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NATIONAL COLLEGE OF ART AND DESIGN

Faculty of Design
Department of Fashion and Textiles

"WHEN MEN FOLLOW FASHION - WOMEN FOLLOW MEN"

BY

AISLIN LEAN

Submitted to the Faculty of History of Art and Design
and Complementary Studies in Candidacy for the Degree of
Fashion Design
1998

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Many thanks to the men of Dublin
who assisted me in my research.

11th Nov 1914

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INTRODUCTION

Menswear today is a growing industry. The 'Nineties' Man' has developed with the rising awareness and acceptance of gay culture together with feminism. These social and political changes, plus many others, have assisted in recreating the fashion- and appearance-conscious male.

It is evident that there is an increasing number of men in today's society who are prepared to put more time, money and effort into their personal appearance, not just in their work environments, but also in their social schedule. As fashion-designer Jean-Paul Gaultier said;

"It's man's attitude to fashion
that has changed. They're no longer
customers, they're fashion consumers."
(Chenoune, 1993, p. 302)

This seems wholly true, however my argument lies in the fact that the fashion industry doesn't seem to recognise this to the full potential that it has. It is clear that there is a gap in the market for men who want to look fashionable as well as stylish and sexy, similar to that of the womenswear market.

I have discovered, however, that the industry is not really taking advantage of this opening in the market. Evidence of this increasing interest in male appearance is all around us, especially in the high street where we see a number of cosmetic ranges for men, spanning from after-shave lotion to nail varnish, usually marketed as 'grooming products' as opposed to cosmetics. We have beauty parlours geared towards the male customer, where he can get his chest-hair removed, or a manicure. There is also an extensive range of men's magazines available, such as Arena, QO and Men's Health, marketing and advertising hair-care products, clothing, underwear, after-shave, accessories and generally promoting and encouraging a healthier, fitter and more beautiful lifestyle.

The magazine Esquire, the first magazine devoted to men, has been around since 1933. A new breed of men's magazine, however, known as the 'Lad Mag', has become very popular in recent years. The 'Lad Mag' promotes and reflects a more casual lifestyle, including articles on football, fast cars and beer, but nevertheless concentrates a proportion of its pages to grooming, fashion and generally making oneself more attractive to the opposite sex.

As our clothing is a primary form of our identity, all this focus on the creation of greater self-awareness is bound to have an effect on the fashion industry, yet there is still no comparison with the womenswear industry. Men are no different in that;

"Our clothes are too much a part of us for most of us to be entirely indifferent to their condition. It's as if the fabric were a natural extension of the body, or even the soul."

(Bell, 1992, p. 17)

We know that the interest is there, so why aren't people cashing in on men's vanity through clothing?

Womenswear provides such a wide variety of looks and opportunities for individuality, almost too numerous and ever-changing to keep up with. This is contributed to by a combination of customer demands, popular music and the designers themselves, which is not the case with menswear, although this seems to be changing. This brings me back to the question; why are Nineties' clothes not being made available to Nineties' men, to enable him to create a more individual and fashion-conscious look, when it is evident that there is a market there?

In general, it could be said that mass-market clothing for men is very dull. There is very little evidence of fashion for the sake of fashion in this area of the industry. As Quentin Bell wrote; "Fashion lives only on a perpetual round of giddy imitation and restless vanity." (Bell, 1992, p.112) This is not the case, however, if we look at men's high fashion on the catwalk where creativity, challenging new concepts and, indeed, 'restless vanity' are very much alive.

Designers such as Dries Van Noten, Jean-Paul Gaultier, Raf Simons and Alexander Van Slobbe are very experimental in their choices of fabrics and textures. They also broaden our somewhat fixed idea of what is considered to be masculine, even though the line between 'macho' and 'camp' is incredibly blurred in 1998. These designers are looking at menswear as a decorative language, not just as being well-made and functional. Their shows are a truly spectacular sight (Fig 1).

In the womenswear industry, we can see quite clearly elements of catwalk trends filtering out into every market sector, even though in some areas these are very diluted versions. This 'trickle-down' (or, more recently, 'bubble-up') movement is the essence of the fashion industry and there is considerably less evidence of this in menswear when comparing the clothes of Jean-Paul Gaultier to those on the rail in Next. Why is this? It is hard to believe that there is no market for cheaper, yet well-made versions of this style of clothing.

The so-called 'Nineties' Man' who cares about his appearance and claims to have an interest in fashion comes in different classes, ages, cultures and sexual preferences. So why are more fashionable clothes not made available to him?

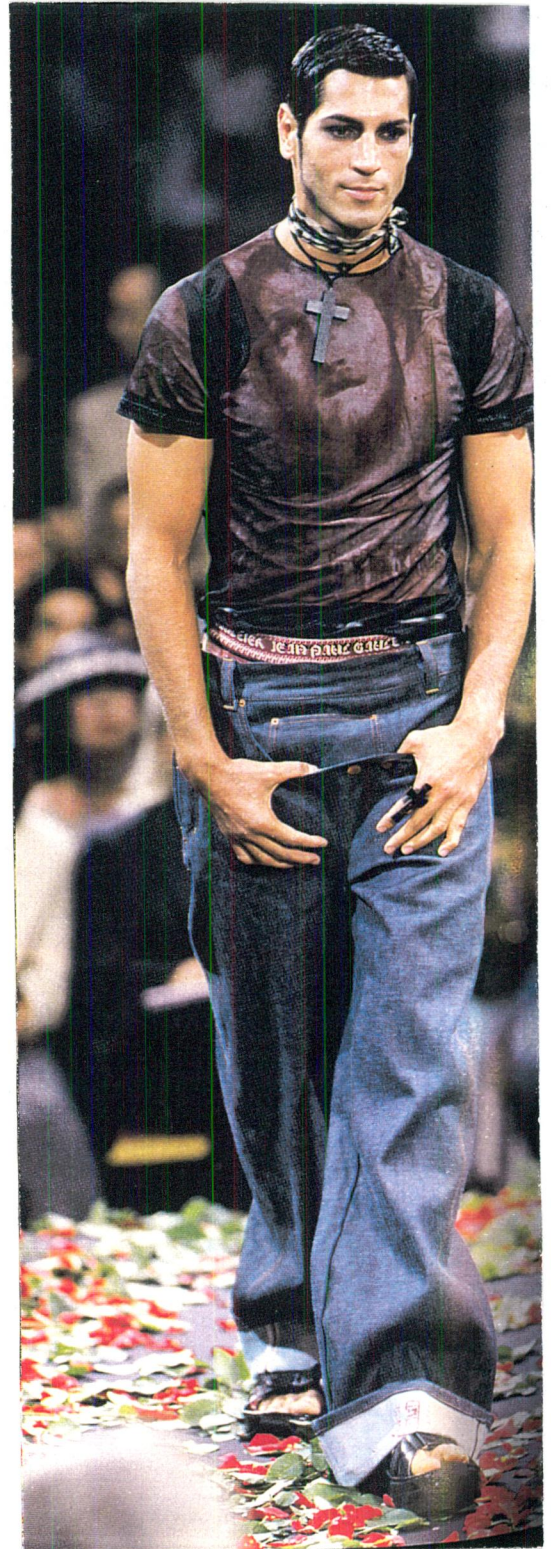
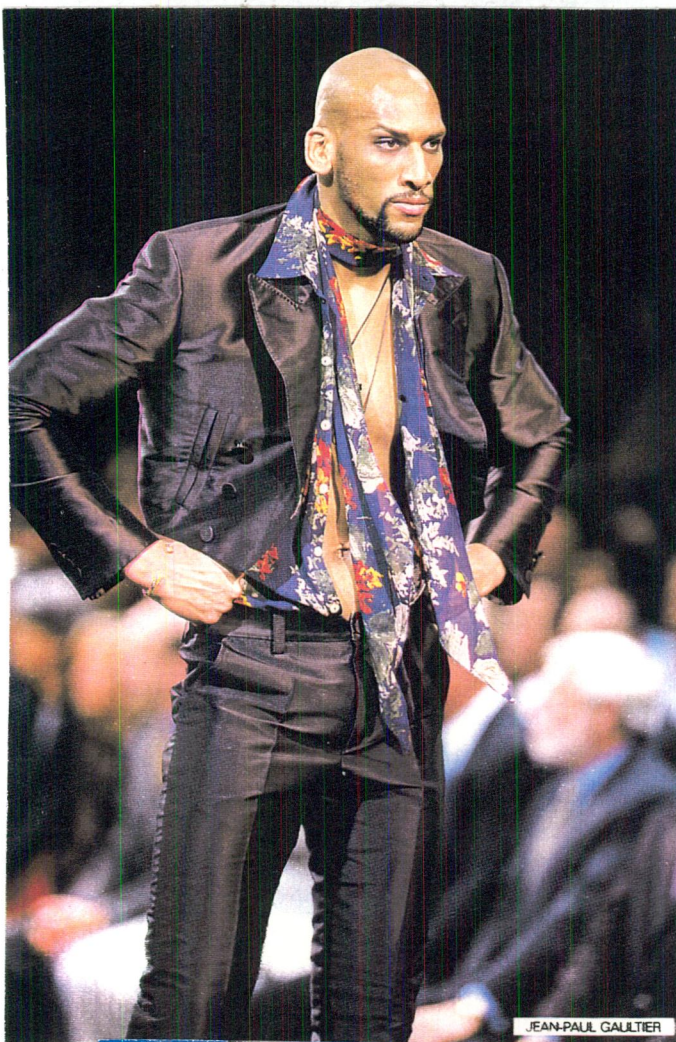


Fig 1. Menswear by Jean Paul Gaultier and Dries Van Noton



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As well as addressing these questions, the basis of my debate will involve a look at the menswear market in Dublin, looking at shops that are exclusive to Dublin of all price brackets. I have attempted a typical customer profile of these various shops and have followed the customer out of the shops into their social environment in an attempt to discover what role their choice in clothing plays and how important they consider the role of their clothes to be. By taking a brief look at the history of menswear, periods can be identified where men have shown a greater interest in fashion and retailers have profited from this. This is the focus of this argument and will show that there is potential for designers to have a much stronger influence on high street fashion. After all, history has proven time after time that the fashion industry has the ability to dictate what the man on the street wears even without market demand.

CHAPTER ONE

Areas of Interest in Mens Fashion Since th 1970s.

Fashion since the 1970s has seen a fluctuating interest in men's dress. By looking back over the years, studying particular periods of interest in menswear will throw light on the increasing interest in men's fashion in Dublin today. Another reason for looking back (thirty years in particular) is that; "Modern attitudes to masculine identity, sexuality and dress were formed in the 1970s." (McDowell, 1997, p. 169)

Lester Wilson, dancer (Fig 2) is a brilliant example of a man who successfully carried off items of clothing and jewellery which would traditionally be considered feminine. He is pictured here with diamond rings, bracelets, headscarf and fur coat and, even with a poised wrist, still looks masculine.

Another area of interest in the 1970s is the focus on androgyny which proved to be very liberating for the fashion industry. Inspiration was taken from the streets and so the market was dictated by customer demands. It is arguable that we are approaching a similar era today as designers are becoming more and more dependent on street culture for inspiration which in turn has evolved from the music scene, and dance music in particular.

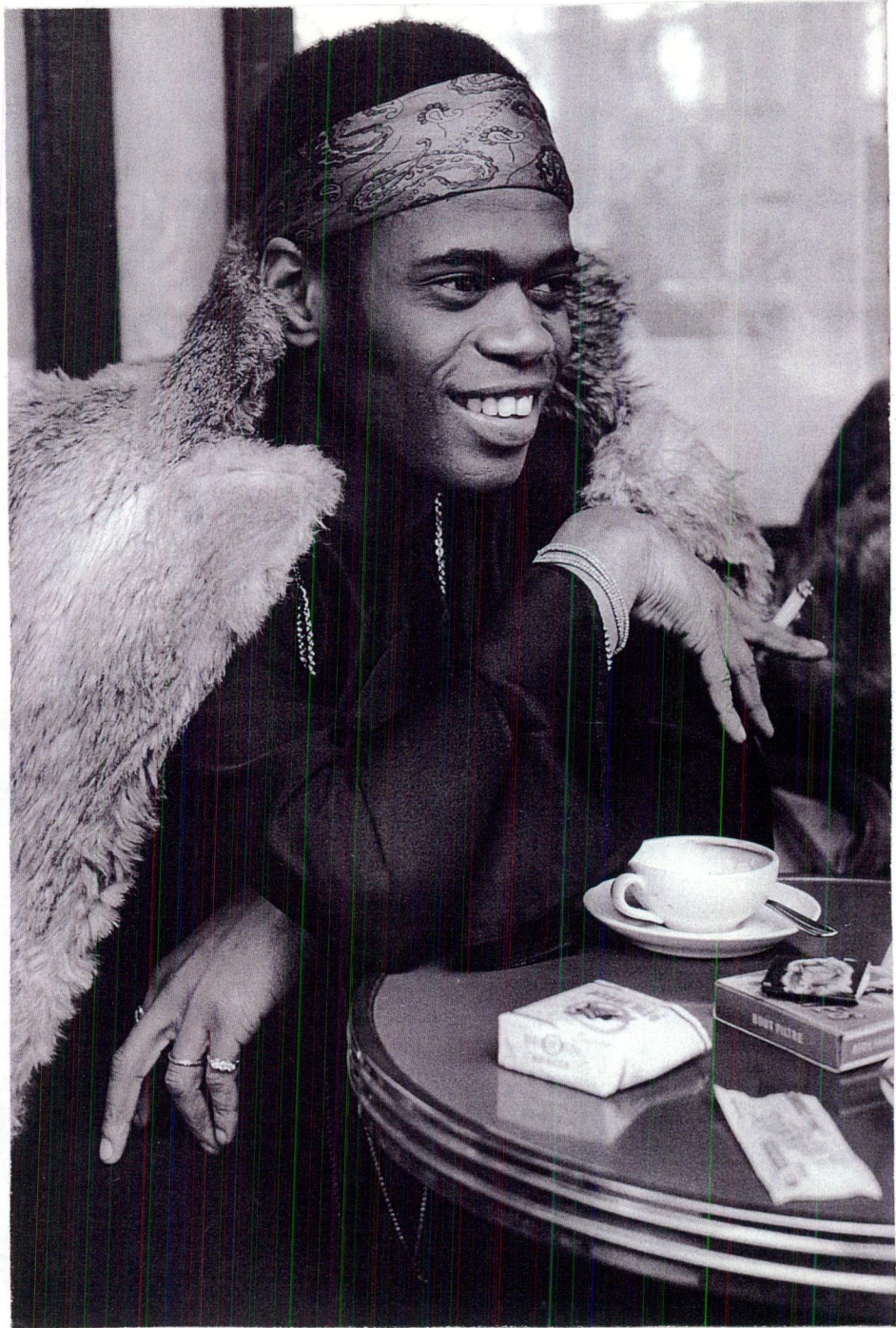


Fig. 2, Lester Wilson, dancer, 1970

Yves St Laurent fully believed in adopting a unisex look (Fig 3) and said in an interview with Elle magazine;

"The days of doll-like women and dominating men are over. Today boys and girls are more than just equal, they are similar without being the same."

(Chenoune, 1969, p. 278)

The androgynous look is still very much alive today and is a big reflection on how designers see the direction of fashion to come (fig 4).

1. The first part of the report is a general introduction to the subject of the study.

The second part of the report is a detailed description of the methods used in the study.

The third part of the report is a discussion of the results of the study.



Fig 3. Yves St Laurent with sister wearing unisex safari suits, 1969



Fig 4. Magazine advertisment for Armani, 1998

Aside from the creation of the 'yuppie' in the 1980s, 1984 saw Jean-Paul Gaultier's first haute-couture collection for men (Fig 5), entitled 'L'Homme Objet' ('The Male Object') which was to have a profound impact on men's fashion. It also encouraged many womenswear designers into launching their own menswear labels. The menswear boom in the 1980s led to endless market research in order to identify what constituted the menswear market. One result was mapped into five categories, described by Chenoune as

"five typical clothing temperaments

Strict and conventional	25%
Conformist, comfort loving	34%
Stylish, spendthrift and image-conscious	17%
Hip	10%
Non-conformist, natural look	14% "

(Chenoune,1993, p. 306)

Menswear today see's a new attitude towards fashion in terms of sexual attraction. Men have come to the realisation that however unassuming society chooses to be, their clothes still continue to play an important role in this process.

This is by no means a new approach to the promotion of mens clothing as we can see from fig. 6. However, today a similar advertisment would surely make it clear that much more effort is required than simply throwing on a 'cool' pair of trousers. This approach (fig. 6) would be more suited to an aftershave advertisment.

The first thing I noticed when I stepped out of the car was the cold. It was a sharp, biting cold that seemed to penetrate my coat. I shivered as I walked towards the building, my hands tucked into my pockets. The air was thick with the scent of old stone and the distant hum of city traffic. I took a deep breath, trying to steady myself as I approached the entrance.

As I entered the building, the cold seemed to melt away, replaced by a warm, dimly lit interior. The walls were made of dark wood, and the floor was polished to a shine. I looked around, taking in the details of the room. There were several large paintings on the walls, each depicting a different scene. The lighting was soft and even, creating a calm and inviting atmosphere. I felt a sense of peace as I walked through the corridors, my mind clearing of the thoughts that had been plaguing me.

I found myself standing in front of a large, ornate fireplace. The fire was crackling brightly, casting a warm glow across the room. I stepped closer, feeling the heat radiating from the flames. The sound of the fire was soothing, a comforting presence in the quiet room. I closed my eyes for a moment, letting the warmth envelop me. When I opened my eyes, I noticed a small, framed picture on the mantel. It was a portrait of a man, looking directly at the viewer with a steady gaze. I reached out and touched the frame, feeling a strange sense of connection. The man's face seemed familiar, as if I had known him once upon a time.



Fig 5. Couture Man collection. 1996-'97,
Jean Paul Gaultier



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**...et il ne porte
son new man
que depuis
10 secondes !**

10 secondes, c'est le temps réglementaire
qu'il faut à un homme (habillé NEWMAN)
pour avoir aussitôt une ruche de filles à ses pieds !
et c'est la même chose pour les filles...
Pourquoi ?... mais enfin...
regardez le style NEWMAN :
jeans velours (29 coloris, 5 côtes différentes),
chemises (150 millions de coloris), blousons...
NEWMAN se remarque, NEWMAN a le knack.
Coupe, coloris, tissus, ... dément !
Alors impossible d'hésiter.
habillez-vous NEWMAN et ...le monde vous appartient.

NEW MAN

Question style
Réponse
coton






Fig 6 Advert for New Man Clothing 1967

"And he's only been dressed in his New Man
trousers for ten seconds!"



The Advent for New Year's Eve

And the only best of the New Year

Wishes for the year

CHAPTER TWO

Men's Fashion in Dublin Today: How is it Changing?

There is evidence all around Dublin of a growing interest in men's fashion and grooming. I have found first-hand evidence of this by talking to men in shops and bars, and this evidence has been corroborated via the observations of shop assistants.

I spoke to a shop assistant in the Brown Thomas menswear department, who had noted there has been a definite growing interest in the menswear section, and many more men were coming in to browse on a recreational basis. He had also noticed an increasing popularity in the choice of brighter colours like purple, orange and pink. This is seen especially in designer knitwear like Nicole Farhi's range of sweaters and scarves. He commented on the new textures for menswear on the rails in Brown Thomas, which he considered quite adventurous for the store. He picked out a pair of rubberised trousers by Joseph as an example. This did not just apply to the younger customer either as he informed me that the more mature man (between 40-50) was venturing towards a brighter, more casual look. Due to this increasing popularity, Brown Thomas are planning to open a new store on Grafton Street which is to house top designer casual wear' concentrating largely on the American names (Fig 7). It is clear that there will be a much more modern feel to the store named BT2.



Fig 7. BT2 site on Grafton Street.



By also housing a range of tailoring by more fashionable designers than before, such as Jean-Paul Gaultier, Alexander McQueen and Prada, BT2 is becoming a direct competitor of Alias Tom. I have used Alias Tom as an example of one of Dublin's most fashionable and expensive mens shops. It is located approximately 500 yards away from the BT2 site. It would be apparent to safely assume that BT2 will seriously affect the profits of Alias Tom. The opening of this new store is certainly a huge reflection of the recent demands in men's leisure wear, which brings me to the conclusion that men want to spend money on clothes for recreational purposes and not just because their line of work demands it.

There is also another reason for a particular interest in adopting a more athletic look, aside from imitating and supporting a massive interest in national sports. This reason is that wearing a sportswear label is a way of sporting a designer label without having to pay as much for the privilege and looking fit and healthy as a bonus. Colin McDowell sums up this theory when he writes;

"For every man - Footballer, city gent or man of culture - who could afford designer labels' there were thousands who took advantage of the new approaches by deformatising themselves at a much cheaper level. If designer labels were the shorthand for the status of wealth, the T-shirt was the archetypal item of egalitarian clothing. The two seem miles apart but clever marketing techniques brought them together with resounding success".

(Macdowell, 1997, p. 195)

This theory has existed since the late Eighties and strengthens the point that men want to at least appear as though they care about fashion by showing that they have spent a lot of money on their attire.

I spoke to a classic example of a 'label man' named Keith (Fig 8) in a bar/club called Eamon Doran's in Temple Bar. I approached him because he appeared to be the type of man who wanted to look presentable but didn't really care about fashion. I was wrong, in the sense that he really cared about fashionable names. Within the first few minutes of speaking to him he had given me the full run-down of his outfit. "Look at my Versace shoes. Do you want a photo of the logo? I'm wearing a Ralph Lauren sweatshirt [and on lifting up his sweatshirt] and a T-shirt to match. My trousers are Paul Smith, but I'm afraid my boxers are only Calvin Klein."



Fig 8. Keith, customer in Eamon Doran's

At this point his friend interrupted, by showing me his boxer shorts (Fig 9), which were again by Ralph Lauren. This was obviously the label of the moment for these gentlemen. Keith continued to say that his main disappointment with the shops in Dublin was that he couldn't find Prada shoes anywhere. This comment was accompanied by gestures implying 'I've also got a mobile 'phone and a damn nice watch', as he displayed them both by waving his 'phone near his ear ostentatiously.

These types of men could be taken as a positive sign that they are interested in fashion, as they are obviously spending lots of money on their clothes, yet it could also suggest that these men are not interested in fashion at all but still want to use their clothes as a form of advertising their financial status, hence all the logos and labels.

The media have definitely played their role in persuading men to be more fashion-conscious, or at least label-conscious, all over the world, including Dublin. We can see that there is a massive increase in men's grooming magazines, with contents which can be paralleled with women's magazines such as Cosmopolitan and Marie Claire. It is clear from seeing more and more new magazines for men on newsagents' stands that men are finding it more acceptable to buy these magazines, guiding them towards a healthier, fitter and more fashion-conscious, sexually attractive lifestyle. Magazines such as Men's Health, Maxim and GQ are no longer exclusive to the 'poncey' or incredibly vain. Increase in these sales is also due to the change in approach in the editing of such publications. The captions from very early copies were "slick, fatuous, snobby and preeningly male chauvinist" (McDowell, 1997, p.110). In fact, as McDowell rightly points out;

"Esquire Man, between the wars managed to personify the worst characteristics of his character (sic) on both sides of the Atlantic."

(McDowell, 1997, p. 110)



Fig 9. Keith's friend showing off his underpants.

Today the story is very different, with captions like "Concorde, Coke and Cash", and contents pages reading;

- "122 **Fisherman's Friend**
Dress in seamen style
- 148 **Bird's eye view**
The jumpers girls like
- 152 **Essentials**
You'll never get a snog unless
your mouth's in perfect nick
- 160 **Good news - Wanking is healthy!**
- 171 **GQ live**
Go out, get drunk, try on clothes"
(GQ, Feb 1998, p. 2)

Retailers are also cashing in and realizing the influence that magazines have on the public as consumers. Marks & Spencers and Harvey Nichols have both benefitted from this method of retail persuasion. The newest of these ventures is by Fosters, who are bringing out a magazine titled 'The Cut', modelled on the typical 'Lad Mag'. Milton Barrat at Redwood Publishing believes;

"Publishing is the best method for retailers to stay close to the customers. Magazines provide the opportunity to integrate a series of elements in the marketing mix - ads, promotions, launches, advertorials - they build loyalty and allow regular integrated communication with customers."
(Barrat, Menswear, 1997, p.8)

A number of cosmetics companies have brought out men's cosmetics, which with more clever marketing tactics, have become increasingly popular. One of the first pioneers to embark on this was The Body Shop's Mostly Men range, packaged in grey or black bottles with white writing. Clinique is another company which has successfully launched a grey-packaged grooming range, creating lotions to prevent ingrowing stubble (£17.99), labelled 'Scruffing Lotion', and soothing moisturiser to reduce shaving rash (£15.99). This is a very successful range, as they cater for men's needs, and are not just reproducing women's cosmetics in macho-looking packaging. However, from talking to men at the

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Clinique counter in Brown Thomas, I got the impression that they were very interested in the products and what they claimed to do, but the price put them off a bit. Women have a huge choice of price range in cosmetics and their vanity has accustomed them to spending a fortune on their face and body. This is a relatively new concept for men to grasp.

Men's cosmetics have recently been taken a step further with American cosmetic company, Hard Candy branching into Europe and bringing out a range of nail varnish colours for men, including shades of metallic blue, silver and grey. I enquired about this range in Brown Thomas but they said there were no plans to stock this product. In fact, I failed to find Hard Candy for men anywhere in Dublin. However, men in Dublin may not yet want to wear nail varnish, but they are certainly interested in looking as if they care about grooming.

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It is followed by a description of the
methodology used in the study.
The third part of the report is a
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The results of the study are presented in
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discussion of the results is followed by
a conclusion and a list of references.
The report is written in a clear and
concise style. It is well organized and
easy to read. The report is a valuable
contribution to the field of study.

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CHAPTER THREE

A Profile of Menswear Shops and Their Customers in Dublin.

In order to attempt an accurate summary of fashionable clothes in Dublin, it was necessary to take a cross-section of shops, chosen through their price range. This enables me to look at the subjects of class, age, and the financial priorities of shoppers who spend quite different amounts on clothes. Taking this a step further, I talked to their customers to discover more about their lifestyles, including where they go to socialise, their sexual preference, how much they spent on clothes, and how fashion/image-conscious they were. I thought that these could be quite intrusive questions for someone to be approached with while out shopping and felt that I would get better results if I went to the bars and clubs of Dublin, and approached men in a more relaxed environment.

I wanted to choose shops which were exclusive to Dublin, as I think this gives a more accurate reading for my investigation of what is happening in one particular place at one particular time. If I had chosen an English chain such as Jigsaw, which actually proved to be a very popular shop amongst men in Dublin, I would in effect be recording the market demands in England which just happened to be popular amongst the men living in Dublin. I wanted to focus on shops which were buying their stock with the Dublin market specifically in mind. I also chose the last six weeks approaching Christmas to collect research and to carry out my investigation, as the stock would be at its full potential.

I have decided to explore the cheaper end of the cross-section of shops first, and have chosen two shops for this area. They are much the same shop, with the same owner, located over the road from one another on Liffey Street, Dublin 1. The main shop is called Hero (Fig 10) and stocks a wide range of tight T-shirts, shirts, puffa jackets, suits and sweaters; whereas its offshoot, Iap, (Fig 11) is limited to shirts and the odd pair of trousers.



Fig 10. Hero, Mens clothes shop on Liffey Street.





Fig 11 Jap - Mens clothes shop on Liffy Street

Jap and Hero are selling clothes at the cheaper end of the the price range with shirts from £5 to suits for £69.99. My first impression of the type of customer that these shops would attract is someone who doesn't have a lot of money to spend on clothes, but nevertheless is quite fashion-conscious, and enjoys going clubbing on a regular basis. An equivalent womenswear shop would be Topshop, Sasha or She.

I was quite surprised to find that the majority of customers were young males on their own, as opposed to ones who have been dragged in by their girlfriends, but moreso that the clothes that they were wearing were casually stylish and not cheap looking. These men evidently cared about fashion. I came to the realisation that a shop where the philosophy is that the price label is the most attractive part of the garment (fig 12) doesn't necessarily only attract men who care more about the price than the actual garment.

Another interesting dicoverly was the fact that none of the customers I spoke to admitted to being regular customers. This may be because ;

"Fashion is the code language of status. We are in an age where people will sooner confess their sexual secrets - much sooner in many cases - than their status secrets, whether in the sense of longings and triumphs or humiliations and defeats. And yet we make broad status confessions every day in our response to fashion."

(Konig, 1973, p.27)

Declan (fig 13) was no exeption to this denial, the first thing he said when I asked him if I could take a photograph of him was "I wouldn't usually come in here, I was just passing by". Declan continued to justify his reason for browsing in Hero by explaining that he was a student doing his finals and he was skint, but was looking for a 'Saturday Night Fever' shirt to go with a suit he intended on wearing that night.

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Fig 12 Interior of Jap



15. JUNE 1961



Fig 13. Declan, a Hero customer.



A few other customers whom I spoke to wouldn't allow me to take photographs of them. Again it could be assumed that this was because they would really rather not be seen in this shop, never mind being recorded.

I observed an interesting attitude shift, however, once these men had taken the clothes out of Hero and proceeded to wear them 'out'. In a number of bars which I visited, a noticeable number of men, when asked where they shopped, discreetly informed me that there "are a few shops on Liffey Street that aren't that bad" as an introduction to where they bought their velvet trousers or two-tone shirt. The difference here was that they had the opportunity to lie but actually seemed quite proud of their find. The comment "I love to find a bargain" was quite common amongst men of different ages and incomes, whether their bargain had come from the Brown Thomas sale, Dunnes Stores or Oxfam.

It appears that Hero and Jap attract quite an assortment of customers, none of whom are particularly loyal, yet these shops survive on the basis that they are supplying garments which are slightly unusual and of course cheap. It is apparent that many of these customers are students who have the social life to dress up but don't have much money to spend on clothes.

Fig 14 shows quite a different customer sporting a waistcoat from Hero. He is seen here drinking in a pub called The Oak in the centre of Dublin on a Sunday night. He wanted to make it clear that he was out to relax tonight and would make much more of an effort if he was meeting a lady. However he felt that whatever he was wearing, it was always important to wear good quality shoes and went on to say that he had spent over £100 on the cowboy boots he was wearing. "I couldn't find the pair that I really wanted otherwise I would have spent more", he added proudly.

It was quite surprising to find in Jap and Hero a lot of styles that had been influenced by catwalk trends particularly the Italian designers such as Gucci and Dolce & Gabanna. (fig 15)

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Fig 14. Customer in The Oak, Dame St, Dublin.



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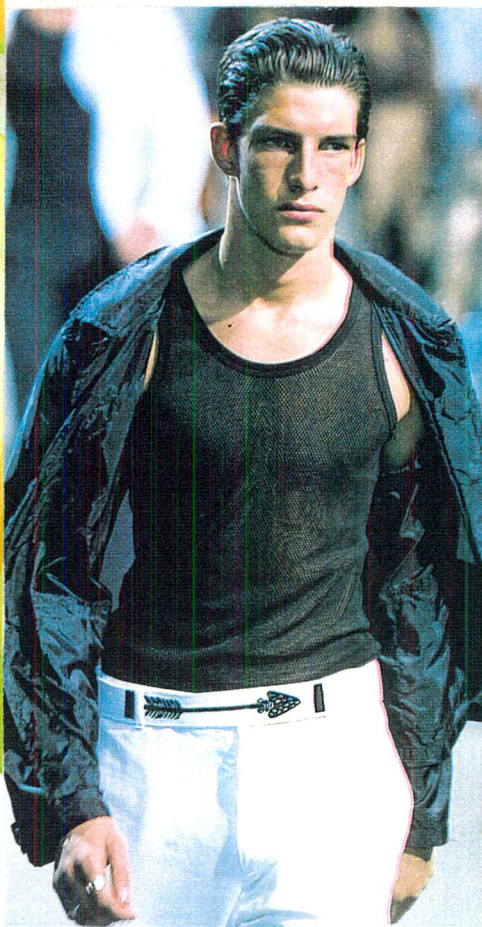


Fig 15. Garments from Hero and designer outfits.

As the menswear market in Dublin stands, it is generally quite conservative so it is very exiting to see clothes of this nature in the shops especially in Hero whose price range is accessible to most people. It is a shame that a lot of these clothes are badly made and the quality of the fabric is very cheap looking and feeling. For example, I practically got an electric shock from handling one pair of velour trousers due to the level of synthetic content.

In terms of layout, Jap and Hero don't do themselves any favours in terms of enticing the customer in to browse. (fig 16) The presentation of these shops is pretty appalling, especially the interior of Jap (fig 17). Fig 18 shows a 3-piece suit hanging amongst the checked shirts with a sleeve tucked into the pocket to give it that casual feel. The suit itself doesn't appear to be particularly bad quality or cheap looking in style yet you can see how the customer could be really turned off making a purchase.

It would appear that the range of accessories available says a lot about the shop and its customers. In Jap and Hero the range of accessories is a bit of a mystery, yet very telling of the price-range and location of the shop. Fig 19 shows the very poor selection on Hero; they don't even have any connection to the clothes in the shop. One gets the impression that the shop was once Western-style, selling cowboy boots and belt-buckles (man in fig. 14) and as they ventured into a more tight T-shirt, camp look they have completely forgotten to supply accessories to complement the clothes with the weak exception of a Take That belt-buckle (fig. 19).

The first part of the report deals with the general situation of the country. It is a very interesting and informative study of the country's development. The author has done a great deal of research and has gathered a wealth of material. The report is well written and is a valuable contribution to the study of the country's development.

The second part of the report deals with the economic situation of the country. It is a very interesting and informative study of the country's economic development. The author has done a great deal of research and has gathered a wealth of material. The report is well written and is a valuable contribution to the study of the country's economic development.



Fig 16. Window of Hero.



Fig. 10. Window of vision



Fig 17. Interior of Jap



Fig 18. Three piece suit on sale in Hero.





Fig 19. Range of accessories in Hero.



The next shop I visited was A-Wear (fig.20) which is very different to Jap or Hero, located on Grafton St, in prime position for the mainstream of middle-market shoppers. A-Wear caters to the mid-range in terms of price and 'Mr. Average' in terms of customer profile. This shop is very similar to the British chains of Next and Principles which are also located on Grafton St. It seems that the attitude of the kind of man who shops in these stores is that he has to wear something but doesn't want his clothes to say too much about him. This man is definitely not choosing his clothes through expression of identity or as a means of attracting the opposite sex; in fact one word which could be used to describe him is 'married'. He also wants to look respectable, acceptable and up-to-date, but most importantly of all, to blend in (fig 21).

Quite a majority of these customers are financially secure with good jobs, cars etc., but don't feel the need to spend beyond what is necessary on clothing for the sake of being fashionable. Their priorities lie more in the area of mortgages and family. Angela McRobbie may have been referring to this man when she writes:

"shopping has tended to be subsumed under the category of domestic labour with the attendant connotations of drudgery and exhaustion".

(McRobbie, 1994,p.159)

It would appear that these men who shop in A-Wear like to drink in the 'traditional' style pubs around Temple Bar in general but also in pub/club Eamonn Doran's, where Keith was drinking (fig.8).



Fig 20. A-Wear logo



Acceptable

Respectable

Blending In

Up To Date

Functional

Irony



Fig 21. 'Mr Predictable' Customer in A-Wear.



10/10/10

10/10/10

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Tony (fig.22), unlike Keith, really didn't have much to say about fashion, and his friends were evidently surprised that I had approached them on this subject. They explained that they bought their clothes purely on a functional basis, often with assistance from their wives. Tony told me that he shopped mainly in A-Wear, Next and occasionally Dunnes Stores. These are all examples of shops which present a multi-coordinating selection of identical garments, all in shades which complement each other, providing the customer with the impression that he has a choice yet ensuring that he can't make any mismatched mistakes - an ideal shopping environment for a man that has no real opinions about fashion.

The layout of A-Wear (fig.23) reflects a very unintimidating atmosphere; spacious, fairly stylish with its wooden floor, yet an absence of any exclusivity projected by stores like Alias Tom (fig.27). The clothes stocked in A-Wear are very anonymous-looking and because of this, they appeal to a wide age-range. The colours are very uninspiring with lots of brown navy, black and stone, with the exception of brightly-coloured checked shirts (fig.25).

The only evidence of catwalk trends was the notable concentration on brown garments, taking us back to 96/97 when 'brown was the new black'. There are many more indications of how safe the A-Wear man really is when choosing his clothes, especially for working in. Fig.25 shows rails and rails of dark suits priced around £130 which all appear to be identical. It would seem that the clothes in this shop provide a social uniform for working in (fig.24) and for going out in (fig.25).

The accessories available consist of a selection of belts, ties, Calvin Klein underwear and quite a large selection of shoes together with shoe-care products (fig.26) which again identifies the market very accurately. This market addresses a man who is looking for a complete look in one store adding a splash of colour in his tie, a designer name in his underpants and not forgetting well-polished shoes.



Fig 22. Tony, Customer in Eamon Doran's.



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Fig 23. Interior of A-Wear.



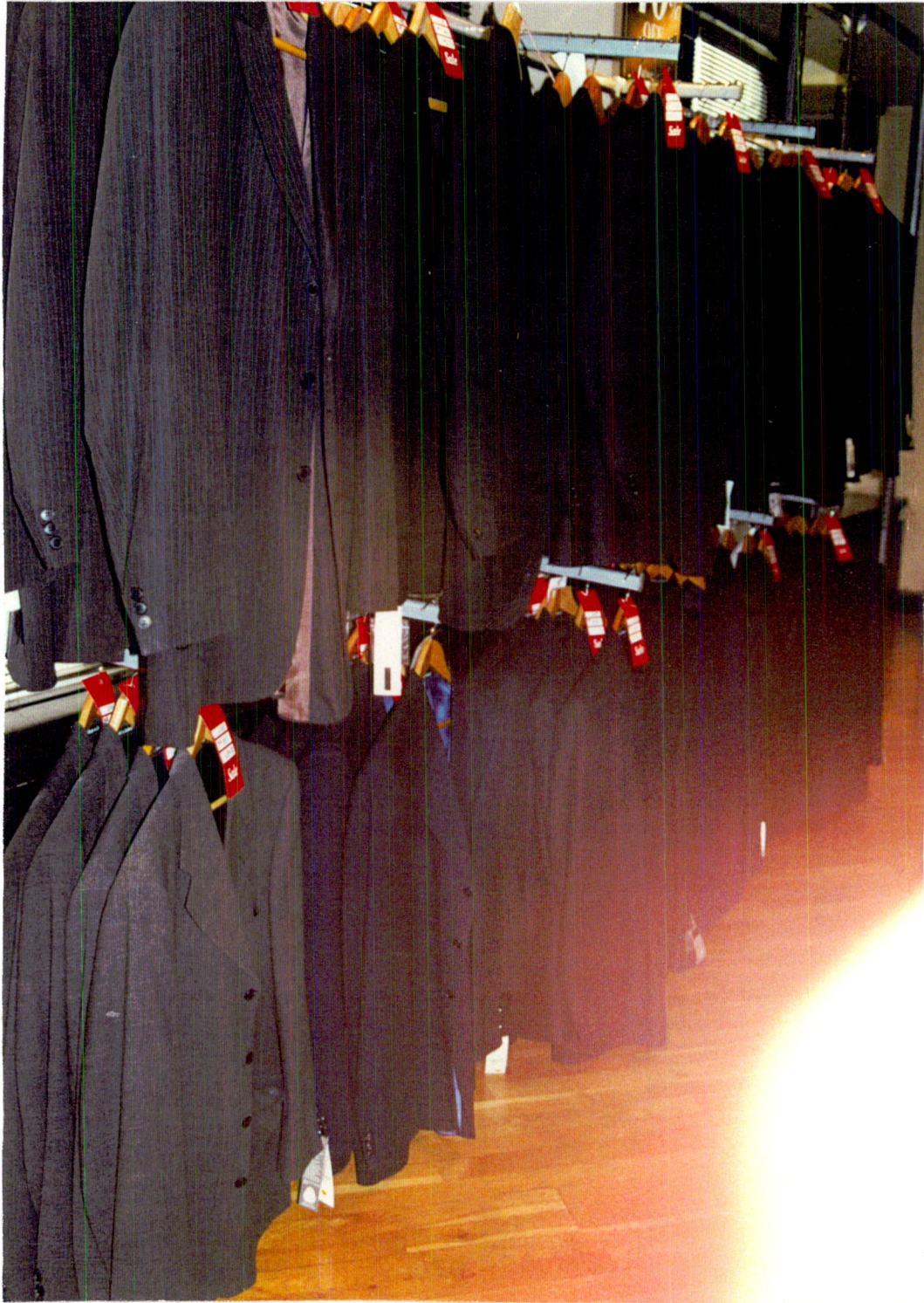


Fig 24. Selection of suits in A-Wear.



Fig 25. Selection of shirts in A-Wear



THE UNIVERSITY OF CHICAGO

1971



Fig 26. Accessory display in A-Wear.



On entering Alias Tom (fig.27) you are instantly hit with the sobering air of exclusivity within the shop. Even during the weeks approaching Christmas there are only a few customers and twice as many black polo-necked assistants. The layout gives a very sleek and spacious feel with shirts, ties, cuff-links and underwear at one end of the shop and casual-wear at the other with a tailoring section downstairs which is even more intimidating. The layout is very impressive and it is clear that someone has put a lot of thought into every detail.

Again I looked at the range of accessories which are hard to miss in Alias Tom as there is such a wide selection ranging from boxer shorts by Calvin Keln, Giorgio Armani, Paul Smith and Dolce & Gabbana (£20-£50) to after-shaves and socks of similar names. This is a massive indication of the type of man who comes into this shop. He is concerned with the whole look, including the unseen details, i.e. socks, and is not just satisfied in sporting a nice shirt with a flash label.

I met Jon leaving Alias Tom , and he appeared to fit the above description (fig.28). He informed me that he loved clothes and so was a frequent customer of Alias Tom. Being a news reporter provided a valid reason for spending a great deal of money on clothes, as it was essential to look the part both on and off television. It is clear that this man is a typical customer of this market sector, investing in the full well-groomed look with all the accessories to match, i.e. boxer shorts, cufflinks and shoes. He explained that he much preferred buying clothes to go out in rather than suits, although he confessed to having a thing about ties, of which he had a large collection. Jon informed me that he went out most nights to lots of different bars and pubs but frequented the Shelbourne Hotel bar, Cafe En Seine (an upmarket art-nouveau cafe bar) and Lillie's Bordello (a club on Grafton St., exclusive to the rich and famous). Other favourite shops included Jigsaw and Brown Thomas where he has occasionally browsed over the Clinique stand for men.

The first part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present. The author then goes on to discuss the various factors that have shaped the development of the United States, including the role of the government, the economy, and the culture. The paper concludes by suggesting that a study of the history of the United States is not only a valuable academic exercise, but also a necessary one for anyone who wishes to understand the world in which we live.

The second part of the paper discusses the role of the government in the development of the United States. It is argued that the government has played a central role in the shaping of the nation, from the early days of the colonies to the present. The author then goes on to discuss the various powers of the government, including the executive, legislative, and judicial branches. The paper concludes by suggesting that a study of the role of the government in the development of the United States is not only a valuable academic exercise, but also a necessary one for anyone who wishes to understand the world in which we live.

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Fig 28. Jon, Alias Tom customer.



The book is for customers

There is plenty of evidence in Alias Tom of looks seen on the catwalk as many of these clothes have come straight from them, chosen by Tom Kennedy (owner of Alias Tom) from first-hand viewing of the shows.

There is a fabulous selection of shirts ranging from Ted Baker (£54) to Armani (£108). Tom Kennedy and Hugh O'Reilly seem to have selected just a few designers for the majority of their stock of casual- wear which includes DKNY, Helmut Lang and Nicole Fahri. This indicates that the shop has taken into account both the look of the season and also what they feel the wealthy and fashion-conscious men of Dublin are looking for.

From talking to Raymond, it seems that Alias Tom appeals not just to the wealthy, but also to fashion conscious men who are generally disappointed with the shops in Dublin. Raymond, hairdresser, showed great disappointment in the menswear available in Dublin. He explained that he loved clothes and was prepared to spend a lot of money on them if only he could find what he was looking for. Because he doesn't find much in Dublin which takes his fancy, he found himself buying two or even three of the same garment when he went shopping. Raymond only occasionally buys garments in Alias Tom because it's one of the few shops where he can find what he's looking for, but he admits he can't really afford it. He shopped mainly in Jigsaw, which in his opinion was one of the few decent shops in Dublin. I have spoken to other men who share Raymond's opinion, which is a definite indication that there is a gap in the market of men's clothes shops in Dublin.

It would seem that someone could make a lot of money through just listening to what men want to wear and accommodating the market for men who are fashion-conscious and are prepared to spend a great deal of money on clothes but not just for any one garment.

I found some more Alias Tom customers on a Sunday night in Thomas Reed's, a bar in the centre of Dublin with a fairly civilised atmosphere. Justin and Paul (fig.29) were in town for a couple of 'end-of-the-weekend' drinks, and were only too happy to talk about their clothes. Paul had recently started a new job as an accountant and found he didn't get much satisfaction from buying work clothes as the job demanded a conservative look, but he still enjoyed buying clothes for his social life from Alias Tom and Brown Thomas where he chooses a casual 'jeansy look'. He went on to say that he often bought clothes on touch and he was sold if they felt nice. On the whole, these two gentlemen were satisfied with the range of men's shops in Dublin. However, Paul showed disappointment in the selection of shoes. These men appeared to be less interested in labels and more in quality although Paul was clearly proud of his Gucci shoes (fig. 29) and Justin, finding it hilariously funny that I wanted to photograph his underpants, was nevertheless quite happy to oblige (fig.30).

I found these men very fitting to the Alias Tom look as they were happy to buy expensive clothes even though this was still a small percentage of their income. They were not concerned with whether the clothes bore a label or not. This reflected the stock in Alias Tom where the buyers, unlike many shops in this market, don't choose the clothes on account of their label being displayed on the outside but instead buy on the basis of quality and fashionability of the garments.



Fig 29. Customers in Thomas Reed's.



The 19th century in Thomas Hardy



Fig 30. Justin showing off his underpants.



Photograph of the subject of the study

CHAPTER FOUR

Other Areas of the Menswear Market and its Influence on the Dublin Fashion Scene.

The areas of the mens' fashion market in Dublin which I have studied by no means conclude the look and demands of the fashion scene in Dublin. There are many other looks which are based more on an image rather than style and are very much alive in the bars and clubs of this city. They cannot be easily recorded on a commercial basis, as many of these images are retro looks which rely on secondhand shops and overseas purchases. However I feel they are an important influence on the commercial market as they provide a certain degree of inspiration to the man on the street or the man in the pub, which in turn creates a market demand.

The look of mens' fashion on Dublin is definitely in a transitional period. We can see this through evidence of customer demand in many areas of society and not just one specific class or age group. Farid Chenoune summarises this demand;

"A shift was detected in the definition of masculine identity within Western societies. The emphasis on youthfulness plus the rise of the feminists and gays in the 1970s resulted in ways of appearing, reconciling men with a part of their personality that had been repressed by puritanical stereotypes, the pleasure of seductiveness and grooming. This allowed men to flirt with fashion without encountering disapproval."

(Chenoune 1993, p.306).

It is interesting to speak to men at the other end of the fashion-conscious spectrum from the typical Alias Tom customer, or 'label-man' Keith (fig.8). These men are perhaps more fashion-conscious, as they use their eye to choose their clothes rather than their wallet;

1. The first of the three main points
is that the government should

be able to control the money supply
and interest rates. This is
because the government is the only
entity that can create money
and therefore it has the power
to control the amount of money
in circulation. This is important
because it allows the government
to control inflation and to
maintain a stable economy.

2. The second main point is that
the government should be able to
control the exchange rate. This
is important because it allows
the government to control the
value of the pound and to
maintain a stable economy.

3. The third main point is that
the government should be able to
control the balance of payments.
This is important because it
allows the government to control
the flow of money in and out
of the country and to maintain
a stable economy.

4. The fourth main point is that
the government should be able to
control the level of government
spending. This is important
because it allows the government
to control the size of the public
sector and to maintain a stable
economy.

"Innovators are found among all classes and groups, not just amongst the privileged and elite so there is no evaluation of privileged groups in such a system. "

(Partington, 1992,p.150) 1

Fig 31 shows an example of a man who shops anywhere within his means to create a unique look which in turn completely disguises the look of a particular shop. For example it was surprising to find that he had bought his trousers in Dunnes Stores.

Fig.32 shows another example of a man who has chosen an individual look as opposed to buying a whole outfit from a shop, his imitation of a 'Mod' relies heavily on the details and the context in which he wears the outfit, right down to the way he is holding his cigarette, and more importantly his hairstyle which commands his whole outfit. A change of hairstyle would create a completely different impression of his outfit. Also the fact that he is wearing a pinstripe suit in Brogan's, one of the newer 'traditional' pubs in the centre of Dublin makes him really stand out from everyone else. It also gives you the impression that he dresses like this all the time. He told me that he preferred to go to London to buy his clothes, as there was a far wider selection. However, he had found a few shops in Dublin which he liked such as Harlequin, an antique and second-hand clothes shop.

Commercial fashion has been seen to be largely influenced by retro looks, especially in the cheaper end of the market. Fig.33 shows a pair of printed denim flares in Hero which would look more at home in a second-hand shop. This regurgitated retro style is only really apparent in the cheaper range of shops as the genuine garments can be bought fairly cheaply in second-hand shops. The retro style has also occasionally influenced designer wear.

THE UNIVERSITY OF CHICAGO
DIVISION OF THE PHYSICAL SCIENCES
DEPARTMENT OF CHEMISTRY
530 SOUTH EAST ASIAN AVENUE
CHICAGO, ILLINOIS 60607

TO THE DIRECTOR, NATIONAL BUREAU OF STANDARDS
WASHINGTON, D. C. 20535
FROM: DR. J. H. GOLDSTEIN, CHAIRMAN
SUBJECT: PROPOSAL FOR A JOINT RESEARCH PROJECT

The following is a summary of the proposed joint research project between the Department of Chemistry, University of Chicago, and the National Bureau of Standards. The project is entitled "Investigation of the Kinetics of the Reaction of Nitrogen Dioxide with Ethanol." The project is proposed by Dr. J. H. Goldstein, Chairman of the Department of Chemistry, University of Chicago, and Dr. R. M. Wright, Chief of the Division of Physical Chemistry, National Bureau of Standards. The project is proposed for the period of 12 months, from January 1, 1968, to December 31, 1968. The project is proposed to be carried out in the Department of Chemistry, University of Chicago, and the National Bureau of Standards. The project is proposed to be carried out by Dr. J. H. Goldstein, Dr. R. M. Wright, and their respective staffs. The project is proposed to be carried out in the Department of Chemistry, University of Chicago, and the National Bureau of Standards. The project is proposed to be carried out by Dr. J. H. Goldstein, Dr. R. M. Wright, and their respective staffs. The project is proposed to be carried out in the Department of Chemistry, University of Chicago, and the National Bureau of Standards. The project is proposed to be carried out by Dr. J. H. Goldstein, Dr. R. M. Wright, and their respective staffs.

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Very truly yours,
J. H. Goldstein



Fig. 31, Customer in Brogan's, Dame Street, Dublin.



Fig. 32, A pinstripe suit in Brogan's.





Fig. 33, Trousers on display in Hero.



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1968

We can see that having a large income and even spending lots of money on clothes, doesn't necessarily guarantee a well dressed, stylish or fashion-conscious man, just as having a small budget to spend on clothes does not guarantee a badly dressed, unfashionable man.

So far I have studied men who, have either been well dressed, eye-catching or typically dressed in accordance to their market sector. Fig. 34 however shows a man in a different category which only became evident after talking to him. The initial reason for approaching him was because I had noticed that his sweater sported a label sewn on the outside at the nape of his neck. My first impression was confirmed in that he was more than willing to tell me that he only ever invested in quality garments, reeling off a number of designer names including Giorgio Armani and Calvin Klein. When I asked if I could take a photo of the back of his sweater I pointed out, to his horror that he might actually be wearing it inside out. He proceeded to re-arrange himself, after checking which label he had been displaying in Thomas Reeds, a moderately sophisticated cafe-bar in Dublin. (The label was in fact Urban Stone, an upmarket jeanswear label.) This is an example of a man whose income enables him to buy expensive clothes yet still manages to look untidy through ignoring details like his shoes.

So we can see from this that attention to grooming and accessories are of great importance if you are going to invest in expensive clothes or, like this man, his Armani trousers may appear to have been bought in Dunnes Stores or A Wear.

It has become apparent that men's grooming products, despite being intensely marketed in magazines, are largely ignored in Dublin. There are numerous beauty salons in Britain which are geared towards men yet there isn't one to be found in Dublin. From discussing the matter with Dublin men, I feel that although there would only be a small market at present, men's beauty parlours could easily take off within the next few years as a compliment to a revised attitude towards fashion.

The first part of the paper is devoted to a discussion of the general principles of the theory of the structure of the atom. It is shown that the structure of the atom is determined by the laws of quantum mechanics, and that the laws of quantum mechanics are determined by the laws of the special theory of relativity.

In the second part of the paper, the author discusses the problem of the structure of the nucleus. It is shown that the structure of the nucleus is determined by the laws of quantum mechanics, and that the laws of quantum mechanics are determined by the laws of the special theory of relativity. The author also discusses the problem of the structure of the elementary particles, and shows that the structure of the elementary particles is determined by the laws of quantum mechanics, and that the laws of quantum mechanics are determined by the laws of the special theory of relativity.

The third part of the paper is devoted to a discussion of the problem of the structure of the universe. It is shown that the structure of the universe is determined by the laws of quantum mechanics, and that the laws of quantum mechanics are determined by the laws of the special theory of relativity.

In the fourth part of the paper, the author discusses the problem of the structure of the world. It is shown that the structure of the world is determined by the laws of quantum mechanics, and that the laws of quantum mechanics are determined by the laws of the special theory of relativity. The author also discusses the problem of the structure of the human mind, and shows that the structure of the human mind is determined by the laws of quantum mechanics, and that the laws of quantum mechanics are determined by the laws of the special theory of relativity.

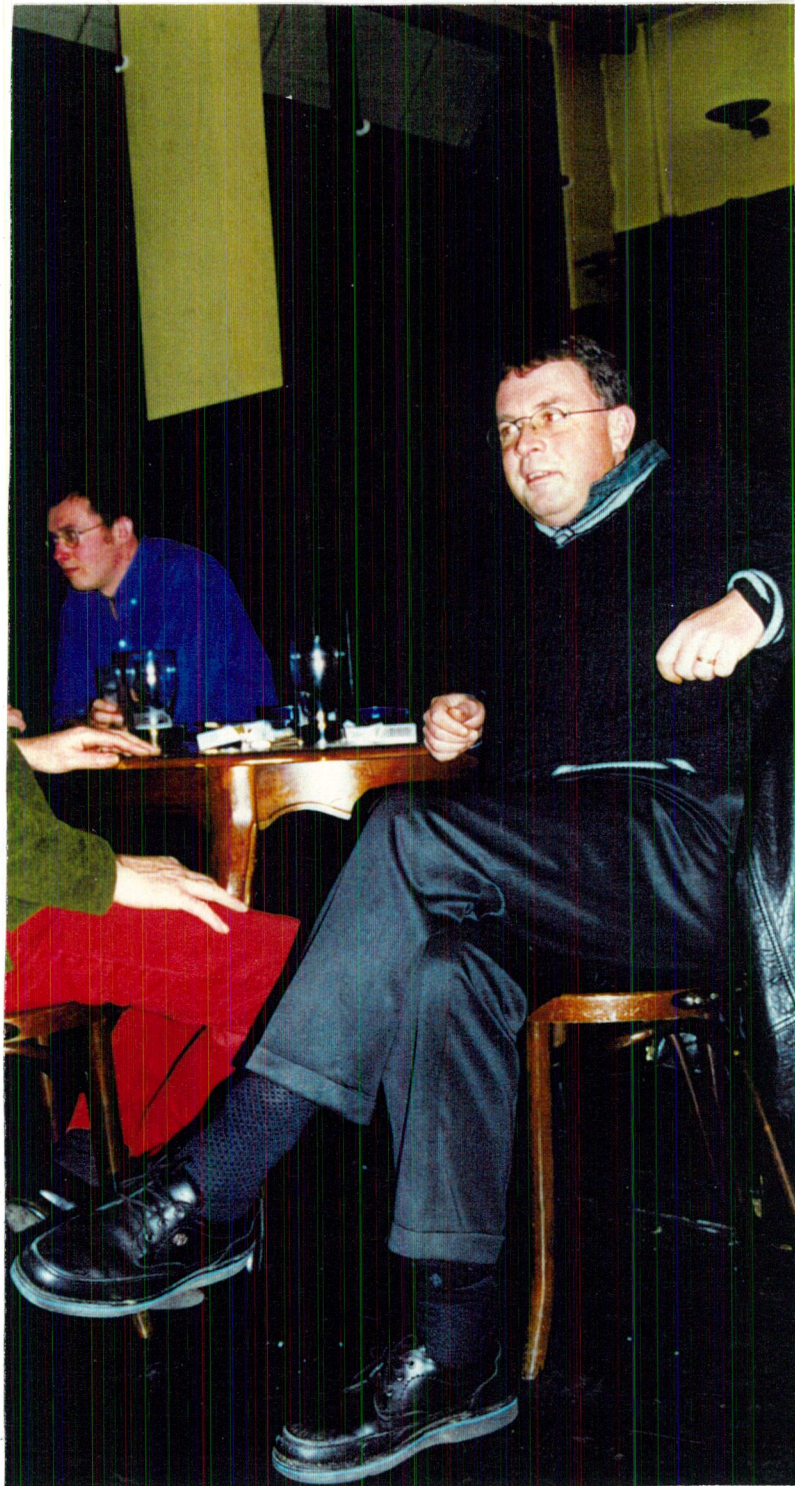


Fig. 34, Customer in Thomas Reed's.



Fig. 1. Diagram of the experimental setup.

Declan (fig 35), shown here drinking in Brogans (as in fig 31), is an interesting example of someone who seems to care about only the smaller details of his appearance. His hair and skin were in fantastic condition, and his nails were unusually long for a man yet beautifully manicured. He explained that he didn't have any money to spend on clothes and relied on nicking them from his mates. This indicates that the image of a well groomed man is not necessarily only your 'slicked-back hair, clean-shaven, man-in-a-suit with shiny shoes-type of guy'.



Fig. 35, 'What lovely nails!' Customer in Brogan's.



For a more complete understanding of the subject, please refer to the following sources:

CONCLUSION

The present gradual attitude shift in menswear is relatively new in Dublin and as Peter Barton has pointed out;

"The menswear retail sector lacks the maturity of the British market. There is a greater reliance on independents and the multiples do not yet dominate the market to the same extent."

(Barton, 1997, p.14)

The concept of the 'Nineties' Man' in 'Nineties' Clothes' is definitely leaving its mark upon the general public of all classes, ages, incomes, sexualities and lifestyles in Dublin.

It is also evident that more and more men are beginning to take a more overt interest in their appearance, not just out of self-satisfaction and esteem or even because their job demands it, but through sexual motivation as well. As McDowell has observed;

"In the end, all clothing is to do with sex and it is sex appeal which sells styles."

(Mcdowell, 1997, p.111)

We have come a long way from the man who thinks that slapping on a bit of aftershave is making an effort. It is clearly evident that men are coming to the realisation that giving careful thought to the choice of their attire can make all the difference. This is reminiscent of the slogan of the 'International Men's and Boyswear Exhibition', reading;

"When men follow fashion - Women follow men".

This is a very different approach from the slogan of 1976;

"Living well means dressing well"

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It has become clear through talking to men in Dublin that there is a gap in the market. With Ireland having the highest percentage of under-30's in the EC, shops are not supplying the clothes that men would prefer to wear. This contrasts with what I initially expected to find, which was that shops are not supplying the clothes because men wouldn't buy them. After all;

"The roots of change in fashion design, manufacturing, and marketing are in response to the desire on the part of the large majority of consumers to innovate and be fashionable in their styles of life."

(Partington, 1992, p.150)²

It seems to be a quite a general opinion, even in the industry, that the customer demands are not being satisfied. Sarah Woodhead, Acting Editor of Menswear magazine explained, when asked why this was;

"Because the menswear industry is historically bad at communication. Why solve the problem? Because communication leads to a clearer understanding of the issues facing the whole industry and more scope for solutions..."

She later went on to say;

"There are fantastic divides between market sectors, still too many tired businessmen out of touch with the industry."

(Woodhead, 1997, p.13)

It has also become evident, studying each market sector, that there is a fashion direction at both ends of the market. Fashionable clothes are considerably less apparent in the mid market which regrettably accounts for a large percentage of society. Hence the clothes that we see everyday on the street, that caused me to address this matter in the first place.

2. ref, Chic Thrills- A fashion Reader.

It has become apparent that if there were to be a market breakthrough, with more shops supplying clothes of a modest price range, perhaps as Jigsaw does, it would allow men to "flirt with fashion without encountering disapproval" (Chenoune, 1993, p.306). This would in turn encourage shops like Next and A-Wear to experiment a little more, as these shops are catering for a fairly manipulable market.

Another influence may be the expansion of British retailers ;

"with Europe moving towards a
single currency, Ireland provides
a great halfway house for British
retailers looking to expand globally."
(Barton, 1997, p.14)

Clearly Dublin's attitude to mens' fashion is undergoing an inexorable sea-change. The influence of British retailers, the city's ever-emerging cosmopolitan feel and the increased gender awareness of the new generation have given birth to a sexed-up Irish millenium male.

"Costly thy habit as thy purse can buy,
But not expressed in fancy, rich, not gaudy,
For the apparel often proclaims the man."
(Shakespeare)

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REPORT

1. The first part of the report is devoted to a description of the work done during the year.

2. The second part of the report is devoted to a description of the results of the work.

3. The third part of the report is devoted to a description of the conclusions drawn from the work.

4. The fourth part of the report is devoted to a description of the suggestions for further work.

5. The fifth part of the report is devoted to a description of the summary of the work.

6. The sixth part of the report is devoted to a description of the references.

7. The seventh part of the report is devoted to a description of the appendix.

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