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FACULTY OF FASHION AND TEXTILES.

MEN'S HEADWEAR IN THE EIGHTEENTH CENTURY.

BY

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INTRODUCTION

Headwear plays many roles - as a protection against the weather, or the dangers of an occupation, or the weapons of an enemy; as a badge of office or of status or simply as a form of decoration. And although the roles have remained roughly the same over the centuries, the styles have changed considerably with the whims of fashion.

Since we live in a hatless age, headwear has become something of a curiousity, so people now go to lectures about hats and wigs and find it a novelty to have to wear a hat to a fancy dress party or an important occasion.

In researching my thesis I realized how flattering a hat can be on a woman and dashing and important headwear can make a man. Through seeing actual hats and wigs of the eighteenth century in the National Museum, here in Ireland, and in the Victoria and Albert Museum in London and through researching the Guilds in the Society of Antiquaries in Merrion Square, I discovered the brilliant craftsmanship and importance of headwear during this time. Indeed, on discovering the large amount of advertisements in eighteenth century newspapers and journals in the National Library (listed in the bibliography), I was able to realise what a large business it was throughout Ireland and Europe.

On seeing the many different styles and types of headwear in books and encyclopedias, I did feel quite envious and a little deprived and began to realise just how depressingly unimaginative our headwear

is today.

This thesis is divided into two halves, the first half is about wigs and the second about hats. The first chapter will deal with wigs; the trends and traits of this time. In the second chapter the hair used, the powders, the actual making of the wigs and the Guild of Barber Surgeons will be discussed.

Chapter three will include the numerous styles of hats evident in the eighteenth century, and chapter four will deal with occupational, sporting and military hats. The final chapter will discuss the Feltmakers' Guilds and discuss at length the production of felt during this time.

CHAPTER ONE - WIGS - TRENDS AND TRAITS OF THE EIGHTEENTH CENTURY.

Mens headwear today could be termed as being relatively conservative if compared to the flamboyant heads of the eighteenth century. Today most men anxiously hide the fact when they wear a toupee or hairpiece but in the eighteenth century the more elaborate the wig the more social status could be claimed.

But wigs had originated long before the eighteenth century,in fact, they had been worn at one time or another by both men and women throughout the whole history of costume before this time. In primitive societies they were worn for ritual ceremonies and they often possessed religious significance or symbolized power, later they denoted rank and authority enhancing the dignity of their wearers.

Wigs can be found dating back to as early as 3,400 B.C., when they were worn by the ancient Egyptians. Wigs at this time were usually made of human hair and palm leaf fibres dyed black. There is also some controversy as to whether some were made of sheeps wool or not. Ventilation was provided for, in these extremely fashionable headpieces by a woven porous foundation to which the hair was attached. Wigs during this time were used frequently in ceremonies and religious occasions and were made in many different styles including the short square cutand the classical dynasty wigs. Beeswax was used to curl the hair into shape. In general wigs were worn by the upper-class and by officers of rank.

Wigs were also evident among the Cretans, although natural hair was preferred. Hannibal was well known for his humorous coloured wigs of different styles and also as Greeks are usually of dark complexion, it was a sign of great beauty, at this time, to be seen in a fair-

haired wig. Wigs were also worn in the Greek theatre. Here as with the Roman theatre hair was coloured to suite the character, i.e. black hair and beards for the tyrants.

In Rome wigs were worn in the early days of the Empire and in the second century A.D.. Wigs were also used by women here, out of both necessity and appearances sake. Although I have read that wigs were popular here, there were also some men who instead painted hair on their bald heads. Blonde hair was also extremely popular in Rome and was imported specially from Germany and Gaul. It was evidently worth its weight in gold. Hair was of great importance here and respect was shown by touching the hair and also a high compliment could be given by plucking a hair from one's head and giving it to someone.

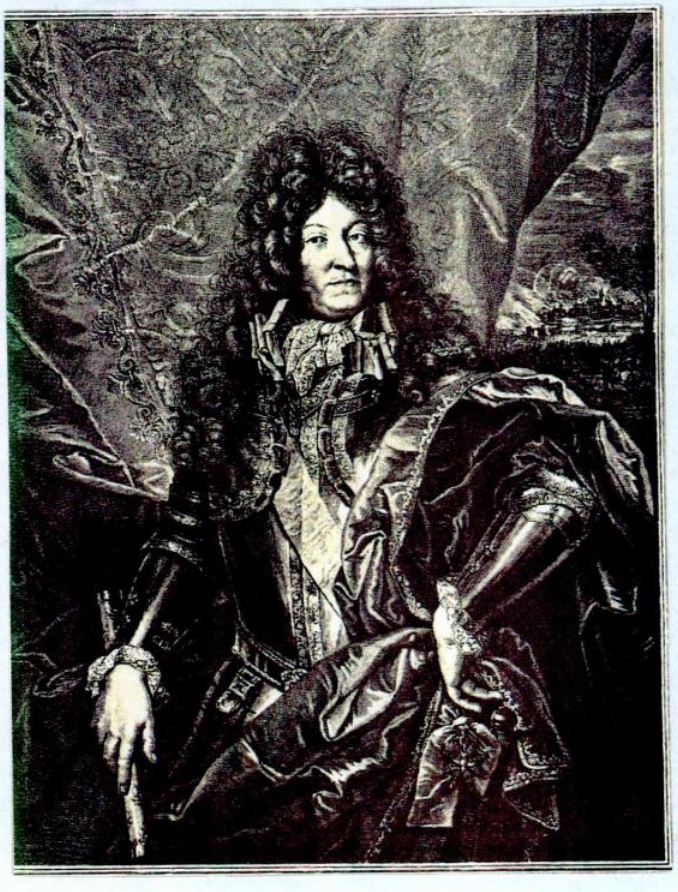
There were very little wigs worn throughout the middle ages as the Church disliked the wearing of false locks. Louis V11 (1078-1137) submitted to the churches beliefs by getting his long hair cut short, (9,(a)). They were however used extensively in the theatre at this time.

But it wasn't until Elizabeth I's reign that wigs were popular again - a lapse of about a thousand years when wigs were used in the theatre only. It was most probably to hide the fact that Elizabeths grey hair was thinning out that she began to wear wigs. She was known to have about eighty wigs of many colours including gold and by the end of her reign they were extremely popular. In fact hair was so much in demand for wigs that it was dangerous to let children with long long hair out, in case the wig makers would cut if off.

In the early seventeenth century French nobility adopted wigs because some were balding and others lost their hair due to infections

and with loyal courtiers following suite it soon became a fashion. This trend spread quickly to England after a visit by Charles I to France.

Louis XIV didn't start wearing a wig until he was thirty five years old. But when he acquired the custom he had a wig for every occasion - one for getting up, another for going to sleep, one for church, one for after dinner, one for supper and so on. The King's personal barber, Binette, who shaved and trimmed his majesty was the only person who was ever allowed see the king without his wig. He has been credited with popularizing the enormous periwig parted in the centre - for which he is well remembered, (6,(a)).



Illus. 1

Louis XIV

The full bottomed wig, covering back chest and shoulders, the short peruke, with short locks; the long peruke with a poll lock, or short twisted tail, the travelling wig, with the side locks turned up into bobs which were tied with ribbons; and the grafted wig, with the top so haired as imitate the crown of the head, were all men's wigs worn during the reign of Louis XIV.

During the early years of the eighteenth century, the full bottomed wig was still in fashion. These heavy pretentious wigs were a cascade of curls - a centre parting was usually seen from which point the hair was dressed into two exagerated peaks. The second illustration here shows on of these worn by a french gentleman. In 1745 Horace Walpole wrote

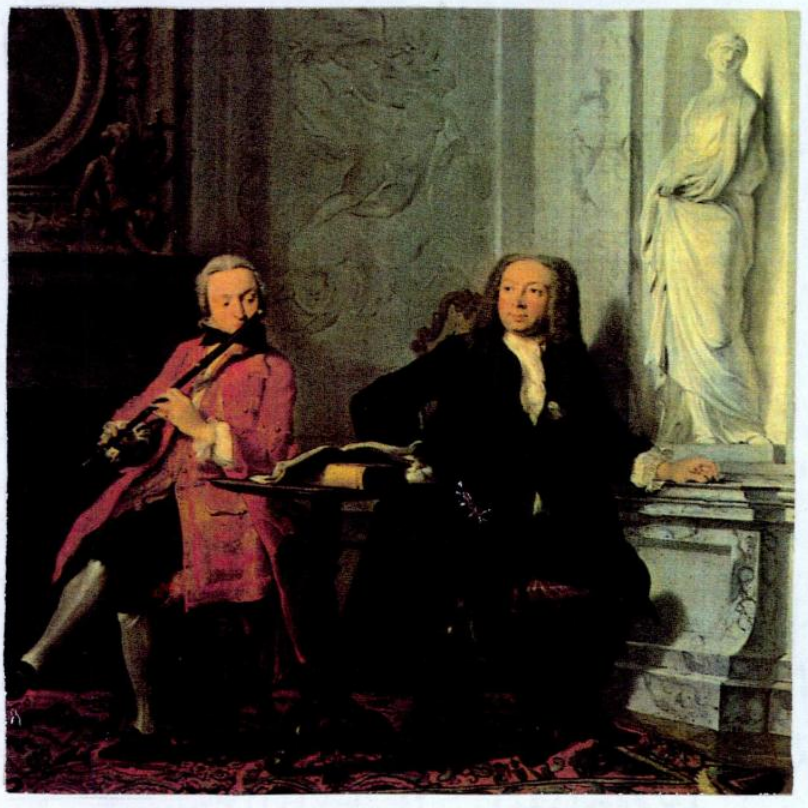
> I could have no hope of getting to his ear for he has put on such a first rate wig that nothing without the lungs of a boatswain, can ever penetrate the thickness of his curls. (1,(a)).

Illus. 2 Full Bottomed Wig

The next illustration is a painting from the National Gallery of of Ireland called The Dilletanti by Cornellis Troost (1697 - 1750) the older of the two men gives us a good example of a sedate, well fed, upper-class gentleman with his centre parted heavily curled wig.

After 1730, there was a movement towards smaller, less pretentious wigs. The full bottomed wig declined in popularity although it was still worn by some elderly men and professional groups. It was during this time that the modified toupee was introduced - this was a method of brushing the wearers natural front hair back over the wig, thus

eliminating the ridge between wig and scalp that would otherwise have been obvious. After being stuck in position with pomatom,



Illus. 3

The Dilletanti

natural hair and wig were heavily powdered thus concealing any difference in colour.

As the toupee gained in importance, it slowly worked its way to the crown, past the crown and finally across the entire head.

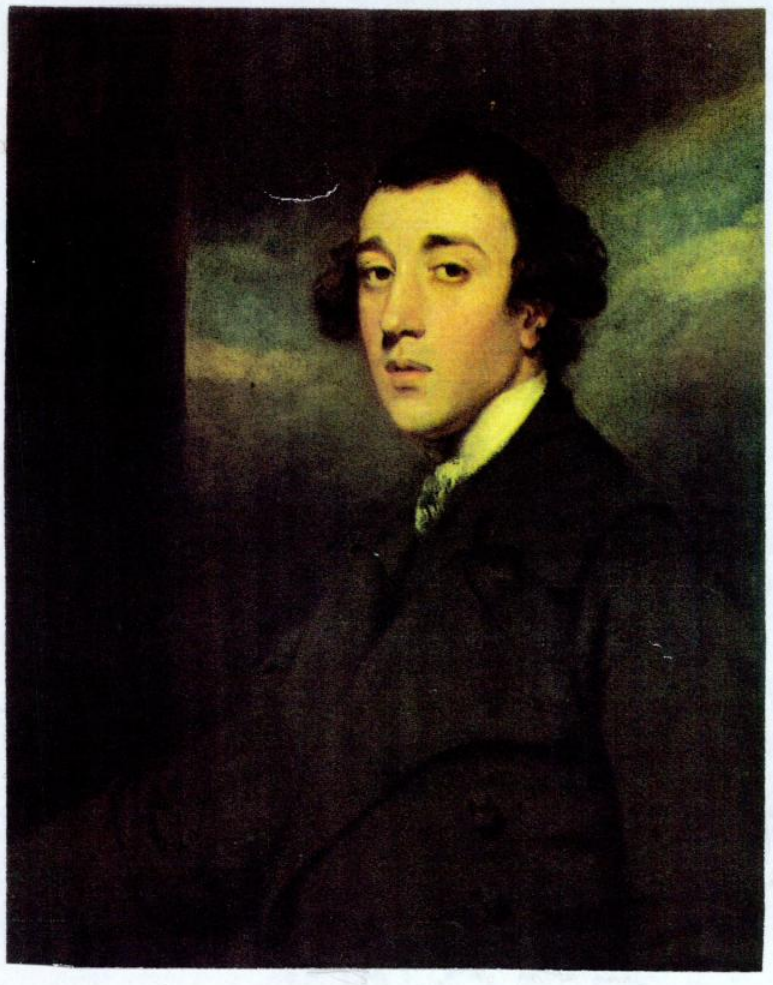
By the 1750's toupees were increasing in height but it wasn't long before men started to tie their hair back for comforts sake - the sides were left to hang loosely and therefore they wore roll curls at these sides - sometimes men could be seen wearing as many as five of these roll curls. After 1740, wigs with queues came into fashion. The queue was the hair, which hung down the back of the head. These included the tie-wig, as worn by the younger gentlemen in illus. 3 above, where the hair is simply tied back

with a black ribbon, the Ramillies wig, which had either one or two plaits, and a large bow at the end of the plait, the bag wig which had a draw string bag in which the hair was encased, the pig tail wig which was interlaced with black ribbon and the Cadogan or Club wig which had the hair looped into a broad flat back.

In illus. 3 the younger gentleman playing the flute wears a tie wig and illus. 4 and illus. 5, two more paintings from the National Gallery, show two men with queue wigs; illus. 4 shows

Illus. 4

Frederick Augustus Hervey and his grandaughter Lady Caroline Crichton by Hugh Douglas Hamilton (1739 - 1808). In this painting Frederick wears a tie wig with two rolls on either side of his head. Illus. 5 is a portrait of Thomas Connolly M.P. (1738 - 1803) who is also wearing an unpowdered tie wig. This was painted by Sir Joshua Reynolds



Illus. 5.

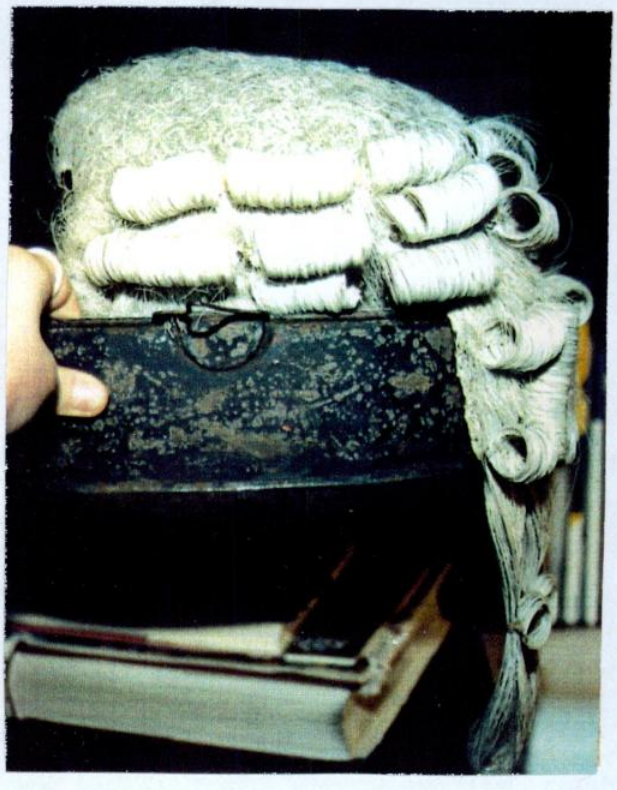
Thomas Connolly

(1723-1792), illustration 5 above.

The next three illustrations are of a queue wig I saw in the National Museum in Dublin. It is a grey-white colour and extremely coarse to touch, but in very good condition. The coarseness suggests that it is made from horse hair. It has three roll curls on either side extending right around the back of the wig, and the queue has also roll curls. There is no bow, instead the queue divides into two, see photographs next page. It is not known who exactly owned this wig. Many more examples of queue wigs can be seen in the film Dangerous Liaisons which was made in France in 1988 and is adapted from the eighteenth century novel by Choderlos de Laclos. It centers on the lives of the French Bourgeoisie in the second half of the eighteenth century.

Illus. 6.

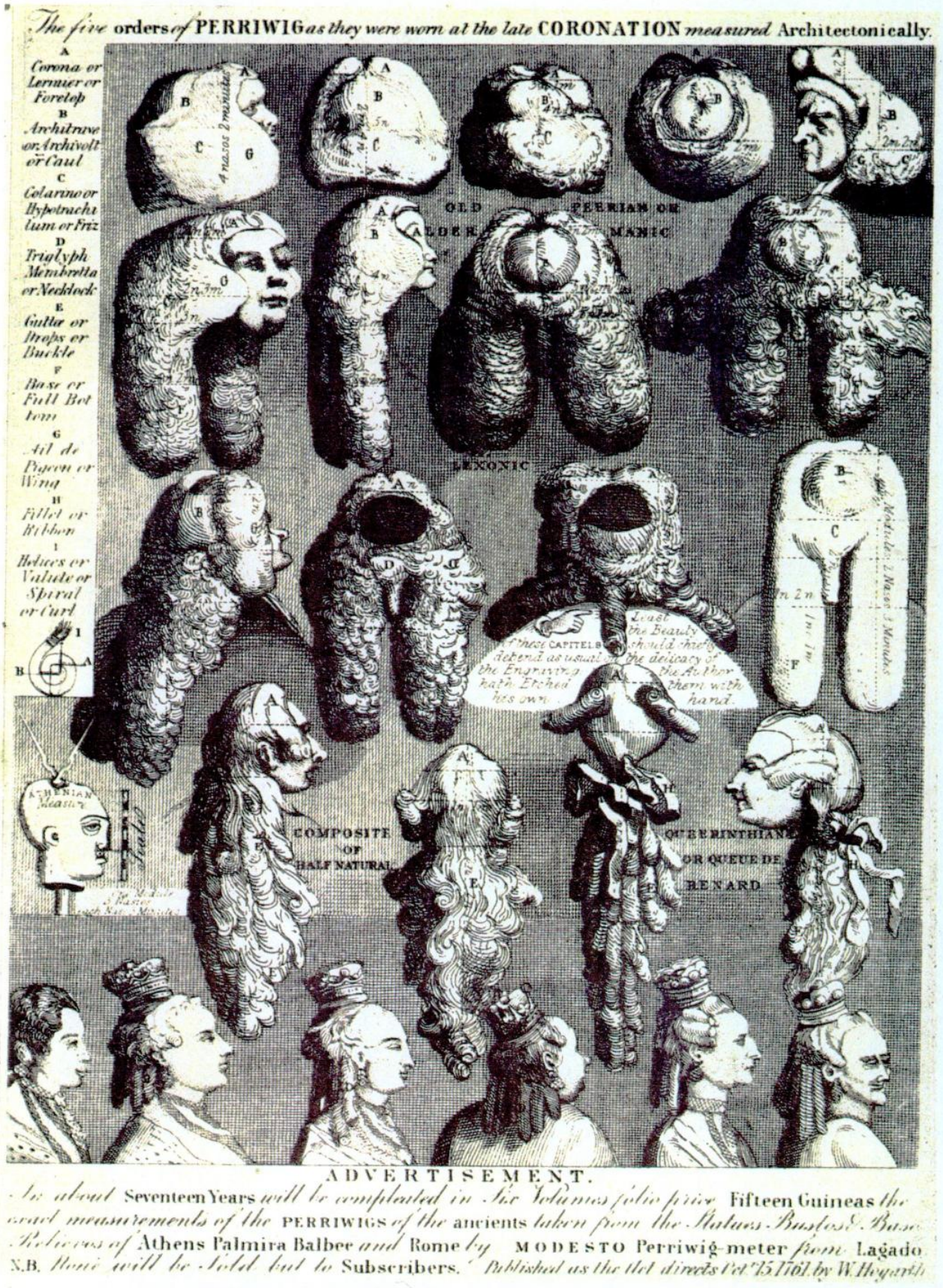
Illus. 7.



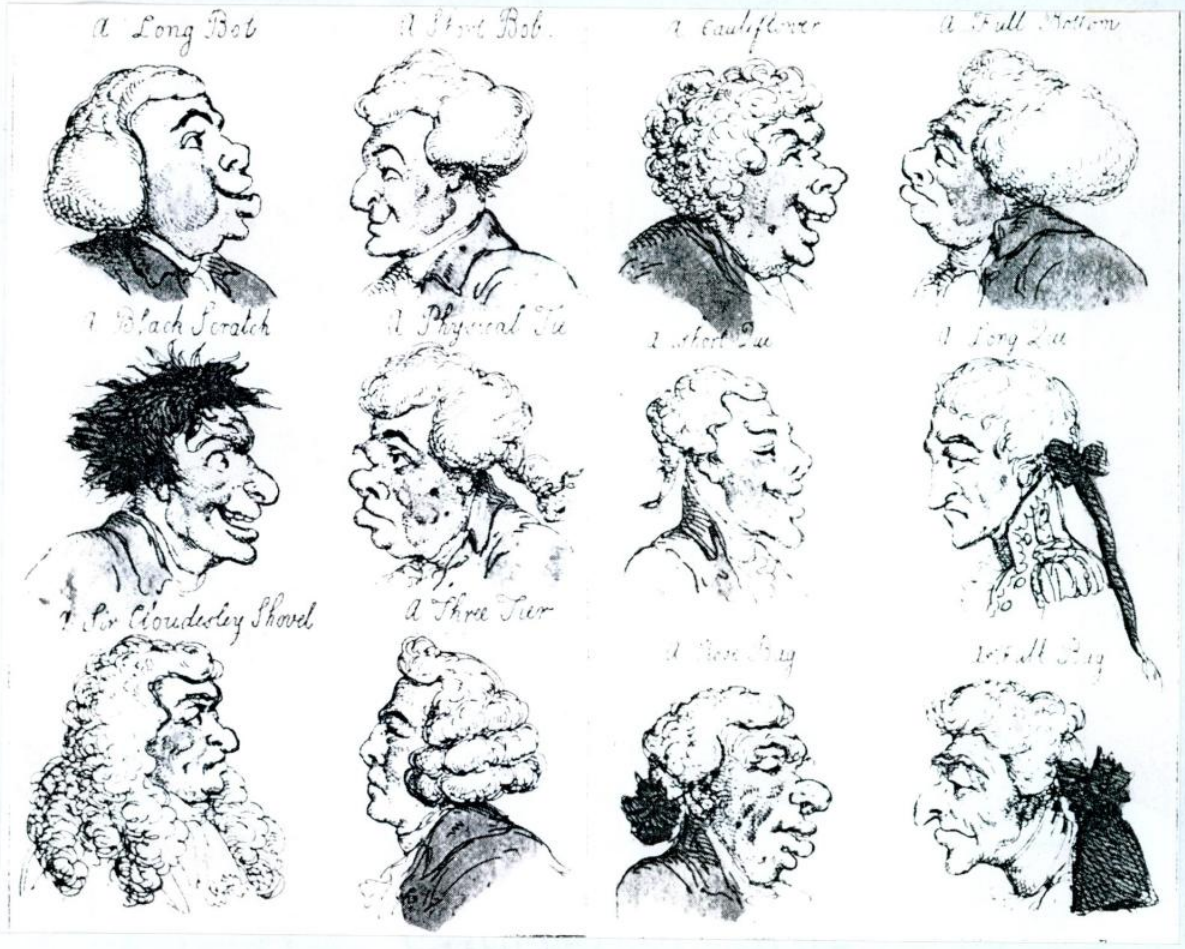
Illus. 8.

The physical wig from the 1750's on was worn by members of the learned professions, especially medical, largely replacing the full bottomed wig. It resembled a long bob but was larger. It swept back from the forehead with or without a centre parting; then from the level of the temples to well below the ears, and standing out round the back of the head, often hanging below the nape of the neck.

Not all wigs had queues. In the early years of the century the knotted wig came about - this was an outgrowth of the full bottomed wig but tied at the ends. Bob wigs both short and long, bushy campaign wigs with centre parting and bushy sides and scratch wigs also existed. In fact the Encyclopedia of Perruquiers of 1764 described one hundred and fifteen, different styles of perukes. The Peruke usually meant the more formal elaborate wig and the Periwig to the less formal type.


The five orders of PERRIWIG as they were worn at the late CORONATION measured Architectonically.
A Corona or Lernier or Foretop
B Architrave or Archivolt or Caul
C Colarino or Hypotrachelium or Friz
D Triglyph Membretta or Neckdock
E Guttæ or Drops or Buckle
F Base or Full Bottom
G Ail de Pigeon or Wing
H Fillet or Ribbon
I Helices or Voluta or Spiral or Curl
OLD ALDER.
PERRIAN OR MANIC
LEXONIC
COMPOSITE OF HALF NATURAL
CORINTHIAN OR QUEUE DE RENARD
ADVERTISEMENT.
In about Seventeen Years will be compleated in Six Volumes folio price Fifteen Guineas the exact measurements of the PERRIWIGS of the ancients taken from the Statues Busts & Basso Relievos of Athens Palmira Balbec and Rome by MODESTO Perriwig-meter from Lagado
N.B. None will be Sold but to Subscribers. Published as the Act directs Oct 15 1761 by W. Hogarth

Illus. 9.


A Long Bob
A Short Bob.
A Cauliflower
A Full Bottom
A Black Scratch
A Physical Tie
A Long Tie
Sir Cloudesley Shovel
A Three Tier

CHAPTER TWO - FABRICATION AND WIG MAKING

Diderot's Encyclopedie discusses at great length the fabrication and dressing of wigs, (13, (a)). We learn that childrens hair was far too fragile and that the best hair came from beer and cider drinking countries like Flanders and from people between eighteen and sixty years old. Womens hair was better than mens, especially country womens, as they covered their heads with caps and did not use powder. Goats hair was used in cheap provincial wigs; it had a lovely whiteness, but breaks as does horsehair. Other substitutes included hair from the tales of heifers and wool from barbary sheep. The paste used to set the wig came from the ginger bread bakers in cities; in the country the wigmaker had to cook it up himself.

The most durable hair was chestnut; even childrens brown hair could be used. Black hair was more desirable noir, petit noir and noir jais. Grey tones were even better; gris de maure which was noir jais gone a quarter white; and blanc fond jaune blonde gone half white. Of white hair the most precious was blanc agate dark hair which had turned completely white, blanc perle originally chestnut and blanc de lait originally blonde were also used. Red was even better, because of its texture and curling qualities it was beyond price.

Wigs of human hair might cost 40 guineas, cheaper wigs had horsehair beneath or were entirely made of horsehair. A country girl in 1700 sold her hair for £60 to get herself a dowry and a periwig maker paid £50 for long white hair of a woman who died at 107, (19, (a)).

The 'Monthly Magazine' of the 1700's gives a colourful description of an English statesman by saying;

> He was one of the most fashionable figures about town wearing his red healed shoes and blue hair powder, (6, (b)).

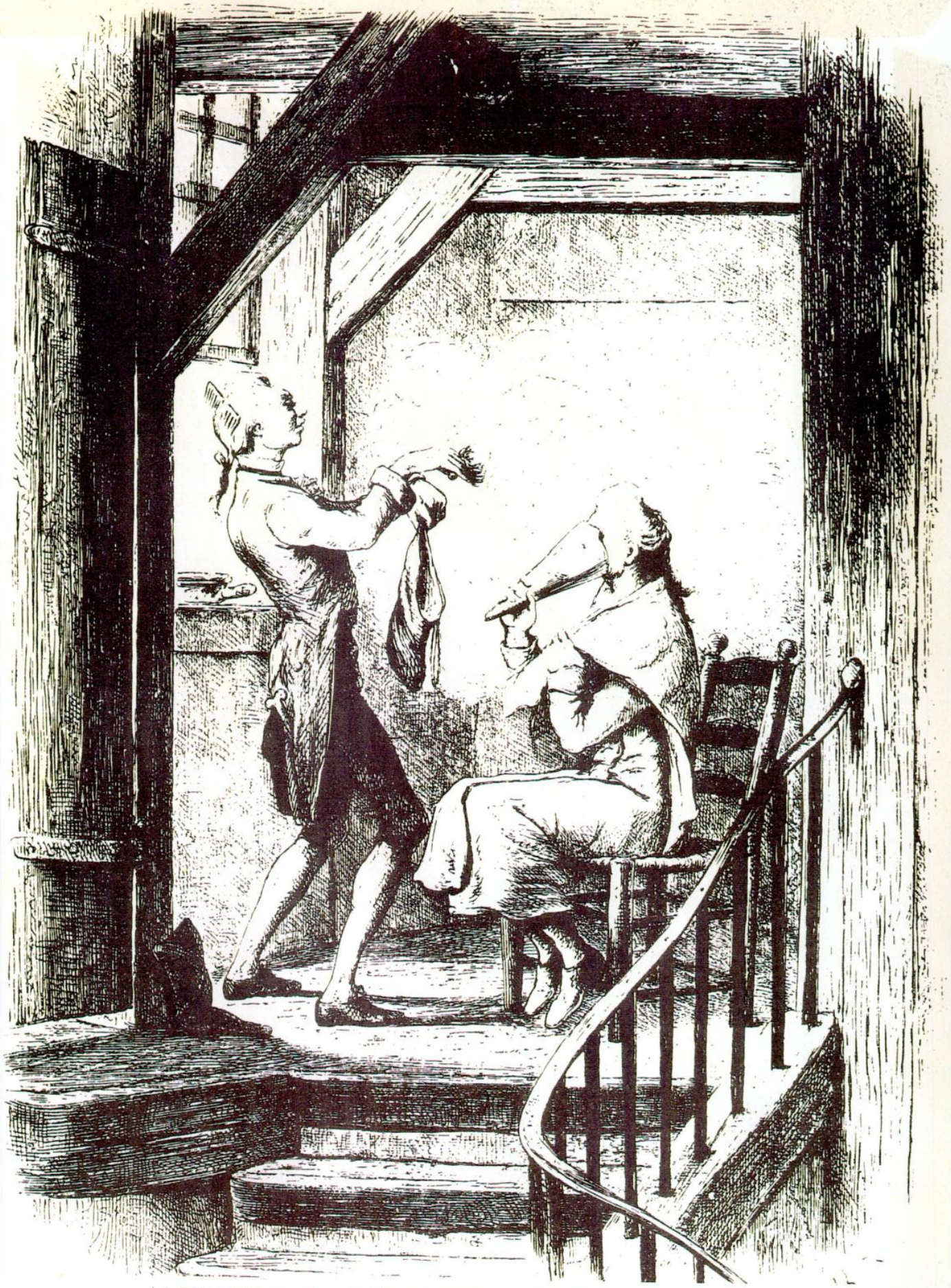
Indeed a well dressed mans spent a lot of time making sure his hair was properly powdered. Special powder closets were build especially for this purpose. But not everyone could afford such a luxury and many depended upon the services of a skilled valet.

Wheat flour was the first substance used for powdering and in 1703 pure white powder was introduced. It was estimated that in the time of George II, the average soldier used about a pound of flour a week on his hair, (6, (c)). Powders were also made from earth, (Fullers earth being one such brand name, (1, (b)) and a mixture of starch and plaster of paris. Although the average man preferred white and grey powder, the dandies favoured a variety of colours, namely, brown, black, blond, pink, blue and lavender - all heavily scented.

Before the hair was powdered it was coated with grease or pomatum. This supposedly kept the powder in place. However not all the powder stayed where it was supposed to,

> as Gay so aptly cautions us 'On meeting a coxcomb, pass with caution by lest from his shoulders clouds of powder fly', (6, (d)).

In order to protect the face a paper or glass cone was used when the powder was applied by dusting or blowing onto the coiffure - see illustration on next page. Powder puffs, powder bags and powdering machines were used to apply it. There was a selection of hair and wig powder available which was bought in bulk by the quarter or half stone.

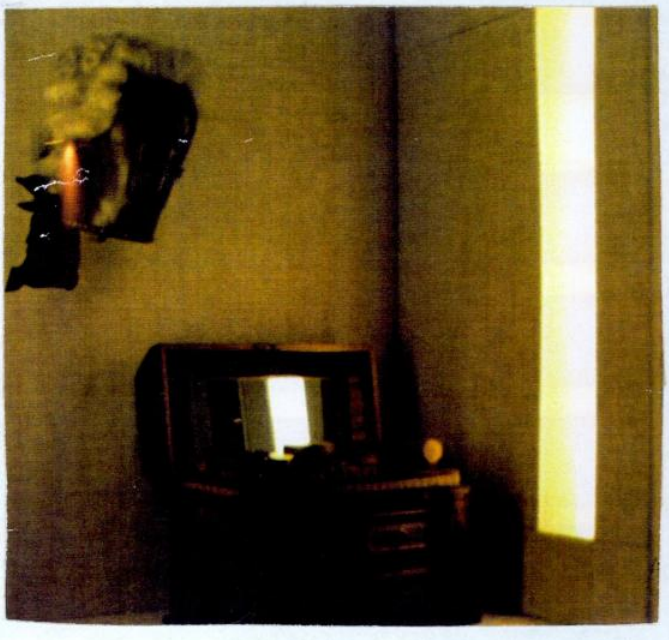


LA TOILETTE. Gentlemen holding a face cone, while being powdered. After Carle Vernet.

'James Sleator, at the sign of Mother Red-Cap in Pill Lane, Dublin advertised in 1761 "Super fine and common hair and wig powders, all of his own manufacture", as well as fine grey and scented powders, while Marnoch Peruke maker of nearby Crane Lane advertised "fine rice, violet and common powders", (14, (a)).'

The dressed wig often left uncleaned for weeks or even months became vermin infested and poisonous concoctions, to destroy wig pests and scratchers relief when wearing the wig, appear in contemporary advertisements.

The Victoria and Albert Museum in London can boast of some examples of eighteenth century wigs, but one case I found to be extremely interesting included a wig, wig stand, curlers and other accessories from this time ; illustrations 12 and 13.



Illus. 12.

The wig itself is a tie-wig dating from between 1750 and 1760 and is made from either horse or goat hair, as its coarse texture sugests. It is a grey-white colour and has a black bow. The wig stand is also eighteenth century and is made up of leather pieces stitched in the shape of a head. There is also a hinged door like opening at the front of the stand which was most probably for storing powder. The stand also includes a lead weight.

The case also includes a number of wig curlers, these were special pipes used to curl the wigs. They were made of pipe clay and were heated over a stove and when they were sufficiently hot they were used on the wigs in the same way as curling tongs are now employed. The

various sizes range from the small pipe for the upper part of the wig to the enormous roulette which formed the larger curls at the lower end of it.

Natural hair was curled by means of curl papers or papillottes, (6,(e)). For frizzed effects small tight curls were created and then combed into a bush.

Finally there is also a dressing case, see illustration 13 below, which is late eighteenth century dutch and decorated with the most beautiful strawwork on the front, where there are four small drawers with brass handles. The box itself has decorated areas with naval

Illus. 13.

subjectry. Under the lid there is a mirror and many small boxes, most probably for clips and powders. There is also a selection of brushes and combs all matching the case itself.

In England, wig makers, few in number worked outside the guilds until they became part of the Barbers, Bathers, Washers and Wigmakers'

guild in 1634. Their number increased to two hundred by 1673 so that a new guild was established. Its status in 1674 required that the basins which served peruke makers as signboards be white to distinguish them from the surgeons yellow basins, (15,(a)).

As far as I can determine the wig makers in Ireland were part of the Guild of Barber Surgeons. The first mention of this particular guild in the municipal records appears in a law in the year 1557, and there is evidence that they were still part of this guild during the eighteenth century, (18,(a)).

The original Minute Book of this guild for the period 1714 to 1791 contains the following entry under the date - October the thirteenth 1718 ;

> 'Whereas many great frauds and abuses are daily committed and practised in and about the City of Dublin by divers persons who sell hairs therein by mixing of hairs cutt off of several heads together tho of different colours, mixing bleached hairs horse hairs and live hairs together and by giving false colours to hairs by dipping and dyeing the same and by other irregular and unfair management and do also lett down the same by falsely and unfairly tying the same all which and the knavish and unfair doings of the said persons sellers of hairs tend to the great loss and abuse of the Brethern of this corporation in particular and to the wearers of wigs in general' (18,(b)).

The sale of fradulent wigs again occupied the attention of the guild in the year 1757, when in October the corporation received information about the sale of unmerchantable wigs and the same corporation resolved that they would do the utmost in their power to deal with this problem, (18,(c)).

Wigmaking, itself, was a long process. The wigmaker would first measure the wearer's head. This was quite a complex endeavour as there were five measures to be taken, the first was from the top of the

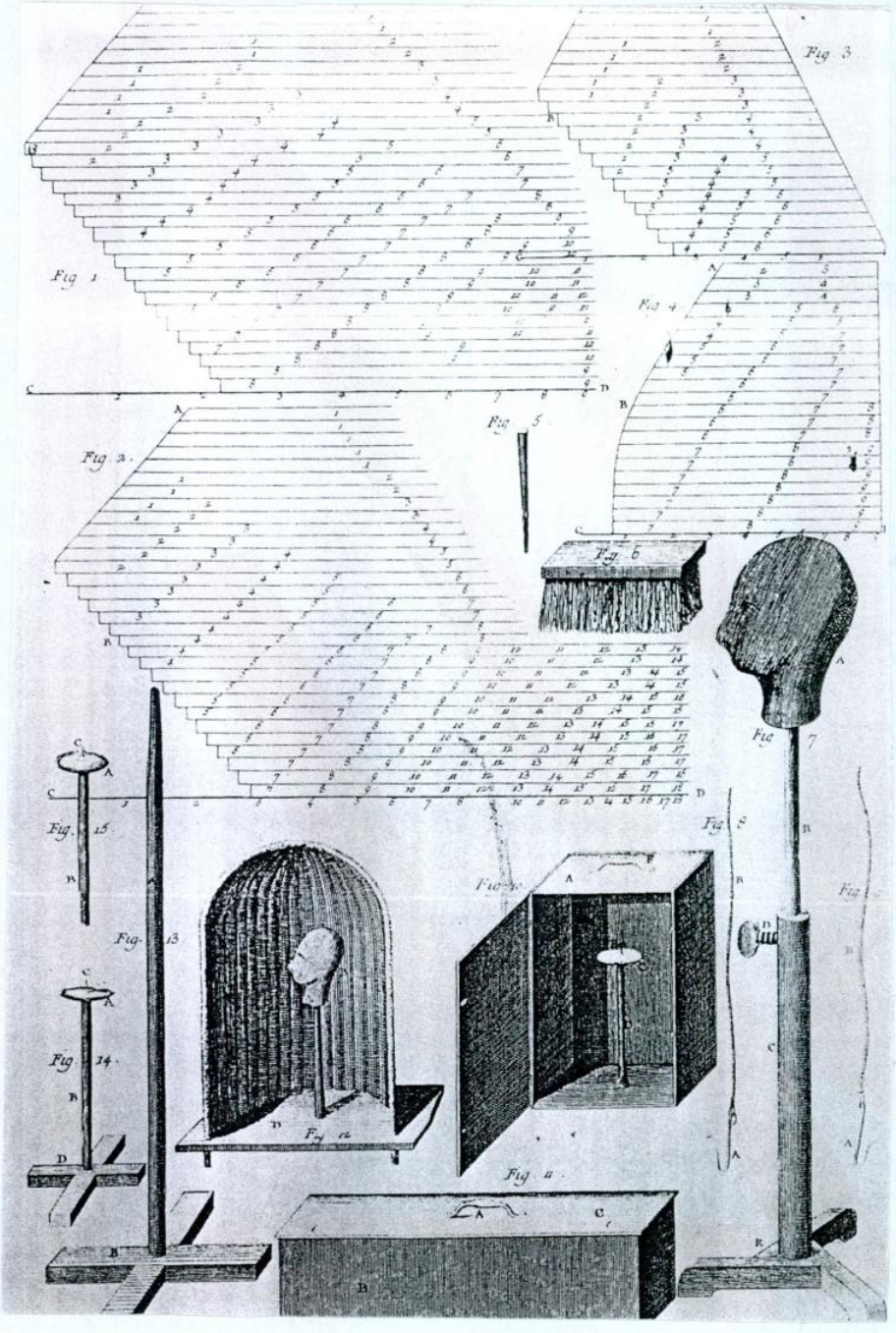
forehead to the nape of the neck, the second was from one temple to the other, passing behind the head, the third was from one ear to the other, passing over the top of the head (higher for wigs to the ear and lower for plain wigs) the fourth measure was from the middle of one cheek to the middle of the other passing behind the head and the fifth and last measure was from the middle of the top of the forehead to one of the temples.

He would have then carded the hair - double cards were used placed one on the other for drawing off hair. The hair was then often rolled using curlers. Wisps of hair were then arranged both curled and unravelled, each being labelled and numbered for different sizes. Each wisp was then thinned at the points. The hair was then woven. A weaving bench was then used to weave the hair, this consisted of a board with two rods (sticks) at each end where strands had been stretched around - the hair was woven into these strands using different wefts. The hair was then ironed and measured. There are many stages of different wefts, see illustration 14. A carpentry stove was then used to dry the hair, this usually had a charcoal fire. When dry the hair was boiled in a copper pot.

The strands of woven hair were then tacked to the fully prepared mount which had a peripheral mount ribbon, some net and covering and crossed ribbons attached to it. These were sewn by silk thread. Buckram and lead were used in place of the ears. The wefts were applied in both small and large rows. When finished the wig was unscrapped from the mount and ironed. Finally the wig was then trimmed with a pinchers.

The next pages show some illustrations of the wig makers tools and other items used in the production of a wig at this time.

Illus. 14.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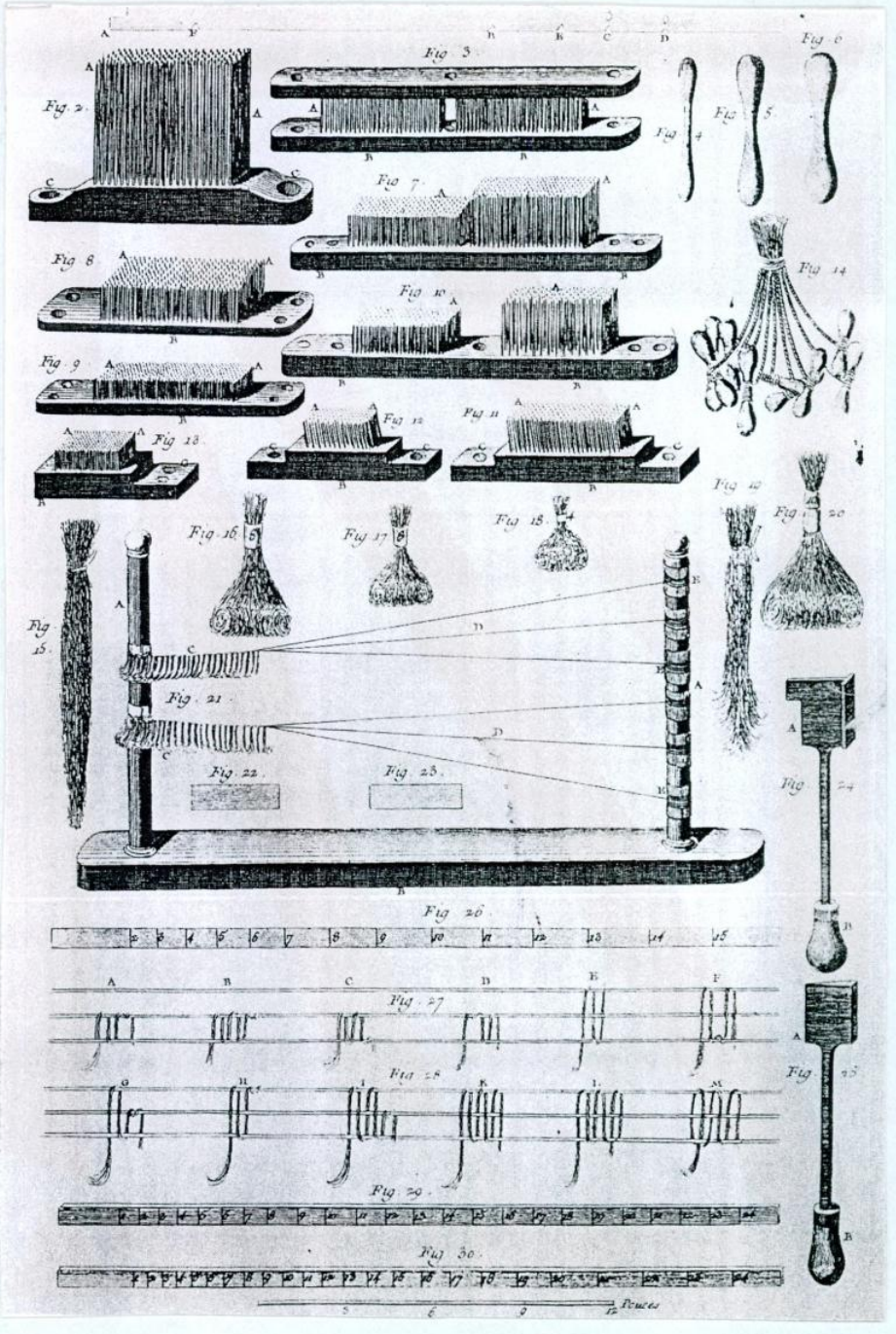
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Fig. 29.
Fig. 30.
Pouces

Illus. 16.

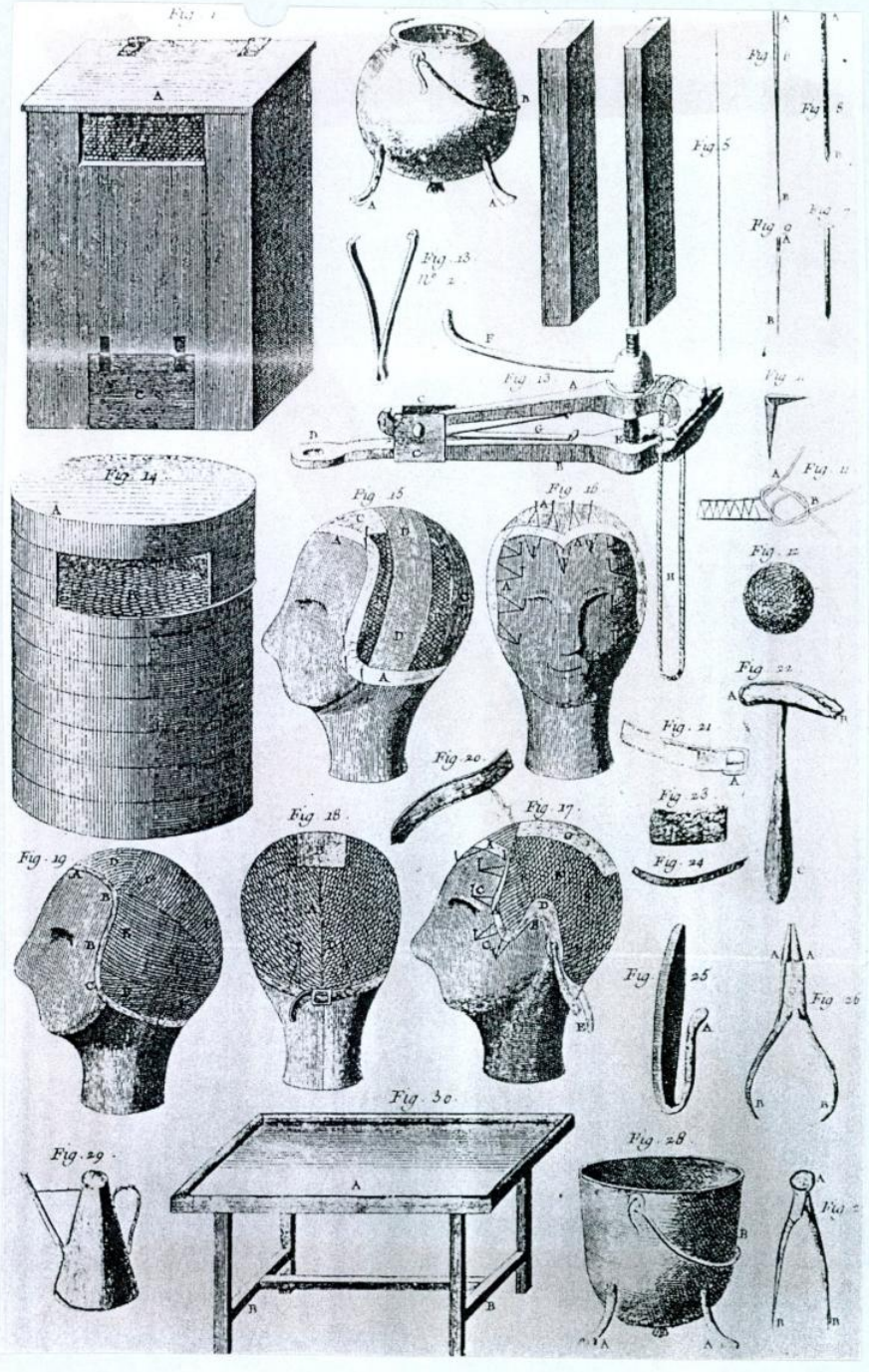
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Fig. 25.
Fig. 26.
Fig. 27.
Fig. 28.
Fig. 29.
Fig. 30.

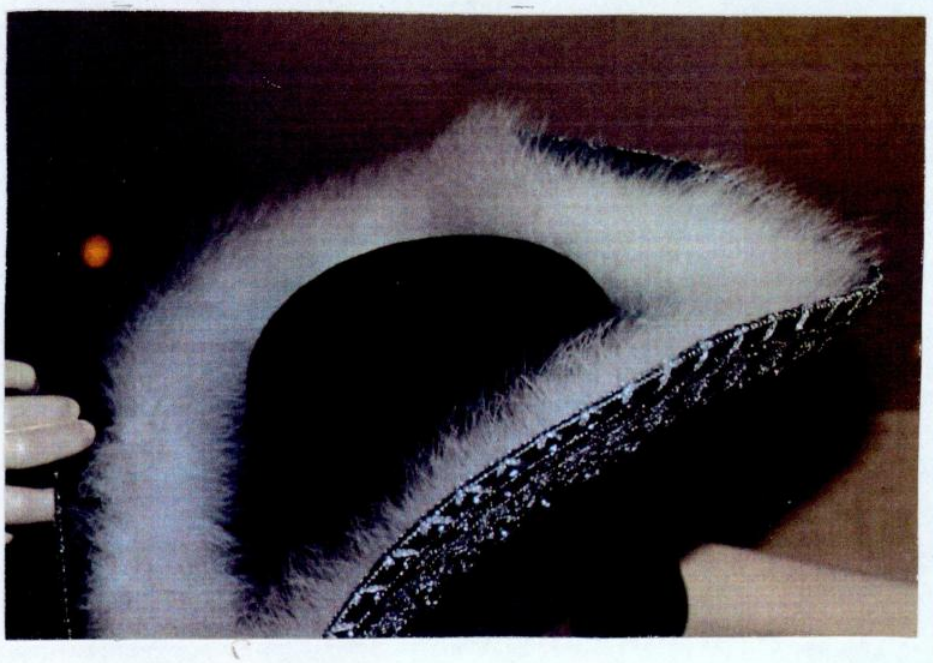
CHAPTER THREE - HATS

A style very evident after the 1730's in England, where both the hat and wig are combined was that as in illustration 17 below. Here the lengthy pigtail is bound with ribbons and tied with a bow at each end. That part of the wig which covers the head is still small enough to accomodate the large three cornered hat, called in the nineteenth century (but not in the eighteenth century) the Tricorne. This was the outstanding shape ; the brim was cocked, that is turned up, on three sides to form more or less an equilateral triangle, and the hat was worn with a point in front. It was nicknamed the Egham, Staines and Windsor due to the triangular situation of these towns. The crown was fairly deep, flat or rounded on top, with high cocked brims standing away from it, (1,(c)).

Illus. 17

This was the general style to 1750 (and later revived). The brim was usually bound with braid, sometimes openwork such as lace, and might be edged with a feathered fringe. I found a similar hat in the Victoria and Albert Museum (illus. 18). This is made of black felt and beautifully decorated by embroidery in a silver thread. On the other side of the rim lies a feathery fringe which can be seen very slightly jutting out over the rim. A buckled hatband was sometimes added and for dress wear a button or jewel on the left cock was looped to the crown.

These were worn by all the fashionable beaux and indeed by many of the military. The latter would have the brimsturned up high with deep lace edgings and a cockade instead of a button and loop. The



Illus. 18.

front peak was usually given a smart pinch. This syle was known as the Kevenhuller Hat.

Small cocked hats were fashionable in the 1730's and large in the 1740's but really both styles overlapped a lot. The Monmouth Cock, which was one with only the back turned up, was old-fashioned in the eighteenth century.

These hats were usually clasped under the arm or put behind the wig. The hat carried under the arm was fashionable throughout the century, with the exception of the military, but the true Capeau Bras, made for this purpose, actually came around 1770.

Other hats of this time included;

The Round Hat; this had a round crown and uncocked brim, this brim might be rigid as worn by the learned professions, or slouched as worn by the spirited youths or the common people. Although previously unfashionable this came into fashion in the 1770's especially for riding.

During the 1770's the crown was moderately high and the brim large and in the 1780's the crown was high narrowing upwards and the brim also large. The next illustration shows a painting of Sir John and

Lady Clerk from the National Gallery of Ireland, painted by Henry Raeburn (1756-1823). In it Sir John wears a round hat made of beaver, as was most usual.

Illus. 19.

And this next illustration shows us four variations of the shape of the round hat all dating from around 1790.

Illus. 20.

In the 1790's the crown was tall and straight or, by 1795, often widest at the summit, and the brim small and generally rolled up on each side. Intermediate shapes also occurred through the decades. Round hats might be stiff or soft (known as flapped in which the brim was flabby). The usual trimming was a hatband buckled in front and nothing else. Strangely enough white round hats had a period of popularity in the late 1770's and early 1780's.

The Sailors Cock ; this was a hat forming an equilateral triangle with brims joined to the crown.

The Dettingen Cock ; from the battle of 1743 was a large cocked hat of high form. This hat was discarded in the 1750's.

The Denmark Cock ; was high behind and low in front.

The Macaroni Hat ; although the Macaroni Club was one fashion movement where flamboyance and colour excelled, this hat was a small inconspicuous three cornered hat sometimes trimmed with a feather. This was often made from black silk and was usually an inch in brim, it therefore did not cover the head but instead lay upon it.

The Fantail Hat ; evident from the 1780's and onwards. The brim was turned up sharply in front with a high peak from which the brim borders sloped down each side to the base of the back brim. The brim behind, semi-circular (like an open fan) stood up straight at the back of the hat. The flat-topped crown was visible only at the side gaps. This hat was often trimmed with a button and loop on the left side, and if worn by the military, with a feather or cockade.

The Chapeau Bras ; this was introduced around 1770. Although, owing to the heat of wigs, hats were constantly carried under the arm for choice, the Chapeau Bras was made for this purpose only. It was an

evenly cocked three cornered hat, but flat; the brims were fastened to or resting on the crown and sometimes it was trimmed with a feather. These were extremely popular.

The Opera Hat ; this was the same as the chapeau bras - a flat three cornered hat,

> Then his opera hat like this (the eyeglass) must be flat,(11,(a)).

The Nivernois Hat ; which was fashionable in the 1760's. Unlike the ordinary three cornered shape it had a low round crown and a very wide brim rolled over at the edges into a very broad triangle, with the peak in front. This was waterproof as it had umbrella-like protection.

The Quaker Hat ; was similar to the latter but with a taller crown and a more definite though open cock.

The Bicorne Hat ; from the 1780's and onwards. The brim was turned up in front and behind therefore obscuring the crown. The front brim was pinched into a slight peak and often trimmed on the left side with a small rosette or cockade. These were frequently worn when on horse-back and by the military. A painting from the National Gallery of

Illus. 21.

Ireland by Philip Reinagle (1749-1833) shows Captain William Congreve and his son. The Captain wears a black Bicorne trimmed as was popular in a gold braid, the soldier behind, in the same, gives a good example of the actual shape of the hat.

Jockey Caps; with peaks were in use to the end of the century mostly worn on horseback or for sport. It was made of velvet or cloth and generally trimmed with a band round the crown and often buckled in front.

Travelling Caps; with a round crown and closely turned up brim sometimes divided in front were worn for comfort on journeys. These were usually made of worsted.

The Toque; was a scottish style, it was small and round and usually made of the wearers tartan. Here in illus. 22 it sits well on a small wig, probably white in colour, and its feather almost adds a touch of dignity to its wearer.

Illus. 22.

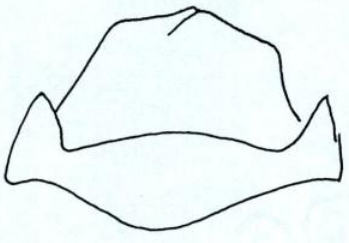
Probably one of the most popular hats of the eithteenth century and one of the most comfortable was the Night Cap. These became an important item of informal clothing. Wigs had been fashionable since the 1660's and it was usual for men to crop their own hair short or completely shave the head. A soft negligee cap was worn in place of the wig before a man was formally dressed, or if he was relaxing at home in a night or morning gown.

Similar caps were worn by artisans out of doors. There were two main styles of night caps; the first was a round crown with a flat

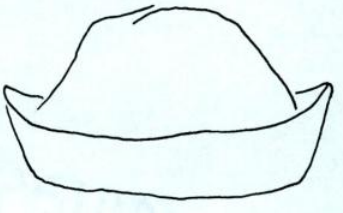
turned-up brim. The crown might be tall and topped with a large bow. The brim, close or saucer like, or divided in front and then generally faced with fur.

The second style consisted of a shapeless crown with a rolled brim. This cap usually flopped on one side, with or without a decorative tassel. This was more likely to be seen after 1730.

The Victoria and Albert Museum have two fine examples of men's night capsfrom this time. Unfortunately it was impossible to take photographs so I have drawn two very simple line drawings,illus. 23 and illus. 24, in order to illustrate their shape.



Illus. 23



Illus. 24

They are both known as men's undress caps, the first is English and dates from the early eighteenth century. It is a neat hat made of silk velvet and red in colour. It is painted silk and still in good repair, therefore suggesting it was always well kept and most probably treasured by its owner.

The second illus. 24, is also early eighteenth century but Italian in origin. This is a very cheerful looking hat, being a cream silk with a floral pattern printed on it in red and green. Although I would think the colours are slightly faded it is still in quite good repair. There is no mention of who they belonged to or where exactly in England and Italy they were found of how much they would have cost.

The National Museum of Ireland also has a fine example of a

of a man's night cap. This as seen in the photographs below is nearly in perfect condition ; it is brown and white, in a series of stripes and one large stripe with fine detail. Illustration 25

Illus. 25

Illus. 26

Illus. 27

is a close-up of the large detailed stripe and illus. 26 shows the tassel at the top of the hat which is made from a mixture of both

colours used. Mairead Dunlevy ,who is in charge of all textiles in the National Museum,kindly took this out of storage to show me, she did not know who exactly had owned it but was able to tell me that it was machine knit sugesting therefore that it was very late eighteenth century. It is made of cotton.

The night cap was worn with the nightgown, which at this time was an acknowledged piece of informal dress, worn over the shirt and breeches for comfort and warmth. These were often called a shagg gowne - shag was a cut pile of silk or linen on a mixture which made a very warm lining to any garment. The cut and style of both the nightgown and the night cap were influenced by the exotic textiles and clothes brought back to Europe by the traders of the English, French and Dutch East India companies ; some were made of imported textiles whilst others showed the influence of Indian or even Japanese dress in their cut, (16,(a)).

Illustration 28 on the next page shows an English gentleman about 1735 with a night cap and short night gown, worn over shirt and breeches. These gowns were essentially worn for comfort and also warmth as were the night caps, since as the head was most probably shaved the cap acted as a protection against cold and draughts.

Even when wigs were no longer the mode , caps of white cotton or embroidered linen were worn in bed. Men were extremely fond of their lovely night caps and clung to them firmly until nearly the end of the following century, when they were replaced ,to some extent, by the smoking cap, after smoking became more common. We have only to think of Cruikshanks illustrations in the novels of Dickens to recall many examples.

In a letter written in The Dublin Weekly Journal on Saturday, the ninth of October 1731, a gentleman, (with the initals E.S.) writes about an eminent doctor who can tell so much from the clothes that

Illus. 28

An English gentleman about 1735 in a nightgown and night cap.

a person wears, he says he can see

> noticing pride in the toss of a head and good sense in the pulling of the hat

he also writes

> he acquired a mighty reputation as well as fortune and was blest with wonder ful success - acquired not by taking pulse but by observance of dress... a night cap would give him an abundance of information.

CHAPTER FOUR - OCCUPATIONAL, SPORTING AND MILITARY HATS.

As with today, different occupations required different headwear in the eighteenth century, and although safety was not as much of a priority as it is today, people did seem to work outdoors more, therefore needing more shelter.

In the second half of the century a picturesque wide brimmed Bullcock Hat was characteristic among farmers , typical summer wear is shown here in illustration 29 where a young farmer is taking a rest from his hard work. In the field behind more farmers in similar attire plough the field.

Illus. 29.

Jack Tar is generally accepted as the sailor's nickname in the eighteenth century on account of the Tarpaulin hats worn by them. It is a successor to the early seventeenth century term tarpaulin attributed to the

tarred aprons or petticoats worn at that time.

Mining was a major industry in the eighteenth century and,as we can imagine,one occupation where the head would need to be covered but in spite of their dirty and dangerous work, miners of this time, and indeed up to the nineteenth century do not appear to have been provided with clothing or headwear suitable for their work. In the early eighteenth century an interesting account of a lead miner at work in Derbyshire is given by Daniel Defoe in his Tour through the whole of Great Britain ;

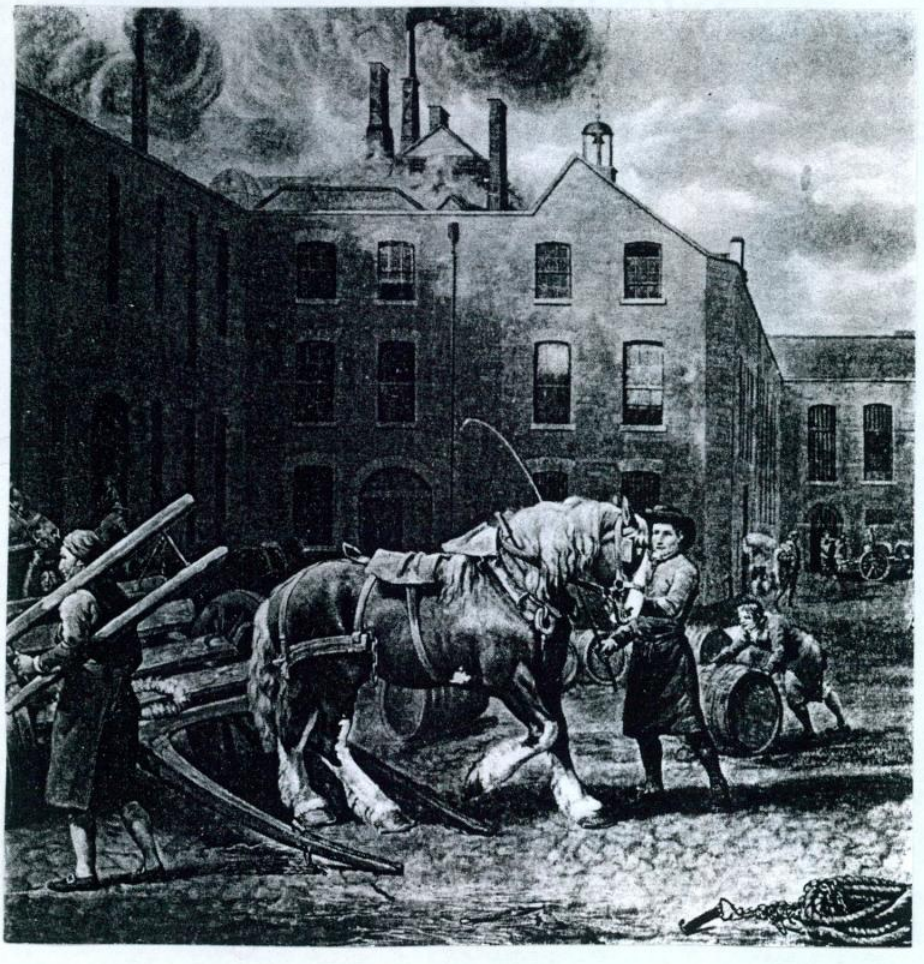
> 'First the man was a most uncouth spectacle ; he was clothed all in leather , had a cap of the same without brims, some tools in a basket which he drew up with him'
>
> (4,(a)).

Carpenters also usually wore small skull caps - these were later replaced with small paper hats (although we would associate these with games today, paper caps were to be associated with numerous trades including carpenters in the nineteenth century). Masons and bricklayers of this time wore night caps (similar to those already discussed) during the day, despite their name. These night caps were also worn by smiths when they worked in-doors as it was far too hot to wear wigs.

Meanwhile the textile industry thrived using both men and women as employees. Hogarth shows in 1747 how the only way of distinguishing between the masters and their apprentices was that the masters wore a tricorne and the latter were bareheaded. He also portrays in 1735 a tailor wearing a night cap, this was most probably worn for comforts sake ; Illus. 30 on the next page. These were also worn by butchers.

Strangely enough it was not yet de regeur for cooks or chefs, even in France to wear any form of headwear. (11,(b)).

Illus. 30.



Illus. 31.

Hogarth's drayman in 1751 wears a tricorne hat. The rule seems to have been that in the eighteenth century the draymen wore hats and the trouncers wore caps of the brewers cap style, as in illustration 31 on the previous page .

> 'Messers Whitebread writes "The drayman wears a broad brimmed beaver hat, while his trouncer wears a red knitted cap as part of his uniform to guard against the colds" (11,(c)).

In the eighteenth century superior servants such as the butler and the valet dressed quite like their employers. Diggory in his soliloquy sneers

> "How genteel he looks in his masters old clothes". (11,(d)).

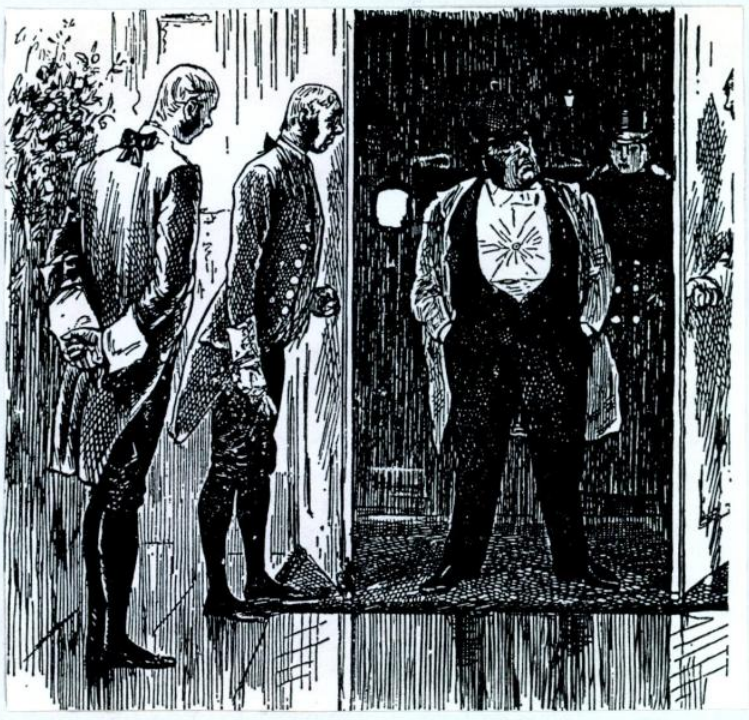
In any big house, a livery's attire would usually consist of a coat waistcoat, tight breeches and a hat, all in the families colours, if any, and all of contemporary style. Their hats were at first sloached, but later three cornered and were generally black and made of caroline beaver. All parts of the outfit were elaborately ornamented.

> "Livery ? Lord madam, I took him for a captain (4,(a)) hes so bedizened with lace. And then he has tops on his shoes up to his mid-leg ... and has a fine long periwig tied up in a bag" G. Farguhar 'The Beaux Stratagem'

Also an American wrote in The Morning Post in 1777

> "The livery of the footmen was gaudy and fantastical in the last degree. They wore lace (braid) not only on the borders but on all the seams of their garments and their large cocked hats were surrounded by broad fringes of silver and gold" (11,(e)).

The running footman would have gone in front of the coach, chiefly to make a show and a very fine show it usually was . His costume ,although uncomfortable was very spectacular.



Footmen of a magnate
Livery in typical 18th
century style.
Illus. 32

Coachman 1786
Illus. 33.

Taken from Recollections of the life of John O'Keefe in English Country Life 1963,

> 'Fine holland drawers and waistcoat, a blue silk sash fringed with silver, a velvet cap with a great tassel and a porters staff with a large silver handle' (11,(f)).

Coachmen of the eighteenth century usually wore a round or three cornered cocked hat,perhaps decorated with gold lacing. But it seems that the coachmen of this time obviously had a certain style in the wearing of these hats as is noted in The London Evening Post in 1758

> 'gold laced hats slouched in humble imitation of stagecoach men' (4,(b)).

Many paintings of this time have recorded coachmen wearing these wide brimmed round hats , see illustration 33.

Postboys of this time usually wore round hats but these were replaced by top hats towards the end of the century. Owing to the great improvement in the main roads after 1750 due to the two famous road engineers, Thomas Telford and John Macadam, speed was greatly increased. Speed with efficiency were still the hall marks of the postal service ; mail coaches travelled by night leaving London at eight o'clock, except on Sundays and they were exempt from toll gate charges, but unfortunately they were liable to attacks by robbers. In order to protect the post, an armed guard had to sit beside the coachman, at first, he was a trained soldier but soon Post Guards were installed. Each of these were provided with a cutlass and a brace of pistols and a strong cap for the head.

The first official issue of uniform clothing for the London general post carriers was made in 1793. The drivers and guards of

of the mail coaches wore gold braided scarlet uniforms supplied by the mail contractors, who also provided the coaches. At a later date the Post Office supplied the London mail guards with a scarlet cloth coat with blue lapels and blue lining, a blue waistcoat and a beaver hat with a gold lace hat band. The drivers had a similar outfit but without the gold lace.

Police had no definite headwear during this time, which is surprising as both Charles I and Charles II took a great interest in the efficiency of the London watchman, indeed to both of these monarchs has been ascribed the origin of the nickname Charley for a watchman. Whoever the proper Charley may have been originally this was certainly the cant term for one during the eighteenth century. In 1749 Henry Fielding, then the Bow Street Magistrate, unofficially established a watch which developed during the years 1760-1770 into the famous Bow Street Horse and Foot Patroles. These patroles did not wear any uniform until about 1805.

In the early days of the century a firemans uniform seemed to comprise of headwear and coats alone. The headwear usually consisted of leather caps or helmets with a crest and neck flap. Mid-century this developed to where the badge was worn around the neck on a chain or chord and he wore a three cornered hat. The colour seemed to have originally been yellow gradually changing to green. Near the end of the century the headwear was changed yet again to the popular broad brimmed round hat.

The medical profession does not seem to have had any form of headwear at all at this time, as discussed before, the physical wig was common among doctors but there was no such thing as protective clothing, surprisingly enough aprons were not even used.

When thinking of headgear in relation to carrying one has only to think of Shakespeares King Lear ;

> King Lear 'What hast thou been ?'
> Edgar 'A serving man, proud in heart and mind
> That curl'd my hair and wore gloves in
> my cap'.

Indeed a mans hat has often acted as a vehicle in connection with his work, its occassionally a resting place for his railway ticket today. In the eighteenth century, sellers of straw hats and baskets would perch their merchandise on top of their own hats, this would also be done by itinerant old clothes dealers, even when their arms and backs were burdened with clothes. Miners would also sometimes carry candles in their hats, using them as mobile candlesticks.

It is therefore obvious that occupations influenced what a man wore on his head. Another big influence on all fashion at this time was the industrial revolution. Human and animal strength were replaced or supplemented by machines and inanimate power. Daniel Defoe had noted all these aspects of the English economy early in the century, and when William Hutton went to busy Birmingham in 1741, he found a vivacity which he had never seen before;

> 'I had been among dreamers but now I saw men
> awake'.
>
> (4 ,(b)).

Coal prouction doubled between 1750 and 1800, thus mass producing goods which had been man-made by hand. Materials and clothes were among these, cotton and other such materials became very popular as they were cheaper and easily available.

The eighteenth century was certainly a time of revolution and change. New ideas and inventions accelerated progress. Music, art and literature added to the growing sophistication of society as did

the many new sports and pastimes which increased in popularity throughout these years.

Ballooning ,for instance, was taken up with enthusiasm at the end of the century making new demands on hat designers. Here, in illustration 34 is a French pioneer in the branch of aeronautics. He wears a cap of leopard skin, the shape of which I really like. The pioneer would have worn this over his powdered wig, which is tied loosely with a black bow.

Illus. 34

Cricket has for the last two and a half centuries definetly been the Englishmans national game. In the early years of the century the game was patronized by the Prince of Wales and although the death of the same Prince, from the effects of being struck by a cricket ball, in 1751, was a severe blow to the national development of cricket by the end of the century there was a substantial revival of the game. Although some say that most cricketors wore straw hats a painting from the 1740's in the Tate Gallery shows the players wearing black jockey style caps, possibly made of velvet. Batsmen , however, were mostly seen in brewers caps.

The Eighth Earl of Winchilsea is stated to have dressed his team in hats with gold or silver binding and ribbons of an unstated colour. These hats were presumably the three cornered cocked hats on which it was customary to have some form of braid to bind the brim. These three cornered cocked hats were used in this sport for a number of years but eventually gave way to the round tall crowned

hat around 1770.

Football was also popular throughout the eighteenth century and although some players were noted to have worn hats wreathed with flowers, the more usual form of headwear was the jockey cap.

Illus. 35.

From the middle of the century companies of golfers formed themselves into clubs and like the cricketors and hunters of that time they adopted a club uniform which usually included a round hat. This was later replaced by the bicorne, which was evident around 1780 , and finally in the closing years of the century the top hat , which surprisingly was often white in colour.

The fervour for tennis at this time declined and it ceased to be a game mainly patronized by the aristocracy. Yet it is known that tennis players of mid-century wore night caps. These seem to have been worn for tennis way into the nineteenth century; the end of the eighteenth century anticipated a tennis revival.

Illus. 36.

Man ready for riding wearing a tricorne.

Illus. 37.

Jockey.

The three cornered hat was again very popular for riding up to about 1770, although there were many variations in the brims and styles of cocks. However, as in many other sports the round hat superseded it also with many changes of shape. This was eventually replaced by the bicorne in the 1780's which became extremely popular for riding and other sporting pursuits. Throughout the century the jockey cap of velvet or cloth was worn occassionally for riding.

These jockey caps , as one would presume were worn by racing jockeys throughout this time. The cap was at first plain black but it slowly moved to be of the same coloured silk as that of the jacket of the jockey. Evidently it was here that the cap was so called. These were usually made of silk or velvet. (Illus. 37).

As the century progressed hunting became increasingly popular. In fact it became a much more public sport, it was hunted over a much wider amount of land and it eventually raised subscription for their support on the principle of a club. Hats worn by the huntsmen at the beginning of the century were normally the three cornered cocked type for the gentlemen and the jockey caps for the hunt servants. Later the jockey cap became popular among the gentry as did the round hat. This next picture shows a gentleman resting while his servant cleans his gun. (next page, illus. 38) Its from the National Gallery of Ireland and painted by George Stubbs (1724-1806). In it both gentlemen are wearing round hats with wigs underneath.

The formation of the Texophilite Society in London in 1781 was the first indication of the revival of archery in the eighteenth century, although it had been practised very slightly before hand. It was almost without exception that all archers both male and female

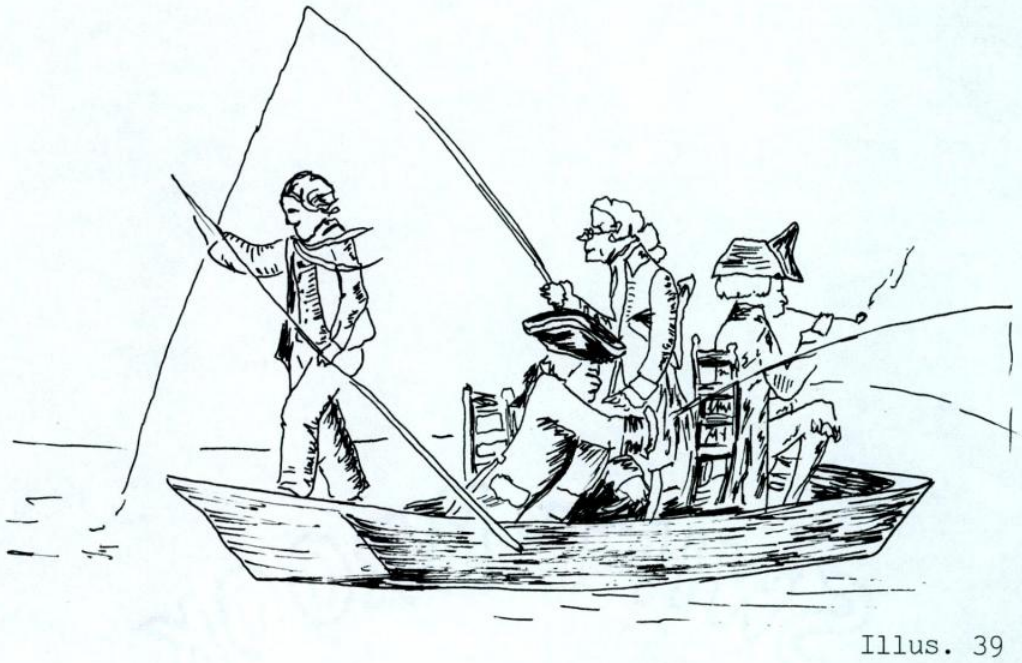
Illus.38.

covered their heads. The most usual form of headwear for these was a round hat with very conspicuous feathers.

For shooting, round hats, generally uncocked though sometimes turned up at the back, were worn, although the three cornered cocked hat was sometimes seen. The round hats often had a bunch of ribbons or a bow attached to the front.

Fly fishing became the sport of the aristocracy from the late eighteenth century and onwards. Fashionable gentlemen were seen on boats in bicorne hats, although these were more usual for riding, at this date. This was noted as being one of the cleanest and neatest of sports and therefore most desirable - it was free from the trouble of baiting one's hook and thus fowling one's fingers. The flies themselves were frequently carried by sticking them on to the head-wear. Specialised country hats known as bollingers came in the

nineteenth century especially for fishing - see illus 39 below where three gentlemen are fly-fishing.



Illus. 39

Sea-bathing in the early years of the century was advocated as health giving, especially in the winter and seaside places, such Scarborough and Margate, in England, were looked upon as spas. Although women of this time had extremely hampering outfits including specialised caps, men generally swam in the nude. Beachwear was a different matter, men having specialised attire for such matters were advised to wear very large round hats in order to preserve their faces from the sun and wind. It was also advised that their hair be tucked fully under their hat. For evening wear the three cornered hat was more popular.

During this period the use of small boats on the river or at the seaside for pleasure purposes became more common and water parties with fishing or picnicking as an object were popular in its later years. Gentlemen normally wore uncocked low crowned round hats while

enjoying this pastime.

The tricorne was the most common form of headwear for skaters of this time whilst runners rarely wore any form of headgear at all. Interestingly hats were often awarded to winners of wrestling matches and also to the victors of black sword, which was much the same as Cudgel play , fought with wooden sticks, like single sticks, the object being to graze the opponents fore-head.

Of all various components of military uniform, headdress is perhaps the most interseting. One important reason for this is that an item of military headdress is a complete unit in itself, quite easy to display and requiring very little care. Since earliest times men have worn some distinctive form of head covering to identify themselves as members of a military unit. Sometimes this would have been merely a coloured plume, or a bunch of ribbons attached to a conventional civilian hat. In some places, the headdress was sometimes the only item of uniform boasted by soldiers of the poorer militia units.

Apparently the first military head covering was simply an adaption of a civilian hat but in the eighteenth century they were a lot more substantial. Bicornes and tricornes were both evident at the beginning of the century not long before the introduction of the Greadier cap. It has been sugested that this particular type of haeddress originated because the hat with a brim interferred with the overhand movement of the grenadier in throwing his grenade. This cap was at first made of cloth with a semi stiff cloth front turned up in such a way that a badge or another identifying device could be displayed. The picture on the next page (illus.40) shows a Prussian officer's grenadier cap from the thirty second Grenadier Regiment of

Illustration 40. The Grenadier Cap.

1760. This is typical of the grenadier caps of this era having a gilt front plate decorated with trophies of arms and the so-called eagle of Frederick the Great, with a crown and the motto Pro Gloria et Patria. The cap is of dark green cloth trimmed with a gold braid. The top of the cap finishes in a gilted half grenade with a flame. The wide band surrounding the bottom of the cap is decorated on the sides and back with a gilted Prussian eagle above a trophy of arms and flags. This example is from the Musee Royal de L'Armee of Brussels, (17,(a)).

This cap gradually developed into a tall cloth or fur cap attached to a large metal front plate, bearing an elaborate identification. The first Busby was introduced in 1760. It is a tall hat of bearskin, black sable or black persian lamb.

About the mid-eighteenth century a high conical cap with a long loose flap which could be wound up and about the cap or allowed to hang loose was introduced. This soon became popular for mounted troops, particularly hussars in a number of armies including those of England.

Towards the end of the eighteenth century the Tarleton helmet or jockey cap appeared. This was a leather cap with a front peak, and was usually decorated with a fur crest.

During the closing years of the eighteenth century the Kaskett was introduced into the Austrian service. This was a round leather cap with a flat top and a rounded flap turned back up against the front. The Shako derived from the Magyar word for peaked hat was probably the most universally adopted of all military headdrsss. It appears to have originated in Austria when the above Kaskett was modified in 1796 by the addition of a front peak. The shako underwent many changes and was adopted by most armies. It was introduced into the British and French

services around 1800, (1,(c)).

Illus. 41 English 1770
Sugar-loaf Cap.

Illus. 42 English 1760
The Busby.

Illus. 43 English 1799
Officers Hat.

Illus. 44 English 1780
Fantail Hat.

CHAPTER FIVE - FELTMAKING and Hat Manufacturing

The feltmakers of Dublin recieved their charter of incorporation from Charles II on the eighth day of October 1667. The original records of this guild unhappily perished in the destruction of the Four Courts in June 1922. A transcript of their more important by-laws was however made by the writer before that event.

The by-laws of the Guild of Feltmakers are exceptional in that they make several references to the journeymen of the eighteenth century. A number of by-laws for the regulation of the craft were drawn up in the year 1668 by the Master, Wardens and Brethren. One of these by-laws said that anyone who had served the full seven years apprenticeship, and proceeded to reside in Dublin and practice the art of feltmaking should ;

> 'pay the sum of twenty shillings sterling as a fine to the Master and Wardens of the corporation for the time being for the use of the said corporation' (18,(d)).

Another such by-law protected the feltmakers from arbitrary dismissal by their employers, while it also prevented employers from being left in the lurch by their men.

The next mention of this guild is in 1764, it was the passing of a new resolution which stated ;

> 'That for the future no objection whatsoever shall lye against any Roman Catholic feltmakers following the feltmaking business in all its branches within the City of Dublin and the liberties thereof and all other places where the jurisdiction of this corporation extends for or on account of their being of the Roman Catholic religion' (18,(e)).

This was interesting as it was a relaxation of a previous by-law

against such matters.

On a visit to the Museum of Mankind in London recently, I saw hats that were made of spider's webbs, beatle's legs and wings, fish scales and shells , but the materials used in the production of men's headwear in the eighteenth century were generally not so diverse.

The most common material used was beaver, both brown and caroline (which is black). Straw was also sometimes used in the making of round hats in the country areas.

Black beaver was very common although white was also sometimes seen. The nature of many animal furs including that of the beaver, the hare and even the rabbit all used for felt, is such that the fibres once removed from the skin, cling in a particular form due to their notched or ragged edges, invariably all pointing in one direction. With the beaver, the fibres or beaver down,as they are so called are thicker and softer than in other animals and so can give a finner felt ; at the same time the hairs vary in size according to whether they are inner or outer, and in preparing the first, the longer guard hairs are removed. It is the under fur which is used for felt. This animals fur has for centuries been used for making felt, although the beaver is now extinct in England.

Hats made from beaver were known as Castors. Demi-castors were so called when the hat was made from part beaver and part rabbit. Nicolas Rome in The Biter thought ;

> ' I do not think a demi-castor with fashionable edging a very gentlemanlike kind of ornament'
>
> (1,(d)).

but generally they were very popular. Pue's Occurances from the eleventh of January 1752 has an advertisement by John McDowell,a miliner stating he has both castors and demi-castors for sale, and

The Public Promptor ,from november the first 1765, states ;

> 'Mark Savage ,Hatter at the corner of Silver Court, Castle Street makes all kinds of beaver and caroline hats'
>
> (24,(a)).

It also states that he had studied in London under a superior apprenticeship.

Night Caps were obviously made of different materials, these included cotton (often striped), worsted, calico, flannel, silk, dimothy, velvet and vermillion. The caps were sometimes lined or interlined or quilted ; some were lined and faced with fur and embroidery was used in the first decade but seldom later. Inventories sometimes listed night caps and day caps the first, then referring to plain caps worn in bed.

But as stated before, the basic material for day hats was felt. In the Encyclopedie de Sciences (1752-1772) and its successor, the Encyclopedie methodique (1787), there are very detailed accounts of the making of felt during this time. It shows a process which has been only known from guild ordinances and the basic practise in primitive communities. Despite the hard work and constant alternations between heat and cold necessary to break down and bond the fibres and shape the hats, hatters and feltmakers, before the eighteenth century seem to have been healthy and prosperous.

Hat-making was known to be a good but dirty trade. Many of the workshops were small, little more than cottage outhouses, but larger workshops were being established to cope with home demand and in particular for the export trade. In England the trade began to coalesce ; in London in Southwark, south of the river Thames, the traditional base for the london hatters ; in the West Country, where wool was good and convenient for export from the part of Bristol ;

in Lancashire near Manchester where Stockport has remained the main centre for the trade today. The advantages here were said to be good coal for fuel and clean water. It was also near to the port of Liverpool. In France the best hats were made in Paris, where the corporations tried to exercise quality control over the national output and where further centres in Normandy and near Marseilles.

Both countries tried to protect their own product their own product by imposing high tarriffs on imports, and consequently smuggling was as widespread as legitimate trade. They had designs on the Spanish and Portuguese market, Italy, Germany and of course the Americas and the West Indies. An unbiased Belgian assessment of their respective qualities published in the Almanach des Negociants 1762, gives Paris the superiority ; the countries are equal in finish but Paris is more skillful in its use of beaver, its dyeing and its low price - a quarter of that of London.

The process of converting hair and wool into felt,and then into bats which were shrunk and then blocked into shape as hats ,was one which on a large scale required organization teamwork , and was similar in England and France. The journeymen hatters, as they were called were well paid, proud of their craft and tightly organized with long established customs to safeguard themselves against their employers. Both employment and allocation of work were controlled to a large extent by the workers and safeguarded by a complicated system of fines, mostly paid out in beer.

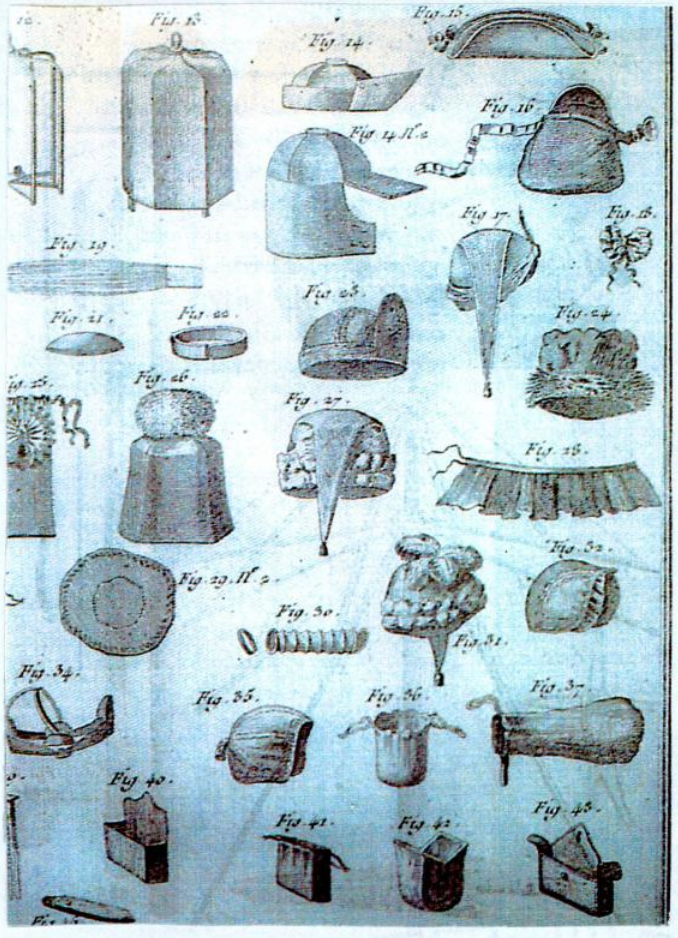
It is surprising that they were as healthy as they claimed to be because from mid-eighteenth century, they were using a mixture of mercury solution and nitric acid to soften the hair so that it

could be felted, a process which, from the shade that it turned the pelt, was known as Carroting to the English and Rougit to the French. This Eau de Composition or secret , as they were known colloquially, the Abbe Nollet writes in his definite account of the trade in 1765, was an English process brought back by a French hat-maker on returning from England. Released by the heat and warmth of the felting and blocking process, the mercury fumes were extremely dangerous. By the end of the eighteenth century it was only too easy to suffer from hatters shakes and mad-hatters were noticed by the medical profession as well as by Lewis Carroll as late as the 1860's, even if they never found their way into the texts on the craft of hat-making. However this must have been one of the major influences on the hat-making industry becoming mechanized in the nineteenth century, (15,(b)).

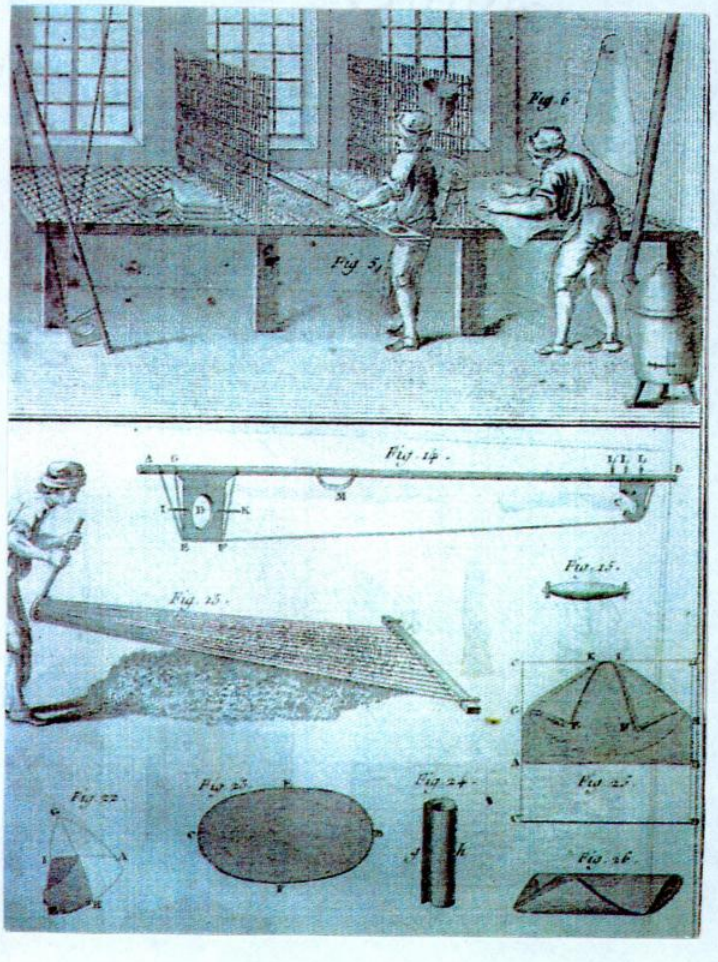
The hat-making process is best told by the next few illustrations which have been taken from the Encyclopedie Methodique (1786) (15,(b)). The first , illus. 45 (next page), shows the products of the boursier or pursemaker ; this includes mens and childrens informal hats plus protective caps as well as some military headgear.

The next illustration, (also on next page), shows the making of felt hats. This shows the hat-makers at work, firstly the hairs are prepared and the fibres are bowed to ensure their correct alignment and worked to form. The pattern can be seen pinned to the wall. The bow is marked Fig. 14 on the illustration.

Illustration 47 shows the shapes being formed strenghtened and shrunk using heat water and manipulation. The plank or trough changed little over the years. The blocks for the final shaping of the hats can be seen stacked on the shelf and the oven where



Illus. 45.

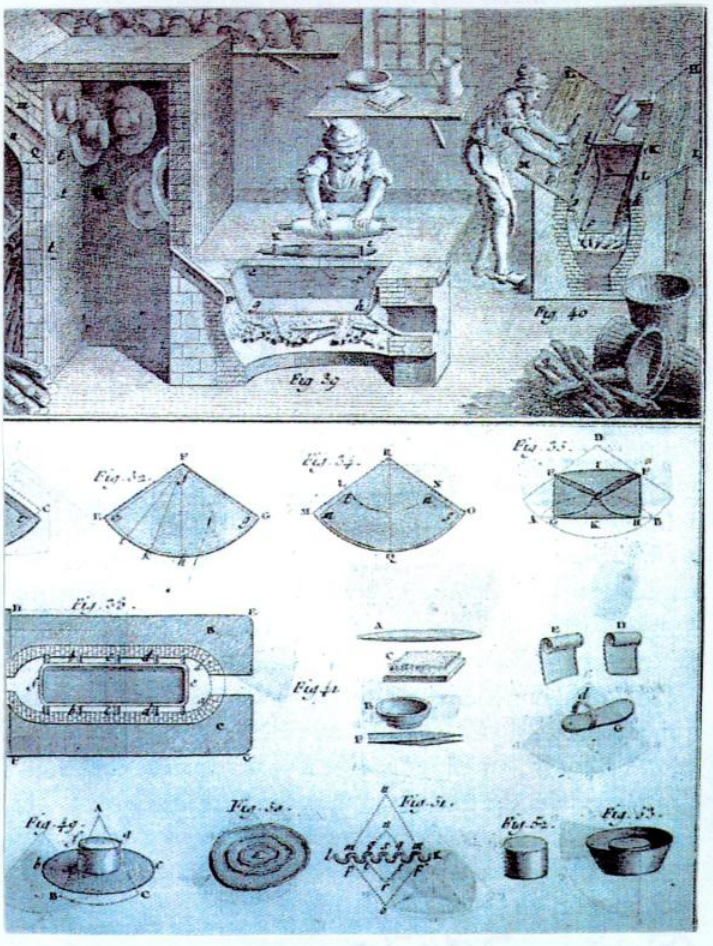


Illus. 46.

the hats are drying. The next illustration shows the dyeing and final finishing of felt hats. The blocks and hats are ranged on the shelf above the workers. The loops, locks and buttons which help to hold the shape and provide a brim are also shown. Notice, also, the clogs worn by the men working in this illustration these were worn so as to protect their feet from the hot damp floor.

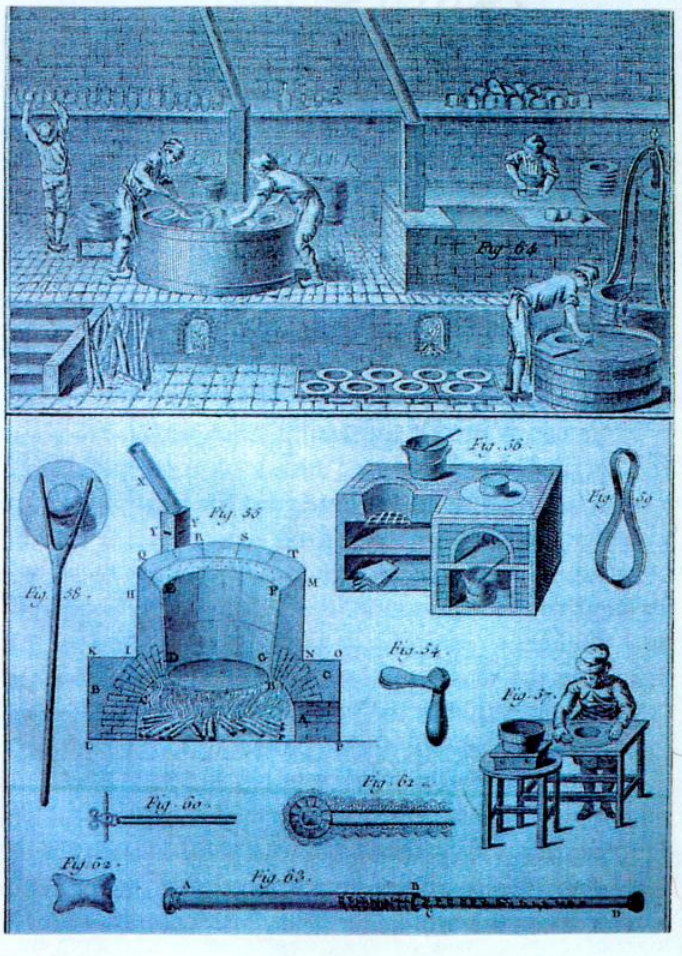
The final blocking of the hat, arrangement of the brim , would be done by the hatter to which thesefelt shapes were sent, from whom they were distributed to the home and export markets.

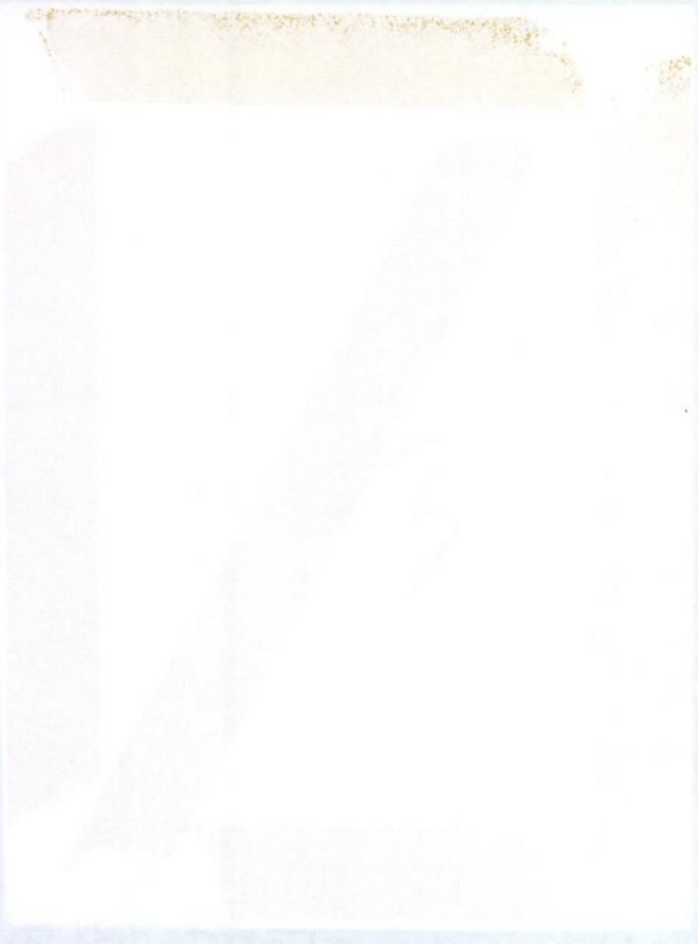
Hatting in England had become such a large and prosperous trade that in 1784 a tax was put on hats, payable by the hatter and confirmed by at first a stamp and then a ticket in the lining. It was not lifted until 1811. Despite constant evasion it was a useful income for the government in their fight against the French with whom they had been so acrimonously sharing the overseas market.



Illus. 47.

Illus. 48.





CONCLUSION

The eighteenth century was therefore a period of change and revolution. New ideas and inventions came to light and increased trade overseas meant better goods and services. People were better informed because of the larger number of circulating books and newspapers. Music and art also grew in society. The work of composers like Mozart and Handel, artists such as Gainsborough and writers like Dr. Johnson, contributed towards more civilized living. It was an age of elegance and nowhere was this reflected more than in the changing styles of fashion.

As we can see from the two photographs on the next page, taken in the Victoria and Albert Museum, clothes were of utmost importance to men during this time. It is necessary to be aware of the fact that fashionable people, and this includes the country squire or gentry, of the eighteenth century were very preoccupied with the correct dress for different occasions ; and headwear was an extremely important element of dress.

Headwear has always displayed an impression of height and therefore dignity. It has always been the garment most likely to be seen in a crowd and often therefore used as a form of advertisement. Tallness and dignity are so closely associated that to the average mind high hat and long gown are the commonest symbols used by the heads (this word says it all) of working groups. Since any form of headwear increases height, its absence indicates deference, as many a custom shows.

Illus. 49.

Illus. 50.

F. Willis said in A Book of London Yesterdays (1960)

'This matter of hats is a very important one
Consider how the awful authority of old Mr.
Osborne in Vanity Fair would have suffered
if he had walked around Russell Square at
night without a hat, remove a policeman's
helmet and you destroy his authority ...
abolish the bank messengers silk hat and
you aim a blow at the heart of British Finance' (11,(g)).

Today men rarely wear wigs, with the exception of the esteemed honourable gentlemen of the courts. The toupee is probably the most common form of a wig used today but it is generally not described as a very fashionable item, and usually worn only by men who cannot accept their balding. Although the majority of men do cope with this loss of hair with dignity others sucumb to the use of many potions promising to restore their heads to what they once were. Others get transplants seeing the sucess of the famous Bing Crosby and Burt Reynolds as proof of their working ability.

Since the early 1930's there has been a steady decline in the wearing of all types of hats by men. It wasn't long ago when the bowler was an acceptable part of an Englishmans dress ; today it is not so. In Ireland the most popular item of headwear for men must be the cap. This is popular among farmers, golfers and scouts. The older generation do tend to wear hats more but maybe with time the hat as as essential part of a mans dress will return to its former glory.

Illustration. 51.

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INTERVIEW

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