CHAPTER XVII

MEN'S CLOTHING

Early History. In the early stages of history men spent much time in hunting and fighting, which required considerable freedom of the right arm and its clothing. Hence the early clothing (skins) was thrown only over the left shoulder, in order to leave the other free.

Prior to the thirteenth century each order of people in the community had its own costume. The clothes hung from the shoulder — a long under tunic or chemise, and an outer tunic. A mantle, long, flowing sleeves, and girdles were also worn. Men wore round caps, women of rank a veil held in place with a crown.

The details of the clothing of both sexes have been described in Chapter V. Under the reign of Louis XV clothes, both men's and women's, reached the acme of taste, beauty, and elaboration.

During the fifteenth century, the pointed or Gothic influence became prominent in dress, and we find the men wearing long, close-fitting trousers and stockings. Short coats, large slashed sleeves, and pointed hats and shoes were worn. The poor men wore smocks.

During the Renaissance (the sixteenth century), the fashionable shape of figure changed, and the costumes for men were short, slashed trousers, long stockings, — "doublet and hose," — ruff, cape, coat with sleeves, and hat and plumes. The colors were bright with gold and naturalistic designs of large flowers and scrolls.

During the seventeenth century the costumes for men were close-fitting trousers to the knee. Musketeer boots with high heels, coats with peplum, round lace collar, etc., were followed by
collar and jabot, wigs, and hats with plumes. The colors were strong and contrasting, with naturalistic designs.

Look at the picture of Charles I and note that his clothing represents many beautiful features. The hair hangs loosely on the shoulders. There is a carefully brushed mustache and pointed
beard — called Van Dyke. Breeches were worn to the knees and tied with ribbons. Shoes were made of soft leather, fitted to the leg. Large, dashing hats had broad brims, voluminous cloaks were draped over the shoulder, and men wore earrings and ribbons.

During the eighteenth century the costumes of men were differentiated for different professions, such as military costumes, and costumes of state. The costumes for every-day wear consisted of long-skirted peplum coats, stiffened and brocaded waistcoats, jeweled buckles, laces, red heels on shoes, hair in a queue, tri-corn hat with plume.

The colors used in fabrics were many, with pastel shades. The motifs were naturalistic with refinement and grace. Garlands of flowers tied with ribbons were worn. During this period, printed linens and cottons began to be used on a large scale, due to the invention of power textile machinery.

After the French Revolution knee breeches, white-powdered wigs, etc., disappeared, and long trousers, long-tail coats, and high heels became the style. During the Restoration period, 1814–1830 (see page 111), men wore beaver hats, long-tail coats, and trousers.

Causes of Changes of Clothing. We have seen that clothing for men, like clothing for women, has changed in every age or period. There is a recognized general style of costume in every country that brings out the artistic side of the human form, according to local taste and religious, political, and social beliefs. For example, the clothing in the Orient differs from that in western countries, due to difference in religious and social points of view. There a woman wears trousers as an essential part of her costume, because the social belief is that woman’s outline of form should not be exposed. According to oriental opinions, a woman without trousers would be indecently clad, while in the western countries we would be surprised and feel that a woman was not decently clothed if she did wear trousers. In a similar way, a man in the East wears a turban, while the women in the western countries wear a similar turban called a toque.
The tendencies that lead women to wear different kinds and types of clothing, as described in Chapter IV, are seen to be equally strong in men. This emotional influence in dress, which is suppressed in ordinary life, is seen without inhibition in the costumes of fraternal organizations. The excitement of the ritual is emphasized by the grandeur of the costumes.

Again, consider the costumes worn by the servants of the rich and nobility and notice the desire of the leaders to dress their servants in distinctive costumes.

Notice the costumes of military officers and officers of state — ambassadors, etc., — the king's crown, a general's epaulets, the bearskin hat and red coats of certain military organizations. What do these costumes indicate?

AN ENGLISH JUDGE
With powdered wig and robe

Remember that the judges of the Supreme Court, in fact judges of the lower court in the United States, wear silk robes to impress the dignity of the court on the offender and the public.
In England, where the powdered wig was once a common article of adornment and a distinctive symbol of caste, only the legal profession adheres consistently to the custom. A judge there may not administer justice nor a barrister, male or female, appear in court with head uncovered.

Democracy has played a tremendous part in the levelling of social customs, particularly dress. A part of the freedom of the American atmosphere is due to the crumbling of standards and distinctions which have been long respected in the Old World. Certain occupations called professions — lawyers, doctors, ministers — and some business men for a long time — held a certain social position that was reflected in the clothing they wore. Not nearly as much is made today of the place a man holds or of the way in which he earns his living.

While women's clothing changes more or less from season to season, men retain very nearly the same sorts of suits, overcoats, and other garments that they have worn for half a century. Even in the textile fibers used for their clothing men change very little, apparently, in comparison with very noticeable changes that are taking place in the materials women prefer at the present time.

In hosiery and underwear there is a real departure from tradition in men's clothing; silk and rayon socks are replacing to some extent the cotton or wool in their everyday apparel.

On page 38 is a description of the artistic points of the human form. If the same standard of beauty — the Greek — is used, we shall find that in the unit of measurement the head of the male is larger than the head of the female and, of course, the proportional parts and the total height greater, in the normal figure. The shoulders of the male are wider than the hips, while in the case of the female the hips are wider than the shoulders. The muscles are firmer and show more straight lines than curves, due to more physical exercise which has developed the fibers of the muscle. Man's features approach angularity and his forehead and eye-brows are compact and heavy — massive in
type, all of which we associate with physical strength and power and call masculine development. The colors and ornaments of a man when in uniform are such as to give the appearance of dignity and power — they are bright medals and angular. So we naturally associate straight lines with severity and seriousness and also with the dress of man.

THE GREEK CONCEPTION OF MALE BEAUTY

Compare the outline of the male and female forms according to the Greek standards. Note the men’s shoulders are wider than the hips and that the outline of the figure is composed of more straight than curved lines.

Sometimes the masculine physical traits are found in a woman, and we say that she is masculine — boyish, or mannish in type. On the other hand, a man may have womanish or girlish traits, such as delicacy, may be tender, soft in nature, and emotional, and we speak of him as an effeminate type. These traits should be taken into consideration in selecting the proper costume for the person.

The model male figure, like the female, has differed in details at various periods. During the Victorian period, both the male and female waistlines were larger than today. This is due, no doubt, to the physical training and child training during the
past generation. Through most of the civilized countries, the period of youth has lengthened and the physical development has been toward greater height and less weight.

The proportions of the artistic male figure are about the same as the female form — the head is the unit. The fashion-plate figures are: model form, 7½ heads, and high-school form, 6¼ heads. The height of the male is greater than the female, due to the fact that the unit — head — in the male is larger than the female.

SHAPE AND PROPORTIONS OF THE HEAD

Types of Figures. As in the case of women, we have different types of figures for the males:

I. Tall and well-proportioned — 5' 10" to 5' 12".
II. Average type — fairly tall and well-proportioned, 5' 8".
III. Tall and thin.
IV. Tall and stout.
V. Short and stout.
VI. Short and thin.
The prevailing type of physique for men has varied during the different periods. Due to changes in social and industrial conditions, coupled with the wide-spread practice of physical training, it has been possible for the present generation to retain its youth and develop in height. With this change has come a decrease in the size of the abdomen and an increase in height.

The principles of after-images apply to men's clothing as well as women's. To illustrate:

The following devices should be used to overcome defects in physical development:

a. Tall and thin — should wear napped fabrics, horizontal effects (checks, etc.) and large and light designs, and avoid vertical effects.
b. Tall and stout — subdued colors, etc., so as not to leave a conspicuous impression of the form.
c. Short and stout — subdued colors, vertical devices, lines, etc.
d. Short and thin — vertical lines, napped fabrics, etc.

Normal clothing for boys and men is divided as follows:

a. Children, 2–8 years.
b. Junior, 8–16 years.
c. Student, 16–20 years.
d. Young men, 20–40 years.
e. Men.

Styles for Men. Styles of men's clothing in western countries change a little from season to season, but not as much as women's clothing. In eastern countries where tradition is very strong, the styles are fairly constant.

Men's styles are dominated from London, which has for centuries developed systematically a style center for men's clothing. The London tailor has been trained to be a master craftsman of men's wear. The male nobility, particularly the Prince of Wales, sets the style for men's clothing.

A person may be a conservative or an extremist in his dress. To illustrate: A successful business man or woman will wear
1st Quarter — from the top of the head to the armpits.
2nd Quarter — from the armpits to the bottom of the trunk.
3rd Quarter — from the trunk to the knees.
4th Quarter — from the knees to the soles of the feet.

The standard proportion of a well-shaped man is about seven and a half heads.

Memorize these proportions.
Notice the proportions of the male form.

Conservative clothing, while the extremist in dress, like an artist or actor, will wear dashing and forceful colors. "Dashing and forceful" men have the ability to wear striking designs and colors.

**Men’s Wearing Apparel.** Since the French and American revolutions, the wearing apparel of men in most of the large cities has tended to become constant.
The principal clothing of the male is:

a. Protective covering for cold and inclement weather — overcoats, raincoats, etc.

b. Dress clothing — suitings, (coat, waistcoat, and trousers).

c. Underclothing — shirt with a detached or some other kind of collar and cuffs, hosiery, and union suit or shirt and drawers next the body.

d. The dress accessories are hats, gloves, cane, necktie, rubbers or overshoes, watch chain, and ring.

The protective covering was originally very heavy, but today there is a tendency to have a lighter but warm overcoat. The outside coat differs in style from year to year.

Overcoats. The principal outer protective garment is the overcoat. It varies in size, weight, and composition. Sometimes coats are made of fur — raccoon, bear skin, etc. As a rule, overcoatings are heavy woolen or worsted fabrics, having a rough, hairy appearance to give warmth. Whether thick or thin, coarse or fine, they should always be elastic fabrics; that is, as much so as well-fulled woolen goods can be. When hard or stiff they do not make a graceful garment. The special goods made for overcoats are nearly all soft goods.

Raglan. One of the principal styles is the raglan coat, which was invented for an English gentleman who lost his arm and had a coat made so as to slip over the stump into the sleeve. Therefore the coat sleeve was constructed freer over the shoulder than the set-in sleeve of the common coat.

The raglan coats are loose and swagger of line, with plenty of material. There are three models of raglan-shouldered coats: (1) a fly front coat, (2) a button-through raglan coat, with slash pockets and peaked lapels, and (3) one with patch pockets, notched lapel, and button-through effect.

The materials of the topcoat are mostly the popular Scotch and English tweeds with a few conservative twists and smooth cloths and the ever-popular camel’s hair. There is an almost unlimited choice of design and color in the tweeds, the most popular being rich browns with glen overchecks, gray and white pebbled tweeds,
brown and tan pebbled, brown herringbone, gray and white herringbone, and gray glen checks.

Padding is placed in the shoulders in some styles of overcoats to overcome the drooping, while in the raglan coat sloping shoulders are emphasized by loose, baggy folds.

When choosing a raglan coat, be sure that the sleeves are long enough and that it hangs well over the shoulders and does not tend to hunch the sleeves up. These sleeves are so loose and baggy that they look bad if any of the wrist is seen showing at the cuff.

Another important point to consider with the raglan overcoat is the length. It should come below the knees at all times, and the extent should be regulated by the height of the wearer.

Raincoats. A form of light overcoat that is treated or manufactured with rubber and used for stormy weather. The treated fabrics are covered with a waterproofed compound.

Forty years ago, the only rubber clothing made and worn in this country was the plain, black, rubber-surface gingham or cambric garment. The first great change brought about in the manufacture of rubber clothing was the introduction of a waterproof cloth garment called "Mackintosh." It takes its name from Charles Mackintosh, of Manchester, England, who was the original inventor of the cloth. It is a double-texture fabric — cloth on both sides, with rubber between. When made up, the garments resemble fashionably-cut coats or cloaks, and are almost odorless. They are either light or heavy, according to the quality of the material used. Mackintosh cloth is prepared by spreading on the cotton or woolen fabric layer after layer of India-rubber paste. Double-texture goods are made by uniting the rubber surfaces of two pieces of the coated material. The cloth is then cut into the desired shape for coat or cloak and the seams united by joining the soft material before it cools. There are many other kinds of waterproof garments made.

Most of the raincoat fabrics today are those that are treated chemically to make them waterproof. While millions of yards of fabrics are sold every year as "waterproofed," there are few if any that are completely satisfactory. This is due to the fact that the waterproof fabric should resist the passage of water and of wind and at the same time allow for ventilation, that is, allow the passing
of air through the pores of the fabric. There are various methods of waterproofing. (1) Adding a mixture of a drying oil to the fabric, as rum and linseed oils. An objection, in addition to non-permeability to air, is that such fabrics are liable to crack. (2) The addition of aluminum soaps is the most satisfactory method.

**Coats.** The coat is a principal outer garment. Specifically, it is an outer garment worn by men, covering the upper part of the body. In the early Middle Ages it was identical with what is now called a tunic.

Coats of modern form, fitted to the body and having loose skirts, first appeared in the reign of Charles II (1660–1685). Since the beginning of the eighteenth century, the coat has been of three general fashions: (1) a broad-skirted coat, now called the Prince Albert, so named in honor of Queen Victoria’s illustrious consort; (2) the cutaway coat; and (3) the sack coat, which has no skirt. About 1860, the long-used swallow-tail coat was discarded, and the Prince Albert took its place. This was too staid and uncomfortable a dress coat for young men, and tailors soon improved upon it. They made it shorter, whittled the sides away to a tapering skirt, cut it to fit, and made it of fancy-colored cloths as well as of the old broadcloth. This was the modern cutaway coat, and it has taken such a hold with the public that it is now the most popular article of dress in men’s semi-formal clothing. There are many other styles, as the box cutaway, tuxedo, reefer, pea-jacket, skeleton coat, etc.

**Jacket** is a short coat or any garment for the body coming not lower than the hips, worn by either sex. Jackets for boys throughout the first half of the nineteenth century came only to the waist, whether buttoned up or left open in front, and a similar garment called a waist is still worn by men in certain trades or occupations. Short outer garments designed for protection from the weather and worn by men of rough occupations are called by this name: as, a monkey jacket, a cardigan jacket, pea-jacket, zouave jacket.

**Reefer.** A heavy garment for men; originally a close-fitting jacket or short coat made of strong, coarse cloth for use by sailors and fishermen, but copied for general use in flannel fabrics by the fashions of 1889–90. It is similar to a blazer, except that it is a heavier garment, being especially suitable for spring wear, while the blazer form is better adapted for summer weather.
Frock-coat. A coat for men, usually double-breasted, and with a full skirt — opposed to sack-coat, which has no skirt, and to the cutaway, which has a short and tapering skirt.

Leg Coverings. Leg coverings, the beginning of pants or trousers, were made to keep the legs warm. At first they were bandages or rolls of cloth wrapped around the legs. Later, they were made of one piece of cloth, shaped to the thighs and hips, and worn above the stockings, and were called breeches. Later, the breeches were made like tights and were often of various colors and tightness. Then the breeches and stockings were made all in one piece — full length and closely fitting the body — and were called pantaloons.

The pantaloons were made of various shapes and materials, from snug-fitting trousers worn by actors and artists (sometimes slashed over the instep) to various degrees of fullness. The loose or full pantaloons were worn by sailors and laborers, and the word trousers was originally applied to the loose pantaloons. Then the word pantaloons was shortened to pants. Today, trousers is applied in this country and England to the leg wearing apparel of men. Pants is also used by the trade for the same purpose, while the term breeches is applied to short trousers reaching just below the knee.

The name pantaloon was derived from Pantalone, a ridiculous character in Italian comedy and a buffoon in pantomime, who first wore "breeches" and "stockings" that were all of one piece. This character took his name from Pantaleone, the patron saint of Venice, and hence is a personal name very frequent among Italians, and sometimes applied by them to each other as a nickname. The fashion of wearing pantaloons came into general popularity with the French Revolution, when puffed breeches and tights, lace and gewgaws subsided and made way for the comparatively simple dress which characterized that period. Although pantaloons at this time came only to the middle of the calf of the leg, where they were met by half top-boots, they soon afterward extended in length to rest upon the foot.

Trousers are of two types — ordinary and dress. The ordinary trousers are made of the same material as the coat and waistcoat. Dress trousers are quite different. They are expected to show a crease and set in a straight-line effect, perhaps in formal dress more so than the coat, hence trouserings are more firmly woven than
suitings and are heavier. They invariably have a stripe. The ground shade of the better grades of these fabrics is generally composed of twist warp yarns, ranging from dark slate gray to light lavender gray. An endless variety of broad and narrow fine-line effects is produced by expert manipulation and combination of weave and silk decorations, giving the pleasing effect required for this class of goods. The filling is nearly always black; but sometimes a dark slate is used. The cheaper grades are generally made of wool and cotton mixtures and twists, down to all cotton, in imitation of the better grades.

*Knickerbocker* is a term applied to short trousers with plain or rough surface. It is also a term applied to the early Dutch settlers of New York, made famous by Washington Irving. Thus the loose knee-breeches represented as worn by the Dutch settlers are known as knickerbockers. It is a sport costume, worn above long, knitted stockings called golf stockings.

**Suspenders.** Three hundred years ago the methods of keeping the trousers in place were exceedingly vexatious. Strings were attached to the coat and similar ones to the tops of the breeches, and then tied together to unite the most important parts of the attire. The nobles and aristocrats wore ribbons in place of strings, and in the reign of Charles I of England a beau was almost a mass of silk ribbons. In the United States, up to 1848, men were in the habit of keeping their trousers in position by means of strings made of muslin or ticking (by the poor), and knitted *galluses* (by the well-to-do). In 1848, suspenders of rubber-webbing were first manufactured, since which time they have entirely superseded the strings and ribbons of our forefathers.

All men should wear suspenders. Trousers that hang from the waist and belts that peep from under the vest look loose. The only way to be certain of the correct hang of the trousers is to wear suspenders. A belt may be used with sports wear.

**Suits.** Today, for ordinary wear, the man's dress consists principally of coat, waistcoat, and trousers of the same material, called a suiting. Since there is more wear on the trousers than the coat and waistcoat, it is frequently the custom to include two pairs of trousers in a suit. Suits may be of different outlines, called "cuts," and with different trimmings.
Suits of the three-button, single-breasted jacket type were supreme, with minor interruptions, for some time before 1914. Then the war came. The outgrowth of this abnormal period was the "cake" suit. This outfit was exceedingly form-fitting and was easily identified by its three or four buttons closely bunched at the high waistline, its long skirts, and its ultra-peaked lapels. The trousers were tight around the legs.

A suitting is a woolen or worsted fabric weighing from 8 to 16 ounces per yard. Men's suitings are expected to hold the shape given to the fabric when made into garments. To do this, it is necessary for men's suitings to be composed of two-ply yarn with a fair amount of twist to give the desired stiffness. Among the principal classes are the following:

1. Tennis suitings, composed of all wool, or all worsted, white or cream ground, decorated with solid color, silk and weave stripe effects.

2. Piece-dyed worsted, such as a blue ground with white silk line, cable cord, and fancy weave stripe effects, or any other ground-shade color with its complementary decoration applied.

3. Mixture wool or mixture worsted yarns made into fabrics, decorations applied in color; cable, silk, and weave effects in stripes or overline color checks suitable for men's wear, or decorated suitable for woman's wear. The darker shades are for fall and the lighter shades for spring.

General weight of fabric for men's wear, 12 to 14 oz. per yd., 56 in.; general weight of fabric for ladies' wear, 8 to 12 oz. per yard, 54 in.

As a rule, when one speaks of a suiting, one expects to see a fancy effect, in the form of a fancy stripe, check, or colored mixture, in loud or quiet tones of decoration. Long naps in fancy effects are sometimes fashionable, and at other times the hard finish is popular. This class may be subdivided into: (1) light weight for spring or fall, (2) heavy weight for winter.

The light-weight class generally consists of cloths in lighter colors for spring, and cloths, usually of the undressed finish, from worsted or woolen stock for fall.

The heavy-weight class generally consists of heavily fulled goods, such as meltons, beavers, naps, etc., which give a heavier and
warmer coat for winter use; where an exceptionally heavy coat is required, double and treble cloths are occasionally employed.

**Waistcoats.** Usually the waistcoat is of the same material as the coat and trousers, but for formal wear the waistcoat is made of different material. The fabric used is called a *vesting*. Vestings are usually medium and heavy-weight cloths which present a series of heavy welts or figures evenly distributed over the surface, as piques and Bedford cords, with various types of similar weaves. Vestings are largely produced in plain white, but may also be printed. They are also often finished cream-white and mercerized. The typical pique vesting presents a surface of running lines or welts across the length of the cloth, with fine sunken lines between; the width of the welts varies from one-twentieth to one-fourth of an inch. The typical Bedford cord vesting presents an identical appearance except that the welts are longitudinal or warpwise. Other types of vestings, usually, have figured effects raised on the surface of the cloth, and may be variations or combinations of the pique and Bedford cord weaves or of some similar special weave.

**Linings.** Overcoatings and suitings usually have a fabric called lining added to the raw side of the cloth to give it shape and also to strengthen it. For lining men’s garments the principal fabrics employed are Italian cloth, farmers’ satin, serge, silesia, alpaca, and various kinds of light silks, venetians, and satins. A lining is expected to be able to resist friction and have an attractive luster.

**Fabrics for Shirts.** One of the principal undergarments worn by men is the outer shirt made of shirting. The word shirt means “short garment.” It was originally called chemise, when the undergarments of both sexes were of similar shape and materials. The words shirt and skirt have a common origin. The name shirt is now given to a garment worn only by men and a similar garment worn by infants.

In the United States, the shirt ordinarily worn by men is of cotton. Formerly, linen was the popular material for the body of shirts as well as for the parts intended to be starched, but, since about 1840, cotton has usurped its place except in the case of white shirts, in the making of which linen continues to be used for the exposed portions. Within the past decade, the long-used white
shirt made with a cotton body and linen front has been largely displaced by the colored shirt, made both in the dress and negligee styles. Colored shirts first caught the popular fancy in 1892, since which time they have been very generally worn in the United States by men of all classes. One result of the popularity of this style of garment has been to increase greatly the number of shirting materials; whereas, in 1890 percale and cheviot represented the principal fabrics employed in the manufacture of the better grades of colored shirts, the number of different materials now used runs into scores.

At present cotton shirting is a light-weight, washable cotton cloth, woven almost exclusively in 32-inch width. When colored yarn is used it is stock or yarn dyed. The weave may be plain, or the fabric may be decorated by the use of special weaves in conjunction with the plain.

Types of Shirts. In shirt numbering, one-half inch in the length of the neckband constitutes a "size." With this is associated the length of the sleeve. Manufacturers of stock shirts make six different lengths of sleeves. Of stock shirts, there are five principal varieties, known respectively as working shirts, negligee shirts, dress shirts, full dress shirts, and sport shirts.

The working shirt is a variety designed especially for rough wear, made usually open in front and with collar attached. A large variety of stout washable cotton and woolen fabrics are utilized in the manufacture of this class of shirts, as cheviot, denim, percale, calico, sateen, osnaburg, moleskin, flannel, domet or outing cloth, etc.

The negligee shirt is a soft, unstarched, semi-dress variety, made usually open in front and either with or without collar and with soft cuffs. The materials employed for negligee shirts are of the most diverse character, many fabrics of a fanciful or ornamental weave being manufactured especially for the general use of this class of goods. One form of negligee shirt is called a shirt-waist. It is essentially a summer garment, and is designed to be worn only in extremely hot weather when the coat and vest become burdensome. Although fashioned in various styles, the more common form is made about 23 inches in length. It is cut with a yoke, and ornamented back and front with one or more box pleats. A draw-
string at the waistline provides for the proper adjustment at that point. Like many negligee shirts, the shirt-waist is finished with a pocket and attached cuffs, but without a collar. When of the latter style the suspenders are worn underneath, the garment being provided with openings for the suspender ends. As thus worn the waist assumes a blouse form and folds loosely over the waistband of the trousers.

_Dress shirt_ is the name at present commonly applied to a laundered white or colored shirt, made with a set-in front, whether of the same material as the body or different from it. _Full dress_ is the name given to white shirts of fine quality made with extra wide bosoms.

_Collars and Cuffs_ refer to articles of attire for both men and women, composed usually of linen or muslin and stiffly starched. Collars in the modern sense were invented in England in 1789 to hide boils and pimples.

Originally, a collar was a peculiar badge worn around the neck by knights of different orders. It consisted of a gold chain, enamelled, etc., to which was attached the badge of the order to which the knight belonged. It was worn at court chiefly on state occasions, which were called collar days. These bands were first worn during the sixteenth and seventeenth centuries, and have varied from the plain band, which was nothing more than the simplest of collars, to elaborately trimmed falling bands, which, ornamented with lace and needlework, fell far over the shoulders. They required a receptacle by themselves for storing away; hence was derived our present "band-box."

The modern type of detachable collars and cuffs, made in various shapes and styles and of divers materials, has been in common use since 1850. Qualities are indicated by the thickness or layers of the cloth, called the "ply," which ranges from 2-ply to 5-ply. Ladies' cuffs range in size from 7 to 9; boys', from 8 to 9; men's, from 9 to 12. Men's collars range in size from 14 to 20; boys', from 12 to 14½; ladies', from 12 to 16. One "size" of both collars and cuffs is one-half inch in their length.

Collars can in the main be divided into two classes, namely, the soft or unstarched, and the stiff or starched. Soft or unstarched collars have only recently come into general use; they are made
in the form of a soft folded collar or military stock. Stiff collars are usually either folded, standing, or wing collars. When the industry first started, linen was the chief material, but cotton collars, starched and unstarched, most of which are for men, now constitute the great bulk of the trade. A number of different cotton cloths are used in the manufacture of collars and cuffs. In the stiff or starched article the cloths used are rarely other than plain woven fabrics which are woven in the grey and afterwards bleached. Those used in the interlinings, which give body to the collar and serve as a holder for the starch, are coarse, heavy sheetings. The inner surface of the collar, the portion which comes in contact with the neck of the wearer, is composed of medium-weight cloths, usually print cloths, while the exposed outer surface of the collar is composed of somewhat finer cloths, such as longcloths or nainsooks.

A well-dressed man should have a little length of shirt sleeve below the coat sleeve, and a corresponding height of collar above the coat collar. The coat should be smooth against the collar. Great care should be exercised in purchasing the right height of collar and length of shirt sleeve.

**Neck Clothing.** If a man has a full, short neck, he should wear his collars a quarter of a size too large. This avoids that tight, bulged look that is so ugly when the collar fits too closely. Rather long points on the double collar will also help in making the neck appear longer and slimmer. The opposite of these rules should be observed by the man whose neck is too long or too thin.

**Necktie.** Properly, a narrow band, generally of silk or satin, worn around the neck, and tied in a knot in front; by extension, any band, scarf, or tie worn around the neck or fastened in front of the collar.

**Four-in-hand.** A style of neckwear distinguished by being wider at one end than at the other, which when tied presents the appearance and form of a made-up scarf or tie. It is always cut on the bias.

**Muffler.** A muffler is a piece of apparel worn about the neck to prevent the overcoating from touching the collar. Originally it was a sort of kerchief or scarf worn by women to cover the lower part of the face, the neck, ears, etc., either for protection against the sun or wind or for partial concealment when in public. At
present the name is applied to an ornamental scarf of wool, silk, or fur worn by men in winter as a protection for the throat. The modern muffler is made in two general forms, either as a padded and quilted scarf from four to six inches in width (commonly known as the Harvard), or as a large-square kerchief. When of the latter form it is intended to be folded diagonally so that it may be made to encircle the neck conveniently.

**Handkerchiefs.** Handkerchiefs are made in a great variety of styles, from plain hemmed cotton and linen to fine silk and lace. Grades of light-weight cotton cloth from 20's to 42's, longcloth from 40's to 60's, ordinary print cloth up to the finest combed lawn, 60's to 110's or finer, are used for making handkerchiefs. These are of varied styles and sizes; women's handkerchiefs are made up to 15 inches square, whereas men's handkerchiefs are mainly 18 to 23 inches square. Mufflers may be considered large kerchiefs.

**Gloves and Mittens.** A mitten is a covering for the hand, with one sheath for the thumb and another for the other four fingers. A glove differs from a mitten by having a separate sheath for each finger.

Wool gloves are worn principally for warmth, but for sports wear are developed in attractive designs which change from season to season. Fleece-lined cotton gloves and possibly cheap grades of kid gloves offer some competition to the wool knit-glove industry. Wool, worsted, and merino yarns described in the discussion of wool hosiery, are used in the manufacture of gloves and mittens.

In the manufacture of gloves or mittens cut and sewed to shape, ordinary circular or flat machines are used for making the cloth, from which they are cut by dies. For the manufacture of gloves from a continuous yarn no automatic machinery is available.

A glove has three main parts, viz.: (1) the cuff or top, (2) the hand, (3) the fingers and thumb. Seamless gloves are produced quickly in large numbers by making the rib top and plain hand automatically on a circular rib machine of the superimposed cylinder type, but the fingering has to be effected one finger at a time on hand flat-knitting machines, and is a very slow process. Wrought gloves have all the parts made selvedged to shape on straight barbearded needle machines, the selvedged edges being finally seamed on a cup-seaming machine.
**Cassock.** A loose form of cloak or outer coat, particularly a military one, worn by men. Also a long clerical coat, buttoned over the breast and reaching to the feet and drawn in at the waist by a broad sash. In the Catholic church, its color varies with the dignity of the wearer: priests wear black; bishops, purple; cardinals, scarlet; and the pope, white. If lined with fur it is called a *pelisse*.

**Hats.** The principal hats worn by men are the silk hat, opera hat, derby, soft hat, and straw hats and sport caps. The silk hat is worn only on formal occasions. The opera hat is worn to the theater or opera. The derby is a fall, winter, and spring hat.

The cloth hat is one of the best kinds of headgear for travel and country wear. These hats are often made to correspond to the overcoat — incidentally they are preferably worn with an ulster. A hat of the cloth variety should have a curling brim that can be turned down if necessary. Due to its warmth, style, and practicability for travelling, a cloth hat is satisfactory to take the place of a light felt. But for warmer weather, a soft light-colored felt not only looks fresher and cooler, but is actually more comfortable than the stiff derby.

**Size of Hats.** In numbering hats one "size" represents one-eighth of an inch, and implies that difference in the average diameter of the head. The size of any hat can be obtained by measuring its length and width, adding them together, and dividing by 2. In either case the mean or average diameter is obtained. In fine silk hats the half size, or one-sixteenth, is often used, since many heads measure between two regular sizes. To obtain the size of hat a person should wear, measure accurately around the head — on the line where a hat or cap is usually worn — and divide by 3.14, which will give the diameter. This number, expressed as a whole or a mixed number, with the fraction in eighths, represents the size.

**Hood.** (From Anglo-saxon *hod*, head; whence comes also our word *hat.*) Properly a covering for the head, of soft or flexible material, but sometimes worn as an ornament for the back of cloaks and wraps. It is among the most ancient of head coverings. Hoods are also worn with academic gowns, the different colors representing the different grades of scholastic attainment in colleges.
Cowl. A hood attached to a gown or robe and admitting of being drawn over the head or of being worn hanging on the shoulders; worn chiefly by monks, and characteristic of their dress or profession.

Types of Clothing. Men's clothing is adapted to the occasion and is named accordingly: (1) dress or formal wear; (2) semi-dress or semi-formal wear; (3) informal; (4) business attire; (5) sport attire, etc.

Dress or formal wear applies to clothing worn at an evening function and requires full-dress suit. The semi-dress or semi-formal wear is worn at a club, and the costume is tuxedo. Informal clothing means a dark coat and striped trousers or a business suit.

Dress clothes are either tuxedos or full-dress, and full-dress clothes are preferable, more suitable, more becoming to the men themselves, and form a more decorative background for the flowerlike frocks of the women. Tuxedos look too much like everyday clothes to give the effect of formality and elegance.

Dress Coat is a coat worn by men on occasions of ceremony; especially, a black coat cut to fit snugly, and having the skirts cut away over the hips; sometimes humorously called a "swallow-tail" coat. Formerly the dress coat was invariably fashioned of broadcloth, but within recent years other materials have been used, such as fine worsteds and narrow-wale diagonals.

Formal and Semi-formal Dress. The following is a brief list of formal and semi-formal occasions and the attire they call for.

Theater — Informal: One of those "please don't dress" occasions, a dark business suit, stiff collar preferable, but soft allowable if customary to the wearer.

Theater — Semi-formal: Dinner coat with white or black vest, black bow tie, black patent leather shoes or oxford pumps, and stiff bosomed shirt with wing collar.

Theater, announced as formal, preceded by formal dinner party: Full dress, silk hat, etc.
Stag Parties — Formal: Dinner coat *ad lib.*

Semi-formal afternoon affairs, teas, receptions, etc. — Striped trousers, sack coat, stiff-bosomed shirt, wing collar, and bow tie; or most conservative dark suit, stiff-bosomed shirt, wing collar, and bow tie.

Formal afternoon affairs, terminating before 6 o'clock — this includes weddings — Striped trousers, cutaway coat, stiff shirt, wing collar, gray and black mixture tie, spats, and high hat.

Formal evening weddings and strictly formal dances — Full dress only.

A dinner coat is never worn before 6 P.M.

**Business Clothes.** It was once considered that "dark clothes" were the best for business wear. But that day has passed.

There are three distinct styles or cuts that a man can wear to business: (1) the sack suit of single-breasted cut, (2) that of the double-breasted cut, and (3) the morning coat. The morning or cut-away coat has certain value in the practice of law where it gives one greater dignity and is more in keeping with an appearance before a staid, gowned jurist.

The business man is always a more or less conservative dresser in his business hours. On the golf links, he may be most gaudily dressed, but at work he garbs himself tastefully and quietly.

**Effect of Line and Proportion.** The rules of color, line, and proportion described in Chapter III apply equally well to men's clothing. To illustrate:

* a. A tall man should wear a coat slightly longer in proportion than the one worn by the average size or short man, in order to give an after-image of shortness.

* b. The more leg-lines that show on a tall man the longer the after-image. Hence, tall men should cover much of the leg with the coat.

* c. Broad-shouldered coats give an after-image of breadth and are therefore desirable for tall men.

* d. A hat which looks well on a tall, large man will not look well on a small, short man, even if the men wear the same head size. The former takes a hat with a generous brim and not too high a crown. The higher the crown the more height will be added to the man who is already as tall as he wants to be. The short, small-
built man, on the other hand, would look out of proportion in a broad-brimmed hat.

e. Except when he has to, as with evening dress, the man with a squarely-shaped head and a thick-set neck should not wear a bow tie. If he does, the squareness and thickness are emphasized. The long line given by a four-in-hand tie is more becoming to this man. With evening dress, of course, he cannot wear a four-in-hand, but in this case, with every one else wearing bow ties, the effect of the tie is not so conspicuous.

f. Some men have never worn a "swallow-tail" coat and the chances are that they never will. On the other hand, there are some men who are so fond of wearing the tail coat, and who find it so much more becoming than the short jacket, that they like to wear it for not only extremely formal affairs, such as weddings, balls, the opera and the like, but use it for the more informal evening functions, at which the ordinary man wears his dinner coat. But he makes one concession to informality, to distinguish between his use of the tail coat as a full-dress outfit and as a semi-formal dress. When it is used as a substitute for the dinner jacket, he wears instead of the usual and prescribed white waistcoat, of pique or linen, a black vest, either of the same material as the coat or of black silk to match the facing. If one wishes to have both a tail coat and a dinner coat, the same pair of trousers may be used with both.

g. If a short man wears a dark coat and vest with light-colored trousers, he will look shorter than usual. The light and dark half way up cuts his figure in half and tends to shorten it. If he wears white flannel trousers he can wear a dark blue coat, provided he wears a light vest or no vest at all and leaves the coat unbuttoned. This gives him a light line all the way up and down, and the eye is unchecked. *Vice versa,* the tall, thin man should avail himself of this illusion by taking to the white flannels with the dark blue vest and coat.

h. A man should dress in proportion to his size and stature. Fashion or style must be subject to personality. That is, just because there may be in a shop a shirt of finely-plaited material, or a tie of extremely small pattern, the unusually heavily-built man must sacrifice it, if he fancies it, and choose rather a shirt of wide plaits or stripes, or a tie of larger figure, so that the correct proportion is kept.
i. The heavily-built man, especially the tall, massive type, should avoid in his dress all small patterns and details, such as small lapels on jackets, narrow-brimmed hats, and the like. If he wears a striped shirt it should not be one with finely spaced stripes or tiny figures, but of a generously-spaced and heavily-striped effect. He is better off without a figured shirt. The heavily built man cannot wear some of the daintier patterns that a small man can wear and still not look at all effeminately dressed.

j. The large man can wear suits with a glen check or a striped pattern becomingly. The check is apt to make him stand out in all his size, but it is at least proportionate. The stripes will give greater height to the figure than the check.

k. Especially should the extremely solidly-built man avoid small bow ties, narrow, short-pointed collars, and small hats.

Style for Shorts. Short people should be very careful in selecting clothing. To illustrate: The man who is short for his size must, if he buys a ready-to-wear coat, have it shortened to a suitable length.

The suit coat, also, must be shortened in proportion to the figure. The trouble with a long coat for a short man is that it cuts off from the height by concealing his legs.

Then again, trousers for the short man should not be over full. They should taper from the knee to a cuff or bottom and be narrower than those which a taller man can wear.

The short, stout man should avoid the straight-across vest, not for the same reason that he needs a short coat, but because it cuts his figure too abruptly in the middle. He should wear a pointed vest, but not one with too long points or one that is too long generally.

The short man will find that the most becoming clothes for him are the plainer effects in suitings, as any tendency toward a decided pattern will detract from his height. However, the combination of dark gray or black coat with striped trousers is one which is especially fortunate for the dresser who is not over tall and who wishes to present a neat and fashionable appearance. The striped trousers give height to the figure, and the dark tone of the whole outfit is one that is becoming to the short man.

Economical Wardrobe. The proper wardrobe for a man depends upon the life he leads, his working hours, the society in which
he mingles, and the type of clothes he will most often use. A man who expects to have leisure time may wish to concentrate more on informal than formal clothes. In the nineties, the gentleman had his everyday suit and his Sunday suit and his full-dress suit. Today he has a costume for practically every occasion, and he gives more thought to his dress.

Every man needs for summer a light-weight three-piece worsted suit, skeleton lined, and sometimes lacking sleeve lining, which weighs, minus trimming, about twenty-eight ounces.

Summer fabrics today are so made that they are as readily tailored and shape-retaining as the winter suitings. Makers offer a seven and a half to eight-ounce summer-weight worsted and mohair, and a combination of these fabrics woven so as to be non-crushable.

Mohair is the coolest material, not being a heat retainer as are suitings made from wool. Fine Australian yarn, smooth in texture and light in weight, is woven to permit a free circulation of air. This is known as porosity, a desirable thing.

In fall suitings heavy yarns are used and the weaving is close. The weight is twelve and a half to fourteen ounces to the running yard. The suit length is three and a half yards. The weight is around forty-nine ounces, without the lining and trimmings.

Hard (finished) twisted fabric suitings will stand the friction of the chair and desk better than soft-finished worsteds, such as cassimere (finished). The hard-twisted fabrics hold their shape better than soft-twisted fabrics, hence can be used for semi-formal wear as well as for the business office.

To the average figure the single-breasted is a more satisfactory waistcoat and only those who can carry off a double-breasted model smartly should indulge. There are some men who look well in that type of dress — men of adequate slenderness and something of a swagger. The double-breasted vest goes with the English type of dress. High-waisted trousers should accompany it.

It is quality and not quantity that counts, except in the case of suits, where, unless one is a wealthy man, he is better off with two cheap suits than one expensive one, because they afford a change and suits need a rest. By frequent changes, pressing, and repairs, one will get longer life out of two medium-priced garments than out of just one which is worn day after day.
Color. The rules governing the proper color for women apply equally well to men. Gray is a color that can be worn by any man except the sallow-complexioned. If it is very light it is not correct for town or business wear. The furnishings play a very important part, for they should provide the relieving touch by being of a bright or contrasting color.

Black and white can be worn by any man, but the furnishings must suit his personality and individual coloring. The man with blue or gray eyes can wear blue, red, and certain shades of green, whereas the man with brown eyes looks best in brown.

Blue, in any of its accepted shades, either plain or dusted, undoubtedly the most economical of all colors, can be worn by men of almost any complexion. The furnishings accompanying have naturally to be in keeping, hence the stiff collar and light-ground shirt are part of the ensemble.

Almost all men can wear brown, except those of pallid complexion and black hair. Brown is suitable for smart out-of-door wear, but is not quite correct in any of the big capitals or as a business suit. This is a color of which one does not tire quickly.

As far as colors go, the brighter colors are more becoming to gray hair than to any other. The gray hair is the neutral background against which any color looks well, whereas the men with blond hair, or black hair, or dark brown hair, will each find that there are some colors that are not as becoming to them as to men of different types.

QUESTIONS

1. Describe briefly the clothing worn by men prior to the thirteenth century.
2. What effect took place in men's clothing during the thirteenth century?
3. At what period of history did both men and women's clothing reach the acme of elaboration?
4. Describe the changes (artistic) in men's clothing during the fifteenth, sixteenth, seventeenth and eighteenth centuries.
5. What effect did the French Revolution have on men's clothing?
6. Describe the artistic effect of men’s clothing during the Restoration period.

7. What has caused changes in the clothing of men during the (a) different periods of history and (b) different parts of the world?

8. What are the (psychological) effects of different kinds of clothing of men or people in general?

9. Why has the powdered wig and knee breeches remained the costume of the judges in England?

10. What are the artistic points of the male human form?

11. What are the different types of male physical development?

12. How can the defects be remedied by clothing devices?

13. What are the (a) masculine and (b) feminine tendencies in dress?

14. (a) Where is the style center for men’s clothing? (b) What are the conservative and extremist in dress?

15. What are the types of wearing apparel? Describe briefly each type.

16. (a) What is the purpose of the overcoat? (b) What kind of fabrics are used in making overcoats?

17. (a) What is a raincoat? (b) How are they made?

18. (a) Give a brief history of the raglan coat. (b) What are its artistic features?

19. (a) What is a coat? (b) Why is it an important wearing apparel? (c) Name different kinds of coats.

20. (a) Give a brief description of the evolution of the trousers. Explain the difference between pants, pantaloons, breeches and trousers.

21. (a) What kind of fabrics are used for trousers? (b) What are the artistic or style values of trousers?

22. (a) What is a knickerbocker? (b) State the style value of it? (c) Compare with flannel trousers.

23. (a) Explain briefly the history of suspenders. (b) Compare the artistic effect of belt and suspenders.

24. (a) What is a suiting? (b) State the artistic value of a suiting and the fabric used in making a suiting.

25. Name the different styles of suitings.

26. (a) What is a lining? (b) What is the artistic value of a lining?

27. (a) What is a vesting? (b) State the kind of fabrics used in making a vesting.

28. (a) What is a shirting? (b) State briefly the history of shirts and the different kinds of materials used.

29. (a) What is a collar? (b) State the historical development of a collar. (c) What are the different kinds and the artistic value?

30. (a) What is a necktie? (b) State the development and artistic value of a necktie. (c) Why is it an important piece of wearing apparel?
31. (a) What is a muffler? (b) State the artistic purpose of a muffler.
32. Why is the handkerchief an important piece to a costume?
33. (a) Name the different head-coverings for men. State the artistic value of each. (b) How are hat sizes made?
34. (a) Name the different types of clothing according to occasion. (b) State the artistic value of each.
35. Give examples of formal, semi-formal and informal occasions and costumes that should be worn by men.