

**FASHION FOR MEN IN 1906 WITH  
REFERENCE TO 1956 AND 1986**

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FASHION FOR MEN IN 1906 WITH  
REFERENCE TO 1956 AND 1986

Degree Thesis

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By Orla O'Connor  
March 1987

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## INTRODUCTION

My interest in men's wear was stimulated by my degree collection. This in turn started my research into male fashions of the past. I decided to do my thesis on men's wear, and as a result of this, I found that there were similarities between the Edwardian era, the 1950's and the latter part of the 1980's. As I started my thesis in 1986, I decided to pick 1906, 1956 and 1986 as my years of reference. I had originally intended to give each year the same amount of attention, but I became so overwhelmed with the Edwardian male, that he became the focus for discussion.

I started my research in the National Library, looking through catalogs to find out the magazines and newspapers in print at the time. The amount I had to wade through was stifling, to find what interested me. I was quite flabbergasted at the amount of research I collected on male fashion from a variety of sources. Such as, the Pall Mall Gazette, the Illustrated London Times, and trade magazines such as the Tailor and Cutter and The Irish Draper. I also researched in Trinity Library, as they were a better source of books. To my disappointment, it was impossible for me to get photographs of this research, and as a result have had to rely on photocopies for visuals.





Fig. 1

1880 A Lounge Jacket, a morning coat, and a top-coat very straight line, all coats were buttoned high, collars and ties were at their narrowest.



## CHAPTER 1

### THE INFLUENCES BEHIND MALE FASHIONS IN 1906

Male fashions throughout all eras have reflected the social and economic aspirations of men at the time. Since the sixteenth century there has been a general progression in men's wear, from very ornate and decorative to the somewhat drab and austere garb of the victorian era. Gradually men's clothes became less formal as did women's wear but men's clothes were always restricting in the right cut or colour to be worn at a specific time. By 1986, there is a marked difference between casual clothes and formal clothes, casual clothes are now truly casual and comfortable, and formal clothes suit the occasion but are not uncomfortable to wear. In 1906 there was a marked difference between casual wear for women and men, but in 1986 casual ranges are designed for both sexes in the same colours and fabrics, and even similar shapes, companies such as Bennetton, Espirit, Levis and Lee Cooper are but a few doing this. (fig.2)

Fortunately or not the male silhouette does not have the same scope for change as the female silhouette. Men generally speaking, have no waists, hips, or bust, they are thus limited, having a lean muscular body with little scope for draping. Although for women of the 1980's the fashion for their figures seems to emulate the male figure, even though draping was in vogue.

Men also seem less adapted for change than women who quite happily wear completely different styles and colours from one season to the next, while male fashions seem to have less of a tendency to change. The changing cycle for male fashions is said to be about twenty five years, in comparison to about five years or less for women.

With the rising of moral standards in England and Ireland during the Victorian era, also came the stiffening of male fashions. The Victorian male was staunch and upright, and his clothes reflected this both through cut and colour or lack of the latter. During this era the male suit developed and was very popular, as it was so comfortable and easy to wear. The Victoria and Albert Museum, say that it is very hard to get good examples of early suits such as lounge suits, from the 1890's, as they were usually worn until they fell apart. The most acceptable appearance for a man by 1986 is still the suit, in very much the same style.





Fig. 2

1986 A casual wear range designed by Granchio  
for both men and women.



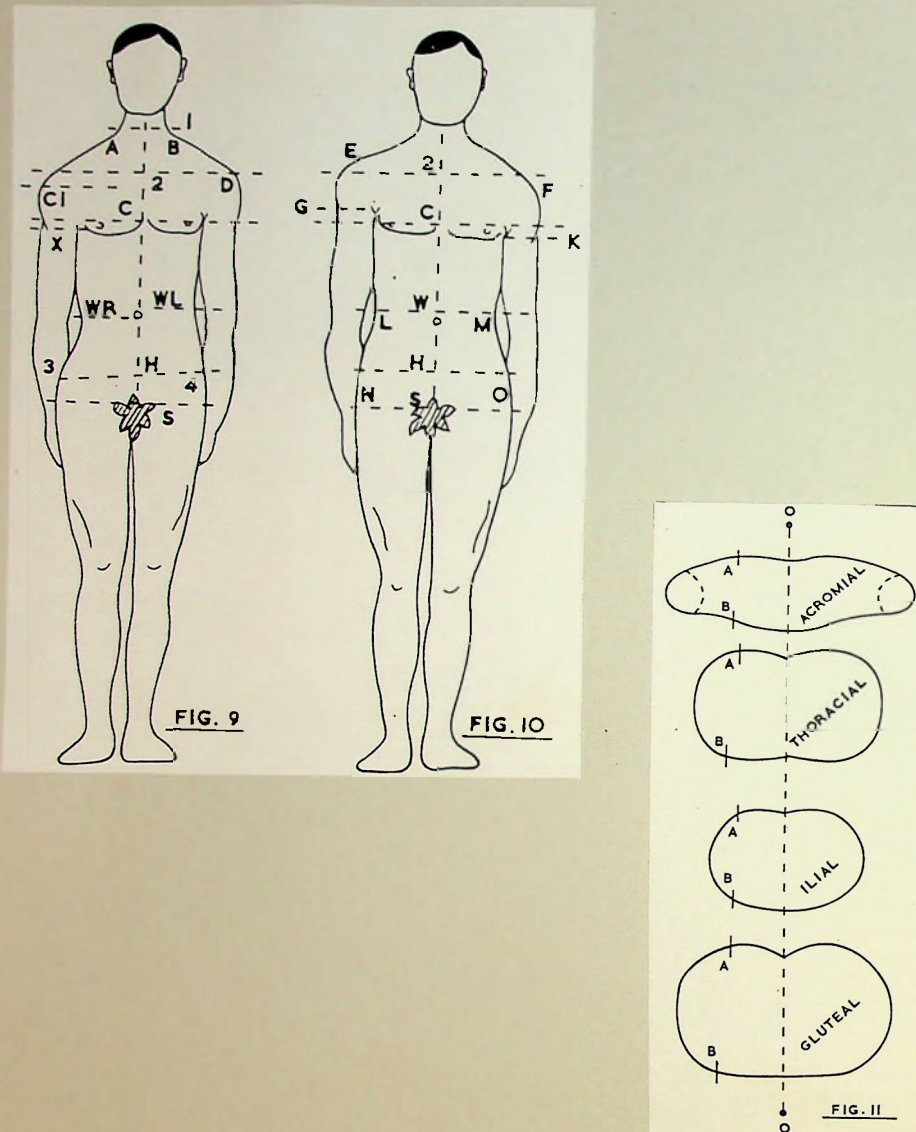


Fig: 3

1956 January 13, From The Tailor and Cutter. By 1956, tailors felt that the study of the body was very important to the correct cut of the suit. This study was called Anthronometry and was applied to try and improve the cut of mens clothes by treating each male figure individually. Figures 9 and 10 illustrate the differences in the male figure. Figure 11 shows the four main sectors of the figure as if they had been sliced.



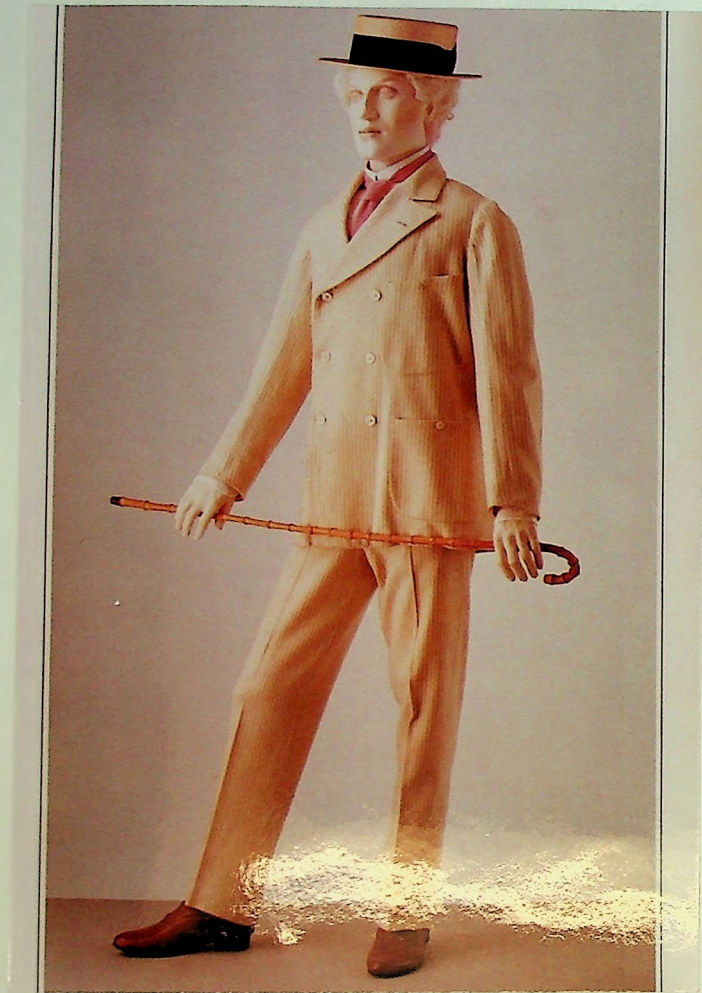


Fig 4A

1904: Double breasted suit, cream flannel with a blue pin-stripe. The cut of the jacket is derived from the earlier reefer coat usually worn for sailing. The same style was also adopted for the bolder striped jackets or blazers which were worn with light coloured trousers.

Some people think this an ideal situation and would like to see a similar solution for women's fashions, one such thinker is Yves St. Laurent. But perhaps the classic Chanel suit is the nearest we have come so far. (fig.4)

Britain has played a huge part in influencing male fashions since the beginning of the nineteenth century. In England as in other countries, influences on fashion came from the cream of society unlike fashion in 1956 with the influence of film stars and singers. By 1986 this trend is part and parcel of the fashion world, in male fashions. (fig 5) In 1906 King Edward VII's influence spread throughout countries such as Ireland, the United States, France, Spain, Germany and India. This was helped by the fact that he was related to many of those countries' monarchs and also by the fact that the King travelled extensively. But one garment which was not picked up by the rest of the world was the Norfolk jacket even though the King himself was responsible for its design as his robust figure needed pleats to give him room for movement. (fig. 6)

Throughout the twentieth century it has become apparent to me that men are not as easily influenced by changing fashions as women. In magazines and newspapers throughout the century you would be hard set to find articles on male fashions, unlike his female counterpart, who always had a fashion page. By 1986, expressly male fashion magazines are to be found such as, Gentlemen's Quarterly, Vogue Uomo, Sir and Arena although in comparison with the amount of women's magazines there are relatively few male fashion magazines. (fig 7)

As Prince and King, Edward VII greatly influenced male fashions in England and because of the great power Britain had she was listened to not only on political, social and economical fronts but also on the fashion front. Not only did England influence the world, but with the travels of the King and the aristocracy, cultures of India, Asia and the United States were brought home to England which in turn influence tastes in colour and fabrics in England. (fig. 8) Although a wealthy country, the British nobility were running short of money to keep up with their extremely luxurious lifestyles, and also with the drop of corn prices they needed new money. As a result of this, many English men went to the United States to marry into money and bring it home. Thus bringing American influence to bear on England. Ireland was also influenced by Britain as court was still held in Dublin. The Viceroy, lived in the Viceroyal Lodge in the Phoenix Park and he still opened Parliament, and held State Balls. Male fashions as a result of this were kept quite up-to-date as the English aristocracy travelled to and from Ireland.





Fig: 4

The modern male suit by Giorgio Armani





Fig: 5

1986 - A frame from the Levis successful advertisements, used in a poster. Nick Kamen, the actor in the ad, has achieved the same type of adoration the Arrow Man received in 1956. Both these advertisements made basic garments into something out of the ordinary.





Fig: 6

1905 - The Norfolk Jacket

This distinctive jacket had a box pleat at the centre back, and two at the front. The belt buttoned at the waist. It was usually worn with knickerbockers and woollen stockings.

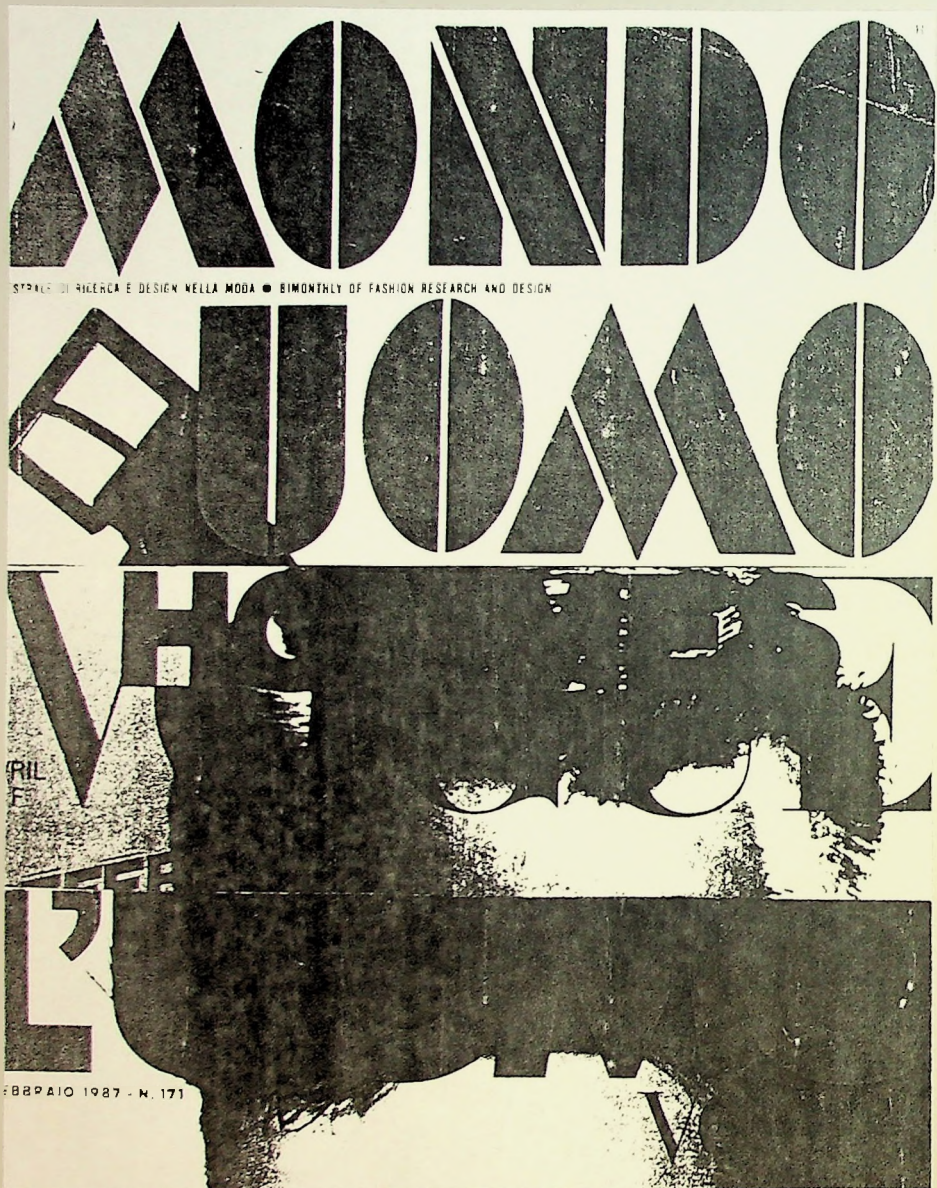


Fig: 7

1986 - Fashion magazines for men.



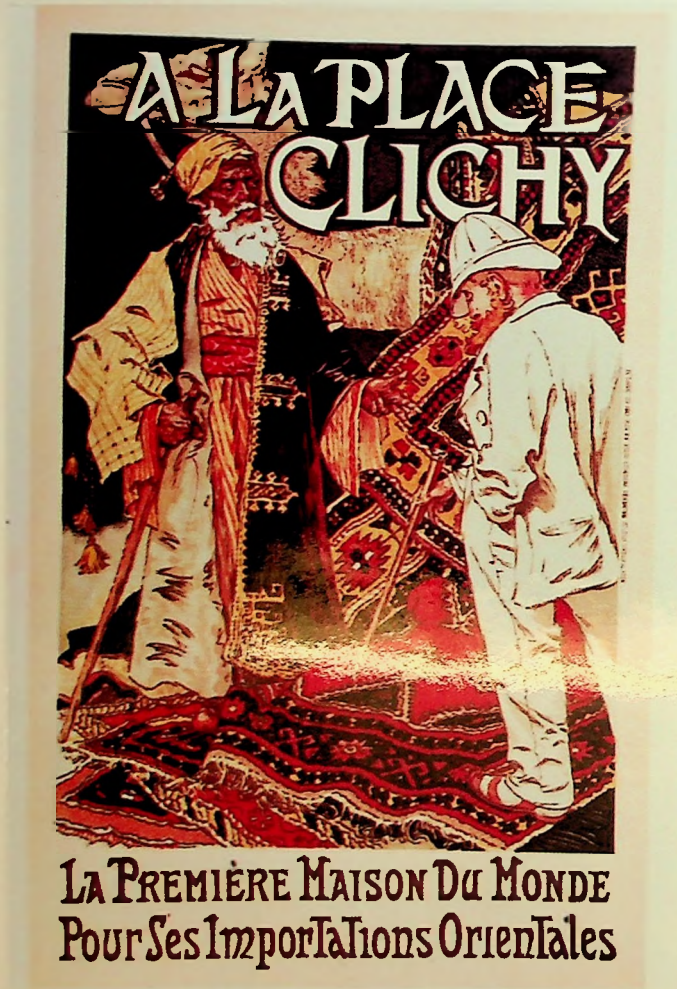


Fig: 8

1891 - A Poster for a French dry goods store

"A la Place Clichy", which was number one in  
the world for its oriental imports. Paris de Malherbe



1908 - Sir Leslie Ward



But a highly fashionable man was sometimes frowned upon, it was felt by many Englishmen that "to combine the man of fashion with the man of intellect has been a not infrequent ambition of eminent Englishmen". Dress was none the less all important and appearance in the wrong dress could mean being ostracized from the right social circles. This attitude was perpetuated by King Edward VII. An incident with Lord Rosebury illustrates this point. When Lord Rosebury arrived at Windsor Castle in plain clothes and not in the normal full dress, the King remarked, "I presume you have come in the suit of the American Ambassador". This was not only an insight into how he felt about Americans, and their tastes in fashion, but also how he rated the correct dress as the only important thing. It was said that if one person at a function was not dressed properly it would ruin his evening. He once exclaimed to Disraeli, when he wore a diplomatic coat with his Trinity House trousers, "It won't do. You're found out!". (2) The Prince did not like to be outdone either, and did not look kindly on those who tried to outdo him in style.

With King Edward VII's influence, or maybe even without, the English aristocracy disliked the Americans. They especially disliked the "nouveau riche"; as well as being loud and gregarious they claimed they did not know how to dress and wore clothes that were too garish, such as highly patterned bright ties, embroidered waistcoats and ornate jewellery.

When the English came back with their new American attachments they brought back many american ideas such as "opera was stuffy" and preferred horse shoes and flat hair. (3) This flat hair look was achieved by soaking the hair then wrapping it in linen bandages until it dried. This hair style was soon sported by the "in - crowd" who had the nick-name "in it". (4) (fig. 9)

Differences in manners between America and England were also noted. An article in the Weekly Irish Times on Saturday, January 6th 1906, talked about the difference in manners and a comparison was made by Mrs Alec Tweedie. She said that Europeans have a certain claim to dignity that is lacking in Americans. Mrs Alec Tweedie said, that although American women made fine English wives, she claimed they, left a lot to be desired in their own country's surroundings. She felt that this was because in America they did not have a King or Queen to guide tastes or conduct. In America she discovered that, "every Tom, Dick and Harry craves to see his doings described not only when they are past, but even where he is going to have dinner, and what his wife is going to wear". This was quite unlike the English who disliked this type of hype, even though their society lived in an age of extravagance and ostentation, "more money was spend on clothes, more food was consumed,



Fig: 9

1906 - An Illustration from a Romantic Story in the Pall Mall Magazine, called the Master of Craven. The hero is seen sporting the flat hairstyle popular in the United States and England.



more infidelities were committed, more birds were shot, more yachts were commissioned more late hours were kept than ever before". (5) (fig. 10)

It seemed, even so, that Britannia ruled the waves so her King ruled fashion. All his trips were well publicised and artists' impressions of him in various countries and places were seen in many newspapers, one such paper was the "Illustrated London News", which followed the King's tour in India in great detail. Tailors were always interested in what the King was wearing and were also known to follow him around. The King altered many fashion details, such as evening waist coats by lowering the height of the waistcoat to reveal more shirt front. In 1895 he changed the frock coat. As he was a large man he felt his frock coat would be more flattering if it hung edge to edge, having a link button instead of being double breasted. The style became quite fashionable. (fig. 11)

Edward liked to dress and wore whatever was the normal dress of the particular country he was in. In Scotland he wore a kilt the whole time, in India he wore the local hunting gear, a Khaki jacket and knickerbockers, a sola topee and the obligatory gaiters.

Even accidents of the King's were interpreted and became fashion. At dinner one evening as the King ate heartily he opened his lower button on his waistcoat. From there on it became an unspoken recognition of members of the royal circle. Snobbery abounded in England and they even prided themselves upon it. Deviation from the norm was not tolerated this was helped by the servants, as there was approximately two million of them at the beginning of the century to keep their masters smart. Servants were hard to come by, but good servants were even harder. They were well paid and as they had no expenses they could afford to keep up with fashion. This fact was often satirized by the "Punch" magazine, which put well to do servants in their place, by showing them overly attired looking absurd beside their masters. But nonetheless, good servants were valued by the aristocracy it was recommended by "Punch" that "If any guest complains of inattention or incivility from your servants, say how sorry you are that their stay in your house is uncomfortable, and ask them by what train they purpose leaving. You can easily get more guests - it is not so easy to get servants" (5) (fig. 12)

A very good insight into men's attitudes can be found surprisingly in the women's pages in many magazines, one such magazine the

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Fig: 10

1908 - Ballon Race at Ranelagh by Arthur Barrett.



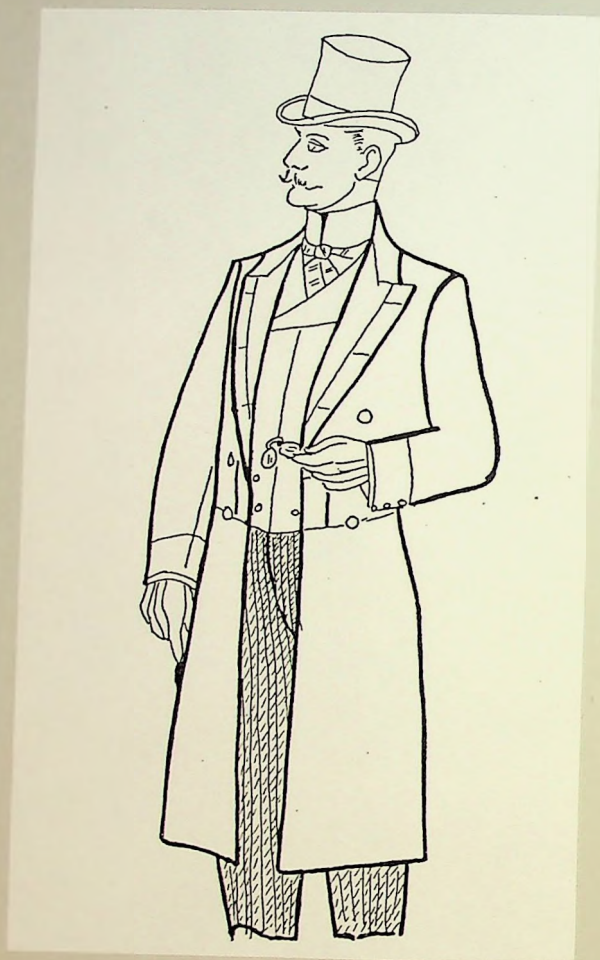


Fig: 11

1902 - Frock coat. Button stand, double breasted waistcoat. High single collar. Silk top hat. Striped trousers.



*Mistress (soliloquizing).* "I'M AFRAID THIS HAT IS RATHER OUT OF DATE."  
*Maid.* "Oh no, MUM. IT'S QUITE FASHIONABLE. COOK HAS JUST BOUGHT ONE EXACTLY LIKE IT!"

Fig: 12

1906 - 9th May. Fashionable Servant. By Punch



Illustrated London News had a woman's page in which, amongst female fashions, articles on how to treat run were also discussed. It seems at this time women were having trouble holding on to their men. In "Punch", although male fashions were usually only commented on in cartoons, their attitudes were evident in their letters to the editor. One man's letter was concerning the married man's new year's resolution:

"Give up going to Club,  
Only go to Club once a month,  
Twice a month,  
On Saturday's only,  
Go to Club less frequently,  
I hereby resolve to try to go to the Club less frequently".

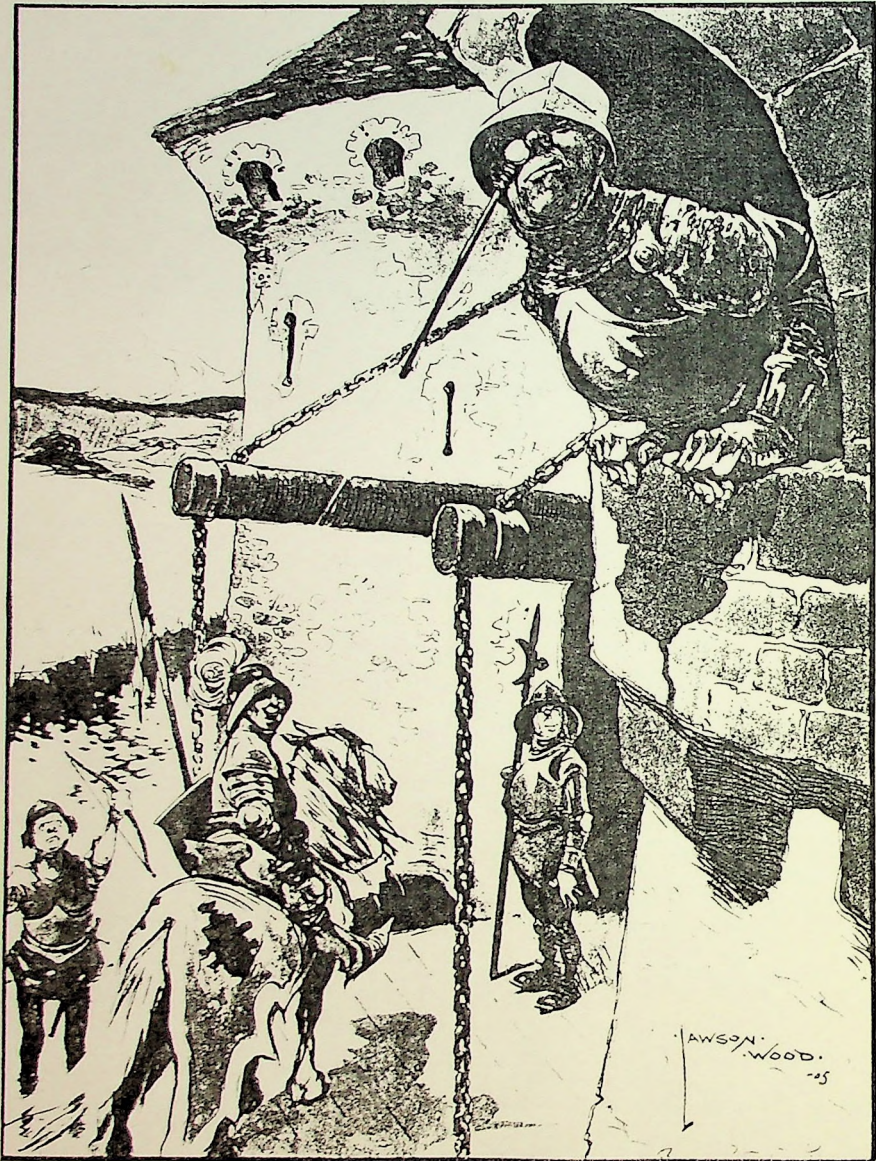
Obviously his wife's conversation was not up to scratch. (6)

Books on etiquette abounded at this time to let the general public know the rules of society as the labouring classes started to become more wealthy and often richer than the Lords themselves, upper class society started to close their ranks. As a result of this, etiquette was the be all and end all of everything. Many books were published, and these were often over-complicated to deter social climbers. Many rules were set out such as this one on hats, a gentleman should not remove his hat in a hall but should wait to greet the hostess and only then put the hat down. Close family could leave their hats in the hall. When the guests were leaving, they could only put their hats on when they reached the hall. To confuse things even more gloves could be worn but only the right hand one could be taken off in company. At Court Balls, well-to-do members of society could attend, but never labourers. (fig. 13)

Advice was often given on how to dress in magazines and newspapers. Articles on fashion appeared in men's newspapers such as "Punch", who in January 1906 had an article on how to dress on a budget of £10 a year. They decided that there were two reasons for dressing, and the first one was for warmth and comfort and the second was for beauty. Many felt that these two, "warmth and beauty" were incompatible, but Dr Jaeger pointed out that his hygienic padded boot was the last word in unobtrusive smartness.



## ORIGINS OF MODERN ETIQUETTE.

*(According to a "Sketch" Historian.)*Fig: 13

1906 - This cartoon was titled the "Origins of Modern Etiquette". Why it is usual to leave a card on making a formal call. "Monmorency de Smythe calls upon the Baron Heavyfist, but the Baron, deeming that his general health will be bettered thereby, prefers to be "not at home". De Smythe thereupon contents himself by desiring an attendant to leave substantial proof of his visit with the warden of the keep". The Sketch Jan 10 1906.





Fig: 14

Oscar Wilde, by W and D Dawney, London, 1890.





FIG: 15

1986 - Great importance is attached to the quality of fabrics, and this fact is widely advertised. Such importance is placed on fabric that, there are now organisations such as The International Wool Secretariat and Cotton Council.



Moreover, for underwear to be "chic" without causing pulmonary trouble, his woollen underwear was "just right". His advice was to dress from top to bottom in woollens, which he himself was often seen doing. Many others felt the same and formed groups to promote the wearing of natural fibres, one of these was the Aesthetic Movement. One of its members - Oscar Wilde, who wore all wool suits comprised of a jacket and breeches in undyed yarn. (fig.14)

Although the latter was not held in the same esteem as Dr. Jaeger who was said to compare with any man in Pall Mall, on a "Church Parade". It was felt that his sense of hygienic superiority must afford him a satisfaction to which "these butterflies of fashion are strangers" (7). All this was discussed while getting to the point of dressing on a budget of £10 for the year. It was recommended that Gentlemen wishing to buy a new suit should not "vie with one another in offering" advice but rather offer the individual the services of a "sartorial expert" who will recommend a tailor. But, his bill for a simple brown suit might perplex him as its description will compound, "One Heather Mixed fancy check cheviot Lounge Coat, lined through silk, one Do.Do. D.B. waistcoat, one pr. Do.Do. trousers".

Ending the article the writer decided that, "the question of dressing on a budget of £10 a year presents no difficulties. Set aside that sum to expend upon clothing and when you have spent it, stop dressing." (8)

In 1906 only the extremists of fashion wore all natural fibres, such as complete outfits in wool. The swing from this idea in 1956 is quite phenomenal shirts, suits and underwear, in fact everything possible was manufactured in man-made fibres such as Nylon, Orlon, Dacron and Acrilan mainly produced in America synthetic fabrics had a bright future. Ideas have turned again, and in 1986 people look for 100% wool, cotton and linen labels. For the larger markets synthetics have come a long way since the 50's and now it is hard to tell the difference between an acrylic and wool mix jumper and a pure new wool jumper. (fig. 15)

But some did not dress just for the sake of necessity, but took pleasure in adorning themselves. These men were called "dandies" and appeared right through history, among these would have been Beau Brummell, Lytton, Disraeli and Count d'Orsay. It was said that Lytton and Disraeli wrote none the worse because they wore magnificent waistcoats and gorgeous jewels Count d'Orsay was once the leader of fashion in his day and a man

of great accomplishments. "He wore a blue satin cravat, patent leather boots and primrose gloves, scented with eau de jasmin. He was the first to introduce sealskin into England, and tailors, hatters and glovers adopted his name for their wares. "Walter Savage Landor once said of him -

"To be, like D'Orsay, the valued friend of genius  
and "the glass of fashion" to his time, could be the fortune  
only of a remarkable personality" (9)

But surprisingly it was not necessary for the Dandy to be highly born. Thackeray once said that he liked to think that Brummell was the greatest dandy of them all when he sees these magnificent dandies "yawning out of Whites", or riding in the parks on "shining chargers" (10). Disraeli's study of "dandyism" came up with a description, which was said might be applied to a man called Scrope Davies, a friend of Thomas Moore, "The Young Duke":-  
"There was nothing in his dress, though some mysterious arrangement in his costume, some rare simplicity, some curious happiness, always made it distinguished." Unfortunately many of these exponents of fashion, spent their fortunes and in their later lives, like Davies exemplified the lines of Byron -

"I am but a nameless sort of person,  
A broken dandy lately on my travels." (12)

Dandies of fashion were to be found in the 50's also, one of the greatest must be Liberace. In The Tailor and Cutter of January 13, 1956 Walter Liberace was in Britain where it was said he spared nothing when it came to dressing. He is seen with his mother and sister, wearing a white fur coat and a bow tie covered in sequins. Unfortunately he died in 1986, but right up to his death he maintained that certain dandy style of dressing. (fig. 16) The younger dandy of 1936, might be hard to find there are many contenders and not one who stands out above the crowd. Some of the men I consider to be dandy's in 1986 would be Brian Ferry, Karl Lagerfeld, or some of the male models who now have a type of star status. (fig.17)





Fig: 16

1956 - Walter Liberace, appeared in The Tailor and Cutter, under the heading this Weeks Spotlight.

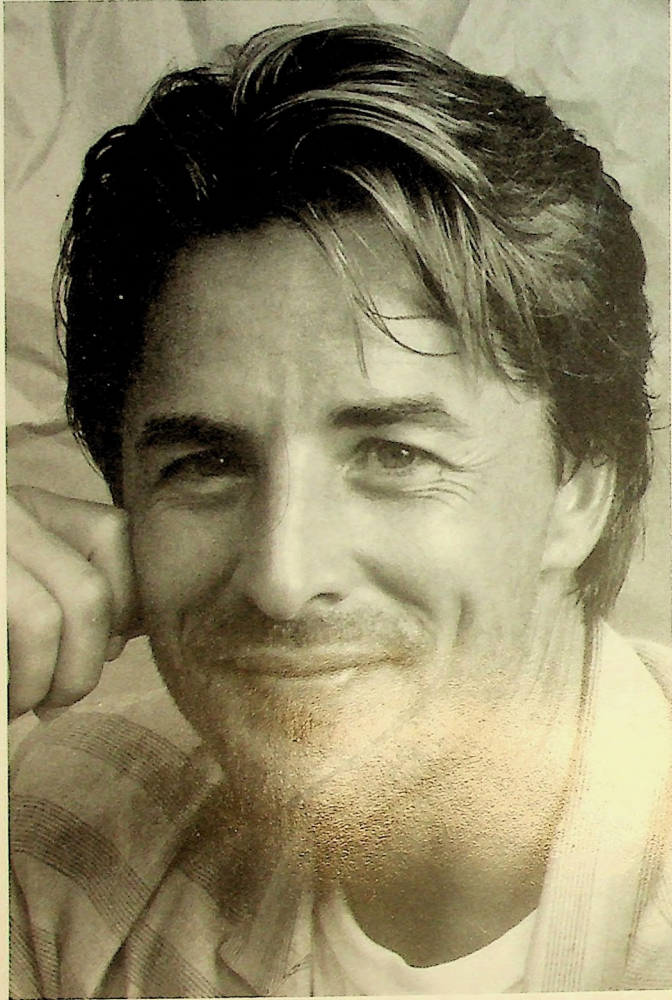


Fig: 17

Eighties Dandy

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Fashion in 1906 was influenced by the aristocracy in contrast to the 50's when pop and film stars took over, creating a revolution in style. Youth was a new idea in the 50's the teenager was born, even though the changes in youth were not across the board the changes in film and music are a huge influence in 1986. Stars from the 50's such as James Dean have become cult figures in the 80's. The 50's cult figures seem comparable with figures such as Wilde and Beardsley in 1906 and the influence they had then on their contemporaries, and their far reaching influence. (fig. 18, 19) Memories and photographs of these people - Dean, Brando, Wilde, Beardsley seem to smack of the tragic hero which appeals to generation after generation. (fig. 20)

Define  
saviorism



Fig: 18

James Dean, the tragic figure of the 50's who is  
a cult figure in the 80's.





Fig: 19

Marlon Brando, the figure feared by parents of the 50's for corrupting their children in The Wild One.



Fig: 20

Aubrey Beardsley, a popular figure in 1906, who had the same type of adoration when he was alive as James Dean received when he died.



## CHAPTER 2

### THE FORMAL SIDE OF MEN'S WEAR IN 1906

The year in question was in a time of opulence and gaiety encouraged by King Edward VII. He set the pace of men's fashions and was quite an innovator with regard to clothes. Not only that but he encouraged the wearing of different costumes for different occasions such as morning, shooting, afternoons, dinner and so on. He was known to change as many as six times a day and would travel with two valets. His clothes and appearance were closely watched and copied by the men of his generation. It was said at the time that there were in society, "several gentlemen who bear an extraordinary resemblance to him and who take some pride in dressing and moving exactly like him so that it is often very difficult to identify him as he passes in the street on foot or in a handsome cab."

Although the Victorian era barely lasted into the twentieth century it had a decisive influence on men's fashions and throughout the first decade clothes still remained formal and had clearly defined rules of etiquette. Men's suits had a stuffy conservative look that at times resembled an extension of the upholstered look of Victorian furniture popular in American houses. Whether it was that men were larger in those days or that suits were bigger none the less as they used 5 yards of cloth in comparison with the present day 4.25 yards. During this period the cut was all important and the idea prevailed that "the apparel oft proclaims the man" (2) held good. With this in mind it is important to look at each garment individually.

#### Suits:

In the United States men used clothes to establish subtly the fact that they no longer had to pitch themselves against the elements. Clothes were now a status symbol and as much cloth went into suits as possible. Suits were long, loose-fitting, and buttoned high. Padding was used in the shoulders and the shape was made to look even bigger with narrow notched lapels.

Formal men's wear in the fifties was very strict, white shirts for example were worn with everything and anything else was considered abnormal. Even the styles that these shirts were made in were the same and as a result mass production on a scale never seen before was accomplished with machinery and computerisation. This applied to suits as well (fig. 21) The swing in 1986, is for the return of the suit as it dropped almost out of focus in the beginning of the eighties with production levels at an all time low, suits were not fashionable. By 1986 unlike 1956, men wanted individual suits, in exciting fabrics and cuts, the outcome of this is that the suit is being looked at in a new light by manufacturers and is not to have a great come back.

Trousers were pleated at the top and large and loose around the waist, with hips and thighs tapering to the bottom, these were called "peg-top" trousers but were not very popular in England (fig. 22) In the fifties these shaped trousers became fashionable and were worn in "Zoot Suits". By 1986 they have become part and parcel of the fashionable man's wardrobe all over the world. (fig. 23) Trouser cuffs were unknown at the turn of the century except to men wealthy enough to have their suits custom-made in Saville Row in London. But with English influence turn ups on cuffs were being seen in larger numbers by 1905.

The Saville Row suit, has remained the epitome in fashionable suits right up to the present day and is recognised all over the world. Tommy Nutter of Saville Row brought the exclusive suit into the pop fashion world dressing stars such as Elton John, and Ringo Star to name but a few. In 1986 a tailored Saville Row suit costs between £1,500 and £2,500 pounds. (fig. 24)

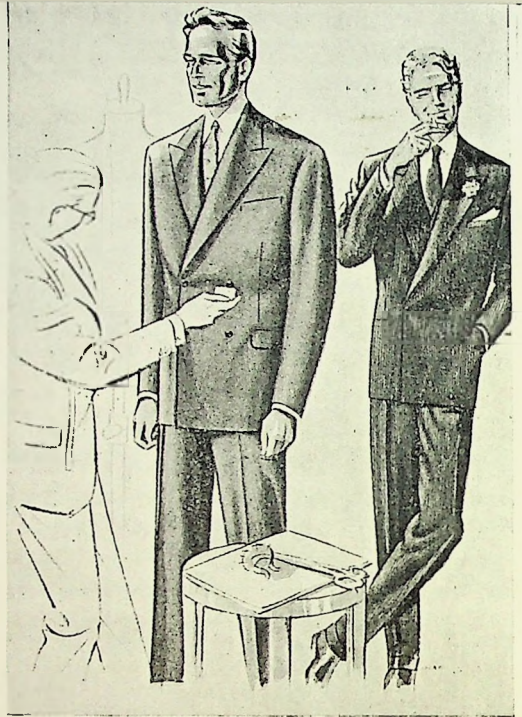
Vests or waistcoats were a necessity for a man to keep his gold watch in. All American vests were adaptations from the English postboy waistcoats of the 1870's, being cut high under the armholes and fashioned of wool in the front and back in order to keep the wearer warm. Some of these waistcoats would be highly decorated as well. (fig. 25)



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- LOOSE HANGING OVERCOATS
- DINNER JACKET SUITS
- LEISURE GARMENTS
- MORNING COATS

PLUS HANDY 16 pp. BOOKLET OF ALL STYLES

Fig: 21

1956 - Double breasted suits popular in 1956 and  
also in 1986.

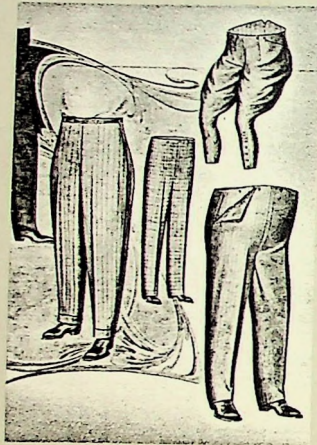


Fig: 22

A. 1906 - Popular shapes in trousers. At the upper left a pair of trousers are partly visible in which the bottom slopes from front to back. The next pair tapers from the hips to narrow cuffed bottoms, in a forecast of the peg-top style. Next are straight-hanging styles, one with turned-back pockets and a pair of riding breeches.





FIG: 22

B. Close fitting knickers of two types were worn in the early twentieth century by Earl Howe and King Manuel II of Portugal at Gopsall, Lord Howe's Leicestershire seat.





Fig: 23

1986 - Italian Styling for peg-top trousers.



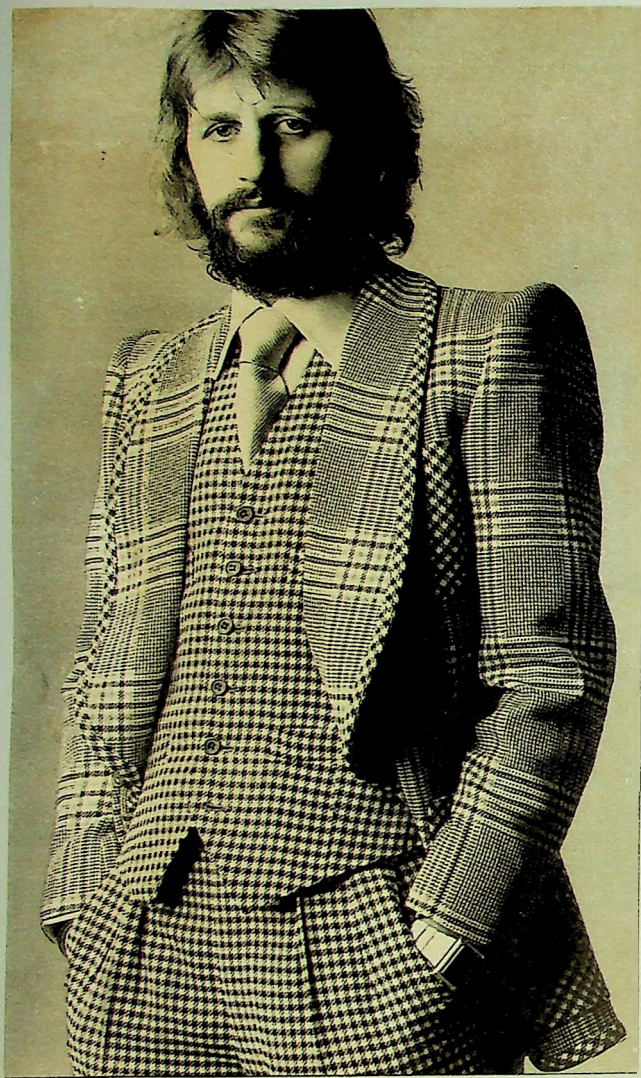


Fig: 24

Ringo Starr and Elton John dressed by Tommy Nutter  
- 1986



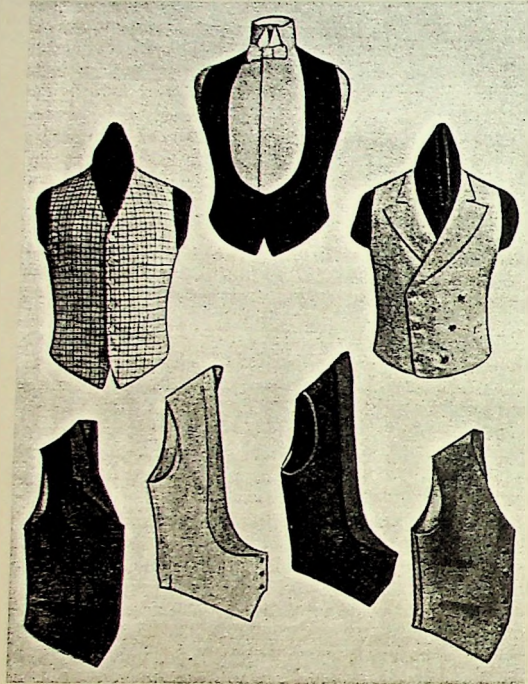


Fig: 25

1915 - Styles of waistcoats ranged from tallersall checks and double breasted duck to u-shaped types in black or white for evening dress. In 1915 waistcoats had changed little since 1906.



The sack suit was the most popular suit and was usually made in a dark blue serge. The shapelessness of it accounted for its name. It was usually any suit without a waist seam. A single-breasted three or four button model with tiny notched lapels was by far the most popular sack suit, but three-button, double-breasted suits with wide, shapely lapels were also available. Short or stout men were advised to avoid them but by 1907 the sack suit had gone beyond its name and had waist shaping introduced. This was a more flattering suit which gave a more youthful, trimmer appearance to men. (fig. 26)

The equivalent of the American Sack Suit, would have been the English Lounge suit. King Edward VII, started to wear a lounge suit instead of of frock coat in 1900 at home and to many public appearances. The Americans influenced the cut of this suit up to 1914 with a deeply cut armhole, together with a peg-top trousers: these were also an influence from France. By 1906 the Lounge Suit gained in popularity and could be worn for most informal occasions. It had originally been introduced by Prince Albert and then it was popularised by King Edward VII. The Lounge Jacket was single or double breasted and took the general form of having short lapels, the sleeve was slit with a button fastening and four pockets usually with two flap pockets on the hips, an outside breast pocket and a ticket pocket. (fig. 27) On the double-breasted jacket the short lapels were sharp and pointed and on the single breasted jacket the lapels were rounded and so too were the front jacket edges. (fig. 28) In 1902 The Tailor and Cutter spoke of the "conventional lounge" which for the summer was in a charcoal grey flannel with narrow stripes. Detail was now being put on the back, in the form of a centre-back vent. The Tailor and Cutter mentioned the rolling lapel in 1902, but it was some years later before it became popular and by 1912 was recognised as an American influence being called "Yankee styles" (4)

Ready made or tailored suits were made in a variety of fabrics such as tweeds, worsted and herring bone. Many of these fabrics were made in mills such as Hill and Sons LTD, Lucan and the Dripsey Woollen Mills, Cork were thriving in 1906 Hill and Sons prior to 1869 carried on business in Inchicore, Dublin.

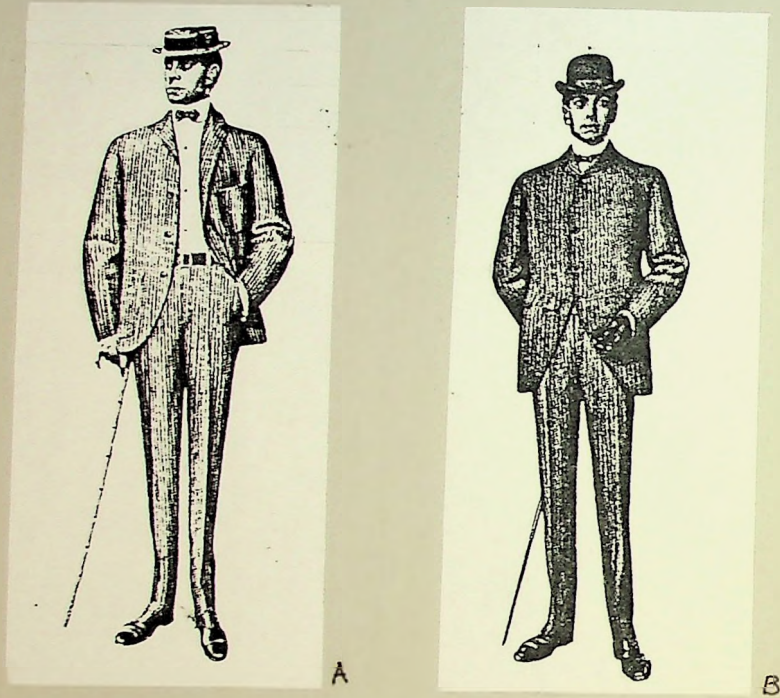


Fig: 26

A. The walking frock suit fashionable around 1900 combined an jacket having short lapels and a waist seam with trim-cut trousers.

B. The four-button jacket having patch pockets and very short lapels with matching trim-cut trousers was an outstanding fashion in 1900.



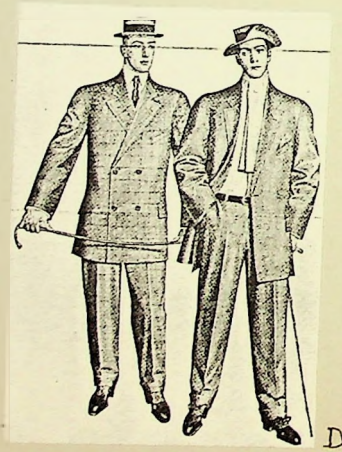


Fig: 26

C. 1905 - The full shouldered sack suit with four buttons, very short lapels and a square front was featured in Scotch Cheviot with matching tapered trousers.

D. 1907 - Long jackets started to dominate the fashion scene.



Fig: 27

1902 - Flannel suit of boating during the summer





National College of Art and Design  
LIBRARY

Fig: 28

1905 - High-roll lapels distinguished both single and double breasted suits, shown here with high-crown derby hats.

Fig: 29

1906 - Frock suit



It was previously run by a nephew of Gladstone and employed 250 people. They moved to Lucan and set up on Lord Lucan's land at the river. They produced their own yarns from many wools even from as far away as Australia. They blended, cleansed, scoured and dried the yarn with the latest machinery, which was then produced on some seventy looms. They produced tweeds and serges, along with many others. Unfortunately in 1986 they mostly only produce furnishing fabric. My particular interest in Hill and Sons is that they sponsored some of the tweed in my collection. Dripsey Woollen Mills, under Mr. A.O'Shaughnessy produced "fabrics of high merit on sale all over England and Ireland". To-day they still produce high quality yarns and fabrics. (5)

People were very keen on quality in 1906, and pushing "Buy Irish" ideals. An advertisement in The Irish Draper in 1906, illustrates this point: "The Limerick Clothing Factory LTD, The largest clothing manufacturers in Ireland, make all descriptions of mens and boys read-to-wear. Support Native Industry".

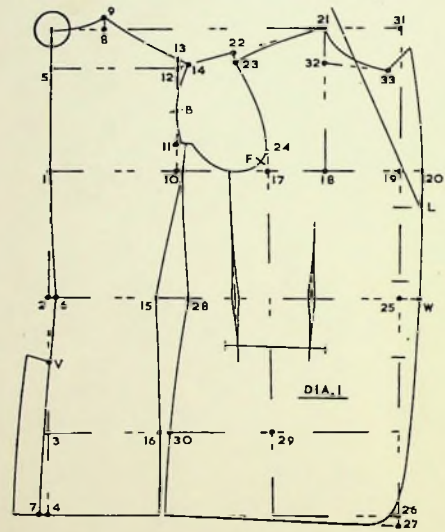
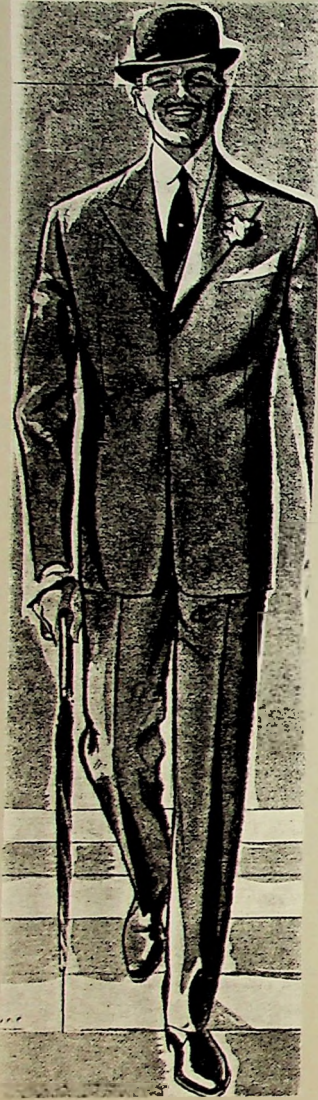
The Lounge Suit changed little, A.A. White, technical editor of The Tailor and Cutter recorded in 1968, that the lounge jacket had remained unaltered in construction although not in detail. (5) Tailoring was respected and one only became a tailor after long years of apprenticeship. The Irish Draper had an article on the ideal tailor, stating that he must go through all the grades of work and risen by grade alone he would occupy the "high position of purveyor of style and creator of clothes for men of taste and refinement". (6) It was quite surprising to find ready-made suits were produced at this time.

1901 - 'Lounge suits in homespuns, tweeds, chevots and fancy worsteds. £4.4.0 Army and Navy Stores

1906 - 'Ready-made, wholesale prices. Lounge suits 18/3 to 21/-' Wallace and Linnell, Kettering.

The suit in 1956 was influenced by those of the Edwardian era. Many suits were high fastening, or double-breasted, and the extreme in the suit was the "teddy boy" suit, which was worn mainly by way-out teenagers. Working class young men were now able to keep up to every change in fashion. The suit was an exaggerated Edwardian suit with larger shoulders, waist shaping, the jacket length was to mid-thigh. Many jackets had velvet collars.





Note : All seams are allowed in the draft. The centre back-seam will sew in the mark ; the dart seams should be made as small as possible.

Fig: 30

1956 - A draft showing the latest styling for a lounge jacket. With the Edwardian influence the buttoning is much higher.

Trousers were very tight fitting and Edwardian length, which was ankle length showing off the shoes and socks, which made the "teddy boy" crepe-soled shoe very important. In an article on "teddy boys" in The Tailor and Cutter Jan 1956 they said that many young men were wearing these new suits in Glasgow but surprisingly few tailors admit to making them and non display the suit in their shop windows. In Glasgow they found that the average chest size was 33"-36" but the suit was made to fit a 40" chest. These suits were limited to boys of between 16 and 19 years of age. (fig. 31)

The popular suit of 1986 was the "Miami Vice" suit influenced by the American Television series Miami Vice, like the "teddy boy" suit it was limited to the younger men. The jacket was a loose fitting box jacket like the Sac Suit and the trousers were Pegged Top trousers as in 1906.

#### The Frock Coat:

The Frock coat was generally worn for formal day wear, in both Europe and the United States. Older men generally wore them all the time, younger men as we have already seen started to wear lounge suits. The Frock coat was usually double-breasted generally with three buttons each side, sometimes only two. Two extra button-holes in each lapel above the line of buttons were also found, these were on the button stand which was a seperate strip of cloth sewn onto the fore part of the coat to carry the buttons or button holes, this was done to lessen horizontal creasing around the buttons. There was a waist seam to give shaping. The height of the lapels varied - they could be high on low starting at waist level. There were two pockets in the back pleats opening out into the centre back vent of the coat. There was also a ticket pocket in the waist seam, with a breast pocket inside or out. Very often there were buttons at the top of a vent at the centre back. (fig. 32)

Sleeves were generally two piece sleeves, with a plain cuff and could also have a slit and buttons. The front edges of the Frock coat, the lapels and cuffs sometimes had a fancy braid, this was later found on the trousers. The coat was usually about forty one inches in length even though the length stayed the same it became somewhat longer-waisted.





Fig: 31

1956 - 1986 Teddy Boy Suit, crepe shoes and silhouette.





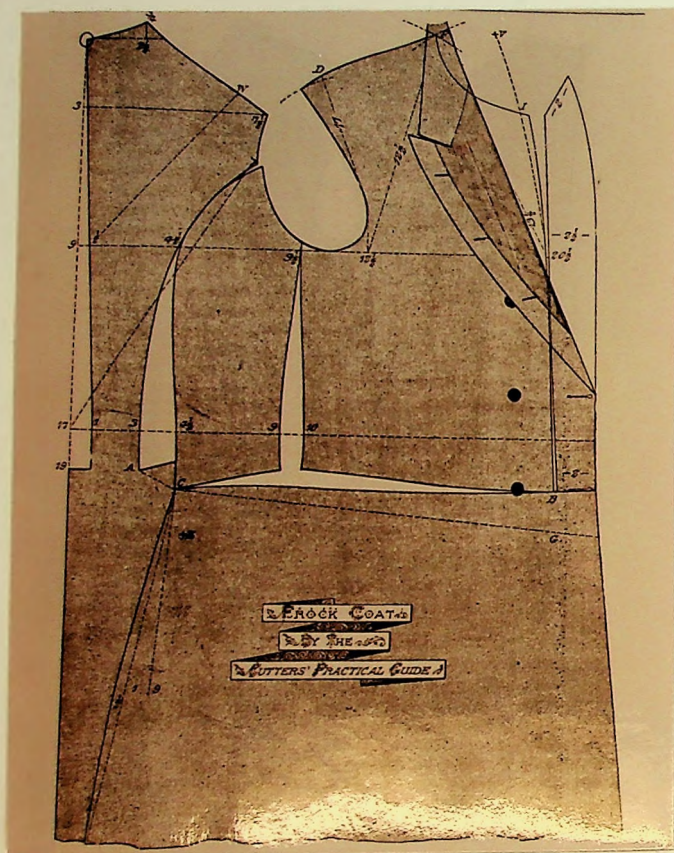


Fig: 32

1893 - The Cutler's Practical Guide, to a  
Frock-coat.



Waistcoats worn with the Frock coat were generally double-breasted, although some single breasted ones were also worn. Most waistcoats would have at least a lapel and sometimes a collar. Waistcoats were of a lighter colour or they could match the frock coat. Trousers would either match the frock coat or come in a grey stripe or in a dogs tooth of black and white. The frock coat was almost universally black, but some grey or blue-grey were to be seen. The materials used were usually vicunas, worsteds or a cheviot. To finish off the ensemble a silk top hat would be the correct attire. An example of a description of a frock coat from the Christchurch Museum, Ipswich (date c.1909) gives us some idea of how detailed they were,

"Fine black cloth double-breasted frock coat with centre back vent and pleats. Silk facings to lapels extending to button holes. Three buttons each side and two extra button-holes above each lapel. Two buttons back waist at head of pleats. Sleeves with plain cuffs each with three buttons but no slit. Silk basket buttons. Two pockets in back pleats. Lined silk with striped satin sleeve linings. Coat-hanger (a loop of cloth) sewn in at collar, Length: back collar base to hem, 41 inches: back collar base to waist seam (the fashion waist) 18½ inches. Width: from centre back seam to arm-hole (the 'style width') 7½ inches: between back buttons (the 'back-breadth') 3.25 inches. Waistcoat and trousers of matching cloth. Waistcoat double-breasted: three silk buttons each side: four pockets. Lined, striped satin with waist adjusting strap and buckle at back. Buckle gilt and Stamped, Solide Paris.

Trousers cut for braces, not very high at back waist. Two side seams. One hip pocket. Width at knee 19 inches, at bottom 17 inches. Tailor's name on label and buttons."

(fig. 33)

It was very important for men to dress correctly, as can be seen from a quote taken from Mrs. Humphry in her book - "Manners for Men" published in 1897, by which it is obvious that the frock coat is not a garment to be defiled:



Fig:33

1896 - Frock coat



"It is absolutely true, though in a very limited sense, that the tailor makes the man. If a man does not dress well in society he cannot be a success. If he commits flagrant errors in costume he will not be invited out very much, of that he may be certain. If he goes to a garden party in a frock coat and straw hat, he is condemned more universally than if he had committed some crime."

Mrs Humphry's stated that if royalty were at the races, such as Sandown or Ascot only a black frock coat and a silk top hat were the correct dress. Unfortunately for those who liked to dress up, the King appeared at the races at Goodwood in a Lounge suit and a German homburg hat, making the royal party look over dressed. As a result of this after 1900 many men started to appear at meeting's in Lounge suits and bowler hats. But many men still wore the frock coat. Mr Balfour is seen on the front of The Illustrated London News on Saturday 6th January 1906 delivering a speech to Parliament on Home Rule. But not every member of Parliament wore a frock coat (fig. 34)

An article in The Weekly Irish Times seems to compound the difference in classes and once more the frock coat is seen as a sign of wealth and importance.

"Labour's gettin' fashionable, three times", Sez I  
 "it has fairly invaded Parliament and has even  
 got a sit down in the Cabinet".  
 "Aye, faith", Sez Dan, "and high time of it. John  
 Burns' navy serge reefer as high in the  
 Parliamentary wardrobe as any aristocratic frock coat  
 or castor had in the Kingdom" (10)

The Americans seemed to have been more adventurous with the cut of the frock coat and even went as far as to call it the "Prince Albert". This coat appealed to the affluent status-conscious American who looked to the British for leadership. The Americans would wear their frock coat for less formal occasions with a bowler hat. Or to be less formal again the frock coat would be made in a flamboyant check fabric worn with a homburg hat. (fig. 35) In America as in England the frock coat was the correct wear on all formal occasions, such as lounging at clubs, five O'Clock tea parties, and also garden parties. The high silk hat and walking stick was "de rigueur"



Fig: 34

1900 - The Eton V Harrow cricket match at Lord's  
 The black frock coat and black silk topper remains  
 correct dress for all society events in town during  
 daytime. The father on the right wears a black waist  
 -coat, but the man in the centre allows himself a cream  
 one as it is Summer. The boys wear the short spencer  
 jackets.





Fig: 35

1900 - The Prince Albert, or frock coat, a double breasted knee-length coat (left), and the short-lapel cutaway coat (right), worn with patterned grey trousers, were the formal day clothes.

for the first most formal occasions. (fig. 36)

### The Morning Coat:

It seems that a cron between the frock coat and the lounge jacket was needed, this came in the form of the morning coat, originally a riding coat: in which the coats front edges sloped to the back in a curve. (fig. 37)

A survey by The Tailor and Cutter in 1897, showed that there were nearly two lounge jackets to one morning coat and three lounge jackets to one frock coat. At the beginning of the century the morning coat was to be worn as a coat with striped or sponge-bag trousers and a contrasting waist coat: and it was worn as a complete suit with matching coat, waistcoat and trousers. The latter would also be made in check tweeds and was taking the place of the frock coat in fashion esteem. (fig. 38)

The morning coat was almost always single-breasted, with three or four buttons to close it and fairly high lapels. By 1902, the lapel was dropped and cut using the new rolling lapel technique. The front continued to slope away from the waist and the finished length was about 36 inches, with the tail ends coming to the bend of the knee. Like the frock coat it had back pleats with buttons at the top of the pleats, but unlike most frock coats there was a centre back vent. The pockets were again concealed in the pleats, and there was one or more inside breast pockets, one of these often being a ticket pocket. Occasionally an outside breast-pocket was to be seen. (fig. 39) By about 1906, as the lapels were lowered, some of the buttons started to disappear, eventually a one-button line became fashionable and later on two button versions were to be seen. The correct headwear with the morning coat was the silk hat, but a bowler or homburg hat could also be worn with the more casual morning coat suit usually in a checked or fancy fabric. Materials used for the morning coat were usually, vicunas, worsteds, meltons, diagonals, cheviots and serges. The morning coat was usually plainer than its counterpart the morning suit, and came in black or iron grey. The morning coat suit was made in homespuns, tweeds, cheviots and fancy worsteds.

### Too Coats and Over Coats:

Top coats and Over coats were worn for protection against the elements. They protected clothes from dirt and dust, and were longer and larger than





Fig: 36

1900 - Two versions of the frock coat, (left) the knee length square-front coat with silk facings on parts of the lapels matching trousers an ascot tie a high standing collar, a silk hat and black shoes: (right) the walking frock outfit in a patterned fabric, worn with a four-in-hand tie, a wing collar, a cross strip shirt, a homburg hat, mocha gloves and high button shoes.

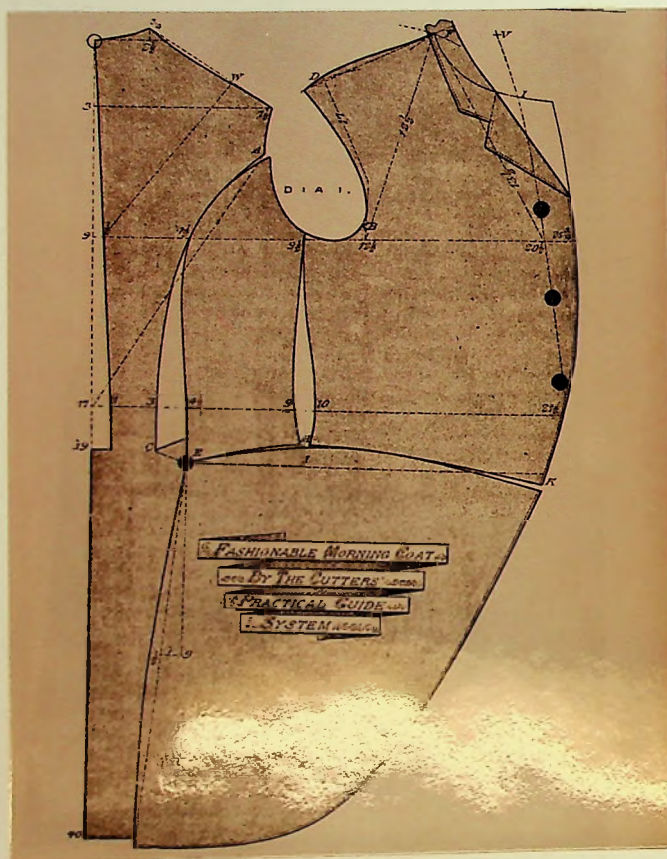


Fig: 37

1893 - The Cutter's Practical Guide of a Morning Coat.





Fig: 38

1895 - A Morning Coat

"The coat of the period used for all occasions grave or gay". Waist lengths were becoming longer and shirts shorter and more cut away.



Fig: 39

1904 - Male Motoring Costume, with matching hat. The coat is double breasted and has a detachable lining. Motoring Coat's had to be large enough to fit over a suit, and long enough to protect the suit from dirt.



a jacket and were of an easy cut. There were many styles of coats such as, the Chesterfield which could come in a variety of styles. But here are some of the names given to the Chesterfield:- the top frock, Ulster Covert coat, Raglan over coat and the Inverness cape. (fig. 40)

The coat was given its name as a sartorial compliment to the Earl of Chesterfield, a fashion leader of the 1830's and 1840's. The Chesterfield could be single-breasted with a button fly or double-breasted. Its length varied and could be as long as below the calf, or mid calf, or to the back of the knee. It had an assortment of outside pockets, but generally it had two hip level pockets with a ticket pocket above the right hip pocket and it also had a breast-pocket. It came with or without a centre back vent.

The top frock coat was cut on the lines of the frock coat, but it was worn longer. It was generally double-breasted. It was not an oversized cut and as a result was supposed to be worn without an undercoat. An article in The Irish Draper, seems to be talking about the top frock coat although they do not call it this by name. The article was by a Mr Chesterfield Junior. The article originally appeared in the Canadian "Clothier and Haberdasher". The article claimed that the style of the skirted overcoat did not look well on the majority of men. The coat had taken the fancy of young men, but that only one in five looks well in it. It suited those that stood erect and had a good figure, and still only looked well with a silk hat. He claimed that if you did not fit this bill you should stick to a "Chesterfield Coat". It seems that although skirted coats had many different names such as a Newmarket, Paletot, Surtout and Paddock, there was little distinction between them and even tailors did not know the difference and would pick the name they fancied the most for the coat. In America the "Paletot" was a term used to describe the longest and dressiest overcoats, it was a term which originated in France. Subtleties of design were small and a change in a pocket made it a new style. The Newmarket was usually double-breasted, the Surtout and Paletot were similar in that they had the centre back panel cut in one piece. By their names, these coats would suggest that they were styled originally by the aristocracy at the races or Derbys and came into the fashion world. These coats were made by most good tailors and usually lined in silk with silk lapels extending as far as the button holes as with the frock coat. But for the winter a silk collar was not right and a velvet collar would replace it.

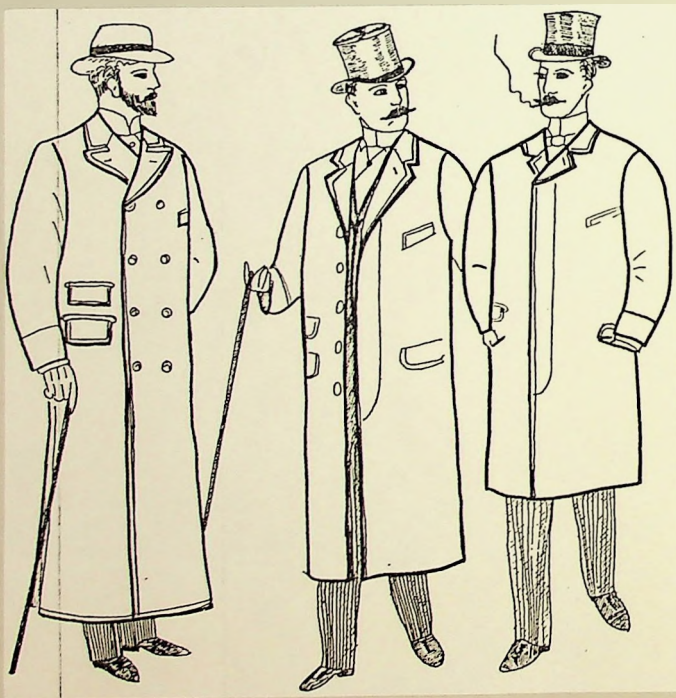


Fig: 40

1900 - Three varieties of Chesterfield overcoats.





Fig: 40

A. 1907 - Male Summer Chesterfield overcoat.



Fig: 41

1893 - The Cutters Practical Guide to the Paddock Coat. This was a new style designed to cater for the sporting fraternity.



The Ulster was a less fashionable coat and was usually worn for travelling. It was generally heavier than the Chesterfield and cut more loosely with a full belt or a half belt. The ordinary Ulster came single or double-breasted. It also came with a cape or hood for extra protection. The Scarborough was an Ulster with a cape but it had no sleeves, unlike the Chesterfield it had patch pockets which were at hip level. (fig. 42) The Ulster's name was probably derived from the fact that J.G. McGee & Company introduced the garment in 1867. Plus the fact that the material used to make the Ulster was made in Belfast and Derry. (12)

The Covert coat was a short coat which was three inches longer than the lounge jacket. It was usually fly fronted, and single-breasted. It had a short vent in each sideseam, there were four outside pockets which were welt pockets, or flap pockets. It came with set in sleeves or raglan sleeves.

The Raglan over coat appeared at the end of the 1890's and continued to be worn well into the Twentieth Century, it was also adapted and used for rain coats. It was full in the back and was fly fronted with vertical pockets and slits in the side seams so that trouser pockets could be reached. This style was also used for car coats but it was made double-breasted to add warmth.

The fabrics used for overcoats were usually cheviots, tweeds, worsteds, meltons, vicuna and wool coating. Alpaca and silk mixes were used for summer Chesterfields. Plain fabrics were usually in black, grey and blues. But in check fabrics more colours were used. Many coats had fur trims as can be seen from the descriptions below.

1905 - 1906 "Overcoats (ready made, wholesale prices) 11/9 to 26/6"  
Wallace and Linnell Ltd.

Fur Lined coats: black beaver cloth, calf length, double-breasted, three outside pockets.

Lined, hamster, collar and cuffs genet, £6.15 .0

Lined, and collar and cuffs in sable £100.00

Army and Navy Stores (13)



Fig: 42

1906 - Paul Coctau brother of Jean Cocteau (1889-1963) acquired this stylish overcoat, as a driving coat. He preferred to buy his sporting clothes in England, as he felt they were better made.



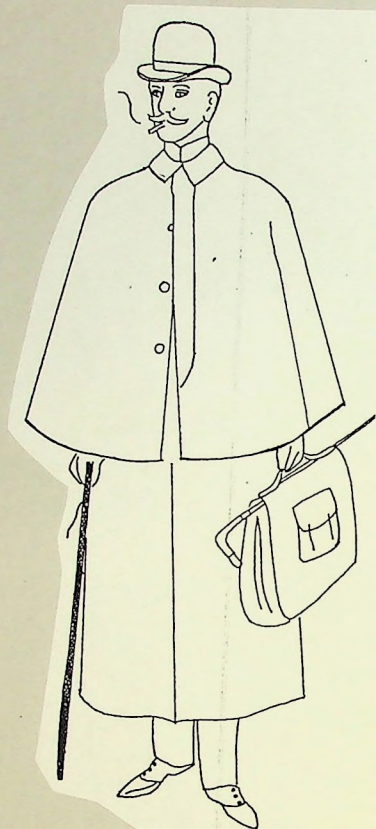


Fig: 43

- A. 1902 - Single breasted Ulster.  
B. 1902 - Caped travelling Ulster.

*Handwritten: 1890 Fur Store*  
 An advertisement in the Sketch on January 3rd, 1896 for the International Fur Store, Regent Street, London, selling "Fur-lined Overcoats for Gentlemen" They had 300 in stock ready for "immediate" wear, for travelling, motoring and driving. They could be trimmed with beaver, mink, otter or russian sable and sold from £10 to £500. (fig. 44)

An overcoat may have kept you warm but people wanted something to keep them dry. People had tried to develop the best form of water proofing since the beginning of the eighteenth century. The concept of rubberised fabric for rainwear, so popular in this decade was created by Charles Macintosh, a Scotsman who in 1823 perfected and patented a method of moulding rubber between two layers of fabric. By 1900 any raincoat was referred to as a machintosh. (fig. 45) Raincoats were made of many fabrics such as rubber, cotton, tweed, paramatta, etc. In 1906 english rainwear was more utilitarian than stylish and covered the wearer from head to foot. They were usually in a boxy shape to fit over a coat or jacket and were single or double-breasted. Navy, black and blue seem to have been the most popular colours in England. They have some unusual touches of luxury added to up-lift them, such as velvet collars or lapels. Generally rainwear at this time was very heavy and very uncomfortable if the weather was warm.

Some raincoats were actually made of rubber although they were rarely if ever referred to as rubber coat. In America some attempt was made at a fashionable look by adding a fancy plaid back. The double-breasted coat was the most popular with six pairs of buttons, of which the top pair fastened close around the neck and just below a short collar. Since waterproof coats did not breathe with you, some rubber coats were designed with a patented ventilated epaulet shoulder in an attempt to compensate for this drawback. Oil skins were also guaranteed to be waterproof, and they too were almost uncomfortable in the warm weather. The oil skins were available in black, or bright yellow. The oil skin had eyelets fastened with zinc buttons and like the rubber coat, buttoned high at the neck.



# Fur-lined Overcoats for Gentlemen

THREE HUNDRED IN STOCK  
READY FOR  
IMMEDIATE WEAR.

FOR TRAVELLING

FOR MOTORING

FOR DRIVING, &c.

.. THE ..

## International Fur Store,

163 & 165, REGENT STREET,  
LONDON, W.



TRIMMED  
BEAVER, MINK, OTTER,  
RUSSIAN SABLE, &c.,

FROM

**£10 TO £500.**

CARRIAGE, MOTOR  
and ~~TRAVELLING~~ RUGS

in great variety.

.. THE ..

## International Fur Store,

163 & 165, REGENT STREET,  
LONDON, W.

Fig: 44

1906 - From the Sketch Jan 3, an advertisement for  
fur-lined overcoats for Gentlemen.

**BURBERRYS**

**SLIP-ON.**

**SLIP-ONS provide the Sportsman with every necessity in out-door wear.**

**COOL IN SUMMER!**  
**WARM IN WINTER!**

**PROOF**

**NATURALLY SELF-VENTILATING.**

**COMBINATIONS RECOMMENDED FOR THE SLIP-ON.**

Racing Slip-ons of "Slumber" and Silk or Velvet Coverts are unmatched for Lightness, Elegance, and Practicality. For Fishing, Country, and General Sporting, see AIR-FLIGHT GABARDINE and WOOL, may be had in any colour, are weather-proof, and of over-hauling wear. For Hauling—Summer Chukras with Corded Flaps, and wind-proof leather interlining; and for Fording, a Slip-on of Gameleather or Level Trench, or Harris Homespun, is the most suitable garment to be had for money.

**ADVISORY AS TO MATERIALS FOR PIVOT-SLEEVED COATS.**

For rough wear and town work try Gabardine and Wool combined. For light and handsome Coats, try Slumber-Town Wool. For Sporting, Country, and Lounge wear, Gameleather, Corded Flaps, and Harris Homespun are the most suitable materials.

**30, 31, HAYMARKET, LONDON.**

Fig: 45

1904 - Advertisement for Burberrys. Proofing techniques reached a relatively high standard by the early twentieth century.



A more stylish American raincoat of the period was the heavy melton coat with a fancy plaid twilled lining and a deep buttoned slit or vent in the back, also a coat of English covert cloth in a light tan, with a very wide velvet collar, plaid lining and a deep slit up the back that could be buttoned if the wearer so desired. (fig. 46)

Overcoats in America were very influenced by the British. They wore the Ulster and the Chesterfield coats but they cut their coats quite large and would use five yards of fabric in an Ulster overcoat. But in America by 1900, coats were made of lighter fabric and weighed not more than 32 ounces to the yard, even so the Ulster still retained its shape. In years to come, a slimmer version became known as the semiulster or ulsterette. (fig. 47)

The boxcoat was developed from the Chesterfield. This coat had a sturdy air about it and appealed to men who admired the husky broad chested look of Theodore Roosevelt. This coat was very popular because it would be made in a light and heavy weight fabric and still achieve the box look. (fig. 48)

The Americans went in for the top coat much more than the English did. It was made in a lighter fabric than the overcoat. It made its appearance each spring as a luxury garment for those men affluent enough to enjoy a coat designed for a short time span. As a result this coat had a snobbish appeal, and also advertised stressing this point. It was usually knee or finger tip length and came single or double-breasted. It was made in covert, vicuna, shircored, Bedford cord or worsted. The Americans were more adventurous with their colour, they wore this top coat in tan, brown, olive, black and light medium and dark shades of grey. The most expensive models were usually silk lined throughout and more often than not had silk velvet collars and silk-covered or buckhorn buttons. The retail prices added to the snob value of these coats. Topcoats prices ranged from \$14 to \$25, which was expensive when a practical overcoat could be bought for \$12. The topcoats even with their price survived and by the end of the decade were very popular. (fig. 49)

It seems that the greatest diversity of style came in topcoats and overcoats. This could have had something to do with the fact that life then was more out-door than in 1986. As a result of this a great emphasis of detail went on to the outer garment the coat.



Fig: 46

1909 - This array of water - repellant garments for the sportsman shown in an R.H. Macy's Co Advertisement includes an oilskin coat and hat, patch-pocket Khaki coats, a hunting outfit in army khaki cloth, a khaki shirt, and corduroy and army khaki cloth Norfolk coats and matching trousers.



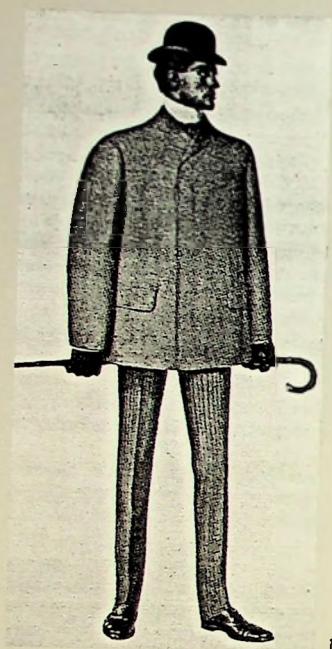


Fig: 47

A. 1900- The short covert cloth topcoat sometimes called a benny, was one of the extreme styles of 1900.

B. 1900 - The velvet collared Chesterfield with fly front and the high silk hat typified the formality of the turn-of-the-century men's apparel.



Fig: 48

1905 - The short topcoat and the double breasted suit were important styles in 1905.





A



B

Fig: 49

A. 1905 - Men at this time like their coats to be cut long and to be made of heavy fabrics.

B. 1910 - Shapley overcoat, with 3 buttons set close together on a single breasted front.



Fig: 50

A. Camel topcoat tailored by Angelo Iitrico of Rome. It has three buttons, a belt with two buttons at the back, and two rows of stitches round the pockets and pocket flaps, lapels, collar, fore-edges and bottom. Sleeves are full and have cuffs.

note 7.





Fig: 50

B. Short top coat is suitable as an additional coat for sports, and is particular useful for motorists as it reaches to just below the hips. This coat is American.



Fig: 51

1986 - Fashionable overcoats by Aquascutum Ltd.  
Aquascutum was founded in 1951, made in England  
they export to over 40 countries.



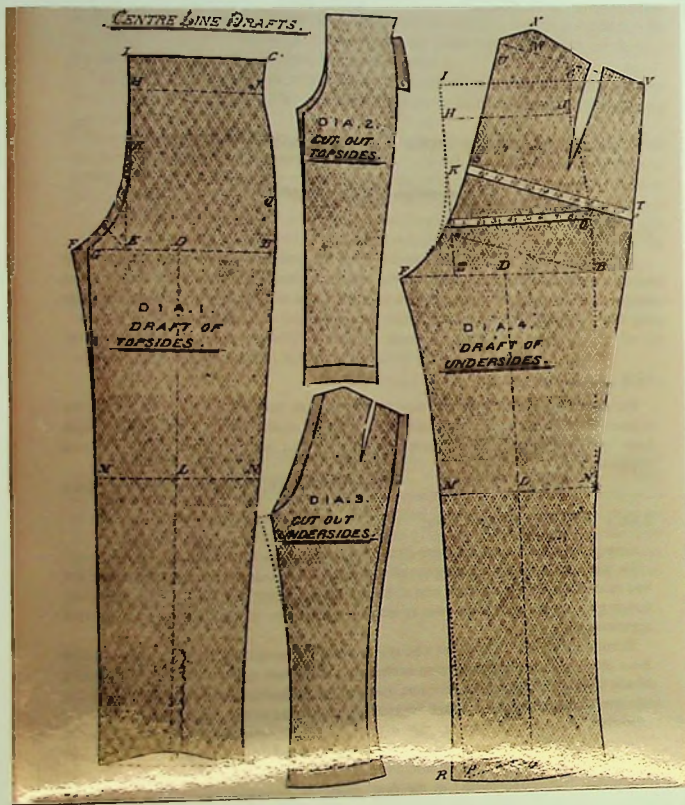


Fig: 52

1893 - The Cutter's Practical Guide to Trousers.

Topcoats and overcoats have changed little throughout the century the most popular styles have stayed with us : coats such as the Chesterfield, Ulster and Raglan coat. The basic style of these coats has stayed the same and only the cut, and size has really changed. (fig. 56+86) The topcoat of 1906 would be the carcoat which is becoming very popular in 1986, as most men drive cars.

### The Trouser

The variety of trousers worn during 1906 was quite vast. Some were narrow and trim fitting others were baggy with turn-ups. With suits and jackets for formal day or evening wear, trousers had a narrow leg and tapered from the front to the back. Many trousers had no crease down the front, but the craze for a crease was supposed to have been started by one of the English nobility. The knee width would have been about 18 or 19 inches and the bottom 17 inches. Trousers were generally much the same, with a fly front or with a button front, they varied very little during 1906, but in sportwear they were more adventurous. (fig. 53)

In 1956, trousers were becoming slimmer fitting, reminiscent of the Edwardian cut. This style of trouser was started by the Italians, a new force in influencing male fashions. Unlike the 50's, trousers styles are more wide-spread, ranging from fitted trousers to the peg-topped trousers, a style carried through from 1906. (fig. 54)

### The Shirt:

The shirt has not radically changed in concept for centuries. As well as appearance, it was functional in protecting the outer garments from being soiled by the body. It also protected the skin from rough fabrics by extending at the neck and wrist. As a result it was important that the shirt be made of a fabric that washed well. The shirt is an intricate part of the male wardrobe, taking a dual role as practical and fashionable garment. (fig. 55)

The shirt can also show economic differences between the people who wear them. The finest linens, especially when embroidered need careful laundering and as they soil easily, the man wearing one of these shirts might need to change more than twice a day in 1906. To help with this a false front was developed to put over a soiled shirt or creased shirt to give a neat appearance.



## ART, THE MAN, AND THE MANAGER.



Fig: 53

1906 - Jan 10, the Sketch. Art, the Man and The Manager  
 Showing the older type of trouser, and the new shorter  
 type with a cuff.





A



B

Fig: 54

A. 1956 - The slim slacks favored by university men and other wearers of natural shoulder jackets in the fifties had a back strap and buckle but no pleats at the waistband.

B. 1952 - Continental shapes had an impressive influence on the slacks worn by American men, these tapered to a cuffless bottom.





Fig: 55

1901 - Fine young men in starched collars.

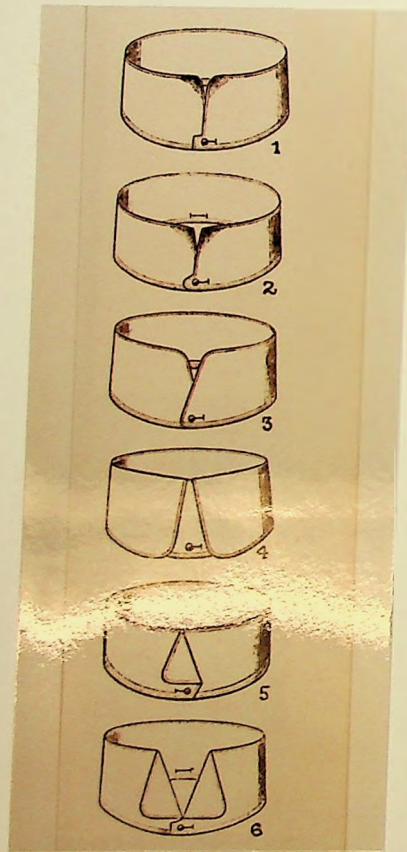


Fig: 56

1900 - Latest styles of linen collars from the Tailor and Cutter. The double collar (4) was less formal than a single, winged or butterfly collar (6).



But these were ridiculed and The Workwoman's Guide said they are however seldom used it being much better to put on a clean shirt at once."  
(14)

During the twentieth century separate collars which were starched came into fashion. The stiff collar became the badge of the upper classes, while the common men went collarless for all but very formal occasions such as weddings. Right up to the 1950's a distinction was made between the enlisted men and the officer in the army. The officer wore a collar and tie while the enlisted man wore a collarless shirt under his battle dress.

In 1906 starch was used on collars, cuffs and centres of shirts for very formal wear. The upper class wore striped shirts with white collars and cuffs, which brings to mind the phrase "White collar worker", and "Blue collar worker".. For formal wear, the very high collar and the wing collar were worn. For sporting occasions soft collars and shirts were worn.  
(fig. 57)

A company called Aertex advertised shirts in the Weekly Irish Times in April 7th 1906. In 1986 we think of Aertex as a sport shirt, or really as a particular sort of fabric. These were advertised as, "the healthiest shirts and underwear with the body being clothed with air". These were sold in Taaffe & Caldwell of 81 Grafton Street, Dublin. The range included a tennis shirt, a tunic shirt, a business shirt and a day shirt. The tennis shirt was the only one which came with a collar. Surprisingly none of these shirts advertised opens fully down the front.

Linen, cotton, silk and wool were used to make shirts. Linen was the most popular, it was synonymous with mens underwear, as it washed well, and is hard wearing. At the beginning of the century the richer men wore fine linens, cambric, fine holland cloth, lawn or muslin. These were cut in full shapes, as the fabric was so fine. The poorer male wore thicker clothes such as hemp, scotch cloth and other stout linens. These were practical and of a slimmer cut to fit under a jacket. Cotton was used but was considered an inferior fabric, but with the increase in sports it began to be worn for sporting events.



Fig: 57

1902 - The Arrow Collar man wore a high starched collar and a pleated-bosom shirt.

Fig: 58

1906 - The Arrow man



The Americans with their clever advertising came up with the ideal image of a man wearing a shirt, he was " the arrow collar man" (fig. 57) His collar was high, and his cuffs were double cuffs. By 1906 the fashion emphasis had moved from standing collars in poke or wing styles to the turned-down, or fold, collar, and the figured shirt had gained in popularity. The arrow man was celebrating his first birthday, he was created by the famous fashion artist of the period, Joseph Lejendecher. He was considered to be "a hunk of male magnificence", who became the recipient of fan male and marriage proposals. Cluett Peabody surveyed his assets: "Languorous lid, the eyes piercing. The chin nobel, the mouth innocent. Overall, an air of imponderable calm. Ah, but what power beat at that gate of purity!" (15) (fig. 58) The sales of arrow shirts rose to a phenomenal level in 1906 and costed approximately 32 dollars each. Their campaign took the ordinary fundamental shirt into a different realm making every man that wore one of those shirts feel he looked like or had the style the Arrow Man had. This could be compared to the Levi's advertising in 1986, taking the ordinary original denim into a class of its own. (fig. 59)

There were supposed to be over 400 styles of collars in the States, and the array of shirt fabrics used was also quite impressive. Bold stripes, in blue and white, red and white, lavender and white, burgundy and white were quite popular. So were tiny polkadots and small widely spaced patterns. Bosom-fronted shirts, plain or pleated, usually had detachable collars of linen, but cuffs, whether attached or separate, were most often of the same material as the shirt body. But unfortunately the first World War, changed the look of the shirt forever.

In 1956 like 1906, the shirt was very important, one of the leading manufacturers was Jaytex, who are now celebrating fifty years of business. (fig. 60) Some of the collars which were popular in 1906 are to be seen in the wardrobe of the fashionable man in 1986. (fig. 61)





Fig: 59

1986 - Levis advertisements, showing 50's nostalgia.



See Raft wearing the specially  
signed **Jaytex** "Bemberg" silk shirt



See him with Sally Gray in the  
Eros picture **"ESCAPE ROUTE"**  
at your local cinema

You'll be quite a man if you wear  
a smart **Jaytex** shirt



Don't miss John Wayne in the  
Republic Picture  
**"THE QUIET MAN"**

Follow the stars - wear  
a **Jaytex** shirt for  
smartness and comfort



co-stars with Joan Simmons in  
the Samuel Goldwyn musical  
**Days and Nights** on MGM release

JAYTEX



follow the stars...  
wear  
**Jaytex**  
shirts



Frank Sinatra  
co-starring in MGM's  
**HIGH SOCIETY**  
in Grand Rapids & Zeller

Of course it's **Jaytex**

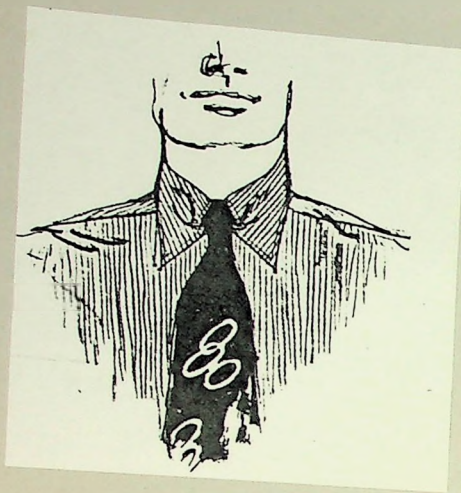


"I only asked" sez **BERNIE BRESSLAU** (Popeye)

Fig: 60:

1986 - Jaytex Advertisement, from the 50's.





A



B



C

Fig: 61

A. 50's - a pinpoint collar with angle points as guides for placements of the pin and adequate space for the smaller -knot tie.

B. 50's - The rounded Continental collar, cut away sharply at the sides, was worn with a large knot-tie.

C. 1986 - By Alar. Fusser showing previous influences.



# DRESS SHIRTINGS

Men's dress shirtings encompass a wide range of colors, patterns, and textures. To help you distinguish among them, we've selected some of the most elegant and classic shirt fabrics and patterns, and the fabric is made from the most long-lasting fibers, cotton.

colors, patterns, and textures. To help you distinguish among them, we've selected some of the most elegant and classic shirt fabrics and patterns, and the fabric is made from the most long-lasting fibers, cotton.

## CASUAL WEEKEND DAY SHIRTS

## SPRING/SUMMER

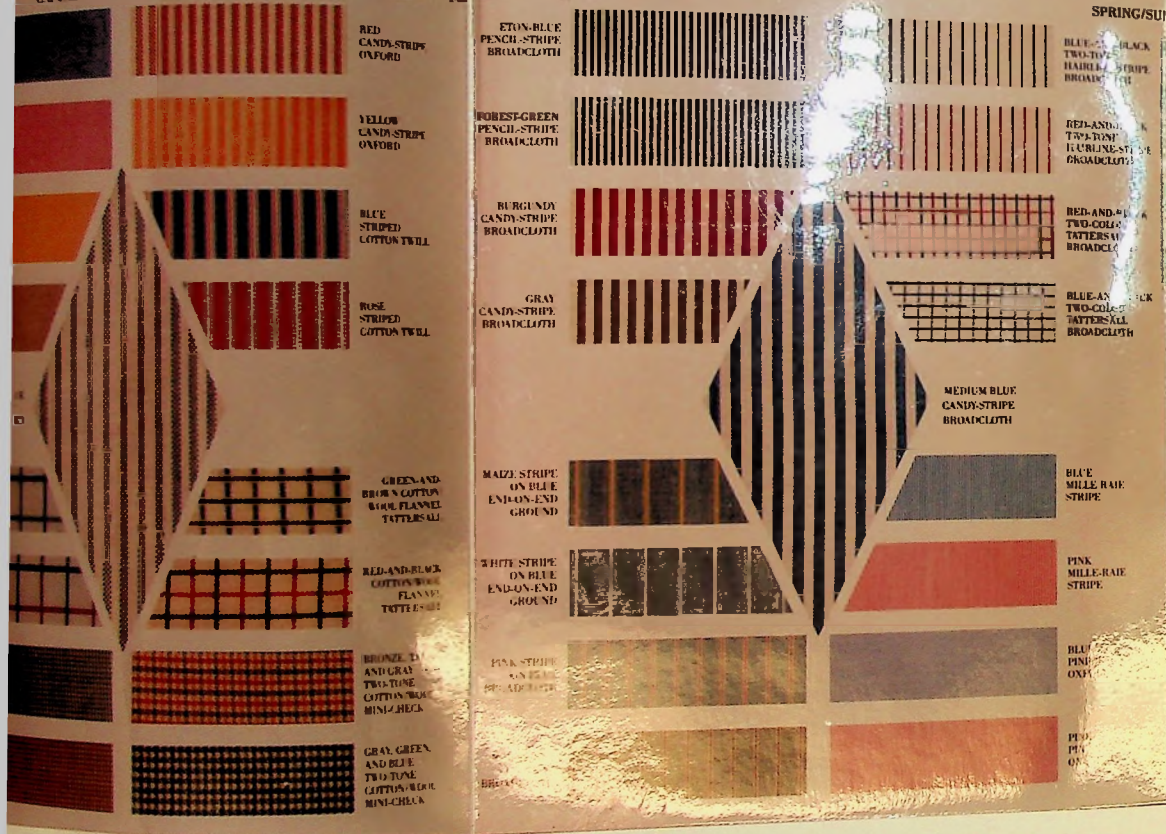


Fig: 62

1986 - Dress shirtings for the 80's males wardrobe.



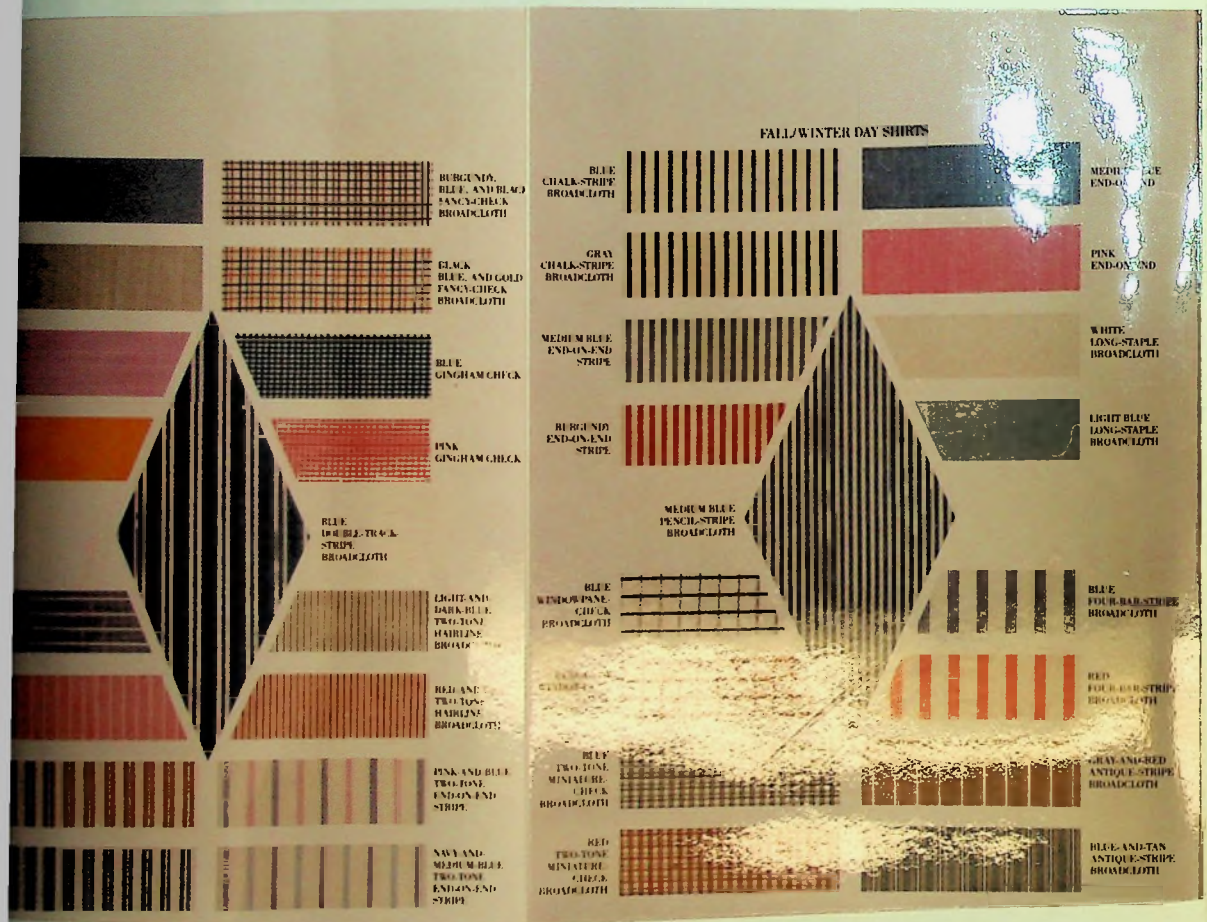


Fig: 62

1986 - Dress Shirtings for the 80's Males Wardrobe.



### Formal wear and Court dress:

Formal wear was also known as "Dress". Formal wear, was worn at the races, dinner, parties and similar functions. According to the nature of the function a particular form of "dress" was worn. Men were quite vain at this time and even they were not always interested in the races when they went,

"The actual racing for the blue ribbon of the turf only wastes about three minutes of the enjoyable day" (16)

Criquet became very fashionable especially in the summer months. The Lords Crickets Ground, one of the finest lawns in the world, "an ideal spot for promenading, is usurped by fifteen people engaged in a tedious game". (17) It seems that the male peacock was proud, and liked to show his finery off. The frock coat was usually worn for formal day wear, with a silk top hat, a double-breasted waistcoat and striped or plain trousers. (fig. 63)

But for formal evening wear there was more finery about. The mode of dress was black and white, and has changed little throughout the century. He wore a black tail coat, with a white pique waistcoat, and tie and the trousers matched the tail coat. (fig. 64) However, for less formal wear at evening time the English dinner jacket appeared, based on the lounge jacket. It was known as the "Monte Carlo" on the continent, and the "Tuxedo" in the States. This was normally worn with a black tie. (fig. 65)

As there was and still is little difference in the colour of formal wear, emphasis was placed on subtle details such as jewelled on silk buttons, silk lapels, and velvet collars. Pride was put down the outside leg seams and also put around the lapels. Jewellery played an important part in evening wear with elaborate tie pins, cuff links and dress studs.

Waist coats for formal evening wear usually showed off quite a lot of shirt. These became known as u-shaped types. They came with or without lapels and the end was straight or pointed. They usually had a silk back and two pockets at the front. (fig. 66)



Fig: 63

*A good view from a drag.*

1906 - Derby day, and formal dress.



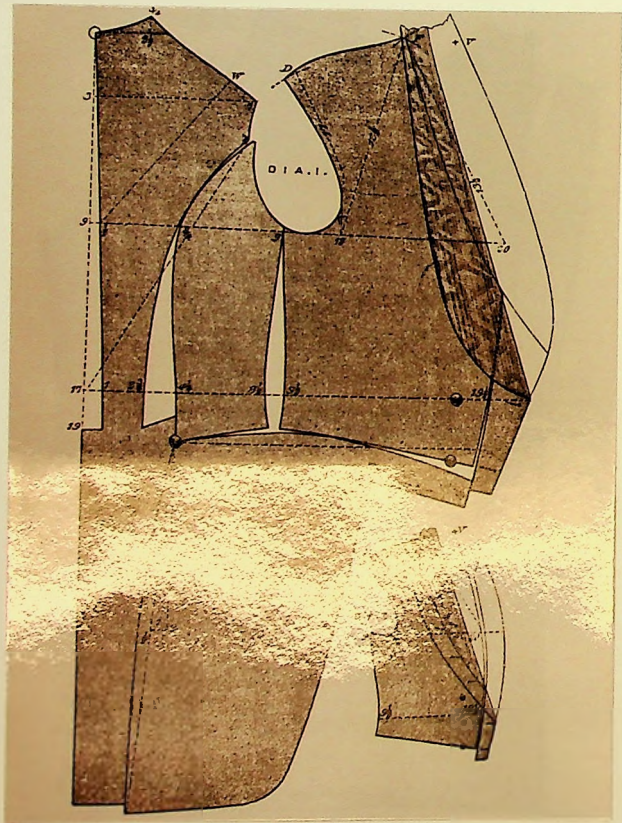


Fig: 64

A. 1893 - The Cutter's Practical Guide for a dress-coat.



Fig: 64

B. 1900 - Evening Dress, with black waistcoat "a relic of bygone days".





Fig: 65

1900 - Early form of Dinner Jacket.

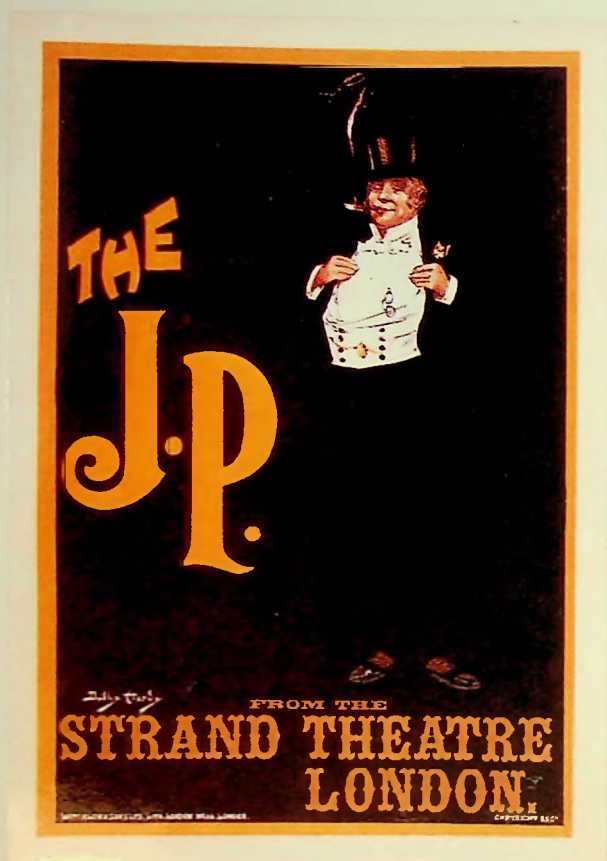


Fig: 66

1898 - Advertisement Poster for the Strand Theatre.  
Showing fashionable evening wear.



In America, men too turned to the tail coat for formal evening wear. He wore a stiff-bosom white shirt with matching cuffs and detachable collar. The most popular collar was the poke, a high band collar with a slight curving of the corners, and the wing collar with a fold back tab on each side. The waistcoat was double or single-breasted with a pique, linen or poplin tie. The shirt studs were usually pearl, and large in size. Black silk socks and patent leather shoes with a silk top hat, completed the ensemble. (fig, 67)

In England too, the most formal dress was court dress. By 1906, there was an old and new style of court dress. The difference was in the coat, the old style had a single-breasted frock coat. The new style had a cut away, tailored style which was worn open. The old style was a black velvet frock coat, with the fronts sloping back from the waist. It had seven steel buttons and was closed by a hook and eye. It had a stand collar and had a black silk "flash" or wig bag at the back of the collar. Both these styles were worn with black velvet breeches, a black or white waistcoat and white silk stockings. The shoes, as with evening wear were patented.

Alternatively a coat with matching breeches in cloth of mulberry claret or green and a white waistcoat was worn. These suits could be richly embellished with embroidery on the coat collar, cuffs and the pockets flap, but on these suits the buttons and buckles were gilt.

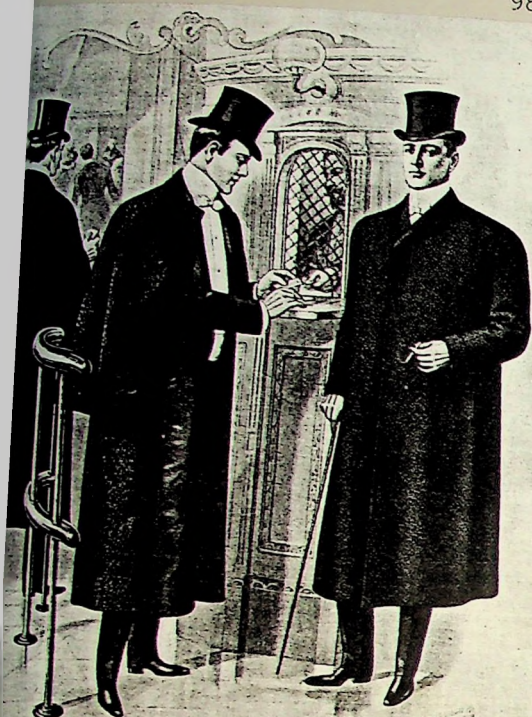
By 1906, Court was still held in Dublin, The Weekly Irish Times, reported on the St Patrick's Ball at Dublin Castle in March 1906. They said that it "was a very busy affair", and was too packed for those who wished to dance. The mens dress was perhaps most noticeable in the form of military dress, "varied in style as in colour, were the strongest notes of colour in the changeful and brilliant scene".

The up-keep of these formal clothes was important, and many companies specialised exclusively in this area. Their big ploy was a same day service for cleaning evening gloves, it must have been a money spinner during the season. One such company, "Prescotts" had an advertisement in for the dance season, for cleaning, evening gowns, dress suits, opera clocks and slippers, these were to be "french cleaned" within 2 days. The 1906 season in Dublin was to be an exciting one as a new Viceroy was taking over.

By 1956 dress suits were the most widely worn form of evening wear. The morning suit was usually worn for weddings and races such as Ascot



A



B



Fig: 67

A. 1900 - Formal attire included long Chesterfield and paletot overcoats, high silk and folding opera hat, white ties and tails.

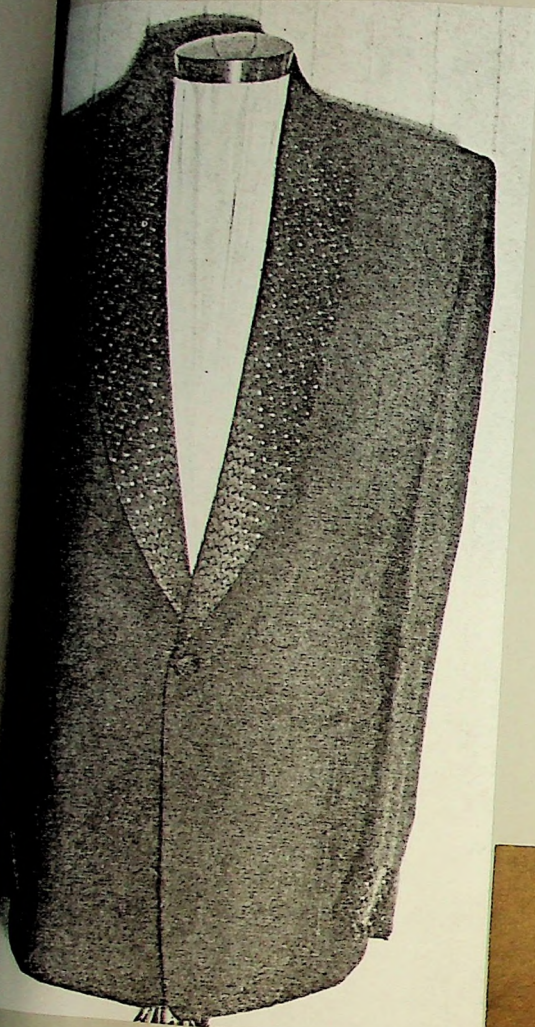
B. 1900 - White bow ties, starched standing and turned-down collars stiff pique and pleated bosom shirts, white double breasted waistcoats and high button evening shoes were worn with dinner jackets.



only. As the years have progressed the need for formal evening wear has diminished. (fig. 68) Lighter fabrics such as silks are now being used in men's evening wear, as well as a greater variety of colours.



A



B



Fig: 68

A. 1956 - Midnight blue jacket in woollen mohair. Facings and cuffs fo the jacket are in black and gold silk brocade. Side pockets are jetted.

B. 1986 - Evening wear.



### CHAPTER 3

#### THE GROWING IN FORMALITY IN MENSWEAR:

During 1906 dress became less formal. Along with formal clothes there were now sports clothes, and informal suits. Man has never before had so many different outfits: there was now one for every occasion.

There were many different influences on the change in dressing. The Rational Dress Society, was to have a profound effect. Formed in 1881, many flocked to its ranks, most of these mainly from the intellectual set of society. Oscar Wilde, a member of this society, maybe the most flamboyant brought the society's ideals to the extreme. He advocated reform in male fashions, and wrote on the subject in 1884, in The Pall Mall Gazette. He wanted knee breeches to be universally accepted for daywear. His look was satirised by Punch and it became synonymous with intellectuals. (fig. 69)

At the same-time Dr. Jaeger advocated that one should only wear wool, which allowed the skin to breath and assisted the blood supply and shedding of dead skin cells. By 1883 Jaeger had opened a shop in Regent Street, London. His views were accepted in educated circles across Europe. George Bernard Shaw was to be seen wearing all woll undyed suits in the centre of London. This was quite shocking for the time.

Contrasting attitudes prevailed in 1906 between the educated and the uneducated upper classes. In public schools, such as Eton, sports became embedded into the curriculum as to be learned, sophisticated and cultured were condemned as dangerously feminine characteristics for a man. So now greater emphasis was placed on physical progress, as was in their social life with golf, cricket, hunting and sailing - all musts for free-time. The result of this was that the gentry had no interest in literary types or the development of the Arts.

The Prince Consort, Albert, contrary to this, had no time for sporty types. He was well educated at Bonn University and campaigned for government of the arts, after his death not much was done about the Arts. This brought George Bernard Shaw to write in 1908 a defence for artists and design called The Sanity of Art.



Fig: 69

1882 - Napoleon Sarony, Oscar Wilde. A leading campaigner for the return of knee breeches for daytime. Wilde claimed that trousers were boring tubes, and Dr. Jaeger said they were unhealthy. breeches became the mark of the intellectual, which Wilde teamed with the new smoking jacket, which appeared when houses began to have male zones only.



At home relaxing, the Edwardian man can be seen at his most informal, but he still looks dressed up in comparison with 1986 standards. Many men wore *deshabille* which was a gown replacing their formal coat. Now by 1906 the smoking jacket was popular. This was often quilted and decorated with a silk cord or braid frogging, "trimmed with coloured silk facings and cuffs, the fronts, pockets, edges and sleeves being ornamented with various coloured cords. In many instances the rolls and cuffs are quilted while in others flowers, birds and so on are worked upon the silk by hand". *ref.*

In an advertisement for Peptonized Coco and Milk in The Illustrated London News January 13th, 1906, there is an illustration of a man lying back on a chair, accompanied by the caption "vision of Health", with the man dreaming of himself playing golf in plus fours. He is wearing a dressing gown which appears to be mid-calf length, with a cord belt and rope trimming around the patch pockets and on the sleeve. He is also wearing slippers but he still has his stiff white collar shirt on. This dressing gown is similar to the one designed by Austin Reed in 1956. (fig. 70)

Prince Edward VII had quite an influence on informal clothes. He is supposed to have been responsible for the Norfolk jacket. As he was a robust man his ordinary jacket did not give him room to move, so he asked his tailor to put pleats in the jacket. The Norfolk jacket was worn in the country, and was also worn for shooting. (fig. 71) The peculiar thing about this jacket is that it never left the British Isles, and was never picked up anywhere else as a fashion garment. It had a box pleat at the centre back, and two pleats either side of the front. It was belted at the waist, and fastened with two buttons at the front. In 1890 a shoulder yoke was added, from which the pleats came. The sleeves could be finished two ways either with a shirt sleeve, cuff buttoning, or a normal jacket with a slit and buttons. The Norfolk jacket was always high fastening, with a collar and rever, but some had a stand prussian collar. The pockets were usually patch ones, some times with a flat flap over them. The breast pocket was usually concealed in the left hand front pleat. The jacket was worn with knickerbockers, and with plain or fancy woolen socks. (fig. 72)

Bathing posed problems for the Edwardian male with the advent of women starting to swim. Men had been bathing for years before the turn of the century and they usually bathed naked. (fig. 73) In Ireland there were such places as the "Forty Foot" in Sandycove, and "The Vico" in Killiney both of which are in Dublin. In London, men bathed up to 1906 in Hyde Park

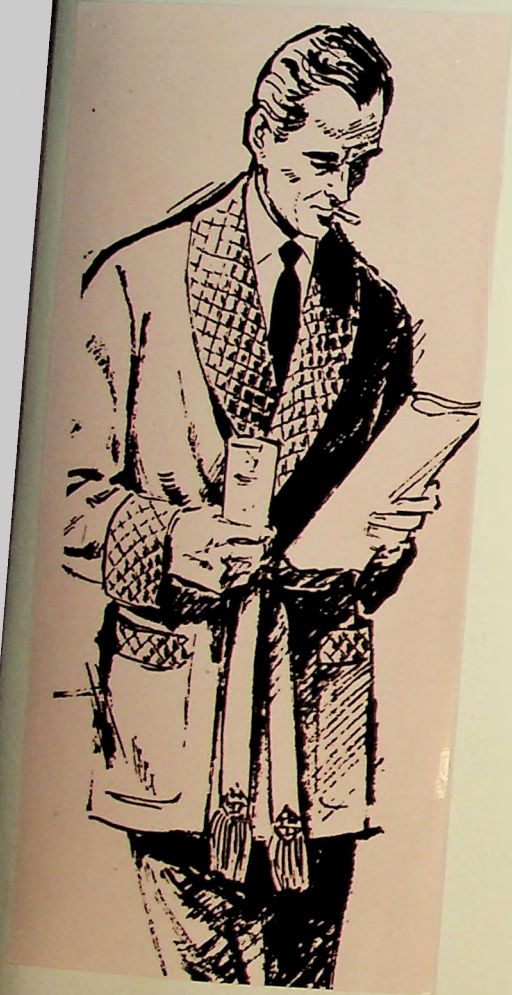


Fig: 70

A. 1956 - The Smoking Jacket by Austin Reed, greatly influenced by early smoking jackets such as Oscar Wilde.

B. 1986 - The smoking Jacket theme still continues and can be found long or short. Fabrics now used are much more adventurous and luxurious.



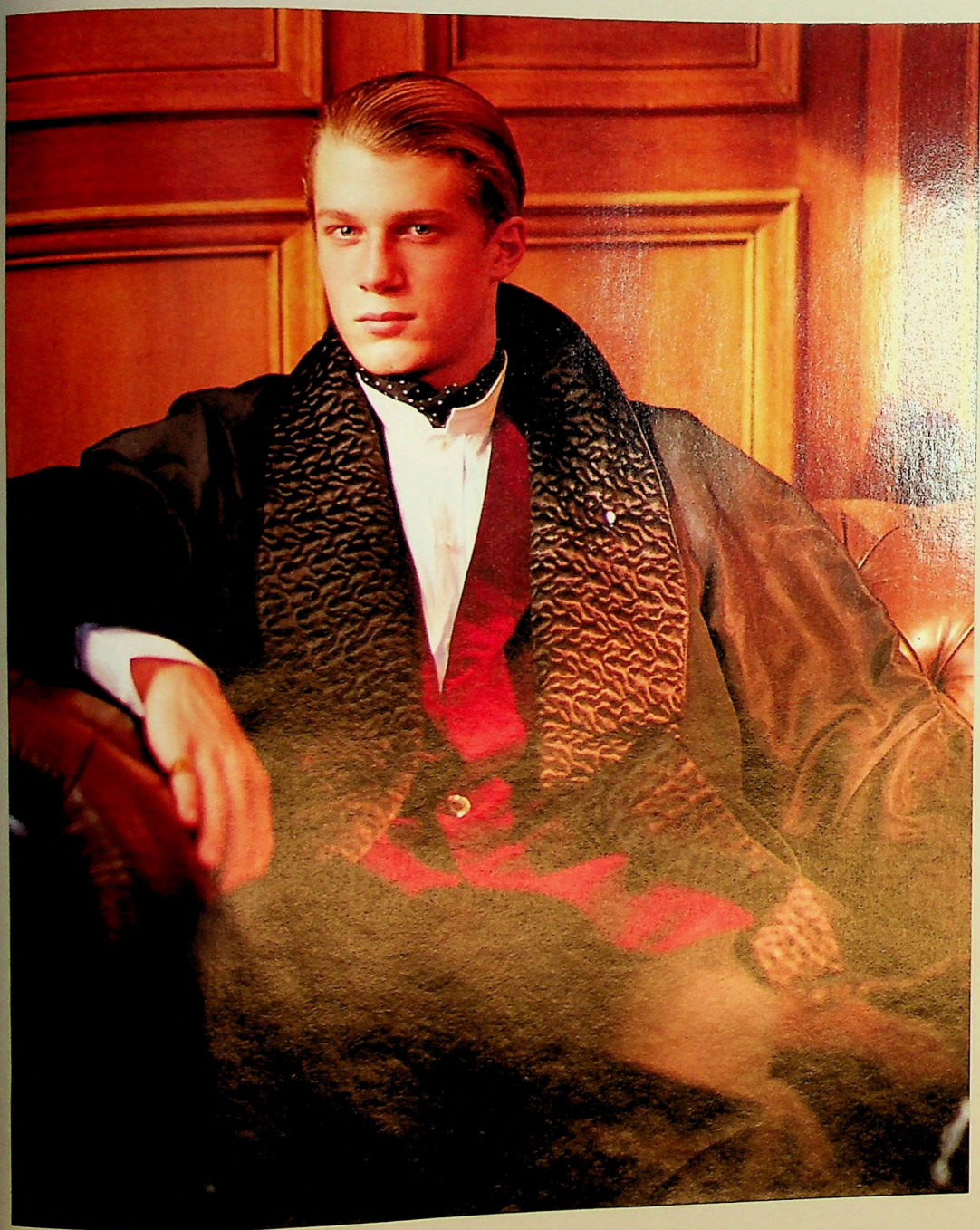






Fig: 71

1906 - Norfolk Jacket.

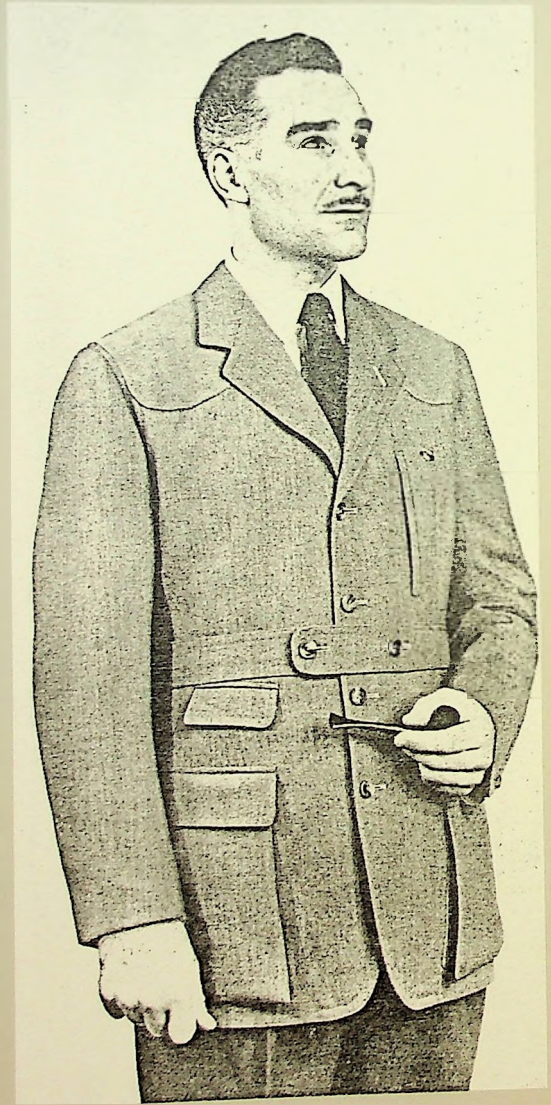


Fig: 72

1956 - Jacket based on original 1906 Norfolk Jacket.



easily in the morning. With the advent of mixed bathing, many resorts insisted on bathing costumes. Originally man started to wear trunk's but many men had problems swimming with them, (which is not surprising as the fabric they were made of was cotton jersey which was not at all suitable) as they were pulled down their legs with rough waves, as one man explains that,

"At Shatchen one has to adopt to the detestable custom of bathing in drawers. If ladies don't like to see men naked why don't they keep away from sight? To-day I had a pair of drawers given me which I could not keep on. The rough waves stripped them off and tore them down around my ankles. While thus fettered I was seized and flung down by a heavy sea which retreating suddenly left me lying naked on the sharp shingle from which I rose streaming with blood. After this I took the wretched and dangerous rag off and of course there were some ladies looking on as I came up out of the water". (2)

On the subject of mixed bathing, Inglis Allen, wrote in The Pall Mall Magazine, February 1906.

"Some People object to it. And I think that they are right. This is not an age for mixing things. Do we mix our drinks? Are our ideas mixed? our classes? Do we mix Philosophy with Creeds? our Art with Morals? Do our tradesmen mix with dukes? - No" (3)

By 1906, men were wearing a long one piece suit. It covered the body from the thigh to the neck. The costume came with or without sleeves, and it could have stripes on it. When not swimming, men wore blazers or lounge suits while relaxing. The blazer could often be brightly coloured, or striped sometimes in club colours, or they were in dark blue flannel or serge with a club badge on the breast pocket, with braid around the cuffs and collar and revers. It was usually double-breasted with brass buttons. Blazers like this were also worn by sports groups, such as cricket players, or rowing teams. The blazer was usually worn with white flannel trousers, sometimes with a turn up, and a straw boater topped the outfit off. (fig. 74)





"'Makes yer feel pleased ter be alive, don't it?' continues Beer-and-Shrimps."

B



[Bathing dresses are more elaborate than ever this year.] - *Vile Ladies' Papers* -

Amy "WELL, I SUPPOSE WE MAY AS WELL BE GOING INTO THE SEA. COME ALONG, MARY!"

Maud "MY DEAR AMY, WHAT ARE YOU TALKING ABOUT? WHY? IT WOULD ABSOLUTELY RUIN MY DRESS!"



A

Fig: 73

- A. 1901 - Swimming Costume  
B. 1906 - Scene of people waiting to be taken to bathing machines.

Fig: 74

Punch bathing scene.



## EXPRESSIONS IN SPORT.



Fig: 75

1906 - Jan 10, The Sketch, Expressions in Sport.  
 Showing the type of clothes worn by sporting men.



To this day the navy blazer is still the most acceptable and widely worn jacket for golfing, yachting and for most other formal sporting affairs. It has changed very little in cut or style over the decades.

The Weekly Irish Times, in April 1906, pictured the Oxford rowing crew. They were wearing single-breasted sports jackets. Some were wearing something like the old fashioned school cap with their crest on the front of it. They also wore scarves wrapped around their necks in the colour of their blazers.

For football, knitted wool jersey or cotton shirts with long sleeves and a front opening were worn. The shorts came to the knee and they wore long socks to the knee, while for cricket long flannel cream or white trousers were 'de rigueur'. Worn with an ordinary shirt, with long sleeves which could be rolled up. A belt or tie was worn around the waist, often with the colours of the club on them. White sweaters were also worn with club colours around the v-neck cuffs and waist. They also wore blazers in flannel or serge in navy blue or black, with a cap with the club colours emblazoned on it. The outfit worn for tennis was quite similar, but a panama or boater hat was worn. Golf was a pleasant relaxing sport for the Edwardian gentry, who wore plus fours, fine sweaters and large cloth caps. (fig. 76)

For shooting a similar style to the Norfolk jacket was worn, but it had leather gun pads at the shoulders, and large "game" pockets. As with other pursuits, kneebreeches or plus fours were worn with the jacket. The shoes they wore were usually short gaiters. (fig. 77) But for Hunting, rules for dressing were quite strict. Novices were advised to wear black or dark grey frock coat, with cloth breeches and black jack boots, these were heavy with plain tops, a silk top hat or bowler hat was also worn. By 1906 this rule still applied, but after two years of hunting they could graduate to a scarlet coat and white breeches with top boots, which were black boots with brown leather tops. (fig. 78)

The biggest change in menswear at the beginning of the century was the growing informality in mens dress and the development of the Edwardian mans wardrobe. As the century progressed a mans wardrobe became less extensive and at the same time less formal. By 1986, the ordinary man would normally hire out the evening wear or dress wear. His most formal article would be his suit, then slightly less formal again by wearing a jumper. His most casual outfit would be his tracksuit worn for sports and lounging around in.





# NOT CRICKET.

Fig: 76

1906 - Not cricket by Punch.





Fig: 77

1906 - Shooting Costumes by Punch.





Fig: 77

P. In the country the knickerbocker a fuller version of knee breeches continued to thrive, being more practical than trousers in muddy fields. It was teamed with the lounge suit jacket to form a suit and could be in checked material and tweeds. Its use was promoted by King Edward VII who always wore it with spats.



Fig 78  
1912:

Riding clothes. Breeches with flaring  
wings. Coat with flare to skirt. Hunting  
Stock. Bowler Hat.



There has been an ever increasing change in sports clothes for men  
they have become more comfortable and more suitable for sports.  
(fig. 79)



Fig: 79

1986 - Swimwear by Giorgio Armani.

National College of Art and Design  
LIBRARY



## CHAPTER 4

### MALE ADOPTMENT AND ACCESSORIES:

Men's hair has always been a focal point for change as with women's hair. Hair has been an important aspect in male fashions as a man can not change his face. Hair has a direct bearing on the idea of beauty during a particular period. Hair can reveal many things, such as social status, religious affiliation, nationality, occupation and age. Men have dyed, curled and added false pieces to give their hair a thick appearance. Beards side burns and moustaches, have long been associated with virility and strength. At the beginning of the twentieth century beards began to disappear and this was hastened to some extent by the use of the safety razor. The idea of the "smooth", "shaven, sternfaced, dogged-chin", (1) look for a man came into his own, this was portrayed by the "Arrow Man" and also by the artist Charles Dana Gibson. Moustaches were popular, and came in many types such as the small "toothbrush", the walrus type, the waxed moustache which was a military moustache, short but turned up at the sides. Side-whiskers were worn by very few men, they were known as mainly "button chops", and were worn mainly by businessmen and farmers. (2)

(fig. 80)

Hair was usually short and neatly trimmed right into the neck, with hair piled on top. The centre was the most popular part with little quiffs either side. Hair was also brushed back, and worn very flat, this flat style was influenced by the Americans as seen in the Arrow Man shirt advertisements.

In 1956 hair style were worn very short, shaven into the neck and slightly longer on the top this style was called a "crew cut". (fig. 81)

Teddy boys took the Edwardian quiffs a stage further, by exaggerating the quiff at the centre of the head. By 1986, age can determine the type of hair cut a man has= an older man will have hair neatly trimmed in a side or centre parting, but the side parting seems to be most popular. The younger man has a variety of styles to choose from, one style is an exaggerated crew cut with a spikey top. Others might have long hair, or skinned hair.



Fig: 80

1906 - Arrow Man with fashionable slicked back hair.

Fig: 81

1956 - Brylcreem advertisements for 1986 reflecting a 50's image. The slicker back hair popularity in 1906, influenced hair styles of the 50's. By 1986, as well as slicked back styles, spiked one's were popular also.



Men now perm and dye their hair, probably even to the same extent as women, and are changing their style of hair more often. (fig. 82)

In 1906 hats were purely functional and regarded as a piece of clothing to complement the costume. Hats were made from wool or fur, which would have been felted, and a result of this was that they did not ravel and are impenetrable. Hats for decoration such as top hats and bowler hats were made of silk and were worn on formal occasions. (fig. 83)

Top hats were worn with frockcoats and morning coats. They changed in height and size over the decades, and the brims grew wider and curled gently or sharply at the sides.

For informal sporting events such as tennis, rowing and cricket, boaters were worn. These were usually straw, with a ribbon around the crown.

The Panama hat had been in use during the summer, with lounge suits. The bowler hat was developed in the 1890's for casual wear. It was made of hard felt with a bowl-shaped crown and narrow curled brim, this was mostly in black and brown. By 1906 the bowler could be seen on Derby Day with lounge suits and in 1986 is associated with the businessmen in the "city" in London. (fig. 84)

The Homburg hat, which originated in Germany was first worn in Europe by Prince Edward VII, and it became very popular. The Trilby hat was similar to the homburg hat but it was made in a softer felt with a silk-bound brim. It was intended to be worn with a norfolk suit. The deerstalker hat was also worn especially for shooting, it had ear flaps and could be fastened under the chin. Cloth caps were worn for golfing and many other sports.

With the plain simplicity of men's wear, the male neck piece or tie is a great source for pattern colour and also general eccentricities, which give us an insight into a man's personality. The stock, which is a very old style involves wrapping the cloth around the neck and fastening it at the back. The cravat, which is comfortable to wear was worn in 1906 and has continued throughout the century in 1986 it became a high fashioned fad



Fig: 82

1986 - Fashionable hair for the man of the 80's.



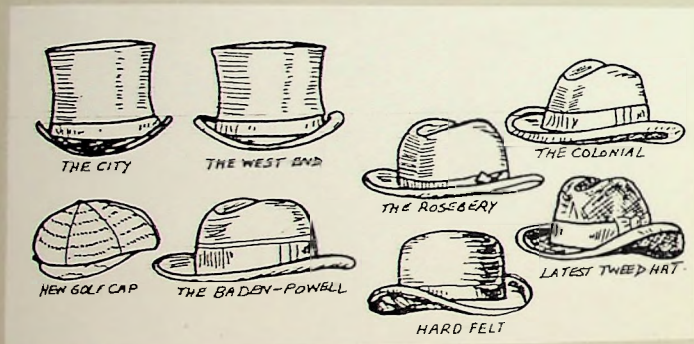


Fig: 83

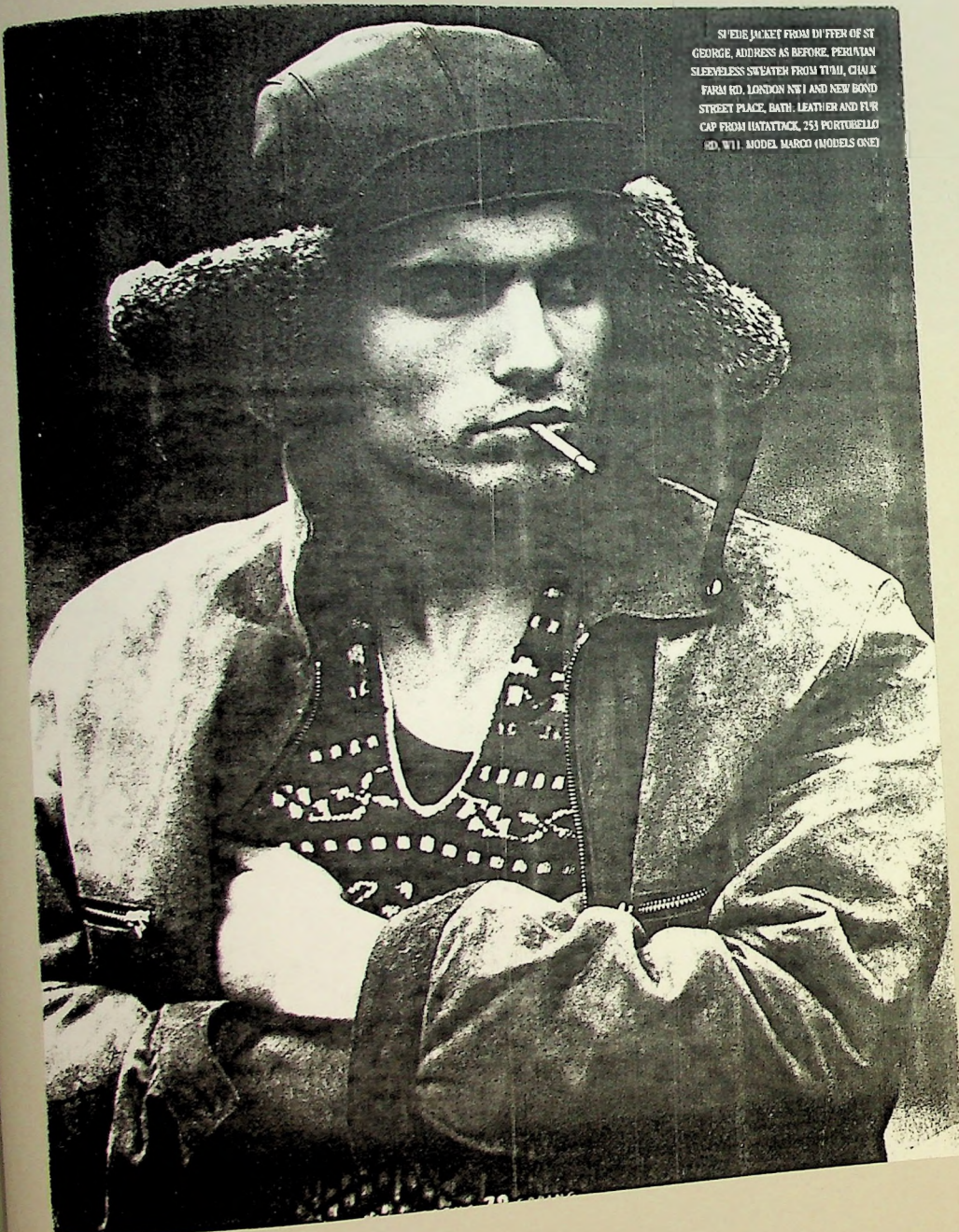
1900 - Hat types.



Fig: 84

1900 Silk top hats





SUEDE JACKET FROM DUTTEN OF ST  
GEORGE, ADDRESS AS BEFORE, PERUVIAN  
SLEEVELESS SWEATER FROM TUMI, CHALK  
FARM RD, LONDON NW1 AND NEW BOND  
STREET PLACE, BATH, LEATHER AND FUR  
CAP FROM HATATTACK, 253 PORTOBELLO  
RD, W11. MODEL MARCO (MODELS ONE)

Fig: 85

1986 - Fashionable hats for the Young Adventurous Male.



among the fashion conscious in London. The cravat has sewn down pleats at the centre back and points at the ends, this is tied at the front and let fall in a bow. The "Ascot", is a formal tie, it is a long tie or scarf with wide square or pointed ends, it is wrapped around the neck and folded in the front at opposite angles and fastened with a tie pin. Similar to our everyday tie, the four-in-hand tie was worn in 1906 the edges of the tie ran horizontally at the top and bottom of the knot, which would be square or pointed at the ends. (fig. 86)

For formal evening wear, the black tie, made of silk or satin was worn with a black waistcoat and dinner jacket. The white tie was worn with a wing collared stiff white shirt and white waistcoat. The white tie was made of cotton pique or cambric. It was frowned upon to wear a coloured tie for evening wear and it was said of Edward the VII that his whole evening was ruined if someone wore his wrong tie.

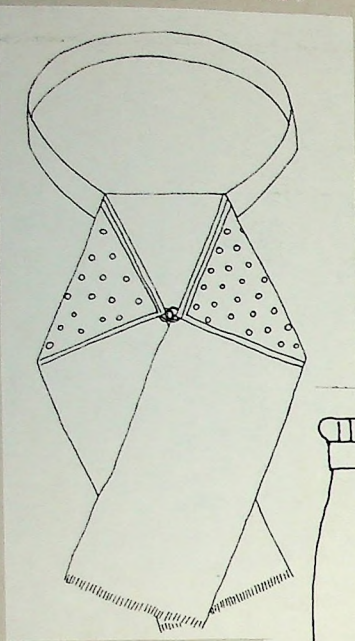
The day time ties were made of silk, satin and poplin also knitted silk and later rayon in the 50's. The colours and patterns for day wear were more exciting. They were black or self coloured, khaki (influence from Boar War) scarlet, blue or white. The ties would have printed stripes or patterns on them and in the United States they wore far more zany ties.

The tie can be quite symbolic. They can indicate "social status" or "savoir faire" a man's educational status, his profession, aspirations and or allegiance. By 1906, neck ties were used to purvey their school or club emblems and most had a school or club tie. (3) These ties had a distinct meaning, almost a sign language between man at this time. The tie would purvey a sense of belonging, respectability and social status, and an unwritten law that only those belonging to the particular establishment could wear one: unless the ties were given as a present of course.

Rich men in 1906, could afford subtle jewellery, or adorned artifacts. Watches or timepieces, could be plain or very ornate with engraving and filagree. Most timepieces were of the pocket type with an openface, these could have half-hunters and full hunter cases: which was the glass which was protected by a case with a cutout with the hours engraved around it to tell the time. Watches were made in gold, silver, nickel and oxydised steel, these were hand-made with beautiful movements in them. Wrist watches were not popular but were sometimes worn when out motor cycling or driving a car.



A



B

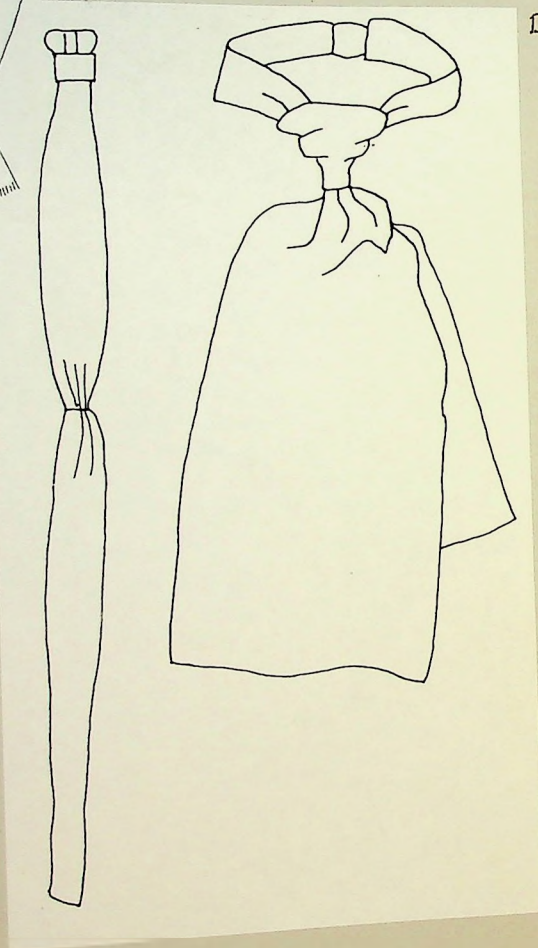


Fig: 86

A. Gentleman's scarf. 1869

B. Casual style, H.T. Greenlaw 1900



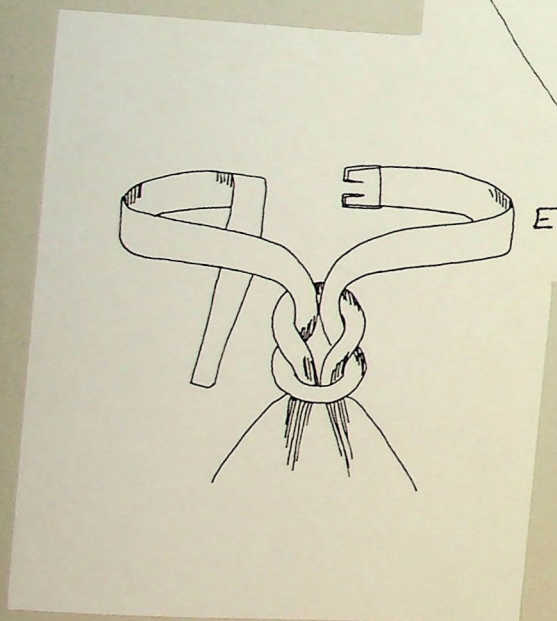
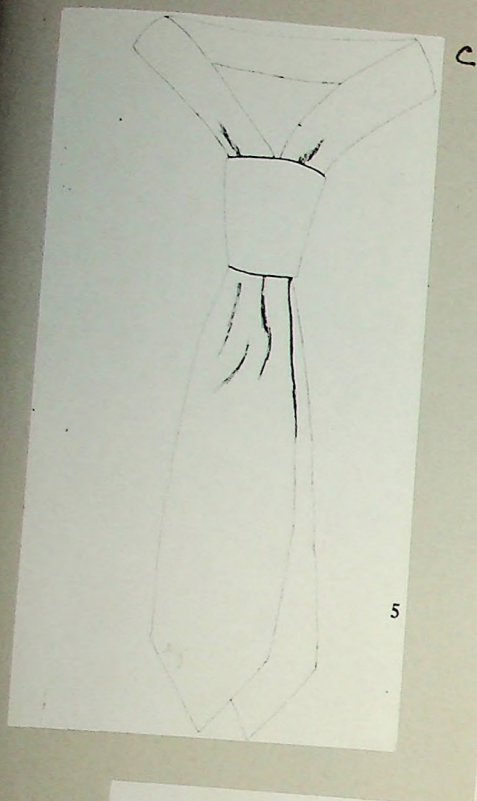


Fig 86:

C. Charles Tighe & Sons 1892

D. Robert Evans, Stokes Newington 1900

E. The Duke Of Edinburgh Cravat 1886



A more obvious form of adornment was the tie pin and cuff links and shirt studs. The tie pin was usually of the stick pin type, and the head of it came in for decoration in such forms as the horse head, pearl, diamond or enamel. There was also the safety pin type, which was more jewelled across the front bar. Safety pins in gold were used to hold soft collar shirts together. Complicated devices were also used to hold down ties.

Other embellished pieces were the cigarette case and the head of tie pins. Many men also wore signet rings with a blood stone or a sardonyx stone in the centre. (fig. 87) Umbrellas were always thought to be a feminine piece of dress and probably because of this manufacturer's tried very hard to get the male umbrella to resemble his cane.

Most sportsmen were used to carrying a whip or cane and by 1895 The Tailor and Cutter noted that, "Closely rolled umbrellas will be seen more frequently than ever before. Fashionable men are already welded to them". The thinner umbrellas were based on the paragon frame, they came with automatically opening and closing devices. The umbrellas started to replace the cane the heads on both could be very ornate, with silver or bronze heads in various designs. By 1906 the majority of umbrellas had hooked handles. By 1907 a new shaped the "King Edward" was designed. (4) It was a variation on the pistol butt made in horn, antler, tortoise shell, malacca and ivory. The stems were usually made of wood or cane. Many of the decorative heads were functional as well: they might have pepper to stop dogs fighting, spectacles, containers for drink, or a torch etc., while promenading around town no respectable man would have been seen without a cane or umbrella, which would be a most unusual sight in the eighties.

Socks, gloves and handkerchiefs were all important to the look of the fashionable man's wardrobe. Socks were made of silk, wool and cotton, they were mostly in plain colours with self coloured clocks or contrasting ones. They were mostly dark in colour some had embroidered fronts, the sock would come up to the calf and were supported by suspenders. Long socks were kept up with elastic garters, with a turn down below the knee. Handkerchiefs were made of cotton silk and linen, and were quite big business and the Irish Drapers Journal became the topic for discussion in 1906, as there were no new special developments and business was



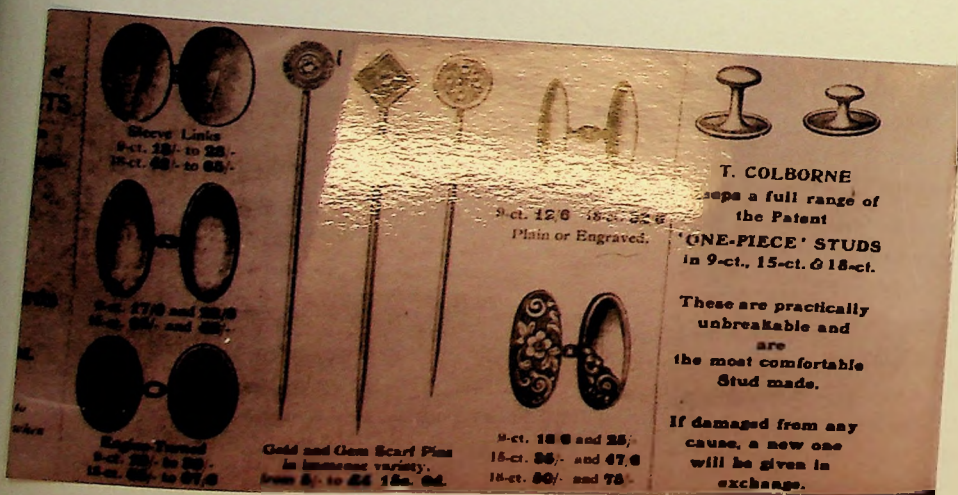


Fig: 87

1900 - Jewellery by T. Colburne  
Pins with ornamental heads kept the cravat  
or scarf in place. Cuff-link and studs were usual  
fastenings for shirts and collars.



was satisfactory. Gloves, too were essential for town wear, in keeping with protocol. They were made of kid, doeskin and sueda. The palm was often made of different fabric such as cotton and silk netting for driving or cycling. Lined gloves were worn with comfort in the winter for extra warmth.

The shoe was originally used to protect the foot, and it also served the purpose to complete or enhance the male ensemble. These are usually made of fabrics which are strong and in various weights and textures, and above all the fabric must be flexible. At the beginning of the twentieth century the toe of the male shoe was well shaped and flattered the foot. Boots just covered the ankle and if in leather they were laced but if they were in suede or finer fabric such as black kid they were buttoned at the side. The two most popular styles were the Derby and the Oxford. The difference between the Derby and the Oxford is that the Derby has its quarters and facings stitched to the vamp and the Oxford is the opposite way round. In the country, brown shoes were normally worn with cloth or leather gaiters which buttoned up the leg. Overshoes and galoshers made of rubber were worn over shoes in bad weather to protect them. (fig. 88)


Black lace-ups pumps or slip-on shoes with small elastic gussets at the sides were worn with evening dress.

Society during this era was open to many new influences which had an effect on everything. People now took holidays as a result advertisements were to be seen on the front pages of many magazines and newspapers, such as The Illustrated London News and The Weekly Irish Times. Travels abroad of the King and Queen were widely published with artist impressions of the places and people they saw. This was during the "Belle Epoque" era, and Paris must have had an influence on fashion although was not the fashion leader in Europe. An exhibition of Rodins work was seen in Paris, with some of his recent most moving works, all with beautiful depictions of the body: these included "John the Baptist", "Le Baiser", "La Vielle Meaulmiere", "La Danaile", "La Pensee". The Sketch reported this in January 1906 and said of Rodin, that, "however neglected the sculptor Rodin may have been at the commencement of his artistic career, it is given to few men of original genius to experience such a decisive turning of the tide of public opinion and the happy state of affairs is not confined to Paris" (4). This would reiterate the feeling at the time for more figured clothes, for both men and women, and a less inhibited view of the body. Fashion was also becoming more universal and there was more money to be spent on clothes.

A Pair of 10/6 [UNTIL FEB. 15 ON]

# BOOTS OR SHOES FREE

*Distance no  
Object.*



To Every Purchaser of one of our Famous West-End Suits, at 27/6 to 32/6, or higher, all to measure,

**As an Advertisement.**

Any style of boot can be selected. We guarantee the boots of correct fit, style and value. The boots which are of the highest quality, cannot be made in any shop in London at 10/6.

Simple Measure Chart, patterns, and boot list, post free.  
Cash returned if satisfaction not given.

**MOURNING and Half-Mourning.**

N.B.—We make the above gift to all purchasers of Mourning, orders for which are executed the same day as received or day following.

**E. M. THOMPSON Bros., Tailors, Ltd.,**  
3, OXFORD STREET, LONDON, W., and at  
30, ALDERSGATE STREET, E.C.

Fig: 88

1901 - Cloth topped boot with front lacing.





A



B



Fig: 89

A. 1894 'The Cert', a football boot without a sole.

B. 1986 - Cropped ankle boots, from top: Suede by Yohji Yamamoto : punched rubber for brogue effect by Girbaud: leather and pony skin by Montana.



CONCLUSION:

1906 is rich in variety and style for men's wear. Along with the growing informality of dress, was the expansion of the range of outfits in the male wardrobe. After the austere fashions during the Victorian era, the Edwardian Male was a breath of fresh air, he was more adventurous in colour and style, even though at the same time most styles were developed from those originated in the Victorian era (fig. 91). 1906 had an influence on 1956 and 1986 resulting in such fashion styles as the Teddy boy. I originally picked these decades, because I decided to choose a year with a six in it, and I had researched the Edwardian era for my diploma, also I started to become interested in the 50's as a result of the recent advertising for men's wear using 50's nostalgia. I was delighted and surprised to find many influences between the three years. For many styles 1906 influenced 1956 and the latter in turn has influenced 1986.

The double breasted suit, which was popular during 1906, has continued throughout the century. Although the cut has changed the basic suit remains the same. The single breasted suit or jacket has changed considerably throughout the century, during 1906, it was high buttoning and by 1956 with the continual influence high buttons started to reappear. In 1986, only high fashion designers have started to pick up on this style, and high buttoning is set to return. The Norfolk jacket, with its sporty appeal was very popular in 1906, and was to be seen reappearing in 1956, in a slightly changed form. At the British Fashion Fair in 1987, IMBEX, the Norfolk jacket reappeared with very few detail changes, but its cut has become that of the 80's. Another garment which evolved in 1906 was the smoking jacket, which is found in many guises throughout the century. Overcoats for men have changed very little and only the cut has changed during the decades: but the raincoat has become a high fashion garment and by 1986 a new fabric by Pennel and Flipo, Belgium, breathes like skin, but is still waterproofed and comes in many different finishes. Trousers have not changed much in style, but in each era another style was added: so that by 1986 many different cuts are fashionable, such as pegs, straights, baggies and original etc.,

One of the biggest changes for men since 1906, is the comfort and diversity of styles available. For evening wear, starched collars and shirts have disappeared and the majority of men now would hire an evening suit, consisting of a lounge jacket and slim fitting pants or peg-tops. Hats which were a must in 1906 and which tried a come back in 1956, with slogans such as "if you want to get ahead get a hat", by 1986 are not so common only being





"Why should a man with weak eyesight be deemed a man of powerful intellect?"

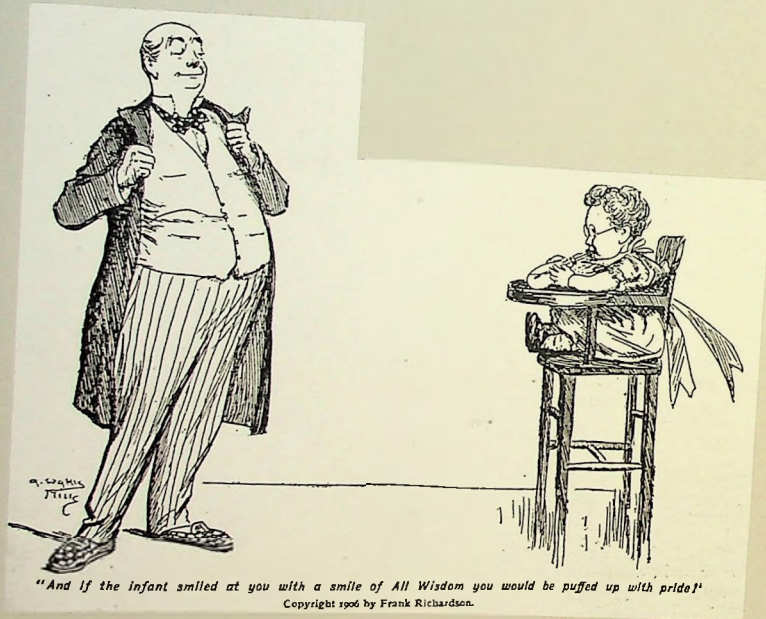


Fig: 90

"And if the Infant smiled at you with a smile of All Wisdom you would be puffed up with pride!"  
Copyright 1906 by Frank Richardson.

#### 1906 - Nose-Glasses by Frank Richardson

Edwardian attitudes to nose glasses not much different to the present idea that the most brainy men's wear eye glasses and some even wear a single glass. In 1906 Mr Richardson found it almost impossible to convince people he was a "ripe scholar, an earnest thinker or a man of giant brain" without wearing eye glasses. Is it true that "people believe that gifts of god are only delivered to the more or less infirm".



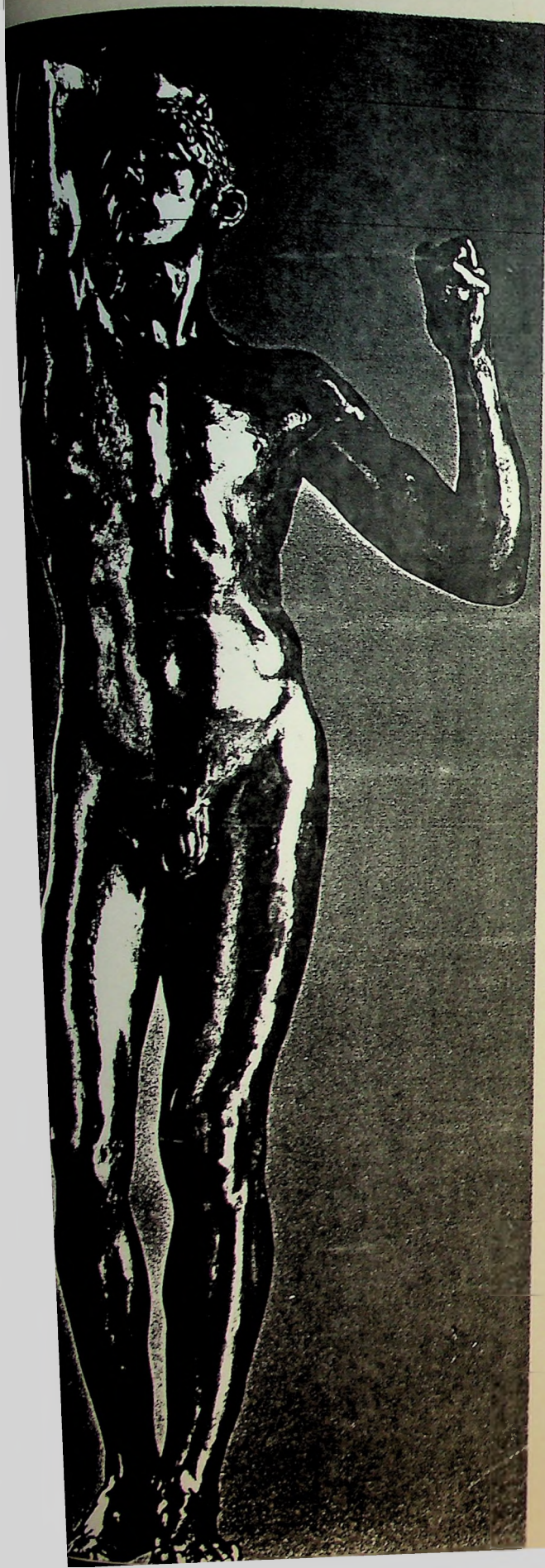


Fig: 91

1906 - Rodin the Age of Bronze  
which appeared in his exhibition in Paris in 1906. A  
swing away from Victorian thinking, to one of adoration  
for the perfect male form.



worn by some men for sports, and as high fashion accessories. In 1986 men now have choices, they can pick whatever image of themselves they would like to present unlike in 1906 and 1956 when only one image was acceptable to the majority (fig. 92) The male of 1986 can buy everything to suit the image they have picked from the clothes to the shoes, bagss, umbrellas cars and living accommodation. By 1986, advertising plays an important part in the male image as can be seen in the dynamic success of the Levis adverts. (fig. 93)

Factors influencing fashion have changed since 1906. In 1906, the aristocracy and King Edward VII influenced the fashion world. With the advent of cinema and the television the world became smaller and the United States influenced Europe, with films such as The Wild One with Marlon Brando which had it's release delayed because of it's contents. (fig. 94) The music business, with people like Bill Haley and Elvis Presley also influenced what men wore. The teenager of the 50's was a new phenomenon, the older generation did not know how to handle the new youth images. These youth images have influenced fashions of the eighties, although now they are accepted images and styles. In 1956 Teddy-boys found it hard to find tailors to make their suits and their tailors did not advertise that they made them. The exact opposite is the case in the eighties, with shops such as Next selling at least three different images each season. The teenage market is now fully exploited, it is a hard market to cater for as youth have an appetite for innovation.

Men's dress in 1986 is far more colourful and more varied than men's wear in 1906 or even 1956. Designer men's wear is now as big a business as women's. This was not so in 1956. Male fashions are now as designer conscious as women's and names such as Giorgio Armani, Missioni and Valentino carry status: many men are now as easily swayed as women into buying the brand name.

In 1906 men became conscious of fashion and dress, and during this year dress was very exciting. There was a huge variety of garments which could be worn. Colours too had become more liberal as did society's attitudes. Many of the styles which evolved during this era, have developed and evolved into 1956 and 1986. In 1986 fashion was taking a retrospective look and the 50's were an important part of this movement. This is evident in many company adverts. such as Levi, Brylcream, Matinique and Radio, to name but a few.



Fig: 92

French posters from the Victorian era, showing the drap dress of Victorian men.





Fig: 93

50's - The Image of stars from the 50's which now influence male fashions in the 80's.





501s by Paul Smith.

Fig: 94

501s. THE ORIGINAL BUTTON-FLY SHRINK-TO-FIT JEANS.

501s



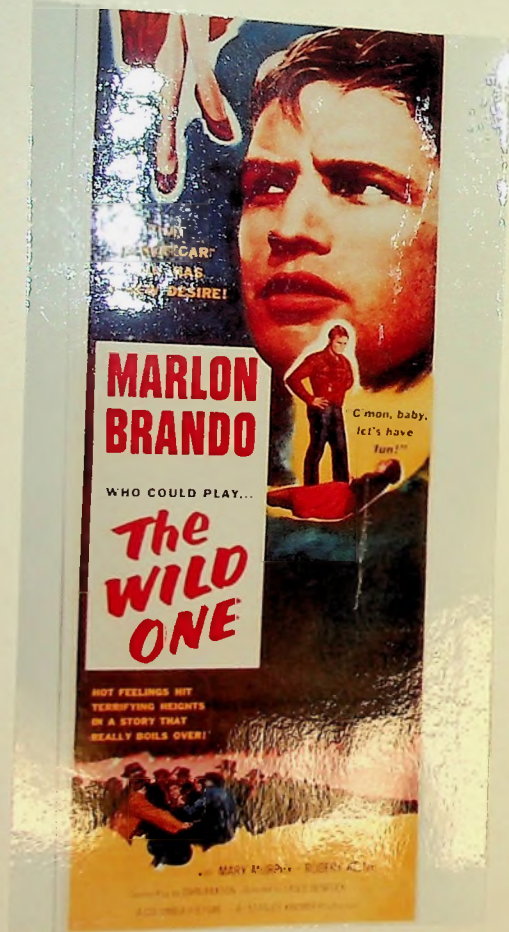
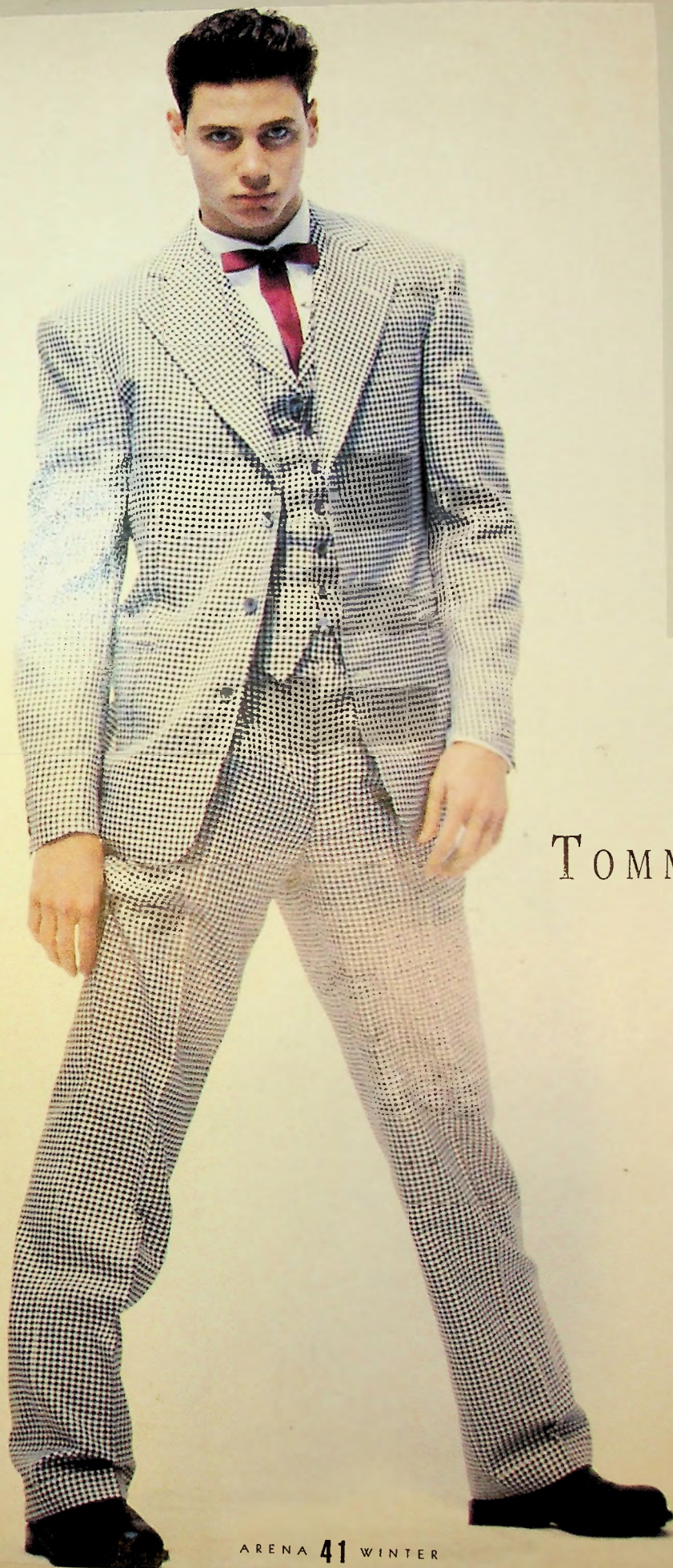


Fig: 95

A. The first 'Wild One' Poster which was later replaced by a milder one, with no Hot.

Male fashions have come a long way, from a very strict look which had to be adhered to, or face ridicule, to an era when men can wear what style or type of fashion they chose to wear. In fact, men's wear has become as important as female fashion, even though it took 40 years to do it.





TOMMY NUTTER



Fig: 96

1986 Tommy Nutter Suit, with Edwardian influence.



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