for a new range of Irish style clothing McCarthy suggested his marketing and design proposal to the Irish Trade Board



Not only was his design and marketing project a new idea, but also his proposal that he would create a collection of separates from a range of Irish companies and sell them as part of a look. His clothes have an extremely tactile appeal as rich Irish yarns and fabrics are used. The collection is made up of a variety of garments ranging from hats, fishermen's trousers and overcoats to waistcoats and knitwear. The fabrics are silk cotton mixes, herring bone tweeds, wool mohair mixes and linens - its obvious that inspiration has been drawn from the Irish fisherman style of the Aran Islands, and also Donegal tweed fabrics, but the look can appeal to a broad range of customers because of the combination of the Irish look with the American baseball hat and the "back to front" hat style, a popular trend at the moment.

Fig 2.3. According to McCarthy *'he is taking a typical piece like a pair of fisherman's trousers and re-interpreting them in a modern way. The overall theme is relaxed and easy, the knits are really like big jackets and the jackets completely unstructured'*. (Pat McCarthy, "Soft Touches", Irish Times 16/1/95).

One other Irish company who are very successful in their field are Gerard Tailoring, Crumlin of Dublin. For years Gerard designed and manufactured high quality tailored garments mostly for the export market. Competition grew tougher as the Italians created the "off the peg" "De-Mob" suit of the eighties and the Germans mastered exquisite tailoring - the scratchy tweed and sharply tailored "Gerard style" coats and jackets found it difficult to compete.

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Irish linen grandfather shirt and cotton/silk striped overshirt with cotton cord trousers and Donegal tweed fleck knitte jacket. The baseball cap is lambswool herringbone, the scarf handwoven striped tweed; a wool/mohair rollneck sweater tied round the waist.



Alpaca wool Fair Isle polo neck with cotton/silk waistcoat wool mix cord trousers. The sweater round the waist is Dorset fleck and the cap is wool/silk tweed

Country tweed jacket worn over a cotton patchwork and small check shirt, and wool mix four-pocket waistcoat with Donegal herringbone tweed trousers. The cap is Connemara tweed

In a joint project with a large Italian design company, Gerard, invested millions in their firm to bring themselves up to the technological level of European design houses, working with Italian designs and designers, Irish fabrics are used and beautifully tailored and Irish fabric jackets are produced. Gerard wanted to corner the niche in the market that the Italians were dominating. The reason they are working with an Italian firm is to inject the expertise of designing, cutting and tailoring of the Italians into an Irish suit. It brings the Irish tailored look to a level never reached before and now the new, or old idea of made to measure suiting accounts for a large part of their business. Obviously this business would depend largely on wealthy Europeans as the money to sustain that business is not to be found in Ireland. Gerard are one of the many companies working with Pat McCarthy to produce his range. Ref (Interview with Hugh Carroll of Gerard Tailoring Dublin, Dec 1994.)

Because of this new style of group marketing the Irish fashion industry is about to embark on a whole new episode of its life. Not only does this project benefit companies in the fact that they are getting a new steady line of production, but also it saves them having to market their product on its own which is an expensive procedure. The most exciting possibility for the entire fashion industry in Ireland is the fact that companies who are said to be a mens tailoring company, or a ladieswear manufacturer do not necessarily have to remain within this image. Nearly all the companies Pat McCarthy has chosen to manufacture for him are being asked to extend their functions and this is a very possible reality at the moment with this new unstructured look.

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Gerard tailoring are manufacturing unstructured and casual jackets and coats, the tailoring skills are not required but their amenities allow them to do so.

"Moorelaine Clothing" company of Dublin traditionally a semi-tailored ladieswear manufacturers for 'A-Wear' and 'Dunnes' are able to partake in manufacturing jackets and waistcoats as mens tailoring skills are not required. Knitwear companies says McCarthy, "are busier" now than they have ever been, the reason being that now with the boom in the mens knitwear industry, knitwear companies do not have to make any changes as regards machinery to cope with these new demands. There are huge possibilities for Irish clothing manufacturer, knitwear, mens and ladies alike as the menswear industry is changing pace rapidly. The reason why the menswear industry has changed so rapidly is due to a few factors. As previously mentioned, most changes take place socially first and then industries and manufacturers follow to adapt to these changes.

Because the attitudes of men are gradually changing, especially in the 90s a new person is slowly emerging demanding new products to suit his new lifestyle, and attitude. Mens clothing has always had a very conservative side to it but now the boundaries are breaking down as this new customer wishes to be himself. This new freedom of expression is a relaxation of our personal paranoia's, and so our clothing will clearly describe the inner person

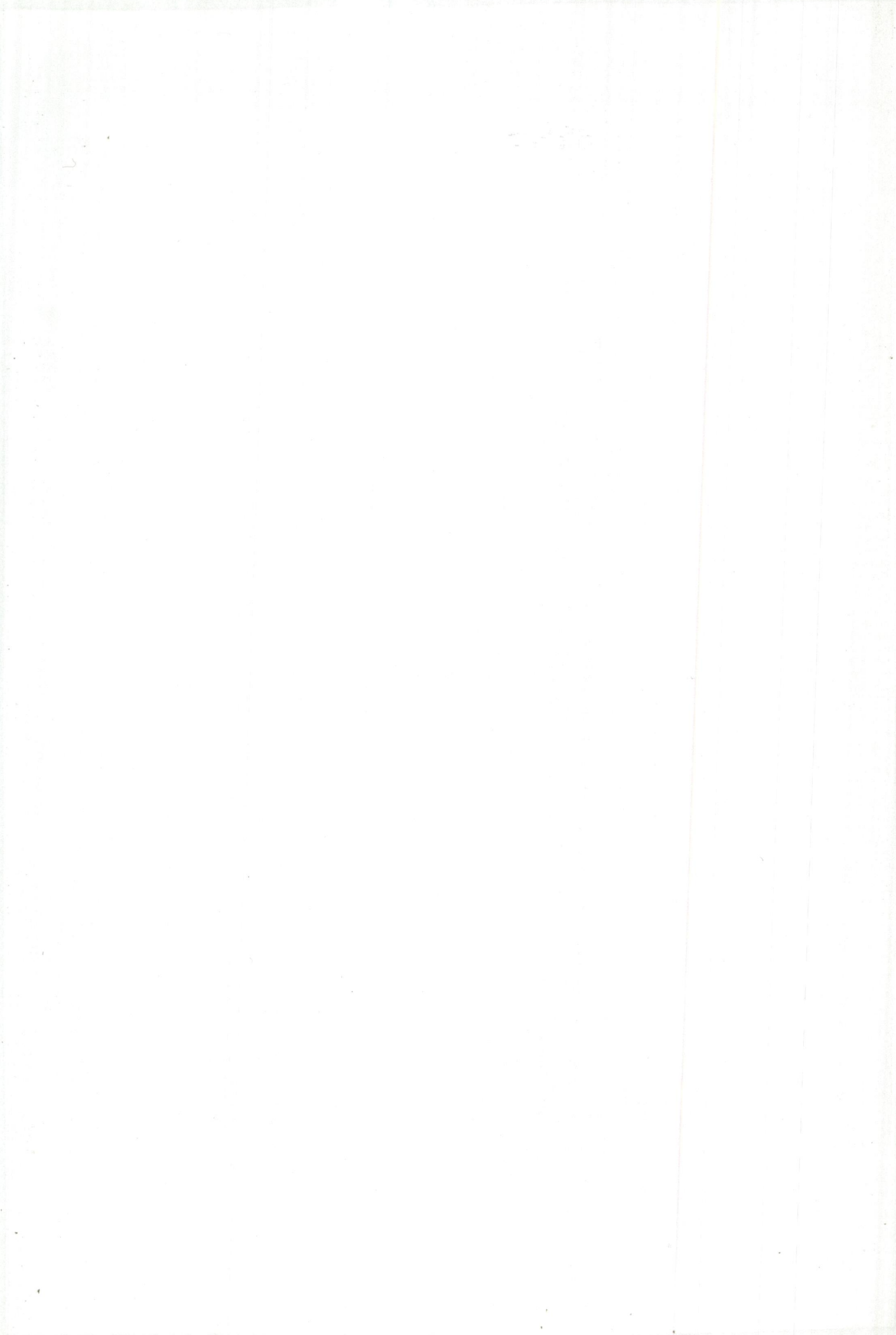
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Just as men demanded high quality suits and tailored clothes before (and generally only "sporty" gentlemen were concerned with the high quality of their casual clothes) they are now demanding just as high a standard of quality from casual clothing as these clothes may be worn in the workplace. There is a new sense of "looking after and rewarding oneself" and not feeling that expensive clothing is an unnecessary indulgence. See Fig 2.4(a), 2.4(b).

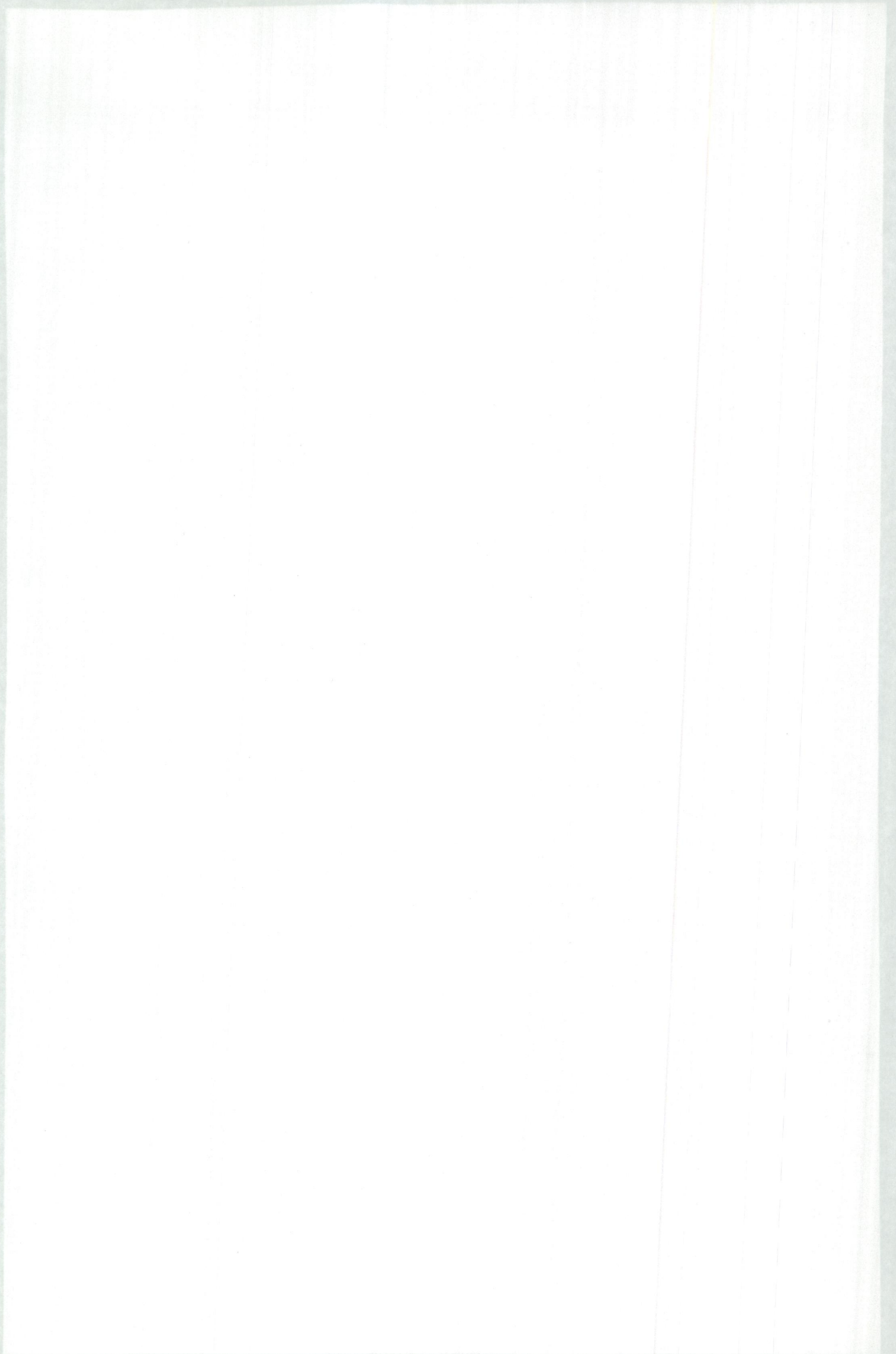
The new man, is happier with the simple things in life, a more pure, natural existence where he can be himself. Men now see their clothes as an extension of themselves for example many men who still have to wear ties can choose one to suit their personal style. The new theme is being oneself, being comfortable and having a healthier purer existence which may suggest a reason for the popularity of loose natural fabrics in their pure undyed and unbleached states.





Inspiration for this jacket was a
summer coat. That meant
creating an unlined round-shouldered
jacket in modern materials and proportions.
The result is a jacket that, says Freda,
fits on the body and complements it,
unlike one that creates a new
silhouette like most constructed jackets."
Because it doesn't have that extra-
structure in the lapels, a man can
wear this jacket anywhere he wants
and button its five buttons, creating five
completely different silhouettes.... Ramie
jacket, \$480; matching vest, \$190,
trousers, \$240. Band-collared
shirt, \$330. Oxfords by Holland &
Cox, London. (Hair: Eric Gabriel
for Grooming; Fulvia Farolfi.) Where
to buy it? See pages 139 and 140.

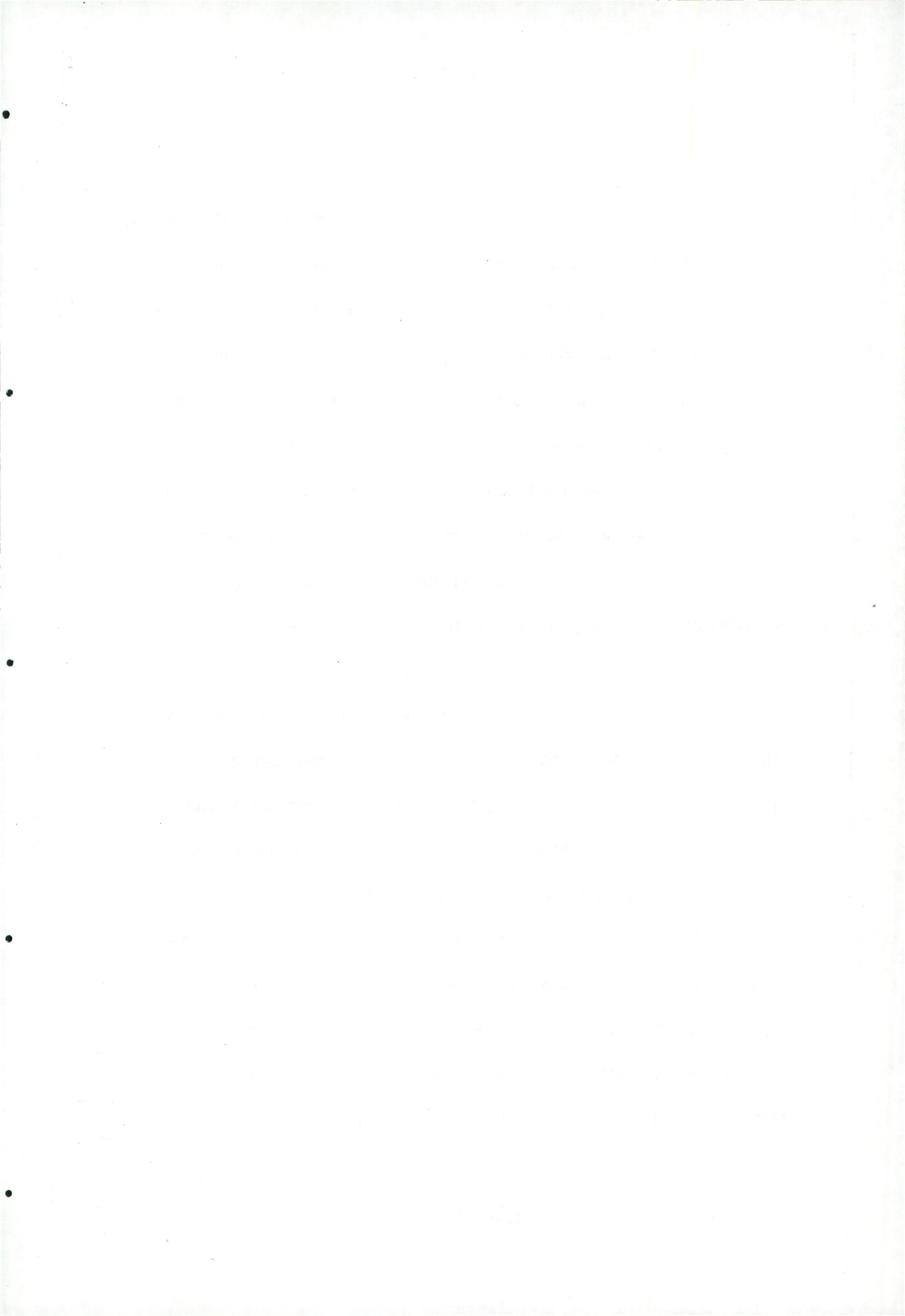
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Chapter 3

In the previous chapters I have discussed Irish designers and companies and how they are creating an Irish image and marketing it, but how does the international market see us and how are they creating an image of Irish style for their buyers. In 1993 the year John Rocha won 'British Designer of the year' award there was a huge exploitation of the Irish image in magazines such as 'Elle', 'Marie Claire', 'Vogue' etc - the Irish look was ubiquitous but it seems from studying these photographs that the styling, the landscape and the atmosphere capture very well 'Irish Charm', the clothes are not Irish but German, English etc, and give the effect of the bedraggled Irish Tinkers with their clothes a mish-mash of fabrics and colours.

In November Elle 1993, a photo shoot labelled 'the New-Free Spirit' captures very well the Irish theme, there are of course no authentic Irish clothes but perhaps the two characters in the background who symbolise a mixture between 'travelling musicians and leprechauns' are wearing Irish clothes. A young rosy faced model with carelessly clipped-back hair pouts around wheelbarrows of turf and hangs out of stainless steel caravans, the image is wild, primitive and provocative but the clothes range from fake fur coats and velvet dresses to satin shoes - clearly a romanticism of the Irish way of life. Although the photoshoot is advertising ladieswear there are subliminal messages about menswear showing through.

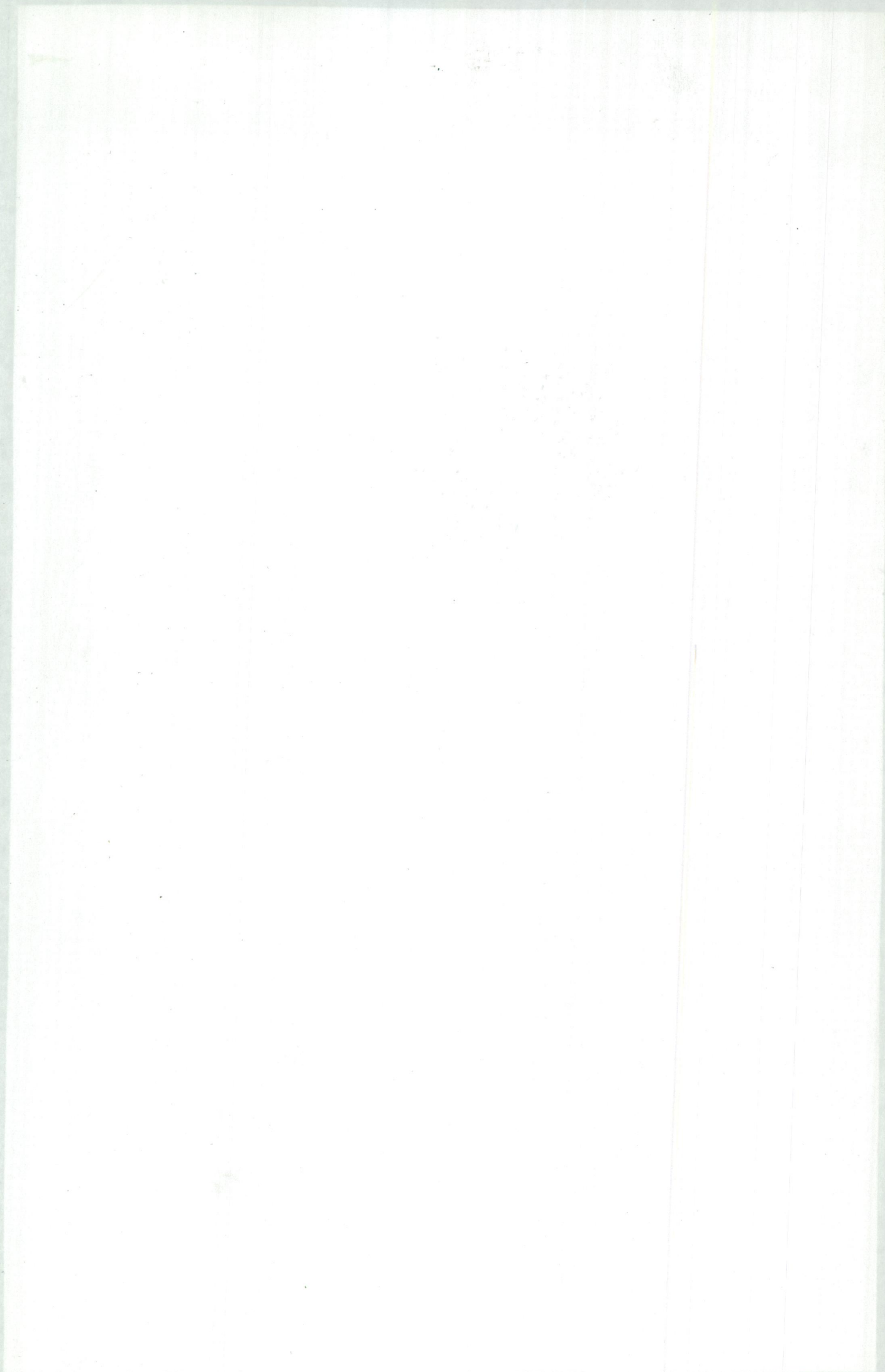


Wool polo-neck sweater with sleeve extensions (£120), wool skirt (£225) and flannel jacket tied around waist (from £535), all from a selection by Martin Margiela. Leather lace-up boots (£125) by Russell & Bromley

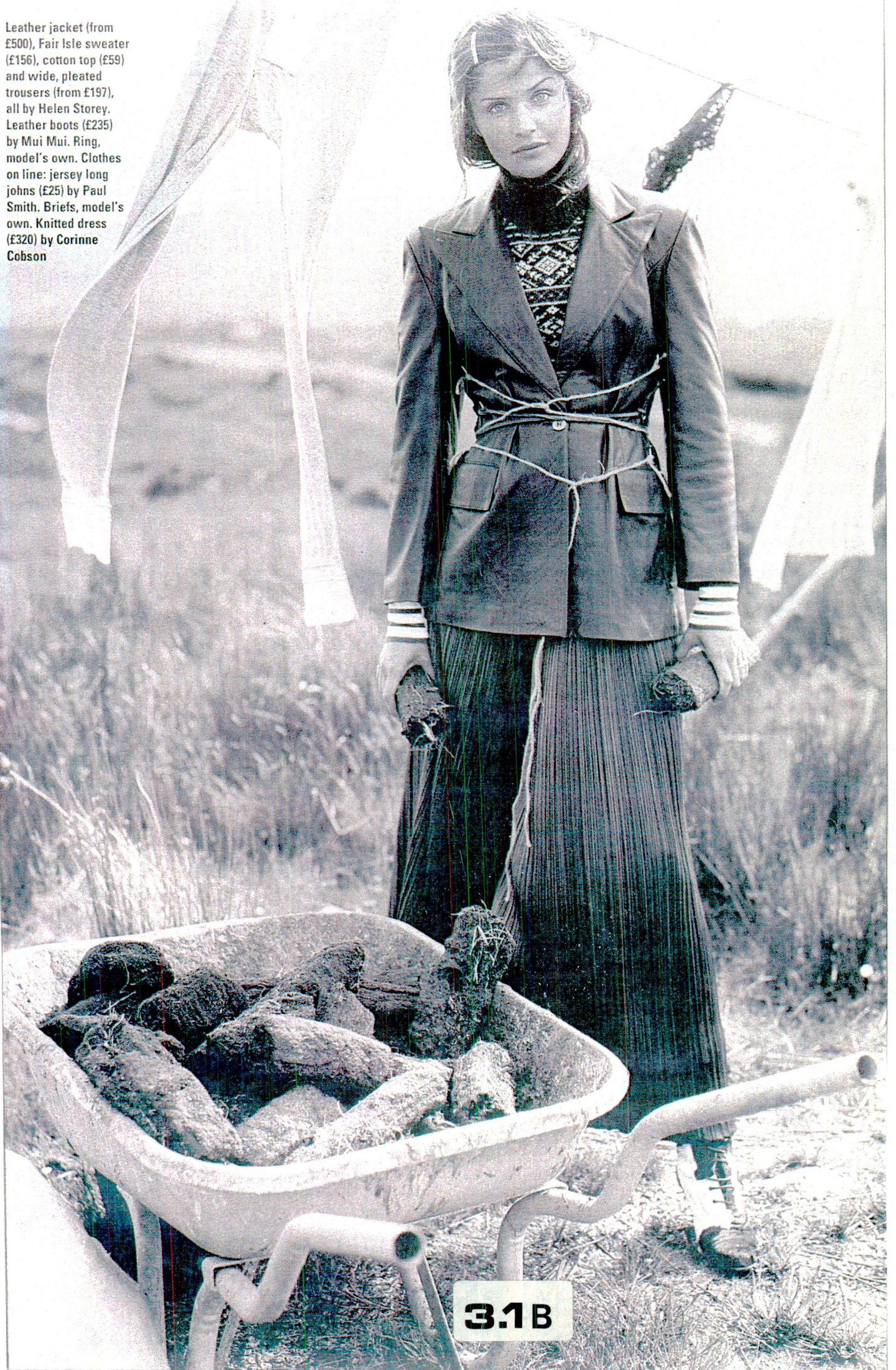
Photographer Perry Ogden. Fashion editor Isabella Stanhope. Hair Kerry Warn at John Frieda. Make-up Lucia Pieroni. Model Helena Christensen



3.1A



Leather jacket (from £500), Fair Isle sweater (£156), cotton top (£59) and wide, pleated trousers (from £197), all by Helen Storey. Leather boots (£235) by Mui Mui. Ring, model's own. Clothes on line: jersey long Johns (£25) by Paul Smith. Briefs, model's own. Knitted dress (£320) by Corinne Cobson



3.1B

The two 'lads' in the background have a devilish Irish look about them, creating the rogue-ish Irish look. There is no mention of their clothes in the text as they stand as mere props, but the grandad pinstripe woollen shirts, waistcoats and wool button up trousers suggest an entire look coming through for menswear. Fig. 3.1A & 3.1B. Indeed John Rocha has produced a selection of clothes in these forms of pinstripe in his most recent collection ie. Autumn Winter 95/96.

'Fashion Europe's' December issue 1993 headed with 'The wilds of West Ireland' shows the perfect setting for this season's rough and rugged fashions. The shoot again is based on a look for womenswear for that season Autumn/Winter 93/94. It is a knitwear shoot, and to compliment the 'Irish feel' to the story an old farmer stands with his bicycle, cap and stringy knitted vest. Although the clothes are from designers such as Lauren , Dries Van Noten and Armani, the look created combined with back ground characters certainly portrays an Irish rural feel and by extension creates an interest in these forms and they are then linked by association with Irishness. See Fig 3.2A and Fig 3.2B.

In 1993/94 this look was popular in ladieswear and was eagerly promoted, as male characters seemed to linger in the background throughout most of the season, the look became popular for men as menswear usually isn't as fast-moving as the ladieswear industry. So one must question is it only a 'flash in the pan' for the menswear industry in Ireland, or is it here to stay?


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Wool knit jumper and corduroy
trousers by Dries Van Noten,
cashmere jumper from Malo, wool
knit hat from Sheridan. Little
girl's wool knit jumper from Giorgio
Armani Junior over Petit Boy
ribbed wool jumper. Wool knit hat
from Philippe Model.

Opposite: Sportmax wool knit
jumper over Ralph Lauren ribbed
wool polo-neck and Sportmax
wool and Lycra trousers.
DKNY wool fingerless gloves.

3,2A

Custom of the Country



3.2B

It seems as if the Irish look blends very well with the unstructured looks at the moment and the whole industry seems to be changing around to cater for this boom. If Irish companies - ladies wear, men's tailoring etc, adapt themselves to this look they will have the opportunity now while the Irish style is popular to establish themselves with new clientele and therefore will be able to continue as such even if the 'Irish look' does go out of season. The loose unstructured look is not just seasonal, it's a radical change reflecting the evolution of society and is here to stay.

We have seen how the international magazines have captured the 'Irish look' but in the meantime marketing everything but Irish clothes. The question is, does this type of advertising encourage Europeans, Americans etc to buy Irish clothes or to buy the clothes advertised in these photographs such as German, English and Italian 'designer' labels. In Irish brochures their photoshoots are very similar exploiting romanticised views of Ireland and also writing captions about their company's years of tradition in handweaving or knitting and drawing inspiration from our Celtic past.

Gaeltarra knitwear company are the perfect example of how to market their Irishness and also use the appealing 'green' clothing, which has associations with environmentally friendly issues. The photographs are beautifully shot in the wilds of Mayo and promotes a gentrified and relaxed lifestyle with horses, hunting and open fireplaces. Its the way foreigners like to perceive Ireland and this booklet plays along with this perception. (Fig 3.3).

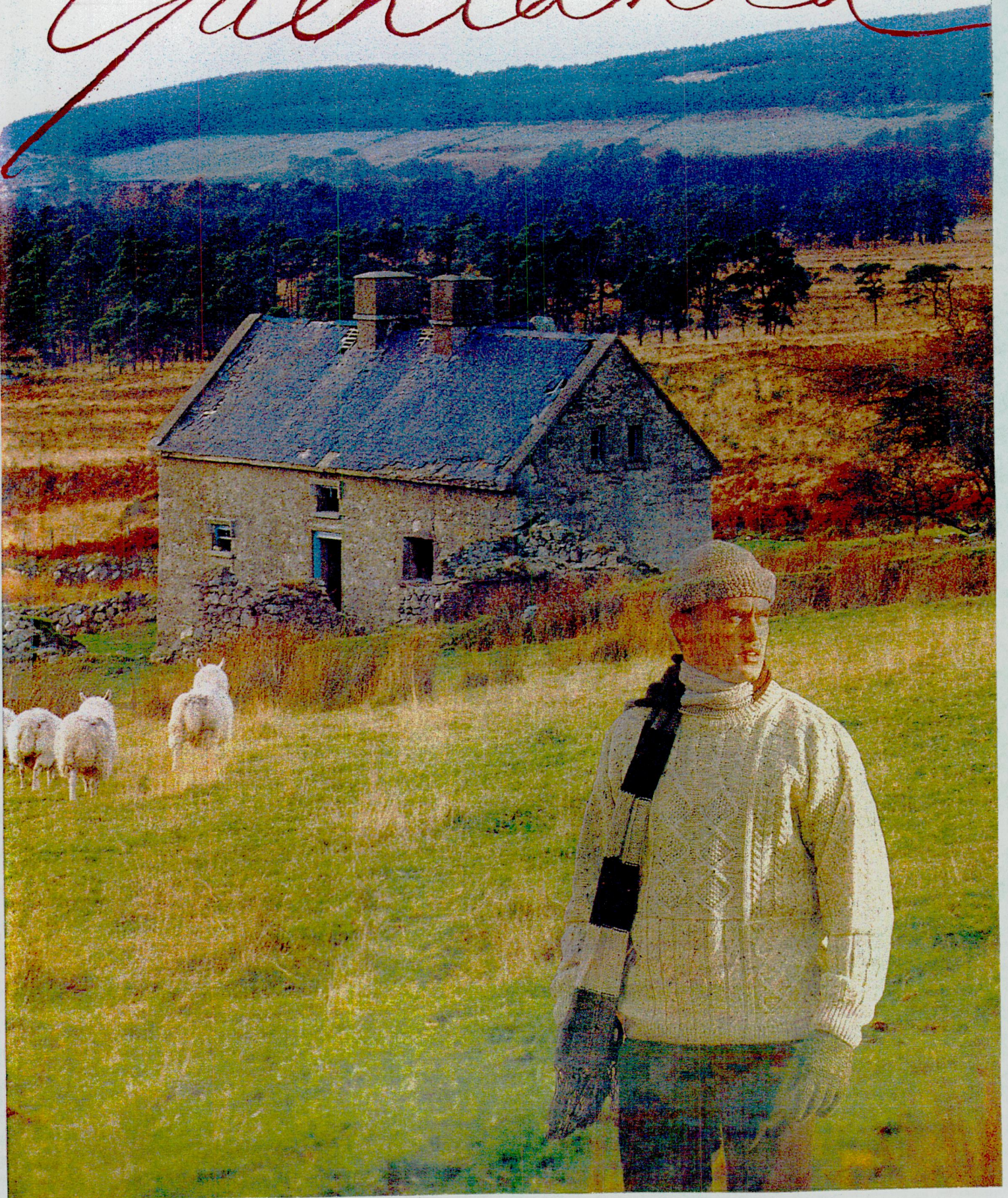


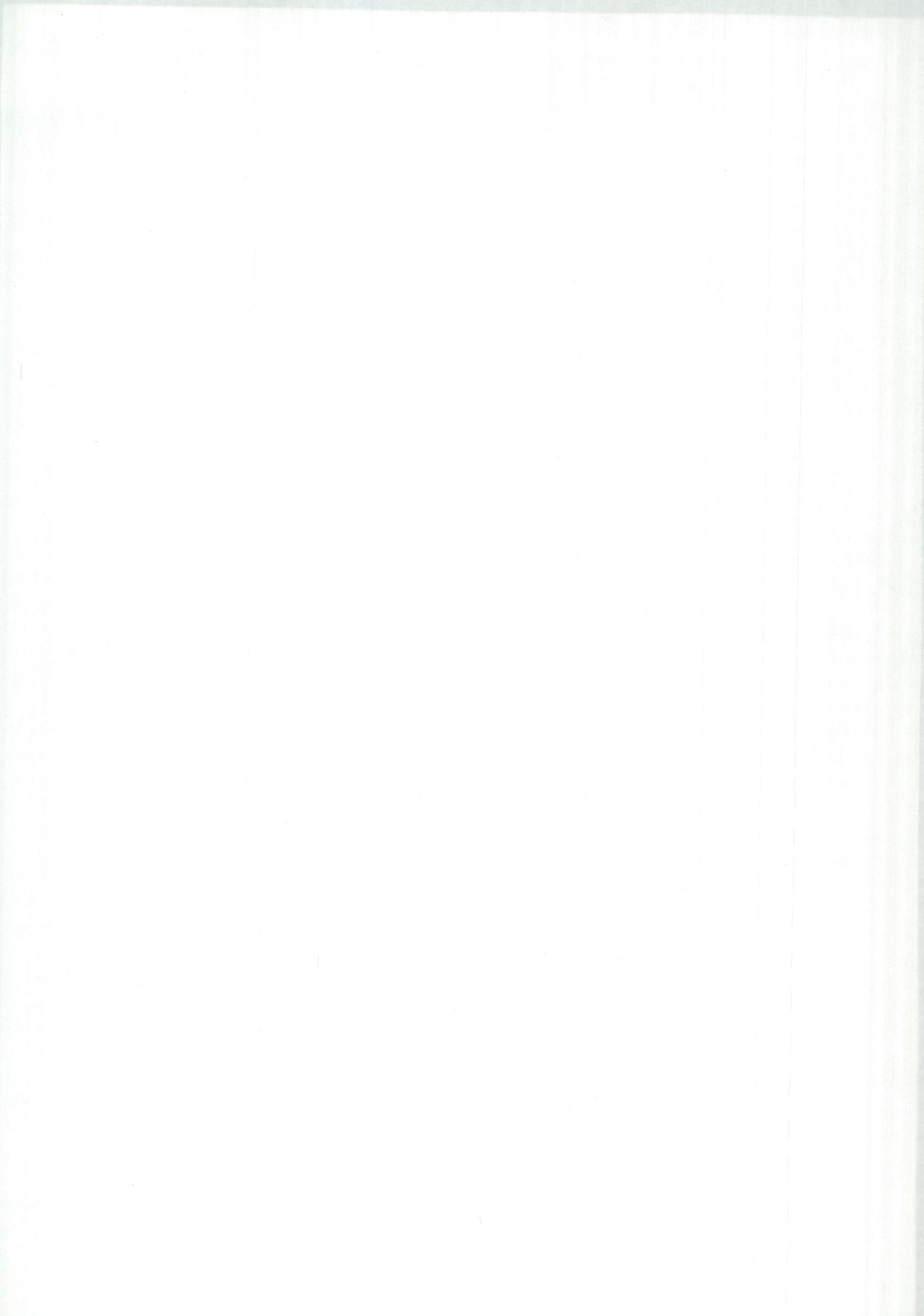


*I have drunk ale from the country of the young and weep
because I know all things now.*

Mizenhead, a Cork based company manufacturing outer-wear such as tweed and wax hats, and wax coats and jackets for men, have also romanticised their brochure slightly with a touch of poetry, exploiting the Irish literary background and thus creating an atmosphere of a poetic and mystical land of Saints and Scholars. Again the country lifestyle of fishing and horseriding is used as a marketing ploy inviting others to take a slice of our 'simple' lifestyle if they purchase the clothes. All the Irish brochures impress on one that these clothes are for people that have time to relax, people who enjoy the best from life. This is a strong selling point to industrialistic Europeans and Americans whose pace of life and living can only be tempered with accessories such as clothing. (Fig 3.4).

Gaeltarra





Irish companies and designers obviously have the talent and traditions and the inspiration to create beautiful quality clothes, but none of these companies are big enough to market an entire look themselves and lack the marketing knowledge and funds. Irish menswear manufacturers are now finding that they can be much more flexible in the products they produce, allowing space for expansion of clientele and products.

This also has a good impact on both menswear and ladieswear companies as their brochure for other countries and clientele is broader and will attract new interest from existing or new customers. Due to the initiative of Pat McCarthy Irish companies can now band together, knitwear, rainwear, tailored and casual to complete an entire look and share joint marketing.

Previously in Ireland this type of broad project was unheard of and the reason why Irish companies and designers were not getting the most business possible was because they were trying to accomplish everything on their own. Irish designers have had little or no training in marketing and finance and they are the ones that need it the most.

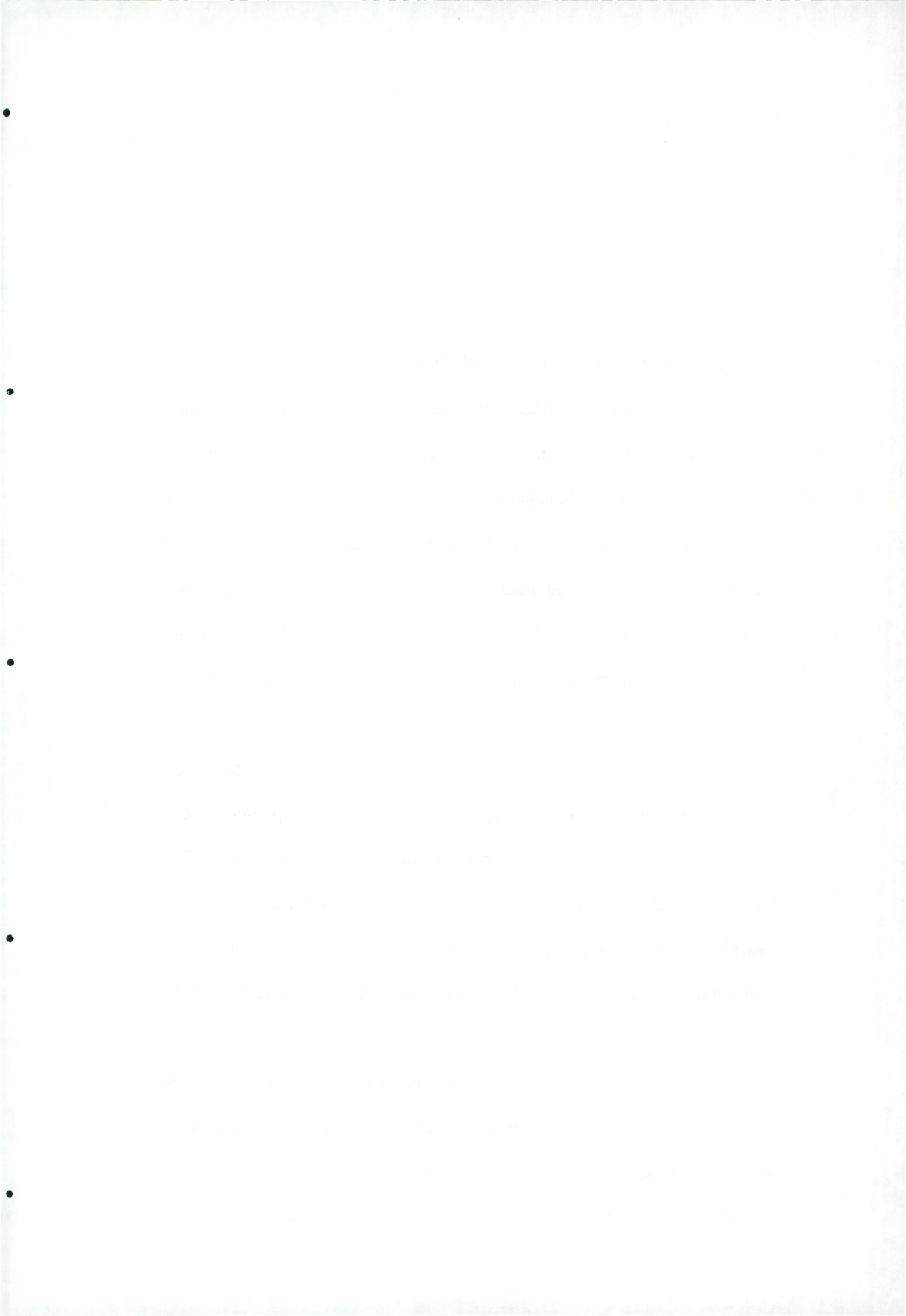
A Designers such as Philip Treacy could not be the success he is today if he hadn't found a financial backer. There is not enough wealth or finance in this country to invest in designers, or perhaps until now not enough faith, rather than finance in the product and its markets.



The only similar situation to that of having a 'backer' was that for designers Quin and Donnelly, Michael Mortell and John Rocha who were taken under the A-Wear Label to develop ranges as designers in their own right but not having to control finance or marketing problems.

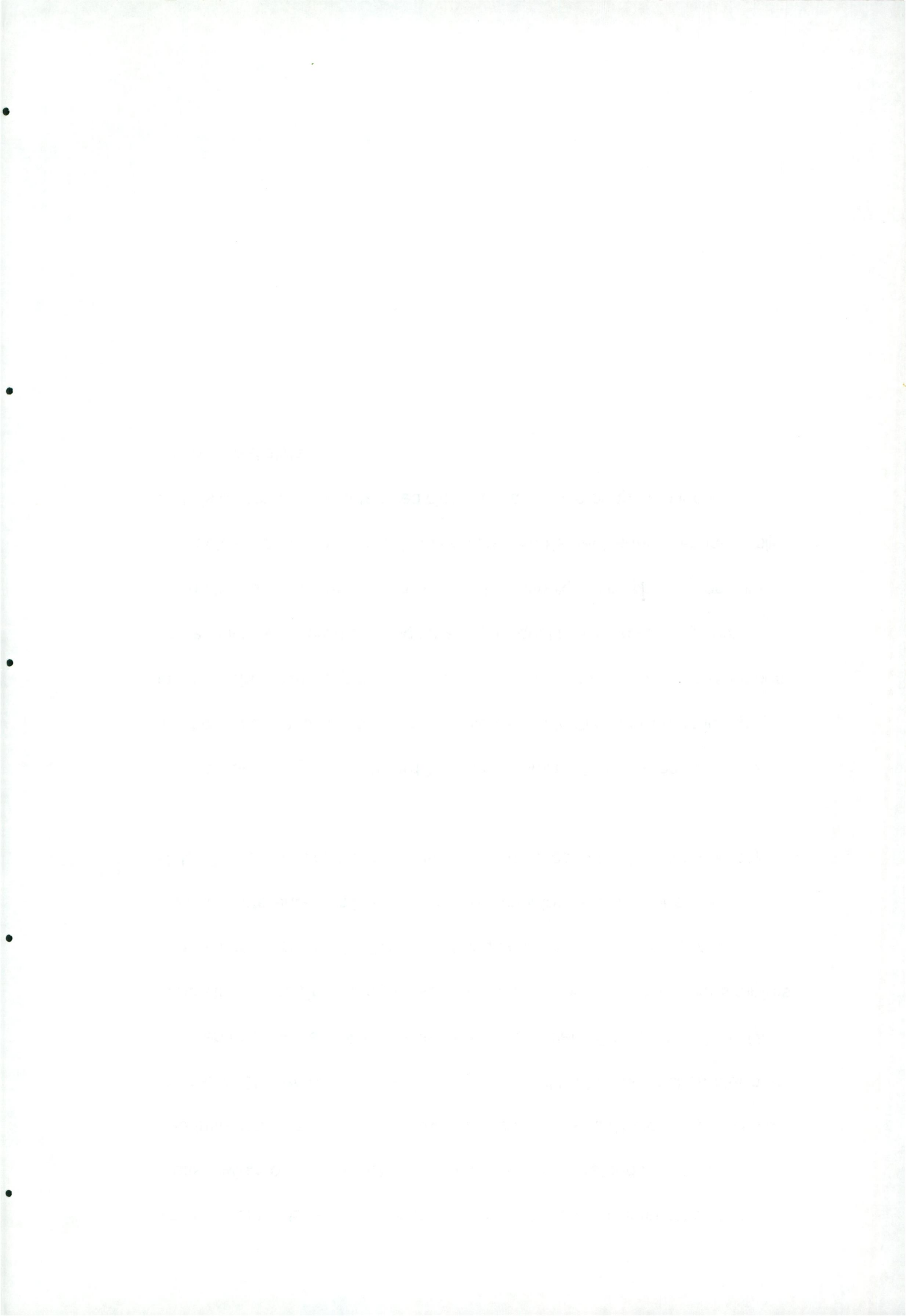
In the marketing of the Irish look one could automatically presume that this is the casual unstructured end of market made up of pieces of knitwear, jackets and trousers, but one must remember that apart from this strand of the 'Irish image' also another strand is being promoted, a more gentrified, classic tailored look, ^{for} whose fabrics are usually traditionally Irish but the inspiration is questionable.

The marketing of the 'Irish look' now has ^{two} 2 directions to follow namely the casual unstructured end of the market. This combines elements of knitwear jackets, trousers and other accessories in the creation of its look and image. But there is also another strand to be promoted which is being adopted by many of the menswear manufacturers and designers. This is the more gentrified, classic tailored look, whose fabrics are usually traditionally Irish. However the inspiration may not be as instantly recognisable as Irish, holding as it does many references to the English Aristocratic Gentlemen.



The style of the English aristocracy in Ireland became an integral part of our dress, owing to the establishment of many estates in Ireland by the English. The Irish natives tried to imitate their styles of dress. In Punch magazines of the early 19th century a cartoon character called Paddy was a character of a drunken Irish man shabbily dressed up in out of date English costume. Our adaptation of the English styles seems to be the source of inspirations for this strand of the Irish 'look'. This look of course is not drawn directly from historical references as the more relaxed, country fisherman or shooting style. The tailored clothing is a dilution of this idea of the Irish 'aristocracy'.

Magee's of Donegal and Gerard Tailoring Crumlin, Dublin, seem to be the most dominant and successful companies in the Irish menswear tailoring industry who have adopted this strand. It seems though, that when demands on casual unstructured clothing for a higher quality were changing, this forced the tailoring business to change it's outlook, to complete or compliment this look, or to fade-out if it did not change. So Pat McCarthy's entire 'Irish look' is a combination of tailored clothes changing to adapt to a looser unstructured style.



Conclusion

In concluding my thesis I would like to briefly summarise the main points of the discussion to make an assessment of the present state of the Irish menswear industry and the way forward for menswear and Irish fashion for the future.

The Irish fashion industry especially menswear is about to embark on an exciting and successful career. After years of 'stunted' growth, finally the problems of our industry have been recognised through marketing feedback and research. This had presented many possible solutions as to how we can change our industry to suit this small alienated island. Because of the size of our economy and our isolation from Europe compared to other mainland countries, a certain plan of action must be specifically designed for the Irish fashion industry.

One of the main problems of the past has been our marketing techniques particularly for those designers who wanted to set up their own companies for example Wallace, Rocha etc. Because young designers cannot specifically train in a marketing and design orientated course it is an area which creates gaps in the design process. All Irish fashion students receive some tuition in this area but it is not adequate from them to cope when setting up as a designer

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1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is followed by a detailed account of the work done in each of the various departments.

2. The second part of the report deals with the work done in each of the various departments. It is followed by a detailed account of the work done in each of the various departments.

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The idea of a design team, as an investment is only beginning in Ireland, a co-ordinated team of designers, investors, financiers and marketeers is the perfect mix for a successful design team.

Because the menswear industry is experiencing a boom at the moment and one which ladieswear companies too can enjoy, training in menswear design, is an essential requirement in college courses to broaden the opportunities of young Irish designers. If we wish to build up the industry here and keep some of our talent within our shores, each designer must be trained to be as flexible as possible to create opportunities for themselves.

The idea of a design team in Ireland is an extremely viable one, Pat McCarthy chose to co-ordinate, design and market the product of a group of Irish companies to create one look. The end product is a strong mix of Irish menswear items creating a fashion conscious and Irish image. It is an inherent quality of Irish people not to work in teams and is a drawback to every industry in the country, it's been proven that this is a successful method of employing and promoting Irish firms.

The changes in menswear brings hope to not only menswear manufacturers in Ireland but also ladieswear companies. Opportunities are waiting to be snatched by ladieswear companies who are equipped and able to produce clothing for this new unstructured look in menswear.

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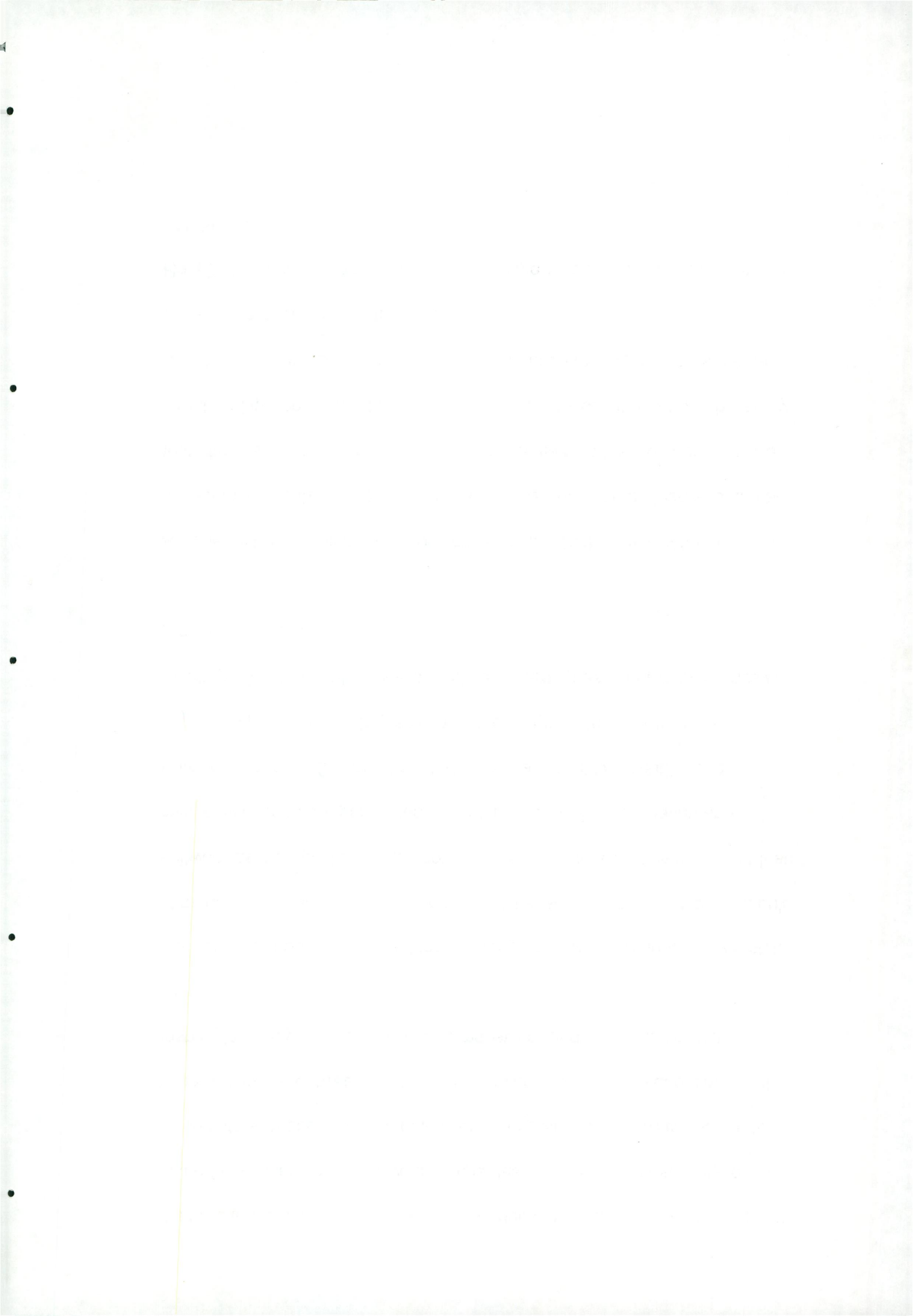
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It allows those companies to increase production, creating more employment in the fashion industry. Knitwear companies are the ones most likely to enjoy immediate success, because machinery and skill do not have to change to cope with mens knitwear as most sweaters are now unisex - especially in the Irish style. They can easily adapt to menswear and increase productivity.

Because the rough and rugged look is popular for the new unstructured style of menswear, Irish knitwear companies can easily supply demands for men's knitwear as the Irish traditional look works successfully for this trend, but Irish mills may have to adapt new techniques to cope with softer Italian and European fabrics. Our hand-crafted fabrics are quality, beautiful and traditional products but they are not soft enough for the new trends in tailoring. Research into this area will be rewarding as softer Irish Fabrics are greatly in demand.

A Donegal based company is now researching into this area of fabric manipulation so that these fabrics may still be marketed as Irish and add an Irish dimension to a garment which is often a main selling point of the more structured garment. One factor which became obvious throughout this study was the fact that most Irish companies depend on the export market rather than the home market at a ratio of 80% : 20%

(Ref (Clothing firms urgently need market experts: Sunday Business Post 31/05/92).



Although having a successful export industry is very important, home support is most important. Most of these 'Irish style' garments are very highly priced due to the quality and craftsmanship involved. These garments dropped their place on the Irish market with the arrival of chainstores to Ireland, and it was the "final straw that broke the back of Irish designers" ,

(Ref ('A-Wear Portfolio' raised by Irish designs, Sunday Business Post
30/09/90)

A large percentage of Irish designer goods are sold in places such as Kilkenny Design, FX Kelly and Brown Thomas. Usually a joint marketing project for the shop or company is the norm , whereas a specific marketing project for Irish designer products would be more beneficial, and because Ireland is so small, a "word of mouth" method of advertising would ensue, if these products were correctly advertised, marketed and displayed. In order to assist designers with their business the Irish Trade Board (CTT) should provide marketing courses specifically designed for designers in Ireland or offer a marketing facility at a reasonable rate. There are many possibilities that the Irish Trade Board could research to enable the Irish fashion industry to expand ^F for example, although Pat McCarthy is organising and developing a project working with Irish firms, the Irish Trade Board should perhaps design a brief based on the marketing they have carried out. This would give the designers currently working within the country a focus to develop a range or ranges of garments which are specifically targeted.



Tom McDonald, Manager of Moorlaine Clothing Company Dublin, which has been working in the clothing manufacturing business for years is one of those involved in working with Pat McCarty to produce this new line in menswear, although Tom does not think his company will ever need to do menswear on a full-time basis, he thinks that great opportunities lie for ladieswear companies maybe outside Dublin who have not the same amount of business as Dublin based firms. When interviewing Tom about the fashion business and where the future lies for young designers he suggested an interesting proposal.

Because young graduates in European and American countries do not necessarily have to set up their own business, they can work as part of a design team for large fashion houses. Most chainstores in the past bought from a variety of inexpensive ranges, mostly clothes made in India etc and not particularly good quality. But now demands are being made by the markets to improve the entire image of "cheap" chainstores and to increase greatly the quality and range of clothing. McDonald suggests that young designers leaving college should put together a commercial range for a company such as Dunnes and approach them as a team. In house designers are just becoming the norm so a company can sell and develop a particular image. English and European chains have already begun and soon it should happen in Ireland. Ref (Interview with Tom McDonald 15/9/94.)

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is essential for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent data collection procedures and the use of advanced analytical techniques to derive meaningful insights from the data.

3. The third part of the document focuses on the role of technology in data management and analysis. It discusses how modern software solutions can streamline data collection, storage, and processing, thereby improving efficiency and accuracy.

4. The fourth part of the document addresses the challenges associated with data management, such as data quality, security, and privacy. It provides strategies to mitigate these risks and ensure that the data remains reliable and secure throughout its lifecycle.

5. The fifth part of the document concludes by summarizing the key findings and recommendations. It stresses the importance of ongoing monitoring and evaluation to ensure that the data management processes remain effective and aligned with the organization's goals.

6. The sixth part of the document provides a detailed overview of the data management framework. It includes a description of the data sources, the data flow, and the various data processing steps involved in the framework.

7. The seventh part of the document discusses the implementation of the data management framework. It outlines the key steps and milestones involved in the implementation process, as well as the resources and support required for a successful rollout.

8. The eighth part of the document presents the results of the data management framework. It includes a comparison of the performance metrics before and after the implementation, highlighting the significant improvements in data quality and processing efficiency.

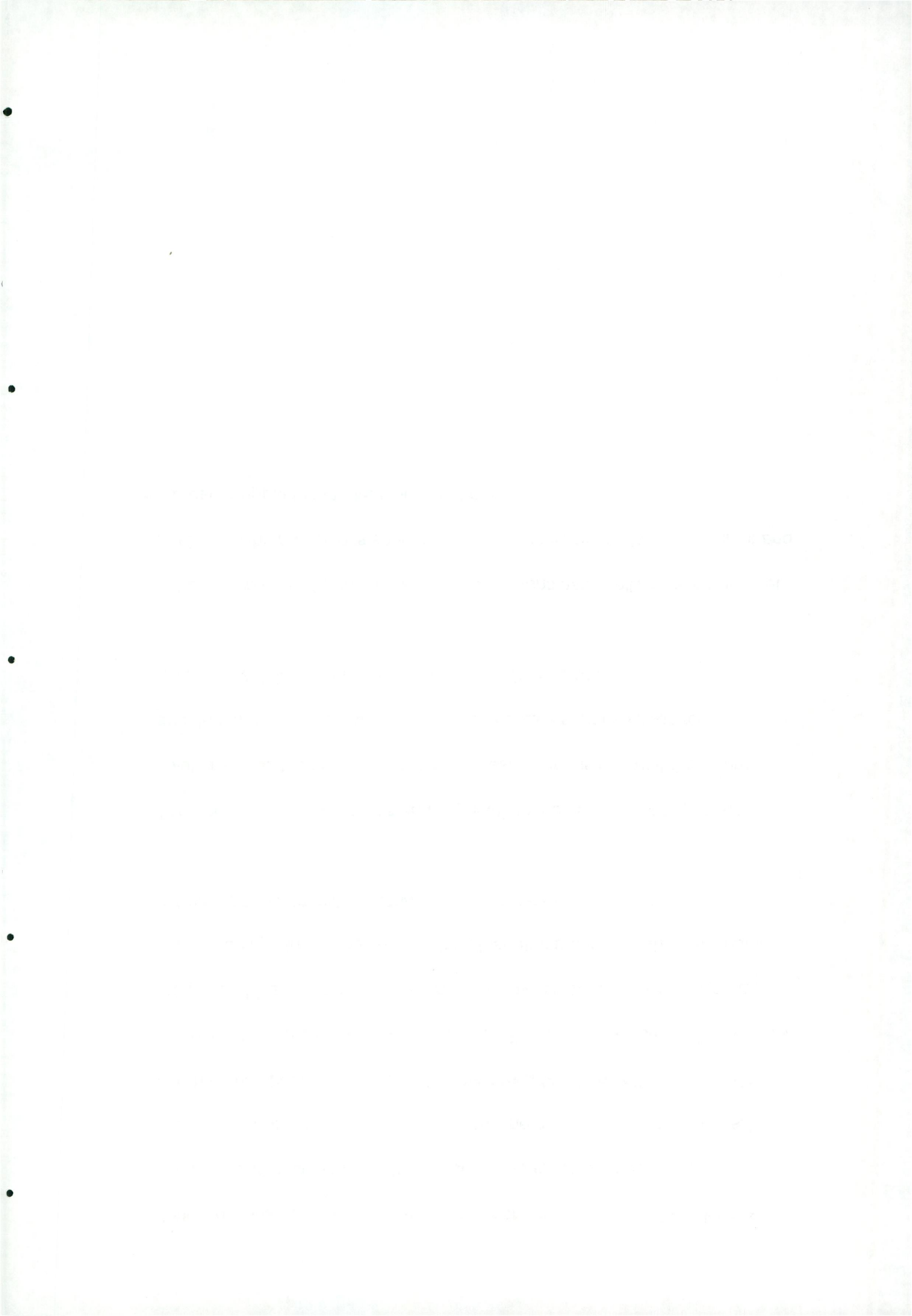
9. The ninth part of the document discusses the future directions of the data management framework. It identifies the areas for further research and development, and provides recommendations for ongoing improvement and optimization.

10. The tenth part of the document concludes with a final summary and a call to action. It encourages the organization to embrace a data-driven culture and to continue to invest in data management capabilities to drive long-term success.

John Rocha is perhaps the greatest proof of a collaboration of this kind, as his ideas and designs were developed by the A-Wear company for the marketplace which enabled him to assess the potential of various looks, which he has been able to exploit. This has catapulted both Rocha and his designs into a larger and wider audience. This in turn has created a focus by the general fashion industry in Irish fashion which should now be used and capitalised by others. As some of the illustrations will show the Irish look is extremely coherent with International menswear looks of today.

The above recommendations and suggestions do not purport to provide solutions to all the problems in the Irish fashion industry, but if they were adopted and menswear was taken on board as a serious option for the future, it would result in a higher production rate per company.

If the "group project", and marketing suggestions especially were carried out, the Irish fashion business should find a great increase in its home market and a broader appeal to markets outside Ireland.



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1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for ensuring transparency and accountability in financial matters.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It highlights the need for consistent and reliable data sources to support informed decision-making.

3. The third part of the document focuses on the role of technology in modern data management. It explores how digital tools and software solutions can streamline processes and improve the efficiency of data collection and analysis.

4. The fourth part of the document addresses the challenges associated with data security and privacy. It discusses the importance of implementing robust security measures to protect sensitive information from unauthorized access and breaches.

5. The fifth part of the document discusses the ethical considerations surrounding data collection and use. It emphasizes the need for transparency in data practices and the importance of obtaining informed consent from individuals whose data is being collected.

6. The sixth part of the document provides a summary of the key findings and conclusions of the study. It reiterates the importance of a comprehensive and integrated approach to data management and analysis.

7. The seventh part of the document offers recommendations for future research and practice. It suggests areas where further exploration is needed to address the evolving challenges of data management in the digital age.

8. The eighth part of the document concludes with a final statement on the significance of the research and its potential impact on the field. It expresses confidence in the value of the findings and the hope that they will contribute to a better understanding of data management practices.

33. Well and Good

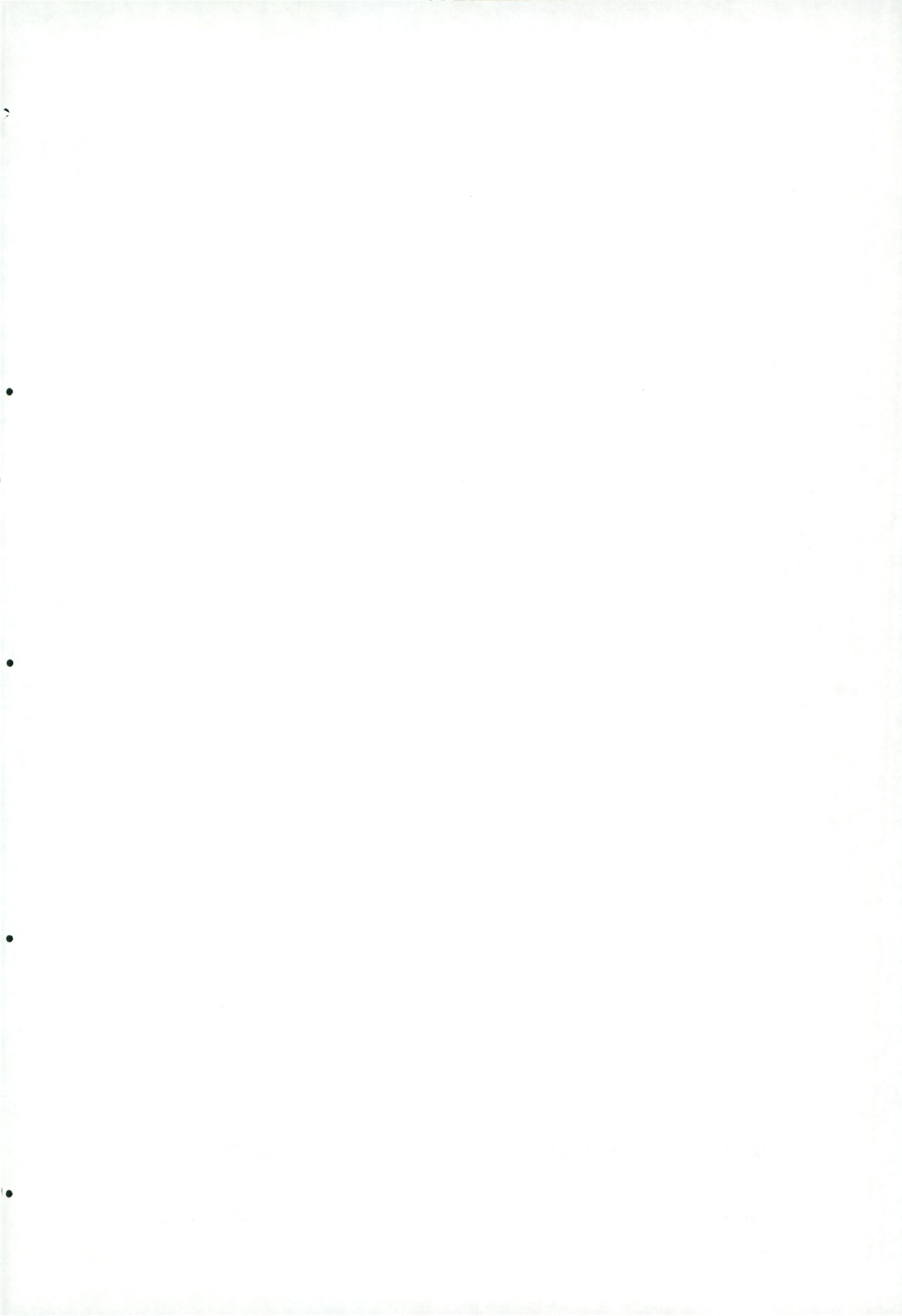
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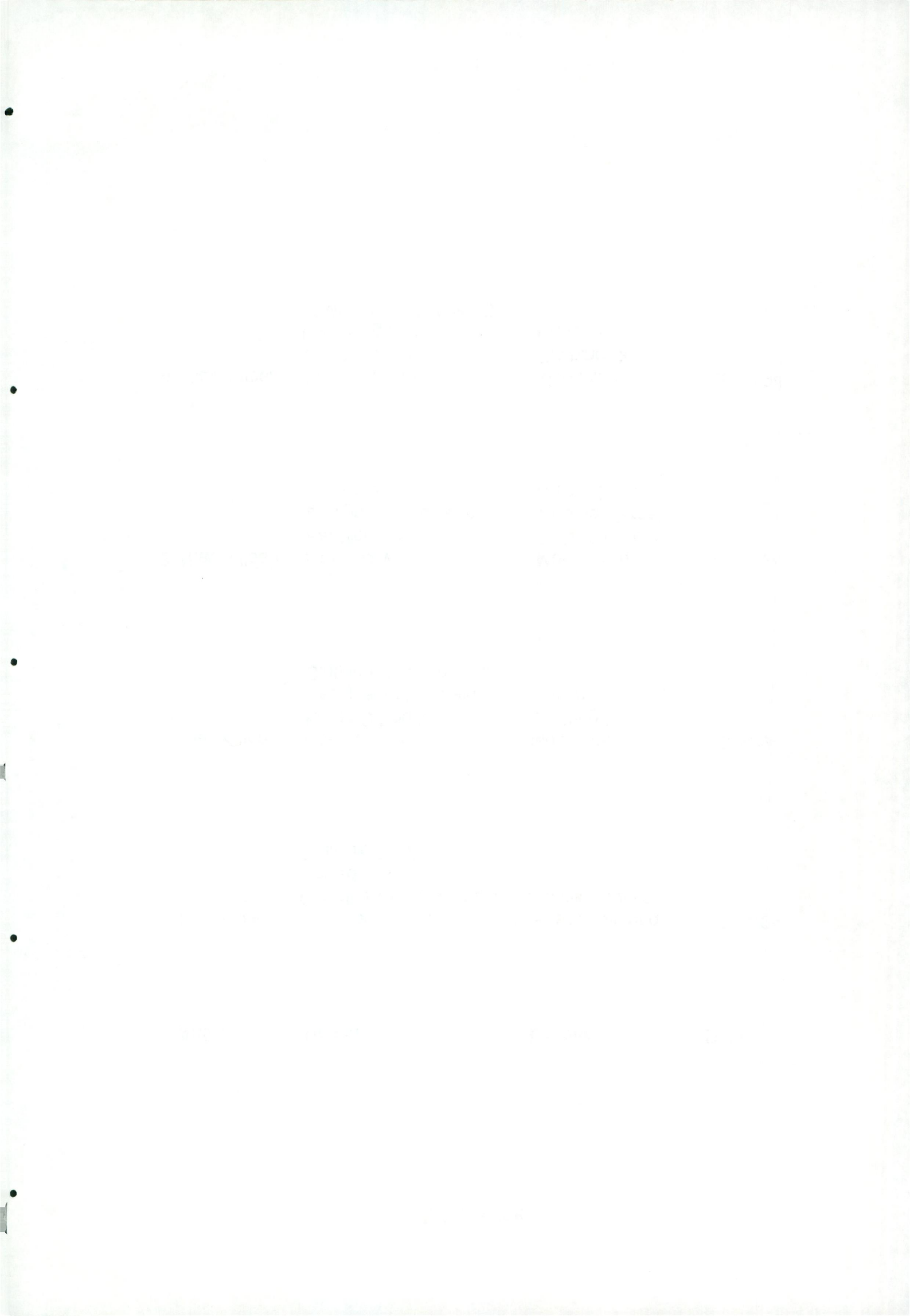
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