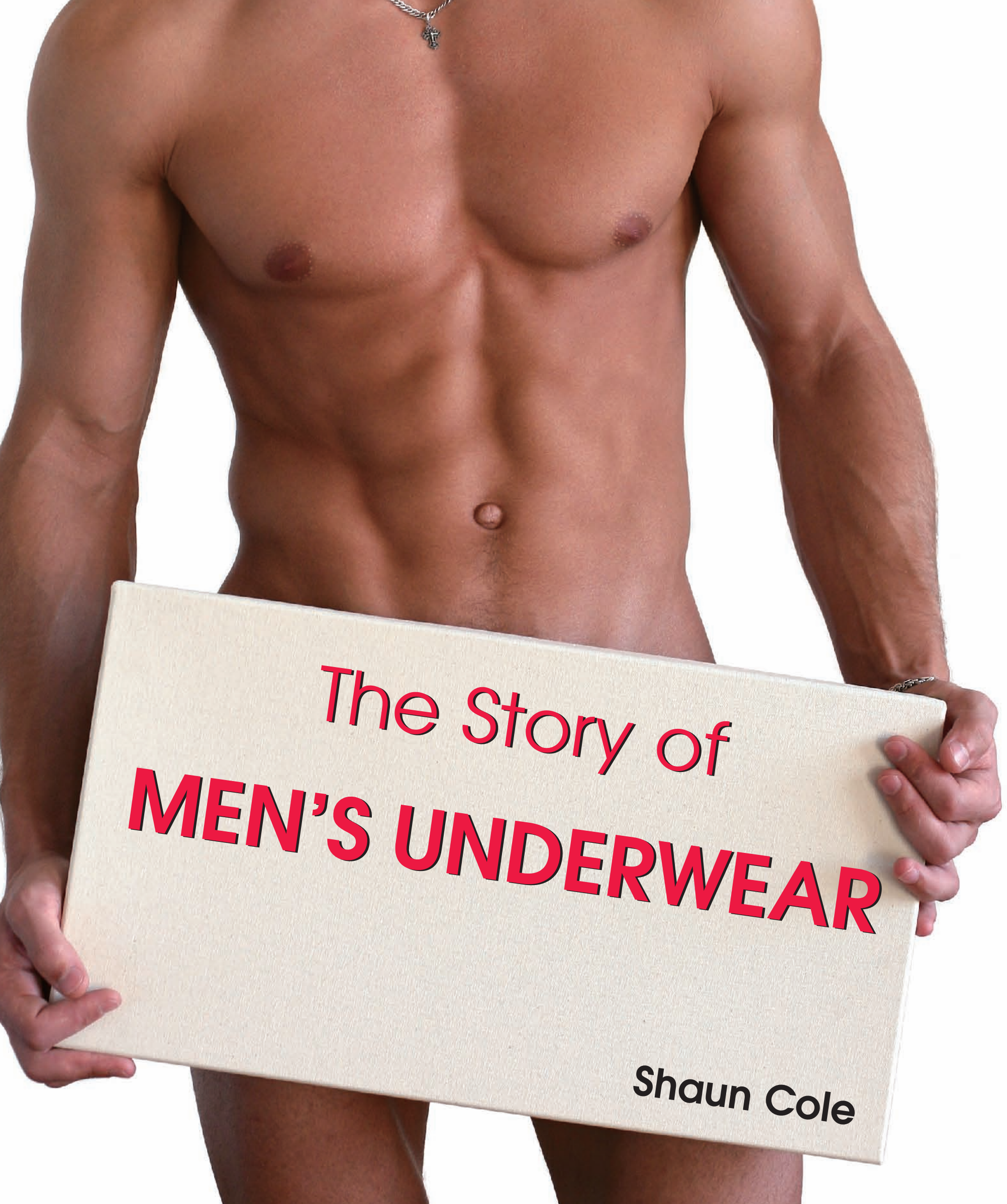
The Story of
MEN'S UNDERWEAR
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Shaun Cole

The Story of MEN'S UNDERWEAR

PARKSTONE
INTERNATIONAL

For My Mum and Dad

(who first introduced me to underwear)

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INTRODUCTION

There have been many books on the history and significance of underclothes, some concentrating on particular aspects of underwear and others offering a historic overview. However, men's underwear has frequently been relegated to a back seat in such works. When it is addressed, it is often in relation to the technical or social development and aspects of women's underwear. Histories of both men's and women's fashion tend to marginalise or ignore the development of men's underwear. One of the chief reasons for this is the comparative simplicity (in comparison to women's) and almost utilitarian aspects of men's underwear.

Publications that have been dedicated exclusively to men's underwear have often addressed the subject as a humorous exercise, reflecting the way in which images of men in popular culture are presented for comic effect, such as Rhys Ifans opening the front door in baggy grey Y-fronts in the film English romantic comedy film *Notting Hill* (1999). However, as Gaetano Savini-Brioni, of the Italian tailoring company Brioni, asked in 1961, "Why *should* a man look a figure of fun in his underclothes?… A man should be dressed with as much care as a woman down to his vest and pants." [1] Men's underwear deserves to be viewed less comically and with attention to its importance in fashion and cultural history, and as a key item in any man's wardrobe. As trade journal *Men's Wear* noted in April 1933 "Underwear should have the grace of Apollo, the romance of Byron, the distinction of Lord Chesterfield and the ease, coolness and comfort of Mahatma Gandhi." [2]

Histories of women's underwear have discussed the role of underwear in the seduction of men and its role as a prop in the spectacle of men looking at women. Curator and fashion historian Richard Martin, meanwhile, noted that men's clothing was a "sign and register of the modern". [3] Considering both of these points leads to a number of questions in relation to men's underwear. How and why do men choose their underwear? Is it for comfort and practicality or for the moment when it is revealed or exposed? Do men choose and buy their own underwear for themselves, or do mothers, wives and girlfriends undertake this? (Addressed in cultural historian Jennifer Craik's "set of denials" – "that women dress men and buy clothes for men" and "that men dress for comfort and fit rather than style".) [4] Does men's underwear reflect modernity and the changes in masculinity? Is underwear in fact private? Is men's underwear related to the seduction of the opposite sex (or the same sex?) In an age when the male body is an object of sexual and social spectatorship, is the presentation of the underwear clad body for women, or is it homoerotic or homosocial?

Clothing both hides and draws attention to the body. The part of the body that is usually first to be covered (for reasons of protection or modesty) is the genitals but, as anthropologists have demonstrated, cache-sexe garments are often used to draw attention to the body beneath. In his study of the loincloth, Otto Steinmayer recorded that "Usually people have felt that they ought to render the genitals symbolically harmless with some covering or decoration … to ornament it, humanize it and socialize it" [5] and fashion historian Valerie Steele believed that such ornamentation "preceded - and takes precedence over – considerations of warmth, protection and sexual modesty." [6]

Underclothing comprises of all garments that are worn either completely or mainly concealed by an outer layer of clothing: covered as the body is covered. Just as a person wearing underwear is "simultaneously dressed and undressed" [7] so underwear can be both private and secret, or a public

Page 6.
Grey Boxer Briefs.

Page 8.
Language postcard: *"I - er - want one of those 'Howdyer-doos' with long sleeves" "Miss Smith, show this gentleman some thingamebobs"*, 1932.
Private collection, London.

form of clothing. Until the twentieth century the development of men's underwear was predominantly unseen and the prevailing attitude was "out of sight, out of mind." It was, Jennifer Craik wrote, as if "keeping men's underclothes plain and functional could secure male bodies as a bulwark against unrestrained sexuality." [8] This does, however, belie the dynamics of technological and stylistic change. Over the last one hundred years, men's underwear has become increasingly visible and public, something not all men have been happy about, as demonstrated by journalist Rodney Bennet-England in 1967: "what he wears – or doesn't wear – under his trousers is largely his own affair." [9]

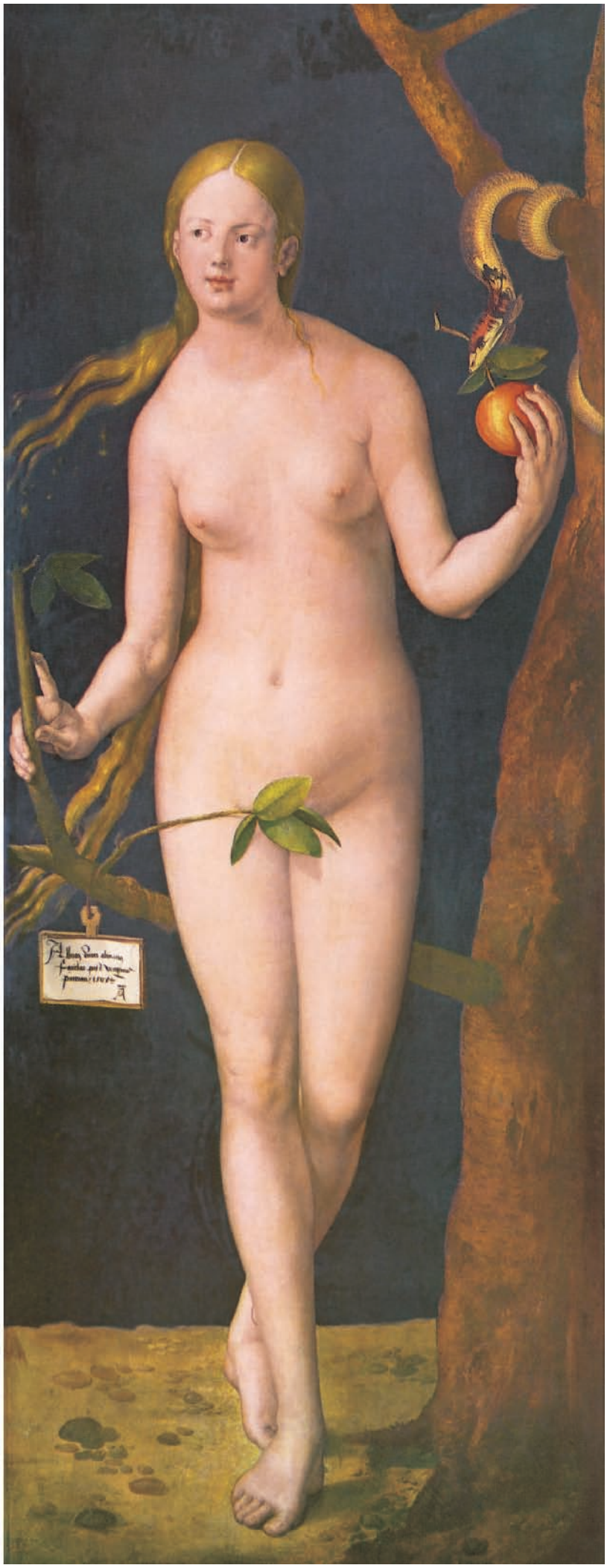
Men's (and women's) underwear has served a number of purposes: for protection; for cleanliness; for modesty and morality; to support the shape of the outer clothes; as an indicator of social status and; for erotic or sexual appeal. Underwear has offered protection to the body it covers in two ways. The additional layer acts as a temperature moderator, providing extra warmth and protecting the body from cold or keeping the body cool. It also minimises irritation and abrasion from rough fabrics. At the same time, underwear protects outer garments from bodily dirt and odours by providing a hygienic and more easily cleaned layer. Frequent changing of underwear offered a means of personal hygiene when bathing was not regularly possible or encouraged. Concepts of "clean" and "dirty" "inside" and "outside" played a part in the role assigned to underwear in (particularly religious) teachings on morality and the body. Related to notions of morality are those of modesty. The naked body was often deemed unacceptable, and so underwear acted as a means of covering certain areas and preventing embarrassment on the part of the wearer and any spectators. Whilst women's underwear played an often vital role in supporting the shape of outer clothes, this has been less important for men's underwear. Prior to the late nineteenth-century, padding and corsetry was employed by men to create an ideal fashionable body shape beneath outer layers. Although men's underwear has been predominantly invisible, certain sections have been on view and the visible fabric and its cleanliness was used as an indicator of the class and social status of the wearer. Historically, men's underwear was not considered to be erotic or sexually alluring in the same way as women's underwear. However, in addressing the British costume historian James Laver's theory of the shifting erogenous zone, Valerie Steele determined that male sexuality was centred on the genitals. [10] Men's underwear can, therefore, be seen to reflect and enhance sexuality and sensuousness, especially when considered alongside the idea that concealment plays a part in the eroticism of clothing: calling attention to what is beneath those clothes. Men's underwear and the increasing public representation of underwear-clad men's bodies played a part in sexual attractiveness and sexual attraction, ensuring that men's underwear was not enjoyed by the wearer alone.

The history of the writing and documenting of men's underclothes has seen a shift in disciplines over the past fifty years. Initially it was studied as a part of costume history, as in the cases of C. Willet and Phillis Cunnington's 1951 *The History of Underclothes* and Jeremy Farrell's 1992 *Socks and Stockings* (both crucial to the research of this book), but in recent years the approach shifted towards Cultural Studies with a much broader understanding and analysis of the garments and their social and cultural contexts, including the presentation and merchandising of men's underwear. Therefore, the history of men's underwear could be characterised, as Richard Martin noted "as a progression in technology, invention, and cultural definition". [11]

This book covers all types of garments that have at some stage been considered an under garment, including some, such as socks and hosiery, which are often excluded from histories of underclothes. The main focus of the book is on underwear in Western countries, but considers undergarments in non-western dress where they are pertinent to the story. During the history of underclothes, particular garments such as men's shirts, waistcoats and T-shirts have risen to the surface and become outerwear. Other garments have followed the reverse path, as was the case with early Saxon breeches, which were

concealed by tunics and became drawers. This vacillation between layers of clothing has had an effect on the names of garments. As garments evolved, they changed in character becoming smaller in some way, and diminutive terms were substituted and so, for example, early nineteenth century men's "pantaloons" became "pants." The first four chapters of this book are a chronological overview of the development of men's underwear, which as well as charting the stylistic changes in the garments, address issues such as technological innovations, male identity, gender and sexuality. Chapter Five offers a similar approach but is dedicated to the development of men's hosiery and socks. The last chapter takes a thematic approach and looks at advertising and the ways in which men's underwear has been promoted and sold since the early twentieth century.

Page 9.
Paris Underflair, 1973.
Private collection, London.

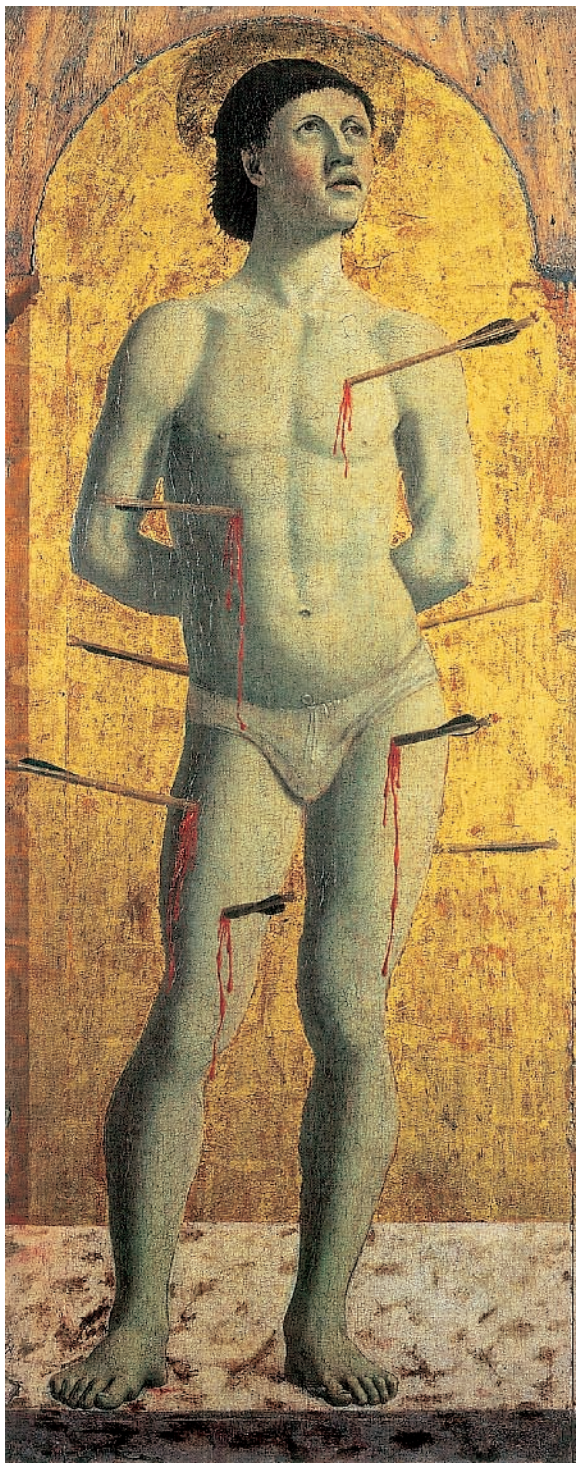


I. A FIRM FOUNDATION

It has been argued that the fig leaf was the first underwear, but that only holds true if one subscribes to a Judeo-Christian notion of the world and believes that Adam was the first man to wear clothes. And if those fig leaves are to be considered *under*wear then one has to suppose that they were in fact worn under another layer of, perhaps bigger leaves! It would, therefore, be far safer to say that the loincloth, in its various forms, was the precursor of men's underwear. The shape and form of this simple garment was dictated by men's anatomy. The need to protect the genitals from heat, cold and violence, dictated that a simple garment that bound up the genitals would be created, and much of the development in men's underpants has been linked to the protection and comfort of the genitals. No skill in sewing was necessary to make a garment from a simple shape of any material that could be pulled between the legs and around the waist. The loincloth developed in many areas including the Malayo-Polynesian area of the Pacific Ocean, southeastern Asia, Africa and the Americas and the simple shape of such garments has meant that it continued to be worn in various parts of the world until modern times. The ancient Indians were the only Indo-European speaking people ever traditionally to have worn a loincloth and traditional Chinese male underwear has always been a cut-and-sewn version of the loincloth, a nappy-like brief tied in front with two cross-panels. Men's underwear in western countries has on the whole been that of cut and sewn garments since the Middle Ages.

There are, in fact, very few existing examples from man's early history to demonstrate and prove the development of men's underwear. In 1922, 145 loincloths wrapped in bundles of 12 were discovered in the tomb of the young Pharaoh Tutankhamen. Each was an isosceles triangle-shaped piece of hand-woven linen with strings to be tied around the hips. The point of the triangle hanging down at the back was brought between the legs to hang over the strings tied at the front. [12] But these may well have been worn as the sole garment rather than underwear. Along with the frozen body of a man who had lived around 3300 BC and was found in 1991 by hikers in the Tyrolean Alps, were the remains of parts of items of clothing, including a loincloth made from strips of leather sewn together with sinew. This loincloth along with patchwork leather leggings would have been held up with a leather belt.[13] Men in a number of North American native tribes wore similar hide leggings and loincloths (or breechclouts) until the early twentieth century. The Romans in Britain wore underwear, and it was of enough importance for it to be sent to a Roman soldier stationed in North East England between AD 90 and 120. In one of the letters known as the Vindolanda Tablets (named after the Roman fort at which they were found) is a list of clothes sent from Gaul, which included socks and two pairs of underpants "Paria udonum ab Sattua solearum duo et subligariorum duo." [14] At around the same time, senator and historian of the Roman Empire, Tacitus noted that the "wild tribes" of Germania thought it "a mark of great wealth to wear undergarments". [15] As part of their 1951 study *The History of Underclothes,* C. Willett and Phillis Cunnington acknowledged that the majority of men's underwear or records about men's underwear available for study indicate it was worn by or referred to the upper or upper-middle classes and that little had been recorded of the underclothes of working men up to the early twentieth century.

Page 10.
Albrecht Dürer,
Adam and *Eve*, 1507.
Oil on panel, 209 x 81 cm and 209 x 80 cm.
Museo Nacional del Prado, Madrid.



Page 12.
Piero della Francesca,
St. Sebastian, polyptych of the Misericordia (detail),
1445-1462.
Oil on panel, 109 x 45 cm.
Museo Civico, Sansepolcro.

Medieval Undergarments

Up to and during the medieval period, underwear was purely utilitarian – its dual purpose was to protect the skin from the abrasive fabrics of outer garments and to protect those garments from the dirt of the body. Additional layers were welcomed for warmth, and in addition, offered protection for the outer, usually more expensive, garments, keeping them clean by providing a barrier from body heat and moisture and thus dirt. Soiling and odours from direct body contact were regularly washed away. The need for protective underclothing amongst the higher classes increased as more finely woven outer garments developed. This protective layer also protected the skin of the wealthy from the abrasiveness of brocade (silk fabric woven with a metal thread) as well as the irritation of woollen fibres and fur linings.

Men's underwear comprised of two simple garments: the shirt, for the upper body and "braies" or "breeches" for the lower. English author and poet, Geoffrey Chaucer described these garments in *The Rime of Sire Tophas*, from his *Canterbury Tales*:

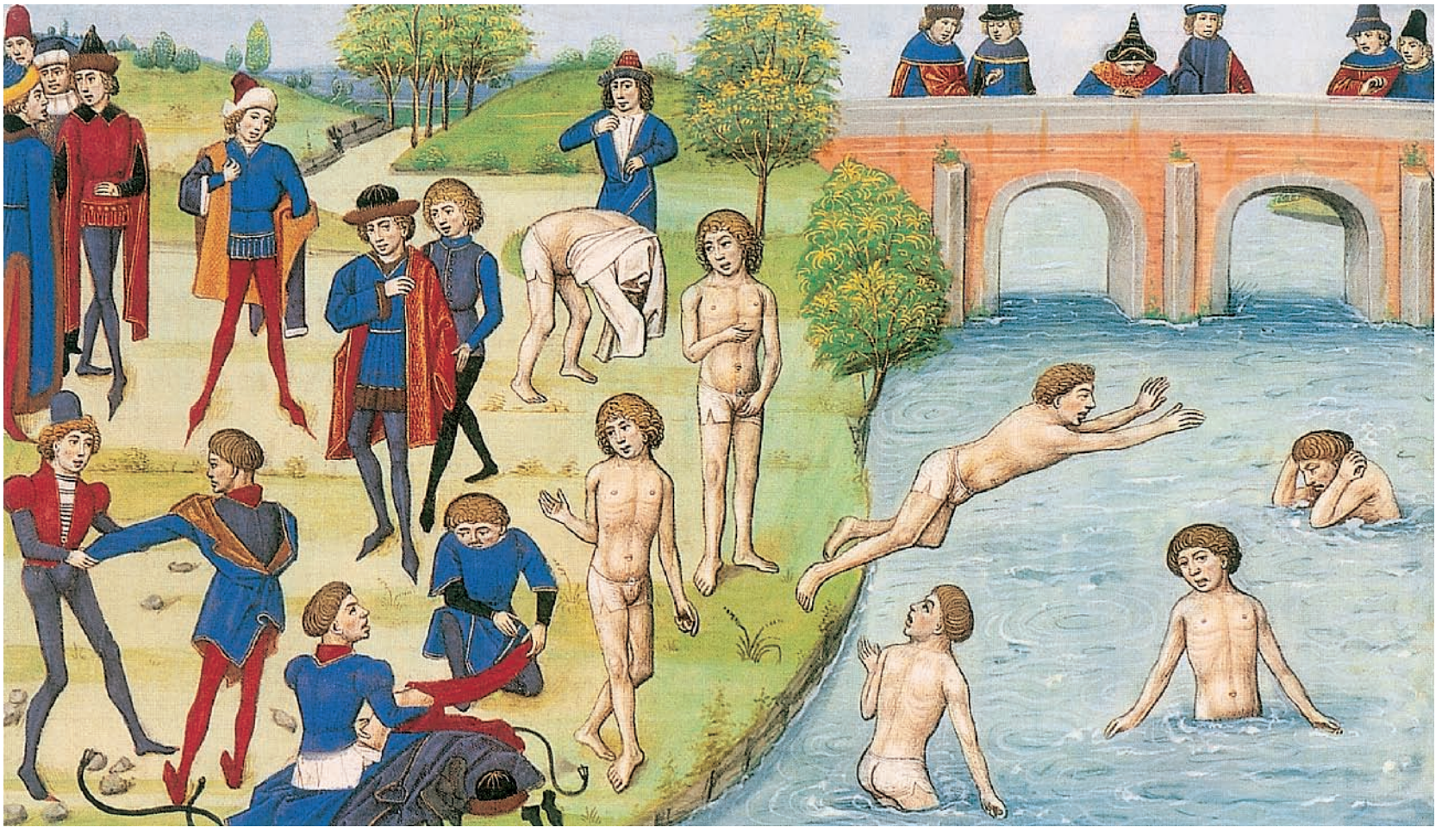
> He didde [put on] next his white lere [skin]
> Of cloth of lake [linen] fin and clere
> A breche and eke [also] a shirte [16]

The shirt, which in various forms was worn by both sexes, is the one garment that has been continuously, until around one hundred years ago, worn as an undergarment next to the skin. It has also retained its basic shape throughout its history. During this period, it was simply made of front and back sections joined by seams across the shoulders and down the sides, with a neck opening large enough to slip over the head, and simple straight-cut cuff-less sleeves. The length of the shirt varied over this period, reaching at different times, the tops of the thighs or the knees (or anywhere in between). The fabric used was dependent upon the class of the wearer; made predominantly of wool, linen or hemp, and occasionally, for the wealthy, silk. The status of the higher ranks was further indicated by the use of embroidery round the neck and at the wrists. By the late fifteenth century, full folds of the fine linen of wealthy men was allowed to billow out and show between the bottom of a short doublet and the top of the hose.

Braies were, in effect, outer garments, only becoming a true undergarment in the middle of the twelfth century when a tunic largely concealed them. At this point, most braies had wide baggy legs reaching to mid-calf, and were fastened round the waist with a "braiel", a string or belt-like girdle. Gradually throughout the century, the seat of braies became fuller and the legs shorter, tucked into long stockings which were fastened with cords to the braie girdle. Over the next century the length varied, reaching between the knee and ankle, but with a tendency to shorten as the century progressed. In the fourteenth century, braies became shorter, and the waistline lowered to the hips. As braies became shorter they also became tighter until, by the beginning of the fifteenth century, they were little more than a loincloth, and by the close of the period resembled modern swimming trunks. The wearing of braies or breeches, as they were increasingly known, was considered a sign of good manners and civilisation. In book four of his *Chronicles,* French chronicler, Jean Froissart described how he "cured" the Irish of their "many boorish and unseemly habits" including remedying the fact that they did not wear breeches, which he sought to achieve by having "a large quantity of linen drawers made and had them sent to their kings and their servants" [17] and teaching them to wear them.

Cleanliness and Morality

Nikky-Guninder Kaur Singh believes that "garments covering private parts of the body scarcely ever form part of religious discourse". [18] However, rulings on undergarments did feature as part of many



religion's teachings or codes of conduct. Underwear was worn by some but not all religious orders in the medieval period. In *De officiis (On the Duties of the Clergy),* written circa 391, St. Ambrose discussed modesty in relation to the body parts observing that nature "has taught and persuaded us to cover them." He recommended that loincloths or breeches were worn during clerical duties or when bathing, "with a view to governing modesty and preserving chastity" to comply with the ruling from the Bible: "as it was told Moses by the Lord: 'And thou shalt make them linen breeches to cover their shame: from the loins even to the thighs they shall reach' and Aaron and his sons shall wear them, when they enter into the tabernacle of witness, and when they come unto the altar of the holy place." [19] The Cistercians, for example, were permitted no underwear, whereas the Benedictine monks of Cluny in France wore linen drawers much like laymen, and each monk was allotted two pairs of braies, along with other garments including two cowls, two gowns, two tunics and five pairs of socks. During the medieval period, underclothes were associated with the body and the idea that the body was sinful and needed constant discipline, such as the wearing of a hair shirt. Underwear also symbolized humility; pilgrims, such as the Lord of Joinville who "[went on pilgrimage] barefoot in my shirt," [20] practiced a form of self-abasement by appearing clad only in their underclothes. It was a short step from this to forcing public appearances in underclothes as a punishment. In 1347, the burghers of Calais were ordered by the English king, Edward III to surrender wearing only their shirts.

The importance of the binary concepts of 'clean' and 'dirty' and their association in differentiating 'inside' and 'outside' in terms of both identity and the body played an important role in how underwear was viewed in many religious and cultural teachings that continued up to the twentieth century. Irish traveller communities, for example, had a ruling that "Outer garments must not be mixed with Inner garments". [21] Thus the traces of dirt that the body had ejected were kept separate from the dirt that is

Page 13.
History of Alexander the Great, illuminated manuscript, 15th century.
Musée du Petit Palais, Paris.

Page 14.
Pieter Aertsen,
Peasants by the Hearth, 1560s.
Oil on wood, 142.3 x 198 cm.
Museum Mayer van den Bergh, Antwerp.

accumulated from outside the body, even in the process of washing those clothes. For male Orthodox and Hasidic Jews, the tallit katan (a form of undershirt with fringes or tzitzi) is worn beneath the shirt, but over an undershirt so as not to touch the skin, as part of the fulfilment of the biblical commandment to "bid them that they make them throughout their generations fringes in the corners of their garments, and that they put with the fringe of each corner a thread of blue". [22] Similarly some Hindus wear a Yajñopavitam, or sacred thread underneath their clothing as a marker of having been through the Upanayana ceremony, a rite of passage which marks the beginning of a boy's formal religious education. The Yajñopavitam is supported on the left shoulder and wrapped around the body, falling underneath the right arm.

The clothes of the wealthy and the lower classes throughout this period were similar in style but differed in the fabric used, as well as the detailing and decoration. Wool and linen outer and undergarments were worn by all classes, but aristocracy also wore the much more expensive silk. The wardrobe accounts from 1344-5 of English King Edward III show that he and his family were well supplied with underclothing that was made up by a member of the royal household from lengths of linen supplied to the king's tailor. [23] Historian Virginia Smith argued that the development of underwear which could "trap the body's evacuations in a layer above the skin, allowing fetid bacterial decomposition to

take place" was "apart from the economy, the Church, education, and baths, the greatest single difference in the physical regime of medieval personal hygiene." [24] Standards of hygiene and cleanliness were greater amongst the upper echelons of society, and rules of hospitality required that travellers be offered washing facilities and fresh clothes as well as a bed and food. French sociologist and historian Georges Vigarello has noted how in the Middle Ages, the skin "was seen as porous" and linen undergarments were worn almost as a second skin in order to mop up the body's secretions and those of the parasites that habitually lived on the body. [25] In this respect the undergarments were laundered more frequently than outer garments, forming the habits of organising and meaning of laundering that continued to exist until the present day. Following Vigarello's train of thought, sociologist Elizabeth Shove notes the shirt's role as a "boundary object" forming a protective barrier between the socially significant "outer garments" and "socially anonymous body". [26] Cleaning, or "shifting" as it was known, was undertaken by the wearer in the lower classes. In 1499, German student, Thomas Platter "used to go and wash my shirt on the banks of the Oder … whilst it dried I cleaned my clothes." For aristocracy and Royalty this task was allotted to a dedicated washing man. English King Edward IV's court accounts show that regular money was given to the "lavender man" to obtain "sweet flowers and roots to make the kings gowns and sheets breathe more wholesomely and delectable. [27]

Page 15.
Pieter Brueghel the Elder,
The Wedding Dance, 1566.
Oil on wood, 119.3 x 157.5 cm.
The Detroit Institute of Art, Detroit.

Shirts 1500 – 1603

Until around, 1510 shirts were full cut and had a low square-cut neck, allowing them to be pulled on over the head. Amongst the richer classes, the bands at both the neck and wrist were embroidered as a sign of wealth and social position. As well as being a decorative sign of wealth, this embroidery strengthened the exposed areas of the shirt and disguised soiling. From 1510 onwards, this decorative embroidery began to be replaced by lace decoration or a small frill. Lace was a very desirable but expensive dress accessory and, therefore, what lace was owned was ostentatiously displayed. As the century progressed, the neckline of shirts increased in height and the frill developed into a ruff. Made from "cambric, holland, lawn, and the finest cloth that can be got" [28] they were stiffened with starch in order to stand out from the neck. Men's (or gentlemen's) shirts continued to express social rank, and in England, a Sumptuary Law introduced in 1533 allowed only men over the rank of knight to wear "plaited shirtes or shirtes garnished with silk, gold and silver." [29] Following the Reformation of the early sixteenth century, and mirroring the rise of Puritanism, there was a backlash against such excesses in clothing. However, by the second half of the century it was once again fashionable to expose the shirt which was allowed to spill out from under the doublet. White linen increasingly became the marker of the courtier, and according to Vigarello, changing the shirt daily became normal for men in French court circles by the late sixteenth century, and it was "enough if he always has fine linen and very white" [30] The gradual change in the design of the shirt had a marked impression upon attitudes towards masculinity. The low cut horizontal neckline of the beginning of the century revealed the top of the chest and emphasized the breadth of the wearer's shoulders. As the century progressed and the neckline rose, so the emphasis in shoulders decreased and the symbol of masculinity changed to the codpiece.

The Codpiece

Unlike women, with their farthingale hoops (from 1468), bum rolls or "hausse-cul" from 1580s, French farthingales (wheel or drum shaped struts from waist to hold out the skirt), and Stomachers (bone lined bodices to compress the stomach), men had little in way of artificial structure to add to their under linen. The codpiece was one such item in which padding increased in importance. First appearing around the end of the fourteenth century, the codpiece (which derived its name from an archaic term for the scrotum, and known as "bragetto" in Italian or "braguette" in French) started as a purely practical and utilitarian flap to cover the opening of the hose. It was lightly padded to offer some protection to a vulnerable area. The codpiece was fastened to the hose and short jacket or doublet by points. Sometimes worked on a foundation of leather, they increasingly took on a decorative role, growing in size to almost ridiculous and unnatural proportions. A lined metal codpiece even became a prominent feature of armour. Sixteenth century medical doctor and Catholic monk, François Rabelais devoted several passages of his five volume work *The Life of Gargantua and of Pantagruel* (1532) to the subject of the codpiece, one of them entitled "Why the Codpiece is Held to be the Chief Piece of Armour amongst Warriors". These passages humorously emphasized the dimensions of codpieces: "Panurge insisted on having his codpiece almost a yard long, and cut square rather than round, which was how it was done. And it was a fine sight to see. He often remarked on how little the world understood about the advantages of wearing a good-sized codpiece, remarking philosophically that someday they would learn, as the wheel of time eventually reveals all good things". [31] Unlike underwear which protected in an "invisible" way, codpieces drew attention to the genital area and were often highly decorated. Their main purpose was not a sexual invitation to women, but an aggressive and

Page 16.
Silk Night Shirt Embroidered, c. 1581-1590.
Museum of London, London.

Page 17.
Silk Night Shirt Embroidered (detail), c. 1581-1590.
Museum of London, London.

Page 18.
Henry VIII, c. 1540-1545 (?).
Oil on oak, 237.9 x 134 cm.
Walker Art Gallery, Liverpool.

eye-catching warning to men. Its importance was concerned with social, temporal and territorial power rather than just sexual prowess. It became popular right across Europe because its appeal to men wishing to project an image of power was so great. English playwright William Shakespeare highlighted the importance of the codpiece as a key item of men's clothing in his play *Two Gentlemen of Verona*. Lucetta, making a male costume as a disguise for Julia says: "Thou must needs have a codpiece, madam. A round hose now's not worth a pin, unless you have a codpiece." [32] The codpiece also served a practical purpose as a pocket in which men carried keys, coins and a handkerchief. In reaction to the increasing popularity of codpieces amongst his fellow countrymen, English pamphleteer Philip Stubb*[e]*s accused them of being "poisoned by the arsenic of pride". [33] Enguerrand de Monstrelet, a chronicler of fourteenth and early fifteenth century Europe, complained that the tight leggings and newly merged breeches and hose (made popular by the Bergundian Grand Duke Philippe III) overemphasised the male member and condemned the wearing of codpieces.

Padding was also evident in both doublets and hose. Cotton and wool were used to pad out doublets to give a fashionable swollen "peascod" belly shape. The lower edge of doublets had a downward point,

Page 19.
Jakob Seisenegger,
Emperor Charles V with a Hound, 1532.
Oil on canvas, 203.5 x 123 cm.
Kunsthistorisches Museum, Vienna.

often reaching twenty four centimetres long, which drew the eye towards the codpiece. Under their doublets, many men wore a waist-length, sleeved or sleeveless, usually padded or quilted, waistcoat, except when the doublet was taken off *en dishabille*. The fact that waistcoats were only worn under doublets meant they were a form of underwear. Hose were divided into two, the upper and lower, also known as upper- and nether stocks, and made from different materials. The lower were developed from traditional hose or stocking (and will be addressed in more detail in Chapter Five). The upper, or trunk hose, were a development of the breeches and gradually became more bulbous in shape and were padded with "bombast" made from cotton, wool or horsehair.

Doublets and Waistcoats

In the early seventeenth century, waistcoats were often called "vests," a term still used by tailors and in the United States. They were made of both simple cheap fabrics, such as linen and more

luxurious ones such as velvet or silk and were frequently embroidered: “[made] of cloth of silver quilted with black silk and tuffed out with fine cambric.” [34] Around the 1630s, it became fashionable for men to leave their waistcoats unbuttoned in both the summer and the winter, displaying their costly and decorated shirtfronts. At the same time the luxurious fabric of shirts was revealed through slashes in the doublet through which the shirt was revealed. This practice had first become fashionable in the 1560s when the silk lining of trunk hose was pulled through vertical slashings and panes. The style was allegedly begun by (mostly) German mercenaries, known as Landsknecht, who wore their battle torn clothes with pride. The wealthy adopted the style, putting one expensive fabric over an even more expensive layer and slashing the top to reveal both layers. French fashion historian, Farid Chenoune reports that tailors were important intermediaries in the transfer of this style into “fashionable” dress.

Shirts 1604 – 1710

The doublet was shortened by 1640, exposing the shirt between the doublet and the breeches. This practice was glorified in portraits of wealthy men during the English Restoration of 1660. Doublets were often left open to expose the shirt or decorated waistcoat. At the beginning of the seventeenth century, stand-up lace collars, which had developed from the ruff, were replaced by flat collars of fine linen or lace, which fell over the doublet top. The middle of the century saw the appearance of the cravat hanging down the front of the shirt and concealing the opening and fastenings. Shirt cuffs reflected this trend changing from a turned back form to ruffles of lawn or lace, which fell onto the hand, characterising superior wealth and rank. The cuffs of coats, which had replaced doublets by the end of the century, were frequently left unbuttoned to further reveal the snowy white luxury of the shirt beneath. For those of lower classes, collars and cuffs were of simpler design without extravagant lace edgings. English naval administrator, Member of Parliament and diarist Samuel Pepys highlighted the aesthetic and social value of clean linen and its importance in personal presentation and thus impression gained by observers: “I do find myself much bound to go handsome; which I shall do in linnen, and so the other things may be all the plainer … Got me ready in the morning and put on my first new laceband; and so neat it is, that I am resolved my great expense shall be lacebands.” [35]

Undershirts were hip-length and known as a “half shirt” and were worn during the summer but sometimes replaced in the winter for warmth by a waistcoat: “this day left off half shirts and put on a wastcoat” Samuel Pepys recorded in his diary on October 31, 1661. [36] Half shirts were fashionable in France and in his *Histoire du Costume* (posthumous publication in 1949); Maurice Leloir refers to them as “camisoles” made of flannel in winter and linen in summer. Two English youths undertaking their Grand Tour in 1670 recorded their Parisian purchases as “4 half shirts laced, 4 pyr of cuffs laced, 4 cravattes, 2 payr of drawers, two payr stockings fr. 90. 10.” and “2 payr half shirts for me, a cravatte, 2 pyr cuffs fr.32”. [37]

Costume historians C. Willet and Phyllis Cunnington argue that during the seventeenth century was the last time that men attempted to give their underclothes an erotic suggestion. This eroticism reappeared in the late twentieth century, almost half a century after the Cunnington’s were writing. They quote Mrs. Aphra Behn’s comedy of 1677 in which a man in an amorous scene is dressed only in “his shirt and drawers” and this was a kind of male striptease which was highly attractive to the play’s female (and although the Cunningtons do not suggest it, we with the benefit of twenty-first century hindsight might suppose, a male homosexual) audience.

Page 20.
Sir Anthony van Dyck,
Lucas and Cornelis de Wael, c. 1627.
Oil on canvas, 120 x 101 cm.
Pinacoteca Capitolina, Rome.

Page 21.
Johann Ulrich Mayr,
Self Portrait with One Hand on an Ancient Bust, 1650.
Oil on canvas, 107 x 88.5 cm.
Germanisches Nationalmuseum, Nuremberg.

Page 22.
Frans Pourbus the Younger,
Henri IV (1553–1610), King of France, Dressed in Black, 1610 (?).
Oil on wood, 39 x 25 cm.
Musée du Louvre, Paris.

Page 23.
Frans Pourbus the Younger,
Portrait of Louis XIII, King of France, as a Child, 1611.
Oil on canvas, 180 x 90 cm.
Palazzo Pitti, Florence.

Drawers 1604 – 1710

From the mid-seventeenth, century trunk hose lost their padding and grew in length to become (knee) breeches, making the final transfer from under- to outer clothes. Under their breeches men wore two varieties of "drawers": a long version reaching to the ankle with a stirrup to stop it from slipping, made of linen or, for winter, worsted, and a short version, usually of silk that was fastened at the front with ribbons. By the end of the seventeenth century most men, of all but the poorest classes, wore washable linen breeches linings, which were tied above or below the knee and at the waist, and prevented abrasion from wool, or damage to silk, breeches. For those men who did not wear drawers, tucking the tails of long shirts between their legs acted as a substitute, and protected the breeches from bodily soiling.

The Sikh Kacha

As part of his establishment of a new baptised brotherhood of Sikhs, the Khalsa, on March 30, 1699, the tenth Sikh Guru, Gobind Singh, specified five articles of faith. The kasha (long hair), kangha (comb),


東洲齋寫樂画

kara (steel bracelet), kirpan (sword), and kacha (drawers) were to be worn at all by baptised Sikhs times as symbols of their belief and to represent the ideals of Sikhism. The kacha (variously spelt as khaccha, kachhehra, kachera and kakar and usually translated as breeches) were specifically given as a reminder about the control of the Five Evils, specifically lust or Kam. The kacha was the same for both men and women of all castes, thus a unisex garment that could be meant to eliminate divisions and inequality between the genders. However, as historian Nikky-Guninder Kaur Singh notes, the kacha is usually understood as a male garment and has been variously described in texts about Sikhism as useful for "male protection", "soldierly duties", "control of the penis" and a way of abandoning "effeminate submissiveness" and "Hindu customs and superstitions." [38] The kacha took the form of a tailored, sewn, shorts-like garment, as an opposition to the wrapped dhoti worn by Hindu men and so related to the rejection and abandonment of Hindu Brahmin teaching. It was secured and tied with a drawstring or nala, which served as a reminder when untying the drawstring the wearer was given time to think about any action to be undertaken. Originally, it was intended to be made from a thick coarse cloth with many folds at the front which Ravi Batra explained was "to provide a little cushion and consequently protection to the most vulnerable part of the body from any blow of the enemy in hand to hand combat." [39] Whilst the fabric used in the construction of the kacha changed, and is today popularly made with less protective folds and usually from lightweight white cotton, the essential shape is the same as the original garments that were easy to fabricate, maintain, wash and carry, compared to other undergarments of the day, like the dhoti or lungi.

The Japanese Fundoshi

In both China and Japan at around the same period, an untailored wrapped cloth was worn as underwear. A form of loincloth, the Japanese fundoshi (or shita-obi) was initially made of linen but from around 1600 (the beginning of the Edo period) cotton became more commonplace and the fundoshi was increasingly made from cotton. Statues from the (Haniwa) of Kofun Period (c. 300-710) and a mention in the *Nihon Shoki' Chronicles of Japan*, finished in 720, demonstrate that this form of clothing was already being worn at that time. [40] The fundoshi was worn by all classes in Japan, but had a particular association with the military class of Samurai during the Sengoku period (1568-1615). The samurai also wore an undershirt, known as a shitagi. Similar to a kimono but with narrow sleeves, it was wrapped over across the body and fastened with a belt tied at the back. Dress historian Valery M. Garrett noted that during the Chinese Ming Dynasty (1368–1644), "underwear consisted of a thinner robe of silk worn with a sash around the waist." [41] The fundoshi became the standard under garment for all classes (for both men and women) until just after the Second World War, when western-style underwear was increasingly adopted for everyday use. As in many other Eastern countries, the fundoshi / loincloth was acceptable as the only garment worn by men when working during the hot summer months, particularly in lower class trades such as filed labourers or grooms.

Cleanliness in the Seventeenth Centuries

Cleanliness was not of great importance during the sixteenth and seventeenth centuries and most people, even of high rank, were generally dirty, often verminous, and infrequently washed in water. The "dry wash," the changing or "shifting" of undergarments was more common and was a sign of a disciplined and refined body, as French historian, Daniel Roche has noted: "Expressing a hygiene

Page 24.
Tōshūsai Sharaku,
Ichikawa Omezō in the Role of Tomita Heitarō and Ōtani Oniji III in the Role of Kawashima Jubugorō, 1794.
Colour woodblock print, 38.8 x 25.8 cm.
Honolulu Academy of Arts, Honolulu.

different from our own, conforming to the moral style of "good manners", suited to the technological capacity of an age when water was scarce, the invention of linen marked the apogee of an aristocratic civilisation in which appearances were all important." [42] Two contemporary pieces of writing emphasise this practice. The Duchess of Newcastle described how her husband "shifts ordinarily once a day, and every time when he uses Exercise, or his temper is more hot than ordinary," [43] while Sir John Oglander (1585–1655) writes contemptuously of "a heavy, dull, drunken fellow, slovenly and nasty, a man in wants, scarce having linen to keep him sweet". [44] In 1626, a fashionable French architect noted how contemporary society could manage without domestic baths "because our use of linen, which today serves to keep the body clean, more conveniently than could the steam-baths and baths of the ancients, who were denied the use and convenience of linen". [45]

The increasing popularity for silk and linen worn next to the skin can be attributed to the fact that they were less liable to harbour lice than woollen garments, as lice preferred to live on bodies clothed in animal product fibres: "[give me] a lace shirt to keep me from lice" demanded Thomas Verney, in *Verney Memoirs* (1639). [46] In England, this dislike of wearing wool may have been further accentuated by a Parliamentary Act of 1678, which decreed that people could be buried in no fabric "other than what is made of sheep's wool only." [47] White linen undergarments could also be easily and frequently hand washed, as they were durable and hard wearing, albeit they creased easily. They were washed by trampling in cold water, wrung out and laid on grass or a hedge to dry. The sun was the main means of whitening, although some bleaching and cleaning agents such as the traditional stale urine, which contained ammonia, were known and used. By the mid-seventeenth century, new agents like lye (an alkaline solution from wood or plant ashes), mixed with water to produce "buckwash," were discovered and became more commonly used. Standards of cleanliness improved further in late seventeenth century. Hot water, boiled in a copper and soap were more generally used for washing linen, and smoothing stones and flat irons were rigorously employed to smooth out the creases.

Shirts 1711 – 1799

During the eighteenth century, the prominent display of white shirts continued to act as a visible marker of social class. At the beginning of the century, shirts were voluminous with ruffles down the front, and waistcoats and jackets were worn open to reveal the shirtfront. From around 1710, the hanging cravat was gradually replaced by a horizontal neck cloth, worn tightly around the neck, developing into a stock and leaving the increasingly elaborately ruffled and embroidered shirt front exposed: "his new silk waistcoat which was unbuttoned in several places to let us see that he had a clean shirt on which was ruffled down to his middle," reported *The Spectator* in July 1711. The front ruffle indicated that a man was not a manual worker, and while ruffles were often detachable for washing, jabots were not, and so a fashionable gentleman would require a large number of shirts. The *Tatler* (1710) described a fop who wore "twenty shirts a week." The neckband of the shirt also grew to form an attached collar which, in France, was high enough to be turned down over the neck cloth. In a similar way, the large open cuffs of coats revealed the sleeves of the shirts. Ruffles and cuffs were often still trimmed with lace. In the second half of the century, the shirt was used far less as an extravagant display of wealth and the size of ruffles decreased as did the use of lace. The wealthier a man the more necessary shirts and linen he would have in reserve, as well as having the room to store it and in the late eighteenth century a household tradition of holding weekly, monthly and three monthly washes developed. The more ostensibly wealthy the family, the more infrequent the wash and the wash cycle, therefore, it became a sign of social class. The number of shirts and the frequency of changing and

Page 27.
William Hogarth,
After, c. 1730-1731.
Oil on canvas, 38.7 x 33.7 cm.
The J. Paul Getty Museum, Los Angeles.

Page 28.
Jean-Honoré Fragonard,
Inspiration, c. 1769.
Oil on canvas, 80 x 64 cm.
Musée du Louvre, Paris.

washing these garments was an indicator that a man did not have to undertake manual labour. Daniel Roche notes that, in France in 1700, working men would have owned on average six shirts made predominantly of rough flax or coarse hemp. Whereas for "men of the liberal professions" around a "third of their wardrobes held more than 10 dozen [shirts] of good quality, though rarely trimmed". [48] In 1762, a young student noted in his diary that he took nine shirts with him when he went to Oxford University. [49] Mme de Sant-Amans packed linen including thirty-eight shirts, twenty-five collars, six pairs of drawers, twenty-five pairs of stockings and thirteen pairs of half-hose in a truck of clothes for her eldest son when he left Paris for the Antilles in 1766. [50]

At this time, a man in his shirt-sleeves was considered to be in his underwear and therefore improperly dressed. In Henry Fielding's *Tom Jones* (1749) Mrs Deborah Wilkins "saw her master standing by the bedside in his shirt, with a candle in his hand" and "might perhaps have swooned away, had he not now recollected his being undressed, and put an end to her terrors by desiring her to stay without the door till he had thrown some clothes over his back". Fielding goes on to note that the fifty-two year old Mrs Wilkins "vowed she had never beheld a man without his coat". [51]

Undress

From the middle of the eighteenth century in France, two distinct styles of dress appeared for the upper classes, with a distinction marked by the type of collar: "full dress" which was worn at court or in the salons with an upright "French" collar, and "undress" which was a less formal town dress worn with a turned down "English" collar. "Undress" consisted of a plain broadcloth coat with a square front, worn over a vest (which gradually became shorter), breeches (occasionally of suede), and shoes with ribbon ties or fawn-coloured top-boots. Outer clothes were made from soft woollen cloth as opposed to stiff, tightly woven silk. In his memoirs published in 1905, Baron de Frénilly recalled that "men had conquered the vest, which initially raised even greater commotion and had a hard time getting into drawing rooms. All was lost, said the most proper of people, for men were going around naked - nothing hid their bodies anymore." [52] A form of "undress," sometimes known as a "negligée costume," was popular at home in private. The neck of the shirt was left open with the collar turned down, worn under a banyan, (a kind of fitted dressing gown), made of expensive rich fabrics such as silk damask. This was worn with an informal indoor cap rather than the more formal wigs, which were fashionable at the time. A similar Italian costume, worn for informal summer gatherings, was described in a letter by Lady Mary Wortley-Montague in 1753: "the gentlemen being all in light night-caps and nightgowns (under which, I am informed, they wear no breeches) and slippers … It is true this dress is called *vestimenti di confidenza*, and they do not appear in it in town but in their own chambers and that only during the summer months." [53]

Drawers 1711 – 1799

Drawers were usually short and tied at the knee and closed at the waist by a string fastening. Gentlemen also wore breeches linings of washable fabrics such as linen or a woollen form of "stockingette," for hygiene, warmth and protection. An inventory of 1780 reveals that Samuel Curwen, a Massachusetts merchant living in England, possessed "four pairs of linen drawers, three pairs of leather drawers and one pair of flannel." The fashion for tight breeches in the 1770s was presumably matched by drawers becoming shorter and tighter. The laundry lists of two French noblemen in the years leading up to the

Revolution indicate the differences in frequency of changing their drawers. M. de Montesquiou changed his every day or two days while M. de Schomberg changed his drawers once a week. [54]

Underwear as a Specialist Trade

By the middle of the eighteenth century making undergarments had developed into a specialist trade. In *l'Art de la Lingère* (1771), F.A. de Garsualt describes the manufacture and sale of linen in France. The Lingère supplied fabric and specialised in making up undergarments such as shifts and shirts. In England, milliners provided linen and lace as well as other accessories such as hosiery. "The milliner furnishes them with Holland, Cambrick, Lawn and lace of all sorts and makes those Materials into Smocks, Aprons, Tippits, Handkerchiefs, Neckaties, Ruffles, Mobs, Caps, Dressed-Heads with as many Etceteras as would reach from Charing Cross to the Royal Exchange," *The London Tradesman* noted in 1747. [55] In 1794, a Mr. Cartwright of Loughborough, England conceived an idea for the manufacture of unshrinkable underwear, made from a cotton and wool mixture fabric. [56] These developments led to a much greater availability of undergarments. Daniel Roche has summed up the eighteenth century or Age of Enlightenment as the era which brought underwear to the masses: *la grande conquête des Lumières: celle du linge.* [57]

Page 29.
Jean-Honoré Fragonard,
The Deadbolt, c. 1777.
Oil on canvas, 74 x 94 cm.
Musée du Louvre, Paris.

II. UNMENTIONABLES 1800-1899

Prior to the late eighteenth century underclothes were a topic of jokes and humour - a part of the comedy of sex. By the early nineteenth century a sense of prudishness had emerged around any object or expression which was, or even appeared to be, associated with sex. As a result underclothing became something that was not discussed and was cloaked in "a moral fog of reticence." [58] Language describing the body and subsequently clothing was also affected, becoming more euphemistic and medical, so "legs" became "limbs," men's trousers became known as "inexpressibles" in 1805 and later as "nether integuments," and underclothes were described as "linen."

The early nineteenth century also saw the beginning of a shift away from masculine ornament in dress and a pride in male physicality that was to mark the second half of the nineteenth and first half of the twentieth centuries, what psychologist, John Carl (J.C.) Flugel described as the "Great Masculine Renunciation": "Men gave up their right to all the brighter, gayer, more elaborate, and more varied forms of ornamentation, leaving these entirely to the use of women, and thereby making their own tailoring the most austere and ascetic of the arts … So far as clothes remained of importance to him, his utmost endeavors could lie only in the direction of being "correctly" attired, not of being elegantly or elaborately attired." [59]

Beau Brummell and The Dandy

A change in social habit in the late eighteenth century that had an impact upon underclothing (as well as clothing in general) in Europe, and England in particular, in the nineteenth century was attitudes towards notions of personal cleanliness, that ran alongside developments in cleaning techniques. English dandy George "Beau" Brummell, credited with spearheading the move towards the pared down dandy styles that set standards of masculine dress throughout the nineteenth and twentieth centuries, also stands out as the English figure responsible for this new "fashion" in cleanliness, which for Brummell was the mark of a gentleman. Brummell advocated "very fine linen, plenty of it, and country washing," [60] and in his *Life of Brummell* (1844), William Jesse noted that "cleanliness was the touchstone upon which [Brummell's] acquaintances were invariably tried." [61] Scrope Davies, a dandy friend of Brummell's, referred to small triangles of fabric (known as gussets or gores) that were sewn into the armpits of his shirts so that they could be easily replaced when stained with sweat. [62] Brummell's advocacy of white cotton and linen garments grew into a phenomenon that affected all classes of society, establishing new social markers and new signs of distinction. Brummell's influence was seen most notably in neck cloths, which he wore "without stiffening of any kind and bagged out in front, rucking up to the chin in a roll" His collar, which was fixed to his shirt, was "so large that, before being folded down it completely hid his head and face … [and the] first *coup d'archet* was made with the shirt collar which Brummell folded down to its proper size." [63] One follower of Brummell's dandified style wrote:

> My neckcloth, of course, forms my principal care,
> For by that we criterions of elegance swear

Page 30.
Giovanni Boldini,
Count Robert de Montesquiou-Fezensac, 1897.
Oil on canvas, 116 x 82.5 cm.
Musée d'Orsay, Paris.

Page 32.
Desrais (drawing), Dupin (printing),
Galerie des Modes 1778-1787, plate 67.
Musée Galliera, Paris.

And cost me each morning some hours of flurry
To make it appear to be tied in a hurry. [64]

The "gentlemanly" model of a "dandy" that Brummell launched and the "complex image that he incarnated" [65] was affected by the developments in industrial manufacturing methods and new tailoring techniques, as well as a new material environment of the use and cut of linen and broadcloth. Cleanliness and the appearance of it through clean clothes required the habit of frequently changing underclothes, requiring a larger supply. The amount of money spent on underclothes therefore increased and the habit and ability through wealth and leisure to afford such changes became distinctive of gentlefolk. A German prince visiting London wrote that to be a London dandy required "twenty shirts, twenty-four pocket handkerchiefs … thirty neckerchiefs (unless he wears black ones), a dozen waistcoats and stockings *à discretion*." [66] The cleanliness of a shirt collar continued to be a marker of a gentleman throughout the nineteenth, and into the early twentieth century, and novelists such as Arnold Bennett often used a description to make comments on character or social situation.

Salesman Gerald Scales' "collar, large shaped front, and wristbands, which bore the ineffaceable signs of cheap laundering, reflected the shadow of impending disaster." [67] Following Brummell's move to Paris in 1817, this fashion for cleanliness was also noted in fashionable Paris and those aspiring to this English "dandy" style. A stylish provincial man setting out to spend a week in Paris for first time packed three pairs of pants and only one pair of silk breeches, along with two coats, twelve shirts (all with jabot), "three scarves with a packet of pocket handkerchiefs, silk and cotton stockings, and a half-dozen pairs of undershorts." [68] Historian Arthur Bryant described the dandy's clothes as "the exquisitely cut coat worn wide open to display the waistcoat of buff, yellow or rose and the snowy embroidered cambric shirt." [69]

The disproportionate number of shirts to drawers that are listed in the inventories of the first half of the nineteenth century, such as Captain Thomas Fremantle, who had fifty six shirts and thirty-two neck cloths but only nine pairs of drawers in 1810, [70] is indicative of how easily shirts became soiled and the requisite for gentlemen to wear clean shirts. This similar disproportion is also visible in

Page 33.
Desrais (drawing), Dupin (printing),
Galerie des Modes 1778-1787, plate 279.
Musée Galliera, Paris.

gentlemen's inventories from 1829 (twenty three day shirts, six pairs of drawers – two flannel and four calico) and 1837 (nineteen day shirts and four pairs of drawers – two "thin" and two "thick"). A high collared, frill fronted shirt Admiral Lord Nelson owned at the time of his death in 1805, was "marked with 'HN.24' in blue cross-stitch". [71] Linen was frequently marked in this way to enable those responsible for a gentleman's laundry to keep a check on the condition of the garments. "HN.24" implies that Nelson had at least twenty-four shirts. *Cassell's Household Guide* recommended in 1869 marking shirts "in ink, with the name in full, just below the band at the waist" and if ink did not work on flannel shirts, to use "marking cotton; best in initials." [72]

White Shirts

At the beginning of the nineteenth century, the masculine shirtfront was still playing its role of announcing the gentleman. The eighteenth century form of the shirt continued to be worn for the first part of the nineteenth century. The neckband of the shirt, which was attached to the shirt to form a deep, standing collar, continued to be concealed by a neck cloth, thus making it scarcely visible. During the eighteenth century a gusset had been introduced on each shoulder to ensure a better fit and to ease the collar, since the body of the shirt was still gathered on the neckband. Collars gradually began to increase in height and, thanks to Brummell, English gentlemen began wearing a collar whose points projected upwards in front with a gap between. Dandies wore these points well up onto their cheeks, often almost up to their eyes, as described in *The Hermit in London* of 1819: "… a cambric *chemise* with the collar highly starched for dressing time – one of those that look like winkers." [73] A similar style was also fashionable amongst young men in France at the same period. In 1822 the high, collar-like neckband of velvet, satin, piqué or even silk edged with kid known as a stock, which had previously only been worn by the military, came into civilian use in England. In his 1833 satire of Romanticism *Les Jeunes-France: romans goguenards*, French poet, dramatist, novelist, journalist and literary critic Théophile Gautier described the clothes of Daniel Jovard, a wealthy merchant's son: along with a canary yellow waistcoat, light blue jacket and iron gray pants which revealed his ankles, he wore "a white muslin cravat, a collar that majestically guillotined both ears with twin triangles of starched cloth." [74]

By 1806 the ruffle-fronted shirt had become the general fashion for both day and evening wear. However simpler, plainer fronted shirts without a frilled front began to appear and were identified in *Beau Monde* in 1806, and by 1807 "the day plaited shirt, buttoned, without frill, the waistcoat being buttoned only the lower two or three buttons" was according to *Beau Monde* capturing the fancy of the "fashionables". Frilled shirts began to lose their popularity for daywear during the 1820s and were replaced by a front panel with vertical pleats or tucks. Ruffle fronts did, however, retain their popularity for the evening and continued to be worn by older gentlemen who clung to the fashions of their youth, some middle classes and increasingly by butlers and upper men-servants.

As a result of democratic principles, the white cuff of the shirt began to "peep forth" from the coat-sleeve, and by the early 1820s was even more noticeable as the cuff of the coat-sleeve was left unbuttoned at the side to reveal the shirt cuff. However there were class differences in the fabrics used for shirts. Gentlemen's shirts continued to be made of expensive fine Irish linen, lawn or sometimes "long cloth," whereas, shirts for labouring men were made of cheaper heavier linen called "shirting-linen" or unbleached calico with linen used for the visible collars and wrist bands. [75] Similarly in northern France in 1835, textile workers wore "coarse broadcloth pants and a jacket of the same material over a smock-shirt." [76] In France in the 1830s, the bourgeois white collar became an object of contempt amongst the Romantic Movement. On 27 March 1832, *Le Figaro* claimed white shirts had been

Page 35.
Robert Lefèvre,
The Painter Guérin, 1801.
Oil on canvas.
Musée des Beaux-Arts, Orléans.

Par Daumier & Philipon.

Chez Bauger R. du Croissant 16. Chez Aubert, Place de la Bourse. Imp. d'Aubert & Cie.

"abolished, [since] they led only to a weakening of character and the establishment of aristocratic distinctions among citizens" [77] and in Gautier's *Les Jeunes-France*, Daniel Jovard hacked at his shirts with scissors as a sign of contempt after his conversion to Romanticism.

Throughout the 1840s, the shirtfront became increasingly plain for daywear and with the combination of a high cut waistcoat and cravat was practically hidden. In R.S. Surtees' novel *Hillingdon Hall* (1845), the Marquis wears "an immense pearl pin [which] fastened the folding ends of a lilac satin scarf with white flowers, almost concealing the elaborate workmanship of his shirt front." [78] Dress shirts also lost much of their ruffling and decoration was reduced to lines of embroidery or fine tucks. Subsequently the waistcoat became the garment which featured most decoration. Shirts began to be made with a yoke at the back, which allowed shirts to retain fullness at the back whilst fitting more smoothly across the shoulders and after 1850 the bottom of the shirt was curved rather than square cut.

Page 36.
Honoré Daumier,
Le Charivari, plate 18 from the Robert Macaire series,
June 27th 1841.
Lithograph.
Private collection.

Page 37.
Gustave Courbet,
Portrait of the Artist, known as *The Desperate Man*,
1844-1845.
Oil on canvas, 45 x 54 cm.
Private collection.

Page 38.
Man's Shirt in Thin Poplin (detail), c. 1830 (?).
Musée Galliera, Paris.

Page 39.
Man's Shirt in Thin Poplin, c. 1830 (?).
Musée Galliera, Paris.

Relaxation and comfort began to characterise informal English men's fashions in the late 1850s and the *Gazette of Fashion* (1861) declared that "ease is now looked upon as the desideratum in all articles of dress, especially when required to be worn in the country; then it reigns paramount." [79] Collars shrank and were either a shallow single collar with a small inverted V opening or a shallow folded down, or double version. Similarly the expansive stock was increasingly replaced by a "necktie," a band of fabric which passed around the neck and tied in a knot or bow at the front. In formal day wear the majority of the shirt front was covered by high cut waistcoats and coats or a large folded cravat, revealing only the uppermost stud or button. Collars were upright with points that just touched the jaw, a dramatic reduction from thirty years earlier, which reflected the "ease and elegance" that was increasingly present in men's clothing. In fashionable leisurewear, almost none of the double collar was visible and the necktie concealed the shirt-front. The white and stiffly starched collars and cuffs remained visible and became more important in styling as the shirt-front was concealed. After 1850 shirt-cuffs were rectangular and like the collar could be double or single, although the double increasingly became perceived as the more formal.

Men's shirts had traditionally been made from a series of rectangles and squares, which resulted in a voluminous garment. By the mid-nineteenth century, a desire for closer fitting garments led to the development of patterns that allowed shirt makers, tailors and the home sewer to produce well fitting garments. In 1845 a scale pattern was featured in the *Journal des Demoiselles* with complex written instructions that ended with the statement 'If you succeed, be proud! Because 'a shirt without a fault is worthy of no less than a long poem'." [80] By the 1850s, tailors were applying their pattern drafting systems to shirts and tailors and other producers strove to introduce developments that made their shirts closer fitting and more comfortable. Patterns for shirts were included in magazines aimed at men such as Devere's *Gentleman's Monthly Magazine of Fashion* and *The West-End Gazette of Gentlemen's Fashions*, as well as trade journals such as *The Tailor and Cutter.* [81] In 1871, London shirt-maker Brown, Davies & Co. registered a design for "The Figurative Shirt", which buttoned all the way down the front, removing "the old and objectionable way of putting on the shirt by putting it over the head" allowing "the shirt being made to fit the person both in width of the body and in the armholes." For these reasons, Brown, Davies & Co claimed this design of shirt was "more comfortable than shirts of ordinary construction." [82] By the mid-1890s the "coat-shirt", which had already proven popular in America, was being increasingly adopted across Europe.

By the end of the 1860s, homemade shirts were increasingly being replaced by those commercially available from professionals such as tailors. This was, according to *Cassell's Household Guide* (1869-70), for two reasons. Firstly because "the labour of shirt-making is close and unpleasant, and undoubtedly, trying to womankind" and secondly because "home-made shirts are so ill cut as to be uncomfortable, untidy, and soon soiled." The guide identified three patented shirt designs that were "very narrow in the breast, and short on the shoulders" and thus did not "'bag' as the expressive term is, at the front" in the same way as homemade garments. [83] In her study of British registered designs, Sarah Levitt identifies a number of designs for shirts which incorporated "cost cutting dodges," such as the "Aptandum Shirt' (registered in 1848) with a sleeve and gusset cut as one piece and a combined collar and yoke. [84] A shirt registered in 1859 by Dawson and MacNicol in Glasgow, fastened at the back (like many shirt designs of the period), requiring fewer buttonholes and stopping the starched shirtfront creasing when the buttons were fastened. This shirt also had Raglan sleeves (named after the Crimean war hero, Lord Raglan) which did not need shaped armholes, making it easier and quicker to manufacture, and offered "simplicity of construction and the better fitting of the shirt to the human body with ease and comfort." [85]

The high buttoning of waistcoats and coats continued throughout the last quarter of the nineteenth century for formal day wear, leaving just the collar and cuffs showing. However, summer suits and

Page 40.
Jean Auguste Dominique Ingres,
Florentine Horseman, c. 1820.
Private collection.

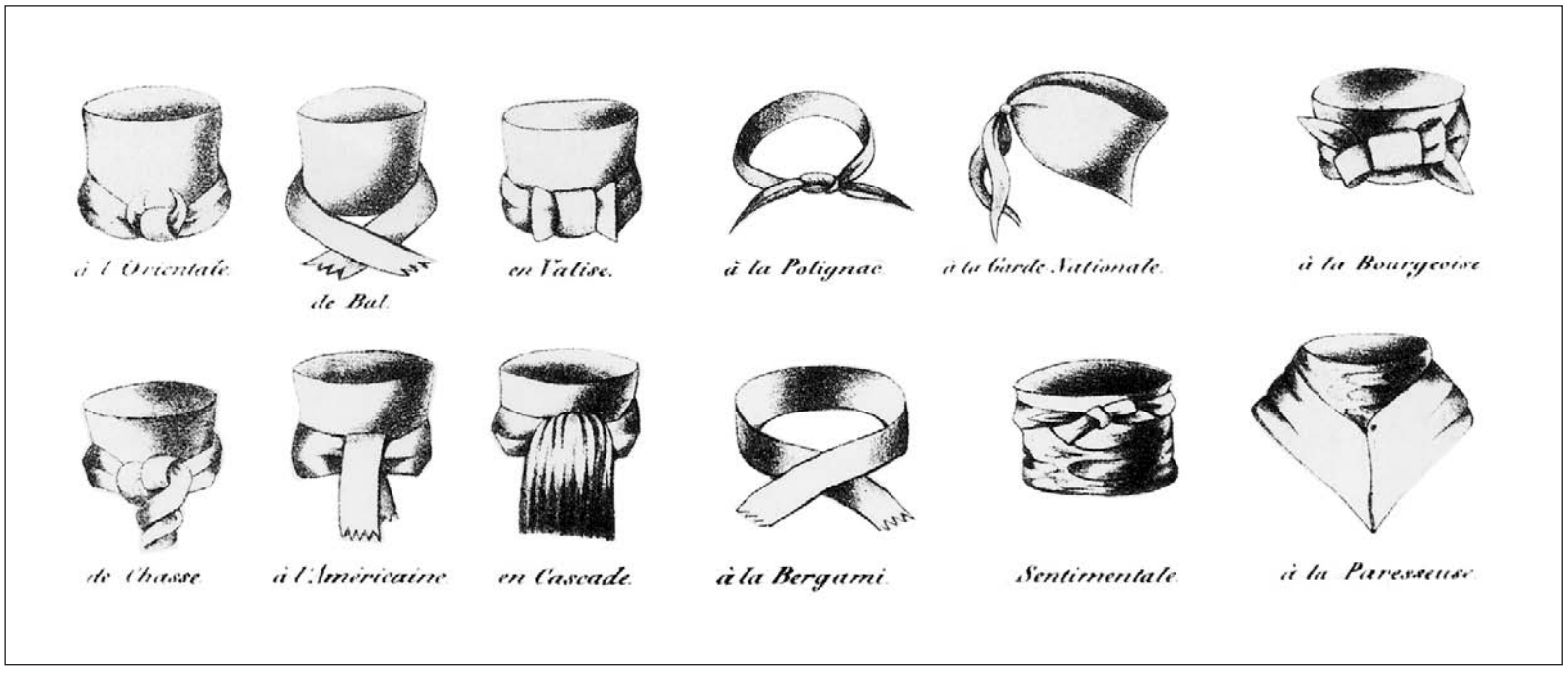
sporting clothes were more relaxed and buttoned lower to reveal the top three studs of the shirt. *The Tailor and Cutter* (1877) prescribed that there should be "sufficient opening to display a stand up linen collar and a scarf tied in a sailor's knot, a long scarf for the wearer to tie and fold himself being the most fashionable with stand up collars," and the 1900 publication *Clothes and the Man* recommended that the "waistcoat neck should show a small margin of shirt front on both sides. Even an Ascot tie should not cover the shirt front completely." [86] In the 1880s, the collar began to rise again, and by 1894 it was said that "before long we shall reach the 3-in standard". [87] This type of collar was indispensable for formal day and evening dress and low collars were only acceptable in sporting clothes and for very young men. The collars of sporting clothes were more "relaxed." The starched turned-down collar of tennis shirts in 1887-88 was replaced by 1890 with a soft collar worn with an Oxford tie and by 1896 the cricketing shirt had a soft fold down pointed, "Shakespeare" collar, which was worn with a tie.

The choice of shirt, collar and tie continued to be of great importance: "the laws that govern dress seem[ed] fast ceasing to be very irksome" and "to be fashionably dressed [a gentleman] must wear his collars and cuffs attached to his shirts". [88] There was also still a social stigma attached to certain ways of dressing. Showing too much shirt-front, other than for formal evening wear, indicated a man was "not quite," [89] that is of a lower social class and *The Tailor and Cutter* (1878) emphasised that birth rather than mere wealth were indicated through a man's dress choice: "it is the correct thing to vote a showily dressed man a snob".

Evening Dress shirts

During the nineteenth century, there was a clear distinction between shirts for day and evening wear, with dress shirts usually tending to be more decorative. This was possibly the result of increasing industrialisation and the tendency to wear less colourful and more utilitarian clothing during the daytime. Once frill fronted shirts ceased to be fashionable for daytime, they retained their position as dress shirts for evening, and as the century progressed and the shirt disappeared behind high waistcoats and neckwear, the shirtfront was only acceptably displayed in evening wear, as *The Whole Art of Dress* (1830) noted: "the wristbands, collar and front are the only parts displayed" [90] and the "bosoms of dress-fronts are invariably composed of lawn or worked cambric which is puckered and furbelowed with a variety of ruffled shapes." [91] The collar of dress shirts was stiff and upright with the points nearly meeting and was worn with a white bow tie. This style was made fashionable by Edward the Prince of Wales and his brothers, who were "always remarkable for wearing [stocks] extremely high on the cheeks, so that the sides came close under the ears, extending to the utmost verge of the chin." [92] In the early 1850s the "Patent Elliptic Collar," which was cut lower in the back than the front was introduced, for evening dress.

The ruffled fronts continued to be worn, along with tucked or embroidered fronts which were revealed by low cut waistcoats. Decoration could consist of tucks which between 1860 and 1870 increased in number from five to thirteen, with more attention to detail marking more wealth and social position. *Cassell's Household Guide* (1869) reported on the variety of decorative effects that were acceptable, from "fine cambric half-inch wide frill very neatly hemmed and whipped in down the outer edge of the front full enough to allow it to be small fluted with an Italian iron" to embroidery "in raised work in satin-stitch over the plain front." It also noted that "perfectly plain fronts secured with studs are … simple yet stylish in effect." [93] Those shirts with narrower pleats were by definition more difficult to make, and thus more elegant and exclusive than those with wide, easier to make pleats, that were therefore more common.



By the mid-1870s, dress-shirt fronts were almost universally a smooth starched plain of white which had to have an immaculate smooth surface that could be broken by one or two stud fastenings, but never by a wrinkle. Exposing vast areas of fashionable stiff, starched, breastplate-like shirtfront required considerable attention to the maintenance. In 1879 *La revue de la Mode* advised "Ladies, use all means necessary to prevent your brothers, sons and especially husbands from shirts that ride up and bulk," as "they look ugly, unkempt, and wretched, giving the impression of some slick horse trader in his Sunday best." An innovation of the 1890s that helped keep the shirt front smooth and elegant was a tab added to the base of the stiffened shirt front that enabled the shirt to be buttoned to a man's drawers and thus prevented the shirt riding up. By the 1880s in France, plain shirt fronts acquired the reputation of being too uniformly correct, too easily mistaken for ready-made imitations and a highly worked front therefore became "the mandatory adornment to a dress shirt." [94]

Detachable Collars and Cuffs, and Shirtfronts

As a result of the prolonged fashion for snowy white linen, and the increasing time, cost and difficulty of keeping shirts clean, detachable collars and cuffs that could be changed everyday, without changing the shirt were introduced in the 1820s. The American detachable collar was allegedly first created by Hannah Montague, the wife of blacksmith Orlando Montague from Troy, New York in 1827. Tired of having to clean her husband's shirts, because the collar was dirty, she experimented by cutting the collar off one of his shirts, washed it and sewed the collar back on. Both Orlando Montague and a former Methodist minister, Ebenezer Brown, began to make detachable collars which they sold. Following the establishment of Montague's factory, Montague and Granger in Troy in 1834, the town became known for manufacturing shirt collars, with 15,000 people working in the collar industry by the early twentieth century. [95] Detachable collars, along with detachable, changeable starched shirtfronts, became increasingly popular as the nineteenth century progressed. Whilst a degree of gentility was attached to the stiff white collar and it was initially a badge of the upper, middle and professional classes, detachable collars and cuffs were related to the increasing democratisation of white collars as a symbol of social affluence. However, there were a number of

Page 41.
Baron Émile de l'Empesé,
The Art of Putting on your Tie, 1827.
Private collection.

rigid conventions attached to which collars and cuffs could be worn at certain times of day and for particular occasions. Poor and working class men continued to go collarless except for special occasions and separate cuffs and cuff-protectors designed for office workers were never considered socially acceptable.

The benefits of detachable collars were expounded upon by books and journals aimed at giving advice to men on their dress. The English publication *The Art of Tying the Cravat* (1828) recommended that, when travelling, a gentleman should "provide himself with a box for containing "three dozen (at least) shirt collars and a dozen white cravats, a dozen spotted and striped, a dozen coloured and two black silk cravats." [96] In France, *Fashion-Théorie* explained in March 1851 that detachable collars provided the "rigidity" needed to properly tie a cravat, whereas collars stitched to a shirt were always more or less pulled by the weight of the shirt. [97]

False shirts fronts, or "dickeys" as they were known in England, were initially worn when a clean shirt was not available, such as being away from home in the country, or for convenience over a creased or soiled shirt to give a neat, clean appearance. However, this was not always socially acceptable and *The Workwoman's Guide* (1840) recommended "much better to put on a clean shirt at once." [98] French novelist and critic Marcel Proust disliked the habit of second-rate fops who would "finish off" an evening dress shirt the following morning by hiding it under a jacket. [99]

One of the challenges for false shirtfront manufacturers was designing mechanisms to keep them in the correct place when being worn, as historian Sarah Levitt discovered through her study of nineteenth century British registered designs. [100] Thomas Richard Barlow's "New Uniform Shirt Front" of 1858 covered the whole of the front of the undershirt, had armholes and fastened with buttons at the back of the collar and with a buckle at the back of a waistband, whilst Taunton based A.K. Cook and Co. designed a bib-like shirt front with collar and yoke, which fastened with a stud at the front of the neck and on the right shoulder. [101]

By the 1850s, "dickeys" were no longer an interesting new (and therefore costly), innovation and had been adopted by the lower classes as a means of ensuring their shirts appeared clean without the need for frequent cleaning. In his 1853 novel, *Mr. Sponge's Sporting Tour*, R.S. Surtees describes his "hero" as being "more of a two-shirts-and-a-dickey sort of man" [102] and in order to give the impression that he has "impeccably white shirts," a petty clerk in Alphonse Daudet's 1864 novel *The Nabob* spends days making his own collars, cuffs and shirt fronts in paper. There were inherent problems with cheaply or homemade detachable shirtfronts: "at the slightest movement … they crinkled around him as though he had a cardboard box in his stomach". [103] Abel Léger also had problems with cleaning paper collars. In Bologna, Italy in 1912 he gave some detachable cloth-covered paper collars to his washerwoman and "when she brought my laundry back, I saw her approach with a crestfallen face, holding shapeless wads of paper in her hands. The unfortunate woman was unfamiliar with paper collars and had placed them in the wash!" [104]

Collars, cuffs and shirtfronts owed their firmness not only to the quality of the cloth used, but also to starch-based stiffeners. There was a skill required in handling the cloth and the starch and ironing to give the required smooth appearance that fashion demanded. Errors such as attaching collars and cuffs with pins "that ruin[ed] the button holes", did occur and the experts would attach collars and cuffs with thread. [105] By the beginning of 1880s, new developments in materials meant that detachable collars, cuffs and shirtfronts made of celluloid were available, which added natural stiffening, reducing the need for starch. However celluloid collars had their disadvantages, digging into the neck as collars reached heights of four or five inches by the end of nineteenth century. In 1903 *Men's Wear* quoted a letter to the *Daily Telegraph* from a woman warning of the dangers of celluloid collars after the "deep Eton variety" worn by her son caught fire.

Page 42.
Paul Nadar,
Alberto Santos-Dumont, c. 1900.
Private collection.

Whilst detachable collars and cuffs and shirtfronts had their advantages, some manufacturers combined different elements for convenience. John Smith in London registered a design for a "combination shirt waistcoat" in 1849, and London tie manufacturer Richard Mullins Moody registered a collar with a necktie already stitched to the front, which historian Sarah Levitt believed "may have been intended for use in hot climates" [106]

Coloured, Striped and Patterned Shirts

Throughout the nineteenth century shirts were on the whole white or pale coloured, which was the usual standard for undergarments. However, coloured, striped and patterned shirts were introduced throughout the century, initially for sporting or leisure activities for the upper classes. They did, however, develop and retain their status as "the distinct badge of the working man" whilst the white shirt was for the "middle and professional classes" [107] indicating that the wearer did not have to earn a living through dirty manual labour. This gave rise to the terms "blue- collar" and "white-collar worker," which came into use to distinguish clerical from manual labour. The Cavalry Officer author of *The Whole Art of Dress* believed that coloured shirts "should never be too bright and conspicuous," and recommended "a very narrow stripe, at same breadth intervals of white" in his favourite colour of blue, but never "glaring red" which was his "aversion." [108]

In the 1830s, a form of striped "sports shirt" known as an "aquatic shirt" was introduced for wearing whilst boating, but was adopted by young men to be worn outside this activity, as described by Charles Dickens in *The Pickwick Papers* (1836-7): medical student, Jack Hopkins, wore a "blue striped shirt with a white false collar." [109] Sporting occasions continued to be ones at which garments such as "a red flannel Emperor shirt" [110] or "a pink striped shirt with carbuncle studs" [111] could be worn. Pattern was also introduced in fabrics such as printed French cambric and "Rodgers Improved Shirts" with horses, dogs and other sporting-related designs. In Albert Smith's *The Adventures of Mr. Ledbury and His Friend Jack Johnson (1847),* Ledbury wore a patterned shirt "on which [Italian Ballet dancer, Carlotta Grisi] was reproduced many times in a chocolate tint," [112] and in Dickens's *The Pickwick Papers*, one gentleman wore "a shirt emblazoned with pink anchors." [113] The vast variety of shirting available by the middle of the century is apparent from the listing in Messrs J. & R. Morley Ltd catalogue of 1866: "Men's shirts, long and half sleeves, in brown cotton, lisle thread, gauze cotton, pink and fancy stripe Imperial Cotton, merico (single or double breasted) in natural, red drab or fancy colours. Summer shirts in gauze merino and India gauze. Winter lambs' wool shirts, Saxony or Cashmere. Scarlet lambs' wool shirts. Worsted and Segovia shirts. Long-cloth shirts with linen fronts, bands and wrists, to button in front or behind. Pure linen shirts, dress shirts with French wrists, printed Regattas and striped Jeans."

Despite the wide availability of coloured and striped shirts, they were not socially acceptable until the last decade of the century. *How to Dress, or Etiquette of the Toilette*, an etiquette book from 1876 recommended that "decent men" should "never wear, if possible, a coloured shirt," as "figures and stripes do not conceal impurity." [114] In 1894 "neat stripes in pink and blue" were popular but were still mostly worn with "stiff white collar and cuffs" [115] and in 1895 "coloured (day) shirts had the pattern and stripes across the breast and up and down the cuffs, instead of up and down the breast and round the cuffs." [116] Some more unconventional men such as artists wore coloured shirts without the formal white collar. In his diary for 1892, English architect, C.R. Cockerell observed that artist William Morris was wearing "a linen shirt dyed indigo in his own vats," with his usual "dark blue serge suit" and no tie. [117]

Page 45.
Gustave Courbet,
Self-Portrait, known as *Portrait of the Artist with a Striped Collar*, 1854.
Oil on canvas, 46 x 37 cm.
Musée Fabre, Montpellier.

Corsets and Stays

A pinched-in waist was a staple of the fashionable dandy image in the first part of the nineteenth century as Arthur Bryant noted in his 1984 history of England, *Set in a Silver Sea*: "the semi-tight pantaloons or "inexpressibles", gathered up into a wasp waist and bulging like a succession of petticoats under the stays." [118] One of the two types of English dandy identified by Eusèbe Arcieu in his 1823 *Diorama de Londres* was the effeminate Adonis (the other being the masculine Hercules) who "wore corsets and carried lorgnettes" and "padded their coats at the sleeves and shoulders." [119] The effeminised extreme male fashion, described by *The Hermit in London* (1819) as "collared like the leader of a four-horse team, and pinched in the middle like an hourglass, with a neck as long as a goose, and a cravat as ample as a table cloth" [120] led to a plethora of satirical caricatures of such men promenading the streets of London (Cruikshank's *Monstrosities of* 1822) or being laced into their stays (James Gillray). In France, criticism was levelled at men who followed this seemingly effeminate "English" fashion: "Even as our ladies have usurped trousers, the sex that should remain masculine in everything has borrowed the feminine toilet, by wearing corsets, quilted stomachers, trousers as wide as petticoats and even trousers that are so similar to skirts that it is difficult to tell the difference." [121] The 1818 publication *The Diary of a Dandy* highlighted the unreliability of men's stays: "Sent for the Tailor and stay-maker – ordered a pair of Cumberland corsets with whalebone back. A caution to the unwary! The last pair gave way in stooping to pick up Lady B.'s glove. The Duke of C. vulgar enough to laugh and asked me in the sea slang if *I had not missed stays in tacking*." [122]

Stays were also worn by army officers, fops and dandies to promote a smart appearance. George IV, as Prince Regent, was famously supposed to have worn them but as he grew older stopped. "Prinny has left off his stays and his belly now hangs over his knees" wrote English politician, Thomas Creevey (1768-1838) in his diary published, in 1903, under the title of "The Creevey Papers." [123] However, it was not just young and fashionable men who wore corsets but also older men in an attempt to appear younger and more fashionable. In his 1846 novel, *Cousin Bette*, Honore de Balzac's character Baron Hulot adopted a corset in order to remain attractive to his younger mistress, who wishes him to stop attempting to look younger. However, after being told by her that it is not "your rubber belt, your tight waistcoat, and your false hair-piece that I love in you," he leaves off his corset, whereupon his "stomach sagged [and] his obesity became obvious." [124]

Stay's were, however, not just worn for vanity but also used for practical purposes such as in the army and many European accounts mention military men wearing stays, which helped them attain the correct posture. They were also to help support the male body during athletic activities such as horseback riding and hunting and 'violent exercise", as noted in *The Workwoman's Guide* of 1840. Made from "strong jean, duck, leather or webbing" and worn between the undershirt and outer shirt or waistcoat, the construction of these stays was simple, often "just a strip or belt of material." [125] This was fashion historian Alison Carter observes because "they did not have to contend with female curves." [126]

Technological Changes

In the mid-nineteenth century, the manufacturing of clothing moved from cottage industries towards mass-production. New inventions such as the cotton circular knitting loom patented in Britain in 1863 meant that knitted jersey surpassed woven fabrics in underwear manufacture. This system in which needles were arranged in a circle rather than on a flat bed (moving in a series of horizontal and vertical moves), had been initially developed by Frenchman Marc Isambard Brunel (father of

Page 46.
Corset Lacing (detail of a *Long Boxer Short in Silk*), c. 1930 (?).
Musée Galliera, Paris.

Isambard Kingdon Brunel) in 1816. His ideas were developed and patented in 1845 by a Belgian named Peter Claussen who produced a machine that could be hand or steam driven and produced a substantial circular tube of fabric.

The sewing machine was developed in a number of incarnations in the first quarter of the nineteenth century in Europe and the United States. In 1829, Frenchman Barthélemy Thimonnie invented then patented a sewing machine that used chain stitch, and in 1846 American Elias Howe invented a lock-stitch machine and patented it in the USA. In 1851 Isaac Merritt Singer was awarded a United States patent for a sewing machine that used a straight rather than curved needle and with a shuttle that moved in a straight line rather than a circle. After a series of legal debates around patent infringement, a group of manufacturers pooled their patents and formed the Sewing Machine Combination and sewing machines began to be mass-produced. In 1856 Singer opened a British agency in Glasgow and in 1874 a manufacturing plant at Elizabethville in New Jersey. Harnessing sewing machines to steam engines meant that they worked more efficiently than by foot power, and work that took hours by hand could be completed in minutes. [127] Mass-produced garments were particularly appealing to working men and women and the increased availability and reduction in cost transformed underwear from luxury to affordable and available items.

In 1820 Thomas Hancock, a London coachbuilder, patented 'an improvement in the application of a certain material to various articles of dress and other articles, that the same might be rendered more

Page 47.
George Cruikshank,
Dandy Dressing, 1818.
The British Museum, London.

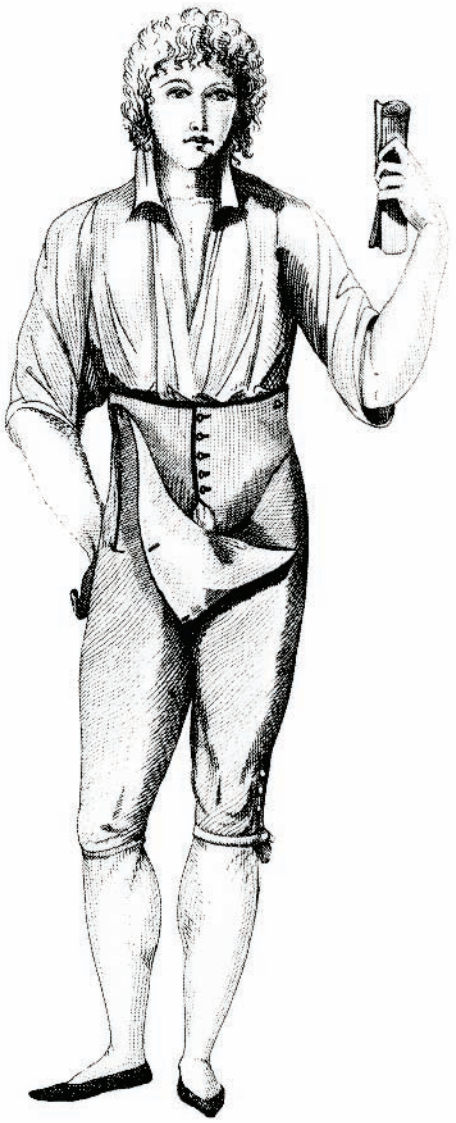
elastic." [128] Elastic was incorporated into knitted goods after 1839 when Caleb Bedells, a hosiery and haberdashery manufacturer from Leicester, England, patented his method. In 1844, Hancock and American Charles Goodyear both patented methods of stabilising rubber by mixing it with sulphur and exposing it to high temperatures in a process that became known as '"vulcanisation" after the Roman god of fire and volcanoes. Elastic was first used for the waistbands of men's drawers during the 1840s, but took a considerable time to become popular. In 1874, C.F. Bennett of Chicago sporting goods company Sharp and Smith invented the original athletic supporter, which was designed to give support to bicycle jockeys who had to navigate the heavily cobbled streets of Boston. The garment, formed of a protective cup of fabric with a waistband and straps which ran across the buttocks, was initially called the Bike jockey strap, and was patented in 1887 by Bennett's newly formed Bike Web Company. The name soon became colloquially abbreviated to "jock strap". Sears and Roebuck became the first company to mass market the "athletic supporter" through their catalogue in 1902, advocating the medical benefits of wearing such a garment during exercise and sports. In order to offer additional protection, some athletic supporters were made with an extra pocket of fabric that allowed a protective cup to be inserted. In 1904, catcher for Chicago White Sox Baseball team, Claude Berry introduced the protective cup to athletic supporters to be used in major league baseball. [129]

Rubberised cotton was also used to create "modesty girdles," to be worn under men's worsted wool swimming costumes which covered the body from neck to mid knee. When wet, these woollen garments clung to and revealed the contours of the body and were deemed immodest. The "modesty girdle" was intended to conceal any offending bulges. In the United States in the 1860s, male sports teams required their players to wear these modesty girdles underneath the close fitting trousers of their uniforms to avoid allegations of "corrupting public morals." In 1867, one notable Chicago sports team refused to wear the girdles and was forced to forfeit the game as a result.

Shortly before 1800, the introduction of braces had made an impact on menswear as a new means of holding up breeches and pantaloons. Initially comprising of two separate straps by the 1840s, they were joined at the back. In 1846, tailor Henry Powell released an advertisement for his "Comprino" braces, inviting customers to an "inspection of his little invention of a Brace to sustain Drawers and Trousers at the same time" which solved the problem of keeping drawers in the same place, replacing unsuccessful forerunners, such as "loops placed horizontally or perpendicularly on the bands, button holes made, or cut in the bands, tapes, strings, pins, etc." which resulted in "often breaking or tearing out, turning over the tops of the trousers, or producing an unequal draught, besides taking extra time and trouble." [130] Elastic was introduced to braces to increase flexibility, but due to the expense and to prevent over-stretching only small sections of elastic were inserted. By the end of the century, braces made fully from elastic were in common use While mostly plain and utilitarian, braces were available, often embroidered in colourful Berlin wool work by young women and given to men as presents, "as symbols of a secret attachment" [131] during a period when the garments they were to be attached to were never mentioned. Patterned braces or those incorporating images were also available during the 1880s. George Statham and George John Flamak respectively registered designs for braces which incorporated images of British Prime Minister Benjamin Disraeli in Britain in 1885 and with the Stars and Stripes of the American flag in the US in 1887.

In 1895, "Two Steeples" based in Wigston Magna in Leicestershire, produced an all wool garment that would not shrink, "thus occupying a premier position among unshrinkable specialities in pure wool underwear" [132] and in 1898 in the United States, Frank Stanfield and his brother John had developed a product called Stanfield's Unshrinkable Underwear. [133] Peter Scott and Company, founded in 1878, were the first Scottish manufacturer to produce unshrinkable underwear which they called "Pesco." The "secret of the process by which the unshrinkability" was achieved was

Page 48.
Chest protector, c. 1841-1850.
Museum of London, London.



Page 50.
L. J. Clairin,
Researches and Medical Considerations on Men's Clothes, Especially on Pants, "Culottes à pont", 1803.

Page 51.
Sophie Rude,
Wolf, Called Bernard, Author, Actor, Director of the Théâtre de la Monnaie in Brussels (detail), 1819-1823.
Oil on canvas, 125 x 85 cm.
Musée du Louvre, Paris.

"carefully guarded" reported *Men's Wear*, March 7, 1903. [134] On 29 September, 1906 *The Outfitter* reported that Pesco underwear "is made unshrinkable without injury to the fibre of the wool. Each garment is made and fashioned automatically on the machines or framed. It is made from pure two-ply and three-ply all wool and silk and wool yarns. In laundering, the Pesco goods retain all their size, elasticity, and softness of touch."

Drawers and Vests

Throughout the nineteenth century, in addition to well-established "breeches-linings" and trouser linings, gentlemen wore drawers of cotton, calico or flannel for extra cleanliness, protection and warmth. In the 1830s breeches and pantaloons in buff nankeen and silk stockinet, chamois and doeskin not only produced an illusion of nudity, drawn from and reflecting a love of classical statuary, but also enhanced the masculinity of the wearer by emphasising his male bulge, often to such an extent that a lining was needed to preserve public dignity. However, as Ian Kelly recorded in his biography of Brumell, "all young men of fashion" [135] including Brummell, Scrope Davies and English poet, Lord Byron rarely wore underwear, partly in order that the line of their trousers was not interrupted.

Nineteenth century drawers were of two lengths, short to be worn under breeches and "smallclothes" (breeches with a short extension onto the calf) and long for wearing under pantaloons and trousers, often referred to as "troues drawers" or "trouser drawers". *The Workwoman's Guide* (1840) included a pattern for making men's knee-length drawers from "coarse twill or calico". It instructed the maker to insert "oylet holes," for laces for tightening, at the back of the waistband and "metal buttons … and button holes" at the front. At the bottom of each leg, tape was to be used to create a hem and "oylet holes" placed "on each side of the slit for tape to come out at, which draws them to the proper sizes." [136] Short woollen drawers were worn with the Knickerbocker suits that became fashionable for sport and country wear during the 1870s and for cycling a special short pant of absorbent stockinet were created. The waistbands of short drawers were often up to three inches deep and fastened with buttons. Drawers were tightened at the back with tapes and in the case of short drawers tied at the knees with ribbons. Woollen, ankle length drawers were closed by four buttons at the front, with a gusset let into the back of the waistband and drawn together by cross tapes. The *L'Illustration* catalogue and price list for *Stuttgarter; Normal sanitary Woollen underwear* (1898) describes this four-button front fastening long underwear as "English Style." Their "Normal style" features a diagonal "fly" that buttons to the right with two buttons at the waist and has "double thickness over abdomen" Both styles were available in six different weights of wool ranging from "Summer" to "Ex. hvy."

As well as being available in practical, utilitarian fabrics such as wool, brown and white cotton, flannel and the distinctive yellowy cream coloured flannel, more exotic and expensive silk was available by the late part of the nineteenth century. Whilst the majority of men in the 1880s and 1890s dressed in a sombre way, some New Yorkers had "tastes more costly than those of women…[wearing] underwear of the softest, richest knitted silk" [137] and were as "exacting in the shades of their silk underwear as an old maid is in the trimming for her Spring bonnet. This year purple is the new and favorite color." [138]

The 1840s saw the introduction of a new undergarment, for women as well as men – the woollen vest or "under-vest," which *The Workwoman's Guide* described as "generally made of fine calico." [139] Even though this "undershirt" was worn next to the skin and under the shirt, it retained the name given to flannel under-waistcoats that had previously been worn for extra warmth. Knitted or flannel

undershirts (or singlets) were worn by labouring men, such as miners or navvies because, as well as keeping the worker warm in the cold winter months, they absorbed sweat and were easily washable. In London in 1855, Donaldson, Hirsch & Spark registered a design for an undershirt with detachable layers of red flannel, which fitted across the chest and between the two overlapping sections of the shirtfront. [140] This was designed specifically to offer extra warmth to the wearer. In 1854 Leicester-based John Biggs and Sons (who were commended for the "general excellence" of their "specimens of hosiery" at the 1851 Great Exhibition in London), experimented with cost cutting in manufacture of their undershirts by removing the underarm gussets, making them quicker and therefore cheaper to produce. They had similarly removed side seams from their lambswool shirts in 1843. [141] Undershirts and vests were available in wool and were often long sleeved, as made and advertised by Welch, Margetson and Co. in 1883. Woollen vests were "ventilated … with perforations in the armpits" in a move towards and more healthy and sanitary form of dress.

Hygienic Dress and Healthy Underwear

Page 52.
L'Illustration, "Rasurel, La Foule vue aux rayons X" ("Rasurel, The Crowd seen in X-Rays"), January 27th 1912.
Musée de la Chemiserie d'Argenton, Argenton.

The nineteenth century saw developments in the approach to personal cleanliness. Alain Corbin has argued that as "fresh bodily odor" depended more on "the quality and cleanliness of underwear" than on "scrupulous hygienic practices" sanitary reformers in the nineteenth century recommended, and tried to enforce "rigid timetables for changing and washing sheets and clothing." [142] Perhaps as a result,

there arose a "new appreciation of the pleasant odor of fresh linen." There were also developments in approaches to dress and its impact upon health. The guiding principle for late nineteenth century theorists of "hygienic dress" was that the body had to be kept warm (unlike their successors in the next century who thought it should be allowed to breathe). Because wool triggered perspiration when worn next to the skin, it was the favoured fabric for sanitary clothing because its porous nature allowed "noxious inhalations to disperse" [143] and had the "advantage of rapidly eliminating malignant emanations even as it retained exhalations of joy." [144] A number of doctors - Jaeger, Breton and Rasurel - investigated the properties of woollen flannel and its effectiveness in promoting good health and preventing colds and rheumatism.

German doctor and zoologist Hans Gustav Jaeger developed a series of complex theories about "hygienic dress," published in *Die Normalkleidung als Gesundheitsschutz* in 1880. He argued that it was fundamental to wear wool "next to the skin for the purpose of encouraging perspiration," while at the same time discouraging the use of vegetable fibres or silk as they were he believed "positively injurious to health." Man was the only animal who wore linen or cotton as their covering and these dead fibres gave off "noxious vapours," Jaeger reasoned, whereas wool and hair absorbed noxious exhalations. [145] Jaeger objected to dyes which faded and approved only of indigo which, even though of vegetable origin did not fade, and cochineal which was animal. His woollen garments were therefore almost all undyed and available in creamy white, a variety of light browns and dark brown (derived from black sheep). Initially, Jaeger believed under-pants to be undesirable and advocated that the tail of his Sanitary Woollen Shirt should be pulled between the legs and fastened to the front with a safety pin.

Page 53.
Wright's, *Genuine Health Underwear*, 1890.
Private Collection.

Page 54.
Édouard Manet,
Boating, 1874.
Oil on canvas, 97.2 x 130.2 cm.
The Metropolitan Museum of Art, New York.

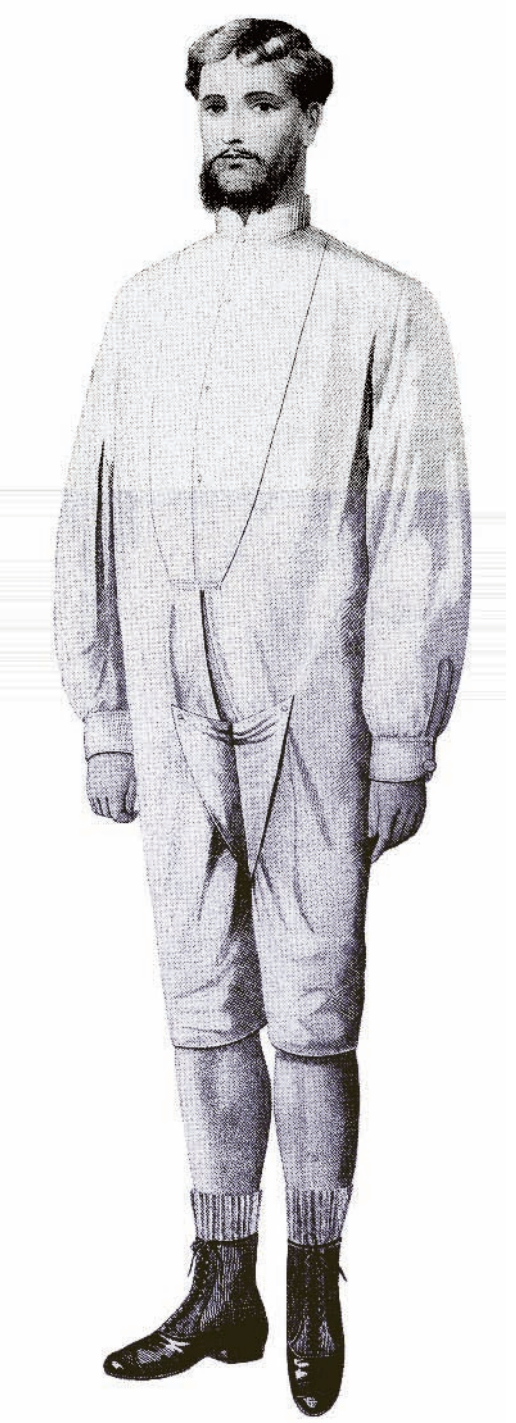
However, he later produced one-piece combination underwear which prevented gaps from unhealthy draughts and that allowed an equal distribution of blood through the body.

Lewis Tomalin translated Jaeger's works into English, and in 1884, opened Dr. Jaeger's Sanitary Woollen System store in London. Most of the customers for Jaeger's designs were enlightened, upper-class puritans or progressive English intellectuals such as playwrights George Bernard Shaw and Oscar Wilde, who lectured on campaign for rational dress, "woollen movement" and the benefits of Dr. Jaegers' Sanitary Woollen Underwear. Shaw wholeheartedly embraced Jaeger's principles and ordered his first Jaeger suit on 19 June 1885, which Shaw's biographer Frank Harris described as an "ideally healthy single garment or combination in brown knitted wool, complete from sleeves to ankles in one piece in which a human being resembled nothing but a forked radish in a worsted bifurcated stocking". [146] On 22 October 1885, Andreas Scheu, the Jaeger agent, wrote to Shaw to offer him "a description of the process of washing" his woollen combinations, which was "very simple and only require[d] some care and attention". They were to be soaked in hot water containing dissolved "good pale soap" for twenty-five minutes, then rinsed three times in clean water, wrung dry and exposed to "the air and sun, if possible, until half dry and then iron[ed] rapidly." [147] Shaw progressed from woollen to cashmere combinations in the 1890s and wrote to Scheu to report that he had "ordered two combinations" from Lutz's but "didn't like Sparling's combinations because they were not made of the cashmere stuff which I prefer." [148]

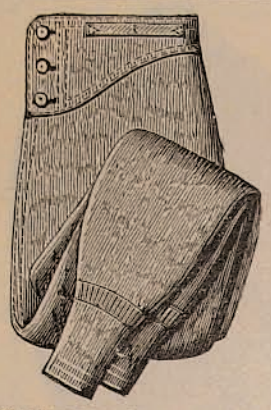
The growth in sanitary and healthy underwear was noted in 1885 by *The Tailor and Cutter*: "the various kinds of sanitary underwear have steadily gained in popularity … there are tastes, however, that only delicate colour effects can satisfy, and flesh tint, heliotrope, lavender, and light blue and other delicate shades have been provided to satisfy their wants … Lightweight woollens will be worn more than ever before." The Eleventh Edition of Stuttgarter's Illustrated catalogue of 'Normal Sanitary Woollen Underwear' produced in 1898 in the United States, noted in its introduction that "nearly every newspaper, periodical and medical journal throughout the civilized world has at one time or another [over the preceding ten years] treated extensively upon [Pure Woollen Underclothing], and the consensus of opinion and years of experience combine to maintain that wool is best suited … to clothe the human race." The catalogue included testimonies from both doctors and wearers approving and advocating the benefits of Stuttgarter's pure wool underwear. The washing instructions for Stuttgarter's garments are almost identical to those sent by Andreas Scheu to Shaw.

By the end of the century, opinions about the health properties of fabrics was changing, as dress reformers believed that men were wearing too many, "unhygienic woollens", which "clogged" the pores of the skin which was "thus rendered incapable of performing their proper duties as vomitories of impurities." [149] At the same time, the potential health benefits of other fabrics began to be debated and explored. In 1888 Lewis Haslam set up "The Cellular Clothing Company" in Britain, specifically to manufacture Aertex, a cotton cellular cloth fabric that would let the body breathe while keeping it cool in summer and warm in winter. Five years earlier, in 1883 the *American Silk Journal* had advocated the healthful attributes of silk underwear stating that "[e]xperience has demonstrated that silk underclothing will in some cases cure, and in all mitigate the pains of rheumatism, neuralgia and nervous diseases of many kinds, [exacting] an influence that is very beneficial in giving increased vigor to the patient." [150] The health benefits of silk underwear were advocated by British Prime Minister Winston Churchill. The soft texture of knitted silk was vital to his well-being, he told his wife Clementine, as he had "a very delicate and sensitive cuticle which demands the finest covering". [151] However, this may just have been a justification for his taste in expensive clothes. His private secretary recalled that he wore "fine-spun, cream-colored silk pajamas, white silk shirts, silk underwear – here he allows himself a dash of colour and favors pink for his shorts" [152] His wife also told her friend Violet Asquith (née Bonham Carter) that he "was most extravagant about his underclothes. These were made of very finely woven silk (pale pink) and came from the Army and Navy Stores and cost the eyes out of the head." [153] This huge cost of Churchill's underwear was *eighty pounds.* [154] The high cost and extravagance of silk underwear was also highlighted in October 1931 when Chicago gangster Al Capone was tried for tax evasion. After pleading he had no provable income, the evidence that he spent $12 on silk underwear, $135 suits and $300,000 on bets was enough to convict him. [155]

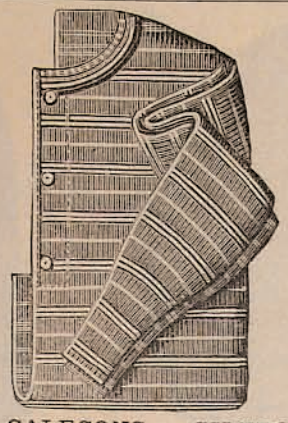
The March 9, 1895 edition of *Drapers' Record* featured debate about the health benefits of "Wool v. Cotton" undergarments. The article focussed on the findings of a number of doctors who had investigated the heat conductivity of different fibres. A Professor Pettenkofer reported it was "the conductivity of woollen substance, of animal fibre, and of linen substance in themselves is actually not very different" but depended upon how the "form in which the fibres are found". His tests on woollen and linen socks led him to conclude that "more perspiration was absorbed from the skin by clothes woven from vegetable fibres than from animal fibres". However, a Dr. Schlichter argued that his evidence proved "animal wool is far superior to cotton, linen, and silk" at "absorbing moisture without becoming wet". Dr. Poore believed that the rapid evaporation and subsequent chilling of the body when an "ordinary close-woven linen or cotton garment" gets wet through perspiration could be "counteracted by a looser method of weaving the material," After weighing up the evidence presented by these "experts" the author of the article concluded that "We must thus come round again to the point from which we started that one fibre is as good as another". [156]



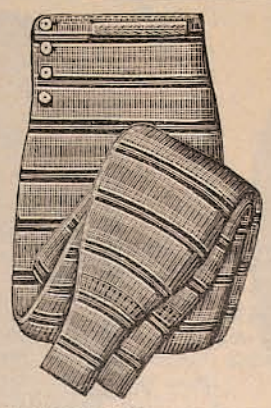
Page 55.
F. Roussel,
Le Chemisier moderne, "La Chemise-Caleçon"
(The Shirt-Boxer bodysuit), 1883.
Private collection.



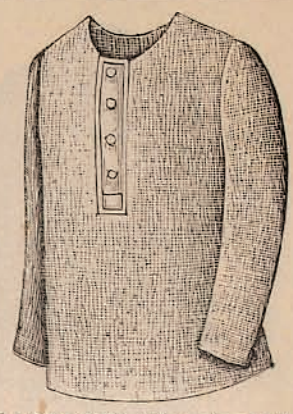
CALEÇONS ou **GILETS** mérino français, teinte moutarde.
Mailles ½ fortes. **2.75**
Mailles fortes. . 3.75
Serie extra. . . . 6.75



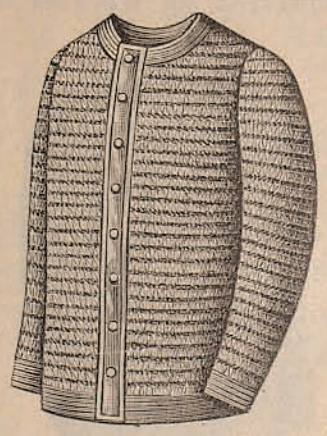
CALEÇONS ou **GILETS** pure laine, haute fantaisie, mailles demi-fines.
Toutes tailles.
13.75, 8.75 et **4.75**



CALEÇONS ou **GILETS** coton couleur, rayures fantaisie.
Toutes tailles. . . **3.75**
En fil d'Ecosse. . .
11.75 et **6.75**



GILETS crêpe de santé, qualité **Louvre**.
Demi-ouverts { Sans manches. **4.25**
Manches courtes. **5.25**
Manches longues. **6.25**



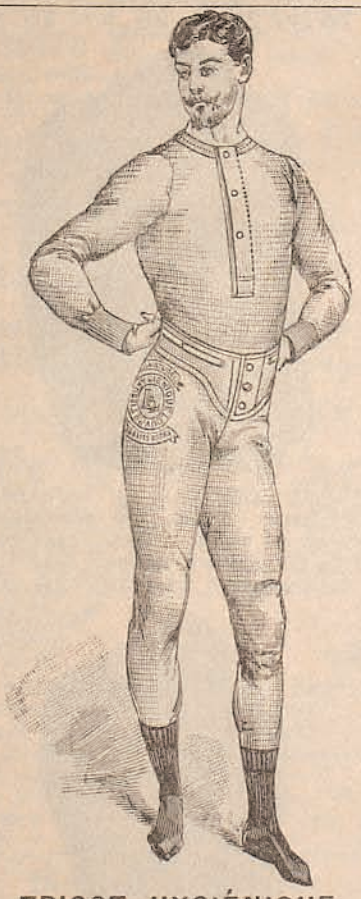
GILET SHETLAND mailles très souples, léger et chaud, blanc ou naturel. **6.75**

CALEÇONS ou **GILETS** coton écru, très bien finis, mailles fortes et demi-fortes.
4.75, 3.75, 2.75 et **2.40**

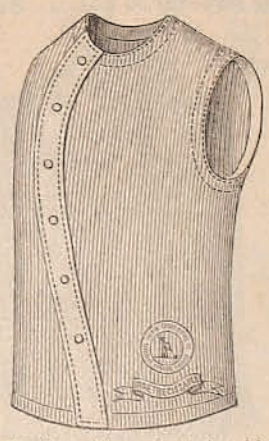
CALEÇONS ou **GILETS** coton mailles fines, toutes tailles . . . 4.50 et **2.75**

CALEÇONS ou **GILETS** coton couleur, marengo ou beige.
Mailles fortes. 3.75 et **2.40**
Mailles fines. **3.75**

GILETS filet, pure laine, blanc, irrétrécissable, ½ ouvert. **3.75**
Sans manches. **4.75**
Demi-manches. **6.25**
Manches longues . . . .



TRICOT HYGIÉNIQUE
CALEÇONS ou **GILETS** pure laine, teinte naturelle.
Mailles fortes 8.75, 6.75, 5.75, 4.75 et 3.75
Mailles fines.
7.75, 6.75, 5.75 et **4.75**



GILET flanelle, tricot hygiénique blanc, garanti *irrétrécissable*.
Sans manches. **2.90**
Demi-manches. **3.25**
Qualité extra Louvre.
Sans manches. 4.75
Demi-manches. 5.25

CALEÇONS mérino blanc, genre anglais.

P. T.	T. M.	G. T.	T. G. T.
9.25	9.75	10.25	10.75

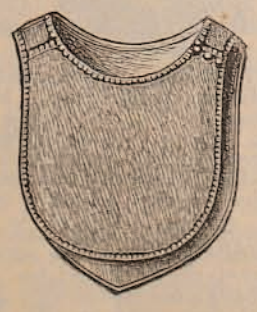
Les Gilets : même qualité.

7.75	8.25	8.75	9.50

CALEÇONS ou **GILETS** pure laine, naturel ou marengo.
Toutes Tailles { Grosses côtes . **8.25**
Côtes fines. . 9.75

CALEÇONS ou **GILETS** tissu jersey molletonné, teinte naturelle. *Toutes tailles.* **8.75**

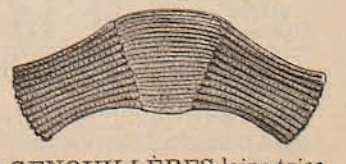
CALEÇONS ou **GILETS** bourre de soie, écru, vieux rose, bleu Vichy, Suède ou noir. *Toutes tailles.* **11.75**



PLASTRONS HYGIÉNIQUES en tissu des Pyrénées, naturel ou marengo 2.75 et **1.45**

ARTICLES SPÉCIAUX PERFECTIONNÉS
Laine et Tourbe du Dr **VÉRAX**
contre les Rhumatismes

CALEÇONS ou **GILETS** mailles demi-fines. **7.75**
CALEÇONS ou **GILETS** mailles fortes. **9.75**
CHAUSSETTES demi-fines ou fortes. **2.25**
PLASTRONS doubles. **3.50**
GENOUILLÈRES toutes tailles. . . **3.50**



GENOUILLÈRES laine tricotée à la main, marengo, naturel ou blanc.

	T. M.	G. T.	T. G. T.
Qualité forte	2.75	2.95	3.75
Qualité fine	3.50	3.90	4.50

III. UNDER FASHION 1900-1980

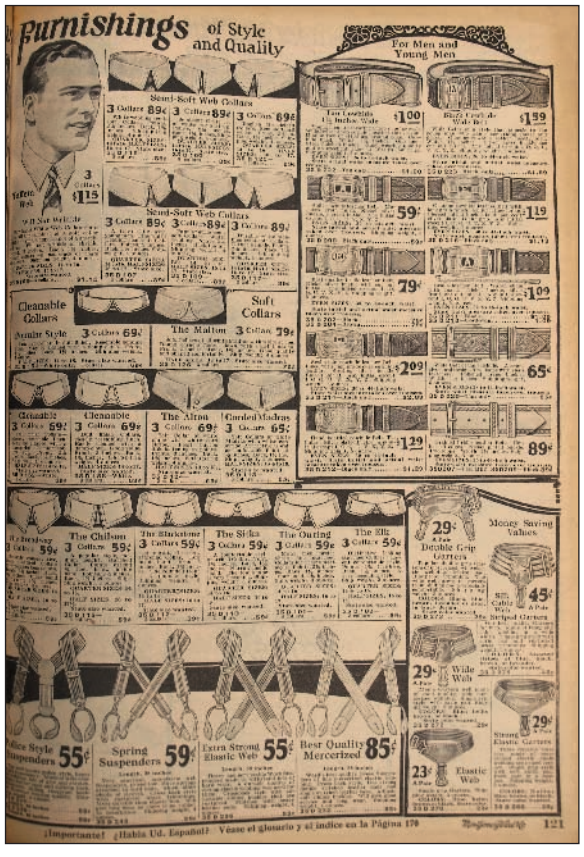
The first half of the twentieth century saw considerable experimentation and ingenuity in the design and manufacture of more athletic and minimal forms of men's underwear. At the beginning of the twentieth century, there was a wide variety of styles of underwear made from a selection of different materials available to men. In Britain, Wolsey, established in 1755 in Leicester, produced "shirts and pants, nightshirts, overshirts, and pyjama suits" in "lambs' wool, silk and wool, in various weights and colours" as well as "white, coloured, and natural cashmere." They also produced a cheaper made fabric cut from fine stockinet webbing and 'Quatorial,' a fine porous webbing called for use in tropical countries. [157] In France there was a similar range of garments available. The Winter 1905 catalogue for the Grands Magasins du Louvre in Paris featured sleeveless vests with round neck and asymmetric buttoning in flannel cloth and flannel cotton, front fastening "Shetland" vests and matching sets of long underpants, long-sleeved vests and socks, available in merino, striped silk, plain silk and wool. These woollen varieties, made by doctor Vérax, were promoted as healthy underwear. In America, most men's underwear was factory-made, although summer underpants were sometimes still made at home by a man's wife. [158]

With the increase in factory-made undergarments, each company began to see the benefit of patenting their innovations and promoting their brand and trademarks through advertising. At the World's Fair in Paris in 1900, Swiss industrialist Jacques Schiesser, who founded his company in 1875, received the "Grand Prix" for innovation for his company's patented specialities such as braided tricot and vertical-stripe knitwear. In 1906 British trade journal *The Outfitter* (29 Sept) ran an article that discussed the increase in prominence of branded underwear and hosiery and its importance in the retail industry, and subsequently to the consumer. It argued that "the public will buy better underwear than they are now doing, if spurred along in the proper way." It pointed out the strengths of various companies, reflecting the claims that were increasingly being made in advertisements. It noted that Pesco, the trademarked underwear of Scottish Peter Scott and Company, produced from pure two- and three-ply wool, and silk and wool yarns in various weights and textures, underwear was "unshrinkable without injury to the fibre of the wool" and "retain[ed] all their size, elasticity, and softness of touch" during laundering. It also noted that a special shade for wool and silk and wool garments had been produced, called "Snow-white," and the same garments were also made in "pale pink and natural tints." Issues of comfort became increasingly important for brands trying to become the top sellers and attract more buyers, and this often related to innovative new fabrics or production methods. Chalmers Knitting Company of Amsterdam, N.Y. claimed that its new mesh "Porosknit" Summer underwear offered "freedom of action, solid comfort. It's clean, cool, sanitary," while Coopers of Bennington, Vermont claimed that its Spring Needle Knit Underwear's "redounding elasticity insures perfect freedom of the muscles, and conduces to an active outdoor life". It was, they claimed, the best "warm weather underwear made".

Shirts – A Move to Informality 1900-40

The shirt which had up until the end of the nineteenth century been considered an undergarment increasingly ceased to be considered as such, despite continuing to be worn under jackets or sweaters. The first half of the century saw a continuation of the move, begun at the end of the nineteenth century,

Page 56.
Grands Magasins du Louvre, catalogue 1905-1906, 1905. Musée Galliera, Paris.



away from formal stiff white shirts for daywear. With the increasing breakdown of class barriers and reducing prices due to mass production, the shirt ceased to be a symbol of social rank, except for formal occasions, and good imitations could be bought cheaply. Within gentlemanly codes of dress, formal white shirts were still obligatory, but increasingly amongst younger men these rules were being broken down, and new rules and styles which altered cut and colour were introduced, such as the pink shirts, orange ties and purple socks worn by the working class dandy known as a "knut," or narrow tuck pleated-front shirts, with wide double collars, made from flannel (for winter) and negligée French print or cambric (for summer), available with matching ties in "shades of green or heliotrope". [159] For younger men, this increasing informality was accompanied by a move away from heavier fabric shirts worn by their fathers' generation. By 1927, *Men's Wear* noted that young men wanted "patterns and colours, also collars to match, which are unobtainable in union or all-wool cloths, and the tunic shirt in slightly heavier materials than those of Summer range fulfils their requirements" as well as shirts in "lighter cloths [such as] light-weight flannels and ceylons." [160] In his 1925 novel *The Great Gatsby*, F. Scott Fitzgerald's "hero" opens his wardrobe to reveal a pile of shirts, made of "sheer linen and thick silk and fine flannel, which lost their folds as they fell [and] shirts with stripes and scrolls and plaids in coral and apple green and lavender and faint orange, with monograms of Indian blue". [161] The following year, Jean Giraudoux published *Bella*, in which a "modern young man" initiated unsophisticated women into the new "science of masculine dress. … They at last saw a man wearing soft materials, even silk, it seemed as though life had softened for men. It seemed as though gentleness had finally come to men." [162]

One of the main signifiers of the changes in shirts was the increasing adoption of attached and soft collars. In 1917 *The Manchester Guardian* observed that "Stiff white collars are disappearing and soft collars are worn by all classes." [163] During the First World War, American servicemen were issued shirts with attached collars, and after discharge, many soldiers continued to favour and demand this more practical form of shirt and collar. Shortages of starch during World War One encouraged men to move away from stiff-collared shirts towards soft collars. Collars became a subject of debate, with experts advocating both the retention of traditional stiff collars and the adoption of new soft double collars. In France, André de Fouquières claimed that abolishing stiff collars would be pure madness, leading to total disruption of masculine attire, [164] and Dr Anthony Bradley believed "soft sloppy clothes are symbolic of a soft and sloppy race" and that men should be "sturdy and virile" and "capable of withstanding the rigours of a stiff shirt." [165] French shirt maker Paul David, meanwhile, denounced such collars, maintaining as soon the modern man 'moved he would find his collar crinkled, wrinkled, reduced to a crumpled rag!' [166] Similarly Eugène Marsan highlighted the need for the collar to be "cut properly with it's points neither too short nor too long to avoid being bent by contact with the chest or 'bulg[ing] out like a seashell", which would result in "a real mess." [167] There were advocates for the soft collar in both France, with the "Anti Iron-Collar League," and Britain, where the Men's Dress Reform Party (1929-37) called for a relaxing of men's clothing. Despite resistance, the soft double collar became a part of most town dwellers daytime wardrobes. During the summer, it was often worn unbuttoned, worn wide over the jacket lapels, in what was called a "Danton" or "Byron" collar. There was debate in the shirt making profession in France about these collars, as some prestigious Parisian shirt makers such as Boivin and Sulka hoped to restrict the *negligee* collar to summer, leisure, country and travel wear. Others, like Charvet, accepted the changes and limited starched collars to formal dress shirts. [168] Department stores continued selling detachable collars and cuffs alongside shirts with attached collars both formal and for sport. The Summer 1935 catalogue for Belle Jardinière offered seventeen different styles of detachable collar, (four of which were stand-up wing collars for formal evening wear), three different types of detachable cuffs (two single, one double) and eight collarless shirts, three of which could be bought with two matching detachable

Page 58.
Montgomery Ward & Co,
catalogue, p.121, 1926.
Musée Galliera, Paris.

Page 59.
Adam, catalogue October 15th, 1930.
Musée Galliera, Paris.

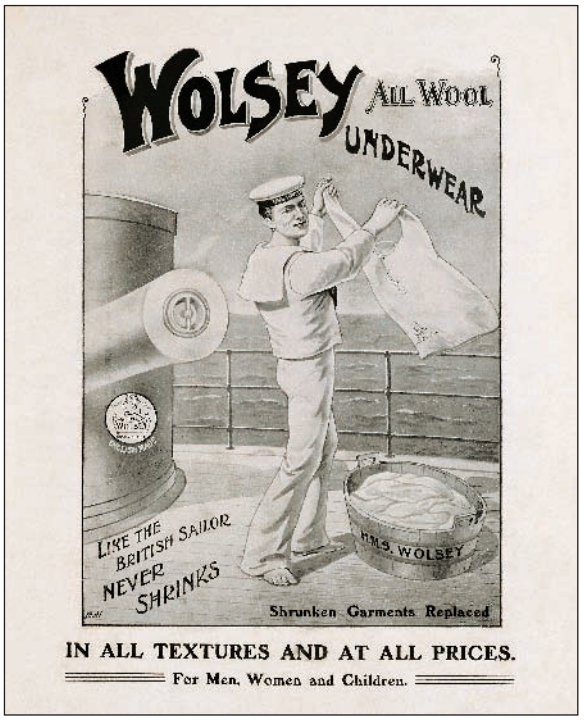
l'amérique a dit :
« pas de liberté sans chemise "biarritz"
de J. c. d'ahetze » 12, arcades champs-élysées, paris.

collars. The attached collars are described as "col tenant" sport collars (even though they were formal shirts). Despite the continued popularity of stiff detachable collars for formal evening wear with tailcoats, it became increasingly acceptable for semi-stiff turndown collars and soft pleated shirtfronts to be worn with a dinner jacket or tuxedo at casinos, theatres, dance halls and night clubs. [169] Informality continued with the increasing adoption of new "American" coat-style shirts, which unbuttoned right to the bottom and thus did not need to be pulled over the head. These shirts soon overtook the previous style in popularity and a Simpson's catalogue of 1937 declared that all their shirts were coat style and that most men found them more comfortable.

Alongside the growing informality in men's dress, changes in laundering promoted the new attached soft collars. Soft collars were not usually starched but stiffened, either with celluloid tab insertions or by a patent process called trubenizing, where the inner lining and outer fabric were fused together, creating a semi-stiff whole which didn't need to be starched and could be washed in home washing machines. City financier Sunny Farebrother in Anthony Powell's 1951 *A Question of Upbringing*, felt he had spent too much on white collars and praised the merits of an invention that turned collars inside out and so cut laundry bills in half. [170] This informality led to the change in status of the shirt. In March 1948, *Revue du vêtement masculine* declared that "Shirts are no longer solely an undergarment. They are increasingly adopting the role of 'overgarment' halfway between jacket and sports coat." [171]

Page 60.
Sailors postcard, 1910.
Private collection, London.

Undershirt to T-shirt



The T-shirt, one of the ubiquitous garments for both men and women in the twentieth and twenty-first centuries, began its life, like the shirt, as an undergarment. Undershirts were worn in the second half of the nineteenth century, but their transformation to the T-shirt has been attributed to naval adoption and adaption. In the late nineteenth century the British Royal Navy wore a sleeveless heavy woollen undershirt under their uniforms. When working on deck, sailors were permitted to wear just the undershirt. T-shirt mythology tells that on the occasion of a visit from Queen Victoria, the chief officer decided that the sight of his men's armpit hair was unsuitable for the Queen and ordered sleeves to be sewn onto the garment. (Historians at Greenwich Maritime Museum in London have disclaimed this story.) In around 1880, the United States Navy uniform consisted of a V-necked pullover jersey under which was worn a loose-fitting flannelette shirt with a square neck, which was visible in the V of the pullover. As in the British Navy, wearing such an undershirt uncovered was permissible during arduous tasks. In 1913 the U.S. navy officially adopted a similar garment, initially made of wool and later, in the First World War, from knitted cotton, with a collarless "crew" neckline (hence "crew neck"), short sleeves and a vaguely "T"-shaped silhouette. Another American adoption came about when the American Expeditionary Force was sent to France in 1917 wearing thick, long sleeved woollen undershirts. On their return many brought back the cotton long-sleeved undershirts worn by the French Troops which they had adopted due to the faster drying properties of cotton, invaluable in the cold, damp conditions of the trenches.

During the Second World War, both the U.S Army and Navy issued short-sleeved garments to their troops in white, but the starkness of the colour acted as a target for enemy fire and the Army dyed its T-shirts Khaki, and from 1944 issued a khaki camouflage pattern printed shirt to enable troops to remain inconspicuous in the jungles of the South Pacific. The first true civilian T-shirt has been attributed to T. Sears, Roebuck and Co. who, in their 1938 catalogue, offered for sale "training shirts" or "gob" shirts (after slang word for sailors) which they claimed were "practical, correct either way" as under- or outerwear. In Spring 1941, Sears, Roebuck advertised "Army Style" T-shirts, which was followed by the slogan "You don't need to be a soldier to have your own personal T-shirt." The media coverage of the war, which featured T-shirt clad military in newsreels, the press, and on the covers of magazines such as *Life* 13 July 1942, which featured a soldier holding a gun wearing a white T-shirt printed with the slogan "AIR CORPS LAS VEGAS NEVADA GUNNERY SCHOOL," helped popularise the T-shirt through its associations with heroic masculinity. At the end of the war, the T-shirt industry in the United States was controlled by two companies: Hanes (established in 1800) and Union Underwear, who patented the name "Fruit of the Loom". In France Petit Bateau added an "American fit" broad cut neck to its T-shirt, initially made for children but later for adults.

While in the years after the war most men still wore their T-shirts underneath another garment such as a shirt, the emergence of new teenage styles and the appearance of uncovered T-shirts on the big screen saw the transformation of this garment from under- to outer- wear. Along with blue jeans, and black leather jackets, the T-shirt became a part of the uniform of rebellious teenager. This image was enhanced by the wearing of T-shirts by popular new method actors in teen rebellion films of the 1950s such as Marlon Brando in *The Wild One* (1953) and James Dean in *Rebel Without a Cause* (1955). American fashion designer Tommy Hilfiger noted that "once the T-shirt became acceptable outerwear, its size, shape, cut and decoration became a reliable badge of the wearer's identity. The greasers were the first to adopt the tight white T-shirt as uniform … The tight white T-shirt has become a macho symbol." [172] These American styles were also adopted by newly evolving subcultures in Europe who adopted the clothing along with American Rock and Roll as a symbol of their independence from the

Page 61.
Wolsey, *Like the British Sailors*, 1900.

older generations. The T-shirt as a symbol of macho and masculinity was utilised to great effect in Elia Kazan's 1950 film adaptation of Tennessee William's stage play *A Streetcar Named Desire*, in which Marlon Brando played the character of Stanley Kowalski in a figure hugging T-shirt. Kazan explained that the T-shirted Brando revealed a "brashness, cruelty and sadism, and at the same time there's something incredibly attractive about him." The public exposure of the undershirt either beneath an open shirt or without any covering layer was associated, in the United States, Britain and most of Western Europe, with working-class men, and acquired connotations of virility associated with working-class masculinity. Curator and dress historian Richard Martin noted that the white cotton undershirt had been a gay signifier as early as the 1930s and was fetishised in the "homospectorial imagination" especially because the garment "delineated the musculature of the male torso." [173] By the end of the 1950s, the T-shirt, which fashion historian Valerie Steele described as, the "most significant and pervasive example of underwear as outerwear, which not only flaunted rules about hidden clothing, but it also [violated] taboos ... against male sexual display,' had firmly established its place as outerwear". [174]

As the T-shirt made its move outwards, so it's clean white expanse became the site for messages. In 1938, extras in the groundbreaking Technicolor film, *The Wizard of Oz*, wore T-shirts with the word OZ in large letters. John H. Neal, vice-president of Stedman Corporation recalled his first printed T-shirt bought in New Guinea in 1944: "A guy in my company [511th parachute infantry regiment] created the design and made a block-print in the jungle". [175] In 1948, Cowboy actor Roy Rogers face appeared upon T-shirts manufactured by Champion, followed by baseball player Joe DiMaggio in 1947 (for Allison Manufacturing), and in 1960 candidates for the United States presidential elections used the T-shirt as a campaign medium. Since that date the full gamut of political, protest, advertising, humorous and obscene slogans have featured on T-shirts.

Union Suits

The late nineteenth century had seen the introduction of the combination or Union suit (reputedly so named because it consisted of the union of vest or undershirt and drawers). The first references to a union suit, or combination as it was sometimes known, were to garments for women. An article entitled 'The First Union Suit' *Textile World (25* July 1905) refers to a letter written by English author, Thomas Carlyle in which he described a "uniondress" as "a women's spencer and drawers all in one." [176] In 1868, an American patent was issued for a women's combination undergarment "emancipation union under flannel" which dress historian Patricia Cunningham notes was one of the first American reform undergarments for women. [177] It is unclear when the combination undershirt and drawers type garment was first produced for men. Gary M. Griffin has proposed that the first men's union suit was manufactured by B.V.D. (founded in 1876 and named after its three founding members, Bradley, Voorhees and Day). [178] United States patents issued on 14 December 1875 to a Heney H. Geosskopf for an "Improvement in combined shirts and drawers" and to L.R. Sharp on 30 January 1877 for an "improvement in combined undershirt and drawers" would seem to imply that the combined garment was already being manufactured prior to these dates.

Initially union suits were made with ankle-length legs and long sleeves and fastened with buttons down the centre front, which provided an easy means of getting in and out of the garments and easy access for urinating. The union suit became popular not only for its warmth but also because it cut down on the amount of bulky fabric that a man would have around his middle with the more conventional separate undershirt and drawers as the 1910 catalogue for Scottish based Atheenic Mills

Page 63.
Lana Termogena advert, 1920s.
Private collection, London.


LANA TERMOGENA
DE LOS PIRINEOS
LA PASTORA
POR SU INSUPERABLE CALIDAD SON LOS PREFERIDOS DE NUESTRO PÚBLICO SELECTO
DE VENTA EN LAS PRINCIPALES CASAS DE GÉNEROS DE PUNTO Y CAMISERÍAS

Company stated: "Combinations, or union suits, are growing in favour for gentlemen's wear, as they allow a fine feeling of ease in movement. There is no rucking up as with an undershirt, and the tightness of pant bands round the waist is avoided." Union suits were particularly popular in the United States during the years of the gold rush and the great move westward, to combat the harsh climates that were experienced. They were originally made of cotton, but were increasingly made of wool as a form of warm winter underwear. The Sears, Roebuck and Co. catalogue for 1905 featured a selection of both cotton summer weight and winter union suits in various weights of both cotton and wool, as well as those made of a mix of the two fibres. Union suits were available in a number of natural colours such as ecru, cream and grey, as well as white, red and, at Sears, light blue, "flesh" and "mode". However the disadvantage of woollen underwear was that it could be uncomfortable next to the skin. In 1906 the Duofold Health Underwear Company of Mohawk, New York patented a new, two-layer insulated underwear. This new underwear was made from a double layered fabric construction of a cotton, linen or silk inner layer, that touched the skin, with a more robust wool, pure silk or "silkoline" outer layer which created an insulating air-space between the two layers that would keep the wearer "dry and evenly warm all the time indoors and out." Union suits were made by knitwear companies who had traditionally, and continued, to manufacture separate drawers and vests.

Page 64.
Munsingwear, *Union Suit*, 1920.
Private collection, London.

Nineteenth century union suits had a drop flap with buttons at the back for convenience. “Some provision had to be developed so that the seat could be opened when the occasion demanded it,” one salesman for Cooper’s noted. While this allowed convenience without removing the whole garment and half undressing, it was difficult to unbutton and rebutton. In order to overcome these difficulties open crotch type union suits with buttonless flaps were created. In 1910, S.T. Coopers and Sons developed one of the first closed crotch union suits. Waking in the night with a fit of inspiration, Coopers and Sons employee Horace Greeley Johnson asked his wife to sew together two pieces of fabric which allowed the crotch of the union suit to close without fastenings. A version was produced that had a seat design of two pieces of fabric which overlapped in an “X” to allow access for hygienic purposes but did not require buttons or ties. The “Klosed Krotch Kenosha” union suit’s posterior opening was diagonal from a point near the waistline to a point below the crotch down on the right leg. One button, high up on the waist held the opening shut, but did not cause discomfort when sitting down. It resulted in a single thickness of cloth through the sensitive area. On October 18, 1910, United States Patent No. 973,200 was issued and Klosed Krotch underwear was first marketed under the Cooper White Cat label. In 1914, this new underwear made history as the oil paintings of men in their Kenosha Klosed Krotches by *Saturday Evening Post* artist J.C. Leyendecker were the first national print advertisements for men’s

Page 65.
Joseph C. Layendecker, Jockey,
Man on the Bag, painting featuring the Kenosha Klosed Krotch, 1915.

Page 66.
Imperial, *Athletic Union Suits*.
Private collection, London.

underwear. Other underwear companies adopted and produced the design, mostly under license from Coopers. However, some competitors refused to pay royalties, and Coopers began legal proceedings. An advertisement in the trade papers of 1913 asked "customers not to take chances buying infringing goods until the courts decide." In a precedent setting high court ruling, the Supreme Court ruled against Coopers. However many competitors agreed to continue paying licensing fees to Coopers. Not all Companies adopted the Klosed Krotch style and many continued to use the more traditional buttoned back flap. The Imperial Underwear Company, for example, guaranteed in 1919 that "The Imperial 'Drop Seat' ensures an absolutely closed crotch under every possible condition."

In the same year that Coopers patented their Klosed Krotch, the William Carter Company of Needham Heights, Massachusetts introduced "something new in a man's union suit". The garment was "reinforced at the shoulder by a 'cross-stretch' – a piece of fabric set in the opposite way". This prevented ripping and sagging of the garment. Carter's Union suit also had innovative cuffs which "always lay flat and smooth" due to their "French stocking seams". Comfort in men's underwear became an increasing demand and despite claims from manufacturers and retailers (Sears for example claimed in 1902, that "the convenience and comfort of [it's Summer Weight Worsted Union Suits] has passed the experimental stage"), some believed union suits to be inconvenient. In 1922 American travel writer and librarian Horace Kephart criticised union suits in his book *Camping and Woodcraft: a handbook for vacation campers and for travellers in the wilderness*, noting that they "are not practical in the wilds" because if your legs got wet "you must strip from head to foot". He also noted that they were "a perfect haven for fleas and ticks" as "you can't get rid of the brutes without stripping to the buff." [179] Important to maximising the comfort of wearing a union suit was ensuring correct measurements were taken: chest, waist and trunk, and a circle measurement over the shoulder and under the crotch to determine the correct sizing. Hall, Hartwell and Co. promoted the "careful tailoring of Troy's Master Craftsmen" focusing on both the "comfort and fit" of their Hallmark Union Suits and the reputation of the town of Troy as a key manufacturing location for underwear in the United States. Munsigwear similarly promoted their "unusual service", and the fact that they could provide the "right size for everybody", as well as noting that "Quality assures Comfort and Service" (in two advertisements for *The Saturday Evening Post* in 1920 and 1923).In 1915 they had proudly announced that they sold more than eight million garments worldwide, as a marker of their popularity and customer satisfaction.

Athletic Union Suits

This desire for comfort also led to changes in the union suit's design. In 1914, B.V.D. introduced a sleeveless union suit with quarter-length legs that was made from cut and sewn, lightweight cotton nainsook rather than heavier weight knit cotton or wool. And by the 1920s this athletic union suit (so called because it resembled an athlete's shorts and vest) was available in a variety of lighter weight fabrics such as silk, rayon, and poplin. Alongside the development of the athletic style, more conventional union suits were advertised to appeal to men's active lifestyle. In 1910 The Superior Underwear Company of Piqua, Ohio produced "Superior Union Suits" which would "Always fit a man - All- Ways." The advertisement postcard featured a photograph of a man with a belly, exercising in a domestic space (indicated by the chair) whilst wearing on of Superior's "perfect" union suits. The rear of the postcard encourages the potential wearer to "inspect the ranges before all the lines are broken up." Imperial Underwear company (also of Piqua, Ohio) introduced a ribbed section to the back of their Athletic "drop Seat" Union Suit to give a closer more comfortable fit and was highlighted in a 1917 advertisement featured in *The Literary Digest* along with the patented "drop seat and short legs and sleeveless features of the Athletic "woven fabric" "Summer Union

Suit. Wilson Bros. of Chicago similarly highlighted the fact that their union suits which were "'Fit' for an Athlete" were "Cut from cool, hard-woven materials that do not cling", were "Double-stitched, and all buttons [were] knotted on." In the 1924 *Merchandise Display Manual, on Hosiery, Knit Underwear and Gloves*, Natalie Kneeland pointed out that the distinctions between "knit" and "athletic" union suits were the materials from which they were made, as well as the style and cut: "The athletic suit is cut on tailored lines, the vest part being straight without fullness and having no sleeves, the drawers being cut with straight legs" and "usually made of woven fabrics [such as] nainsook, cambric, cross-bar dimity, flaxon, and long cloth". Kneeland also notes that athletic union suits are "frequently referred to as B.V.D.'s, but as a matter of fact, B.V.D. is a trade name for a certain brand of athletic union suit and is not a name that applies to all garments of similar kind". [180] American writer and newspaper columnist George Ade referred in 1947 to the fact that traditional red woollen unions suits were still popular in rural areas when writing about how he believed prohibition to be dangerous in fording the opinions of intolerant minorities on to the public: "You say you have become accustomed to a union suit of linen mesh and that a two-piece red suit with pearl buttons is not only irksome but positively scratchy. Well, are you going to pit your judgment against the set opinions of the most moral citizens in the remote rural townships?" [181]

Union suits were not just popular in the United States, but by the 1920s were increasingly worn in Europe. Initially, Cunnington and Cunnington observe, they were mainly for summer wear, in white gauze, merino, Aertex cellular, or natural wool with "half sleeves, pant legs, short legs or knicker legs", [182] but were increasingly adopted in heavy woollen fabrics for winter. By 1929, *The Tailor and Cutter* recorded that there was 'a more general adoption of the combination of one-piece suit for underwear in place of a vest and pants,' contradicting the trend in the U.S. where separate shorts and vests were becoming more popular.

Page 67.
Athletic Union Suit, 1914.
Private collection, London.

Mormon Temple Garments

Developments in Union suits were mirrored by the temple garments worn by members of the Church of Jesus Christ of the Latter Day Saints (LDS Church) or Mormons. This religious movement was founded in 1830 by Joseph Smith Jr., and in 1842, when the church relocated from Missouri to Nauvoo, Illinois, Smith introduced a new initiation ritual (later to be known as the endowment ceremony) at which the "anointed," were given a garment to remind them of their sacred oaths. The original garments, reputedly made by a seamstress, named Elizabeth Warren Aldred under Smith's instructions, covered the arms, legs and torso, had a collar and open crotch, fastened with ties and were made, with "as few seams as possible," of unbleached muslin with the sacred symbol markings in red. [183] Four sacred symbols were originally cut into, and later embroidered onto the garment over the left and right breast, the navel and the right knee, to symbolise dedication to various church teachings, concerning LDS beliefs. In 1923 the First Presidency and Council of Twelve of the LDS Church approved modifications to the garments, following previous resistance, particularly from Church President Joseph F. Smith who wrote in 1906 in the official church publication *Improvement Era* that it was a "grievous sin" to modify the garments which were "sacred, unchanged, and unaltered from the very pattern in which God gave them". [184] The new approved changes followed early 1920s fashions for combination underwear and shortened the sleeves to the elbow, the legs to the knees, removed the collar, replaced the ties with buttons and closed the crotch. In 1930, the LDS Church built the Beehive Clothing Mills in Salt Lake City to manufacture garments to the pre and post 1923 standardised designs. Further updates to the garments were approved by the LDS Church in 1979, allowing them to be made as two separate pieces, similar to T-shirt and shorts. In 1893 the church made an official decree that garments should be in white to symbolise purity, and they continued to be made in white, until in 1999 garments were allowed to be made in olive-drab green for church members in the military. Church members are expected to wear temple garments during day and night and only remove them to undertake activities that would be impossible whilst wearing the garment, such as swimming. As these are sacred garments members are commanded to keep them clean and before disposing of old garments remove the markings so that the fabric is no longer sacred. They should also refrain from showing the garments to non-church members who would not understand their symbolic significance. [185]

Shorts

While long woollen underwear and union suits were the most popular choices in the first decade of the twentieth century, they were not the only choice. Manufacturer's continued to produce long-legged and long sleeved undergarments, but began to explore other possibilities. In 1907, B.V.D. advertised "Coat Cut Undershirts" and "Knee-length Drawers" made from woven cotton rather than knitted cotton or wool which gave a man "perfect freedom of motion." The shorts had a curved yoke at the front of the waistband with three buttons for fastening. To prevent them from falling down, they had ties at the side of the waistband. In 1909 Gotham Underwear Company of Franklin Street, New York advertised their summer underwear shorts, made from special fabrics in exclusive patterns – "Nainsook, Pongee, Pure Silk, Linen and Silk and Linen" with a "patented waistband" that they claimed was "a distinct improvement over other kinds." During the First World War, soldiers were issued this style of lightweight woven shorts for summer. On returning from the war, many veterans continued to wear this style of underwear, and as demand increased manufacturers produced more variations of this style of garment. In contrast British conscripts were issued woollen underwear from October 1917. [186]

Page 68.
Allen & Solly, *Pink Silk Drawers*, early 20th century.
Museum of London, London.

Page 69.
Long Underwear in Silk, c. 1930 (?).
Musée Galliera, Paris.

Underwear mythology tells that these drawers became known as boxer shorts after heavyweight boxer Jack Dempsey won the world title in 1919 while wearing long, loose shorts.

Similar style garments were also available in Europe. The Summer 1922 catalogue for the Belle Jardinière shop at 2 rue de Pont-Neuf in Paris was selling 'Culotte,' a shorter version of the long john or Caleçons that had previously been available. These new culottes were available in white cotton and fine quality jersey. For Autumn/Winter 1923-24 they were selling short boxer short-like underwear in brushed cotton and white cotton cloth (cretonne blanche). Both styles had the same style waistband, with the dipping yoke at the front with two-button front fastening and tapes at the top. In Winter 1931, the Au Bon Marché department store in Paris was selling boxer short style underwear made of artificial silk (rayon or soie artificielle) with matching sleeveless or half sleeved vests, all available in blue, mauve or peach, alongside a more traditional long john style.

Briefs

French brand Petit Bateau, originally founded in 1893 in Troyes by Pierre Valton as the hosiery manufacturers Valton-Quinquarlet et Fils, lay claim to the first banded brief. [187] In 1918 Pierre Valton cut the legs off a pair of long john style underpants creating a brief undergarment. Valton replaced the buttons with an elastic waistband and began to manufacture his garments in unbleached white cotton rather than rough woollen fabric. Legend has it that the name of the company was changed to Petit Bateau after Valton heard his son singing "*Maman les p'tits bateaux qui vont sur l'eau ont-ils des jambs" (Mama, the little boats on the water, do they have any legs?"* However, the brief had first appeared in France in 1906 and was available through the *Manufrance* catalogue. The word "slip" was used for the first time in the 20 September 1913 edition of *L'Illustration*, where it was described as a "slip for athletes in fine cotton jersey, with elastic belt and thighs" ('slip pour athletes, en jersey cotton fin, avec élastique serrant la ceinture et les cuisses') which offered "support without hindering any movement. Very useful for vigorous exercise" (soutient sans gêner aucun des mouvements. Très utile pour les exercises violents). [188] In 1929, as well as introducing rubber to the waistband of their men's "slip" underwear, French underwear company Jil (which took its name from Andre Gillier who founded a hosiery manufacturing business in Troyes in 1825) introduced a brief with a fly that opened to the side.

Interwar Fabric Innovations

Manufacturing of underwear in first half of the twentieth century could be divided into three types. First was underwear that was fully fashioned. Cotton's Patent machine made the garment to the size required and shaped the garment during the making process. The second was underwear that was made on a circular knitting machine. Here the fabric was knitted in long lengths and after going through the finishing process was cut up into garments and stitched together, usually by a flatlock or overlock machine. This method produced underwear much more rapidly than the fashioning frames. The third type was made from woven fabric, in which the pieces of the garment were cut from the fabric and then sewn together. In a lecture given at the Barrat Street Trade School in London (later incorporated into the London College of Fashion) in 1936, F.G. Mayers of the underwear manufacturer Innes, Henderson and Co. Ltd, described "the difficulty in making special orders" on the Cotton's Patent machine, as "no manufacturer would allow their machines to lie idle waiting for special orders and therefore these would have to be fitted between stock orders. He also believed

Page 70.
Valton, *Long Underwear with Invisible Seams*, model registered on the 19th of October 1901 (Inv. n° MB404).
Musée de la Bonneterie, Troyes.

Page 71.
Petit Bateau, *Opened Underpants Amiral* (Inv. n° MB61002).
Musée de la Bonneterie, Troyes.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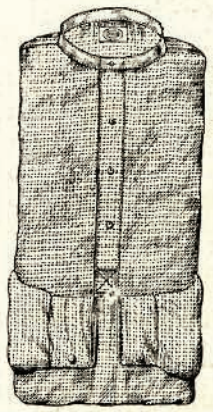
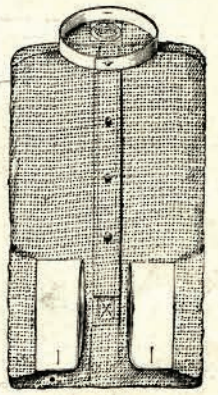


AERTEX Cellular
Day Shirt, from 3/6.



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BOLTON.—H. Eckersley, 13, Bradshawgate.
BRADFORD.—Brown, Muff & Co., Ltd., Market St.
BRIGHTON.—G. Osborne & Co., 50, East St.
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CAMBORNE.—R. Taylor & Son, Basset Rd.
CAMBRIDGE.—J. S. Palmer, 2, The Cury.
CARDIFF.—E. Roberts, 30, Duke St.
CHELTENHAM.—Cavendish House Co., Ltd.
CHESTERFIELD.—H. J. Cook, High St.
CORK.—J. Hill & Son, 25, Grand Parade.
COVENTRY.—Hayward & Son, 17, Broadgate.
DERBY.—W. N. Flint, 16, St. James St.
DUBLIN.—F. G. Coldwell, 81, Grafton St.
DUNDEE.—J. M. Scott, 53, Reform St.
EDINBURGH.—Stark Bros., 9, South Bridge.
FOLKESTONE.—Lewis, Hyland & Linom.
GLASGOW.—Pettigrew & Stephens, Sauchiehall St.
HASTINGS.—Lewis, Hyland & Co., 213, Queen's Rd.
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HULL.—Gee & Percival, 16, Market Place.
IPSWICH.—A. J. Ridley, 32, Tavern St.
LEAMINGTON.—E. Francis & Sons, 34, Bath St.
LEEDS.—Hyam & Co., Ltd., 43, Briggate.
LINCOLN.—Mawer & Collingham, Ltd., High St.
LIVERPOOL.—Liverpool Hosiery Co., Ltd., 5, Lord St.
MANCHESTER.—Craston & Son, 33, Oldham St.
MIDDLESBROUGH.—A. W. Foster, 74, Linthorpe Rd.
NEWCASTLE-ON-TYNE.—Isaac Walton & Co., Ltd.
NOTTINGHAM.—Dixon & Parker, Ltd., Lister Gate.
OXFORD.—W. E. Fayers, 12, Queen St.
PETERBOROUGH.—G. W. Hart, 50, Long Causeway.
PLYMOUTH.—Perkin Bros., 13, Bedford St.
PRESTON.—R. Lawson & Sons, 131, Fishergate.
READING.—Reed & Sons, Ltd., 99, Broad St.
SALISBURY.—Larkam & Son, Catherine St.
SCARBOROUGH.—W. Rowntree & Sons, Westboro'.
SHEERNESS.—Temple Bros., 48, High St.
SHEFFIELD.—J. Harrison & Son, 24, High St.
SOUTHAMPTON.—W. H. Bastick, 52, Above Bar.
SOUTHPORT.—Belfast Shirt Depot, Lord St
ST. HELENS.—S. Smith, 51, Church St.
STOCKPORT.—W. C. Fleming, 10, Underbank.
STROUD.—W. H. Gillman, 3, King St.
TAUNTON.—T. Harris, 7, North St.
TORQUAY.—L. Cozens, 15, Fleet St.
WARRINGTON.—J. & W. Dutton, 20, Sankey St.
WESTON-S.-MARE.—E. Hawkins & Co., 33, High St.
WOLVERHAMPTON.—A. Hall, Queen Square.
YORK.—Anderson & Sons, 33, Coney St.

that woven fabric underwear was the way forward and was "giving the knitted underwear manufacturers some concern in this country." [189]

The interwar period saw a significant impact on men's underwear as a result of the new lightweight and washable fabrics. New manmade fibres such as rayon, known as artificial silk that had been developed in 1905, alongside knitted cellular cottons, were promoted in quasi-scientific terms and offered a lighter weight and more comfortable alternative to the traditional heavier cottons and woollen fabrics. These were particularly appealing to younger men who were casting off heavier outdated forms of outerwear. In October 1927, *Men's Wear* noted that "the young man of to-day wears lighter-weight underwear of wool, or silk and wool, leaving the heavier lambs wool variety to the older generation, who are too conservative to change their habits" and that "artificial silk and wool mixtures are rapidly replacing the heavier wool formerly worn". [190] By 1930, *Men's Wear* was reporting an increase in the use of newer fabrics: "Silk, 'Celanese' and various makes of rayon are much more used for men's underwear than they used to be." [191] Cellular and cotton mesh materials were also popular, as demand increasingly swung in favour of "union suits or vests and knicker-drawers in light-weight textures such as silks, Celanese and rayon locknits, cotton poplins, cellular and cotton or linen mesh, and also cotton locknit fabrics." [192] In the same year, London-based tailors Austin Reed published a guide to what its customers should pack for holidays, including special light underwear for sport. In 1933, Norwegian army officer Henrik Brun took the idea of mesh fabric vests one step further. By sewing together two fishing nets used to catch herring, he developed a garment that provided excellent insulation by trapping air close to the body and yet still allowed perspiration and heat to escape, highly suitable for keeping warm on his winter trips to the exposed Hardangervidda plateau in Norway. However, despite presenting his innovation to a meeting of the Norwegian Officers Club attended by King Haakon VII, it was not until the 1950s that Norwegian underwear company Brynje, founded in 1887, developed Brun's idea into a commercially viable garment.

The British company I.R. Morley tapped into this demand by producing "light-weight wool underwear in fine botany yarns" and "artificial silks, cellular, and other cotton yarns" in various styles, including "frox" vests and "knicker drawers." [193] Other British companies developed fabrics which mixed traditional materials with new ones to produce lighter and more comfortable garments. Meridian manufactured vests and trunks in lightweight knitted latex yarn (a mix of wool and elastic originated in 1933-4), while George Spencer of Cheapside, London produced a range of underwear made of botany wool with an internal lining of superfine cotton, called "Tuplex." An advertisement claimed the product was widely tested by a range of professional types, including doctors, actors, army officers and schoolteachers, over ninety-nine per cent of whom had liked wearing "Tuplex" underwear. British Celanese produced their garments in both rayon and in their newly developed and patented knitted cellular cotton, known as Aertex. In 1928, American trade journal *Men's Wear* sang the praises of the new man-made fibre, rayon. "The wearer of a rayon union suit could stand under the shower in it, soap it well and wash it then and there while it was on his body", the writer noted. "He could then rinse it out, hang it up, and by the time he had dried himself the union suit itself would be dry enough to wear. This is because the rayon garment would absorb a much smaller percentage of water than would a similar suit of wool, wool mixture or of cotton." [194]

The manufacturers' promotion of artificial silk for men's underwear exploited the widespread interest in health, and advertisements married quasi-scientific language and aesthetics in an attempt to outsell their competitors. The promotion of the health benefits of certain types of underwear continued to be promoted by scientists and doctors as they had in the late nineteenth century. The Winter 1919-20 catalogue for the Au Louvre department store offered a range of "Hygienic Flannel Underwear" by "Le Docteur" and from 1923 to 1927 Belle Jardinière sold long-sleeved vests, long and short drawers and

Page 72.
Aertex, *An Even Temperature Maintained in any Weather with Aertex Cellular*.

Page 73.
Tensing Stringvest, 1953.
Brynje Trikotasjefabrikk AS.

combinations by "Docteur Rasurel". Dr. Lahmann, who ran a sanatorium in Dresden, insisted in 1938 that cotton mesh underwear was most versatile as it was warm in winter and cool in summer [195] and in the July, 1928 issue of *Hygeia*, Edgar R. Clark, wrote "Clothes may make the man but underwear makes him comfortable," continuing that a "good outward appearance is a business and a social asset, but so is inward comfort from unseen underwear. Worn next to the skin as it is, every detail about the underwear is important." Traditional materials were also being advocated for their health properties and there was much research into the efficiency of different materials for underwear, usually the relative merits of wool and cotton, advocated by organisations such as the British Men's Dress Reform Party in which J.C. Flugel was a leading figure. However, *Men's Wear* called into question the medical benefits of wearing heavy woollen winter underwear, noting that "medical opinion to-day supports a theory which savours less of molly-coddling." [196]

Hidden Colour

Alongside innovations in fabric, changes were seen in the colour of men's underwear. While the majority of men's underwear continued to be made in white and natural undyed fabrics, the interwar period saw an increasing introduction of colour into men's undergarments, reflecting the growth in coloured shirts. "The cult of colour in gentlemen's outfitting grows apace" [197] with vests, drawers, trunks and combination union suits available in salmon pink, sky blue, light fawn, peach and heliotrope, that would according to *Men's Wear,* make men "think twice before buying the old natural." [198] These coloured garments were often bought by more adventurous younger men, as observed by G. Albermarle in *MAN and his Clothes* in 1931, quoting sales surveys that showed boxer shorts in pale blue, silver grey, pale pink and green. For those not daring or willing to go all out for fully coloured undergarments, manufacturers were introducing a small colour element with "tipping on the sleeves of vests and the legs of pants." [199] In the United States, Hanes and Wilson Brothers were producing boxer shorts in coloured stripes, while in 1929 Aertex invited purchasers to "see the newest examples of coloured stripes in Aertex Trunks."

Athletic Styles

"The only revolution" in the 1920s "was sport" declared French columnist Armand Lanoux. It was a decade which "ushered in athletics, boxing and the stadium." [200] This interest in sport contributed to the changing physical build of men, and by 1930s, the "ideal" male body entailed wide shoulders, straight backs, narrow hips and flat stomachs. The move towards health and athletic styles of underwear was initially driven by the need for garments that reflected an increasingly active and sporting lifestyle, particularly among younger men. This, dress historian Barbara Burman notes, related to the growing trend within design towards modernism and streamlining, arguing that "in menswear [streamlining] seems to have represented the possibility of both literally sloughing off the layered bulk of the past and grasping a slimmer, more youthful, athletic and informal future." [201] In Australia in 1929, "Pal" supportive underwear was promoted to men who needed to "protect [their] danger zone" [202] during sports, and physical activity such as bodybuilding. Although traditional style undergarments, such as long or half sleeved knitted undershirts, long johns, and union suits were still in demand, younger men began to look for different lighter forms of underwear. One leading British manufacturer said that "The underwear trade must look into the future" and develop more athletic styles of

Page 75.
Mauve and Blue Long-Sleeved Shirts (Inv. n° MB4685), late 19th century.
Musée de la Bonneterie, Troyes.


La Selve
SLIP
ERBY
MARQUE ET MODÈLE DÉPOSÉS
KANGOUROU
Le seul normal par sa conception
HAVAS

underwear in lighter weight fabrics to appeal to younger customers who "dress more for comfort and for the occasion [realising] that weight does not necessarily mean warmth" and so "want something more suited to their needs" [203] and so sleeveless vests, which were also known as "Frox" and trunk drawers, a tighter, mid thigh length version of the tradition long drawers became popular. In Britain in the late 1920s, boxer shorts and vests with "V" or round necks were available, along with French and American shorts in ribbed cotton or cashmere with fancy patterns and elasticised waistbands or adjustable side straps. Despite Soviet underwear being about health and sport rather than having "sexual connotations," Russian cultural historian Olga Gurova observed "no big difference in design between male and female underclothes." [204] In 1916, author and poet Rupert Brooke wrote in a letter of a shop window on Broadway in New York where he had seen a young man "dressed very lightly in what might have been a runner's costume," moving about a series of athletic poses and exercises. At regular intervals he would stop and hold up cards bearing such legends as "this underwear does not impede the movement of the body in any direction", "it gives with the body in violent exercising" and "it enables you to keep cool while exercising." [205]

These new athletic styles were initially developed by American manufacturers, but were increasingly adopted in Britain and Europe. In 1930 *Men's Wear,* noting the increasing popularity of American athletic styles amongst "College men at the universities," criticised the British underwear trade which maintained that British men "don't want such things as rayon vests and elastic-waisted shorts." It did however note that miners in Yorkshire wore "short cotton knickers shaped much like a pair of running shorts, but not quite so full" which were being bought by local youngsters to be worn as underwear and "athletic vests and running slips purchased from a sports outfitter" were increasingly being worn as

Page 76.
ERBY, *Slip Kangaroo*.
Newspaper advertisement, December 1948.
Private collection, London.

Page 77.
Jockey, *Olympic Display*, 1948.

Page 78.
Adam, catalogue June-July 1946.
Musée Galliera, Paris.

underwear by those who couldn't purchase actual athletic style undergarments. [206] In a separate article of the same month, *Men's Wear* noted that the majority of British men were unadventurous and stuck with traditional styles of woollen vests and pants, unlike in "America and Canada to the west of us, and on the Continent to the east, [where] for two seasons past the most popular style of underwear has been the athletic vest (or 'frox' as it is sometimes called), worn with loose shorts or trunk drawers made with an elastic waist." [207] However, by 1932 such styles were available and popular enough as summer underwear for manufacturers to introduce shorts "similar in shape to summer styles," with "an elastic waist" and vests with "a short sleeve and a neck that is not so cut away as in summer shapes" in slightly heavier fabrics for winter. [208] In *MAN and his Clothes,* it is revealed believed that the fact that in 1937 "fully half the Autumn underwear sold today is cut on athletic lines" was a "plain indication that men in [Britain] are getting healthier." [209]

Man of Action, Superhero

The use of new fabrics and tighter fitting, athletic styles of underwear during the interwar period was a reflection of the increasing interest in modernity in all forms of design. This interest was also reflected in the popular culture representations of the future in films such as Fritz Lang's *Metropolis* (1929) and in science fiction comic strip stories such as Buck Rogers, (who first appeared in 1929) and Flash Gordon (1934). When Superman first appeared in the first issue of Action Comics in 1938 as a hero to fight against crime and social injustice he was dressed in a costume that suggested a circus performer, but also reflected the trend for presenting heroes in skimpily clothed way to show off a new muscular heroic physique, derived from bodybuilders such as Eugen Sandow and epitomised in ex-Olympic athletes actors such as Johnny Weissmüller and Buster Crabbe.

Superman's costume, which creators Jerry Siegel and Joe Shuster made "as colourful as we can and distinctive as we can," [210] comprised of a closefitting blue bodysuit with a large "S" on his chest, a red cape, red boots and red briefs with a yellow belt worn over his body suit/tights, which Australian academic Vicki Karaminas argued formed an "insulating coat of armour … suited to the performance-enhancing qualities that are necessary for heroic deeds." [211] Michael Carter views Superman's costume as "conscious design" in which all the elements are integrated to form a whole and that "each item seems to be constituted by the position it occupies in the whole outfit, rather than being the result of historical accident, irrational fashionability or personal inclination." [212] The blue bodysuit could be compared to a streamlined one piece union suit, but is a reversal of colour from the traditional red union suit, and Carter makes a comparison between the practicality and functionalism of men's long underwear, the functionalism of 1920s designs for worker's suits by Rodchenko, and sports clothes by Stepanova and Superman's costume. Karaminas notes that the colours chosen for Superman's costume (and for a number of other superheroes) reflect the red, white and blue of the American flag, thus "advertis[ing] themselves as symbols of loyalty and patriotism" [213] and "has come to stand for the American dream." [214] Superman's muscular physique is shown off by the tight fitting uniform, which, Carter noted, created a 'condition of "clothed nudity".' [215] The fact that superman changes from his alter ego Clark Kent by removing his anonymous everyday work clothes to reveal the superhero costume beneath, highlights the association with underwear. The red "underpants" that Superman wears were, Carter argues, not in fact underwear but originally derived from the belted trunk style of swimwear popular in the late 1930s, but as Jennifer Craik has observed "trends in swimwear have run parallel to fashions in underwear" [216] and so the interpretation as underwear is understandable. This styled costume of underwear as outerwear which seemingly placed underpants

over trousers or tights to give a coordinated coloured costume with definition of the heroic body was repeated for other superheroes such as Batman.

Superman's costume has changed little through his many television and film incarnations apart from embracing new versions of lightweight "superfabrics" which Karaminas believes are a "key feature of 'action' clothing, because of its flexibility and suitability for high-level action" by streamlining his body and allowing him to move *faster than a speeding bullet*. [217] Superman's trunks are one area that has changed, progressing like fashionable under-and swimwear from trunks to briefs to bikini styles as the twentieth century progressed. The continued association of Superman and underwear is such that underwear manufacturers produce underpants with Superman's trademark "S" logo on the front on a regular basis.

Comfort and Cleanliness

During the interwar period, an increasing emphasis was placed on convenience and comfort in men's underwear, particularly by manufacturers who commissioned advertisements full of their patented new designs intended to reduce buttons and increase accessibility. Many of these innovations and changes were designed to simplify and speed-up dressing. One outfitter observed in *Men's Wear* in May 1930 the availability of quarter-sleeve and sleeveless vests "with a V-neck that pull over the head and have no buttons to bother about" and "trunk drawers that are now made without those bothering little tapes at the back that no one ever uses" [218] In 1934, in the film *It Happened One Night*, Clark Gable removed his shirt to reveal that he was wearing no undershirt. As a result American sales of undershirts were reputed to slump by reputed 30 per cent. Perhaps the way forward for comfort was not to wear a lighter weight fabric undershirt but to cease wearing one altogether. The late 1920s also saw the introduction

Page 79.
Jockey, *We're Never Out… of Comfortable Jockey Underwear.*
Cardboard Jockey Signage with Umpire.

of elasticised waistbands into men's trunks and shorts, which as well as making them easier and more convenient to put on, "dispense[d] with the loops for one's braces." [219] In 1937, Scovill Manufacturing Company of Waterbury, Connecticut developed and patented a "new type of fastener that ends all button troubles" such as bulkiness and breakages - a flat snap closure (or press stud) called 'Gripper fasteners.' Underwear manufacturers such as Wilson and Arrow began using gripper fasteners on their men's shorts, and sports stars of the day, such as baseball players Paul Warner (Pittsburgh Pirates) and Bill Lee (Chicago Cubs) and golfers Ralph Guldahl and Sam Snead, were used in advertisements for these products. Such was the innovative nature of these fasteners and their benefits to the practicality of the garments that the invention was approved by the American institute of Laundering. In 1936, the American manufacturer Munsingwear developed and introduced the 'Kangaroo pouch' brief underwear which used a horizontal vent fly opening, dispensing with the need for buttons. This same style opening was used on the French 'Slip Kangourou' brief manufactured by ERBY in 1949, and revived by the French company Hom in the 1990s.

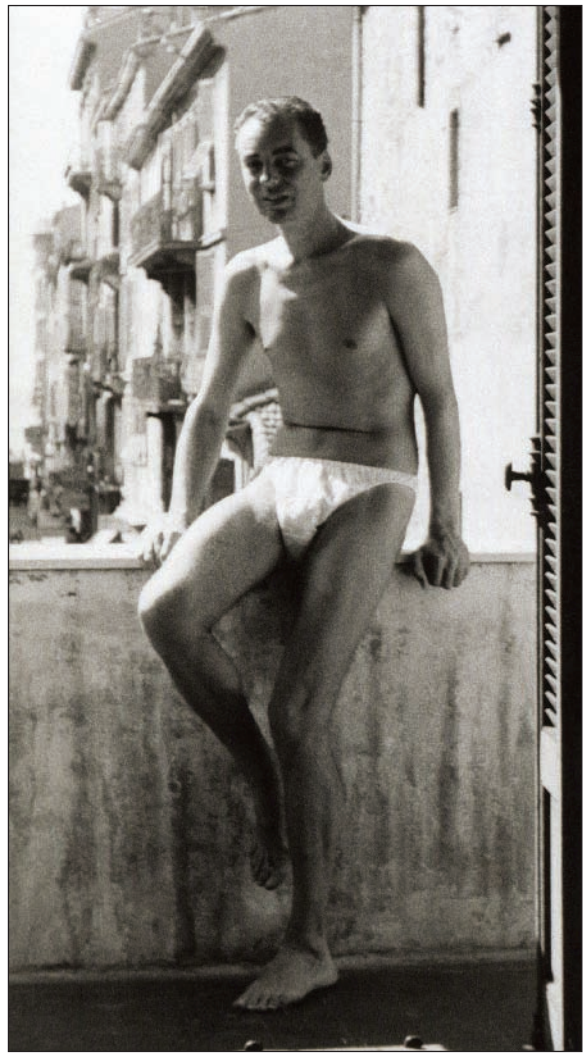
Linked to comfort were increased interest and developments in cleanliness and laundering. Olga Gurova has observed that a "regime of cleanliness" was promoted in the Soviet Union in the 1920s. Underwear "was a compulsory part of that regime" [220] and owning at least two items of white underwear (so that any dirt was visible and recognisable) meant that garments could be changed once a week and "when one is in the wash they can use the other." [221] During the 1930s Soviet underwear was increasingly made in darker colours such as black and dark blue, the reason being, according to Gurova "the opposite than previously: dark colours become dirty slower." [222]

In Britain in the 1920s, both big country houses and smaller middle class homes had electric washing machines. To attain the desired snowy white colour, block blue and a mixture of bicarbonate of soda and glucose were used by those who could afford it, whilst cheaper versions were available by using colouring starch and adding gum Arabic. Writing in 1928, Louise Jordan recommended that "underwear should be simple in design so as to offer no complications for laundering from this source", because, "when a garment is hard to handle for any reason, laundering or other cleaning is apt to be undesirably delayed." [223]

Coopers Jockey Y-fronts

Perhaps the most successful and long lasting innovation in comfort in men's underwear came about in 1934. Inspired by a photographic image of a man wearing brief swimwear on the front of a postcard he was sent from the French Riviera, Arthur Kneibler, a vice president of Cooper's Inc (formerly the Cooper Underwear Company), instructed his designers to create a new brief undergarment. Unlike previous men's underwear, Coopers Model 1001 provided absorbency and "masculine support" for the wearer's genitals, through a double layer of soft rib-knit fabric in the centre front. The waistband and leg opening bands were made from Lastex, which helped the garment sit securely against the body. This support had previously only been available in an athletic supporter or "jock strap". In order to reinforce the idea that this new underwear would provide support it was discretely called the Jockey (JOCK-ey).

To promote and sell their new no-iron, easy to launder and comfortable garment, Cooper's packaged their jockey shorts in transparent cellophane (a marketing ploy they had successfully employed in 1929 with their new style short-legged, sleeveless 'Singleton' athletic union suit). The Jockey brief was introduced to the buying public in Chicago in a Marshall Field and Company window on January 19, 1935. The window display comprised of posters, a full-sized underwear clad mannequin and life-size photographs of model Hugh Millen wearing the briefs and the new sleeveless athletic undershirt that



Page 80.
Jockey, *Man Wearing Jockey® Long Underwear with Son*.

Page 81.
Brief, France, 1930s.
Private collection, London.

had been designed to accompany the briefs. Store management thought it was ludicrous to be displaying such skimpy underwear on a day when the worst blizzard of the winter was hitting Chicago, and instructed the display to be removed. However, before the display could be taken down, the store had sold out of its six hundred packages of Jockey Shorts. In the following two weeks 12,000 more pairs were sold and sales totalled thirty thousand pairs after three months, a success that was repeated across the United States. An advertisement in 1935 stated that "there is only one genuine Jockey short and it is made by Cooper's" highlighting its innovative supportive nature proclaiming that "only 'jockey' gives you this 5-point comfort". Later that year Cooper's enhanced their Jockey short by adding an overlapping inverted Y-shaped seamed fly opening, which overcame the problem that had faced wearers of Model 1001, that they had to lift the leg opening to urinate. The Y-shaped fly was also revolutionary in that it drew attention to the male genitals through its innovatively shaped seams around the fly. With the success of the opening fly enhancement Jockey and its subsequent versions with longer legs – Midway, Overknees and Long, Cooper's began "Changing the Underwear Habits of the Nation." *MAN and his Clothes* (August 1935, p.46) commented they were inspired by the "spell of Tarzan and the Apes" [224] and predicted they would revolutionise the underwear market in Britain and Europe. In order to expand their sales internationally Cooper's signed licensing agreements to manufacture their Jockey shorts and other undergarments with Lyle & Scott Company in Scotland and MacRae Knitting Mills in Australia. Lyle and Scott was the main franchiser for the brand in Britain, France and Denmark, and manufactured 60,000 pairs per week in their dedicated factory in Harwick, Scotland from June 1939 onwards.

In February 1938 Cooper's staged one of the first Underwear Fashion Shows at the National Association of Retailer Clothiers and Furnishers. The "Cellophane Wedding" featured a bride and groom, in wedding dress and tuxedo created from see-through cellophane revealing the underwear beneath. Photographs appeared in newspapers and magazines across the globe. Curators and dress historians, Richard Martin and Harold Koda believe that the Cooper's Cellophane Wedding could be seen as a response to the notorious scene in the 1934 film *It Happened One Night* in which Clark Gable appears without an undershirt, revealing his naked chest on screen. Gable's undershorts, in accordance with movie restrictions of the day, were not visible on screen, as this would have been too much of an indication of male sexuality or virility. This scene has, like the scenes of Marlon Brando in his T-shirt in *Streetcar Named Desire,* been viewed as one that emphasised the potency of sexuality of the lower-class male. Martin and Koda see both incidents as exposing the questions around the depiction of and "tentative approach to the [male] body" particularly in popular entertainment and merchandising contexts. [225] Martin and Koda also make a connection between the 1935 Jockey short launch and the fact that the year has been recognised as one in which an increasing number of American beaches allowed men to go topless, noting "erotics of the male were undergoing change," and the roles of men as both observers and observed and women as observers of the male body represented "a sea-change in concepts of masculinity". [226]

Brief style underwear quickly caught on and many other underwear manufacturers began to produce their version of the jockey short leading to "Y-front" and "Jockey" becoming the generic term for such brief underwear. During the mid 1930s, Heinzelmann Company in Stuttgart developed "Piccolo" brief underpants, and the Summer 1938 catalogue for Belle Jardinière featured two "slips" which resemble a brief, but without any front fly openings: one in ribbed knitted white cotton with matching sleeveless, scooped neck vests (also available in child sizes), and one in white matte finish rayon mesh. The catalogue for 31 January 1939 for the Grands Magasins du Louvre also sold a slip with matching "athletic" vest, for 6.90 francs. It was also available with an elasticised "Lastex" waist for double the cost at 13.95. This has a much shallower rise than the Belle Jardinière version.

Page 82.
Jockey, *The New French Jockey Shorts, Presented by Coopers*.

Page 83.
Coopers, *Y-front underwear*, 1940.
Private collection, London.

Page 84.
Utility Undershirt, 1942-1954.
Museum of London, London.

Military Influence and Wartime Shortages

The Second World War had an inevitable effect upon the underwear industry. In America, the war effort led to shortages, and underwear manufacturers responded through their advertising campaigns. A rationing system was introduced at the beginning of the war, which mainly affected the purchase of food and fuel. However some rationed materials had an impact upon the underwear industry. Due to supplies of natural rubber being interrupted, there was a shortage of rubber, and as the main ingredient in elastic was rubber, elastic was removed from waistbands of underpants and manufacturers reverted to more traditional fastening methods such as tie sides. Jockey announced this with the slogan "Uncle Sam needs rubber so Jockey waistbands are no longer all-elastic." Nylon, patented by DuPont in 1938, was also rationed and removed from civilian use, and as a result, men's undergarments reverted to being produced from natural fibres.

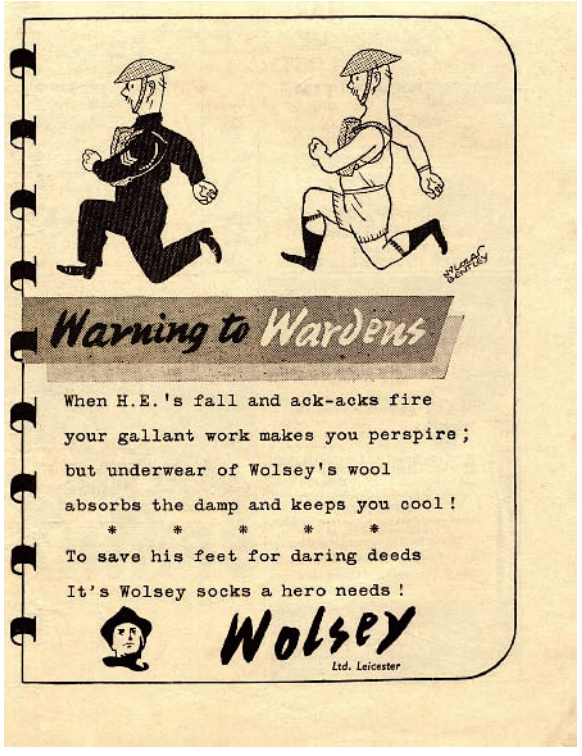
American underwear manufacturers used military imagery to sell their garments during the war years. In 1943, Utica Knitting Company promoted their Bodyguard underwear with the slogan "prepared for anything" over an image of a charging soldier and pointing "to the superior equipment of America's fighting men, the nine Mills of the Utica Knitting Co. are proud to be able to contribute the major part of their underwear production." Jockey were similarly forthright in 1945, with slogans such as "What's a 'Skivvy' to a 'Civvy'?" which highlighted Cooper's production of undergarments for

the navy. Their 1940 advertisement for Flight magazine noted that Jockey was "scientifically designed underwear ideal for the man in uniform." Other companies were less up-front. In 1943 Robert Reiss and Company promoted their Reiss Scandals with an image of a man in underpants and vest wearing a flying helmet, hinting that military personnel wore their underwear. Other companies hinted at war efforts with images of air raid wardens and slogans such as "if you're slated for action like this … You'll want to be dressed like this" (Munsigwear advertisement, 1943).

Various styles of underwear were issued to U.S. servicemen during the war. For warmer weather, they were issued cotton briefs and shorts in Olive Drab rather than white because, as an advertisement for Jockey pointed out "A spot of white against coral sand or tropic green makes a bull's eye for the enemy. Patches of white draw gunfire; they show troops are there. Olive drab blends with its background..." For winter, servicemen were issued long woollen underwear, or 'long johns', as they became known. A letter from a new recruit published in Sheboygan Press, Wisconsin on 16 October 1941, recorded "Last Friday it turned a little cool so we were issued our winter clothes. We all hope we don't get our 'long Johns' for a while because it is too warm yet." The personal memoir of another soldier records a similar experience with the changing seasonal underwear: "We were still in winter uniforms: wool shirts, wool trousers, long underwear, lightweight combat jackets, and combat boots… and I could hardly wait to get out a summer uniform. I packed my G.I. knapsack for the trip with two sets of khaki shirts and trousers and G.I. underwear. After wearing long underwear for more than a year, putting on lightweight cotton boxer shorts made me feel buck naked." [227] The Wisconsin Rapids Daily Tribune of 3 June 1944 offered an explanation for the name '"Long Johns": "They are the winter underwear issued by the Army, and have the disturbing effect of making a G.I. look like a scarecrow trapeze artist. It might be added that they itch but good! After a soldier finally gets into his LONG JOHNS, he invariably swells his chest, flexes his biceps and struts around the barracks like [champion heavyweight boxer] John L. Sullivan, after whom these practical if not sightly garments have been named." [228] In August 1945, the American government decided to sell off four million military items, from jeeps to knitwear, in Europe. 17,310 undershirts were sold, as well as tens of thousands of socks. On 25 May 1947 nearly 20 tons of socks went in a single public auction in Paris.

Rationing was a far more serious issue in Europe than in the United States. Germany, France, The Netherlands and Britain all introduced ration coupon schemes, which covered the purchase of items of clothing. Following the German occupation of France, a clothing coupon scheme similar to that which had been in operation in Germany was introduced in February 1941. The coupons obtained at the local town hall could be used for the purchase of clothes, provided the wardrobe contents fell below the standard set by the German administration, which for men comprised two suits, three shirts, one pullover or knitted vest, one raincoat or jacket, one overcoat and one pair of winter gloves, two nightshirts or pyjamas, six handkerchiefs, two undershirts, three pairs of undershorts and six pairs of socks or stockings. (For women, the limit below which a request for coupons could be made was as follows: two dresses, two aprons or overalls, a raincoat, two pairs of winter gloves, a winter coat, three dresses, two slips, three pairs of knickers, six pairs of stockings, and six handkerchiefs.) A new law, intended to last until 31 December, took effect on 1 July 1941 and ordered the supply of "a card comprising a certain number of points to every customer holding a food ration card. The [new] card would allow the acquisition of clothing and textile articles according to a scale based on the nature of the article and a determined number of points." [229] The clothing card, given to each French citizen over the age of three, was worth 100 points, which was raised to 168 points in 1942. An exchange system was also in operation which meant that if two used woollen garments (overcoats, cloaks, jackets, vests, pants) were handed over in good condition, a new article of the same type could be bought without handing over points or coupons. At the end of the scheme in 1944, short underwear was worth 10 points,

Page 85.
Reis, *New Comfort-plus Support. An Exclusive Feature of Reis Scandals*, 1940s.
Private collection, London.



long underwear 19, mid calf stockings or socks weighing less than 65 grams were worth 2 points, a short-sleeved shirt 13, and a heavy long sleeved shirt 29, while trousers were 52, a jacket 67 and an overcoat required 174 points.

In Britain, clothing rationing was initially considered by the government in June 1940, but was not introduced until June 1941. Rationing was introduced, the government stated in its announcements, "not to deprive you of your real needs, but to make more certain that you get your share of the country's goods - to get fair shares with everybody else." Alongside rationing, the British Government introduced the Utility Clothing Scheme through which manufacturers were encouraged to produce a limited range of garments in approved fabrics, and attempted to conserve materials and minimise costs by, for example, removing turn-ups on trousers stipulating maximum length of men's shirts. All Utility garments were labelled or stamped with the "CC41" utility mark in which CC stood for the Civilian Clothing Order. Initially, the rationing allowance was 66 coupons per year per person, but by Spring of 1942 this had been cut to 48 per year, and in 1943 reduced to 36 a year. Coupons continued to be issued after the end of the war in 1945 until 1949, and all rationing ended in 1952. For men, three coupons were required for underpants, the same for vests, and socks and stockings were two coupons. Shirts and jumpers were both five coupons each, while trousers were eight, jackets thirteen and raincoats sixteen. The Concentration scheme, also introduced in 1942, allowed only a limited number of approved manufacturers to continue production and barred entry to newcomers to the clothing industry. *Advertisers Weekly* noted in 1945 the differences in purchases of clothing alongside underwear amongst different social classes: Class A and B continued to buy underwear, alongside "raincoats, trousers and pullovers", class C "underwear, pullovers and nightwear" whilst the lowest Classes D and E bought "socks, shirts and shoes", [230] but not underwear. Similar to American wartime underwear advertising, companies in Britain, such as Wolsey in 1941, highlighted potential shortages: "If your favourite shop runs short of Wolsey – don't blame them. Remember, 'there's a war on.'" Other adverts appealed to notions of patriotism. One for Meridian in 1940 quoted from one of Winston Churchill's early wartime speeches – "Let us to the task to the battle and the toil" – and showed an image of soldiers who, it is implied, are wearing Meridian underwear, manning an anti-aircraft gun.

There were fears, amongst the British men's retail industry, about shortages of certain undergarments as the drive for economy in fuel consumption in 1942 created an increased demand for thicker, warmer underwear. One of the problems was the reduction in ration coupon capacity, and the other was due to the fact that underpants and shorts had always sold in greater numbers than vests, and manufacturers did not take this into consideration, especially as many manufacturers and wholesale suppliers supplied underwear in sets of pants and vests, something that retailers raised with the British Board of Trade. One retailer in Harrow Road in London, Mr. C.M. Collett, told *Men's Wear* that "normally I sell three pairs of pants to one vest," and that demand was such that in 1942 he "could sell ten pairs to one vest". [231] He noted the difficulty in obtaining separate pants and the shortage of woollen garments, particularly in larger sizes, as opposed to those made of cotton interlock, which was 'not really a winter garment' demanded by the majority of his customers. Such was the concern and demand from retail that the Central Price Regulation Committee had to remind traders that refusing to sell men's pants unless vests are also purchased was an offence under the Goods and Services (Price Control) Act, and any manufacturer, wholesaler or retailer withholding stocks in this way was liable to prosecution.

Rationing was also instigated in former British Empire countries, such as Australia (where it was introduced to manage shortages and control civilian consumption) and New Zealand, to allow goods to be sent to Britain to help the war effort. In New Zealand, each person was allowed 26 coupons for

Page 86.
Wolsey, *Warning to Wardens*, 1942.

Page 87.
Sailors in Boxer Shorts on Board Ship, 1950s.
Private collection, London.

clothing every six months. In Australia, rationing of clothing by coupons was introduced on 15th June 1942, with 112 coupons issued to each person per year. In November 1945, following the end of the war, this was reduced to 51. The coupon cost of long knitted underpants was 6 coupons, short knitted underpants 5 and short woven underpants, knitted, and woven athletic vests were each five coupons compared to 20 for jackets and 10 for trousers. In 1945, knitted underpants and vests were made coupon-free and woven underpants and vests reduced to three coupons each.

The Post-War Boom

Page 88.
Triméca, *Rhovylon, les nouveaux sous-vêtements (Rhovylon, the New Underclothes)*, 1940s.
Private collection, London.

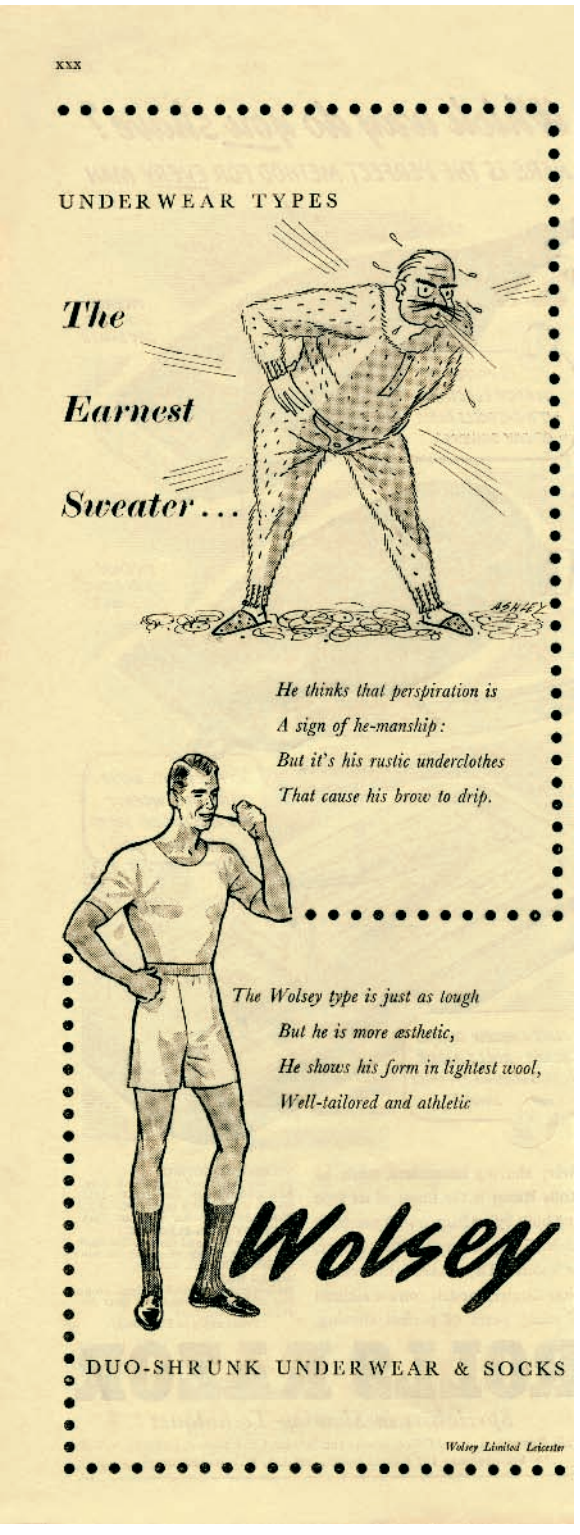
Page 89.
Wolsey, *Underwear Types*.
The Earnest Sweater…vs. Wolsey, 1950s.
Private collection, London.

With the onset of peacetime and the diminishing of wartime shortages, underwear manufacturers began to explore new avenues. Consumers too desired more and new goods. Traditional long- and short-sleeved vests and long old style button front drawers and pants, in cream or white wool, wool mixture, cottons and artificial silk fabrics were still available, and in Britain, cotton sateen, rayon satin, rayon crepe, Celanese rayon locknit and wool were the usual utility fabrics for underwear until 1953. As the 1950s progressed, Nylon and other man-made fibres were invented and produced on a large scale, and new forms, such as machine knitted nylon tricot (1949), Polyester, Dacron or

Terylene (1956), and Lycra (1959) were used in the manufacture of underwear. Ventilated fabrics that had been developed in natural fibres before the war, but because of the cost had been largely confined to the luxury market, began to be mixed with these new petrochemical fibres. When mixed with forty-five percent wool or cotton, these fabrics were lightweight, kept their shape and were wrinkle-free. The hydrophobic properties of nylon and polyester enabled the development of easy-care drip-dry fabrics which "washed 'like a rag,' dries in next to no time and needs no ironing … looks and feels delightful and lasts forever" [Ad in *Women's Journal* 1 August 1950.] Elizabeth Shove has observed that by 1950 the American Institute of Laundering recommended an eleven-part categorization of laundry based on distinctions between light and dark coloured fabrics made of various types of fibre, and the requirements of "nylon and other 'easy-care' synthetic textiles," [232] very soon after extended the categories. The increasing presence of electric irons in domestic households also made the care of traditional fabric underwear easier, as steam facilities and thermostatic controls made the removal of creases far simpler. Men's underwear advertising increasingly appealed to the mothers and housewives who were responsible for the laundering of their sons' and husbands' undergarments. In America in 1933, Sanford Lockwood Cluett of Cluett, Peabody and Company, patented a preshrinking process, called Sanforization, which stretched shrunk and fixed both the length and width of woven cloth which otherwise would have occurred during washing. Offered under, licence an increasing number of companies made their underwear "Sanforized" and marketed their garments with this benefit.

After the end of the Second World War, American manufacturers began to make up for the shortages of the war and encourage a renewed vigour in consumer spending, advertising innovative new fabrics (Allen A Atlastic underwear, 1952 and Mayo Spruce's Dacron reinforced briefs and T-shirts), new colours and patterns (such as "from Hawaii via Munsingwear" Hawaiian print boxer shorts), and developments which increased comfort, such as Robert Reis' "Scandals" with "new crotch comfort" and Munsingwear's "Stretch-Seat" briefs with "exclusive horizontal knit seat panel [which] stretches up and down as you bend". These were all offered alongside traditional styles, such as union suits and shorts. The success of Cooper's Jockey brand in the United States in the lead up to, and immediately after the Second World War, led other companies to increase their advertising to promote their own branded garments. In an attempt to emulate Jockeys, Carter's introduced Trigs briefs that "fit you, never bind or sag … never needs ironing [and] won't shrink," and Hanes, in an attempt to offer a sense of tradition and authenticity promoted their "Fig Leaf Brief" (1949), each with a different style of fly opening.

In Europe traditional underwear was sold alongside newer more modern styles, and similar innovations were being developed. In 1939 N.P. Shenton of J.B. Lewis Ltd. had developed underpants which incorporated a section of stretching horizontal rib fabric at the centre back. Above this on the waistband was a loop for braces, which allowed for even suspension of the underwear both front and back but allowed an even stretch at the back when the wearer bent down. However, because of the war these were not launched until 1948. In 1949 I. and R. Morley "glamourised" men's trunks by introducing shaped legs, "bucket seats" for enhanced comfort and patented double wrap-over fly fronts, made in "Celnet fabric" woven on glove fabric looms. [233] Under the guidance of John Hill, Sunspel introduced U.S.-style boxer shorts to the UK in 1947. These had a panel seat with two seams at the back running from the waistband down to the crotch rather than one single central seam which had a tendency to cause the short to ride up uncomfortably. [234] In 1947, having observed the reinforced slips that Argentinean riders wore under their trousers, French sales representative George Jonathan and textile technician Gilbert Sivel, created their own slip at their Atelier artisanal de bonneterie in Nîmes. After searching for a religiously neutral name for their company, the Jewish and



protestant friends and collaborators, settled upon "Eminence" which they drew from His Eminence the Cardinal of Richelieu, Prime Minister of the French King Louis XIII. Using Swiss looms, Jonathan and Sivel created a mesh fabric they called "trous-trous," which they used to create their brief, called "model 101." [235] The 1952 catalogue for the Grands Magazines du Louvre sold three sets of underwear: traditional long-sleeved vest and long johns in undyed cotton; interlock cotton boxer short style underpants with matching T-shirt style vest with short sleeves and cotton 'slip' with reinforced back and matching sleeveless vest. French department stores also began to highlight branded underwear in their catalogues. In 1954, the Grands Magasins du Louvre was sold "Eminence" and "Rasurel" and in 1958, Au Bon Marché offered "Special B. M.", "Eminence" "Selitex", "Noveltex" and "Nylfrance", alongside its own unbranded styles. French brands too were featuring new innovations for convenience, such as Eminence's "innovation sensationelle" slip which "thanks to an exclusive patented procedure the replacement of this *filés Lastex* woven waistband can be carried out with the same ease as replacing a shoelace". Brief style underwear was increasingly featured and promoted. In January 1954, Au Bon Marché sold two types of slip: the "classique" style with double layer back and one with a double opening pouch fly front for convenience "à poche et double ouverture de commodité ceinture interchangeable." In 1958 the same shorts were sold in Nylon made by "Nylfrance" and slips were available in "vented net with a fly opening."

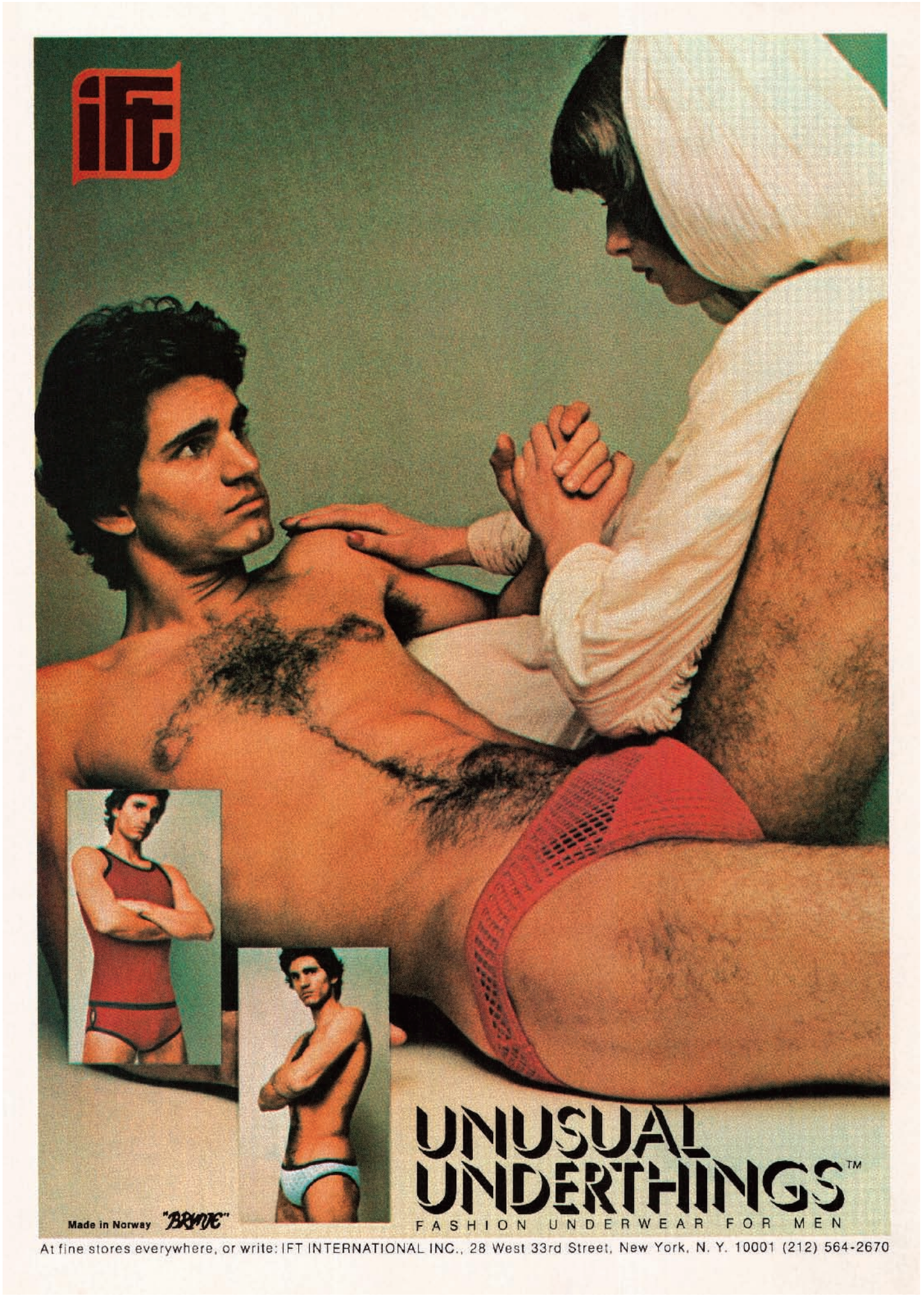
New Styles in the 1960s: Peacock Revolution

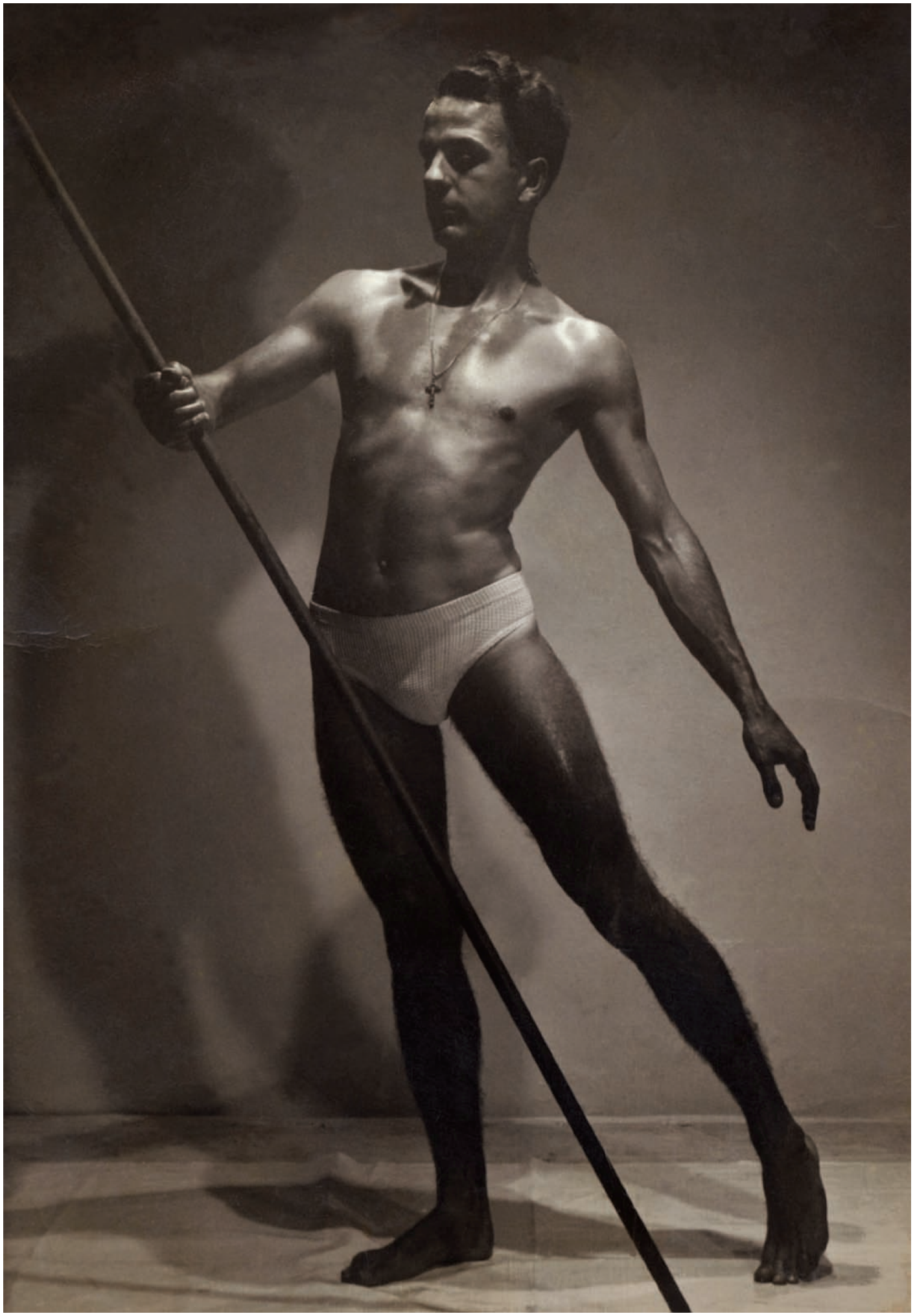
As the 1950s moved into the 1960s and changes began to be seen in men's outerwear with the Peacock revolution offering an increase in brighter colours, more patterns and slimmer figure fitting garments, so underwear developed to match this change. Since the 1950s and the 'creation' of the teenager, younger men had been striving to dress differently to their fathers.

The fashion for snugness in men's trousers in the late 1950s and early 1960s led to a need for smaller, tighter undergarments, and manufacturers began to introduce 'bikini' style underpants for men. Inspired by the bikini for women, the world's "smallest bathing suit," was introduced 1946 the by French engineer, Louis Réard and fashion designer Jacques Heim, named after the site of atomic bomb testing, Bikini Atoll in the Marshall islands, because of its miniscule size. At the end of the 1950s, Jockey had introduced a new style, the "slim, trim" Skants briefs made of stretch nylon, and available in "candy stripes and solid colours." The 1961 catalogue for Au Bon Marché featured advertisements for four companies – Kangourou, Rasurel, Eminence and Caravelle – who all featured "bikini" slips, which were made with a shorter rise and higher cut legs than the traditional slip. In Britain in the same year Montford (Knitting Mills) also released bikini-style briefs in royal blue, red, black and white elastic-knit Bri-Nylon, "designed to give maximum support." [236] The same style was also sold in plain white and red, and royal blue and black, and white candy striped cotton interlock. Bikini styles continued to grow in popularity throughout the decade and in April 1969 the fashion page of San Francisco published magazine *Vector* recorded that the "run on [bikini] underwear is so strong that The Town Squire has had a difficult time keeping one of their briefest, Immenence, [sic] a French Import, in stock." [237] Skimpier, brightly coloured bikini briefs were overtly promoted for their erotic connotations, what Valerie Steele calls "a prelude to sexual intimacy, the attraction of concealment, and the libido for looking (and touching)." [238] The scantier the underwear, the greater its perceived erotic appeal. The bikini brief marked a significant advance in "erotic" design as it functioned primarily as the scantiest permissible cache-sexe and promoted an intense crotch-consciousness, as English journalist, Rodney Bennett-Smith noted, "once again, we have a codpiece, albeit a concealed one, to give a fellow self-assurance

Page 90.
Drawers Brynje, 1969.
Museum of London, London.

Page 91.
IFT, *Unusual Underthings,* Brynje red string.
Private collection, London.


IFT
Made in Norway "BRYNJE"
UNUSUAL UNDERTHINGS™
FASHION UNDERWEAR FOR MEN
At fine stores everywhere, or write: IFT INTERNATIONAL INC., 28 West 33rd Street, New York, N. Y. 10001 (212) 564-2670



(should he need it)". [239] In the 1977 film *Saturday Night Fever*, John Travolta was the first actor to appear on screen in form-fitting black bikini brief underwear. In one scene his character, working class Italian American New Yorker with a fondness for disco dancing Tony Manero is in his bedroom preparing for a night out. As he strikes martial arts poses in front of his mirror to the title track by the Bee Gees, the camera shoots up between his legs offering a candid view of his underwear and what is held within. Another scene shows in him bed asleep. As he wakes up the camera pans down his body and "watches" as he sits up pulling his blanket from between his legs and puts his hand inside his underwear (the same black bikini briefs) and adjusts his genitals. The camera continues to follow him as he gets up and walks out into the hallway past his grandmother. Film historian Jeff Ynac proposed that such scenes were included "solely to fetishize the male 'package,'" [240] whilst feminist philosopher Susan Bordo places the scenes in the context of a new exploration of straight working-class masculine vanity. [241] Both Ynac and Bordo discuss the scenes as explorations of the objectification of the underwear-clad male body.

These briefer styles of underwear had, since the early 1950s, been made for a specifically gay male consumer, who despite legal and moral restrictions on public displays of his sexuality, was more willing to experiment with new clothing. In Brighton England, two gay men, Phil and Ken, created and sold clothes at their shop "Filk'n Casuals" to an almost exclusively gay clientele. They produced a range of "brief underbriefs" in a variety of fabrics including red and blue gingham "in several sizes." "They used to be all tailored, and the pouch was shaped at the front with a seam down it," [242] recalled Brighton resident Harry. On London's Carnaby Street, a men's boutique named Carnaby Male "brought out a line of men's underwear, briefs in various colours," and because the manager was aware of the target audience, the "gays flocked to buy them, so much so that a leaflet was inserted in the packaging inviting the purchaser to join the Carnaby Male Club". [243] Prior to the establishment of men's boutiques on Carnaby Street, Bill Green, a physique photographer who operated under the name of Vince, had developed a skimpy bikini-style brief made from a cut-down women's undergarment, as a posing pouch for his models. Such was the brief's popularity that Green began to produce them for sale through a male order catalogue and later through his own shop, Vince Man's Shop. Vince's clientele was notoriously made up of "muscle-boys and butch trade," as well as "artists and theatricals", [244] terms that euphemistically described gay men. Vince's catalogues were filled with images of young models and actors, including the young model and aspiring actor, Sean Connery, skimpily dressed in garments named after gay holiday resorts such as Tangier, Cannes and Capri, designed to appeal to a gay audience. These catalogues could, Peter Burton reflected "be classified as an early gay magazine." [245] American shops and underwear manufacturers were also selling a wide range of revealing underwear and swimwear to a specifically gay market. The first advertisement to appear in a gay magazine was for a diaphanous satin nightshirt and see-through nylon harem pants available from 'WIN-MOR of California', which appeared in *One* in October 1954. The Town Squire, Ah Men, Parr of Arizona, and Regency Squire of Hollywood all sold garments specifically designed to appeal to a gay consumer market. Their catalogues offered one of the earliest visual representations of a distinctly gay subculture, and served another purpose, that of soft-core pornography. In the absence of other images of naked men, they were avidly consumed, especially by men living outside major metropolitan centres. Various studies, including those conducted by Karla Jay and Allen Young (1977), and Ritch C. Savin Williams (1997) have indicated that young gay and bisexual men often looked at the pictures of men's underwear models in catalogues and magazines to fuel their sexual fantasies. Writing in relation to the fetishising of underwear and images of men in underwear, Valerie Steele has noted that "photographs of men in underpants serve primarily as an adjunct to penis fetishism." [246]

Page 92.
Walter Wilkins wearing posing briefs designed by Bill 'Vince' Green.
Estate of Walter Wilkins.

Page 93.
Zerø, *Disposable Underwear*.
Museum of London, London.

New Fabrics

In 1967, Bennett-England, recorded the 'extraordinarily wide choice of underwear' available to men including "transparent briefs, kinky briefs, soft leather briefs, underwear made of rubber, PVC and many other fabrics that offer sexual excitement or stimulation," advertised with slogans like "fit snugly", "give masculine support", "no strain", "sheer delight", "caress the body" and even "continental" which suggested "sensuous delight to some males". [247] Two years earlier in 1965, the catalogue for American company Regency Squire of Hollywood featured various forms of skimpy and "kinky" underwear, including "Mesh Cachette made from 1005 nylon 'Protecto-brief' made from 'Wash-easy Helanca two-way S-T-R-E-T-C-H Nylon with padded foam rubber protection, 'Snap-Brief' with snap fastening', Brief Zip' with a v-cut front and zip opening, and 'Brief Sparkel' made from metallic nylon jersey lurex," all of which had descriptions which hint at the sensual nature of the garments. A double page spread on new 'Micro-Mesh undergarments also advertised 'SUPER-SOFT nylon spun into a wonder cloth … tough and durable, yet almost WEIGHTLESS.'

Changes in fabrics as well as style were notable, and new manmade fibres were discovered and used for underwear production. The introduction of central heating into many homes in Europe also led to a decline in the necessity for warm woollen underwear. In the early 1960s, Italian inventor Peppino Gheduzzi realised the importance of elasticity in fabrics used in men's underwear to improve comfort, and after successfully proposing his ideas to DuPont, he set up the company Biegi to manufacture underwear in Lycra cotton. The Winter 1964-65 Grands Magasins du Louvre catalogue, featured a double page advertisement for Rasurel "Electrostate" underwear which was made with a base of the manmade fibre "Rhovylon." Comfort continued to be an important issue and increasing numbers of companies produced garments in mesh fabrics. In 1963, Aquarius Trading Company Ltd. produced double-layer string undergarments made from fabric which combines a string covered with a layer of interlock cotton, as part of their Brynje range. The double layer "sandwiched" air between the body and the interlock cotton cover and trapped air in the pockets of the string fabric, resulting in reduced heat loss during extreme cold. [248] At the same time, I. and R. Morley also produced a development on the string underwear principle in their "Thermals" cellular weave cotton vests, briefs and trunks, Aertex launched their K.P.C. underwear, athletic vests and briefs in cotton medium mesh. [249] In 1965, Jockey promoted their new Suprel™ underwear made from "air-conditioned mesh fabric", a blend of 50 per cent Kodel™ IV polyester and 50 per cent combed cotton. One of its selling features was that it dried faster and stayed whiter. Regency Squire of Hollywood's 1965 "Micro-Mesh undergarments" were made from 'SUPER-SOFT nylon spun into a wonder cloth" and Washe[d] with a stroke … drie[d] with a whisp." Underwear manufacturers responded to the rash of "whiter-than-white" laundry product television advertisements by using the same optical bleaches in their various ranges. William Gibson and Son Ltd.'s Woolaton range of cotton cellular singlets, trunks, and briefs, Montfort's Red Star Airmatic underwear, and Meridian's "Cellastic" eyelet fabric, reinforced with five per cent nylon all used optical bleaches to create clean and fresh looking garments. [250]

A Growing Business

During the 1960s, underwear manufacture was a big and growing business. In 1965, Corah of Leicester produced approximately 6.5 million items of men's underwear annually, and I. and R. Morley sold over eighty million garments in 1966 with a retail value of around £335 million. In June, 1966 British trade journal *Men's Wear* reported on the use of fabrics in men's underwear. Cotton, they revealed, was the

Page 95.
Rasurel, *"Electrostate" Underwear*.
Musée Galliera, Paris.


RHUMATISANTS
Electrostatic
RASUREL

most popular fabric, despite the introduction of man-made fibres, and captured as much as seventy-five percent of the market. Wool captured ten per cent and the remaining fifteen divided between various man-made fibres. In the first three months of 1966, seventy four percent of all vests purchased in Britain were of the singlet variety, twenty one percent short-sleeved garments and five percent long sleeved. The pants market was divided between briefs (forty-eight per cent) and trunks (forty-five per cent), with the remaining seven percent made up of other types of underpants. Of the fourteen million underpants estimated to have been bought from January-March 1966, just over half were acquired by personal wearers, while only forty percent of the 13,700,000 vests were bought by the wearer. Market research interviews revealed that of those who did purchase their own underwear, fourteen percent could not remember the brand name and in nine percent of retail sales the men interviewed did not know where their underwear came from.

Men's Wear also recorded that socio-economic class distinctions had an impact upon a man's choice of underwear. The general trend was that the higher a man's social status, the more frequent his purchases of underwear, and the more inclined he would be to buy his own underpants and vests. European Research Consultants found that "forty-eight percent of all men interviewed had acquired pants in the last three months, as against thirty-five percent in the lower classes". Age also had an impact upon sales with demand for pants highest in the 30 to 39 age group. [251] According to journalist Helen Benedict, boxer shorts outsold briefs in the United States in the early 1960s, but by the middle of the decade, briefs were outselling boxer shorts. Despite a rise in coloured undergarments, Benedict noted that only three per cent of Coopers Inc.'s sales in 1964 were of coloured rather than white garments. [252] The continuing successful sales of Cooper's Jockey brands led the company to change its name in 1971 to Jockey Menswear Inc.

Page 96.
Hom, *Distinguishing Sign: "Trends self-starter"*, 1970.
Private collection.

A Multitude of Choice

The January 1968 *Men's Wear* illustrated the range of styles on offer in men's underwear at the end of the 1960s. These ranged from a new towelling brief from Norway, available in white, orange, gold, light and dark blue and fawn and Morley's new "slash-neck" T-shirt, Hi-line neck vest, and "continental front-soft-top waistband-short-style leg" briefs to a much more conventional blue or white ribbed cotton X-front brief and matching vest set from Wolsey and striped and paisley patterned boxer shorts from Lyle and Scott's. *The Times* (10 May 1968) also described the range of underwear available in Britain that men could choose to wear rather than the plain white undergarments that *The Times* declared was usually bought by wives and mothers. "Demand purple or dark green or polka dots" or the "navy, light blue, red … black, green and pink pants of some brand or other, and patterns [that] are becoming well stocked" the article encouraged. Pointing out the importance of comfort, the article described cotton, nylon and rayon undergarments as well as paper which 'is not really comfortable yet, as it is still in its infancy for garments – although Ivan Goujon [who had patented paper underwear in both Britain and the United States] is selling them". [253]

The 1970s saw a continuing development of similar ranges of styles of garments as well as underwear that was styled along the same lines as men's swimwear. In 1971, *Gentlemen's Quarterly* ran a feature entitled "Brief Encounters" that illustrated a variety of the underwear choices on offer to the American man, including a cotton geometric-patterned brief with a seamed pouch, cotton-mesh bikini brief and matching raglan sleeved top and wine-coloured nylon lace briefs. [254] Novelty prints and patterns that had been produced by small independent manufacturers in the late 1960s were made by big name brands like American Jockey and British companies, Lyle and Scott, producing floral print briefs and Sunarama, who in 1977 were selling polyester briefs with printed an American eagle motif.

Page 97.
Hom, *Distinguishing Sign: "Trends self-starter"*, 1976.
Private collection.

French manufacturer Jil saw a market in the popularity of denim jeans as casual clothing and in 1970 produced a range of briefs in denim coloured fabric. Danish company JBS meanwhile followed the mid seventies trend for unisex garments and created briefs by the name "det lille under", which could be worn by both men and women. In a mirroring of the trend for nostalgic fashion styles such as the 1930s influenced by films such as *The Great Gatsby* (1974), traditional 'grandfather-style' long underwear and button front short-sleeved vests became popular. In his fictional account of life in late 1970s San Francisco, *Tales of the City*, Armistead Maupin noted the variety of styles on display at a jockey-shorts dance contest, from "nylon leopard-skin briefs" to "standard white jockey briefs." [255]

However, plain white underwear was still popular. Pop artist Andy Warhol recorded a shopping trip to Macy's department store in New York he undertook with his friend B to buy his usual brand of underwear - Jockey Classic Briefs - in his 1975 book *The Philosophy of Andy Warhol*. [256] He relates how B tries to persuade him to switch to "Italian style briefs [with] the T-shaped crotch that tends to build you up," which he had already tried and not liked because they made him "too self aware", [257] as well as the conversation he engaged in with the sales assistant about the benefits of the various styles of Macy's own brand white underwear, as well as "blue-and green JockeyLife bikinis" and mesh g-strings with a "horizontal fly for easy access." After purchasing fifteen pairs of his favourite style, Warhol observes that he and B were the only men in the men's underwear department leading him to speculate, "[T]hat's what marriage boils down to – your wife buys your underwear for you." [258] Two years earlier, English romantic novelist Jilly Cooper had also speculated on the difference between married and unmarried men's underwear: "Bachelors … can be recognised by their white underpants. (Married men have pale blue or pink-streaked underpants because one of their wife's scarves has run in the washing machine.)" [259]

In 1967, *Penthouse* magazine had featured correspondence from its readers about the appeal of the new styles and fabrics of men's underwear, focussing particularly on the 'sexy' look and feel of the garments. One writer noted the "skin-tight briefs" and "hipster shorts with square-cut legs, all available in nylon, satin and stretch fabrics in a variety of colours and pastel shades," which "when worn with slim-fitting trousers" produce "an overt bulge of masculinity." [260] Men's underwear had up to this point seldom carried the same erotic connotation as women's undergarments, and so open discussion about the attractiveness of male bodies in relation to underwear was relatively new and uncommon. However, over the next two decades, it was a subject that was to be increasingly raised.

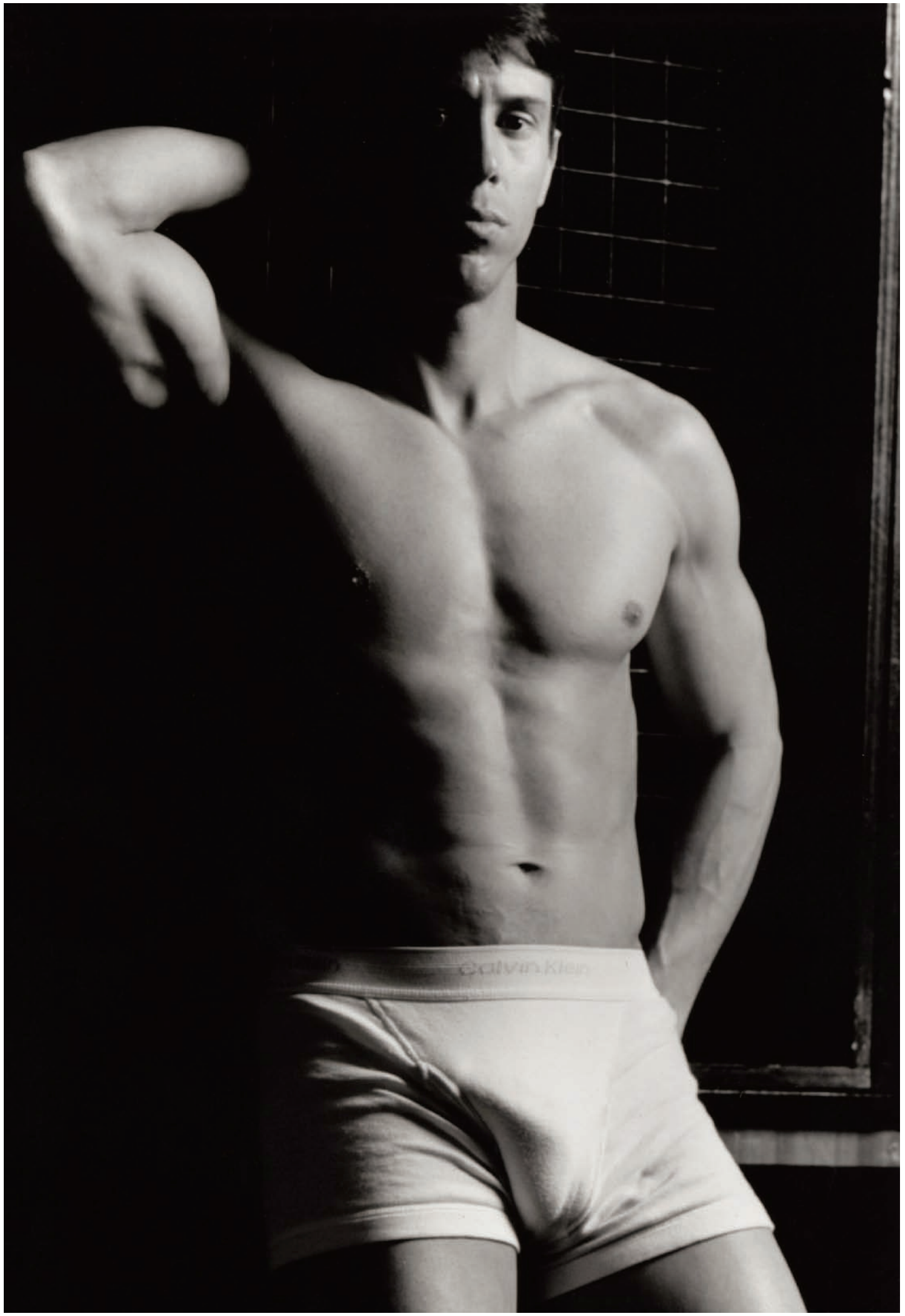
In 1975, a photograph in the Sears Fall-Winter catalogue caused an underwear controversy. A photograph of two men in underwear (one in briefs, the other in boxer shorts) appeared on page 602. Seeming to emerge from the left leg of the boxer shorts was a mysterious small rounded object that some readers interpreted as the model's penis. Responding to complaints about "this individual's nakedness," Sears argued that this was either the effect of lighting in the photo shoot or a water blemish produced during printing. Whatever the cause, the offending mark was removed when the catalogue was reprinted the following Spring. The incident found its place in popular music culture in the lyrics of country singer Zoot Fenster's 1975 record "The Man on page 602" in which he sang "In the Fall-and-Winter catalog, more than fashion is exposed" and

> The picture's got me out of sorts 'cause I don't understand:
> Are they advertising boxer shorts, or are they trying to sell the man?
> (I don't know.)

In January 1977 *Men's Wear* noted that "underwear is now being designed to be seen, not the inconsequential, neglected garments they were of yore," [261] and the 1980s would see a marked expansion in the visibility of men's underwear as well as in the sales of these garments to both men and women. Underwear moved from a relatively undiscussed, embarrassing or humorous element of a man's wardrobe to the vehicle through which men's bodies became overtly publicly sexualised.

Page 99.
Wolsey, *We offer you more*, 1970s.

Wolsey Wolsey Wolsey Wolsey underwear


calvin klein

IV. TIGHTY-WHITIES AND BEYOND 1980 - TODAY

Calvin Klein – New Fashion Underwear

In 1982, American fashion designer Calvin Klein launched his men's underwear line. Like the rest of his menswear, it was produced under the company Calvin Klein Menswear Inc., which had been set up as a licensing deal in 1977 with $30 million funding from French businessman, Maurice Biderman, who also manufactured menswear lines for Pierre Cardin, Yves Saint Laurent and Daniel Hechter. Klein's desire to design and sell men's underwear had been a part of his menswear design plans from the beginning, as he believed that "a designer who designs for men should do everything for men." [262] The design of Calvin Klein's underpants was almost identical to Jockey's classic brief, except closer fitting in the behind, and produced by the same manufacturer as Jockey. The significant difference was that the name Calvin Klein was woven into the waistband. Alongside underpants, three types of undershirts – crew- and V-neck T-shirts and tank tops – were produced in traditional white, as well as olive drab and grey to give an "enlisted man's" touch. [263] Klein himself had worn the several dozen sample briefs that were manufactured prior to the launch of the underwear, so that he could personally check the durability and fit. "I wouldn't have done underwear if I didn't think I could make a valid contribution", said Klein. "We emphasized the basic white brief to establish the fact that we're in the business. I wanted the underwear to feel comfortable and fit properly". [264] Klein intended that his underwear should be less practical than existing American men's underwear, and have more sex appeal like European undergarments. Klein believed that men were sexier in underwear than completely naked and for him "underwear was pure sex." [265] This, along with his planned $500,000 advertising campaign, were intended to make Calvin Klein underwear stand out in the $900-million dollar American men's and boy's underwear market.

In order to prove that underwear could be a turn on, Klein appointed thirty-seven year old, ex-model and photographer Bruce Weber who, encouraged by photographers Diane Arbus and Lisette Model, had made a name for himself with his images of men which had appeared in both art and fashion magazines. For Klein's campaign, Weber photographed six-foot-three-inch tall Olympic Pole-vaulter Tom Hintnaus, clad in white briefs and leaning backwards against a white chimney on a rooftop on the Greek island of Thera. Photographed from below, Hintnaus's genitals are revealed beneath the white of the underpants, which match the stucco background and contrast with Hintnaus's tanned skin. Although photographing sportsmen for underwear advertisements was nothing new, the way in which Weber posed his model, with no pretence at undressing or justifying why he was in his underwear other than to glory in his body and the surroundings, was groundbreaking. When the advertisement appeared on a fifty-five foot high billboard in Times Square, New York, previously used for Calvin Klein's jeans advertisements, a barrage of public and media outrage and comment appeared. *Advertising Age* asked "Can the name designer endow even the most prosaic product with the *ultimate* appeal?" and answered its own question. "This ad answers yes – especially when the model is so well-endowed." To accompany this massive billboard, Klein displayed his poster on twenty-five bus shelters across Manhattan. The desirability of Klein's advertising, Weber's photography and Hintnaus's body were demonstrated when all twenty-five bus shelters had their glass broken and posters stolen, costing thousands of dollars to replace the posters and the glass on a regular basis. Journalist and friend of Klein's, Ingrid Sischy, recalled seeing the posters

Page 100.
Calvin Klein, *Boxer Brief*, 1990s.
Private collection, London.

for the first time from the windows of a New York bus: "When we passed a shelter almost everyone on my side of the bus swivelled his or her head to get a better look at the image, which was basically shoving the man's physicality down the audience's throat. I was so curious about it that I got off the bus so I could see it properly. I must admit I was wary. Was this some newfangled version of what Leni Riefenstahl had done for Hitler with her so-called perfect Aryan images?" [266]

It wasn't just the image that was popular. Bloomingdales, who were given an exclusive right to sell the underwear, first reported sales of four hundred dozen pairs in the first five days, with sales reaching $65,000 within the first two weeks. In the following month, twenty thousand dozen pairs were sold in one hundred shops. Bob Garey, the president of Calvin Klein Menswear in the early 1980s, was pleased with the initial sales of Calvin Klein men's underwear but was concerned that "getting the customer back the second time is what will make the Calvin Klein underwear business." [267] The solution to ensure a return of customers was to introduce changing season ranges and colours, such as navy, purple and red, which turned the basic garment into a fashion item.

In 1985, Calvin Klein underwear made its Hollywood debut in *Back to the Future*, reflecting its position in the fabric of American culture. After time travelling to 1985 Michael J. Fox's character Marty McFly is told by Lea Thompson's character Lorraine Baines (the woman who will become his mother) that she has "never seen red underwear before, Calvin" after seeing him in her bed. "Why are you calling me Calvin?" he asks, to be told "Well, isn't that your name – Calvin Klein? It's written in your underwear."

Men's Underpants for Women

Klein followed up his men's underwear success with another groundbreaking innovation in 1983: by introducing men's style underwear for women. This was not the first time that women had worn men's underwear. There was a long and somewhat controversial hidden history of butch lesbian women wearing men's shorts and briefs and indeed women's underpants were slow to be accepted by women in the nineteenth century as they were seen as semi-masculine garments. Fitting with an early 1980s movement for masculinised styles such as business suits with padded shoulders for women, this "most talked about breakthrough in intimate apparel" [268] consisted of masculine boxer shorts and jock-strap like briefs with wide waistbands, made from 100 per cent cotton in the usual female underwear colours of white, pink and pale blue, as well as more masculine grey and khaki shades. Klein decided to create masculine styles of underwear for women "because of his hunch that girls in boy's pants look completely different from boys." [269] Just like his men's briefs, the garments had "Calvin Klein" emblazoned on the waistband. Both the women's briefs and boxer shorts retained the fly front that featured on men's boxer shorts, causing *Time* magazine to dub them "Calvin's New Gender Benders" and which Klein justified by stating: "It's sexier with the fly. These things are seriously thought out." [270] As with his men's briefs, a sexually provocative advertising campaign accompanied the underwear. Unlike usual women's underwear advertising, these images, photographed by Denis Piel, featured hard-bodied, athletic, but still feminine models. And like the men's briefs, women's boxer shorts were a massive success. Eighty thousand pairs sold in ninety days and sales turned over more than $70 million in first year. American trade magazine *Women's Wear Daily* called it "the hottest look in women's lingerie since the bikini brief." [271] Executives at Bloomingdales and Lord and Taylor department stores in New York were so excited by Klein's new ranges that they ensured they were on sale in both catalogues and in store. Kal Ruttenstein, then vice president of Bloomingdales stated "it will bring women's underwear into the nineties." [272] In order to meet the manufacturing demands, Klein sold his women's underwear division to Kayser-Roth

Page 103.
Zimmerli, *Pureness Quality 700 Collection, Top and Low Panty* (woman), *Pant* (man).
Sarina Arnold and Net Shatzer (models) Claudia Knoepfel + Stefan Indlekofer (photographers).


PTIMIST
PTIMIST

Corporation, a division of Gulf & Western and one of the world's largest manufacturer's of women's underwear and hosiery, but retained creative control.

Men's underwear had also influenced another form of female underwear in the late 1970s – the sports bra. Taking inspiration from the jock strap or athletic supporter, American designer Lisa Lindahl realised that similar additional support could be offered for women's breasts during sport. After watching her husband jokingly pull a jockstrap over his head and onto his chest in 1977, Lindahl asked costume designer Polly Smith to help her sew together two jock straps. This formed the prototype that led to the development of the Jogbra. After being tested by Miller's assistant, Lindahl and Miller contacted a manufacturing company in South Carolina to manufacture forty bras, which were sold as athletic equipment rather than lingerie. [273]

Masculine versus Feminine

The launch of Calvin Klein's underwear had an enormous impact upon the men's underwear industry and had a profound effect in making men's underwear sexy and fashionable to a much broader audience of both men and women in the 1980s and beyond. As fashion writer Iain R Webb has noted, "The early 1980s were the time when men's underwear stopped being merely functional and became fashionable and sexy." [274] Two main factors or influences in male fashion effected the development of men's underwear during the early- to mid-1980s. On the one side there was a new masculine brutality, reflected in film where "heroes" played by actors Mel Gibson in *Mad Max* (1979), Sylvester Stallone in *First Blood* (1982), and Bruce Willis in *Die Hard* (1988) donned (dirty) white singlets as an expression of their masculinity. This in some ways tied in with Klein's reinvention of the classic masculine brief, and could also be seen in the design of historically inspired underwear that spoke of an authentic 'masculinity. At the opposite end of the spectrum was a feminised androgyny in men's clothing, promoted particularly by new young designers such as Jean-Paul Gaultier and fashion magazine stylists like Ray Petri through the use of traditionally female-associated fabrics, such as silk, velvet and lace and "female" garments such as skirts and corsets. Both Petri and Gaultier also combined these fabrics and garments with masculine elements: In 1986, for example, Gaultier sent models down the catwalk with metal protective cups worn over tight legging in a late-twentieth century version of the codpiece. This feminisation was also tempered by the muscular models on whom these clothes were shown, reflecting the increased move towards the prominence of young, tanned, muscular sexualised male forms appearing throughout areas of popular culture and the media.

New European Designs

Following the success of Klein's designer underwear, other designers launched their own ranges, with some following Klein's lead to produced variations of the staple white brief or traditional boxer short. Building on the success of their women's underwear, French brand Dim launched *Dim Homme,* a range of men's underwear in 1986. Founded in 1950 in Troyes in France by Bernard Giberstein and initially called Bégy (using the first syllables of the founder's fore- and surnames), the company name was changed to Dimanche ("Sunday" in English) in 1958 and in 1965, it was abbreviated to Dim. Utilizing the same ideas and values that the company had used for its women's collections, Dim produced practical and comfortable garments to appeal to the 'everyman' under the slogans "Très mâle, très bien" ("very male, very good") as a pun on the homophones "mal" ("evil") and "mâle" ("male").

Page 104.
Bruno Banani, *Optimist Collection*, Spring/Summer 2010.

Page 105.
Ginch Gonch, *Load'n Dump'n Collection*, advertising campaign.

Some designers, more usually European based, produced garments which were much more cutting edge in design, reflecting the experimental fashions of the early part of the decade and the more adventurous traditions of European men's underwear. In 1985, Greek designer Nikolaos Apostolopoulos launched his "Nikos" brand in Paris with a collection that drew inspiration from Greek mythology, with the intention of "turning the body into a perfect figure." [275] Nikos's underwear was cut high on the legs with a wide patterned waistband, produced in either black or white, and from the front resembled a jockstrap. Nikos also designed a tight variation of the traditional vest, which finished at the breastbone rather than reaching the waist. By incorporating latex into his fabrics, the garments were form-fitting and intended as a "tribute to Man, as Man, Sex Symbol and Demigod". [276] Nikos also combined briefs and vest in a late twentieth century version of the athletic union suit. It was not just Nikos's garments that broke new ground, the launch and initial presentation of his garments to the press and public reflected his position as a fashion designer: his first fashion show presented the models on a leather sofa in a Parisian apartment. His next show took place in the garden of a museum in Paris, where a model in black underwear rode a white horse (perhaps in reference to model Bianca Jagger's infamous appearance at American designer Halston's birthday party at the Studio 54 nightclub in New York), and the tenor Aris Christofellis sang during the interval. Inserting humour into his shows, Nikos also presented his underwear at another of his shows on models standing on pink phallus-like platforms. [277]

Other European designers also contributed to this trend for close fitting men's underwear that moved away from the traditional styles and, in many ways, offered an option that was closer to women's luxury lingerie than to practical men's underwear. Spanish designer Roser Marcé, like Nikos, experimented with the cut of garments and used chevron seaming on the pouch of briefs and on the torso of cropped T-shits to emphasis the "V" shape of men's torsos. Marcé also experimented with cutting out sections of the garments under the armpits and at the waist, to create unusual and challenging garment styles. In Italy, Luciano Soprani looked to the styles of nineteenth century underwear and mid-twentieth century men's bathing costumes to challenge the accepted conformity and seemingly unchanging shapes of men's underwear.

Men's Lingerie

Continental Europe had always had a less puritanical approach to underwear design and styles than the United States, reflected in the first appearance of the brief in Europe in the early twentieth century when American men's underwear was more voluminous. As well as the new designers, European underwear brands, such as Hom (established in 1968 and bought by Triumph in 1986), and Mantalk (who originally produced underwear designed by fashion designer Paco Rabanne), created underwear that could be described as 'male lingerie' due to the choice of fabric or cut. In 1992 for example, French brand Hom introduced a range of garments made from black stretch lace with hook and eye fasteners. Hom designer Chris May believed that some British men were looking for underwear that was different from the standard briefs or boxers shorts and "appreciate[d] French flair". [278] Similarly, Jola Hicks, designer for British underwear brand Brass Monkeys, noted in 1996 that some of her designs were inspired by some men's desire to wear women's underwear because the fabric was finer, more tactile and "feels nicer to wear." [279] Designer Mary Green tapped into this desire for men to have luxurious lingerie type underwear and expanded her women's silk lingerie business by creating a line of men's underwear called Mansilk. Green's Mansilk garments followed both traditional styles of briefs and boxer shorts as well as briefer styles such as thongs, all in a luxurious silk fibre woven to reflect the light, resulting in a high sheen. In 1998, Italian fashion design house Gucci broke with the tradition for

Page 107.
Dim, *Dim.Très Mâle, Très Bien*.
(Very Manly, Very Good).


DIM. TRÈS MÂLE, TRÈS BIEN.
DIM
DIM
DIM


andrew christian
andrew christian
andrew chris

designers to produce versions of traditional male underwear and launched sheer net men's underpants that revealed as much as they concealed. Cultural commentator Michael Bracewell noted that such styles were being stocked in British high street menswear stores at around the same time that male striptease groups, such as The Chippendales, with their "buckets of bland sex appeal" were "active in the resexualising of men" [280] and that perhaps this marked a desire by women for men to emulate such images of late twentieth century masculinity.

The demand for lingerie styles continued into the twenty-first century and the growth of the Internet as a site for the sale of speciality underwear benefited the makers and consumers of such garments. In 2002 Hom, recognising the popularity and demand for their underwear made from fabrics not traditionally associated with men's underwear, produced a new range entitled *lingerie d'homme*, a name the brand continued to use to describe its collections of see-through and patterned tulle, lace and satin thongs, briefs and trunks. Using language more usually reserved to describe women's lingerie, Hom described the collection as "[a]n invitation to travel in the universe of seduction, sensuality, eroticism and fantasy". [281] Working in collaboration with French designer Stéphane Plassier, the 2005 International Lingerie Salon held in Paris, devoted an area to men's underwear which featured the designs of forty-five manufacturers. This continued, and in 2009 a section entitled "Be Men" which featured designs by underwear manufacturers and companies - Impetus, Bruno Banani, Zimmerli, L'Homme Invisible, Eminence, QZ Bodywear - as well as menswear brands such as Mike Sweetman from France and Athos from Switzerland, who design and produce ranges of underwear alongside the four women's sections: Be Essentials, Be Chic, Be Spicy and Be Lounging. Inspired by the perceived neglect of men's underwear both "in terms of design and fashion imagery i.e. the usual unadventurous pants donned by an oiled muscle man." [282] *Another Man* magazine invited fashion photographer Nick Knight and stylist Alister Mackie to address the issue. Knight and Mackie commissioned new pieces of underwear from designers including Marios Schwab and Gareth Pugh, and teamed them with vintage garments reworked by seamstress Morgan Hesmondhalgh to produce a series of colour images that nodded towards black and white photographs by Robert Mapplethorpe and Horst P. Horst. In doing so they created a blending together of garments and images, published in Issue 5, Autumn /Winter 2007-08, that drew on women's lingerie and raised questions about masculinity, male sexuality and the clichéd images of men in their underwear.

G-strings and Thongs

One style of men's underwear that sat in the space between masculine and feminine was the G-string which consisted of a front pouch, narrow waistband and string-like back section, which sat between the buttocks. The owner of an upscale men's boutique in Harvard Square in Cambridge, Massachusetts described such underwear as "tacky" and 'like Bikinis. They're effeminate." [283] Meanwhile journalist, Vanessa Astrop described the British men who bought G-strings as "the middle-aged man," "the tight white trouser wearing 'dancer,'" and "older professionals" who were deemed to be trying to hold on to their youth and remain sexually attractive, as well as "those utilising the pink pound." [284] However, a G-string was Hom's best-selling design in 1994, and their thong, which offered more cover and support than the G-string whilst still being skimpy, was also big seller. Sue Loder, spokesperson for Hom in Britain believed this was due to men's awareness and concern about VPL (Visible Panty Lines). [285] The popularity of skimpily cut men's underwear was reflected by other more traditional manufacturers, such as Sloggi and Jockey, who each produced their own version of G-strings and thongs. In 2003, they were included in British retailer Marks & Spencer's "Something for the Weekend" range, along with hipsters and other brightly coloured, tight-fitting garments,

Page 108.
Andrew Christian, *9215 Gigolo Thong, Black*.

Page 109.
L'Homme Invisible.

which a spokeswoman for the company described as a "fashion underwear range" that was "targeted at the younger audience who look for a fashionable top and pair of trousers and also want fashionable underwear as well." [286] However, the range was withdrawn in 2006 due to low sales which, Marks & Spencer's' men's underwear buyer Neil Ainsworth believed, was because it was "more of a European thing" and that the British man could not "get his head around a male thong." [287]

Old Time Revivals

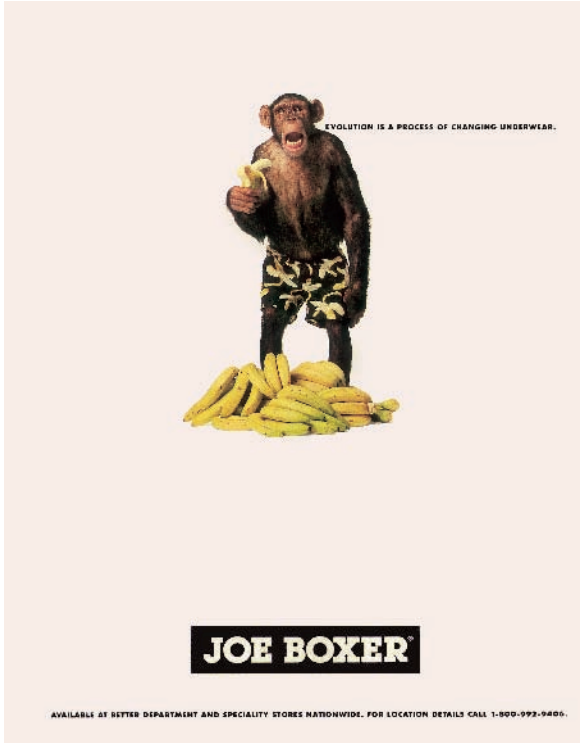
At the opposite end of the underwear spectrum to the revealing styles was a revival in the mid 1980s of old-fashioned styles. In light of the trend for body hugging underwear, some of the newer European designers were updating traditional one-piece underwear with a new sexual appeal. By the late 1980s, it was not just cutting edge designers and brands like Hom who were producing garments that looked like traditional wrestler or weight-lifter's unitards or mid- twentieth century athletic union suits. In 1988 Schiesser, the German underwear manufacturer founded in 1875 produced a striped combination vest and shorts based on traditional striped bathing costumes. The following year, French brand Eminence updated the traditional long johns and long- sleeved undershirt in fine-knit, blue marl cotton with contrasting black wrist and ankle cuffs and trim at the waistband and fly opening. In Britain, high street

Page 110.
Bruno Banani, *Your Retro Underwear, Body*.

stores Marks and Spencer, Next and Knickerbox all produced versions of all-in-one vest and briefs, with varying leg lengths. The styles were also influenced by the fashion in the late 1980s for sports clothes such as cycling shorts worn as clothing for clubbing. Some of these designs incorporated button through openings or traditional fly openings whilst others, made from cotton/lycra mix for a close-fit, had no fly opening. This caused concern, and articles in both the *Sunday Times* (31 October 1993) and the E*vening Standard* (6 September 1994) drew attention to the fact that the wearer would have to strip off his outer clothing in order to go to the toilet. Hom's spokesperson, Sue Loder believed that "the fashionable man" wasn't concerned "as long as it looks sexy and feels cosy." [288] Curator of men's dress at the Victoria and Albert Museum at that time, Avril Hart believed that such garments were popular because of "the Linford Christie effect, they're made with Lycra, you get a bigger profile," [289] whereas health psychologist and psychotherapist, Dr George Fieldman believed there were elements of "containment" and "discomfort" that made such garments appealing to women. They made men "look attractive and potent" but "safely constricted," he said. "The element of discomfort is … the exercising of power and control" and "mild by comparison" with what "men have expected women to wear." [290]

Revivals for traditional style underwear continued into the twenty-first century. Schiesser and British company Sunspel both reissued versions of traditional briefs, T-shirts and vests in 2007 and 2008 respectively. In 2005, Dov Charney launched his company American Apparel. Priding themselves on using only ethically grown organic cotton, the company produced a classic shaped brief in a range

Page 111.
Bruno Banani, *Your Retro Underwear, Long Tight*.



of thirty-seven colours (including white, black and grey) with white contrast trim at the waist, leg bands and fly opening. Packaged singly with an image of a hairy, unshaven young man unlike the mainstream advertising images of hairless muscular men, they sold more than one million pairs in the first two years. Jockey similarly launched a new range of fashion colours in traditional classic Y-front style in June 2007 which, like American Apparel, referenced the styles and colours popular during the 1970s. For Jockey this partly built upon their reputation as "an authentic underwear brand" and for whom "unlike the designer underwear brands," underwear was their "main business." [291] In April 2008 Jockey announced that the UK sales of their coloured Y-front briefs increased by sixty percent over the preceding six months, with baby pink being the most popular. Brand manager Ruth Stevens believed that "when the economy's gloomy, shoppers tend to make small, often unconscious, decisions in their consumer habits," that would not impact too much on their pockets and brighter underwear "may lighten their mood". [292] Stevens also noted that this growth in sales mirrored that of patterned boxer shorts in the United States during the Great Depression of the 1930s.

It was not just in western countries that traditional styles were revived. In Japan in 2008 there was a resurgence of interest in the traditional fundoshi underwear, with department store Mitsukoshi selling them as "classic pants," and a number of online stores specialising in a variety of different styles in traditional red and white, as well as fabrics printed with traditional Japanese designs and new '"fashion" prints aimed at subcultural groups. Sales of fundoshi at the Mitsukoshi store in Ginza were traditionally around 500 per year, but following a television programme about fundoshi, the same amount were sold in the first half of 2008. Mr Kanagi, of the men's underwear department of the Ginza Mitsukoshi store noted: "the variety of colours and patterned designs have increased and we now even sell a line made from silk for people with delicate skin" and "recently younger customers started giving patterned fundoshi as a Valentine's Day gift, as the underwear is basically one-size-fits-all and it can be worn by both men and women." [293] There were a number of styles of Fundoshi. The rokushaku - a single piece of cloth, approximately thirty-four centimetres wide (shaku) and 230 centimetres long, i.e. six (roku) times longer than the width - was wrapped around the hips, knotted at the back and brought between the legs to be secured at the front. It could be worn with the excess fabric hanging down to form an apron or with the excess taken back between the legs, so that no fabric is left loose. The Ecchu Fundoshi was made from a piece of cloth approximately thirty-four by one hundred centimetres with a strip of material sewn to one of the shorter sides to act as a tie fastening. The Mokko fundoshi more closely resembled western sewn underwear, comprised of a shorter piece of fabric with both ends of the cloth sewn over a waistband tied to one side.

Boxer Rebellion

The early 1980s saw a nostalgic revival in interest in 1950s Americana. This had begun with films such as *American Graffiti* and *Grease* and television programmes such as *Happy Days* in the 1970s. It also manifested itself in both high street and subcultural fashions. Jeans manufacturers Levi's tapped into this fad both by emphasising their heritage as the original jeans company and through their advertising. One particular Levi's advert, however, had a profound effect upon men's underwear choices. In 1985, advertising agency Bartle, Bogle and Hegarty cast relatively unknown ex-boxer and model Nick Kamen in an advertisement for Levi's jeans. Set in a 1950s laundromat to the sounds of Marvin Gaye's *I Heard it Through the Grapevine,* Kamen stripped off his tight white T-shirt and jeans, placing them in the washing machine with pebbles (to achieve the new 'stonewashed' look) and sat in just a pair of white boxer shorts. This sexualised image of masculinity served not just to sell Levi's jeans (the product being advertised)

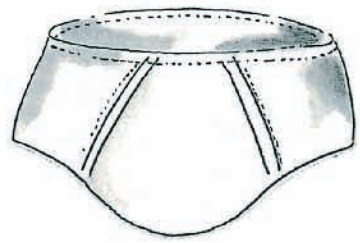
Page 112.
Joe Boxer, 1994.

Page 113.
Billi Chic, *Le Mariage de l'année (The Wedding of the Year)*.
Private collection.

NOUVEAU

LE MARIAGE DE L'ANNÉE !

LE CHARME DU CALEÇON



LE CONFORT DU SLIP

LE PORTE-BONHEUR

BILLI CHIC
PARIS
UNDERWEAR ACCESSORIES

6, rue Henri-Régnault 92210 Saint-Cloud. Tél. (1) 46.02.30.30. Télex 240918 F

but also boxer shorts. This undergarment, previously considered old fashioned and somewhat comic, gained an instant new credibility: amongst women who encouraged their boyfriends and husbands to buy this style of underwear to ape Kamen's attractiveness; with gay men, who saw the attractiveness of Kamen's body in the tantalising shorts; and for straight men, who were increasingly being encouraged to be aware of their bodies and targeted as a sensitive and stylish but still masculine "New Man." Jonathan Rutherford noted that the advert owed much to the then "current eroticisation of men's bodies, the shifting of gay erotic images into mainstream popular culture represents a blurring of sexual differences and a loosening of masculine rigidity." [294] Similarly, Frank Mort conjectured that the "sexualisation of the male body" was "condensed around the display of the commodity," in this instance the jeans and the boxer shorts, and men's bodies were to "be looked at (by oneself and other men?) through fashion codes and the culture of style." [295] There has been a consistent debate since that time about the commodisation of the male body and the role that images of men in their underpants have had to play in it.

Kamen was originally intended to be wearing briefs, but censors deemed this inappropriate, indecent and too revealing, therefore Kamen appeared in crisp white boxer shorts, supplied by British manufacturer Sunspel, who had introduced the American woven boxer short to Britain in 1947. This prudish attitude could be contrasted with Rodney Bennett-England's observations from 1967: "Today

Page 114.
Jockey, *Coloured Y-front® collection*.

it is the loose-fitting shorts style that can, with justification be labelled indecent and the brief tight-fitting variety decent". [296] The rise in the popularity of boxer shorts (and long board shorts as swimwear) over briefs (and "Speedos") can be linked to the AIDS crisis. They were, according to journalist and cultural commentator Michael Bracewell, "a monastic response to AIDS … the equivalent of the frumpy skirt or baggy jumper," [297] concealing one of men's primary sexual attributes. Men had become far more conscious of their sexuality and the associations of sex and illness, and therefore wanted to distance themselves from an overt display of their gender and sexual attributes by wearing underwear that hid rather than drew attention to their genitals.

Boxers versus Briefs

Boxer shorts continued to have an appeal throughout the rest of the twentieth and into the twenty first century. The discussions that were raised in the popular press in both Britain and America often focussed around whether men preferred boxers or briefs. In these debates there was not usually a differentiation between woven, baggier or looser boxers and knitted, often closer fitting boxers;

Page 115.
Men Using Cellular Telephones in Laundrette.


Tailpipe Tango
Ginch
Gonch
GinchGonch

although the assumption was usually that the garment was looser fitting. In April 1993 and again in 2002, American President Bill Clinton was asked on MTV specials, which style of underwear he preferred. Clinton replied that he wore both but more often briefs. Similarly *People Magazine* revealed that boxer short wearing celebrities included actors Alec Baldwin, Jason Priestly and Tom Arnold, comedian Jonathan Winters and comedian, illusionist and writer Penn Jillett. In Britain in 2005, Martha Keaney, presenter of BBC Radio 4's *Women's Hour*, asked the two contenders in the race for leadership of the Conservative party, David Davis and David Cameron a series of question which had nothing to do with their political intentions, including whether they drank lager or beer, preferred blondes or brunettes, and whether they wore briefs or boxer shorts. In reply to the latter Davis replied "briefs" and Cameron "boxers". When asked the same question in response to his leaked email to executive chairman of British retailer Marks & Spencer, regarding the decline in quality and standards of the company's underwear and socks, television presenter Jeremy Paxman told the questioner to mind their own business, and that the whole episode was "supposed to be a private matter and I did not intend it for public consumption." [298] Paxman's leaked email did, however, spark a mass of reaction in the British press, with many national newspapers, including *The Independent* and *The Telegraph* asking a series of well- and lesser known public figures and celebrities, including musician Alex James, astronomer Patrick Moore, magician Paul Daniels, explorer Ranulph Fiennes and film director Michael Winner, about their own underwear preferences and opinions on Marks & Spencer's underwear. In his clothing related autobiography, *The Way We Wore*, journalist Robert Elms sang the praises of white cotton boxer shorts, writing "Having pristine, unopened two-ply white cotton underwear, made by a small, very traditional company in Derbyshire, unopened in your drawer, piled neatly, waiting – well, that's a sign to yourself. You're doing all right, you're not in a mess" [299]

In April 1992, British Women's fashion magazine *Elle* magazine identified three masculine "types" with particular underwear and dress choices. Flannel boxer shorts (or long johns) were worn by the traditional, "uninhibitedly male" [300] Iron John beneath practical, casual, no designer clothes. New Lad, with his hedonistic lifestyle wore Y-front briefs under designer outfits by Versace, Montana and Calvin Klein, while New Man (who appeared as a marketing category in the late 1980s and was defined and discussed by cultural historians Frank Mort and Sean Nixon) wore Paul Smith boxer briefs with Romeo Gigli, The Gap, Agnes B and Nicole Farhi. Ruth Stevens, marketing manager for Jockey, believed that many men considered underwear "a very functional product and will often stick to one type -Y-fronts, boxers etc for their whole lives," in contrast to women who "are far more adventurous and will usually own a huge variety of underwear and be far more willing to experiment with new styles and brands." [301] Whilst Damien Nunes, fashion editor of *GQ* (UK) magazine agreed with Stevens that "there's still a large sector of men who stick to their three-packs of underwear" and who "won't necessarily change that quickly," he did also acknowledge the range of styles available and that, in an age where increasing numbers of men were paying attention to and spending money on their grooming regime, it "makes sense that the layer next to the skin is going to get some attention as well." [302]

Figures provided by Secodip revealed that briefs made up fifty-seven percent of underwear sales in France, whilst findings from the June 2008 U.K. Mintel report on men's underwear demonstrated that men over forty-five preferred boxers, whilst under forty-fives preferred briefs. Of the 1006 men interviewed, fifty percent wore baggy boxer shorts, twenty six percent tight fitting- boxer shorts, twenty four per cent briefs and seventeen percent Y-fronts. [303] In terms of sales, knitted boxer shorts made up the largest percentage of retail value in 2007 at twenty-seven percent, with briefs at twenty-three percent and woven boxers at eleven. In the United States sales of men's knit underwear rose 5.3 percent to 397 million pairs between 2004 and 2006 (according to NPD Group). In the same period sales of boxer briefs, and skimpier styles such as bikinis and thongs rose whilst sales of traditional briefs fell. [304]

Page 116.
Ginch Gonch, *Boys and Toys Bikes*, advertising campaign.

Page 117.
A Man in Boxer Trunks.

Boxer Briefs and Trunks

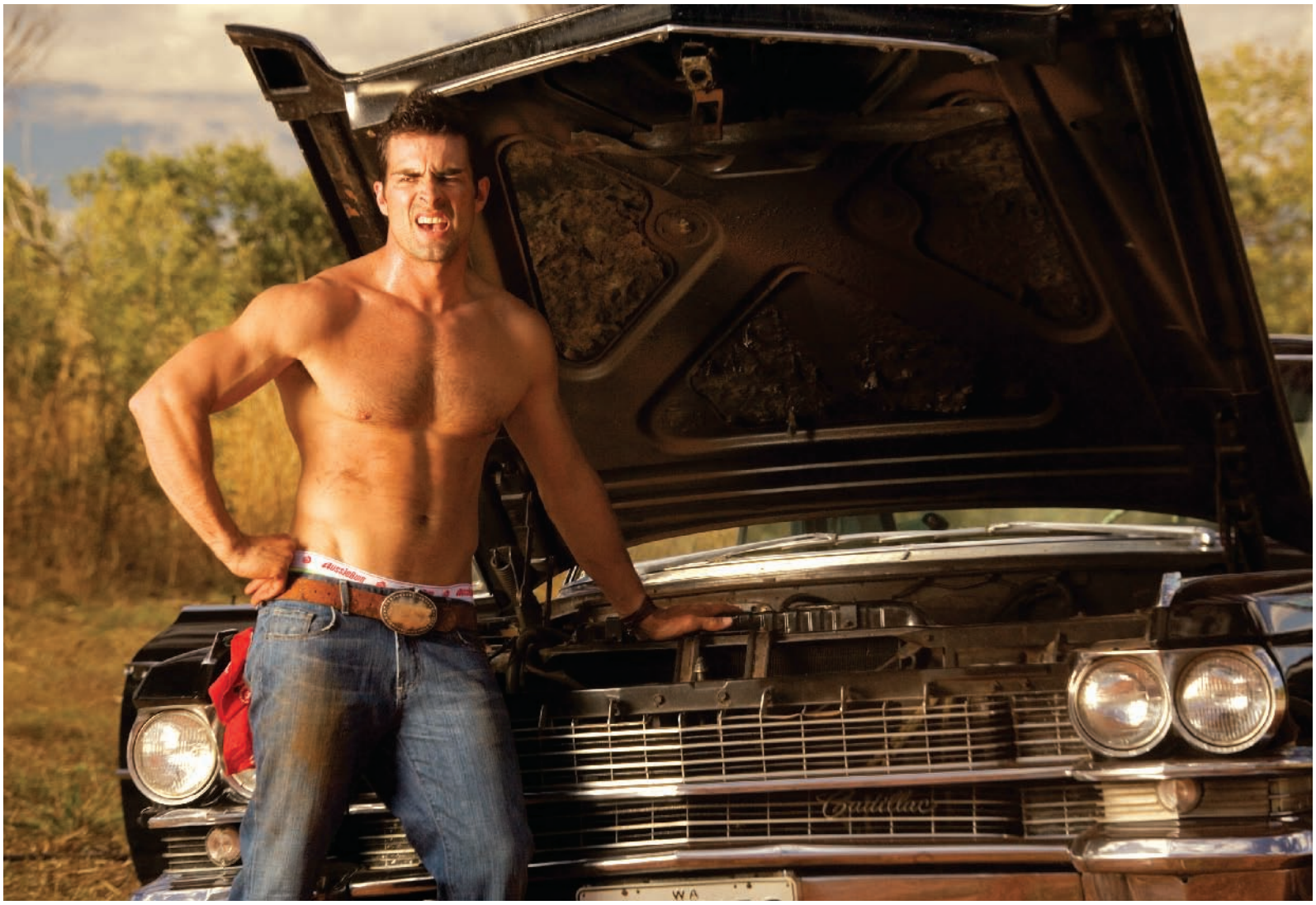
A halfway house or compromise between boxers and briefs appeared in the early 1990s, as underwear manufacturers took the leg length of boxers and combined it with the fit and support of the brief to create a hybrid trunk, sometimes known as the boxer brief. Similar to the athletic trunks that were developed during the interwar period, they differed from traditional woven boxers as they were made from knitted cotton (like briefs) and most usually contained a percentage of spandex (or Lycra) woven into the fabric to give an element of stretch for comfort. This style grew in popularity and was manufactured by designer brands, traditional underwear brands, and high street retailers. The top-selling style of men's underwear in Britain in 1996 was "the fitted button-fly boxer brief in white with the brand's signature name on the waistband." [305] By 2007 trunks made up twenty-five percent of retail value of men's underwear in the United Kingdom, a rise of 26.3 percent from 2003. [306] Staff at Selfridge's department store in London acknowledged the impact that Calvin Klein had had on these sales following the release of such garments in 1992. [307]

Low Slung Jeans and Exposed Waistbands

In 1992 nineteen-year old, white American rap singer 'Marky' Mark Wahlberg appeared on stage, on the cover of *Rolling Stone* (photographed by Stephen Meisel), and in a photo spread by Bruce Weber in *Interview* magazine, with the waistband of his underpants showing above his low slung jeans and below his perfectly formed six-pack. This style of low-slung jeans was popular amongst American rap stars, and as an inner city African-American style. Sagging jeans are believed to have originated amongst prisoners where, when uniform orange jumpsuits were not required, jeans hung below the waist because of the ban on belts to prevent prisoners using them as a tool for suicide. The large presence of African-American men in the American prison systems led to the style being brought out of prison into black communities, and it quickly grew into a style adopted by those who were not ex-convicts. [308] The impact of the style in Britain was marked in 2003 when London based rapper Dizzee Rascal sang in the song *Cut 'em Off* on his debut album *Boy in da Corner*, "I wear my trousers ridiculously low." Record company founder David Geffen suggested that Klein use the muscular Marky Mark as an underwear model. Geffen helped make the deal, which resulted in a $100,000 contract for Marky Mark to become the Calvin Klein official poster boy. In three months sales rose to thirty-four percent over the previous year, and within twelve months, Calvin Klein's men's underwear division was grossing $85 million per annum. The impact was enormous and what had been a sub cultural African-American style statement became a widespread trend worn by men and boys of all racial origins throughout the western world.

No longer solely associated with hip-hop and rap music, the low slung jean with exposed underwear infiltrated across styles, featuring in other predominantly white subcultural styles such as Emo, and from 2007 was seen on teenagers whose street style drew on the popular narrow "skinny" silhouette that had been partly spearheaded by designer Hedi Slimane with his designs for Dior Homme and which were prominent on major fashion catwalks as an alternative to the muscular model that had predominated fashion and advertising since the mid-1980s. The style was even popular for pre-teen boys with Swedish-owned high street clothing store H&M producing boys' "low slung" jeans with attached waist-height "underpant" waistband as one garment to be worn over conventional underwear in 2008. The style coincided with a fashion for women of revealing the 'string' and waistband of thong underwear above jeans or trousers. These 'low-slung' underwear-exposing styles were not always popular amongst authorities. In 2005 a bill was introduced in the state of Virginia in the United States

Page 118.
Dim, *Racing*.



which imposed a $50 fine for anyone, male or female, whose underwear was displayed in a "lewd or indecent manner" above the waist of their trousers or skirts. Executive director of American Civil Liberties Union of Virginia Kent Willis believed the bill encouraged racial profiling and clearly targeted Africa American men who would "be the ones who are harassed by police under this law." [309] In direct comparison, the state of Louisiana rejected a similar bill that would have made it illegal to wear sagging trousers that exposed the wearer's underwear. This debate continued, and in April 2010 New York State senator Eric Adams bankrolled a series of billboard advertisements aimed at discouraging such styles with the slogan "You can raise your level of respect if you raise your pants." The image was a rear view of two men wearing sagging boxer shorts and revealing jeans, ironically almost promoting the style and allowing it, as James Earl Hardy described 'to be seen and salivated over.' [310]

Visibly Branded Underwear

The visible name-branded waistbands on men's underwear had a marked impact upon its design and its place as an advertisement for the brand or designer. Barbara Schreier, the deputy director of the Chicago Historical Society noted "we exposed the waistband, and suddenly we have a new venue for making a proclamation about who you are … It's an erogenous zone that we can brand - literally." [311] Following Klein's success, other underwear brands and designers followed his lead and added their name or logo to the

Page 119.
aussieBum, *Undies*.

outside of their garments. In July 1994 Tommy Hilfiger, whose clothing had been adopted as part of Hip-hop style, launched a range of logoed briefs and boxers, accompanied by a one million dollar advertising campaign featuring young men dropping their trousers to reveal their Hilfiger underwear. Hilfiger noted that "Calvin's imaging, advertising and quality control has validated this business." [312] Similarly, traditional American men's clothier Brooks Brothers, founded in 1818 and known for its conservative smart clothing, produced briefs with the name knitted into the waistband for sale in packs of three which, despite the fact that according to underwear buyer Adam Plotnick, most of Brooks Brothers customers "don't usually wear their pants [trousers] low, because most of them are wearing suits", [313] doubled in sales between 1993 and 1994. Meanwhile, Italian fashion designer, Franco Moschino, a master of parody who believed witty clothes could be used to make important political or social statements, was unimpressed with what he saw as the banal commerciality of this trend and produced a line of underwear with the waistband slogan "To Be Shown in Public" and worn on top of trousers as part of his 1994 collection "Stop the Fashion System". Despite Moschino's scepticism about overt branding, the waistband continued to be the main area of the garment on which the underwear company or designer placed their name and / or logo.

Naturally, not all companies followed this practice. For their 1997 Michael Jordan range, Hanes chose to emblazon the waistband with Jordan's surname rather than their own logo. Different ranges of designer and specialist company underwear ranges had varying amounts of lettering on their waistbands. Similarly, retailer own-brand underwear differed in the use of this technique on their

Page 120.
aussieBum, *Journey*.

Page 121.
Dim, *Boxer Dim & Co., Logo Mania*.


DIM

various styles and price-ranges of products. The competition for most prominent waistband continued into the twenty-first century, and 2008 saw a trend for oversized lettering where the name filled the whole waistband. Calvin Klein and American brand 2(x)ist, founded in 1991 by former Calvin Klein employee Gregory Sovell, both introduced metallic waistbands to the men's underwear, with their "Carbon" and "Steel" collections, and were quickly followed by other companies and brands. Not all designers were so keen to brashly splash their logos across their garments. Some relied upon a more discreet logo on the outside of the garment, such as Dior's 2007 briefs with their wasp logo discreetly embroidered to the right of the fly opening. Other traditional underwear manufacturers such as Zimmerli of Switzerland, founded in 1871 by seamstress and needlework teacher, Pauline Zimmerli-Bauerlin, relied upon customer loyalty and the high quality and expensive price tags of their garments for sales. The Japanese, Osaka based underwear company Gunze, founded in 1896, expanded on their Body Wild range that was offered in 100 colours in the flagship store opened in the fashionable Harijuku area of Tokyo in 2010. Customers were offered the option to "design" their own underwear by selecting from 100 waistband options and 100 pocket options to create an almost unique garment, mirroring the processes of mass customisation used by companies like Nike and Levis.

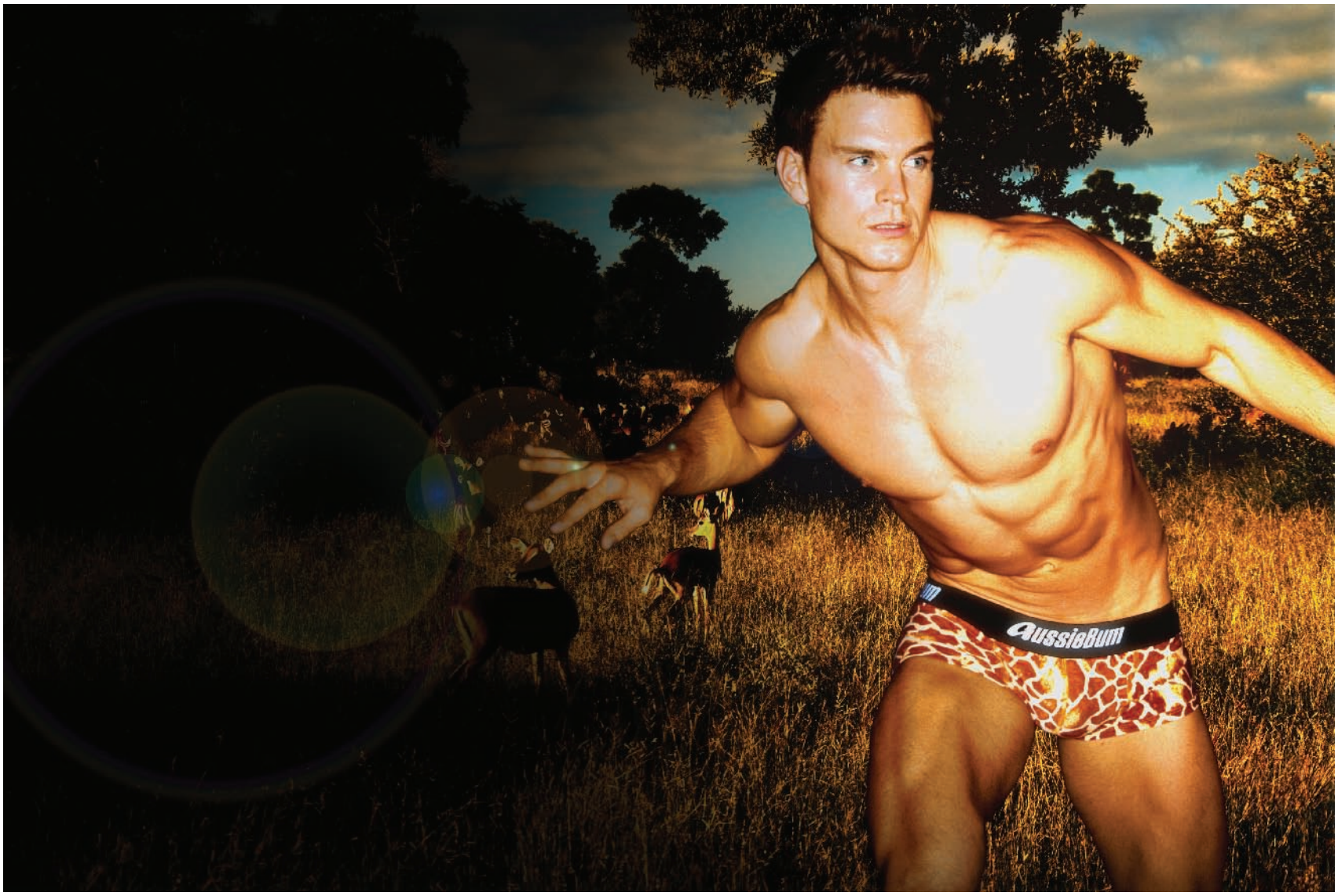
The rise in popularity of designer and branded clothing throughout the latter part of the twentieth and into the twenty-first century impacted heavily in the men's underwear market. Stuart Glasser, general merchandise manager for men's wear at Bloomingdales department store in New York, identified in 1994 that men's underwear was a "fashion business … a personal-statement business," [314] whilst in the UK in 2008, a quarter of sixteen to twenty-four year old men wore designer underwear. Even where the label was not on display there was an increase in sales of branded garments. This was perhaps attributable the perception that "designer" or "brand" equated to "better quality," not always true as evidenced by a 2008 *Which?* report in the UK. Also the high profile advertising and marketing campaigns conducted by designers and mid-market brands had an impact upon men's (and the female buyers of men's underwear) purchasing decisions. [315] This demand and the increasing use of the online retailing led to ever more new specialty underwear brands emerging in 2008-9.

Manufacturer and Designer Collaborations

It was British underwear manufacturer Sunspel's reputation for quality that allowed them to work in collaboration with a number of British designers whose own work drew on quality and heritage. In 2005 Sunspel began to manufacture underwear for Savile Row tailor Richard James and the same year entered into a partnership to co-brand garments with Paul Smith. "The classic boxer short looks great and feels great next to the skin," said Richard James. "Loud orange pants with some brand name around the top – it's not very sophisticated, is it? So much men's underwear now is about luxury, not fast fashion." [316] The company also worked with British designer Margaret Howell and New York based designer Thom Browne. Similarly, Italian manufacturer Perofil, in business since 1910, entered into a licensing agreement with the Ermenegildo Zegna Group to produce premium quality underwear which was launched at Pitti Uomo trade show in January 2007. The garments drew on Zegna's tailoring tradition, incorporating a pinstripe into the waistband of boxer shorts. The combining of these two high quality companies was reflected in the use of luxury fabrics such as "Filo di Scozia" cotton, and "Cashco", a cashmere and cotton fabric which was used for underwear for the first time as part of this collaboration. Underwear manufacturers also invited designers to create ranges for them. In 1994, French designers Stéphane Plassier and Paul Merchant designed ranges of underwear for French underwear brand Jil that gave their product and consumer an added extra in the competitive market place. Shortly after British

Page 122.
Bruno Banani, *Lost Paradise*, Spring/ Summer 2010.

Page 123.
Bruno Banani, *Young Collection Super Bruno*, Spring/ Summer 2010.



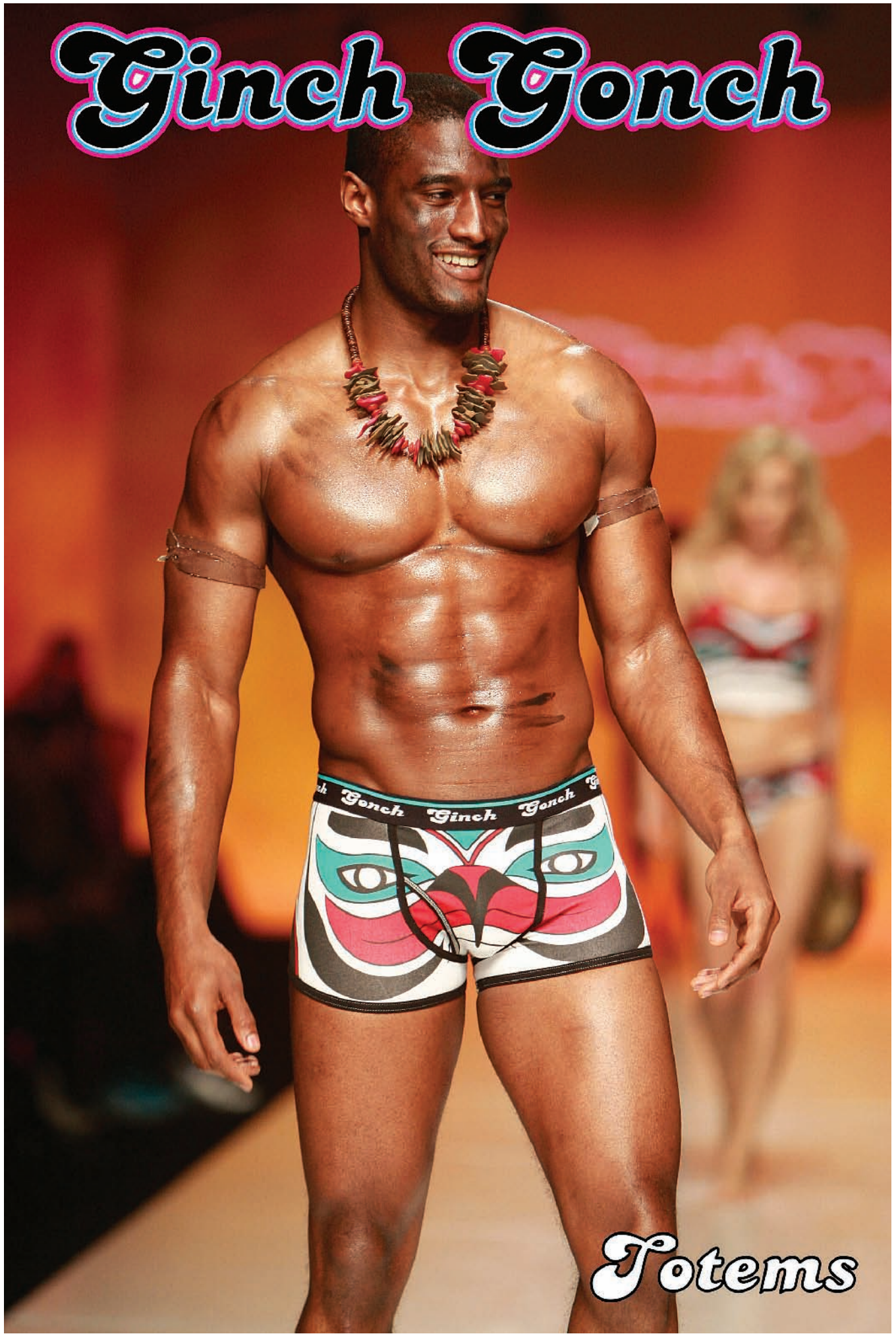
designer Alexander McQueen's death in February 2010 came an announcement that McQueen had been planning to follow other top name designers by launching a range of men's underwear. Proclaimed as one of McQueen's legacies, the collection, which featured briefs and trunks in all-over prints of feathers, X-rays and bones, was launched in March following Paris Fashion Week. Jonathan Akeroyd, CEO of Alexander McQueen, said that this was a priority for the company and that "expanding the diversity of products within that sector is mandatory. The underwear line places the brand in a new product and price category, whilst maintaining our aesthetic, creativity and quality." [317]

Colour and Fit

It was not just the label or overt branding that was key to underwear sales during the late 1990s and 2000s, but also cut, fit, colour and pattern. In 1987, colour "fashion" underwear accounted for more than fifty percent of Jockey's sales, whilst in their 1982 annual report, Fruit of the Loom announced that sales of men's and boys' white underwear made up 80 percent of the company's revenue. [318] This contrasted with the 1960s when only three percent of men's underwear sales in America were for coloured garments. Colour and pattern did have a market in the eighties, as demonstrated in 1984 when American manufacturers Nantucket Industries signed a contract with professional footballer Joe

Page 124.
aussieBum, *Animal Giraffe*.

Page 125.
Ginch Gonch, *Jungle/ Totem Collection*, advertising campaign.


Ginch Gonch
Gonch Ginch Gonch
Totems

Namath for a collection of men's underwear "in Dacron printed tattersall checks, window-pane plaids and pin stripes [and] in heathers and solids" [319] all bearing his name and signature. Stephen Glasser of Bloomingdales in New York had correctly identified in 1994 that the underwear market was no longer just "basic white boxers and briefs," [320] a sentiment echoed in 2006 by trend analyst Lauren Deatherage when she observed that "there are as many styles and colors in men's undergarments as there are in women's collections … Men are paying more attention to their wardrobe and realize, just as women do, one style does not fit all when it comes to underwear." [321] Men's choices reflected an awareness of fashionable colours available in underwear, demonstrated when American baseball player, Ozzie Smith (St. Louis Cardinals) told journalist Loren Feldman, "I think it's very fashionable to wear underwear that's the same color as the clothes you've got on." [322]

In 2007, Jockey commissioned "Pantology" a guide for men to choose the right underwear. Based on advise from a panel of experts including psychologist Dr Helen Gavin, feng shui doctor Paul Derby and lifestyle and fashion advisor, Nick Ede, the guide identified that "what a guy chooses to wear to hold his most treasured possessions can reveal a great deal about the type of man he is." [323] Using the five natural elements of fire, earth, metal, water and wood that are used in the ancient Chinese system of feng shui, the guide contained advice on what type and colour underwear to wear in every situation. "Pantology" identified that earth colours such as dark red, brown or dark grey were best for men feeling nervous or stressed, the red and yellow of "fire" gave out "a come and get me, passionate, strong enthusiastic energy" and the "metal' associated colours of creams, silvers and golds suggested a "zingy energy" and creativity. Blue (water) reflected cool, peaceful and sensitive feelings whilst green (wood) indicated a kind and nurturing nature. [324] As well as colour, "Pantology" identified meanings associated with styles: for example, wearing a thong sent out huge positive vibes "from their sacral chakra to those around them." [325] One editor of a trade magazine reflected the interest in the broad range of styles, fabrics and fits available to men when he told the U.K. Mintel Report on men's underwear in 2008, "Men are definitely more interested in colour and fashion now, and I really feel there is more scope for expensive, quality fashionable underwear. People have said this for a long time, but now I think it is really happening." [326]

Many companies and brands, as well as including plain coloured garments in their ranges, introduced pattern and graphic imagery. The mid-1980s saw a revival in the trend for novelty boxer shorts covered in cartoon characters such as Betty Boop and Bugs Bunny, and Christmas related images such as Santa Claus or snowmen. The first decade of the twenty-first century saw a more sophisticated and perhaps ironic approach to graphics on underwear, with major fashion brands such as aussieBum and Bjorn Borg, featuring brightly coloured patterns and graphics. This approach was also taken by Canadian brand Ginch Gonch, named after the Canadian slang words for underwear, which launched in 2004 with the company motto "Live Like A Kid" as a "fun protest against boring, black and gray, high-priced, and poorly constructed underwear that was dominating the men's market. [327] Ginch Gonch's designers took inspiration from Fruit of the Loom's 1970s children's underwear brand Underoos, which "mimicked the costumes of characters such as Superman, Wonder Woman, Princess Leia, and Luke Skywalker" [328] and produced yearly collections, discontinued after one year to encourage customers to buy and collect the designs, with names such as Totems, Jungle, Heart On, Load'n and Dump'n, Bikes and Lips. Zurich based fashion designer Athos de Oliveira, also incorporated graphics into his men's trunks. For one collection in 2009, he printed images of male genitals and buttocks on front and back of flesh coloured modal trunks to give the illusion of nudity. For another from the same year, he collaborated with five international tattooists, Pipi Russell from New Zealand, Nanda and Arthur, from Brazil and Jacqueline Spoerlé and Mick from Switzerland, to create eight microfiber garments reflecting the different tattoo styles, from Maori and tribal patterns, through Japanese Koi and dragons to "Old School Las Vegas style" gambling imagery. Bruno Banani's Spring/Summer 2010 collection featured underwear printed with a collage of images of nude women

Page 126.
Athos de Oliveira (designer) and Patrick Mettraux (Photographer), Athos Fashion, *Tattoo Collection*.

Page 127.
QZ, *Boxer with Swarovski Button*.

inspired by baroque paintings which resonated with English Fashion designer Vivienne Westwood's 1990 collection with featured corsets for women, and T-shirts for men printed with a detail from Francois *Boucher's Daphnis and Chloë* (1743-5) in the Wallace Collection, London.

Fabric Innovations

One area that had a massive impact in the comfort of men's underwear was an increase in the use of innovations in fabrics. The 1980s saw a move away from underwear made from the man-made fibres that had been popular during the 1970s, as there was an increasing realization that this natural fibre offered a healthy comfort. Other luxurious natural fibres saw a revival in use, with companies such as French brand Jil offering luxury lines of briefs and boxer shorts made from silk. The fibre that had the biggest impact upon underwear, women's as well as men's, during the 1990s was spandex or elastene. Due to the prominence of the trademark name "Lycra," the word has become popularly accepted throughout the world as the word to describe this fibre. In 1991, journalist Sean Lynn reported the recognised benefits of Lycra in the British trade journal *Men's Wear,* as "ten times more comfortable to wear than pure cotton, and keeps its shape longer" and as such "Lycra will almost certainly continue to grow in popularity." He also predicted that '"there seems to be little doubt that technology will play a large part in the development of the [underwear] sector." [329]

While cotton continued to be an important fabric in men's underwear into the twenty-first century, newly developed synthetic microfibers and fibres from other sustainable plant sources began to be incorporated into underwear manufacture. Lyocell, often marketed under the brand name Tencel, and modal both utilise the cellulose from wood pulp to produced soft but tough fabrics that have been used by a range of underwear manufacturers and brands including Jockey and Hom. Fast growing renewable and biodegradable, bamboo was used by a number of men's underwear producers, including aussieBum, C-in2, Greg Homme, Calvin Klein and Emporio Armani, from 2007 onwards. Bamboo fabrics are naturally moisture-wicking and anti-microbial, which means underwear made from such fabrics are more comfortable and offer increased hygienic qualities. Bamboo fibre has many of the luxurious, soft, tactile and draping qualities of silk and can resist wrinkling without the addition of the carcinogenic formaldehyde often used to give wrinkle-free qualities to polyester/cotton blend fabrics. Bamboo as a fabric for underwear was not entirely new; it had been used in China from the Ming dynasty (1368–1644) to create a form of vest or under-jacket. Constructed from small pieces of hollow bamboo sewn together with cotton binding at the neck and armpits, it resembled a string vest, and operated in the same way by trapping the air to keep the wearer cool in hot weather, and protected outer clothing from sweat and dirt. Writing in *Diet, Dress and Dwellings of the Chinese in relation to Health*, published for the International Health Exhibition in 1884, John Dudgeon observed "Bamboo clothing is made from the finest branches of the tree, worn in summer next to the skin to keep the light cotton shirt or inner jacket from irritating the skin when moist from perspiration." [330]

Bamboo charcoal was also used to infuse polyester, which offered deodorising and wicking qualities, alongside comfort and stretch. Similarly, fabric derived from soybean fibre was antimicrobial, anti-fungal and moisture-wicking, as well as being capable of absorbing ultraviolet rays. 2(x)ist was the first to introduce underwear made form soy fibre in 2006 and design director Jason Scarlatti explained "the whole world seems to be going soy [and] we wanted to be on the pulse on what's going on." [331] The use of hemp by companies such as American Go Software and Canadian Rawganique Eco Apparel Ltd, appealed to consumers who were looking for garments made from organically grown and environmentally friendly materials. Organic cotton saw an increase in use, as "men care more now and

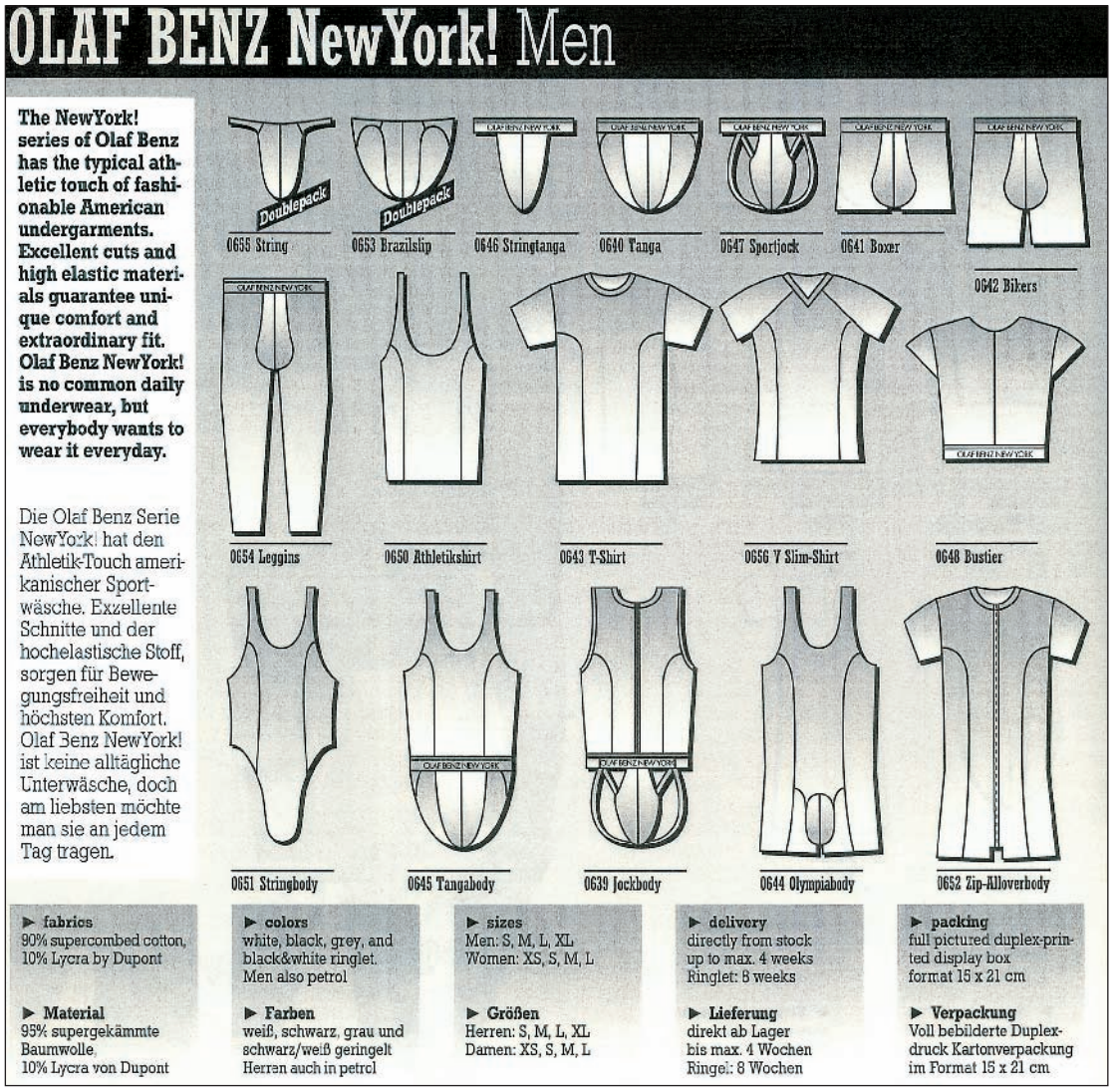
Page 129.
Dim, *Absolu, la sensation nue (Absolute, the Nude Feeling)*.


DIM
absolu
la sensation nue
absolu
DIM

they are very into recycling [and] kids know more so it will grow," but as one brand marketing executive observed, "there isn't enough organic cotton, otherwise we would do more." [332]

Other natural elements were incorporated into fabrics to enhance their antibacterial qualities, increasingly important in underwear production. In Japan "Chitopoly", a blend of polyester and Chitosan, a natural substance extracted from the shells of crabs and shrimps, [333] and Lactron, produced through the fermentation of cornstarch, [334], were both developed with an eye towards use in the underwear market. Fragments of silver, which has antibacterial qualities, were woven into cotton fabrics to help the fabric resist odours and the growth of fungus. Outdoor clothing specialist The North Face manufactured lightweight, comfortable, and durable underwear that was worn during a trip to Mount Everest, but believed could have an everyday appeal. "The fact they resist odour build-up is sure to appeal to blokes everywhere who may be slightly challenged in the washing machine department," said marketing manager, Keith Byrne. [335] Australian brand aussieBum released a range of underwear in 2006 called Essence, which used a microfiber fabric developed by Italian company Jersey Lamellina, which was treated by international pharmaceutical company Bayer, with acerola, a fruit high in Vitamin c, and ginseng. These ingredients were released from the fabric by the body's heat and absorbed into the body through the skin, as up to sixty percent of any substance rubbed into the skin will be absorbed by the body. The substances remained in the fibres for up to fifteen washes and then could be reactivated with a packet of "Essence Extender." "This particular product is going to give the guy a sensation and experience and men are getting more and more into body image and feeling good," said aussieBum founder Sean Ashby. [336]

Page 130.
Hom, *Distinguishing Sign: "Trends self-starter"*, 1987.
Private collection.



The United States military spent fourteen million dollars developing a fabric with dirt repelling nanoparticles that was used during the conflicts in the Gulf War. Jeff Owens, one of the scientists who worked on the development, said, "During Desert Storm, most casualties were from bacterial infections rather than from accidents or friendly fire. We have treated T-shirts and underwear for soldiers who tested them for several weeks and found that they remained hygienic as the clothing was actively killing the bacteria." [337] Extreme testing of underwear was also undertaken by German underwear brand Bruno Banani, founded in 1993 by Wolfgang Jassner and Klaus Jungnickel. In 1998, their underwear was tested for wear and comfort by flight engineer Nikolai Budarin aboard the Soyuz rocket in Baikonur, Kazakhstan and in 2001, "Your FUNTASTIC Oxygen" underwear made from the company's unique polyamide hollow fibre Meryl Nexten was tested for watertight qualities in the ocean at a depth of 4,000 metres. In 2006, Wolfgang Jessner commented on the tests carried out on underwear by Stuttgart-based safety advisory company DEKRA saying "Even in the best partnership there'll be trouble sometimes …Design is one thing, fit is the other. But: can the pant or bra withstand a real bang? In situations like this you should be able to rely on your underwear." [338]

One of the big challenges for manufacturers in creating the most comfortable article was the reduction in the number of seams necessary to construct the garment. Italian textile manufacturer Santgiacomo developed a technique for knitting seamless briefs on a circular knitting machine. This allowed the legs and trunk of the garment to be knitted as a single tube, removing the need to sew together pieces of fabric to create the garment. By altering the needle selection, the density of the knit could be altered to create ribbed

Page 131.
Olaf Benz Bodysign, *Fashion catalogue 1*, p. 7, 1996.
Private collection.


Finch

outlines around the crotch pouch area, allowing for a better fit on the wearer. French brand L'Homme Invisible used seamless technology to produce a range of garments in cotton, forty two percent cotton, fifty percent polyamide/nylon and eight percent elastene, and hi-tech fabric, ninety two percent MicroMeryl, and eight percent elastene, with only one seam at the crotch, running where the "front' and 'back' of the garment meet between the legs. Some styles had a pre-formed pouch for greater comfort and masculinity. This technology has been used by a number of other companies such as Jockey, Calvin Klein, Champion, and Hanro also used similar technologies to produce their own variations of seamless underpants.

Fabrics with extra elasticity were also used to enhance comfort. Jockey's "8-Way Stretch" allowed the garment to stretch in all directions, allowing for a more comfortable fit for the wearer, and 2(x)ist collaborated with The Dow Chemical Company to use DOW XLA, a synthetic stretch fibre which, when combined with a host fibre such as cotton, enhanced the stretch without giving a synthetic feel. Jason Scarlatti said, "Our cutting-edge 'Liquid Cotton Collection' with DOW XLA™ is perfect for our loyal customers who expect the best from our products. It combines the best of both worlds, a rich cotton touch with the added benefit of comfort stretch." [339] Greuter-Jersey, the fabric division of German Schiesser Group, created a highly elastic, soft and light fabric, which they called dimension. This polyamide/cotton jersey was made on the world's first 50-guage knitting machine which used fifty needles per inch rather than the usual twenty-eight, resulting in a very fine and lightweight fabric. Alfons Kreuzer, a stylist for German underwear brand Olaf Benz, who use the fabric in their designs, said "These days, sportswear has plenty of sex appeal. So why should a sports bodywear collection look as though it's been prescribed by the health department?" [340]

Health and Sports

Just as there was an interest in athletic underwear designs and styles in the 1920s and 1930s, so the last decade of the twentieth century saw a revival of interest in sports underwear designed to tie in with the increase in interest of healthy lifestyles, personal fitness and exercise amongst non-professional sporting men. The addition of fibres such as Lycra elastene and new polyamide microfibers with moisture wicking qualities (i.e. fibres that drew moisture away from the body), increased as they reduced the build up of sweat and minimised chafing. In 1996, Sports brand Adidas, founded in 1927 by German brothers, Adi and Rudolf Dassler as the "Dassler Brothers Shoe factory, Hersogenaurach" in 1924, introduced a range of sports underwear - manufactured by Los Angeles company Agron Inc. - geared specifically towards sportsmen, which Ron Hirschberg owner of Los Angeles based manufacturers Agron Inc., identified as being needed as a reaction to what he saw as Calvin Klein's "fashionable but not macho, almost anti-sport" [341] approach. In the same year, Jockey International, who were also manufacturing Hilfiger underwear, launched a new "Sport" line in three styles - Jockey Tech, Jockey Zone and Jockey Reps – intended for both sportsmen and as a fashionable range. The continued rise of sportswear as fashionable clothing at the turn of the twentieth/twenty-first centuries had an impact upon the design and presentation of underwear. This can be linked to the increasing democratisation of fashion in America which led cultural historian Jennifer Craik to assert that "Sportswear is, then, an intrinsically American phenomenon, albeit one that has travelled globally, including back to Europe." [342] The language used by many designers and companies to describe and promote their underwear has taken on board the importance of the body as the site for which the garments are designed, and as such, many underwear collections are now described as "bodywear." This links closely to sports sociologist John Hargreaves' observations that "the body is clearly an object of crucial importance in consumer culture and its supply industries; and sports, together with fashion … dieting, keep fit therapy … advertising

Page 132.
Ginch Gonch, *Western Collection Campaign, Jock Strap*.

Page 133.
QZ, *Bad Boy Jock Strap*.

imagery, and a battery of aids to sexual attractiveness, are deployed in a constantly elaborating programme whose objective is the production of new 'normalized' individual." [343]

The athletic supporter, or jockstrap, saw a decline in usage from the late 1990s, as many sportsmen adopted compression shorts, which offered "steady, uniform pressure" to hold the groin, as well as abdominal and leg muscles, in place during strenuous exercise. Stamford Bryant, Professor of Exercise Physiology in the School of Education at the University of Louisville, Kentucky, recorded that in 1996 only two per cent of Olympic athletes competing in non-contact sports used a jockstrap. [344] Joe Skiba, assistant equipment manager of the New York Giants football team, believed that this decline was in part due to players feeling that the jock strap and protective cup "hinders their speed and performance." [345] As a result, athletic supporter manufacturers such as Bike launched new products which offered the support of the traditional jock strap, but looked more like conventional underwear to take into account the fashion for compression shorts and perceived embarrassment about wearing a jock strap. However many brands continued to produce "jock" style underwear as there was a demand for them as fashion rather than sporting garments. Scientific studies carried out in 2003 demonstrated that compression shorts "significantly reduced impact force by 27% compared with American football pants alone. Through various mechanisms, these findings may translate into an effect on athletic performance and a reduction in injuries." [346] Images of sportsmen in popular media and on their playing fields reveal the almost universal adoption of the compression short, which is revealed on the sporting leg below a pair of more traditional sports shorts. This double layer has also moved into the realm of high-end designer fashion, evidenced in British designer, and Sports brand Umbro collaborator, Kim Jones's 2007 Spring/Summer "Sing Sing Sing" collection, and the leather shorts and leggings combination designed by Riccardo Tisci for Givenchy in 2009.

Linked to the rise of the compression short was the compression shirt manufactured by sports brands such as Nike, Adidas, Under Armour and CCC Canterbury of New Zealand, with garment names such as Pro Dri-fit, Climalite, HeatGear, and Armourfit Cold. Like the shorts, they were designed to offer support to muscles to reduce injury during exercise as well as wicking moisture away from the body and offering anti-bacterial qualities. Made from mixtures of natural and man-made fibres, including those with elastic qualities, they were available both to keep sportsmen cool in summer and warm in winter. Such garments are produced as participatory rather than casual sportswear or day-to-day underwear. The mission statements of companies such as Under Armour reflect this goal: "To provide the world with technically advanced products engineered with our superior fabric construction, exclusive moisture management and proven innovation" [347]

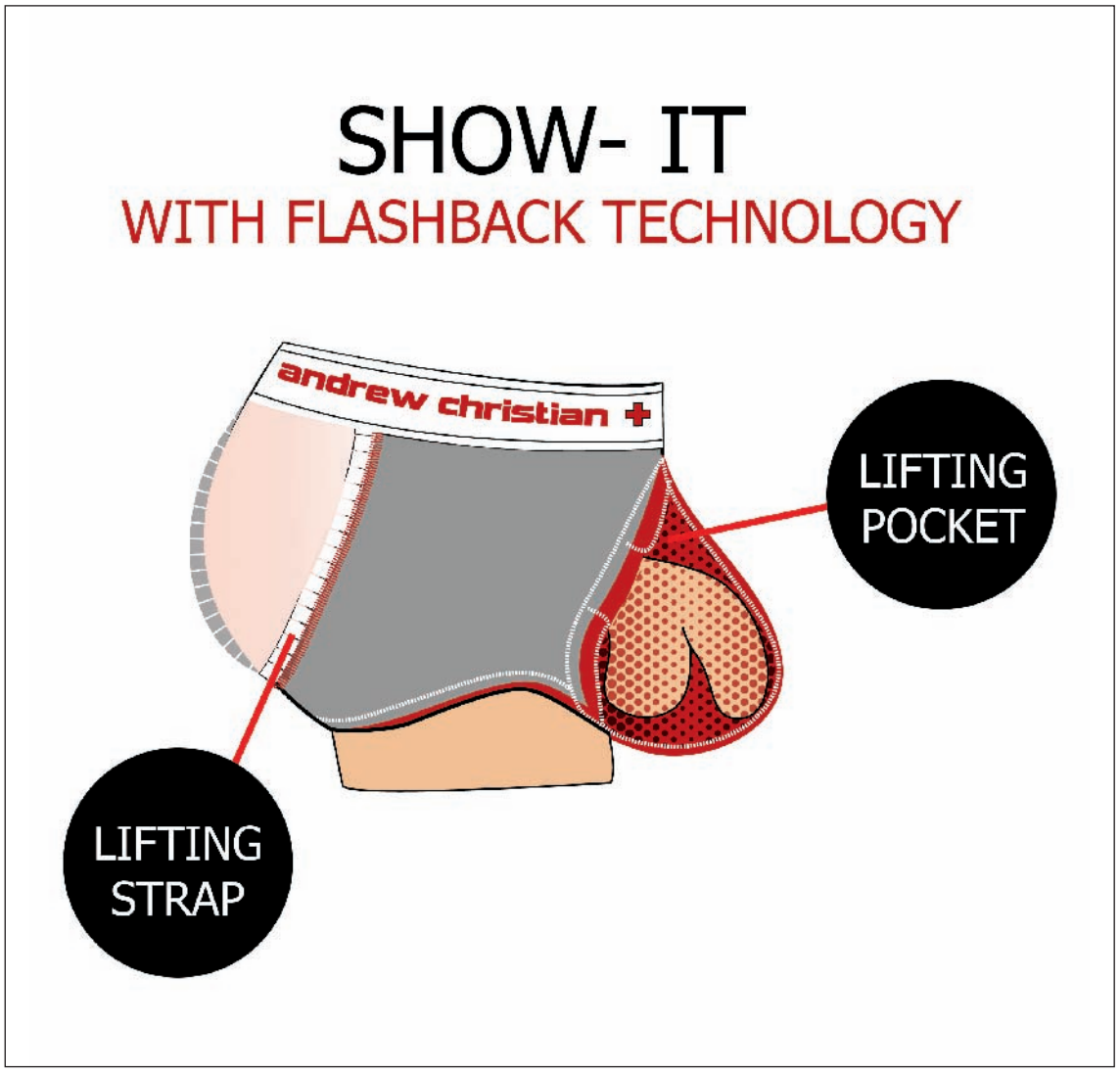
Tight-Fitting Underwear and Male Infertility

One of the concerns that men and women had about men's underwear was the effect that different types, particularly tight brief styles, had on male fertility. The testes are located in the scrotal sac outside the body to help regulate temperature as high temperatures effect sperm production. Tight underwear brings the testes closer to the body increasing scrotal temperature, and so led to the belief that tight underwear could reduce a man's sperm count and lead to infertility. Medical recommendations were, therefore for men to wear looser fitting underwear such as boxer shorts, or even no underwear. However, a number of scientific studies into the effects of boxer and brief underwear on scrotal temperature and male fertility conducted in the United States, such as that outlined in *The Journal of Urology* in October 1998, have concluded that "it is unlikely that underwear type has a significant effect on male fertility." [348] Despite such studies, medical advice did continue to recommend that men wear looser-fitting underwear if they had any concerns about fertility. [349] In April 2006, a United States patent (No. 7,024,703) was issued

Page 134.
aussieBum, *Wonderjock pouch.*

Page 135.
aussieBum, *Classic Wonderjock*.


GoBum



for "Male Fertility Enhancement Garment," a brief designed with a construction element that allowed the testes to sit away from the groin and penis of the wearer in a specially ventilated pouch which allowed air to circulate around the testes, keeping them cool.

Enhancement

A number of underwear brands have developed features which are similar to that of the "Male Fertility Enhancement Garment," but rather than encouraging fertility, these were to enhance the appearance of the wearer's natural endowments. A hole was created in the inner layer of the front panel of the some garments, through which the wearer pulled his genitals. This lifted the genitals away from the groin, pushing them forward. The same effect could be created by the inclusion of an integrated ring of fabric attached to the waistband that encircled the genitals. American companies C-In2, launched by 2(x)ist founder Gregory Sovell in 2004, and Andrew Christian both included this type of ring, known respectively as "Sling-Support" and "Show-It Technology". Initially, all Andrew Christian's underwear included the Show-It technology, but it was discontinued a few months after its launch. "Seems like [Show-It] freaked out some people who are a little more conservative," Christian told G*ay & Lesbian Times* magazine. [350] In 2007, aussieBum introduced the "Wonderjock," which founder Sean Ashby said developed from requests from customers who "expressed an interest in looking bigger, just like women

Page 136.
Andrew Christian, *Show-It + Flashback Diagram*.

using the Wonderbra" [351] Rather than use a strap, the Wonderjock used seams around the pouch and an additional pocket within the pouch front to "push up" the genitals. Other brands created a shaped pouch, such as Tulio's "power" pouch and Pulse Underwear's "swing" pouch, into which the genitals sat. The pouches in these garments were shaped to reflect the genitals and their position rather than pressing them close to the body as in traditional brief underwear. In other garments, padding was built in to the pouch front of the underwear to give the appearance of a greater size, for example, in the "Push-Up" range of briefs, trunks and jockstraps by Canadian brand Gregg Homme, founded in 1984 by designer Gregg McDonnell. Despite a number of brands producing crotch-enhancing garments, the one area that Jockey's marketing manager Ruth Stevens believed was almost taboo, or at least too delicate to develop was that of universal sizing for the crotch pouch. "There are no actual pouch sizes, as there are with women's bra cup sizes," Stevens said. "We have discussed it, but I don't think it will happen. Men are a bit shyer than women. Can you imagine having to ask for a double-A size?" [352]

Padding was also used to enhance the male wearer's buttocks. In 1997 MarkyBoy produced their "Jaxx Butt-Enhancing Boxer," of which British Trade journal *Menswear* asked "just who is the thing targeted at? Does anyone really think a woman would fall for such nonsense? And can you imagine trying to sell the product?" [353] Ten years later, however, enough men must have wanted to enhance their behinds for Go Software to include multiple layers of padding in the back of their "Super Padded Butt Brief," Calvin Klein to add built-in lifting support strap to their "Rear Boostin" trunks, and Andrew Christian to produce the "flashback," which featured "an invisible lifting support built into the seams

Page 137.
Andrew Christian, *9160 Show-It Flashback Boxer, Red*.


christian andrew christian
flashback
lifting strap

of the underwear." The rear of Korean-based brand MovereJean's men's underwear was made with seams in a "Y-shape" to enhance the buttocks and support the hips.

Novel Ideas and Innovations

As well as incorporating new textiles into underwear and enhancing the male physique, underwear producers have explored other innovations that they felt would be beneficial to, or were desired by, their customers. In the early nineties, French underwear brand L'Homme Invisible, launched in the early 1980s by the fashion designer Patrice Chevreux, replaced the sewn in labels, which "were often cut out by the customer after the purchase" [354] to stop them scratching, with hot transfer labels containing information on size, fabric and cleaning.

Whilst many men chose boxer shorts because they were less restrictive than briefs, some men did not like the lack of support offered, and others worried about the possibility of genital exposure through a gaping fly. Hom addressed the question of lack of support offered by boxer shorts by introducing a built-in, inner brief to their shorts in 1984 and in 2000, American company "How Ya Hangin'" developed a "fall-out-proof" boxer short. After four years of experimentation by company CEO Max Hernandez, the final design, which was granted a United States patent, placed a security panel behind the fly, which as well as preventing "fall-out" accidents, allowed access from both the left and right of the fly opening. The issue of fly access was also addressed in 1995 by Jil, who introduced a left-hand opening fly for the convenience of left-handed men, and again in 2009 by Hom. In 1997, Hom introduced its HO1 brief with a patented horizontal fly opening which they argued offered easier access. A version of this design feature had originally been patented in the United States by Munsingwear in the 1930s, but the vertical side opening fly, initially seen on Cooper's Jockey briefs, had proven a more prominent and popular design.

Other companies introduced pockets into their men's underwear. Andrew Christian's "Woodstock Boxer" and Australian Underdaks were both made with pockets that allowed the wearer to keep valuable and intimate items safe. Both companies promoted this feature on the basis that those items in the underwear pocket would not fall out as they might from pockets in outerwear. The pocket in Play underwear's 2005 "iBoxer" was designed specifically to hold an iPod or other MP3 player. The garment also included an interior pouch into which the garment could be folded for storage. American Law Enforcement and Military Equipment company Shomer-Tec took the notion of pockets in underwear one step further when they designed a pair of briefs, complete with what appeared to be stains from use, which contained a secret compartment accessed via the fly that fastened with Velcro in which to store valuables. The idea being that anyone trying to steal valuables would not want to rummage around in dirty underwear!

The issue of flatulence and how underwear could help reduce associated offensive smells was also tackled by a number of underwear companies. In the United States, Under-Tec Corporation began selling their "Under-Ease" Protective Underwear for Flatulence invented by Nobel Prize Winner Buck Weimer in 2001. Male, female and unisex versions of the garment were produced from polyurethane-coated nylon to create an airtight garment with an exit hole with a pocket for a replaceable, activated carbon filter. In 2007, British underwear company Shreddies also produced "flatulence filtering underwear," a version of their briefs and trunks with a removable carbon pad designed to reduce the noticeable smells associated with flatulence. Whilst both Under-Tec and Shreddies' garments were designed to offer solutions for people with Gastro Intestinal Disorders, Shreddies had a more fashion-conscious consumer in mind and as such, their garments were indistinguishable at first glance from other fashionable men's underwear. Scientific studies such as that conducted at Minneapolis Veterans Affair Medical centre in Minneapolis, Minnesota in 2004-5 found that "activated carbon fibre fabric" worn

Page 138.
Andrew Christian, *Flashback Graphic Diagram*.

Page 139.
Andrew Christian, *Anti-Muffin Logo Graphic*.

inside underwear "removed 55-77 percent of sulphide gasses." [355] Other cushion products that were tested absorbed only about two per cent of gasses. Similarly, global health and hygiene company Kimberley-Clark have designed a series of underwear and underwear inserts, titled "Depend," designed specifically to fit the male anatomy to combat incontinence.

Another issue that men's underwear brands began to address was that of a slimming garment. This was an issue that had previously been mainly associated with women's underclothes, but as one design director told Mintel for their April 2009 Report on Underwear Retailing in the UK, "Men are not so worried about their bum looking a bit big. They are more worried about a belly, and … with slimmer silhouettes and more fitted products it is about the comfort thing." [356] Girdle-type garments had been available throughout the twentieth century, and speciality makers continued to create traditional corsets and stays for men, but in 2008 two companies specifically addressed men's concerns in this area. Andrew Christian began producing his underwear with "Anti-Muffin Top elastic" design to help reduce the appearance of love-handles (the bulges of fat at the side of the waist). Japanese based women's lingerie company, Wacoal Holdings, founded in 1946 by Koichi Tsukamoto, launched their 'Cross Walker' for men in March 2008 under the slogan "Wear, walk and tighten your bellies." Designed to force men to take longer steps that stretch the stomach muscles and burn body fat, the manufacturers recommended that the garment be worn at least five days per week for at least three months to achieve a result. Wacoal president Yoshikata Tsukamoto said that the Cross walker was "a totally new concept of getting fit just by wearing undergarments that turn simple walking into exercise." [357] In 2009, 2(x)ist and Los Angeles-based Go Software both released briefs with extended waistbands, reflecting earlier forms of stomach-control girdles, intended to trim the waistline. 2(x)ist's 15-cm-wide high-count spandex waistband was designed to "make abs out of love handles" and "whittle the waist a whole two inches." [358] Whilst Go Softwear's Waist Eliminator makes similar claims, Vice President Alex Hernandez points out that the idea for this garment came initially from men who had undertaken corrective and cosmetic surgeries: "they'll use our medicinal purposes and come back with some great suggestions that ultimately improve the garment's look and fit." [359]

The Demise of the Vest

The wearing and sales of what was perceived as a traditional sleeveless vest diminished in the late twentieth and early twenty-first century. Whilst their use as an undergarment continued amongst older men who had always traditionally worn such garments and in many warmer climates where they offered moisture an absorbing quality protecting the outer garments, the vest was often worn as an outer garment in its own right. From the late 1970s, gay men had worn white vests as an item of clothing for club wear and increasingly as street wear. For example in 1996, white D&G vests were the must-have top, worn with shorts and kilts and heavy work boots in London, New York and Paris. [360] Echoing Richard Martin's identification that the white undershirt had been a gay signifier since the 1930s, journalist Keith Howes identified the way in which the white vest became a part of gay erotic iconography through its appearance in such films as *Querelle* and Derek Jarman's *Edward II*. [361]

The rise in men's interest in health and fitness and the increasing attendance of younger men at gyms led to an increase in the wearing of uncovered vests in public as a means of showing off a muscular body. Despite the growth in fashionability linked to designer brands and the public appearance and fashion magazine presence of celebrities such as David Beckham in such items, the white vest also developed a negative association. As fashion historian Valerie Steele pointed out whilst observing the increased numbers, in fashion retailers' catalogues, of images of underwear clad men and women in domestic environments, "walking around the house in your underwear… used to be the mark

Page 140.
Dim, *Belt*.

Page 141.
Zimmerli, *Richelieu Quality 207 Collection, Shirt no Sleeves/ Royal Classic Quality 252 Collection, Pant*.
Claudia Knoepfel + Stefan Indlekofer (photographers) and Net Shatzer (model).


DIM

of a slob." [362] In both Britain and the United States, white vests had a negative reputation and were often used in media and popular culture to indicate a stereotype of a "lazy" and/or "violent" working-class male. In Britain the Scottish working class television character Rab C. Nesbitt was always portrayed wearing a dirty and stained white string vest, whilst in America the white vest was popularly and controversially known as a "wife beater" and portrayed on Cletus Delroy Spuckler, the stereotypical hillbilly in the animated series *The Simpsons*. The term "wife beater" is believed to have originated from law enforcement descriptions of physically abusive men who were arrested wearing the garment. In 2006 American, discount retailer Building 19 controversially released and, due to public pressure, withdrew and apologised for an advertisement in which their "A-shirts," (athletic shirts) were described as a "wife beater shirt." [363] Despite the public outcry from anti-domestic violence campaigners, there were a number of online retailers who sold white vests printed with the text "wife beater."

Notorious for her reinterpretation of traditional styles and for her role in designing underwear as outerwear for women, British designer Vivienne Westwood sent male models down the catwalk for her Autumn/Winter 1997-8 collection with mesh long-sleeved vests and underpants over tartan trousers and shirts, transforming the old-fashioned and unfashionable into the cutting edge of fashion. Notwithstanding its "slob" and old man associations, the string vest achieved popularity and fashionability amongst Caribbean and African American men. "String vests started as part of soul dress and then ragga, then rude boys" said dress and fashion historian Carol Tulloch. "It is the perfect garment for the heat and is supposed to reduce perspiration … It was first worn as an undergarment, but then men would wear it with a sheer shirt over the top … both revealing and not revealing the body" [364] The string vest was worn in the red, gold and green colours of Rastafarianism by men of that religion and was worn by Jamaican dance hall artists such as Shabba Ranks. No longer an item of underwear, string vests were adopted by American hip-hop artists Snoop Dog, 50 Cent and Sean Paul, as well as their fans and followers and worn oversized and long, reaching below the tops of low-slung jeans and covering/revealing the waistband of branded underwear. In December 2007, string vests were withdrawn from sale by British supermarket chains Asda and Tesco but remained on sale in specialty shops and markets in areas with large black populations.

The Twenty-first Century Underwear Buyer: Homo/Hetero/Metro

The rise of new media and marketing definitions and terms to describe new, late twentieth and early twenty-first century predominantly straight men's lifestyle choices and male consumers, such as the New Man, the New Lad, the Boudoir Boy, defined as "the new, educated male consumer in *Evening Standard* on 6 September 1994, and the Metrosexual, had a relationship with men's and impact upon men's attitudes to and consumption of different types of underwear.

Cultural commentator and journalist Mark Simpson first identified the Metrosexual in 1994 as a "single young man with a high disposable income, living or working in the city (because that's where all the best shops are)." [365] However, it was not until 2002 when Simpson wrote "Meet the Metrosexual" for the American online magazine salon.com and named British footballer David Beckham as "the biggest metrosexual in Britain" that the word began to be used freely both in the media and by the general public to describe a straight man with an overt interest in shopping, clothes and grooming. In their 2003 reports "The Future of Men" for both the USA and UK, global communications and marketing agency Euro RSCG Worldwide defined metrosexuals as men who "are primarily urban, heterosexual, well-educated, and on easy terms with women and feminine ways" [366] and comfortable with "their feminine sides" [367] through spending "a lot of time getting themselves to look, smell, and feel attractive" and taking "pleasure in shopping." [368] This emphasised and added to the popular understanding of a "metrosexual" as "heterosexual". The straight

Page 142.
Dim, *Show off*.

male fashionable consumer did not suddenly appear in the late twentieth century, but as fashion historian Christopher Breward has noted, "masculine forms of fashionable consumption [had] established a legitimacy and cultural power" [369] in Britain by the early twentieth century, and according to Bill Osgerby, the male consumer "had become clearly recognized in America by the 1930s." [370]

In 1997 Andres Arnborg, managing director of Swedish brand Bjorn Borg Worldwide Brand Management Corporation, asserted that for his company, competition did not come from other brands but from the attitudes of male consumers, "We are trying to preach that underwear is a vital part of a man's wardrobe and not something to be embarrassed about. … Who are our competitors? We don't have any competitors except the consumer." [371] Until the mid-1980s, an overt male interest in clothing and appearance was often, somewhat mistakenly, popularly associated with femininity and homosexuality. But from this period it became increasingly acceptable and encouraged by the media for straight men to express a developed interest in such matters. In 1998, journalist Sheryl Garratt observed in *The Sunday Times* that "Male vanity is no longer a gay thing" and that "the world's top fashion designers want to get their hands on male underwear." [372] Four years later in the same publication, Tom Stubbs addressed the issue of male sexuality and underwear choices in an article entitled "Can straight men wear gay pants?" Stubbs described the "radically different kind of brief" bought by a friend to match the "olive-green Burberry 'self-check' socks with sheen he was about to purchase". Stubbs highlighted that this move and interest was something new for British straight men, but that "gay men know a thing or two about looking good in their underwear" and "the Spanish and Italians are old hands when it comes to this men's lingerie thing" as they were "generally a

Page 144.
Jimmy Hamelin (photographer) Thierry Pepin (model), Gregg Homme, *Riders*.

macho lot, [who saw] nothing strange in styling it out in flamboyant pantage." [373] Outside advanced and relatively open-minded western nations, there was still an association between certain types of underwear and homosexuality. In his discussion of a study of homosexual persecution in Egypt, Fadi Hanna documented that "an increasing public awareness that 'colored underwear, long hair, and tattoos were all telltale signs' of homosexuality" and as a result, the gay community in Egypt tended to avoid such indicators. [374]

In the early twenty-first century, there were countless internet sites set up to sell both big brand and more exclusive and exotic underwear specifically to gay men, and a number of newer companies demonstrated an awareness of the impact of gay customers. Not that awareness within the industry of the gay underwear consumer was new. In 1996, for example, British *Menswear* reported that the "Highest revenues for the high fashion ranges for most companies obviously come from the pink pound as most gay men are more adventurous with their choices than average British male." [375] Sean Ashby, founder of aussieBum, noted the effect that the gay community had on their success. As 'the biggest trend setters globally … [gay men] made us what we are today and we will never turn our back on those that believed in us when no one else would." [376]

American companies 2(x)ist and Justus Boyz, and Canadian Ginch Gonch all created ranges of underwear with gay men as specific target consumers. 2(x)ist was directed at the gay market from its inception and when asked about the appeal to gay men of their advertising models, executive vice president of marketing, Jeff Danzer replied "so be it." [377] Justus Boyz was set up by Phil Elam and Mike Boila, who were partners in both professional and personal life, with an awareness that "gay people are ahead of the

Page 145.
Benjamin Bradley and Ethan Reynolds (models), Ginch Gonch, *Ginch Gonch Boys*.

curve" when it came to underwear consumption. [378] With this in mind, their garments included versions of classic white briefs, trunks and jockstraps and camouflage patterned versions, all with the name woven into the waistband. The name was chosen "to be inclusive of all people as we know that for many being gay is just a part of the makeup of a person." [379] Boila noted that straight black and Hispanic men had embraced their underwear more than white heterosexuals, "as straight white men were more worried about being perceived as gay" but that the "metrosexual effect" was broadening the range of men "from twenty two to thirty five who are buying our products." [380] Justus Boyz's advertising imagery was, Mike Boila said, intended to be "tantalising without being pornographic" so that whilst it appealed to gay men it would not alienate the straight customer. [381] As the brand continued to expand, they realised, Boila noted, "that many of those who identify with our lines are free spirits who step up to make a positive difference in the world" and that "this is the kind of energy that keeps us motivated." [382] Melissa Wilson, "Director of Duties & Cuties" at Ginch Gonch, highlights that gay men were willing to pay a high price for their underwear and that "the gay community has taken underwear to new heights." [383] Ginch Gonch directly targeted a gay consumer, through a number of routes: hosting gay underwear parties across the United States and Canada; sending their model representatives, Benjamin Bradley and Ethan Reynolds, the Ginch Gonch Boys to gay clubs and bars for personal appearances; to sponsoring a fundraiser for Canadian gay men's hockey team, Cutting Edges and; through their light-hearted advertisements featuring sexy models and the juxtaposition of images and double entendre texts. In 2006, two years after the company was founded, American gay magazine *Out* called Ginch Gonch "this year's hottest underwear" [384] and founder and "Director of Stitches and Inches" Jason Sutherland revelled in the position that Ginch Gonch had found for itself in with gay consumers: "We own the gay market... Gay men love them (GG underwear); lesbians love them." [385]

The Twenty-first Century Underwear Buyer: Women for Men

Despite the increased interest from heterosexual men in their own underwear, studies and statistics conducted and gathered by underwear manufacturers, retailers and official market research sources demonstrated that women, mothers, girlfriends and wives, were important purchasers of men's underwear. In 1991, British *Menswear* reported that seventy percent of men's underwear purchases were made by women [386] and in the same year, Selfridges department store in London revealed that fifty percent of their men's underwear sales were to women or men accompanied by women. [387] The 1991 U.K. Mintel report acknowledged the key role of female purchasers and noted how they were influenced by the retail environment: "Enhanced presentation skills of retailers in this product area has encouraged further underwear purchasing, especially among female shoppers". [388] Four years later, the U.K. Mintel survey on Men's underwear revealed that thirty-one percent of men admitted to never buying their own underwear. [389] The April 2009 U.K. Mintel Report for Underwear Retailing revealed that around sixty-seven percent of men interviewed had bought their own underwear, a rise from just over fifty percent in 2006, and thirty-seven percent of women interviewed had bought underwear for men, a rise from twenty-eight per cent in 2006. [390]

American underwear purchases reveal similar statistics in the twenty-first century. Jim Phelan, vice president and general manager for male underwear at Hanes, noted that for his company in 2001 "only 60 percent of men purchased or influenced the purchase of their underwear", but by 2006 it had risen to 80 percent and about 17 percent is what we call 'highly involved.'" [391] The 2001 survey "Consumer Eye Attitudes and Behaviour: Underwear" conducted by advertising agency Howard Merrell & Partners, revealed that eighty three percent of men reported that their wives or girlfriends bought less than a quarter of their underwear, while nearly half of women felt that they bought over a quarter of their boyfriends' and husbands' underwear, revealing a difference in perception of who buys underwear for men. [392] The December 2008

Page 147.
Jil, *Pour nous les femmes (For us, Women)*.


Jil
mode moderne
Pour nous les femmes.
jil-tefilm.com

Men's Underwear U.S. Mintel report revealed that eight out of ten male respondents purchased men's underwear, while the number of female respondents was half of that number at only forty percent. [393]

Even when women were not buying underwear for men, they did exert an influence upon men's underwear choices. Just as women bought the underwear that they wanted to see men wearing so they would frequently determine the underwear men bought themselves because, as a spokesperson for British retailer Marks and Spencer noted, "Sexiness can be a factor in choosing underwear for men." [394] In his study of eroticism and men's underwear, Finnish academic Bo Lönnqvist cited the example of a female Finnish underwear designer who designed for wives buying for their husbands. The men in her office offered no useful criticism on her designs when she was testing them. [395] Much of the packaging for men's underwear was designed with the female purchaser in mind, but also with a view to the demographic of the man who would ultimately wear the garments. "Packaging is designed to let the viewer create the fantasy," said Joe Hancock, former Brand manager for American company Structure. "There are no heads on the boxes or packages so that the consumer can fantasize or 'view' their significant other in the underwear. What would he look like?" [396]

How Men Feel About Their Underwear

"Men's relationship with their pants is a deep mystery," wrote journalist Paul Dornan in 1995 attributing this to the fact that many people do not understand that what men have with their underwear "*is* a relationship." [397] Dornan argued that underwear was not "just pieces of plain or patterned material" but "Living, breathing thing[s] that accompany [men] through the day." [398] For many men this may have been the case, but for others the relationship was simply about something practical and utilitarian. A 2004 online survey conducted in New Zealand created a new definition of the "retro-metro-undie-sexual" who was "a guy who likes to think he doesn't care about what undies he wears, but really does" after discovering that seventy-six percent of men in New Zealand bought their own underwear. [399] In his introduction to the published script of the British film *The Full Monty*, screenwriter Simon Beafoy discusses attitudes towards men's underwear purchases in terms of the socio-political gender shifts of the late twentieth century: "ten years ago, would you as a man, have given the purchase of a new pair of underpants, a second thought? [or] forked out twenty-eight quid for a *pair of pants?*" [400]

Polls conducted by Jockey in the UK in 2006, and in the United States in collaboration with Kelton Research in 2008 revealed a number of interesting facts about the way men related to their underwear. In Britain, ninety percent of men expected to receive underwear as presents at Christmas and over sixty percent of men expected their partner to buy their underwear. In comparison to the eighty two-per cent of women who consider buying underwear a luxury, only seven per cent of men felt the same way. This last statistic particularly reflects the fact that British men kept underpants for between five and twelve years. [401] In America, twenty-six percent of men owned underwear that was five or more years old, and eleven percent of men had underwear they had owned for over ten years. Seventy-seven percent revealed that their underwear were tattered, discoloured, or stained, whilst twenty-three percent said theirs were "just like new!" [402]

Going Commando

Responding to a question concerning the impact of the 2008-9 recession on underwear sales, spokesperson for Hanesbrands Inc. Matt Hall noted that whilst there was an inevitable impact "men certainly aren't

Page 148.
Scratching Man.

wearing underwear less frequently than before." [403] However, for some men the recession had no impact upon their underwear as they chose not to wear any undergarments for a variety of reasons.

In 1982 Clark Henley wrote, "Butch knows a con game when he sees one, and he is certainly not being fooled by the underwear industry. Underwear is completely unnecessary, and only gets in the way." [404] Scottish men infamously traditionally chose not to wear underwear beneath their kilts and one frequently asked question is "What does a Scotsman wear under his kilt?" Matthew Newsome, writing in the Scottish Banner in 2005, says the answer is "socks" and cites a number of publications such as Hon. Stuart Ruaidri Erskine's, *The Kilt and How to Wear It* (c.1901), and J. Charles Thompson's *So You're Going to Wear the Kilt!* (1979), which offer advice on the correct form of hosiery to wear with a kilt. Socks, however were not the main interest of those asking the question, the intrigue lay further up the legs. Wallace Lockhart, author of *The Scottish Wedding* (2002), said "contrary to popular belief, there are no rules about what to wear under the kilt" [405] A survey carried out by Famous Grouse whiskey for St Andrew's Day [406] in 2002 revealed that sixty-nine percent of kilt-wearers preferred to "go commando." [407] For those who did choose to wear underwear, fourteen percent said wore boxer shorts, ten percent briefs and the remaining seven per wore "other" unspecified underwear. "In 21st-century Scotland there is absolutely no shame in wearing pants under your kilt," said Craig Halley, spokesman for Scottish kilt makers Slanj. "The idea that somehow wearing nothing makes you more of a 'true' Scotsman is a myth," [408] In 2009, Slanj introduced a new policy that required men hiring their kilts to wear underwear for reasons of hygiene. "We feel most people will see the sense in wearing pants … for hygiene, as well as comfort," said Halley. He did acknowledge that there could be a "backlash from traditionalists." Editor of the Tartan Army Magazine, Iain Emerson was one such traditionalist: "Scots have proudly gone commando at great victories from Bannockburn in 1314 to Wembley in 1977 and that is not going to change now. Our unique national dress makes us popular all over the world and the idea of wearing pants under kilts would shatter illusions and break women's hearts." [409] However, even traditional kilt wearer's sometimes had to compromise. John Brown, Queen Victoria's personal servant, had shorts made for him in fabric to match his kilt in order to prevent any embarrassing and revealing situations occurring when out with the monarch on the Scottish royal estate of Balmoral. [410]

The expression "going commando" has derived from various sections of the military advising or encouraging its troops not to wear underwear. Scottish soldiers were banned from wearing underpants, [411] and men in the British merchant navy frequently avoided underwear as it used up valuable locker space in the confined space of ships. The same reason was often used by American troops, although some military safety advice discouraged underwear: the *Manual of Naval Preventive Medicine* suggested that heat injury could be avoided by wearing the "least allowable amount of clothing." [412] Journalist Daniel Engber has noted that the term "going commando" may have first entered public consciousness during the Vietnam War when American troops spent extended periods of time in hot, damp conditions, when it was more comfortable not to wear underwear, but that previously it had been used to mean "toughening up" and appeared in a source on college slang. [413] It is believed that the earliest known use of the term in print was from January 1985 when journalist Jim Spencer wrote in the Chicago Tribune: "going without underwear ('going commando', as they say on campus) is simply gross". [414] The term entered popular culture in 1996 when Matt le Blanc's character Joey on the American television sitcom *Friends* announced, "Could I be wearing any more clothes? Maybe if I wasn't going commando!" Throughout the first decade of the twenty-first century, the expression was bandied about in the popular press in relation to celebrities, predominantly female, who chose to wear no underwear, and accidentally or intentionally revealed this preference. It was of course far less obvious when a man was going commando than a woman, but some made a newsworthy story by announcing this fact: "I always go commando; I never wear underwear," said fashion designer Tom Ford. "I'm famous for not wearing any underwear. My mother keeps saying, 'please stop telling people you don't wear underwear.'" [415]

Page 150.
Postcard.

Page 151.
Disappointing the ladies, 1910.
Private collection, London.


DISAPPOINTING
THE LADIES.

V. BEST FOOT FORWARD: HOSE, STOCKINGS AND SOCKS

The development of men's hosiery can be closely linked to that of men's underwear, both in terms of technological innovations in manufacturing and to changes in style and fashion in men's clothing. However, costume historian Jeremy Farrell has argued that "[s]tockings and socks have rarely enjoyed the limelight," something that he attributes to both their positioning on the body and to the "domestic aura" that has devalued them. [416] However, despite this positioning and their often hidden nature, socks and stockings have warranted attention, and the importance of wearing them correctly has been sufficient for men's dress etiquette books and guides to styles to offer men guidance in choosing and wearing the appropriate socks and stockings. Such books offer a valuable insight into the way in which the wearing of stockings and socks has developed and acted as an indicator of a "gentleman."

In his *History of Hosiery* (1955), American textiles executive Milton N. Grass identifies various forms of "inner foot coverings" that were the precursors to men's stockings and notes that it was during the eleventh century that "hoses of cloth" which were cut from a silk, wool or linen cloth, "fitted to the leg and foot, and seamed up the back" became a part of everyday dress replacing the untailored more simple leg-bindings. [417] During the medieval period, men's legs were entirely covered by a pair of hose. These two long stockings with integral feet of woollen cloth were worn pulled up over the bottom of the breeches or braies as they were often known, came to a point at the top, and attached to the braiel, a belt or girdle, with ties, otherwise known as "points". Hose were of woven fabric, cut along the grain, or the bias, which is to say, diagonally across the grain for extra stretch, and were loose and given to bunching. A poor man's hose might not have feet, or have only a strap under the arch of the foot. From the middle of the fourteenth century, men's tunics became shorter and hose became tighter, revealing more of the shape of the male leg. Hose were also increasingly united into one garment rather than two separate pieces that fastened to an over-garment called a "gipon" with "points" to prevent them falling down. The 1397 inventory of Francesco Datini, a cloth merchant from Prato in northern Italy, revealed the range of hose a wealthy man might have. Along with six pairs of breeches and ten pairs of linen under socks he had

> 5 pairs of long hose of cloth or linen:
> 2 were blue with leather soles
> 2 were black to wear with slippers [418]

16th Century (1500-99)

In the sixteenth century, men's hose were divided into two, the upper and lower, also known as upper- and nether stocks, and made from different materials. The upper were a development of the breeches, which moved from under to outerwear, whilst the lower were developed from traditional long hose. Lower hose were still primarily made from woven fabric, but increasingly men wore knitted stockings which fit more closely to the leg. English King Henry VIII was recorded as having "six pairs of silk hose

Page 152.
The Stoning of Saint Stephen, c. 1385.
Bibliothèque nationale de France, Paris.

knit" [419] and his son Edward VI was supplied with a pair of "long Spanish silke stockings" [420] by merchant and financier, Sir Thomas Gresham. Men's stockings were increasingly made from fine, expensive knitted fabrics and decorated with pattern, not just for men of the nobility but also lower classes: "Then they have nether stockes to these gay hosen, not of cloth (though never so fine) for that is thought too base, but of jarnsey, worsted, crewel, silke, thread and such like … with quirkes and clocks about the ankles, and sometimes (haplie) interlaced about the ankles with gold or silver thread as is wonderful to behold." [421] This increased consumption and ostentation unleashed a diatribe on spending from Philip Stubbes in 1583 in his *Anatomie of Abuses*: "And to such impudent insolency and outrage it is now growne, that everyone almost, though otherwise very poor, having scarce forty shillings wages by the year, will not stick to have two or three pair of these silk nether stocks … though the price of them be a royal, or twenty shillings … the time hath been when one might have clothed all his body well, from top to toe, for lesse than a pair of these nether stocks will cost." [422]

By the time Elizabeth I came to the English throne in 1558, well-dressed gentlemen were wearing padded onion-shaped "trunkhose" which extended from the waist to the tops of the thighs, over their long hose. Later in her reign, "canions," tight-fitting knee length extensions, were added to the bottom of trunkhose. These subsequently developed into "breeches," sometimes called "Venetians" or "Venetian breeches," to distinguish them from underwear. Reaching to below the knee, they were made of wool lined with linen or linen canvas. Both canions and Venetians were worn with over knee-length stockings rather than long hose. Stockings were white or coloured in red, green, or black, made of both woven and increasingly knitted fabrics, and were on occasion decorated with silk embroidery around the tops and sides. By the end of Elizabeth I's reign, the colour yellow was particularly worn by men to court. In Deloney's *The Gentle Craft* (1587-8), Round Robin and his four friends had "on their legs … fine yellow stockings" [423] when they went to court, and in Overbury's *Characters* (1605), "if [the country gentleman] go to court, it is in yellow stockings." [424] Yellow was still, along with red, popularly worn to court during the reign of Elizabeth's successor, James I, as documented by Fynes Morrison in *An itinerary containing his ten yeeres travell through the twelve dominions*: "now in this time of King James his Reigne those simple light colours have been much used". [425]

Heavy, coloured overstocking were sometimes worn outdoors to protect more delicate and easily soiled white stockings. Stockings were pulled up over the breeches where breeches stopped above the knee or underneath in longer versions. To help hold up stockings men also wore garters, just above or below the knee depending on the length of breeches, which were made of woven or knit wool, or leather straps with buckles for lower classes, or more luxurious fabrics such as taffeta if they could be afforded. Cross-garters, where the garter wrapped around the leg above and below the knee, were also worn. They were worn, literary historian M. Channing Linthicum notes, by men who wished to present "an especially neat appearance –such persons as Puritans, pedants, servingmen, footmen, lovers and gallants or courtiers." [426] In English playwright William Shakespeare's *Twelfth Night* (circa 1601), cross garters are viewed as an object of derision. When the servant Malvolio, who fits a number of Lithincum's identified categories, is persuaded to woo the lady Olivia, he wears cross garters "a fashion she detests," along with yellow stockings "a colour she abhors". However Malvolio, who did not normally wear either style, believed Olivia was impressed with his appearance: "She did commend my yellow stockings of late, she did praise my leg being cross-garter'd and in this she manifests herself to my love." [427]

To protect stockings from the rough or greasy surface, leather boots were lined with linen boot-hose. The tops of the boot-hose, trimmed with a border of lace or embroidery, appeared above and were turned down over the boots. Stubbes criticised the amount of decoration on boot-hose which were made of "the finest clothe" usually used for expensive shirts: "yet this is bad enough to weare next

Page 155.
Isaac Olivier,
The Browne Brothers, 1598.
Gouache and watercolour on vellum, 24 x 26 cm.
Burghley House, Lincolnshire.

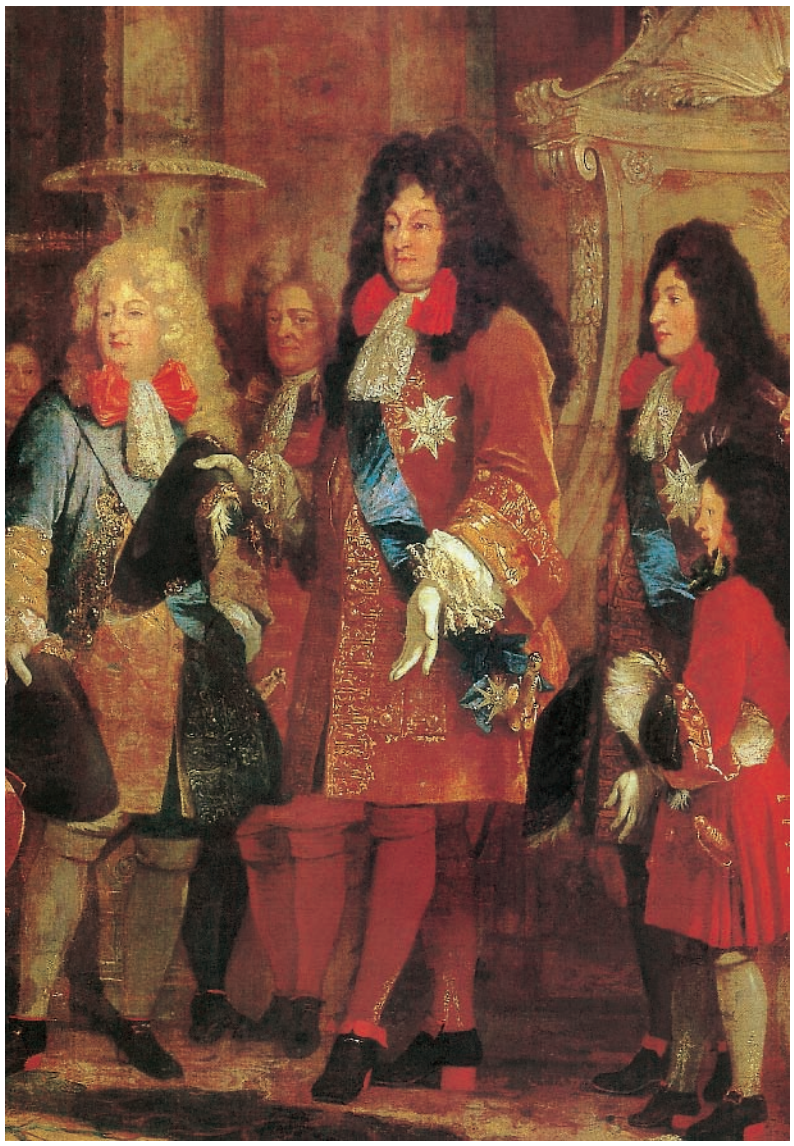

FIGVRÆ CONFORMIS AFFECTVS.

their greasie boots. And … they must be wrought all over from the gartering place upward, with needle worke, clogged with silke of all colours, with byrdes, foules beastes and antiques portraited all over sumptuous sorte." [428]

17th Century

It was during the seventeenth century that hosiery manufacture was revolutionised by the invention of the first mechanised knitting machine, the Stocking Frame. Having watched the time and effort that women dedicated to hand knitting stockings, the Reverend William Lee of Calverton, near Nottingham, England dedicated himself to creating a machine which could do the same task. It is believed that his invention was denied the patronage of Queen Elizabeth I who, despite her partiality for knitted silk stockings, opposed the invention on the ground that it would deprive a large number of people of their employment of hand knitting. In 1605, Lee moved to Rouen, one of the most important manufacturing centres in France, with his brother and seven workmen, and began the large-scale manufacture of stockings on nine of his frames. After Lee's death in 1610, his brother James Lee returned to Nottinghamshire with eight frames and seven of the workmen, where Lee's apprentice, Aston, had continued to work on and made a number of improvements to the frame. He also sold a number of the

Page 156.
Gentleman of the escort of the Marshal de Guébriant's wife, 1646.
Bibliothèque nationale de France, Paris.



machines to manufacturers in London, which led to the setting up of a machine knitting industry in the city. During the early seventeenth century, few knitting frames were built due to the expense and space required, and hand knitting was a much lower investment that could be undertaken with only a pair of knitting needles. By 1664, there were between four and five hundred knitting machines in use in London with around one hundred and fifty outside London in Nottingham, Leicester, Hertfordshire, Buckinghamshire, Surrey and Hampshire.

In 1656, an industrial spy named Jean Hindret smuggled drawings of Lee's Knitting frame out of England to France which he used to build a number of frames, kick-starting the French machine knitted hosiery trade. However, similarly to Queen Elizabeth's original response to Lee's invention, the French government were concerned about the unemployment of hand-knitters that would be the result of manufacturers using the machines to make stockings, underwear, and other knitted goods from wool and linen. In 1684, King Louis XIV ruled that knitting frames could be used for knitting linen and wool provided manufacturers devoted at least half their machines to silk. Understandably, consumers preferred the better quality and cheaper machine-made goods and hand knitting declined. In 1700, Louis revised his ruling, restricting the permissible use of knitting frames to seventeen cities: Paris, Dourdan, Rouen, Caen, Nantes, Oléron, Aix-en-Provence, Nîmes, Toulouse, Uzès, Romans, Lyon, Metz, Bourges, Poitiers, Amiens, and Reims. Despite the departure of many Huguenot knitters from France in the late seventeenth century, machine-knitting production continued to increase in France. The

Page 157.
Claude-Guy Hallé,
Compensation for Louis XIV from the Doge of Genoa
(detail), c. 1685.
Musée national du Château, Versailles.

inspector of manufactures at Nîmes reported on March 8, 1700, that the city had "a considerable number of all kinds of manufacturers, both in wool and in silk but especially in stockings," employing "more than 3,000 persons," working with almost 800 knitting frames. [429]

Seventeenth century stockings were constructed from a flat shaped piece of cloth that was sewn together with another piece for the sole. A separate wedge shaped section, or "gore", was made and sewn in to the ankle section. Stockings were made from a variety of fabrics, both woven and knitted. At his death in 1633, William Wright of Plymouth for example, had a range of stockings, including two pairs of boot-hose and two pairs of boot-briches, as well as "2 Pair Old Knit Stockins. 2 Pair Old Yrish Stockins. 2 Pair Cloth Stockins. 2 Pair Wadmoll Stockins. 4 Pair Linnen Stockins." [430]

When men were not wearing boots and therefore boot hose, their silk stockings, which laced at the ankle for a tight fit, were often elaborately embroidered with decoration known as "clocks" over the ankle, and usually matched or coordinated with the rest of their outfit. Richard Sackville, 3rd Earl of Dorset owned "one pair of longe watchet [blue] silke stockings embroidered" (listed in the 1617-19 inventory of his wardrobe), which he wore with scarlet and blue velvet trunk hose embroidered with suns, moons and stars when he sat for a portrait by Isaac Oliver in 1616. Other stockings were embroidered with "globes, flames and hartes of gold" or had "tops laced with eight laces of silk, silver and gold." [431] In his *Inventory* written between 1605 and 1617, Fynes Morrison, compared the stockings of French gentlemen, who wore stockings of silk "or of some light stuffe" and English, whose silk stockings were "wrought in the seams with gold" and "were more sumptuous than the Persians." [432] By 1690s these "gore clocks," which differed little on men's and women's stockings, could be up to six or seven inches high, reaching the lower calf, and were often of a contrasting colour to the stocking itself. As a further embellishment, the stocking was often embroidered in gold or silver thread with scrolls, a crown or a rose around the gore. Embroidered clocks continued to appear on men's stockings into the eighteenth century, echoing the fashionable silhouette of narrow breeches and tight coats.

Just as men wore under breeches, by the middle of the seventeenth century they also wore under stockings for aesthetic reasons as well as to keep warm. The double layer would have given the stockings a deeper colour and hidden hairy legs. Men also wore "socks" which, in *Bailey's Dictionary* of 1721, were described as "a sort of clothing for the feet" [433] and in *Dyche and Pardon's Dictionary* of 1758 as "something to put at the bottom of the feet, to keep them warm and dry" [434] – in fact, a form of insole. English King, Charles I had a vast range of stockings and socks for a variety of outfits and purposes. In 1633-4 his hosier, Thomas Robinson, provided him with sixty pairs of fine silk upper hose, seven pairs of silk under hose, three pairs of thread (linen) hose, fifty-six pairs of fine worsted hose, and sixty-nine pairs of white upper hose. From a variety of other makers, he was also supplied with three dozen and eight pairs of boot hose, as well as thirty-five pairs of fine tennis hose, four dozen pairs of tennis socks, and sixty-four pairs of "foote socks" for "Tennis and Ballone." [435] It was not just royalty who had a wide selection of socks and stockings. James Masters purchased a pair of black tops with gold and silver fringe, red serge tops, scarlet serge tops, white riding tops, two pairs of "ancle worsted socks," a pair of green silk stockings, a pair of half silk stockings and two yards of lace for boot hose tops. [436]

During the 1660s, the tops of boot hose reflected the extravagances of men's fashions, as Randle Holme described in his *Academie of Armourie* (1668), "large stirrup hose or stockings, two yards wide at the top, with points through several ilet holes by which they were made fast to the petticoat-breeches by a single row of pointed ribbons hanging at the bottom." [437] As a reaction to these extravagances, the English King, Charles II declared on 8 October 1666 that he would set a new fashion to "teach the nobility thrift." He adopted a new style of suit consisting of a black cloth waistcoat with white showing underneath, a coat, and breeches in which his legs, English Member of Parliament and diarist Samuel Pepys recorded, were "ruffled with black riband like a pigeon's leg." [438]

Page 158.
William Hogarth,
A Rake's Progress, scene 3: *The Rake at the Rose Tavern* (detail), 1734.
Oil on canvas, 62.2 x 75 cm.
Sir John Soane's Museum, London.

Page 159.
The Earl of Toulouse Dressed as a Novice of the Order of the Holy Spirit, c. 1694.
Musée Condé, Chantilly.

The French King and his court did not follow this English monochrome fashion. In 1667, Louis XIV wore scarlet stockings to match his hat feathers and the ribbons at his neck, cuffs and shoulders, while his courtiers wore brown, white, red, blue and grey stockings as depicted in paintings by Henri Testelin and Antoine van der Meulen. At this time, red was associated with the aristocracy in France as the dye was created from beetle cochineal, which had to be imported from Mexico. In France during the first half of the seventeenth century, historian Richard Rutt notes, there were "at least fifty shades" that were fashionable for men's stockings, but that these tended to be "chiefly in the pinks, beiges and flesh tints." [439] In both Theodore Agrippa d'Aubigné's anti-catholic satire *Les Aventures du Baron Faeneste* (1630), and *La vie, la Mode et le Costumeau Dix-Septième Siècle* (1607) there is a description of several colours.. A dyer's advertisement listed names associated with styles of men's stockings, which included "Dying Monkey", Merry Widow", "Amorous Desires", "Colour of Hell" and "Brown Bread". [440]

18th Century

Until the 1730s, men's stockings had complimented the colour of their suits. Around 1720, Sir Thomas Kirkpatrick of Closeburn Fife wore a silver embroidered brown wool coat with a pair of brown silk stockings elaborately embroidered with silver clocks. [441] During the 1730s, there was a shift in fashion to white stockings with full or formal dress. In 1736, *Read's Weekly Journal* noted that "white stockings were universally worn by gentlemen as well as ladies at a royal wedding." [442] This trend continued to grow throughout the century and white silk stockings were often worn during the day. In Francis Coventry's 1753 novel, *Pompey the Little*, Jack Chance wore them with buckskin breeches and blue, red or green frock coats. They were equally worn with colourful clothes - a puce velvet coat, green rose-checked waistcoat and black satin breeches in 1786 [443] – and darker more sombre clothes, such as black or dark blue frock coat, black breeches and white waistcoat in 1782. [444] White silk stockings were also fashionable throughout Europe. In the Netherlands in 1791, they were worn with grey yellow cloth coat, white waistcoat and dark blue breeches, [445] while in Paris the previous year they were suggested wear with "a sky-blue collared velvet coat and orange casimir waistcoat". [446]

Silk stockings were expensive, and until the eighteenth century supplied by the tailor with the suit. A gentleman of average means paid £1 2s for a pair of silk stocking in 1738/9 as opposed to 14s per pair for worsted and 5s a pair for thread stockings. Tobias Smollet's 1748 novel *Roderick Random* illustrates the social gradations of the fibre or fabric of stockings. When he sets out for London, Roderick is given money to buy clothes including "two pair of worsted stockings." He is later given "twelve pair of new thread stockings" as well as six fine shirts and linen waistcoats and caps and as a result begins "to look upon myself as a gentleman of some consequence." In Paris, he has five fashionable velvet coats, seven waistcoats, eight pairs of breeches and "twelve pair of white silk stockings, as many of black silk and the same number of fine cotton." His uncle, a lieutenant of a man-of-war ship, wears as if in contrast, grey worsted stockings. [447]

Up until the 1740s, cotton stockings had been hand-knitted and were utilitarian rather than fashionable. The fine spinning that could be achieved on Richard Arkwright's new spinning machine with rollers from 1775, which was further developed through the remainder of the century, meant that cotton stockings became fashionable in both England and France. Hand-knitted ribbed stockings were popular in the 1740s and 1750s, as seen in Joshua Reynolds 1752 portrait of Commodore Augustus Keppel, where he wears them with a blue coat with grey facings, waistcoat and breeches trimmed with gold braid. Shopkeeper Abraham Dent listed in his accounts various styles of men's knitted stockings and hosiery, particularly for use by the military in the Seven Years War (1756-63):

Page 161.
Stockings, 18th century.
Musée Galliera, Paris.

Page 162.
Man Pants, Adjustable with Laces in the Back and on the Sides, c. 1795.
Musée national de Bavière, Munich.

"'marching regiments, guards, sargeants, mariners, invalid'; grey, fine ribbed worsted, fine ribbed yarn … men's white stoved [shrunk], whiteworsted, ribbed loop, loop worsted, loop yarn." [448] Worsted stockings were worn by all classes, with those of the lower classes more likely to be hand-knitted and the upper classes machine-knitted. The workingmen of South Lancashire, for example, wore brown or blue stockings of home-spun and knitted yarn with blue or drab woollen or fustian jackets and leather breeches. [449] Machine ribbed stockings were first made in Derbyshire in 1730 where the technique was refined and developed over the next thirty years, becoming known as "Derby Ribs." Part of the rib stocking's popularity was its close fit, but also that it made a man's legs look slimmer. Various attempts were made between 1771 and the mid-1790s to produce hose that looked ribbed, but were in fact flat. At the same time, various manufacturers produced hose that were striped. In 1792, the Dutch magazine, *Kabinet van Mode en Smack* described an Englishman wearing "violet and white striped stockings; with silk worked on a cotton ground. These kinds of stockings are cheap, wear well and look good." [450]

In the 1770s, English aristocratic youths returning from the Grand Tour adopted continental fashion and, known as "macaronis," dressed effeminately in tight-fitting vests, cinnamon knee-breeches and striped or plain brightly coloured stockings. "Their legs are at times covered with all the colours of the rainbow," reported *the Town and Country Magazine,* "even flesh coloured and green silk stockings are not excluded." [451] Banded or horizontally striped stockings continued to be fashionable amongst the successors of the macaronis, the "Jessamies" in the 1790s. Striped stockings were also favoured by the French Incroyables, as depicted in 1797 by Vernet, and in 1787 The *Galerie des Modes* showed stockings with stripes about an inch wide which they described as "English Stockings."

A shapely leg beneath the knee breeches and striped stockings was also a requirement of macaroni fashion. For those whose legs were not well-formed, help was at hand. False calf pads, made from parchment or flannel, could be strapped onto the leg under a man's stockings. This fashion was much derided in both the caricatures, such as "Man's Toilet, showing calf-pads," an etching by Lewis Marks, c.1796-1800, and plays of the period. In *The Lord of the Manor*, a 1781 comedy by General Burgoyne, the audience is told "six yards of flannel roller, to sweat the small and prop the calf … will produce a leg, with the muscle of an Hercules, and the ancle {sic} of an Apollo Belvidere" [452] and in Sheridan's 1777 play *A Trip to Scarborough*, Lord Foppington worryingly tells his hosier '"the calves of these stockings are thickened a little too much; they make my legs look like a porters." [453] Similar padding was also worn by French men of the period. In his memoirs French soldier, Jean Roche Ciognet noted that because of his spindly legs he wore false calves and three pairs of stockings. [454]

As the English middle classes grew more prosperous in the second half of the eighteenth century, so did the demand more and finer stockings. By the end of the century, there was a sizeable import-export trade in stockings, yet it was, Jeremy Farrell states, still an era of individuality. Stockings were created especially for the individual buyer and were thus "one-off in pattern and subject to fashion, and the individual quirks of the knitter and wearer." [455] The inventory of clothing compiled by Samuel Curwen, a merchant of Salem, Massachusetts, while living in England in 1780, gives an indication of the range of stockings available. He had thirty-nine pairs, mostly silk, which were variously white mottled, black and blue striped, speckled blue, purple and white speckled, dark mottled and black. He also had silk and worsted mixture hose in brown and black and white. [456]

In America too at the end of the nineteenth century, fashionable men favoured silk stockings because of their close fit which showed of the shape of their calves. Usually garters were worn to hold up stockings, although the knee bands and buckles of breeches were sometimes tight enough to make garters unnecessary. If stockings were not silk, they were knit from wool for winter and homespun linen for summer. In the Southern states, cotton was more popular than in New England

as Samuel Goodrich recalled: “Cotton – that is raw cotton – was then wholly unknown among us at the North, except as a mere curiosity, produced somewhere in the tropics; but whether it grew on a plant, or an animal, was not clearly settled in the public mind.” [457] For everyday use, stockings were most usually made of indigo-dyed yarn, or of blue and grey wool. In northern and inland New England, heavy woollen leggings were worn as protection against the snow. The most poorly dressed people in the South and in French North America sometimes wore stockings made from woven fabric cut on the bias rather than knitted material.

19th Century

The adoption of pantaloons and trousers in the early part of the nineteenth century had a marked effect upon men’s hosiery. Pantaloons, a cross between breeches and trousers made of stretchable wool or silk material, had appeared amongst fashionable men towards the end of the eighteenth

Page 163.
Johann Heinrich Wilhelm Tischbein,
Goethe in the Roman Campagna, 1787.
Oil on canvas, 164 x 206 cm.
Städelsches Kunstinstitut, Frankfurt.

century. The fashion in breeches and trousers in the early part of the nineteenth century was to be worn tight as described by Honoré de Balzac in *Lost Illusions* (1837) "[Lucien's] grey silk open-work stockings, his elegant shoes, his black satin waistcoat, his cravat, everythingin fact was scrupulously fitted, one might say moulded to his person." [458] For any man who, unlike Balzac's Lucien "whose proportions were those of a Phoebus Apollo," had legs that were not muscular and shapely enough to carry off this fashion, padding for calves and thighs was available. *The Whole Art of Dress* (1830) advised men to avoid tight fitting pantaloons unless they had "at least tolerably good legs". If they did not then "a slight degree of stuffing is absolutely requisite", and even then these should be used with "the greatest care and circumspection". [459] Padding stockings when wearing breeches was also advocated in France, where the *Code de la toilette: Manuel complet d'élégance et d'hygiène* (1828), advised that those with "timid legs too shy to show themselves" should "conform, especially at a young age, to traditional customs" and take advantage of the "highly comforting expedients" offered by hosiery shops. [460]

Stockings were worn under pantaloons, as were half hose (half stockings with a welt at the top) which were kept in place by the tightness of the pantaloons. For stockings without a self-supporting welt, decorative suspenders were available to stop stockings falling down. During the 1830s, pantaloons with hose attached were developed which offered men the advantage of "being instantaneously shod and trousered" [461] and removed the need for separate hosiery. The sole of the attached foot was made of "very strong knitted fabric" cut on the bias to give it the required elasticity. A French tailor noted that it was critical to make the pantaloons two centimetres longer than measured to allow the wearer to "sit comfortably" and successful tailoring of such foot and foot straps was an indication of a tailor's skill. [462] Foot straps remained available throughout the century, and in 1885 the Goncourt brothers observed French novelist Barbey d'Aurevilly wearing "white trousers that looked like flannel underwear with foot straps." [463]

During the 1840s, pantaloons began to be replaced by trousers which had been a part of working-men's dress and adopted by the Jacobins during the French revolution. Early forms of trousers were short and wide and worn with stockings. English diplomatist and army officer William Gardiner attributed the decline in stockings to this fashion for trousers. As "short kneed breeches were laid aside for the sailor's trousers," so stockings were replaced by half-hose which "entirely destroyed the manufacture of those beautiful and curious stockings, which till then, fashion was constantly changing with the utmost variety." [464] Men's hosiery was still visible below trousers or pantaloons at the instep of low cut shoes until well into the 1840s.

For balls and formal occasions breeches and stockings were still the appropriate dress. Plain, embroidered or openwork white stockings were worn with white breeches, while black breeches were worn with black stockings, usually with an embroidered clock, as noted by *The World of Fashion* (1826). It also observed that men at a concert in Paris were wearing white cashmere pantaloons with "white silk stockings with open clocks" [465], and black pantaloons with white or light grey silk stockings. By the 1870s, coloured socks were being worn with evening trousers, and a fashion for scarlet stockings with velvet breeches attempted to brighten men's increasingly monochrome wardrobe. At court, pink silk stockings were worn with the traditional plum coloured cloth civilian suits, while black silk stockings were paired with the black velvet breeches that began to replace the plum, and white stockings were worn with the official uniform of gold embroidered cloth coat and white breeches. In all cases, these could be made as tights which reached the waist with matching cotton stockings worn underneath to prevent the skin of the legs showing.

Portraits of the 1820's show plain black or white stockings, but fashion plates indicate that a variety of ribs and patterns were fashionable. English Dandy George 'Beau' Brummell also routinely wore

Page 164.
Stockings Embroidered with Silver Glitters in Beige Silk, French Directory.
Musée Galliera, Paris.

"striped silk stockings," with "black pantaloons which buttoned tight to the ankle" [466] during the evening and *The World of Fashion* (September 1826) recommended wearing "white or striped silk stockings" [467] with light coloured trousers strapped under the feet to keep them in place for morning wear. For evening, plain or openwork white silk stockings were worn with black or white pantaloons or black trousers for evening wear until the 1830s when black began to predominate. "The full-dress colours for socks are black and grey silk, or gray and white-shotted, which latter, last year, were all the rage," wrote the Cavalry Officer author *of The Whole Art of Dress* (1830), but he also conceded that they were "getting again superseded by the old standard colour, black." [468] The popularity of openwork silk stockings in France prompted the *Journal des dames et des modes* (1820) to ask "Is it true that our young people stain … their lower legs pink to bring out the embroidery of their open-work silk stockings?" In *A Rebours* (1874), Huysmans' 'hero' Des Esseintes is described as sitting "before a glass case where a range of silk socks was arrayed like a fan" and to fit with his "monochrome suit" he "selected a brown pair the colour of dead leaves." [469] During the summer, or when silk was too expensive, cotton stockings were worn and *The Whole Art of Dress* (1830) recommended "for socks in ordinary [day-to-day wear] ribbed unbleached cotton or light gray, both of which will be found serviceable and economical." [470]

From 1850 to the 1880s socks were often evenly banded in two colours. Some had ribbed tops to help prevent slipping, while others were completely ribbed. Sock suspenders were by the 1890s the usual method of holding up shorter socks. The 1893 publication *Progress and Commerce* described the "sock Suspender," manufactured by Alf Breese of Brewer Street in London, as "an ingenious and simple arrangement, which, being worn below the knee, does not impede the motions of the joint" and noted that "the public will find no difficulty in procuring his specialities from any retailer of standing." [471]

During the Civil War in America (1861-5), socks were available to both the northern Union and southern Confederate armies in undyed wool and wool dyed with cheap, readily available indigo. Despite the colour being predominantly a union colour, the dark blue hid the dirt and therefore appealed to both armies. Even though factory made, store bought socks were available and issued to troops in both armies, "most were made so shoddily that they were reputed to last only a day." [472] The poor quality and the high price of purchasing additional pairs of socks led to a rise in home knitting amongst the wives, mothers and sisters of soldiers fighting in the war. Historian Karin Timour noted that after the war broke out, "outstanding knitters were producing three pairs a week." [473] The wife of Confederate general Robert E. Lee sent 859 pairs of socks to troops between December 1864 and April 1865, and the number of women who gravitated towards her home in Richmond, Virginia to knit with her led her knitting room to being described as "an industrial school." [474] Meanwhile in New York, Abby Howland Woolsey recorded in a letter how all the women in her family and household were "knitting yarn socks for the soldiers." [475]

By the 1890s, men's stockings and socks were predominantly black, like the majority of men's clothing, although some men, such as English Artist Philip Wilson Steer (portrayed wearing scarlet socks in his 1890 portrait by W R Sickert), wore bright colours, such as blue, green or scarlet, sometimes to match a tie or cravat. For countrymen, the usual choice of hosiery was hand- or machine-knitted worsted stockings, predominantly in white or grey but occasionally brightly coloured, like the bright blue stockings worn by Tyneside keelman. [476]

The Great Exhibition in London in 1851 provided a showcase for hosiery from all over Europe. Many British firms showed the breadth of their materials and styles in men's hosiery. I. & R. Morley exhibited cotton half-hose, some with spun silk double feet, some with fancy merino, and some with real beaver feet, whilst J. B. & W. Nevill & Co. displayed striped cotton half-hose, white linen thread hose made from

Page 166.
Socks in Black Silk, c. 1830.
Musée Galliera, Paris.

Page 167.
Gavarin,
Paris by Night, 19th century.

– Vous voyez bien ce fashionnable qu'entre là ?
– Oui !
– Savez-vous ce que c'est ?
– Qu'est-ce que c'est ?
– Rien du tout

Irish flax, and "imitation silk thread hose." [477] At the Exposition Universelle (International Exhibition) in Paris in 1867, Doré-Doré won a gold medal for their products. The company, also known as '"DD," was founded in 1862 when Jean-Baptiste Doré, a craftsman who had sold the hand-knitted hosiery made by the working people of the Champagne region in France, joined forces with his cousin Laurent who had set up family workshops knitting socks and stockings. In 1863, DD introduced mechanised knitting machines which simultaneously knitted six to eight pairs of socks or stockings into their factories. [478] At an exhibition in London in 1882, the National Health Society advocated clothing that did not compress or distort the body, and in hosiery this led to the creation of "digitated" socks and stockings with a separate compartment for each toe, like the fingers of gloves.

In his indictment of modern male dress, Hans Gustav Jaeger was particularly harsh in his assessment of trousers. These hollow tubes of cloth, he claimed, sucked in drafts of air that, like so many evil spirits, undermined men's health. "The hygienically correct ideal," Jaeger wrote, "would be breeches of stockinet cloth fitted closely to the shape of the leg", [479] such as were worn in the Middle Ages. Failing the adoption of his medieval type leggings that Jaeger hoped would replace trousers, he advocated a return to woollen stockings and breeches which would be carefully fastened at the knee. When breeches returned to civilian costume in the form of "knickerbockers," worn either by the aesthetes of the late nineteenth century such as writer and playwright Oscar Wilde, or as walking dress, stockings once more became visible. The practical combination of knickerbockers and stockings was adopted for hunting, football, walking and cycling in the 1880s, and were championed by Kings Edward VII and George V. A new type of hand-knitted ribbed stocking was developed for walking dress in which

Page 168.
Cornuel, *Socks* (Inv. n° MB82), 1900.
Musée de la Bonneterie, Troyes.

the top was turned down over a garter rather than hidden by the knee band of the breeches. Hand knitted stockings initially came only in two colours such as black and white or the red and white worn by the volunteer riflemen of the Free Corps of Tirailleurs at the siege of Paris in 1870. Decoration of pattern and colour around the tops of knitted stockings was introduced, and from 1894 knickerbocker stockings were hand-knitted in plaid or tartan patterns for golf. Tartan stockings had previously been worn by Highland Scots with their kilts, cut on the bias from tartan cloth given the characteristic diamond pattern. The Men's Dress Reform Party (MDRP), founded in Britain in 1929, advocated wearing short trousers and long stockings. Dr Jordan, the Honorary Secretary of the Cambridge branch of the MDRP, suggested a silk blouse, satin shorts and silk stockings as a suitable outfit for wear at the Cambridge May Balls in 1930. The MRDP's suggestions were not widely embraced, and even those who did so confined the practice to private spaces. Edward Shanks confessed in *The Evening Standard* that he would feel too self-conscious to be seen in public in the khaki shorts, woollen stockings and worsted garters which he wore in the privacy of his own home and garden. [480]

During the second part of the nineteenth century men's socks were normally virtually invisible as boots were generally worn during the day. When wearing boots, gentlemen "want nothing under the boot of fine kid," noted one manufacturer, and did not care "how the stocking is made, if it will wear well". This subsequently led to "drive the manufacture into a lower grade altogether, for an article that is purely invisible in wear." [481] With some styles of boots such as the low-cut Blucher, popular amongst the lower classes such as "Islington clerks with large families and small salaries," [482] which barely covered the ankle, hosiery, often white stockings, was visible between the trouser and boot.

Page 169.
Bazin, *Socks* (Inv. n° MB162), c. 1910.
Musée de la Bonneterie, Troyes.

20th Century

Men's socks changed little in the first quarter of the twentieth century. On the whole, day socks were in plain colours, such as navy, browns, greys, or lighter tones, or discreetly patterned. They were made from silk, rayon, wool or Lisle, originally a linen thread from Lille in France. Evening socks were black silk or rayon, sometimes plated by using one thread on top of another so that hose is of one fibre on the face and another on the reverse. The catalogues of the Grands Magasins du Louvre in Paris between 1904 and 1909 offered plain coloured wool and silk socks and stockings, as well as socks which had subtle embroidered silk decoration. In America, the Sears Roebuck and Company, who promoted their themselves as having "the largest exclusive hosiery department in the world," offered a similar range of men's hosiery - seamless knit half hose, seamless 40-gauge socks, with elastic ribbed tops, fancy silk half-hose, and fine-gauge black seamless cashmere socks - all made in "three of the largest and best hosiery and knitting mills in the world – two in America and one in Europe" [483] controlled by Sears. During the First World War, wool socks were offered for sale at Au Louvre department store with an extra ball of wool for darning, reflecting the shortages caused by wartime economy. In Britain during

Page 170.
Au Louvre, "Grande Semaine de la Chaussette" ("The Sock Week").
Musée Galliera, Paris.

the war, women hand-knitted socks, as well as body belts, mittens and helmets, for soldiers at war in France. In her 1929 book *How We Lived Then* Dorothy Peel wrote about how it was "comforting to think that our labours might save some man something of hardship and misery." [484]

In 1914, the Doré Doré corporation introduced branded point-of-sale advertising at the shops that carried their products to help promote their specific types of socks and stockings, such as 'Bas pour Ecclesiastiques' (Stockings for Clergy) and 'Bas pour Velopedistes' (Stockings for Cyclists) to the targeted consumer. By 1919, Doré Doré's 1000 workers were producing 180,000 dozen pairs of stockings and socks per year. The company's success was enhanced in 1927 when they began to advertise on a weekly basis in the general news publication *L'Illustration,* as well as more specialised journals.

Coloured socks, when worn, had to match or, at least tone with the tie. In E. F. Benson's novel *Queen Lucia* (1920), George Pillson wore with his white summer suit a mauve tie and matching socks "so that an imaginative beholder might have conjectured that on this warm day the end of his tie had melted and run down his legs". [485] Colourful patterns were increasingly popular for informal and games wear. In Winter 1905, les Grand Magasins du Louvre offered vicuna wool stockings and leggings, with a strap that went under the instep rather than a full foot, in a jacquard pattern for driving. Coloured socks were popular in American Baseball uniforms and gave the name to a number of baseball teams, such as the Boston Red Stockings and the Boston Red Sox. However, due to fears about the possibility of blood poisoning caused by the coloured dyes seeping into any open cuts, coloured over socks, or stirrups, worn over white socks were introduced in around 1910. The white socks that were worn underneath were known as "sanitaries" in the 1920s, as a result of being manufactured in sterile environments. [486]

By the late 1920s, long jacquard and argyle pattern sports socks designed to be worn whilst playing golf were widely available, as golf, and subsequently golfing clothes such as plus-fours, was made fashionable by wealthy men such as Edward Windsor, the Prince of Wales. The argyle pattern of varicoloured diamond shapes on a plain background is believed to have derived from the green and white tartan of the Campbell clan from Argyll in eastern Scotland. [487] The 1929 catalogues for both Au Bon Marché and Galleries aux Lafayette in Paris were selling sport stockings in Jacquard design with turn-over tops, available in beige, grey or brown. Alongside these sports socks, they sold highly patterned, almost matching knitted sweaters, which one American fashion reporter noted had patterns "borrowed from lightning and other striking inspirations" and the colour combinations from "the futuristic school of art." [488] American trade journal M*en's Wear* reported in 1933 on the availability of socks in "Glen Urquhart checks and plaids", reflecting the popularity for such pattern in "suitings, neckwear, shirtings, in fact in male attire in general." [489] Matching golf socks and sweaters were fashionable by the late 1930s. Hosiery manufacturer I. and M. Morley devoted four pages of its 1930 catalogue to golf hose, which ranged from plain colours of khaki, camel and white to fine wool all-over patterns similar to the French varieties. Argyle socks were allegedly introduced to the United States by John Wood, president of Brooks Brothers who had seen them worn during a golf tournament he attended in Locust Valley, New York. Discovering that the man's wife had knitted them from a family pattern, Wood borrowed the pattern book. and in 1954 Brooks Brothers began to sell Argyle socks. [490] However, as articles from American *Men's Wear* magazine from the 1930s indicate, Argyle socks were available before 1954, but perhaps as imports rather than those manufactured in American hosiery mills.

Edward Prince of Wales, always a trendsetter, made red socks acceptable for a brief period when in 1930 he arrived at the at Le Touquet airport wearing "a pink shirt with a collar of the same color, a military tie and a checked suit with bright red-and-white checked stockings, the whole thing rounded off by black-and-tan shoes". [491] The *International Herald Tribune* noted his impact as a trendsetter,

Page 171.
La Belle jardinière, Summer catalogue, p. 20, 1909.
Musée Galliera, Paris.

reporting- "whatever other changes he makes, he invariably wears a red necktie and red socks while, in the afternoon, he always puts a red band around his straw hat. "Already, all young dandies are wearing bright red...exactly like the King. The tailors have all put red in their windows." *Esquire* magazine noted the American trend for British country clubs sports and associated fashions, including "lightweight yellow wool socklets." [492] In 1934, American *Men's Wear* also reported on a "decided spirit of adventure in the hosiery field [comprising] the highly colored and lacy and the boldly designed and rough" in colours such as lavender and tomato red. [493]

Changes in men's socks were driven by the availability of new materials. In the early 1930s, Louis Goldschmidt, founder of British hosiery manufacturers Midland Hosiery Mills which later became Pantharella, persuaded a local machine maker P.A. Bentley to create a new double cylinder circular knitting machine. Despite improving production, as had the introduction of original circular knitting machines in the late nineteenth century, Pantharella continued to hand link the toes of their socks to maintain quality. Other manufacturers sought out machines that would mechanize this process and automatically create the toes and heels of socks. In 1933 French company DD (Doré Doré) introduced the now widely available Bentley Komet circular knitting machines to their factories, and promoted their new ranges by engaging illustrator Victor Gad to produce a series of advertisements, including the petits marins, which from 1947 were displayed on the Paris metro under an arrangement with RATP (Régie Autonome des Transports Parisiens / Autonomous Operator of Parisian Transports).

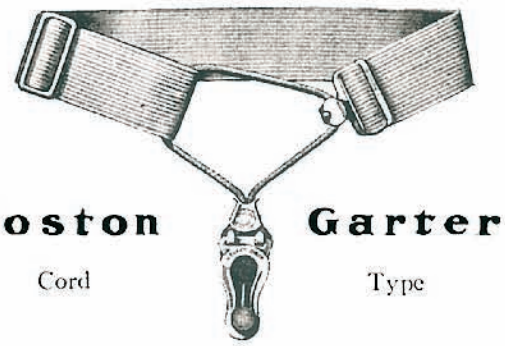
New man-made fibres such as rayon began to be used, and after the invention of Lastex, a rubber thread, in the late 1920s socks appeared with Lastex in the ribbed tops. Self-supporting socks such as Stephens Brothers 1929 patented "Tenova", with a Lastex band at the top and a semi-circular cut out below it [494] and Samson's version with a "gentle grip" band of elastic [495] meant that sock suspenders were no longer required to hold socks up. The Summer 1935 catalogue for A la Belle Jardinière department store in Paris, featured "Autofix" socks, made form fil d'Ecosse (Scottish thread) with rubberised tops that eliminated the "fixe-chausettes" or sock suspender. The following year, the American edition of *Men's Wear* recorded that "The public's reaction, particularly down south and through the Middle West, has been so favourable to the half hose which are self-supporting that lines for this sort of merchandise have been broadened." [496]

The Second World War had an inevitable effect upon the hosiery industry, just as it had on underwear. Socks in Britain were subject to rationing and three coupons, (out of an annual allowance of 66 coupons from 1941- 42, 48 coupons during 1943 and 36 after 1943) were required for the purchase of a pair of socks. Despite this, socks were still the most popular menswear garments purchased in Britain between 1941 and 1945, with an average of between two and four new pairs for each man, compared to one to two shirts and one to two pairs of boots and shoes. Noel Goldie, the Member of Parliament for Warrington, asked the President of the Board of Trade at a house of Commons debate in October 1941 whether he was aware of the discrepancy "between the number of coupons required for the purchase of men's vests and of men's socks, having regard to the comparative weight of wool utilised in the manufacture of such articles" especially as there was a greater need for the renewal of men's socks, particularly during the winter months'. Daniel Lipson, MP for Cheltenham, asked for a reduction in the number of coupons required for men's socks as they required less wool than women's stockings which only required two coupons. [497]

During the war manufacturers stopped using man-made fibres because the raw materials were required for the war effort, but did produce socks in heavier weights of cotton and wool so that they would last longer. Rationing restrictions led to a renewed interest and production of home-knitted socks, as old woollens could be unravelled and re-knitted. The "make-do and mend" campaign actively encouraged darning of old socks to increase their life, promoted through the thrifty character of "Mrs Sew-&-Sew."

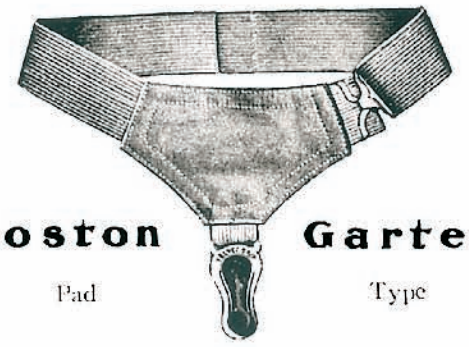
Page 172.
Sockgarters.
Musée Galliera, Paris.

Page 173.
Boston Garter, 1911.



Boston Garter

Cord Type



Boston Garter

Pad Type

At Stores Everywhere
Lisle, 25 cents; Silk, 50 cents

George Frost Company
Makers Boston

Sur la manière de fixer ses chaussettes

MAINTENIR des chaussettes strictement tendues sur une cheville aristocratique, hors l'écrin miroitant du cuir, voici un problème qui, depuis longtemps, depuis toujours peut-être, inquiéta les hommes soucieux d'élégance.

Il est probable cependant qu'*Adam* dont le dandysme pur s'épanouissait librement au sein d'une nature sans artifices, se préoccupa peu de ce problème. La Bible ne nous a laissé aucun renseignement sur la manière dont les Hébreux maintenaient leurs grègues. La Grèce et Rome connurent le bonheur des sandales nues. Le haut-de-chausse du Moyen Age et les pourpoints des Valois appartiennent à cette crise un apaisement momentané. Mais l'indécision se révèle dans toute son acuité lorsque des mœurs nouvelles imposèrent à notre angoisse des chaussettes et des pantalons courts retroussés.

Certains de nos contemporains, je le sais, affichent une coupable indifférence et s'en vont, négligents et hautains, leurs chaussettes balayant la poussière, livrant à tous les passants le mystère de leur système pileux. C'est un crime sans excuse.

Quelques esprits ingénieux proposèrent de fixer les chaussettes à l'aide d'une goutte de siccatine. Cette pratique rendait malheureusement le déshabillage lent et compliqué. On essaya sans plus de succès la tenaille capillaire fixée aux poils des jambes.

Un inventeur subtil imagina alors de maintenir ces étuis soyeux ou laineux par une tige à coulisse qui s'appuyait sur le rebord de la chaussure. C'était à l'époque des bottines montantes — temps honnis! — que cet artifice transformait rapidement en accordéon aphone.

Des quidams sans imagination adoptèrent les jarretières, au grand dam de leur réseau veineux qui apparut bientôt sur leurs mollets en un lacis géographique de petits fleuves sinueux, aux confluents lutaïnistes. Et puis comment orner ces jarretières masculines ? Des coquilles, des rubans, des fleurs, de petits personnages ?

Quelques dandies à l'esprit compliqué essayèrent alors de fixer leurs chaussettes avec des lanières spéciales passées sur les épaules. Ces élastiques formaient avec les bretelles, la cravate, la ceinture, une inextricable confusion.

A tout prendre, l'idée venait de loin. Car, vous l'ignorez sans doute, c'est le philosophe Kant qui parvint le premier à maintenir ses chaussettes avec des cordes de violoncelle fixées à la taille. Le philosophe de Konigs-

Page 174.
Adam, catalogue May 1st 1926.
Musée Galliera, Paris.

Hand-knitted items including socks were sent to troops fighting the war. Patterns for making woollen socks were produced by clothing manufacturers such as Jaeger and Viyella, wool spinners such as Paton and Sirdar, and newspapers and magazines. In December 1939, *The Women's Journal* included a pattern for men's socks "that the amateur can attempt with confidence," while a pattern for the American Swing "Wonder-sock," Patent No. 4759120, which, with separately knitted and sewn in heel and toe meant no darning and took the ethos of "make-do and mend" one step further, was offered by J. D. Cole of London. Restrictions on men's socks were lifted in Britain in 1945, even though rationing continued until 1949, and the Utility Clothing Scheme, which recommended certain fabrics and styles and marked approved clothing with a "CC4" label, continued until 1952. In France clothes rationing ceased with the end of the war in 1945.

The early 1950s saw a renewed interest in man-made fibres such as nylon. In 1949 American *Men's Wear* recorded the desire for nylon hosiery in an article titled "Nylon They Want, Nylon They Get." Noting how nylon had "swept into the woman's hosiery field" and the debates about the longevity of man-made fibre garments against natural fibres such as silk for stockings, the article declared, "now the same thing is happening in men's hosiery." After observing how "last Spring nylons began to appear on retail counters, and consumers gobbled them up by the handfuls" the article predicted that "next Fall, nylon will dominate most lines, either in all-nylon hose or blended with other fibers" and "no longer is the retailer limited to just one or two numbers in nylon. If he

shops the market he will find a large variety of styles made up in nylon." [498] In Britain, Terylene, the brand name of polyester discovered by the Calico printers Association in 1941, and acrylic fibres, developed by Courtauld, were heavily promoted in the mid-1950s. In 1953, British retailer Marks and Spencer introduced a method of "splicing" nylon into men's socks to make them more hard wearing, as well as developing a number of processes to reduce shrinkage. [499] The stretch afforded by nylon and other man-made fabrics allowed nylon to be used in the production of a one-size-fits-all sock, introduced in America in 1951. Harrods' *News for Men* for Spring 1955 advertised ribbed wool socks, reinforced with nylon, in clerical or steel grey, brown, wine, navy or black for 10s 6d a pair, and crepe nylon socks in grey, blue, beige, mulberry, yellow, or black from 11s 6d plain to 14s 6d fancy. [500] Au Louvre Printemps Summer 1954 catalogue offered nylon and cotton reinforced with nylon socks (Jarrettes) in navy, petrol blue, grey, wine red and white, and in 1958 Au Bon Marché featured a selection of both long and short nylon socks and stockings as well as plain, striped and patterned socks made from the new man-made polyamide Rilsan.

Men's socks were predominantly in restrained colours and patterns throughout the 1950s and early 1960s, with an emphasis on the correct style for the appropriate occasion, for example, "extroverted socks were reserved for spectator sportswear." [501] The conventions of British fashion stated that socks, along with shirt, tie and pocket handkerchief, should tone with the suit. The Duke of Windsor noted in 1960 that American conventions were different in that they either wore them all in different colours or wore shirt, tie and handkerchief in the same checked fabric. He also noted that New York businessmen wore black socks to the office, "such as I myself wear with evening dress alone". [502]

Brightly coloured socks had an association with deviance and particularly homosexuality. In 1949 British Mass-Observation survey on sexual attitudes found that amongst its study group "Pale Blue was a queer's 'trade colour' and favoured pale blue for short socks". [503] Yellow socks also had an association with homosexuality, both in Britain, where Alan Alexander recalled his schoolteacher whom everyone said was a "big Jesse" [slang for gay] and wore "yellow tie and matching yellow socks", [504] and in Australia where homosexual men in the working-class town of Newcastle (New South Wales) were called "yellow socks". [505] Despite this association, many gay men in Britain, Australia and America still followed the relatively restrained dress codes of the day. One gay man, Peter recalled wearing "gaily coloured stockings - and when I mean 'gaily' I mean just lisle diamond shape black and white." [506]

The emergence of the teenager and youth subcultural groups also saw these conventions challenged. The British Teddy Boys of the 1950s wore brightly coloured socks showing between their ankle skimming trousers and crepe-soled shoes. During the Teddy Boy revival of the 1970s, fluorescent coloured socks became increasingly popular and were also worn by their sub cultural rivals, the punks. In America during the 1950s, the dandified Dudes wore clean white socks which were revealed between their white buckskin shoes and ankle skimming turned up trousers. [507] The British mods of the 1960s similarly revealed their socks. This was partly derived from the influence of the West Indian rude boy look which included loafers with tassels and white socks. "We used to like to show our socks," recalled mod, Kenney Jones. "Basically, I think it was because we didn't know quite where to stop the leg, or the trousers used to shrink, one or the other." [508] This tradition was continued by Skinheads, both the originals of the late 1960s and the revivalists of the late 1970s and early 1980s. The variations of skinhead style all favoured short trousers that revealed socks in white, red or argyle pattern, either under loafer or brogue shoes or turned down over the tops of Dr. Martens boots. [509] Former punk Joe Pop recalled that as part of the style of the British prototype punks, he wore "the most ridiculous thing for the feet imaginable, Lurex socks, which are like wearing a cheese grater, 'cause they've got little strips of metal rubbing your feet, and plastic sandals". [510]

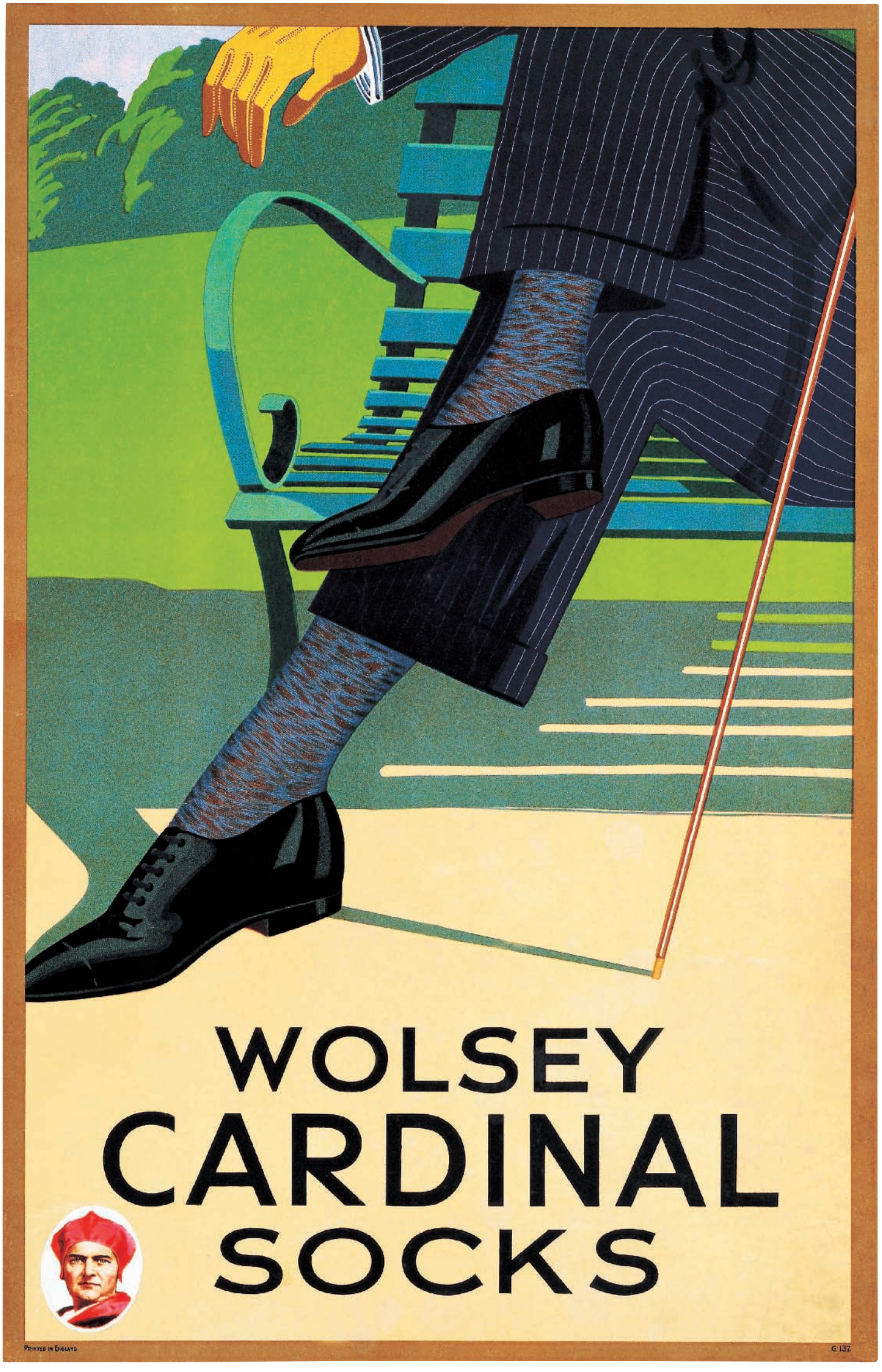
Page 175.
Athletic Sockgarters, 1930s.
Private collection, London.

The explosion of colour in men's clothes that accompanied the so-called "Peacock Revolution" of the late 1960s was generally reflected in men's socks, for example in Brighton, one man recalled that "people started to wear bright colours… people were wearing red socks, that was the start of the red socks." [511] In an article published in January 1970 under the title "Socks join Fashion boom", American *Men's Wear* declared "Socks in new patterns, colours and lengths have the look of status young people snap up". [512] Considering how the fashion for flared trousers drew the eye down towards the feet, *Men's Wear* observed such socks were the "right mates for the new wave of stand-out shoes with bold toes, two tone leathers." [513] British fashion designer Hardy Amies and American John Weitz both designed "weekender" socks specifically for leisure time: a "bright basket weave" in combination of brown, white and yellow and white, red and grey, as well as "lively plaids" of "bright red and white with a navy overplaid." [514] Ankle length or "crew" socks with patterns of stars and stripes, peace symbols and the messages "eco now" and "sex" [515] were also available in 1971, reflecting the somewhat more hidden trend for brightly patterned underwear. In the same year, the American newspaper *Daily News Record* speculated on whether these patterned socks would replace the trend for no socks that had been adopted by younger men. [516] This use of colour and pattern continued well into the 1970s, and "grooming columnist" for *GQ* and *Playboy* magazines Charles Hix noted in his guide to men's style *Dressing Right* that "the most absolutist [sic] concept is that socks should pick up some colour texture or pattern from the shirt or tie." [517] The increased use of sportswear as everyday fashion in the 1970s saw the adoption of sports socks, particularly in terry knit, for day-wear worn with track suits and training shoes. At the same time wool, linen, cotton, and silk were imitated in synthetic fabrics such as Terylene. Bri-nylon, Terylene/Viscose and Bri-nova. [518]

New innovations continued to drive the men's hosiery business forward in the 1960s and 1970s. The 1961 catalogue for Au Bon Marché featured an advertisement for "Supp-hose for men," the "knee-length sock which eliminates leg fatigue," made by le Bourget for men who spent their working day standing. Its mesh construction was designed to "massage the leg, stimulate the muscles, activate the circulation, eliminate the fatigue as it occurs" *(au fur et à mesure qu'ell se forme)* These were available in three colours: navy, dark grey and mid grey. All ten types of socks for sale through the 1964-65 catalogue for Au Louvre were made of Nylon or Rilsan, or were a Nylon and wool mix, indicating the popularity of man-made over natural fibre socks. Of this ten, eight were available in plain colours, while two had discreet baguette patterns in contrasting colours. In 1971, unisex fashions brought forth tights for men in both Britain and the United States. In Britain, "Bobby Moore Action pants" were made by Sunarama in black, brown, navy, stone, burgundy, moss green and purple nylon rib with a zipped fly and likened to old fashioned 'long johns'. [519] In America, similar garments with fly fronts and "socks" from the foot up to the calf were sold under names such as Warm Johns, Warmers, and Pant-He-Hose, emphasising the difference between these new male garments and women's tights. Designed specifically for sportsmen and men who worked outdoors, one American manufacturer also recommended them for everyday wear "when the temperature drops and the wind-chill rises." [520] 2009 saw the revival of similar garments which were referred to in the press coverage as "mantyhose". In Britain, Lingerie company Unconditional launched 120-denier strength Lycra tights for men in both footed and footless versions, designed to be worn underneath trousers, or for the very daring with a black "men's mini kilt" to add an extra layer for warmth during the winter. Other brands based in the United States, Sweden, Bulgaria and China also produced variations of this garment, often advertised either for warmth or as compression garments for medical conditions.

In 1971, a number of American sock manufacturers produced socks with antistatic properties to stop trouser legs clinging to man-made fibre socks. A range of different length of socks, made from an anti-static Orlon acrylic developed by Burlington Industries, were available from Burlington Socks,

Page 177.
Wolsey, *Cardinal Socks*, 1920.


WOLSEY
CARDINAL
SOCKS
PRINTED IN ENGLAND
G. 137.

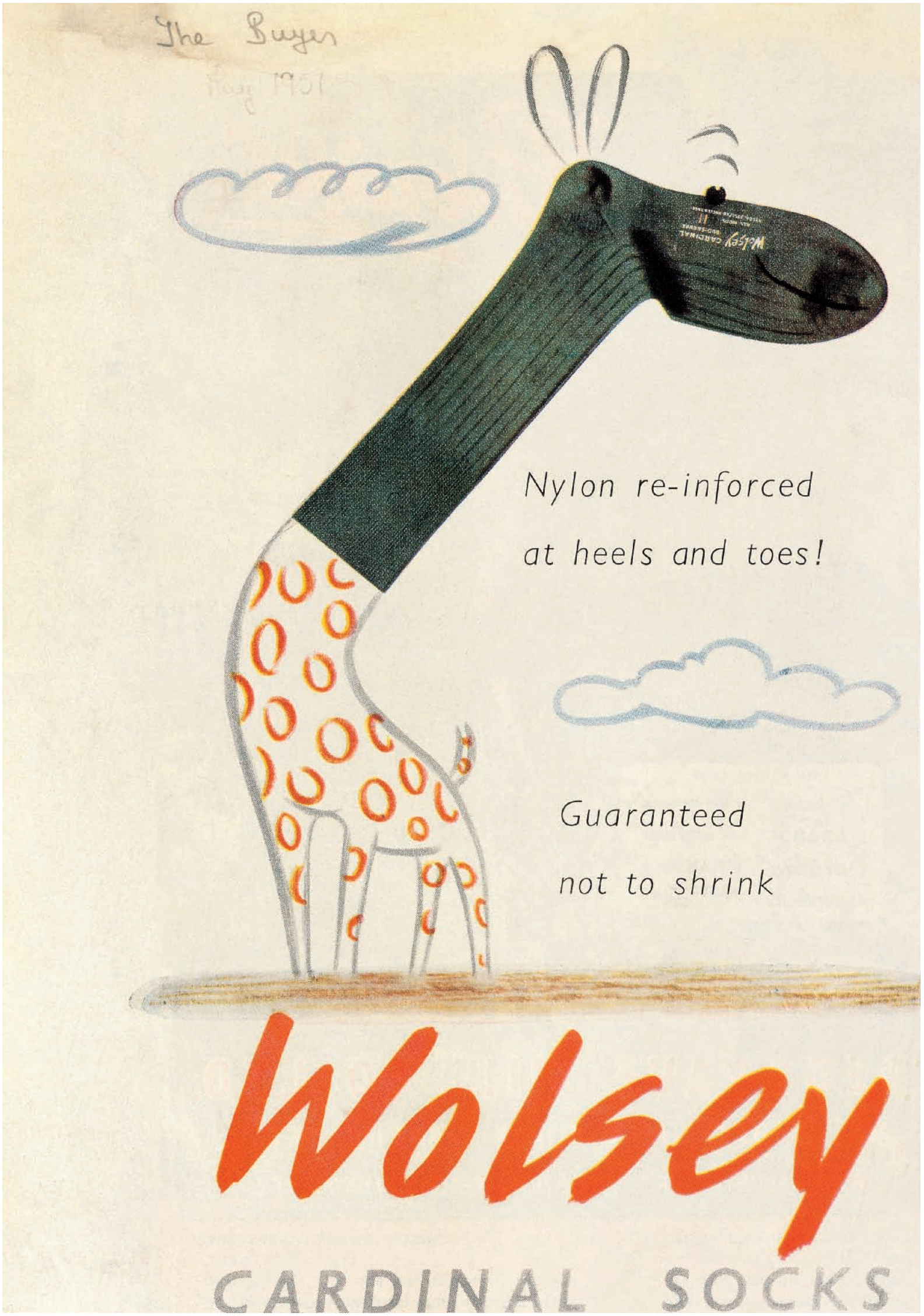
and Camp Hosiery, Interwoven, Great American Knitting and Esquire Socks all produced over-the-calf socks made from Du Pont's Antron III nylon. "Eliminate trouser 'hang-ups'," Carolyn Finke wrote to advertise Esquire's version. "You stand up, trousers slide down. Won't gather lint in washer-drier. It's great to be rid of static electricity!" [521] As well as being produced in summer and winter weights, anti-static socks from all manufacturers followed the trend for coloured socks and were, *The Rome News Tribune* reported, available in a "wide color range including olive, gold, royal blue, forest green, navy, brown, gray, black and even whisky." [522] Spanish company Punto developed a "toe" sock in the 1970s, which separated each toe like the fingers in gloves and was similar to the digitised health socks of the late nineteenth century. In 1976, Australian sock designers Malcolm Patten and Jeff Lee developed a method of knitting a sock using scientist Max Williamson's analysis of the forces that made socks fall down. After a series of trials, a successful prototype was developed and a patent applied for. Holeproof Computer Socks, which had more Lycra knitted into the lower leg and less

Page 178.
Rasurel, 1917.
Private collection, London.

towards the top to help "push the sock up," were launched in Canberra in 1980. Although a computer was not actually used in the design or production of these socks, the name "Computer socks" was registered to create the impression of a state-of-the-art product. Towards the end of the 1970s, rising oil prices caused a rise in the cost of synthetic fabrics and a subsequent increase in the use of more traditional natural fibres, especially cotton.

By the 1980s, socks were firmly established as fashion items rather than just practical utilitarian items of clothing. Menswear designers such as Paul Smith began to turn their attention to socks, producing unconventional colourways and patterns, and traditional manufacturers began to produce a greater range of colours, patterns and fabrics. A fashion for "fun" socks with abstract or other designs developed, and a number of companies launched in France during the 1980s specialised in decorated socks. Planet Socks, founded in 1980 by designer Benjamin Barbieri with his wife Jeanne as designer, and Achile, launched in 1986, designed, manufactured and distributed decorated and

Page 179.
Adam, catalogue April 15th 1929.
Musée Galliera, Paris.


The Buyer
May 1951
Nylon re-inforced
at heels and toes!
Guaranteed
not to shrink
Wolsey
CARDINAL SOCKS

novelty socks throughout Europe. In 1982, Studio Adventures founder François Gadrey asked top pop comic artist Margerin to design a line of 50s style objects, and through Studio Adventures, Tintin, Bugs Bunny, Walt Disney and Tex Avery characters became available on socks. [523] In the same year DD devised a system of finishing creating an invisible join in their horizontally striped socks. Despite the range of fashionable coloured and patterned socks available, guides offering men advice on how to dress, such as Paul Keers's *A Gentleman's Wardrobe* (1987) advocated wearing the correct type of socks with different outfits in particular situations: "While wool 'country socks' can now be worn in town, the opposite is still not the case". [524] However, "fashion" often dictated styles which broke such rules. The fashion in London in the mid to late 1980s for wearing jeans rolled above the ankle offered an opportunity for men to experiment with coloured and patterned socks. "It was very minimal, the eighties matt black look," recalled John Green. "Dr Martens shoes, any colour polo neck, turned up black jeans so you could see people's socks, particularly Argyle patterned socks." [525] There was also a fashion during the mid to late 1980s for wearing no socks. The American television police drama *Miami Vice* (1984-89) has been credited with having an influence on this trend, as one of the two lead characters, Crockett played by actor Don Johnson, favoured an informal style of pastel coloured sports jackets, jeans and loafers without socks. Fashionable Londoner John Campbell recalled that white socks had been fashionable in London, but that after "Miami Vice decided it was no socks: it was like do you wear socks or not?" [526]

Together with the development of designer's underwear ranges, the 1990s saw an increase in the number of designers who offered socks alongside their different ranges of clothing, and an increase in demand for those designer names. John Reiderman, supervisor of the underwear department of Selfridges in London, noted in April 1996 that "while our best selling sock is the basic black short flat-knit rib by Pantherella and we do well with Burlington's Leisure socks, particularly its Argyle pattern, the fashion conscious customer is asking for the designer names like Yves Saint Laurent, Calvin Klein and Cerruti." [527] Socks were an important part of creating a whole outfit or look, whether that was a smart business style with traditional discreetly coloured black, navy or grey, or a heavier weight knitted woollen sock to wear under walking boots. In many situations, conventional rules for appropriate dress still applied. "The basic principle" Richard Roetzel wrote in his 1999 guide *Gentleman: A Timeless Fashion,* "is that the socks should be just as dark as the shoes", and "should not contrast too strongly with the pants and your other clothes. No color can ever be 'right' or 'wrong' *per se*; it is always the combination that matters". [528]

Brightly coloured, and patterned socks remained popular, and Roetzel echoed Charles Hix's advice when he wrote, "you must naturally ensure that the pattern harmonizes with your pants, shirt, jacket, necktie and dress handkerchief." [529] Many of the men who wore coloured and patterned socks used them to express an element of individuality, even when they were expected to dress conventionally in their daily life. As, for the majority of the time, the wearer's trousers covered them, socks could offer a secret or well timed insight into individual taste. British Journalist, Peregrine Worsthorne and Sir Christopher Meyer, British Ambassador to the United States 1997–2003, both became known for wearing red socks, perhaps following in the tradition of Edward, Prince of Wales. This was, British cultural commentator and style expert Peter York said, "a standard ploy of the upper-class dandy… Wearing them says 'Under my Savile Row suit, I enjoy a degree of freedom.' It's all about disorder within order; in that sense they're very louche." [530] British Fashion designer Paul Smith, known for designing colourful, striped and patterned men's accessories including socks, also noted this trend, "Pairing a traditional suit with patterned socks with a bold stripe or print can make the wearer feel that much more special." [531] The June 2008 U.K. Mintel Report on men's underwear observed that ties, which were traditionally an item which men could utilise to "express some

Page 180.
Wolsey, *Cardinal Socks, Nylon Re-Inforced at Heels and Toes*, 1950s.

Page 181.
Westminster Socks, 1950.

Page 182.
Esquire Socks, 1950s.
Private collection, London.

individuality and personal style/taste," [532] declined in popularity so socks could take on a "more of a leading role" as expressions of individuality.

In 2003, white socks which had been ridiculed as a fashion "mistake" following its popularity in the 1980s when it was worn to contrast with darker colour trousers and shoes in much the same way as the West Indian influenced mod styles of the 1960s, saw a revival. White socks could be used to illustrate how an item can move from fashionable to unfashionable in a very short space of time. Fashionable Londoner Ray Weller recalled a period in the late 1980s when shorts and Dr. Martens boots with socks showing above the boots were briefly fashionable: "up until then it had been really sexy to wear them with white sports socks and really naff to wear them with black socks and then suddenly just this one year it was really naff to wear them with white socks and you had to wear them with black socks." [533] Journalist Charlie Porter noted in *The Guardian* that in Merthyr Tydfil in Wales, Asda supermarket was selling "200 pairs of white socks per day at £2 for four pairs" [534]. He attributed this to two reasons, the fact that "most shoppers tend to gravitate towards a bargain" and "most men don't really care about their socks whatever the colour" and they are bought by wives and mothers who see them as a bargain. The 2007 U.K. Mintel Report on men's underwear similarly reported on the popularity of cheap multipacks of men's socks that were available from supermarkets and high street retailers and led to socks being "truly disposable items." [535] Fashion editor Luke Day saw white socks as an anti-conventionalist approach, a move away from wearing the same colour socks as suit and shoes, noting "It's scary to wear coloured socks' and "I wanted something that was more real, and white socks seemed really right now." [536] The 2003 catwalk shows, especially Miu Miu and Comme des Garçons, advocated wearing no socks with purposefully too short trousers. [537]

New Technologies and the Future

Comfort and hygiene increasingly became a requirement for men's socks, with heel and toe padding, hand-linking to reduce bulky seams, stretch and absorbency all being taken into consideration by the consumer. In 1998, manufacturer Celanse Acetate developed a new manufactured cellulosic fibre made from wood pulp with an incorporated antimicrobial protection named "Microsafe." This was blended with other fibres such as cotton and wool, and used extensively in men's sock manufacture. The antimicrobial ingredient prevented the growth of bacteria and fungi that are common on feet and in socks, and by controlling the odours produced during the bacterial breakdown of perspiration it acts as a deterrent against foot odour. In the twenty-first century antibacterial properties were key in the sales of men's socks. One of British retailer Marks and Spencer's bestselling lines is their "Fresh Feet" socks, which is impregnated with antibacterial agents. A spokesman for Marks and Spencer noted that men "like products with technology. They don't necessarily buy them because they are concerned about what others think, but because they know it is better for their feet." [538] Technology and sporting influences, cultural historian Trevor Keeble argued, "has the effect of psychologically legitimising masculine fashion". [539] Many men's reluctance to engage with fashion meant that manufacturers strove to make "an object more akin to product design than dress, where differentiation takes place as development NOT fashion." [540]

There was also a move towards combining environmentally conscious fabric production with healthy properties as there was in men's underwear. Bamboo, with its natural antifungal and antibacterial agents and anti-wicking properties, was used to keep the feet dry, odour free and therefore healthier. The naturally occurring metal silver damages the cell membranes of bacteria and inhibits their growth, and this natural anti-bacterial effect was harnessed by "SANITIZED", a leading

Page 183.
Interwoven Socks, 1972.

specialist for antimicrobial hygiene protection, for textile applications. The application can be carried out in the exhaust and/or padding procedures and has been incorporated into the manufacture of processed knitwear such as socks by retailers such as Marks and Spencer in their "Fresh Feet" Socks. Man-made fibres such as the Polyester, "Coolmax" developed by American company Invista, originally a subsidiary of Du Pont, were designed with enhanced drying rates, and to move moisture away from the body. Initially used in socks designed for sports activities or as work wear, such fibres were increasingly used in "fashion" or "dress" socks made by designer brands such as Calvin Klein, and high street chain stores. Other experimental technologies look like they will have an impact upon the hosiery market in the second decade of the twenty first century. Researchers at Shinshu University in Nagano, Japan developed a silk thread that is softer, thinner stronger and more durable than conventional silk by injecting the genes of the golden orb spider (Nephila clavata) into silkworm eggs. By doing so, the

Page 184.
Bleu Forêt.

team led by Professor Masao Nagasaki created the first commercially viable means of mass-producing spider silk, which was not possible through conventional farming of the spiders due their cannibalistic nature. Japanese sock manufacturer Okamoto, who developed “Breathe Fiber,” a specially processed wool bacteria-resistant and odour-eliminating “super-sox”, plan to develop a range of thin but durable and practical socks made from this spider silk fibre. [541]

Like men’s underwear, the shape of men’s socks has varied little over the centuries, but they remain a key item in men’s wardrobes. The major changes that took place were in colour with a move towards sobriety in the nineteenth century, and a return to colour and pattern and expressions of individuality in the late twentieth century and in response to technology. New fabrics and fibres have ensured that men’s socks will continue to be practical and beneficial to cleanliness and health as well as reflecting fashion in men’s clothing.

Page 185.
Bexley.


Jockey
THE FAMOUS BRAND OF SUPPORT UNDERWEAR
REG. U. S. PAT. OFF.
Coopers
KENOSHA
WISCONSIN
Y-FRONT—PATENT OF COOPERS Inc.
WEARING KEEPS IT CLOSED
NO GAP OPENING
SUPPORT FROM THE BELT
MODERN 2-PIECE KNITTED
STYLES FOR ALL OCCASIONS
BRIEF
MIDWAY
BOXER-KNIT
LONG

VI. THE BIG SELL: UNDERWEAR ADVERTISING

In addressing men's underwear advertising, a number of problems are posed, associated particularly with the fact that its visual representation falls into the interstice between the fully clothed man and the male nude. Fashion historian and curator Richard Martin noted these problems were specifically centred around "masculine cultural identity, definitions of male discretion, and the engineering principles of the underwear garments vis-à-vis the human body." [542] Prior to the nineteenth century when men's underwear was discussed, it was done so in terms of humour or ribaldry, being associated with notions of nudity and embarrassment. With the cultural changes of the nineteenth, century underwear became something that was rarely discussed, the body became more private, and those garments that had direct contact with the body were usually hidden from public observance and, when they were discussed, spoken of in terms of euphemisms.

The late nineteenth century also saw changes in the production of men's underwear with a decrease in numbers of homemade garments and small-time manufacture by tailors and shirt makers, and a significant increase in factory made garments. Such changes along with developments in men's consumption habits, led commercial manufacturers, of which Paul Jobling identifies over 50 in the UK and USA 1900 and 1939, [543] to consider how best to promote their wares to their customers by taking advantage of the development of the advertising industry to promote their individual lines of underwear. By emphasising new and innovative styles, the benefits of certain fabrics and the quality of their products, each manufacturer hoped to win new and retain existing customers. In America in 1901, Root's Underwear asked buyers to "see that the trade-mark 'Roots Tivoli Standard Underwear' is on every garment before purchasing". Similarly B.V.D. and Chalmers Knitting Company drew attention to their brands and labels in their advertising. Chalmers Knitting Company recommended buyers "look for the label 'porosknit'" for their patented trademarked fabric undergarments, while all B.V.D garments were "identified by B.V.D. label which consists of white letters B.V.D on a red woven background." They asked buyers to 'accept no imitations' as 'no substitute is as good as B.V.D.' and continued pushing their quality, marked by this label, until the late 1930s.

Following the success of the 1935 Chicago Marshall Fields department store window installation of their Jockey briefs, Coopers Inc. cooperated with retailers to help them promote and sell their underwear. Coopers paid for half of retailers' advertising of Jockey underwear and paid for in-store display fixtures. Advertising and marketing played an important role in the success of Coopers and Jockey. In 1939, Coopers' salesman Peter Pfarr invented a countertop dispenser which was distributed to retailers across the United States, and allowed them to organise and promote different sizes and styles of Coopers' underwear. Pfarr's invention was inspired by the neat organisation of the index files in his office: "I began to wonder why we couldn't arrange Jockey garments in the stores in order by sizes and possibly by styles in the same way as the file has been arranged." [544] In 1940, Coopers commissioned sculptor and painter Frank Hoffman to create the Jockey Boy image that was to become the symbol of the brand, and the company's trademark for around fifty years. The original bronze figure was just under twelve inches high, and it was reproduced as the point-of-sale figure distributed to licensed retailers. In 1947, Coopers again made history by stitching the Jockey brand into the

Page 186.
Jockey, *Jockey Boy Statue*.

waistband of the underwear for the first time. Proud of this industry first, Coopers promoted the fact with advertisements stating, "Look for the Brand on the Band", "Brands are back" and pointed out the two now famous trademarks – "Jockey®" and "Y-Front®."

Techniques in Advertising: Illustrations or Photographs

The Outfitter of September 1906 noted the "artistic merit and literary talent" of those involved in the production of advertising and sales materials, and declared them "most exquisite as essays in typography." This is an area that design historian Paul Jobling highlighted in his study on advertising and menswear, observing the importance of the "visual and verbal rhetoric generated by commercial artists and copywriters" of underwear advertisements alongside the "technological and social changes in clothing and retailing, the impact of class and gender politics" in assessing the history of men's underwear advertising. [545] Whilst the techniques used in producing successful advertisements are important, this chapter is more concerned with an overview of the content of the advertisements, looking at the presentation of the garments, their particular features, the bodies they were destined to be worn upon, and the particular means of attracting both male and female purchasers of men's underwear.

Although printing techniques such as the half-tone process made the use of photographs possible in newspapers and periodicals from the late 1880s, it was not until the late 1940s that photography began to take over from illustration as the favoured type of image in men's underwear advertising. Up to this point, images had been a variety of types of illustration from simple line drawings to complex detailed scenes featuring single or pairs of men or groups of men and women, fully clothed or in underwear, alongside large blocks of text and catchy tag lines. Illustrations were most usually unattributed within the advertisement, although some manufacturers such as Coopers did commission well-known graphic artists or illustrators such as J.C. Leyendecker to produce their images. Using a named illustrator or cartoonist offered an added sense of recognition and value to the brand for its consumers. A few American underwear manufacturers did take advantage of photography to help sell their garments. One 1915 advertisement for Munsingwear union suits featured a hand-tinted photograph of a man sitting on the arm of chair, and around the same time Fuld and Hatch Knitting Company of Albany, New York produced an advertisement which encouraged consumers to "send for [a] free catalogue illustrating complete lines of Hatchway No-Button Union Suits and Hatch One-Button Union suits photographed on live models." [546] In 1925, trade journal *Advertisers Weekly* noted the important part played by "well-drawn illustrations – depicting men that look like real individuals, in natural positions and normal surroundings" in successful advertisements for men's garments. [547] The same journal reinforced this view in 1936 as well by stating that, in men's underwear advertising specifically, hand-drawn illustrations were preferable to the realism of photography as depicting an undergarment on "the masculine form is to reveal it in its most undignified and ridiculous garb" and to "show the garments themselves is not only dull, but useless, for one brand looks much the same as another." [548]

Following the introduction of their Jockey briefs in 1935, Coopers began to use photographic images of men similar to the one that had formed the centrepiece of their window display for Chicago's Marshall Fields department store. These 1937 advertisements had photographs of a single man stiffly posed with legs apart and hands on hips or arms folded, drawn from musclemen poses. The background was blank, leading the viewer to focus on the figure and his underwear rather than the situation or context in which he might be wearing only his underwear. Such images were combined with

Page 189.
Superior Union Suits' advert, 1910s.
Private collection, London.


TRADE MARK
The Superior
A PERFECT UNION SUIT
Superior Union Suits
ALWAYS FIT A MAN
ALL-WAYS

a mixture of other photographic images, illustrations and line drawings into the mid 1940s. In 1937, advertisements for Scovill "gripper" fasteners used by Wilson Brothers, Arrow, and Allen-A for fastening their undershorts, also used photographic images of baseball games, portrayed alongside well-known baseball players and locker room scenes. Other American companies such as Arrow, Scovill, and Munsinggwear, along with British companies Aertex, Courtauld, and Wolsey, also began to experiment with photographs.

By the 1960s, photographic images were the norm in men's underwear advertising, although there continued to be exceptions such as the 1966 advertisement for American Reis' "tapered underwear" which used a fashion illustration-type line drawing similar to those being used in the catalogues for men's wear companies such as Regency Squire of New York, and the 1968 advertisement for French manufacturer Eminence which featured a cartoon-like illustration by Swiss Poster artist, Herbert Leupin. In the mid 1970s, Jockey and French companies Jil and Eminence featured drawings rather

Page 190.
Jil, *Sous-Vêtements Jeans de Jil (Underwear Jeans by Jil)*.

than photographs, with Eminence commissioning eminent French artist and illustrator René Gruau to produce an advertisement for their colour collection in 1973. Jockey's advertisement for its fashionable skimpy briefs "skants" featured four drawings of men with muscular torsos in a way that was not featured in photographic images until the early 1980s. Jil meanwhile used drawings in its two 1974 adverts to demonstrate evolutionary processes; one of man and underwear and the other, for Jil's fashionable range of denim coloured underwear, of the evolution of denim jeans from western pioneer of late 1800s to the 1970s fashionable man in denim-coloured briefs and T-shirt. The inclusion of rock and roll and hippy characters in denim demonstrated an understanding of the coolness of street styles, and associated Jil with the younger generation. Going against the predominant trend for photographic images, William Baker, stylist for pop star Kylie Minogue, launched his B*Boy underwear range designed by former BodyMap designer Stevie Stewart in 2008, with an advertising campaign featuring images, initially photographic and over-painted by UK artist, Trademark, of muscular young men which drew on a tradition of sexually alluring homoerotic imagery by artists such as Tom of Finland.

Showing the Garments

The advertisements that were produced for men's underwear in the first years of the twentieth century concentrated on the style and fabrication of the garments, something that continued to play an important role until late into the century. The earliest depictions were simple representations of the garments being worn that drew heavily on the style of garment depiction in manufacturers' and retailers' catalogues. The images were frequently secondary to the text that described the garments and highlighted special features such as cut, fit, comfort and fabric. Notions of cultural modesty and social insecurities about displaying the semi-clothed male form led to a series of techniques which underplayed the body upon which these garments would be worn.

A number of advertisements for American companies Harderfold (1899), and Lewis Knitting Co. from 1899, presented the garments off the body; the union suits were held up by fully clothed men and women, which hinted at how the garments might look on the body, but without actually depicting a semi-clothed, or semi-naked depending on the viewer's opinion, body. The figures holding the clothes are stiff, without any hint of movement, like mannequins which served once again to distance them from real, living, moving people. This technique was repeated across the century, for example, in 1920 for Swiss American's Navicloth Pinch Back Union Suits in which the union suit is held by an Uncle Sam type figure, playing with ideas of patriotism, but also once again adding a distance from real wearers. In the 1960s, French manufacturer Eminence used a similar technique with white briefs or "slips," against the stylistic silhouette of a fully dressed male figure, and a man on a bicycle. In 2008, Gucci released an advertisement that featured a model holding rather than wearing his underwear. Here however, unlike the advertisements from almost 100 years earlier, the model is naked with his back to the viewer, holding the sheer briefs as if he is about to put them on rather than displaying them in front of his body. A 2002 television advertisement for Hanes "Boxers or Briefs?" intentionally did not show any underwear. A fully dressed Michael Jordon, the American basketball player who had a longstanding endorsement deal with Hanes, is shown walking past two women who are commenting on whether the men passing by are wearing boxers or briefs. As he approaches the women, Jordan tells them "They're Hanes. Let's leave it there." The advertisement acknowledges its audience's familiarity with both styles of underwear, and their own reputation as a big player in the underwear field, rendering it unnecessary to show the actual garments.

Page 191.
Jockey, *Jockey Package*.

Another form of representation that removed the body from the depiction of these intimate garments saw them laid out flat on a surface such as the packaging in which they were sold, such as Cooper Bennington's 1918 Spring Needle Underwear, Jil's 1986 "J de Jil," and 1994 O'Coton ranges, or included the package garments in the advert as in Cooper Bennington's Spring Needle Underwear of 1918 and Wright's Genuine Health Underwear of 1898. This emphasised the selling as much as the wearing of the underwear. Garments were also depicted laid out on a shop counter or a bed, as if the owner is about the enter the room to dress. In Allen A's 1923 advertisement, one man is holding out underwear fort he inspection of his friends, and the packaging is illustrated at the bottom. Depicting the actual process of selling men's underwear once again removed any corporeal connotations. By portraying interactions between the salesperson and his client, i.e. Wilson Bros "This is the Best underwear we can buy," and Fuld and Hatch Keepkool Underwear, the advertisement is designed to appeal to both male and female purchasers of men's underwear. The language used in the text was illustrative of the kinds of conversations that would take place between the purchaser and salesman. In BVD's 1917 advertisement, the salesman tells the buyer "Yes, Sir! That label guarantees you BVD quality". The text of such adverts also made reference to the women, the wives, mothers and sisters in the purchasers life who were deemed to have an "expert opinion," and know "fabrics almost instinctively." Advertisements in menswear trade press at this period frequently emphasised the shop assistants' pleasure in handling underwear, implying if it is good to handle, then it is good to wear, such as in a 1932 advertisement for Celanese underwear. Sealpax advertisements that celebrated the sealed container in which their garments were sold "unhandled – unmussed" also removed this connotation of human contact. This 1918 advert did, however, have an underwear clad figure bursting out of the packaging in his "fresh from the laundry" Sealpax union suit.

New technological developments in fabric manufacture and construction of men's undergarments were also highlighted through the depiction of the garments alongside text that stressed facts such as "a real springiness that enables it to keep its shape" of General Knit Company "Interlock" underwear (1910), and "old-fashioned balbriggan now made into new-fashioned easy undergarments" that were "ample and easy in crotch and seat" of Roxford Knitting Company of Philadelphia's 1909 advertisement. The former of these adverts illustrated the elasticity of the garments with an illustration of a man stretching the garments beyond their normal size.

Being Comfortable

The notion, or indeed fact that the fabric from which the garments were constructed could keep a man either warm in winter or cool in the summer, were important in underwear advertising right from its inception to the present day. Chalmers 'porosknit' summer underwear advertisements, which ran from 1909 to 1918, emphasized how they 'let your body breathe,' a sentiment that was echoed by many other companies such as Aertex, Aerborn, Fuld Hatch and BVD, who all developed fabrics that were designed to keep the body cool. BVD especially used this term to emphasise the man who wore BVD undergarments was the "the coolest man in the crowd" and "is cool and looks cool," alongside images where the BVD wearing man is comfortable enough to wear a jacket and tie, whilst his non-BVD wearing companions have to strip down to shirt-sleeves. In 1990, French company Hom advertised their HO1 underwear with two adverts which highlighted their garments' "well-ventilated material" ("matière aérée") and "fresh sensation" ("sensation fraîcheur") with images of a wind sock and ice cream cone with two scoops of ice cream, both of which made a playful

Page 192.
Jil, *J de Jil (J of Jil)*.

reference to the genitals that were being kept cool and fresh under Hom underpants. Other companies emphasized how their winter woollen underwear was knitted in such a way to increase comfort, and to prevent itching whilst keeping the wearer warm during the cold months.

Both Norfolk and New Brunswick Hosiery Company (1900), and Coopers (1910), emphasised how their garments were particularly aimed at men "exposed to the weather" such as hunters, fishermen, lumbermen, policemen, and sportsmen. The names of some companies such as Chilprufe, Duofold and Healthknit, emphasised the garments' construction and warming qualities, and adverts for these companies reflected these benefits. These qualities also played to ideas about the best ways to keep the body healthy. Underlying this emphasis on the description of fabrics and their warming or cooling qualities was a desire by manufacturers to help men feel comfortable in their underwear. Many advertisements in both the UK and USA prominently used the word "comfort" in their tag lines, or expressed these sentiments in their text. An advertisement for Courtaulds Ltd in 1930 stated that their "rayon yarn makes the finished garment so comfortable, so smooth to the skin that the wearer is unconscious of its existence," [549] whilst Utica Bodyguard's 1950 "Go Native" advert emphasised the "shadow light, only 3 ounces" fabric with an illustration of a small illustration of a loincloth clad "native" in tropical setting, perhaps reflecting the 1949

Page 193.
Hom, *H01 Maintient sans compression/ H01 Ouverture révolutionnaire (H01 maintain without compression/ H01 revolutionnary opening)*, 1997. Private collection.


Tenue d'été

Broadway production of the musical, South Pacific. Carter's 1951 and 1953 advertisements pointed out the use of du Pont Orlon, an acrylic fibre offering winter warmth, and emphasised that "with these exclusive comfort features [TRIGGS brand] fit better, look better than any other underwear". Alongside this emphasis on comfort, a number of manufacturers such as Jockey called attention to the reasonable price of their garments, or noted that it was worth spending a little extra for this type of comfort. By 2003, Jockey's pouch trunk brief, made of a "unique stretch fabric that let's you move," was promoted as being "the next best thing to naked."

As well as developments in fabric innovation, changes and enhancements to construction were also highlighted in advertising, particularly where they once again added to the comfort of wearing the garments. Following the successful launch of their Y-front Jockey shorts in 1935, Coopers developed a series of advertisements which reinforced the comfort that a man would gain from wearing their supportive briefs. Using humour to portray the embarrassment in social situations of wearing uncomfortable underwear, these adverts highlighted how a man could stop being a "Squirmer" in Jockey Y-fronts. In 1944 and 1946, Healthknit played with a similar notion for their "Kut-Ups", utilising a cartoon format for the "Embarrassing Adventures of Jittery Joe." The language in both sets of advertisements reflects the images, where the "Squirmers only friend is his Dog" and Healthknit move from "Annoy" to "ahoy" at the discovery of the undergarment, to the "O Boy" satisfaction of wearing such comfortable undergarments. In 1951 Jockey used a cartoon strip in their "Squirming Psychoanalyst" advertisement. Once again, the focus is on how comfortable undergarments can prevent embarrassment. It plays upon the comedy of the psychoanalyst, uncomfortable in his underwear trying to make his jockey-wearing patient comfortable in an uncomfortable situation, but leads to the analyst switching to jockey underwear.

It was not only advertisements for brief style garments that emphasised comfort. In 1929-30 Wilson Brothers "Super-Shorts" were promoted for their patent pending newly invented "no center seam" shorts, that offered a "new freedom in crotch and seat." From 1949, Hanes used a similar selling point on their new Givvies shorts which would prevent the wearer from getting the "creeps". One of the developments that also helped with comfort in underwear was the use of non-shrink fabrics. In an advertisement shared with Shamrock underwear published in *Men's Wear* in 1930, Britannia forthrightly claimed that their all-wool underwear was "guaranteed unshrinkable." Whilst these fabrics that didn't shrink had been available throughout the twentieth century, it was following the 1933 patenting of a preshrinking process called Sanforization that this quality began to appear in advertisements. The late 1940s saw Cluett, Peabody and Company advertising their Sanforized shorts, and in 1957 Reis promoted "perma-sized underwear" that "will not shrink out of size." In 1969, Healthknit used a photograph of a man shrunk down to miniature size walking past a now giant rabbit to accompany their belief that "A man shouldn't have to shrink to fit into his underwear" and their claim to non-shrink garments.

In 1967, Jockey highlighted construction, pointing out that Jockey briefs were made from 13 separate pieces to give required support and protection. The "support" was reflected in the main photograph, above the text, of a fully dressed man lifting a boy, following a much used idea of hinting at underwear's necessary support when undertaking strenuous physical activity. The patented "No-Tare Fly" of American Reliance Ensenada shorts was promoted throughout the mid 1940s for their hardwearing and long lasting qualities. At a time of economic hardship, they were also promoted as being "moderately" priced. The images in the adverts featured two men in vest and shorts trying to rip apart a pair of shorts. In 1995, French manufacturer Jil advertised their new left-handed fly opening briefs with a photographic image of the rear-view of two besuited men urinating – one facing left the other right. The text emphasized the convenience of this new

Page 194.
Jil, *Tenue d'été (Summer Fashion)*.

Page 195.
Celanese, *Underwear in Celanese Fabric*.
Private collection, London.

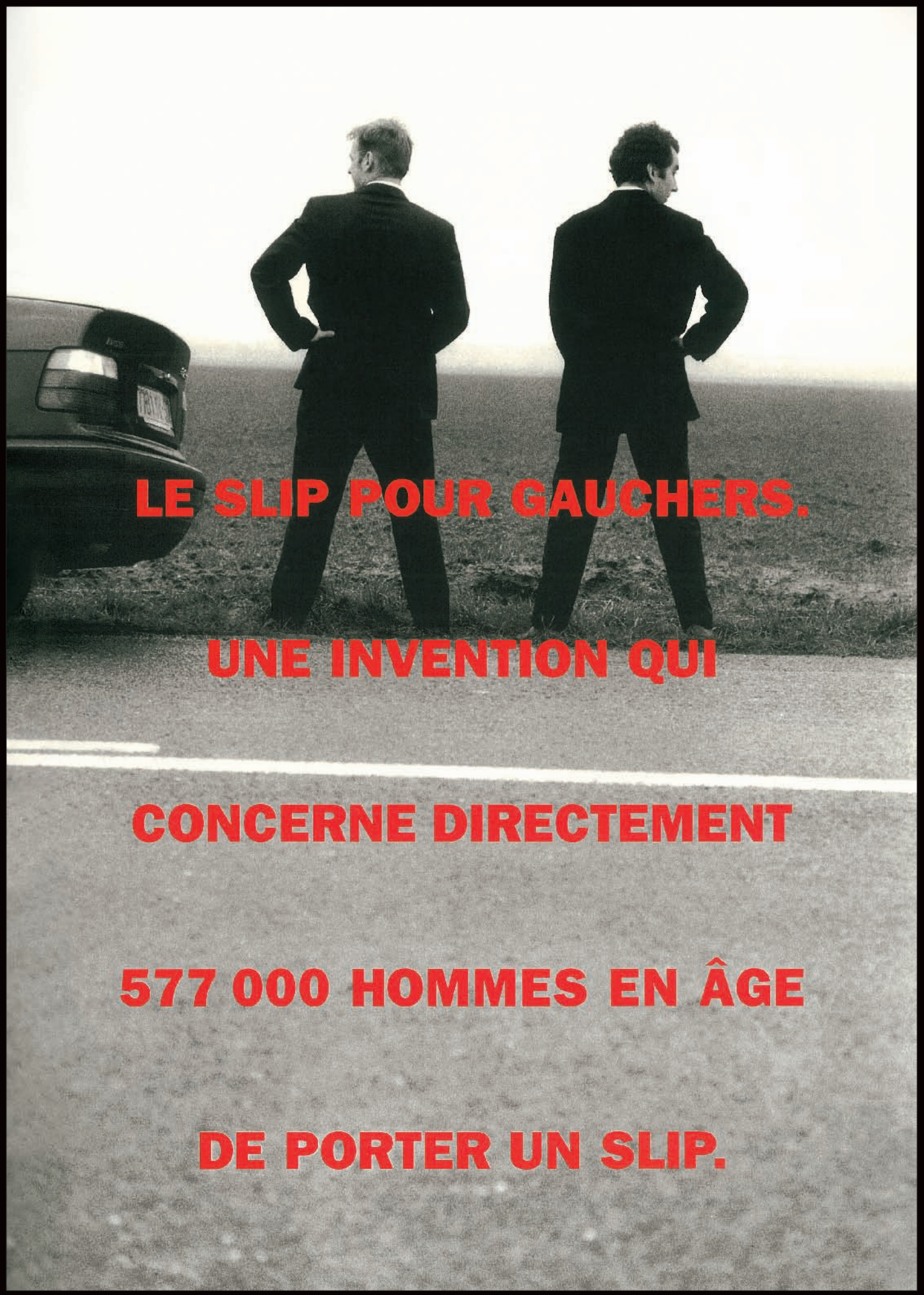
innovation that would make life easier for left-handed men. "Here is the end of the Right Left cleavage. One never saw men so comfortable." ("Voici la fin du clivage Droite Gauche. On n'a jamais vu les hommes aussi bien.") Unlike the Reliance Ensenada advert, this Jil advertisement does not show the garments being advertised. Jil's 1994 advertisements for summer and winter underwear (Tenue d'hiver/ d'été) did, using illustrations of a man skiing and on safari, with a cut-away box to show the underwear beneath the outfit. This was a technique that had been used in the past by a number of brands and manufacturer's to show the details of their garments in adverts. Swiss brand Triumph's 1995 advertisement, created by Swiss advertising agency Wirz Werbeberatung AG, used a play on words and images to hint at how comfortable their underwear was for playing sport by showing a picture of two tennis balls. In 2003, Australian underwear brand Bonds, founded in 1915 by American George Alan Bond to import women's hosiery and gloves to Australia, commissioned a television advertisement featuring Australian tennis player Pat Rafter dressing in a locker room to promote their "very comfy undies." Asked by another man why tennis players "grunt like that" when playing, Rafter replies, "Mate, they're not wearing comfy undies." Rafter also appeared in a 2008 advertisement for Bonds Everyday Active range in which he is asked to explain the science of the moisture wicking technology. Seemingly following the filming of an advert, Rafter stumbles over explaining the science, maintaining that men do not need to know or care about what makes them comfortable, he then finishes by declaring them "very comfy summer undies."

Highlighting Details and Features of the Garments

Whilst many advertisements showed the garments, and the text highlighted the innovative construction or fabric, there was often little insight into actual construction of the garments featured in the advert. In 1918, a series of advertisements for Hanes "elastic knit" underwear featured dressed men casting large shadows behind then in which underwear details such as seams at the crotch and shoulder, elasticised ribbing at the wrists and ankles and button fastening at the collar were highlighted in circles. Similar devices were used again by Hanes into the 1920s, and were focused upon as the "5 famous points" in 1924, where each of the selling points was listed and explained in detail. Coopers and Imperial both used this technique. In the former case, it appeared in a selling guide that was issued for Coopers' sales personnel to assist in promoting the underwear, and by Imperial to highlight the fastenings of their drop seat union suits. A 1927 advertisement that demonstrated "the secret of Rockinchair fit," shows their garment completely deconstructed to demonstrate the attention to detail and construction to allow their garments to comfortably fit men of all body sizes. This is emphasised in a series of line illustrations of average, large and slim sized men in their Union suits.

The detailing of fastenings of union suits was something that many manufacturers were keen to promote, and advertisements from around 1910 for Duofold, Chalmers and Fuld and Hatch Knitting Companies' "KeepKool" underwear featured illustrations of the wearer fastening the front of his Union suit. However, for rear-opening fastenings, there was an added complication, for as Richard Martin noted, showing rear views of men which drew attention to the buttocks had to be careful to avoid "capitulation to the anal anxieties in male depiction." [550] Advertisements for loose fitting garments were not so susceptible to such anxieties or readings, but for closer fitting garments this was a consideration, and often even when features on the seat of the garment were being promoted they were not shown, as in a Hatchway No-button union suit advertisement of around 1922. In the

Page 197.
Jil, *Slip pour gauchers (Underpants for the Left-Handed).*


LE SLIP POUR GAUCHERS.
UNE INVENTION QUI
CONCERNE DIRECTEMENT
577 000 HOMMES EN ÂGE
DE PORTER UN SLIP.

1940s, advertisements for Munsingwear's "Stretchy-seat" underwear showed rear views of men bending over, both fully dressed and in only in underwear, to emphasise this comfort detail of their garments. A series of five advertisements photographed by David Morgan for 2ixist in 1992 also highlighted the back views of the garments. One particularly demonstrates the stretched seat panel in a reflection of the Munsigwear advertisements. Even by the latter part of the twentieth century, such rear views are rare, indicating perhaps that society is still as concerned with placing men in this position and is far more comfortable with a front view of a semi-naked man.

In 1926, Duofold used photographic images of close ups of the fabric from which their union suits were manufactured, with a hand demonstrating the weight of the fabric in which their garments were. Around the same time Chalmers and Aertex similarly illustrated their mesh fabrics but convention prevented the garment being shown worn on the body, as it would be seventy years later for Hom. The fabric used is also evident in two advertisements for Jockey from the 1960s. A 1964 advertisement focuses on the mesh fabric used on the crotch section, emphasising a return of mesh fabrics previously popular in 1920s and 1930s, and that were being repositioned as comfortable and fashionable. The 1967 advertisement focuses on the woven waistband, label and seam of the "Y" front fly opening. A line of text also reemphasises the importance of the brand: "It's not jockey brand if it doesn't have the Jockey boy". A 1999 advertisement for Hom's Ho1 range of

briefs similarly shows the rear of the garment, but in this instance it is to demonstrate the mesh fabric from which the garment was constructed.

Hinting at the Body

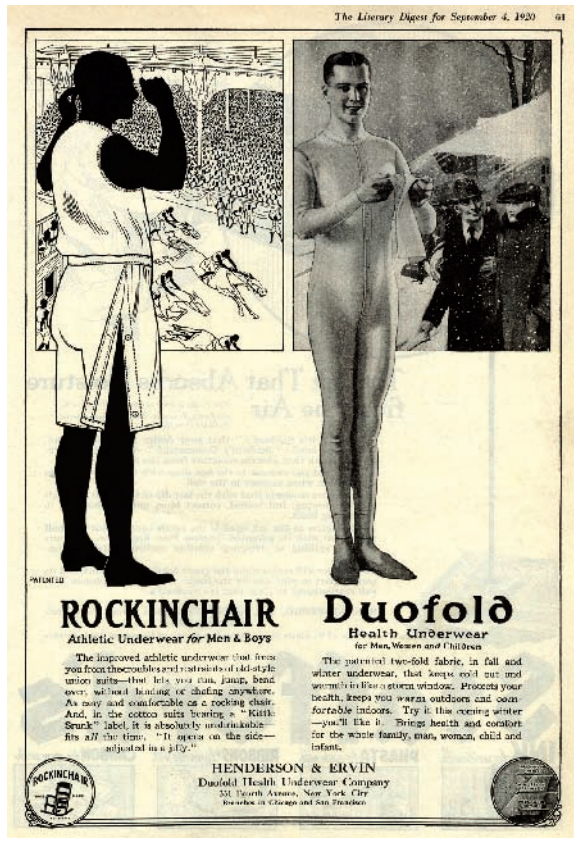
Whilst some adverts completely removed the body from the image, others used techniques and images that hinted at the bodies upon which the advertised underwear would be worn, but without actually showing it. Hanes 1959 advert for “self supporting” briefs, shows just a pair of briefs and braces (or suspenders) which imply the torso above the briefs. Many advertisers simply did not show an underwear-clad body but instead a fully clothed figure that hinted at both the underwear and the body beneath the outer layers.

The shadow that had been used by Hanes in 1916, was revised in the following years as a silhouette that, like a shadow, echoed the pose of the main figure. During the same period a whole series of advertisements for Duofold Rockinchair's “Athletic Underwear for Men, Boys & Women” showed the garments on a silhouetted bodies that once again gave form to, and hinted at, the movement of the body within the garment without a realistic representation.

In order to avoid showing a realistic male human form, some advertisements, such as a series for Hanes in 1953-6, featured photographs of their garments laid flat over cartoon line drawing illustrations of men and boys engaging in activity such as hunting, fishing and gardening. By 1956, these figures were no longer men but anthropomorphised lions and dogs. The text for all of these advertisements focused on the comfort and value for money of these garments. In two advertisements from 1949 and the mid 1960s, French company, Kangourou used illustrations that featured a kangaroo wearing the companied registered horizontal pouch briefs, known as Kangaroo briefs due to their similarity to a kangaroo’s pouch. Using representations of anthropomorphised animals wearing undergarments reduced the possibility of needing to show men’s bodies, and especially what was inside the briefs. The technique was also useful if the manufacturer did not want to include a top or vest, as this technique removed the somewhat unacceptable view of a bare male chest. In 1992 Munsingwear revised their “shadow” but in this series a fully dressed golfer cast the shadow of a kangaroo to promote the companies kangaroo briefs with an “exclusive comfort pouch” and horizontal opening fly.

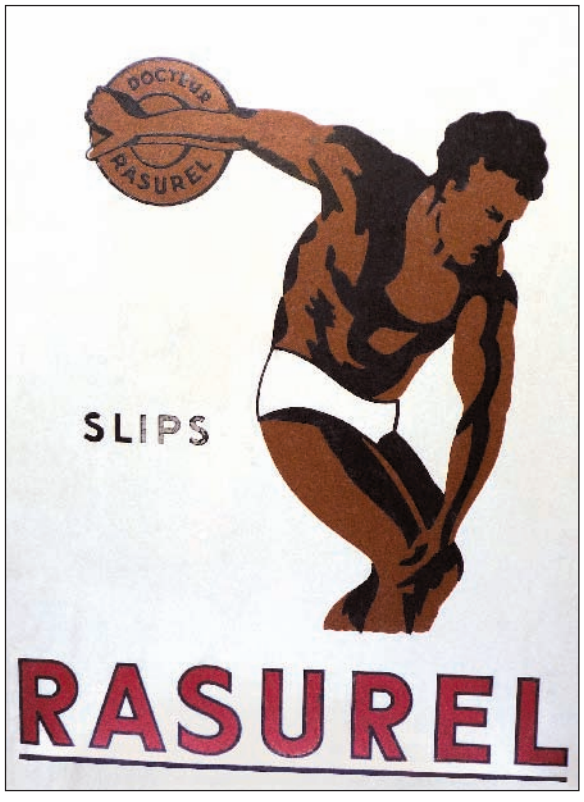
In 1964, Hanes avoided showing a body by using a photographic image of boxer shorts with a basket of bread tucked into its waistband, accompanied by the use of common slang language to refer to a waistline. The selling point here was the strength of the elasticised waistband. Jockey’s 1965 technique to represent the body involved photographing their new “Life” underwear on shop dummy mannequins. The tailored “Brute” T-shirt and “Slim Guy” briefs are shown on separate mannequins preventing the advertisement from having to show a bare male chest, or a real man without any clothing on his lower body.

Particular cultural restrictions often make it unacceptable to show semi-clothed bodies, as is the case for Indian underwear companies Rupa and Shiba, whose painted mural advertisements show the flattened two dimensional garments with no bodies inside them. Rupa did in some instances complement the garments with images of clothed men, hinting that these garments are being worn beneath the outer clothing, something that many American and European advertisers utilised throughout the twentieth century. A 2008 television commercial for Australian company aussieBum’s “Glo” underwear, which featured glow-in-the-dark waistbands, included a section where the bodies have been blacked out against the black background, effectively removed, to leave the



Page 198.
aussieBum, *Glow no body*.

Page 199.
Rockinchair and Duofold advert, 1920.
Private collection, London.



garments apparently dancing in free space. This serves to emphasise the luminescent quality of what is the basic shape of aussieBum underwear, rather than disguise the body for modesty or cultural reasons. In other sequences of the commercial, a muscular man clad only in "Glo" underpants is shown dancing in a darkened nightclub space, promoting the stereotypical muscular model form of contemporary underwear advertising.

The Body as Statuary

Whilst early advertisements for men's underwear tended to show clothed bodies, there were some exceptions and examples of advertisements that made direct reference to the male body under the garment. These did not, however, use real men's bodies but instead the idealised male bodies of classical sculpture. In 1898, Oneita Knitting Mills headed their advertisement for Elastic Ribbed Union Suits, "The Forum Advertiser," and showed their shoulder-buttoning garment on a classical statue to demonstrate the way it covered the "entire body like an additional skin." Twenty years, later Imperial used classical Greek sculpture to justify the wrestlers in their advertisement who were portrayed from above, with the focus on the drop seat of the garment, and therefore the buttocks of the wearers. In 1930, "Dazonian' ribbed underwear used a line drawing of a Greco-Roman style athletic man with fabric wrapped around his waist and leg, like the drapery in classical statuary, and in 1951, Utica Bodyguards used an image of Mercury, messenger of the Roman gods, dressed in briefs and singlet vest, to signify the lightweight quality of the garments. In 1941, Coopers issued a series of three advertisements that did not just use classical statuary, but directly named the Greek statues - Dolyphorus, Discobolus, and The Playing Boy – it used alongside images of 'The Modern Man' in athletic poses dressed in their garments. They variously demonstrate the benefits of Jockey briefs as being as "cool as a fig leaf," giving "masculine support" and that they did not "bunch or bind". In his analysis of J.C. Leyendecker's contribution to underwear imagery and advertising, Richard Martin notes that whilst B.V.D. advertisements from 1912 to the early 1920s did not directly use images of classical statuary they did reference the *kouros,* Greek statue representations of male youths, in the use of underwear clad male figures at the bottom corners of the adverts which were "variously presented as medallions and free-floating figures appearing as caryatids to the advertising composition, that is acting as a support for the main image and text describing B.V.D.'s underwear". [551]

This technique was rarely used through the second half of the twentieth century, with muscular bodies being referenced through sporting images until 1982 when the first advertisement for Calvin Klein's men's briefs was produced. While this did not directly make use of classical statuary, the fact that photographer Bruce Weber chose to shoot the image of Olympic pole vaulter Tom Hintnaus on the Greek island of Thera made very direct reference to both sporting prowess of contemporary Olympians, and those of the early Greek Olympics often represented in statuary. The image of Hintnaus's sun baked body emphasised his defined musculature, making it appear to be carved from a rich coloured stone rather than of flesh and blood. The very fact that in this image Hintnaus was bare-chested was unusual; the majority of men's underwear advertisements had covered the man's chest with an undergarment, even if it was not necessarily mentioned as a garment that was being sold. There were exceptions such as a 1907 BVD advertisement for "coat cut undershirts", in which a man was shown putting on his undershirt, revealing his chest, and a 1965 advertisement for shorts "from Hawaii via Munsingwear" in which the figure was shaving, thus justifying his bare-chested condition. A gratuitous image of a rippling muscular torso, from armpit to mid thigh positioned similarly to Hintnaus, was the main focus of an advert for "world famous Vince briefer than brief sportsman underbriefs" which ran

Page 200.
Rasurel, *Briefs*.
Enameled plate.
Private collection, London.

Page 201.
L'Homme Invisible.

Page 202.
Jimmy Hamelin (photographer) and
Thierry Pepin (model),
Gregg Homme, *Joxx*.

in British trade journal *Men's Wear* in 1961, and some of the advertisements for Jockey from 1977 featured bare-chested sportsmen. Bare chests became the norm for men's underwear advertising after this point, unless a vest or T-shirt was particularly being marketed. Calvin Klein continued to use classically inspired male imagery in his advertising, either through the poses of the models, or through the continued use of honed muscular men. Many of the images, unlike that of Hintnaus, were photographed in black and white, where the monochromic quality served to emphasise the definition of the muscles against the, usually white fabric of the garments. Klein was aware of the impact of his advertising stating: "What I am going to say may seem pretentious, but twenty or thirty years from now, I believe someone may look at all the commercials I've done and view them as a vignette of the times, a reflection of what people were thinking, the moods of today." [552] Most other underwear manufacturers followed suit and featured the same type of muscular male bodies in their advertising, and from time to time directly referenced classical statuary or imagery. Two series of advertisements for American brand 2(x)ist photographed by David Morgan in 1994 and Howard Schatz in 1999 placed the models in classically inspired poses. Morgan's images were shot in black and white and featured single models, whilst Schatz used groups of models, and red and purple coloured lighting to define musculature which caused the garments and the logoed waistbands to stand out in the image.

In 2006, Klein used statuary directly in his advertisement for a seamless microfiber range by superimposing a pair of black boxer briefs over Michelangelo's David. This reflected a move away

from the real male body to a reflection of idealisation by using the very classical sculptural image that has become synonymous with the ideal made flesh. This statue has also been referenced in relation to two other underwear campaigns. Commenting on the 2007 campaign for Emporio Armani underwear photographed by Mert Alas and Marcus Piggott and featuring footballer David Beckham, Giorgio Armani noted: "I design with the body of a classical athlete in my head … he brings to mind the beautiful Michelangelo statue in Florence … For me, David represents a notion of modern masculinity: strong, fit healthy, but also sensitive and considerate." [553] Similarly in 2008, a promotional calendar for Dolce and Gabbana men's underwear comprised of photographs of top male model David Gandy photographed by Mariano Vivanco was intended as homage to Michelangelo's statue. Whilst in all images, Gandy's musculature is visibly displayed, there are a number which evoke the languorous pose of Weber's Hintnaus, and invite the same appreciative gaze raising questions of homoeroticism in both the production and consumption of the images.

Idealised and Sexualised Masculinity

At the time of its first appearance, the 1982 Klein Hintnaus advert was noted for its groundbreaking and shocking quality, and has subsequently been accredited with marking the beginning of a

Page 203.
aussieBum, *Red Undies*.

massive change in the way in which men were portrayed in advertising. Dr. James W. Cheseboro has argued that the appearance of this advertisement marked the first "vivid, national [American] portrayal of erotic masculinity." [554] This erotic masculinity has, however, become not just an American indicator but an international phenomenon, with such images of men portrayed across the western world and increasingly across parts of the Far East. Edisol Dotson notes that "Masculinity, or manliness … is a cultural creation" and that in contemporary society "men are meat - their naked bodies hoisted up on larger-than-life billboards [and] frozen in print advertisements." [555] The presence of the near-naked male is now common throughout all forms of contemporary visual culture, and within advertising has certainly posed the question about exactly what commodity is being sold. Is it the product or is it in fact a fantasy of idealised male flesh? In contemporary men's underwear advertising, it is the men's bodies that demand the attention of the viewer much more quickly than the style or brand of underwear being worn and sold. As such, they often fall between advertising and erotica, or even pornography, sources that some advertisements have drawn upon for their narrative or imagery. David Buchbinder meanwhile has noted that the media has tended to present the male body as "sculptural and heroic, powerful and muscular." [556] These "corporeal fortresses" were emphasized by Spanish company Macho in the 2009 calendar which they produced to advertise their underwear. In order to promote their vision of a "masculine, virile, sensual & aggressive" man, they commissioned photographer Andres Ramirez to produce a set of fantasy images inspired by the film *300*. These images, whilst featuring heavily muscled models in homoerotic scenarios, differed from many men's underwear advertising images in that they used complex sets and were photographed in saturated colour rather than stark black and white. In 1951, Munsingwear had similarly looked to an epic film to inspire their advert; in this instance *Quo Vadis*

Page 204.
aussieBum, *Shearing*.

Page 205.
Jil, *Le Streaking ne passera pas (No Streaking Allowed)*.

provided the inspiration for an image of a man in Roman inspired pattern boxer shorts and vest, wearing a laurel wreath and playing a fiddle as a direct reference to Emperor Nero playing the fiddle whilst Rome burnt around him. Australian company aussieBum, which normally drew on their origins as a swimwear company through photographs of Bondi Beach lifeguards to portray Australian masculinity, used an illustration of a group of underwear clad sheep farmers shearing sheep to introduce another ideal of masculinity. Here the outback farmer is shown completely at ease in both his semi-clothed state in an almost exclusively male environment (there is one woman in the image) and with his physical activity, reflecting text which states, "If you doubt yourself, wear something else".

The emphasis on the male body led to a number of advertisers producing images in which the model is completely naked or nudity is heavily referenced. In 1968, the French manufacturer Selimaille produced an advertisement for their *Ceinture Noire* underwear in which a twenty-five year old Greek philosophy student model, photographed by Jean-François Bauret is shown full length, looking at the camera and covering his bare genitals with his hands. The fact that he is not wearing the advertised garments is apparent on his bare buttocks. As well as appearing as an advertisement in *Nova* magazine, the poster was displayed on the Paris metro where up to 300 posters a day were defaced by an outraged public. [557] Six years later, Jil produced an advert with a photographic image of the rear view of group of men "streaking" (running in public naked) accompanied by the strap line "le streaking ne passera pas!" (Streaking will not pass). This advert predicted that nudity would not catch on and encouraged wearing underwear, as did the same company's 1979 advert which portrayed a reclining naked man holding a packet of Jil briefs, and emphasised the sexual appeal of a man in Jil underwear to women: "elles me préfèrent en Jil" ("they prefer me in Jil"). To promote the launch of their 'Australian boxer' trunks in 1996, Dim commissioned a television advert which featured the model Greg Hansen swimming naked in the sea, showing off his tanned behind before dressing in Dim briefs and then boxers to run along the shoreline. A companion advert Dim's for classic briefs again featured Hansen showering before being shown pulling on a pair of white, branded waistband briefs and lying on his bed. A 1994 advertisement for 2(x)ist, and one from 2008 for Gucci both feature naked models who are holding their undergarments in such as way as to indicate they are in the process of dressing or undressing, whilst a 2007 advert for Canadian brand Ginch Gonch features two men in a tin bath with their underpants at the side of the bath, referencing, if not directly revealing, their nudity.

Emphasising the Crotch

Contemporary underwear advertising appears to have a direct relation to sexual attraction and the attractiveness of the male body. It also seems to imply, or indeed directly reflect, that the garments have been designed to highlight the wearer's buttocks and genitals. The genitals are no longer merely encased, flattened down or disguised so as not to be the focus of attention or cause upset, as was previously the case; they are now visibly on display and hint at a certain sexual potency. Developing on this notion, Wolfgang Fritz Haug has argued that the penis is now "on public show as part of an image" and the "purchase of underwear is provoked by emphasising the penis," [558] and Melody Davis claims that the penis "is even more present if it is concealed or disguised." [559]

In all the advertisements for union suits during the period 1880-1901, despite the tight fitting nature of the union suit, there is no hint at an anatomical representation of the genitals and the crotch area is completely smooth. A fine line between hinting at the bulge just enough to convince the mainly

Page 206.
Munsingwear, *Quo Vadis Shorts*, 1951.
Private collection, London.

female buyers to purchase the garments, but without overly sexualising the men in the images was evident in the majority of men's underwear advertising until the 1980s. Even today, when there is very obviously a genital bulge under the garments, there are discussions and accusations of airbrushing to reduce the shape or occasionally, as was the case with the 2007 advert for Emporio Armani featuring David Beckham, of digital enhancement.

A number of adverts throughout the 1940s and 1950s make oblique references to the crotch and genitals through their description of the styling of the pouch front of their briefs, as was the case in a 1943 advert for "Reiss Scandals" with the banner headline of "New Crotch Comfort." There were also adverts throughout the second part of the twentieth century that intentionally or unintentionally drew attention to the crotch. A 1948 advert for Jockey shorts shows the cropped body of a man from mid-thigh to armpits tucking a vest into his Y-fronts. A banner below his crotch level stating "5 Comfort 'Vitamins' Have Youth Appeal" draws attention to the "Y" of the fly opening and the crotch. Even though the crotch is smooth in this illustration, there is a sense of the genitals contained within created by the shading at the lowest point of crotch between the legs. Throughout the 1950s and 1960s other brands such as Munsingwear, Modern Globe, Otis Reis Fruit of the Loom, Hom and Eminence similarly cropped the body in the image to show just the torso or used the body's

Page 207.
QZ, *Velvet Low Boxer*.

positioning within the advert to highlight the area. Two British adverts from the 1960s for Vince and Meridian also drew attention to the crotch through their positioning of elements of the image; the Meridian advert has a "ship's rail" which runs across the waist of the model behind it, cutting his body in two and framing the crotch and thighs with the bottom of the image. A series of adverts for 2(x)ist from 1992 illuminate the crotch of the models whilst casting the rest of their bodies into shadow. The advertisement that has perhaps drawn most attention to the model's genitals was the 1993 print and television advert for Calvin Klein featuring rap musician Marky Mark grabbing his crotch and staring challengingly into the camera. It was reported that his actions, which pulled his tight fitting underpants snugly across his crotch, resulted in the need for airbrushing before appearing in magazines and bus shelters across the United States. In 1996 Britain's Advertising Standards Authority (ASA) Committee of Advertising Practice requested that Brass Monkeys withdraw two of their advertisements with the slogans "Full Metal Packet" and "The Loin King" as they were deemed unsuitable due to the size of the model's crotch. Speaking for the ASA, Graham Fowler stated "This ad focuses on the man's groin area, treating the male body like a lump of meat." [560] A huge media debate ensued which questioned the double standards that were being displayed in advertising over the portrayal of male and female bodies with the 1996 'Hello Boys' advert for Wonderbra featuring supermodel Eva Herzagova cited as an example that was not problematic. Before producing a new advert which featured the underpants hanging off a bare light bulb, Kevin Higgs managing director of Brass Monkey's said "We are selling underwear. What are we supposed to do - put the underpants on the model's head? The ad has already appeared in a men's magazine, and there were no complaints about that." [561]

By the middle of the next decade, this issue seemed not to be such a problem as underwear advertisements appeared with large prominent genitals such as that for Emporio Armani, and

Page 208.
Shreddies, *Package Enchancing Boxers*.

advertisements for garments whose very selling point was to emphasise the crotch and enhance it in exactly the way that the Wonderbra had enhanced women's breasts. Australian company aussieBum advertised its "Wonderjock" with images of enhanced thrusting crotches, accompanied by text that noted "When size matters," and of men grabbing their crotches, perhaps in reference to Marky Mark, that asked "Whose got you by the balls?" British company Shreddies made a direct reference to the "Hello Boys" Wonderbra advert with the strap line "Hello Girls" to advertise their "package enhancing underwear," and photographed their model sitting in a tree shot from below to emphasise his enhanced "package". Diesel, meanwhile, drew attention to both male and female crotches with their 2009 advertising campaign which used television sets and notebook computer screens to zoom in on the Diesel clad areas of their models. A humorous and gender bending element is added to the campaign by placing an image of the opposite gender's crotch in front of the male and female models.

Homoeroticism

With the emergence of gay culture as commercially viable from the early 1980s onwards, the muscular youthful male body became heavily commodified, particularly through advertising. Underwear and its advertising has particularly enhanced and asserted the sexualisation of the male body. The homoeroticism that was seen as inherent in many of these images was at times deemed a cause for concern for heterosexual male viewers of the images, but as the commoditised male body was (re-) appropriated by mainstream culture and thus the anxieties of non-homosexual men that the gay body may appear, and even be, more masculine than the straight were diffused.

Page 209.
Shreddies, *Hello Boys, Enchancing Underwear*, advertising campaign.

Page 210.
Ginch Gonch, *Western Collection, Gettin' you wet*, advertising campaign.

The early Calvin Klein underwear advertisements, American advertising executive George Lois, observed "had strong homosexual ramifications, but a lot of people blinked at the homosexual stuff." [562] On being questioned about the homoerotic appeal of their advertising, a spokesperson for Calvin Klein stated, "We did not try to appeal to gays. We try to appeal, period. If there's an awareness in that community of health and grooming, then they'll respond to the ads." [563] Thus companies were aware of gay men as a key market, but were also aware that women and heterosexual men also had to been drawn to their advertisements in order to purchase their products. Writing in 1994, cultural commentator Mark Simpson observed how the near-naked male body had been "placed in such a way as to passively invite a gaze that is *undifferentiated*: it might be female *or* male. Hetero *or* homo." [564] In considering the male subject as a passive object of the viewers gaze, feminist philosopher Susan Bordo identifies the "languid leaners" who recline or lean and are associated with the "pleasures, not of staring someone down but of feeling one's body caressed by another's eyes, of being the one who receives the awaited call … who is permitted to lie quietly, engrossed in reverie and sensation." [565] Tom Hintnaus in the Calvin Klein advertisement is a classic example of the languid leaner. Bordo compares and juxtaposes the "languid leaners" with the "Rocks" in "face off," where the model makes direct, assertive, perhaps threatening eye contact with the viewer and are more "traditional – one might even say primal – in their conception of masculinity." [566]

Throughout the 1990s and into the new Millennium, advertisers and marketing experts strove to define new male markets, and to tap into the new sensitive and consumer- and identity-aware male markets of the "new man" and the "metrosexual" for whom the previously traditional viewed feminised (or gay) interests of adornment, grooming and shopping were made acceptable and legitimate. The emergence of the metrosexual as a media construction and target market went some way to offsetting male consumers' anxieties that their male gaze beholding, identifying with, and

perhaps desiring, the "idealised" male body in advertisements was somehow queer and unacceptable for a heterosexual man.

Targeting a Gay Audience

There were, however, underwear brands and manufacturers who were aware of their key gay consumer markets and as such produced advertisements which were directly as well as indirectly targeted at gay men. Australian company aussieBum's advertising campaigns have shown an awareness of this audience, and featured images of single, couples and groups of men who draw upon iconographic gay images of desire and masculinity such as the Australian Bondi Beach lifeguard. Likewise, American brand C-In2 tapped into gay (pornographic) iconography. A 2007 advertisement for their Sling Low briefs, commissioned from photographer Stephen Klein, features a row of prisoners lined up for inspection by a prison officer, and focuses on the muscular bodies and enhanced crotches of the men created by their crotch enhancing garments. Two further advertisements by Klein for C-in2 drew on the fantasies of power and masculinity portrayed in Tom of Finland's drawings by featuring police officers arresting and manhandling underwear-clad offenders. Canadian company Ginch Gonch took a much more active position, intentionally targeting gay men. Melissa Wilson, former "Director of Duties & Cuties" at Ginch Gonch, highlights that gay men are willing to pay a high price for their underwear and that "the gay community has taken underwear to new heights." [567] Ginch Gonch have directly targeted a gay consumer, partly through hosting gay underwear parties across the United States, sending their model representatives, the Ginch Gonch Boys, to gay clubs and bars for personal appearances and through their advertisements. A series from 2007 featured three advertisements which referenced the cowboy as a gay icon, and implied gay sexual activity to sell their Ginch Gonch

Page 211.
Ginch Gonch, *Western Collection, Unloadin'*, advertising campaign.

Page 212.
Chilprufe, 1955.
Private collection, London.

Page 213.
Andrew Christian, *9148 Woodstock Boxer*.
Gregory Frye (photographer) and Kevin and Martin (models).

Western Star collection. "Unloading" features two men who appear to be engaging in a sexual act on the back of a flat bed truck, whist "Breaking it in" appears to set up the action for "Uploading" with one of the protagonists watching three other men leaning on the truck. The text in all advertisements in the series, including those for women which could be read as aimed at a lesbian audience, relied on a sexual double entendre.

Sexual Ambiguity and Camp

The explicitness in homoerotic and gay focussed advertisements is at odds with the striving of the majority of men's underwear advertisements before the 1980s to present a secure, normalised image of masculinity appropriate to the country and target market in which they were produced and shown. However, both Paul Jobling and Bruce H. Joffe have identified the possibility of hidden homosexuality in men's underwear advertising in the pre-war decades. In *Man Appeal* (2005) Jobling notes that in the "imbrication of pleasure, spectatorship and gender many advertisements also resorted to strategies of camp and sexual ambiguity." [568] This pleasure in spectatorship and the ambiguity of camp in the poses of underwear advertisements in the interwar period influenced the British choreographer, Matthew Bourne in one of the first dance pieces for his contemporary dance troupe, Adventures in Motion Pictures. *Spitfire*, first performed in 1988, used the poses of male underwear models as a witty pastiche on the manners of traditional romantic ballet. Bruce H. Joffe speculates particularly on the relationship between BVD's "book ended boys who seem to become increasingly involved with each other as their advertising adventures unfold," [569] and draws readers' attention to a 1920 advert where colour appears for the first time, the red of the trademarked BVD label. The red is used on both the lips and cheeks of the boys, and would seem to hint at effeminate homosexual practice of wearing make-up. This may be more than just speculation on Jobling and Joffe's part, particularly considering D.B. Boyce's observation that "a number of artists and admen of the [early twentieth century] were homosexual, so it would not be unexpected for their affectional desires to have seeped into their ads." [570] Language in a number of advertisements also hints at a double entendre and knowingness of slang language, particularly in the use of the words "camp" and "gay", the latter of which was in usage by gay men as a self-descriptor, certainly in America, by the interwar period. BVD's 1915 advertisement set in Camp BVD – "It's the underwear of red-blooded right-living men who find clean fun in keen sport, from tramping to camping" - is open to interpretation. A second version of the same advert omits the last explanation of the types of sport, begging the question did someone identify this use of ambiguous language? A 1929 advertisement for Aertex proclaims that "Aertex in colour adds to the gaiety of the nations," and a 1933 advertisement for Arrow featured the line "And now the Shorts with the Seamless Crotch go Gay (BUT NOT TOO GAY)".

Joffe and Jobling both note the frequency of advertisements that feature one fully dressed man looking at another wearing in only his underwear, (Wilson Bros, 1915) as well as two men both in their underclothes (Chilprufe, 1927; Irmo, 1930; Meridian, 1931 and Courtaulds, 1937) in the pre-war period in Britain and America; inviting us once again to speculate on the intentions of both characters and the creators. It would, of course, be easy in today's society and climate to insist upon a sexual subtext between the characters, but the situations could even more easily be read purely in "innocent" non-sexual homosocial terms. In an advertisement for Topkis from 1925, the dressed and undressed men are of the same age and type - almost mirror images of each other. Perhaps, this hints that these are two separate moments in one man's dressing regime. An advert for the same company from two years earlier presents the dressed character as a butler or servant, assisting the other in


andrew christian
andrew christian

his dressing regime to dress. The hints at sexual ambiguity are far less, as the butler is older and looks down and away from the man in underwear. This portrayal did not cease after the Second World War with many companies; Carters, Duofold, Jockey, Reliance, and Reis continued to use a duo of men in their advertisements. Others such Munsingwear "for their Stretchy-seat" underwear, used two figures, one fully dressed and the other in underwear, but explicitly placed them outside a situation of interaction to make clear that these were indeed two images of the same man, and the purpose was to demonstrate some feature of this undergarments or demonstrate the ease of movement that was afforded by this particular brand.

Domestic Spaces – Bedrooms and Dressing Rooms

As Joffe and Jobling both observe, questions could have been asked about why two or more men were together in their underwear. Often, the men are placed together on a blank background which offers no indication as to where they are, or why they might be together. Some advertisers (BVD, 1924 and 1926, and Munsingwear in 1937, 1940 and 1941) did, however, use the location in which they situated the men wearing their brand of underwear to explain their semi-clothed state. The bedroom or dressing room was one such location, which, whilst perhaps still begging questions about why two men might be in a semi-naked state in the same room, at least here there was a reason for being in underwear – it was a captured moment in a daily routine. A BVD advertisement from 1924 has two men standing in a bedroom in their underwear, with one seeming to remove his dressing gown. This differs from other BVD adverts which usually removed a location or merely hinted at it through one piece of furniture. Munsingwear's 1930's "Master makers of men's underwear" advert similarly has one man removing his dressing gown whilst the other leans against a bed. Wilson Brother's advert from 1929 has one man kneeling and the other with his foot up on a chair, in the process of dressing. One page of the Montgomery Ward catalogue from the same year featured a number of illustrations of two men in various poses interacting with each other within bedroom locations.

A single underwear-clad figure was, however, much more common in such a domestic setting. Here the location demonstrated a moment in his day, such as in Imperial "Drop-seat" Athletic union suit 1917 advertisement in which the man is opening a window with his leg up on the window sill to clearly illustrate the seat of his garment and Meridian's 1955 "dressing up begins" in which the figure is sat on his bed with his clothes laid out beside him, whilst his dog fetches his shoe. A 1920 advertisement for Munsingwear has a union suit-clad man attaching the collar to his shirt, clearly hinting that he is in the process of dressing. In some instances, the whole room is not shown, but single items of furniture such as an armchair, table lamp, painting or chest of drawers are used to signify a domestic situation.

A mirror served a double purpose in such advertisements, as it both signified a bed- or dressing room situation, but also allowed the advertiser to show more than one view of the garment and still only include one man in the illustration, as in a 1920 advertisement for Fuld and Hatch Knitting Company's Hatch one button union suit and in one for Cooper's Singleton one piece underwear. A 1956 advert for Jockey uses a mirror not to reflect the figure, but as a cartouche to frame the text explaining the benefits of Jockey underwear, accompanied by five line drawings to show the range of styles available. Following Calvin Klein's groundbreaking 1982 advertisement, domestic locations as backgrounds became scarce in underwear advertising, but a 2002 campaign 2(x)ist photographed by Matt Jones featured a series of eight images of the model in various states of undress sitting on a bed,

Page 214.
Meridian, *Dressing Up Begins with Meridian*, 1947.
Private collection, London.

Page 215.
Hallmark, 1921.
Private collection, London.

cutting his hair in the bathroom, leaning in the hallway and standing on a windowsill. A certain passivity in the pose of underwear models, previously associated more with women's lingerie advertisements, also appeared in the early twenty-first century with advertisements for 2(x)ist, Calvin Klein and, perhaps most controversially, for Armani featuring footballer David Beckham, who is reclining on a bed, with his crotch the main focus of the attention.

The first advertisement for underwear to appear in American national press in 1911 featured a painting called *Man on a Bag* by J.C. Leyendecker. Used to advertise S. T. Cooper and Sons' "Kenosha Klosed Krotch" union suit, this image had to depict the revolutionary rear opening and fastening of the garment whilst considering cultural inhibitions around the backside. To overcome these potentially contentious issues, *Man on the Bag* depicted a man from the rear in naturalistic pose, kneeling on and fastening a large leather kit bag. Positioning the figure in action avoided the "anal anxieties" [571] that Richard Martin believed would have concerned male viewers. In 1909, Leyendecker had also produced an image featuring a rear view of a man wearing an athletic union suit for Interwoven socks. Here the man is smoothing his sock against his leg which is raised onto a bench. Coopers used Leyendecker's *Man on the Bag* image not just as the advertising focus for Kenosha Klosed Krotch, but also as a form of advertising emblem throughout the 1920s. *Man of the Bag* was variously placed alongside schematic drawings of the front of the union suit and photographic images of men in a variety of Cooper's underwear, hosiery and nightwear. Packing or unpacking a suitcase in a bedroom had previously been used as an activity in underwear advertising by Norfolk and New Brunswick Hosiery Company in 1900, and featured in a number of advertisements for various other manufacturers throughout the 1920s. These served often to not only show a man wearing a set of underwear, but allowed for a variation to be shown as it was removed from a suitcase or bag. Unlike Leyendecker's image, however, they usually portrayed the man from the front rather than the rear, such as in a 1914 advert for Wilson Bros Athletic Union suit "licensed under Klosed-Krotch patents".

Male Spaces – Locker Rooms

A 1910 advertisement for "'Porosknit' Summer Underwear" states that "after a bath 'Porosknit' is particularly refreshing" and features an image of man in an athletic union suit standing with a towel in front of a shower. Whist this is obviously a domestic shower, and relatively modern in its place in the home for 1910, the advert is a precursor of another situation in which underwear clad men are portrayed which did not ask difficult questions of their interpersonal relations and their collective semi-nudity – the locker or sports changing room. A 1915 advertisement for BVD places the locker room and its two underwear clad characters to the background of its image, with two fashionably dressed men drawn in the BVD boys style talking to a baseball coach. The accompanying text makes a sporting reference by stating that if you "play the game of 'Beat-The-Heat' wearing B.V.D. 'You'll win'." Jil also used the locker room as a site for the presentation of "fashionable underwear" in their 1972 advertisement which asked "If your underwear is old fashion, who is at fault?" ("Si vos sous-vêtements sont démodés, à qui la faute?") One of the four men in the black and white photograph is pictured wearing unfashionable old and baggy vest and briefs trying to hide behind his locker door. His companions, two of whom are wearing sports clothes and one covered by a towel, look on in disdain. The fashionable Jil underwear is portrayed on six men in a colour photograph which accompanies the body of text below the main image.

Between 1939 and 1949, Munsingwear ran a series of advertisements in *Life* magazine that took the form of two or three photographs in a photo strip story. In many of these, the location was the

Page 217.
Jil, *Maintenant, toutes les femmes peuvent s'offrir un mari en Jil (Now, every woman can afford a husband in Jil)*.

SI VOS SOUS-VETEMENTS SONT DEMODES, A QUI LA FAUTE ?

Quand vous n'êtes pas fier du tout de vous déshabiller en public, n'accablez pas votre femme.

Au contraire. Parlez-lui gentiment du problème des sous-vêtements.

Là aussi la mode a changé. Regardez la nouvelle collection Jil. Jil, c'est des slips et des tee-shirts assortis. Des slips taille-basse, des slips classiques, des bermudas. Sans oublier le nouveau slip ouvert de Jil. Ils sont rouges, marine, safran ou mandarine, ciel et blancs.

Ils sont taillés dans des tissus doux et légers : coton, jersey fin pour la gamme Everyday, et dans de nouvelles matières chatoyantes et confortables pour la gamme prestigieuse des SuperJil de Jil : Obtel-Dropnyl-Helanca*.

En plus, les sous-vêtements Jil sont si bien coupés, qu'ils amincissent et qu'ils rajeunissent.

Demandez à votre femme ce qu'elle en pense. C'est beau un homme en Jil.

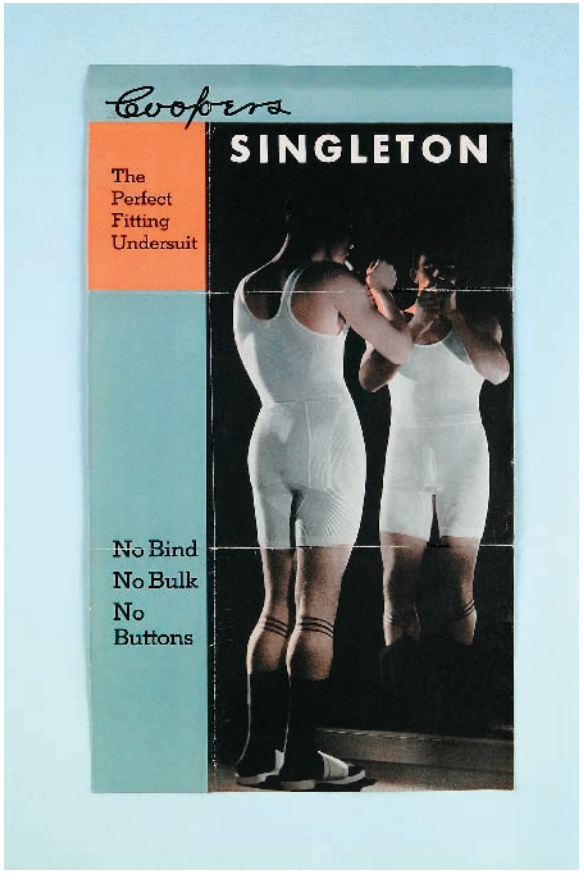
MAINTENANT, TOUTES LES FEMMES PEUVENT S'OFFRIR UN MARI EN JIL.

ng & Rubicam

locker room or the bedroom. Sporting equipment such as a golf club, and activities such as tumbling, were also used where the locker room location was not explicitly specified. Unlike many other advertisements, these had an accompanying conversation between the (usually) two men featured. Using headlines such as "What! No Droopy-Drawers" (1939), "Keep Your Shirt On!" (1940) and "So You're an undercover man" (1949), the men in various stages of dressing and undressing would extol the virtues of various styles of Munsingwear underwear. Both the locker room situation and the text conversation justify the close interaction of the men and their direct stares at each others' semi-clothed form. Two of these advertisements from 1939 ("Well! ... Look at Hercules!" and "So you can't take it around the end!") are more daring in their presentation of the unclothed male body, and both include a man who is undressed but whose modesty is protected by the towel that he holds in front of his body, predating the Jil advert by over thirty years. The locker room also featured in 2002 Hanes television advert. Four white-brief clad men watch basketball player Michael Jordan as he removes a pair of red trunks from his bag. "One week later" the same men are dressed in the same red trunks, but on this occasion Jordan reveals spotted boxer shorts, leaving his admirers disappointed. In television adverts set in locker rooms, the previously "frozen" (un)dressing men are seen to perform a (reverse) striptease revealing both underwear and bodies in a number of stages.

Page 218.
Dim, *Dim. Ça va faire mâle (Man, that hurts).*

Two more of these Munsingwear advertisements (1940 and 1941) make reference to a humorous "horseplay," although situated in the bedroom rather than the locker room where this sort of behaviour is more likely to be associated or conducted. In 1940, Jockey also used a similar theme to advertise their underwear to college students who might want to "take a Complete Jockey Underwardrobe to School." The illustration has a blindfolded underwear clad 'freshman' bent over and about to undergo an initiation with a paddle. In his 1989 book, *Coming of Age in New Jersey: College and American Culture,* Michael Moffatt described the role of underwear in "hazing" activities carried out on college freshmen who were dragged from their beds "usually sleeping only in their underwear, and 'hoisted' by the tops of their 'wares' until the garments shredded, leaving them naked and confused." Pairs of underwear were attached to the doors of those selected as victims of this activity as a signal to the 'hazing patrol' of whom to target. [572] Reis' 1946 "Campus Favorites" advertisement referenced locker rooms and sporting activity, as well as showing a fully dressed student on campus, and Jockey's 1937 "He's a Big Boy Now" advertisement in the "Squirmer" series also suggested college but without any sporting reference, this time to hint at helping form new relationships with college girls.



Sporting Poses and Equipment

Sporting activity was represented in underwear advertising, not just through locating the images in a locker room, but through the use of sporting poses, activities and equipment. In the first half of the twentieth century, men's underwear advertisements frequently concentrated on "health" and "comfort" in terms of sporting ability and activity, and began to depict men in sporting, poses such as holding dumb bells. A whole series of advertisements for Chalmers Knitting Company (1910-20) featured men and boys wearing mesh Porosknit underwear undertaking various sporting activities such as boxing, shot-putting, pole-vaulting, weight training and diving. Richard Martin noted that natural and active positions of the figures, "anticipates the long twentieth-century interest in sports as a pretext for underwear selling" [573] which has continued until the present day. The popularity of athletic styles of underwear amongst younger men in the 1920s and 1930s led to an increase in the occurrences of references to "athletic" and "sporting" in the text of the adverts, particularly in relation to the comfort and ease of movement that was possible in these garments, such as the benefits to "every man and boy of action" of Duofold Rockinchair Athletic underwear, and a 1938 Aertex advertisement that proclaimed "Fitness Wins!" A 1937 advertisement for Munsigwear's athletic one-piece "skit-suit" compared a "well-balanced racquet" to "this well-cut" undergarment. The comparison would more understandably have led to placing the figures in a locker room rather than a study, but the space is signified as sporty and masculine through a sports trophy on the bookcase in the background, a pipe and shuttlecock on the desk, and the racquet guard in the clothed figure's hands.

The use of sporting activity continued after the Second World War with advertisements such as those for Arrow from 1953, each of which featured a single man in underwear in a sporting pose representing golf, football, baseball, ice hockey and canoeing, accompanied by text which related to the sport, and an everyday activity which involved the same movement, for example "kicking a field goal or shining your shoes." In the same year in the UK, an advertisement for Wolsey X Fronts used an illustration of a footballer to reflect the strap line "they feel right'". Dotted line runs from the image of the X front briefs to the hip of the footballer, reinforcing that this man is wearing them, and they are comfortable and supportive enough for a man to play football whist wearing them. In 1948, French underwear company Rasurel, who had previously played on their associations with medical health

Page 219.
Cooper, *Cooper's Singleton*.

through Dr Rasurel, produced an advertisement that promoted their use of Rhovyl's new PVC fibres by featuring a gymnast in vest and shorts using electricity lines as parallel bars, making a comparison between the modern sophistication and strength of the underwear fabric, produced electricity, and the physical strength of the gymnast.

A 1996 advertisement for Emporio Armani's Underwear featured Liverpool football player David James posed as if at the starting line of race. The main focus of the image is James's muscular physique rather than the black and white briefs he is wearing, and advertising. French Brand Sloggi, founded in 1978 as women's underwear brand and launched "Sloggi for Men" in 1986, also used a model in a similar pose in advertisement from 2001 for their Lycra trunks. 2(x)ist's 2007 campaign photographed by Roger Moenks promoted their athletic style undergarments by referencing sport, not through the activities of the models, but by placing them against a background of a running track. Hom's 1998 advertisement for their new 'sport' range had also used a sports field location, and was timed to coincide with the football World Cup, held that year in France. Three 'footballers' wearing blue, white and red socks are photographed from the rear and from the waist down, standing on a football pitch, show the three styles of underwear available in the range. In 1965, two advertisements for Mayo Spruce underwear had also substituted direct representations of sport with language that hinted at the strength and endurance that are associated with Sportsmen - "Better Build" and "More Muscle" - and that reflected the qualities of their garments. The type of sport that was featured often reflected whether the underwear's comfort quality was about staying cool – for golf, cricket and tennis – or keeping warm, whilst skiing as in 1961 French advertisement for Kangourou: "in all circumstances … perfectly comfortable with Kangourou" ("en toute circonstances ... parfaitement a l'aise"). On occasion, sport was represented not through the underwear (or fully clothed figure) engaging in a sport, but by a locating the advert at a sporting event such as a Baseball game (BVD, 1915) or Tennis tournament (Rockinchair, 1920).

Sports Endorsement

In 1917, B.V.D compared themselves to Baseball as "American Institutions," but it was, as Ted Hathaway has noted, that the 1920s baseball endorsement was pushed to the foreground in all areas of advertising and "the Babe (Ruth) was everywhere, hawking everything from sporting goods to underwear". [574] New York Yankees pitcher Babe Ruth endorsed his own line of underwear from 1923, which had a woven label with Ruth's 'signature' sewn into the back. Ironically, however, Ruth did not wear underwear when playing baseball during much of career after being criticised for not changing out of his 'sweaty' underwear following a game. [575]

By the 1930s, the use of named sportsmen to advertise underwear was common in the United States, with each manufacturer and brand having a star from a variety of sports (not just baseball) to endorse their garments, through the use of his name and image. In 1937, Scovill's advertisements for Grippers fastenings featured "Golf's Two Wonder Boys," Ralph Guldahl and Sam Snead, and Baseball "Big League Stars" General Bill Lee and Paul Warner, both of the Pittsburgh Pirates. Similarly in 1945-6, Jockey produced adverts featuring golfer Byron Nelson, footballer Don Hutson, bowling star Ned Day, as well as the retired Babe Ruth, with the line "there's only one" applied to both the sporting hero and Jockey underwear. At the same time, Munsingwear ran a campaign that also featured Sportsmen, including tennis player Frank Rericha, and golfers Frank Strazza and Sam Snead, stating that to play the sport like this professional you needed to "dress like this" as Munsingwear underwear gave the support and comfort required to allow the wearer to play like a professional. All

Page 220.
Babe Ruth Label, 1923.
Private collection, London.

these sports stars were featured in action shots rather than wearing the garments they were helping to sell. A 1956 advertisement for BVD had a subtler approach to sport endorsement: An Olympic symbol in the bottom right of the advert was accompanied by a statement that American athletes would be wearing BVD garments at the Melbourne games. It was not just in the United States that sporting heroes were used to sell underwear. Scottish International goalkeeper, Bill Brown (pictured in a vest) and Tottenham Hotspur Football team promoted Twilley's Health vest in an advertisement in *Football Monthly* magazine in 1961. The advert also noted that the vest was recommended by the medical profession, worn on expeditions to Everest and the Antarctic, and by soldiers fighting in the Korean War. By the 1970s, advertisements featuring sportsmen did show them wearing underwear. Former Major League Baseball player and manager Yogi Berra featured in an underwear advert with his sons for Hanes. Emphasising the generation gap, Berra and his sons were pictured wearing different styles of underwear - Berra in white and his longhaired sons in wilder patterned shorts - the advert also stressed the area of commonality between them: Hanes was their underwear brand of choice. This followed a tradition within underwear advertising of linking generations of men and boys through their underwear choices.

Roberta Newman compares Berra's decision to endorse Hanes underwear to young Baseball player Carl Ripkin Jr.'s decision not to endorse Jockey underwear, arguing that the risk for personal and professional reputation was greater for the young and relatively unknown Ripkin

Page 221.
Justus Boyz, *Corral Fitted Trunk*.

Page 222.
Andrew Christian, *7148 Flashback Trunk*.
Gregory Frye (photographer) and Kevin and Martin (models).

than for Berra who had established his reputation before retiring from playing to become a manager. [576] These were not concerns for Baltimore Oriole pitcher Jim Palmer who appeared in a series of advertisements wearing Jockey underwear beginning in 1977, with a campaign called "Take Away Their Uniforms and Who Are They" which featured eight sportsmen dressed only in underwear, but holding the equipment of their particular sport. Palmer was invited back the following year for a campaign entitled "the Look of a Winner Starts with Jockey". In 1980, Palmer became Jockey's sole spokesman and continued appearing in their underwear adverts following his retirement in 1984. To justify Palmer's appearance in his underwear, some of the earliest of these images featured him in a locker room situation, and a 1988 advertisement nodded to the endorsement of sportsmen earlier in the century by showing an underwear clad Palmer posing in front of a poster of himself fully clothed in his baseball uniform. Palmer's reputation as a clean living, handsome, heterosexual sportsman appealed to the women who were buying underwear for their husbands and sons. They could view Palmer as a sex symbol as well as project his virile image onto the men in their lives. Those men wearing the sometimes revealing, skimpy and brightly

coloured Jockey garments Palmer endorsed, were persuaded by his status as a macho sportsman for, as Jockey vice president said in 1982, "when Jim Palmer, an all-American hero, appears in our briefs, he's telling customers it's all right to wear them." [577] Lisa Marsh believes that Palmer's appearance in Jockey advertisements changed the perception that men only bought underwear when it was absolutely necessary, and that their underwear was usually purchased by the women in their lives: "not only did this advertisement appeal to the women who were buying the underwear, boosting Jockey's sales by 10 percent, but it created a whole new ball game where standards were concerned." [578]

Unlike previous advertisements featuring sportsmen, Calvin Klein's 1982 advertisement did not mention the fact that Tom Hintnaus was the model in the image. This became the standard for the presence of sportsmen and other celebrities, such as actors Djimon Hounsou who modelled for Calvin Klein in 2007, Rob Brown for 2(x)ist in 2006 and hip-hop star Nelly in 2008 for Sean John, in underwear advertising. This did not mean that the presence of the sportsman wasn't celebrated in press releases and increasingly in the popular press's reporting of the campaigns. Writing in British newspaper *The Mail on Sunday* in May 2004, Dominic Lutton noted when reporting on the appointment of Swedish Footballer Freddie Ljungberg as a model for Calvin Klein, "the footballer's choice in pants ('Pro Stretch - a new performance-inspired men's underwear that combines designer style with athletic flexibility' - for which you can read 'skimpy') has cemented his status as a true 'gaystraight man'" [579]. Three years later, "metrosexual" footballer David Beckham (who Lutton noted was being usurped in his position as "football's hottest fashionista" by Ljungberg) appeared in an advertisement for Emporio Armani Underwear, in a reclining pose that Mark Simpson noted was a mirror image of the pose that Ljungberg had been photographed in for Klein. In both advertisements, the footballers have the same hairless muscular torso, the same close cropped head and beard, the same white fabric encased bulge; inviting the same homoerotic gaze, the only difference being the name on the waistband and the attention that the campaigns received. [580] Whilst the Ljungberg campaign was reported (as were all Klein underwear campaigns and new male model appointments), the Beckham campaign (which appeared both in print and as billboard posters across the world), received a massive amount of press and public attention. Armani had great expectations of the Beckham campaign, expecting the "Beckham effect" to add 30 percent to overall underwear business in 2008, because, as Armani's deputy managing director John Hooks noted, "Beckham adds sexiness to the brand." [581] These figures were reflected by sales at London's Selfridges department store where in the five days following the appearance of the ads, sales of white Armani briefs went up by 50 percent. [582] Robin Harvey, creative director of Leo Burnett's Atelier who worked with Beckham on his first fragrance campaign, said "He's the perfect package …This is lust by association. Here is a guy, adored by millions of women all over the planet. Why wouldn't you want to buy the same pants as him?" [583] Beckham had already been involved in a number of financially lucrative sponsorship and advertisement deals for brands such as Gilette and Police sunglasses, and as such had become known for his interest in his image as well as for his footballing prowess. He had also been photographed revealing his underwear for spreads in magazines such as *Arena Hommes Plus* (2000) and *GQ* (2002).

Beckham was not the first football player to appear in advertising for Armani underwear: in 1996, Liverpool player David James appeared in a series of advertisements for Emporio Armani Underwear, as well as Armani Jeans. The second Beckham Armani campaign reinforced Beckham's status as a sportsman, focusing on his overall exercise-toned body rather than his fabric encased crotch, by featuring him doing sit ups and push ups on parallel bars on a Los Angeles Beach. The beach, a location of male bodily display, had been infrequently featured in underwear advertising, but when it was,

Page 223.
aussieBum, *Surfcrew*.

providing an excuse for the action of (un)dressing (Chalmers Porosknit, 1907), or to display a muscular male physique (balanced by bathing beauties and an underwear clad kangaroo!), in Erby's 1949 advertisement for Slip Kangourou underwear.

Writing in 1989, fashion historian Valerie Steele asked, "are men reluctant sex objects?" and in response to her own question noted that until the 1980s, it was only "men who were regarded as ultra-masculine [such as] Jim Palmer" who were willing to pose in their underwear. [584] Evidence provided by the continued presence of sportsmen in underwear advertising would suggest that this is still the case. Indeed it was not just Klein and Armani who used sportsmen in their underwear campaigns at the beginning of the twenty-first century, most brands featured a sporting model: British rugby player, Ben Cohen and French former tennis player, Yannick Noah for Sloggi; New Zealand rugby player, Dan Carter for Jockey; and American middleweight champion boxer, Ronald "Winky" Wright for 2(x)ist, for example. It was not just individual sportsmen who have been used to advertise men's underwear but entire sports teams. In 2006 Dolce & Gabanna featured five members of the Italian National football team in a series of images shot by Mariano Vivanco in a locker room, and followed this up in 2008 with a similar series of advertisements of the Italian rugby team photographed by American photographer, Randall Mesdon, and in 2009 with the Italian National Swimming team. In both sets of images, not unlike those in which the French rugby team have famously posed naked for their *Dieux de Stade* calendars, these sporting gods sit and stand together in sweaty post-match relaxation, simultaneously challenging and inviting the audience to look at their bodies and their beautifully fitting D&G underpants. Similarly in 2008, Just Cavalli launched their men's underwear with a campaign featuring a collage of images by Gianpaolo Sgura of Italian rugby team Montepaschi Viadana in their locker room. Noting this trend for images of teams of sportsmen in underwear advertising, Mark Simpson, coined the term "Sporno", to describe this new take on what he saw as an overt homoeroticism combining images of sporting prowess and (gay) soft porn imagery in advertising. This "post-metrosexual aesthetic" in which the male body is not just "desirable or desiring to be desired," but "irresistible" is, Simpson declared, a form of "commodity fetishism" in which "advertising and fashion are less interested in making a fetish of the potent male body than its *underwear*." [585] Despite their drawing from gay pornography, and the hints of a "groomed, waxed and pumped group session in the showers," [586] the imagery is designed to appeal and sell the products to male and female, gay and straight consumers.

Women in Men's Underwear Advertising

"Men do not want to look at naked men," stated the slogan for the 2008 advertising campaign for the Danish company JBS men's underwear. To reflect this statement, they used images of partially nude women wearing men's underwear, situated or engaging in typically male locations or activities such as the locker room, shaving in a bathroom and repairing a motorcycle. Typical male behaviour performed by a woman was also used in the accompanying television advert. A second set of print adverts showed women dressed in male fantasy outfits - naughty nun, secretary, maid and nurse - turned on by the smell of the men's underpants they are holding, drawing from the imagery included in men's magazines such as *Loaded* or *Maxim*. These two sets of adverts were a deliberate move away from the typical images included in male underwear advertising of muscular male bodies, and the associations of homoeroticism that accompanied them. The presence of women in men's underwear advertising was of course nothing new. The earliest advertisements for underwear had been for both men's and women's undergarments and often pictured both genders

Page 225.
Wolsey, *Wolsey X briefs, selected by the Cup finalists*.

Selected for the Cup Finalists

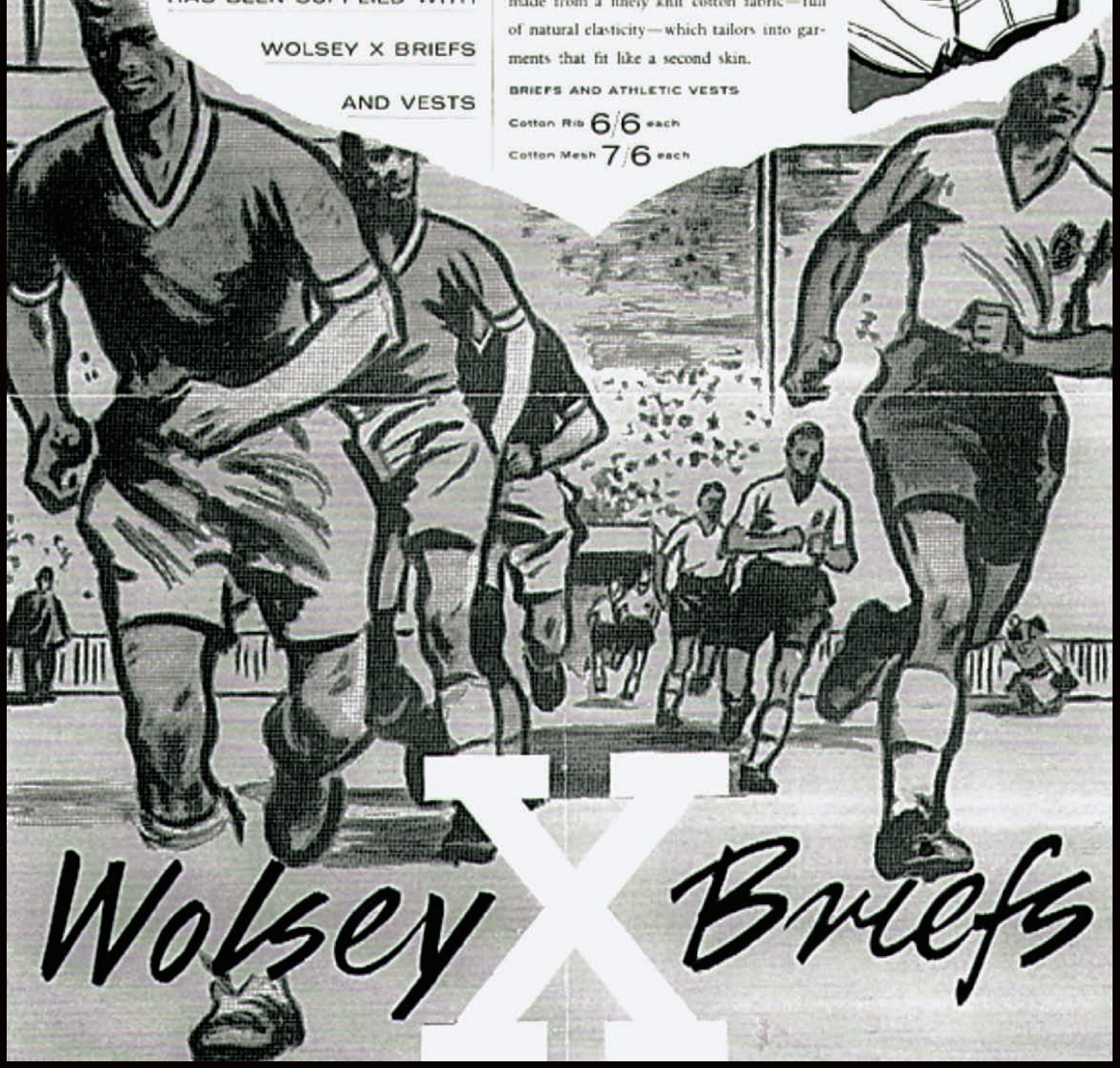
EVERY MEMBER OF THE TWO CUP FINAL TEAMS HAS BEEN SUPPLIED WITH WOLSEY X BRIEFS AND VESTS

The garments selected by the Cup Finalists are as illustrated, and are exactly the same as those on sale at Wolsey Stockists throughout the country. Wolsey X Briefs and Vests are made from a finely knit cotton fabric—full of natural elasticity—which tailors into garments that fit like a second skin.

BRIEFS AND ATHLETIC VESTS

Cotton Rib 6/6 each

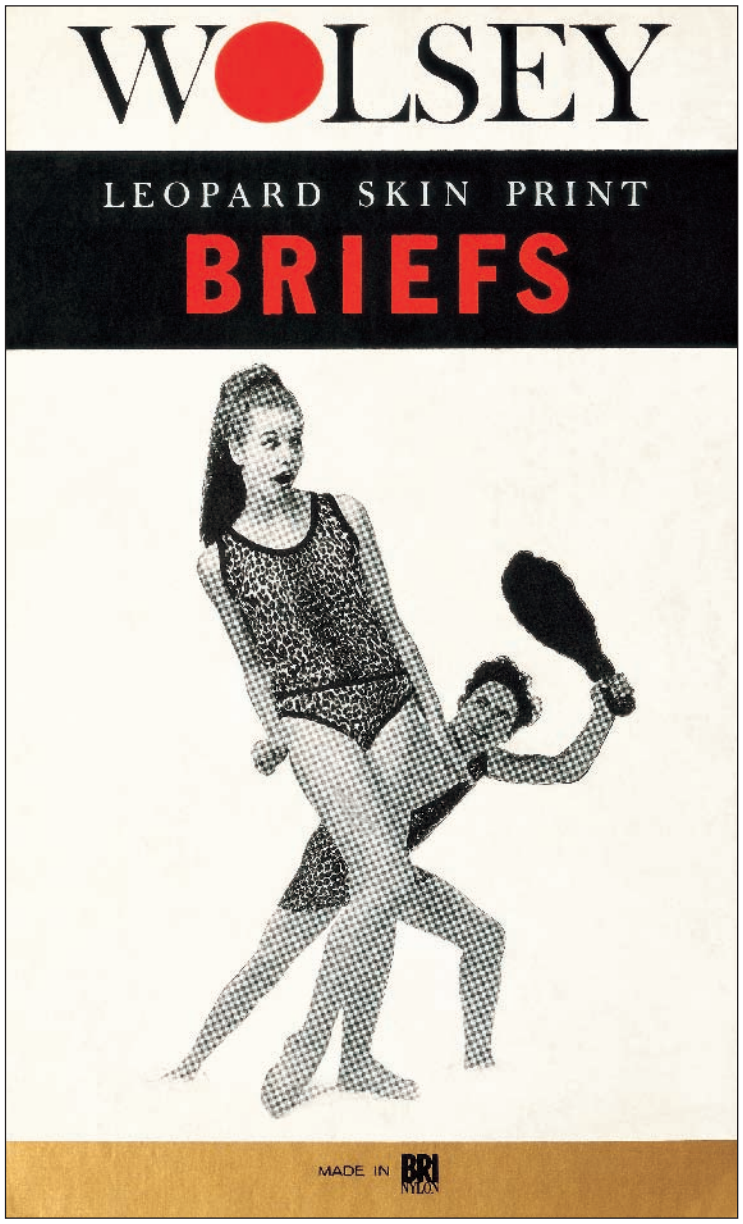
Cotton Mesh 7/6 each



in their images. This joint advertising of men's and women's underwear by the same company has also seen a revival in the first part of the twenty-first century with campaigns such as Swedish Bjorn Borg's 2008 "matchmaking" campaign which featured images of men and women in the same image or pairs of images in bar scenarios, and Diesel intimates campaign, which paired images of young men and women inspired by MySpace profile pictures. Drawing on the success of their 2007 and 2008 David Beckham campaigns, Armani contracted his wife Victoria as the face of Emporio Armani's women's underwear, and produced a number of advertisements which featured the couple in intimate bedroom scenarios. This emphasised the strength of the Beckhams as a brand in their own right.

Many of the advertisements that featured women were intended to sell men's rather than women's underwear. The inclusion of women served to detract from the male only intimacy that may have been hinted at in the advertisements that featured groups of men, offered a more reassuring heterosexual view, and diluted the suggestions of homoeroticism in the images of single muscular men. The presence of women in the images was variously intended to sell men's underwear to men and women. Some advertisements, such as a 1949 advertisement for Utica Bodyguard Briefs and a series for Jil from 1975-6, hinted that wearing that particular brand of

Page 226.
Jil, *Si vous êtes fière de votre mari en Jil, montrez-le. Sous-vêtements Jil (If you are proud of your husband in Jil, show it).*



underwear would make a man feel confident and therefore attractive to women. These used images of men in their underwear in public situations accompanied by attractive and adoring clothed women. Jil's 1971 campaign ("If you are proud of your husband in Jil, show him"/ "Si vous êtes fière de votre mari en Jil, montrez-le") emphasised the pride a woman might have in her fashionable Jil wearing husband. In 2000, a series of three advertisements produced by Publicis Etoile advertising agency for Jil, directly turned the male body into a sexual object for women. In each, a woman staring at or touching a poster of a muscular male body wearing Jil underpants reflected how by the turn of the century man's body had become sexualized, and was presented for women's consumption in advertising.

Other advertisements targeted at men invoked women's role in men's choice of underwear, particularly through their role as those responsible for doing (or overseeing) laundry. A 1919 advert for BVD suggests that the man ask his wife "how long B.V.D. wears" as "she checks the laundry!" Similarly, a 1920 Advertisement for Topkis hinted at a woman's opinion with an image of a man showing a women, perhaps widfe or sister his new underwear. A television advert for Indian Amul Macho underwear targeted male consumers by combining the theme of women caring for men's laundry with a sexual element. Here the act of washing the garments became a fantasy

Page 227.
Wolsey, *Leopard Skin Print Briefs*, 1960s.

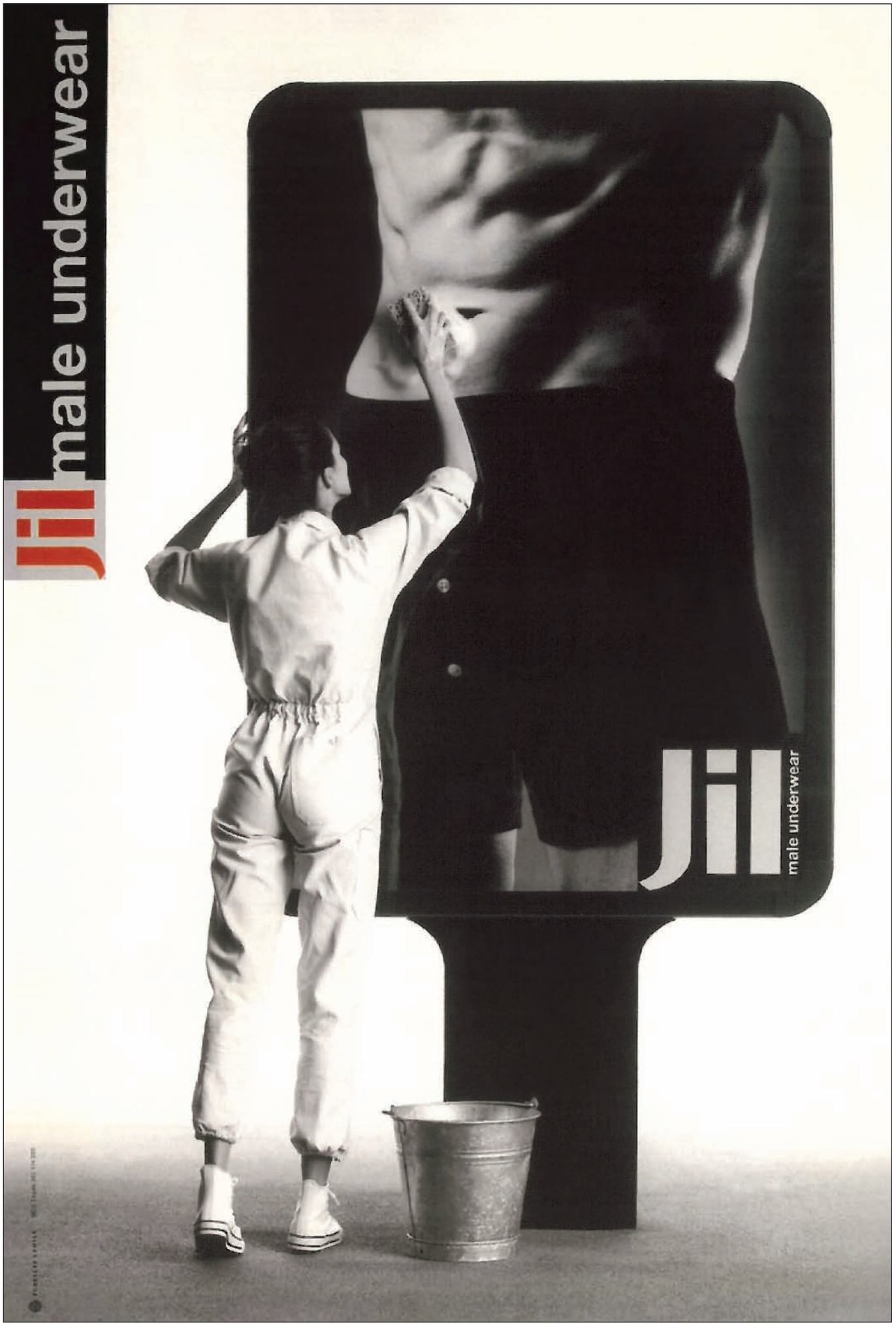
in which the woman appears aroused as she washes the garments. A spokesman for the advertising agency who created the advert noted "The thinking was very simple — inner wear is a surrogate for male sexuality … If we can show a woman fantasizing about a man, what greater compliment to a man's sexuality?" [587]

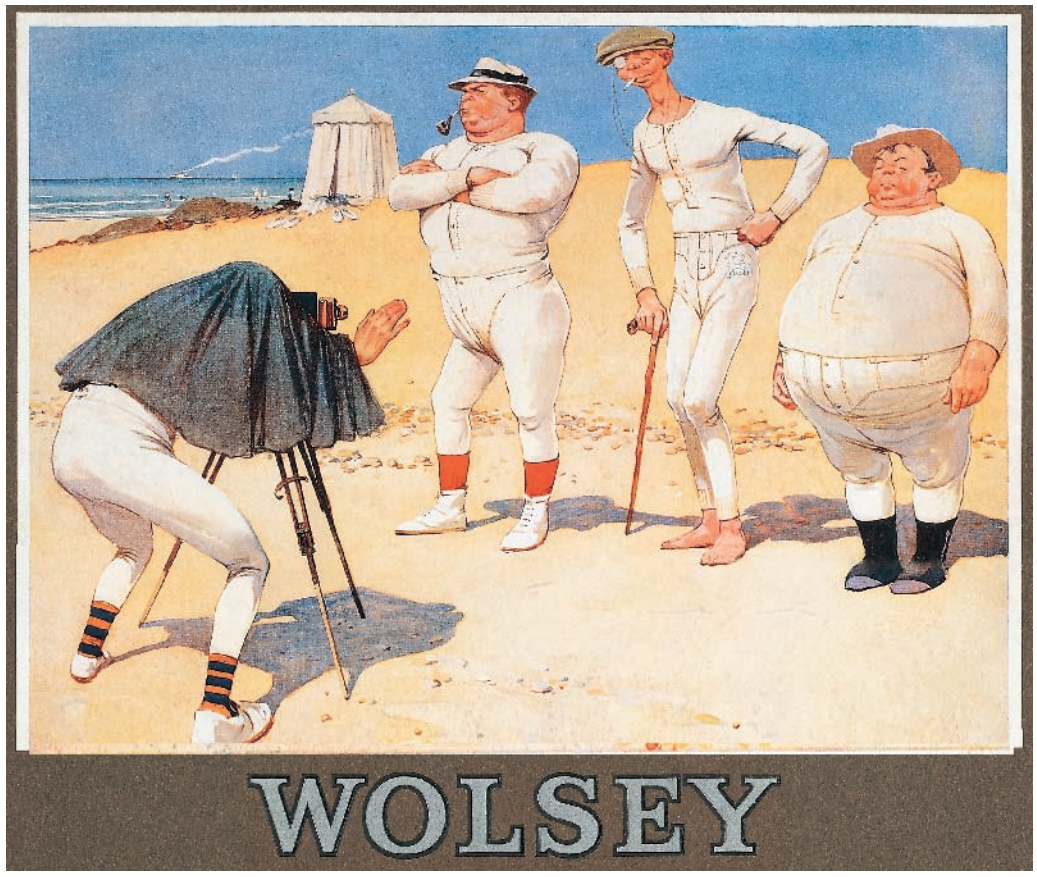
Selling Men's Underwear to Women

The presence of women in the advertising images and text was frequently used to target the women who bought and cared for their men folk's underwear. This was particularly highlighted by the placement of many of these advertisements for men's underwear in women's magazines. A 1940 Jockey advert "Care puts wear in underwear" included an image of a woman taking a pair of trunk-style Y-fronts out of a washing machine, whilst in 1959 Hanes had two women holding up men's underwear under the strapline "Two kinds of husband … one kind of underwear." "Check your trunks, Mister?" a 1949 advertisement for Munsingwear asks the male wearer. The advert also has a section of text headed a "word to the wife" alongside a cartoon image of a woman, which discusses the care benefits of Munsingwear garments. In some adverts, the text much more obviously targeted the female consumer. A 1937 British advertisement for Courtaulds was addressed "To Wives and Mothers," a 1948 Hanes advert saw a wife and mother discussing garments "For my two boys … three and thirty!" and in 1960 Hanes stated that "It takes a wife to know the difference between Hanes and just underwear" alongside images of women holding up Hanes shorts. These advertisements like many others emphasised value for money of the particular brands garments, knowing that it was women who needed to make their money stretch. The notion of the family was particularly important in American adverts of the 1950s. Brands such as Carter's Trigs, Fruit of the Loom, Mayo Spruce and E-Z all promoted men's and boys underwear in the same advert, through portrayals of fathers and sons, once again appealing to the wife and mother. By the end of the 1960s, the targeting at women was subtler. A 1968 advertisement for Jockey focused upon health by promoting the support that Jockey underwear offered men, and so by extension the way in which women who bought these garments for men, could support them in their striving for good health. Unusually, the advert did not show any human figures or images of underwear, but used a male gender symbol as its main image, making reference to the increased use of the female symbol in the burgeoning women's liberation movement. In 2004 for their relaunch of their men's underwear, JiI targeted women with the line "Jil for Us Women" ("Jil Pour Nous Les Femmes"). The accompanying image is of a man lying face down on sofa wearing boxer briefs, reaching his hand out to the viewer, enticing "her" towards him. Inherent in this advert the recognition of two ideas: that the position of the sexes had been reversed and men should look and dress sexily for women; and that despite the increased growth in numbers of men purchasing their own underwear, the majority of men's underwear was bought for them by women.

Whilst many companies have followed a standard format of presentation of men (and women) in men's underwear advertising according to the time in which they were producing the advertisements, there were some who inevitably used a different approach in order to stand out. Calvin Klein's 1982 advert broke boundaries, but in doing so set a standard in the presentation of the male body that asserted masculinity and reinforced the male body as consumer product. Sex, celebrity and luxury were used to sell the garments rather than the comfort, health, practicality and affordability that had predominated earlier in the twentieth century. In an attempt to break away from the popular (often black and white) image of a single muscular body that predominated

Page 229.
Jil, *Male Underwear*, advertising campaign 2000.


Jil male underwear
Jil male underwear



men's underwear advertising since the 1980s, some companies have tried to introduce other elements to attract attention and entice buyers. In 2006, Swedish clothing and underwear brand Bjorn Borg used elaborate, colourful fantasy scenarios in their Science Fiction post-apocalyptic tribal Gulliver's Travels-themed campaigns for both men's and women's underwear. In 2007, the same company used similarly elaborate images referencing the Viking invasions to announce a renewed effort to promote Bjorn Borg outside Sweden. There was in both these series of adverts, a knowing sense of self-mocking and humour about the Scandinavian past, and the impact of the Viking invasions.

Comedy Pants

Humour in underwear advertising was, of course, nothing new and had been used to great effect throughout the twentieth and twenty-first centuries. Humour at the expense of a larger-built man was used by Wolsey in Britain from 1934, with the introduction of the Walrus-moustached monocled and corpulent militaristic gas-bag Colonel Blimp into their advertisements, and in 1950 described the character as "The Earnest Sweater" in "rustic underclothes that cause his brow to drip." In 1940 Wolsey used a photograph on a beach as a means of advertising their underwear to a range of body types. In both these instances this humour, whilst seemingly at the expense of fat men, is used as a means of making athletic forms of underwear appealing to more portly men.

Many companies had introduced a humorous element by using cartoon illustrations or characters as in the case of Australian brand Bonds adoption of the muscular, square jawed character Chesty Bond, created by Sid Miller and Ted Maloney of J. Walter Thompson advertising agency in 1938 to sell their singlet vests. Chesty appeared in comic strips in *The Sun* and other newspapers throughout

Page 230.
Wolsey, *Wolsey Union Suits*, 1940.

Australia, and was revamped four times before 1998. In 1952, Hanes used the American comedy actors Sid Caesar and Imogene Coca. Below a photograph of the two stars ran the line "get more than you bargained for" and cartoon illustrations of Caesar and Coca dancing. Coca holds up a selection of Hanes undergarments, with the implication that if Caesar were wearing these garments he would be comfortable and supported enough to engage in such activity. The effect was to make comic many of the clichés of underwear advertising.

Also attempting to make light of clichés and stereotypes, Bjorn Borg's 1997 campaign was entitled "The Myths of Sweden". Taking a tongue-in-cheek look at the common perception of stereotypical Swedish behaviour, the campaign was, Joakin Jonason creative director of the campaign at Paradiset DDB noted, intended to 'advertise a quality product' and emphasise "the Swedish qualities of honesty and stubbornness in a humorous way." [588] A television advertisement for Australian brand Holeproof's men Underdaks played with perceptions of homosexuality. Before a wedding, the best man strips to his underwear trying to find the wedding ring. After finding it in his underdaks pocket (the new feature the advert is promoting) his jumps onto the groom just as the doors open to reveal them to the whole church congregation, including the bride to be, in what appears to be a compromising sexual position. Looking for new and innovative ways to promote their underwear, new German underwear company Eggo commissioned Noble Graphics Creative Studio to find a solution. Moving away from standard print advertising, Noble created life-sized realistic cardboard cut-outs of a young man flashing his underwear. Placed in various public situations the character was intended to create a stir amongst those who stumbled upon the "flasher." [589]

The humour used in men's underwear advertising had initially drawn upon notions of comfort (or discomfort), as well as the perceived ridiculous appearance of a man in his underwear. Whilst in the latter part of the twentieth century and twenty-first century, this humour became more sophisticated, images of skinny or fat men in ill-fitting underwear was often used to comic effect in

Page 231.
Ginch Gonch, *Western Collection*, advertising campaign.

advertising a range of products. Underwear had made an appearance in advertising which did not rely on humour, such as the 1987 advert for Jim Beam bourbon, "You always come back to the basics'" which implied that boxer shorts were better and more enduring than skimpy briefs. The underwear clad man was often placed in situations of degradation, and the perceived second rate nature of underwear leading to the use of the word 'pants' to imply something was rubbish has been used to great effect to sell many products from internet search companies such as lycos.co.uk, through fast food like Pot Noodle, to 2008 advertisement for British television company Blighty featuring comedian Dom Joly wearing underpants and a T-shirt with the slogan "Is nothing made in Blighty anymore or is it just pants?".

New Ways to sell and Promote Underwear

Various techniques have been used throughout the twentieth and twenty-first centuries to highlight the specific features of a particular brand of underwear, to appeal to the men and women who buy men's underwear. The humorous aspect of underwear that pre-dated the beginning of underwear advertising has been used and is increasingly featured in advertising as a counterpoint to the sometimes problematic representation of the male body. The main emphasis from the early twentieth century on the construction, comfort and health benefits of the garments was replaced in the late twentieth century with an overt commoditisation of the male body. Whilst luxury brand underwear still uses conventional print advertising, the increase in online sales of men's underwear has led to manufacturers adopting new techniques and tapping into current trends in communication such as social networking sites. Ginch Gonch, for example, has created a Facebook page that allows its customers to access information and join a group of like minded consumers, whilst Sloggi used its website to run a global competition in 2007 and 2008 inviting consumers to "Show Me your Sloggi's". Moving away from, or enhancing traditional print advertising and catwalk fashion shows also helps designer brands stand out. In June 2007, Belgian designer and owner of F.C. Fossombrone football team Dirk Bikkembergs launched his men's collection at the international menswear show Pitti Uomo in Florence with a massive publicity stunt. One hundred footballers, each with a number painted on their backs, stood upon a podium around which the audience could circulate. During ten second blackouts that occurred every fifteen minutes, the footballers changed their underwear from white garments to black.

In September 1906, British tailoring trade journal *The Outfitter* noted that it was an advantage that "the leading manufacturers of branded hosiery spend annually thousands of pounds in the aggregate in advertising their specialities to the public and in providing the retailer with attractive advertising matter for distribution amongst his customers". [590] The continued importance of underwear manufacturers and brands spending money on advertising was highlighted in the 2008 Mintel report which noted that, in the United Kingdom, spending on advertising was relatively low compared to other sectors and to the women's lingerie sector, but that high-profile advertising does drive sales of men's underwear and therefore particularly to counter the effects on spending in the 2008 economic downturn "more brands and retailers need to boost their spend and therefore, visibility and awareness" [591]

Page 232.
Wolsey, *Wolsey new fine rib underwear*, 1970s.

Page 233.
Andrew Christian, *9143 Show-It Jock, 9132 Show-It Brief*.
Gregory Frye (photographer) and Kevin and Martin (models).


andrew christian
andrew christian

Le nouveau slip ouvert Jil. Pour l'homme que vous êtes devenu aujourd'hui.

Enfin, l'enfant paraît. Nu.

A 2 mois, il porte des couches qu'il faut changer 6 fois par jour.

Un an plus tard, il se promène toujours dans son parc en couches-culotte.

A 5 ans, il est promu au rang des culottés.

A l'âge de raison, sa mère lui achète son slip en coton blanc.

Lycéen. Il garde le même slip qui lui monte jusqu'au nombril.

Etudiant. Trop d'examens pour penser à changer de slip.

Au service militaire. Les cheveux courts. Mais toujours les mêmes slips.

Libéré. Il entre dans la vie active. Il porte toujours les mêmes slips. Fonctionnels mais sans élégance.

Aujourd'hui. Vous voyez la publicité pour le nouveau slip ouvert Jil. Bien coupé. La taille plus basse. En blanc et en couleurs. Confortable. Et vous devenez un homme élégant.

Le nouveau slip ouvert Jil.

Young & Rubicam

CONCLUSION

Despite the previous associations of men's underclothes being an uninteresting, secret, plain and functional form of clothing, the enormous developments that have occurred in both men's underwear and men's hosiery over the past 1000 years, and particularly over the last 100 years has demonstrated that it does have interest and stylistic merit. Moving from the plain and out of sight men's underwear at the beginning of the second decade of the twenty first century offers more variety, style and personal options than ever before. Underwear now occupies a vast span from practical value garments to expensive luxury designer items. Men's underwear and hosiery is now big business, and their place in national and global economies is demonstrated by the fact that Mintel produces reports dedicated to men's underwear. Statistics support this position. In 2007, men's underwear sales amounted to £284 million. When this was combined with sock sales, they increased to £679 million. The Industry shows a similar strength in the United States. Retail figures for 2008 amounted to $4.87 billion. Despite the predictions for a reduction in 2009-10 due to the economic downturn that began in September 2008, with men more willing to "make do" and "trade down to value packs," or wear their existing garments until they are in "total tatters" there is definitely an interesting future ahead. Underwear has leapt from "the back of the drawer" into the public domain. No longer unmentionables, they are now almost constantly discussed! Continuing changes in fabric and garment construction technology, the constant fashion cycle and increasing globalisation (as well as glocalisation) will ensure that underwear (and its promotion) remains interesting and challenging.

Page 234.
Jil, *Le Nouveau Slip ouvert Jil.*
Pour l'homme que vous êtes devenu aujourd'hui
(The New Open Underpants Jil.
For the Man you have become today).

GLOSSARY

A...

Acetate

Synthetic fibre made of cellulose bond with acetic acid. (see also cellulose acetate).

Argyles

Socks or stockings with a tartan pattern; said to have been invented in the 1890s.

Athletic Underwear

Varied range of underwear that is generally worn for athletic pursuits: the gym, sports, running, biking etc. Some features of athletic underwear may include wicking power (draws moisture away from your body), compression (for energy conservation and muscle support), mesh (for ventilation), specific silhouettes (tank tops) and stretch (for body-hugging security during athletic activity and a body-conscious look for fit men and women).

B...

Body Suit

Late twentieth century term for men's combinations.

Boot Hose

Stockings designed to be worn over silk stockings and under boots

Boxer Brief

Underwear made from knitted fabric, which combines the close fit of a brief with the longer, thigh-length legs of boxer shorts.

Boxer Short

Underwear or sleepwear designed with an elastic waistband and open, loose-fitting legs.

Braguette

French term for codpiece.

Braies

Saxon word for garment that covers the bottom half of the torso, later developing into breeches, a type of loose trousers worn as underwear.

Breeches

Pants with legs that come down to the knee. Progressively developed from an outer garment to an under garment then eventually back to an outer garment again. In medieval times the term was used synonymously with braies.

Brief

Close fitting undergarment without legs, made from knitted fabric.

Broadcloth

Fine woven cotton fabric, wool or silk. Name originated from wide looms used to weave the cloth.

C...

Calico

White or unbleached cotton cloth.

Cambric

Thin white linen or cotton fabric.

Canions

Knee length extensions that were added to trunkhose in the late sixteenth century.

Cashmere

Hair from the undercoat of the Kashmir goat woven into soft fabric; in hosiery in nineteenth and twentieth centuries cashmere meant sheep's wool.

Casimir

Or kerseymere: a soft woollen cloth of twill weave. Patented by Francis Yerbury of Bradford in 1766.

Cellulose

The main constituent of the cell walls of plants and algae. It is derived from materials used for making plastics, lacquers, explosives, and synthetic fibres.

Cellulose acetate

One of the earliest synthetic fibres, based on cotton or tree pulp cellulose ("biopolymers").

Clock

Vertical embroidered or knitted decoration over the ankle of a sock or stocking; its name is said to come from its similarity to a clock pendulum.

Codpiece

Decorative pouch attached to the crotch of breeches or hose, worn by men in the 15th and 16th centuries.

Combed Cotton

Type of extra-soft cotton. When cotton or another fabric is "combed" the shortest, additional fibres of a batch are removed. The result produces high-quality yarns with excellent strength and softness.

Combinations

Another term for union suit.

Cotton

Fabric woven or knitted from the fibres of the seedpods of the cotton plant.

Crepe

Light fine fabric with a crinkled surface; a combination of two threads, each twisted in the opposite direction, and

bound together with a slight binding twist, creating a matt by elastic thread.

D...

Dickey

Nineteenth century slang word for false shirt-front, which could be changed without changing to a clean shirt, to give the appearance of a clean shirt.

Doublet

Man's close-fitting jacket, with or without sleeves, popular in Europe between the 15th and 17th centuries.

Drawers

Knee-length undergarment.

Drill

Twilled cotton or linen fabric.

Drop Seat

Flap in the rear of undergarments fastened at the top usually with buttons that can be undone and dropped for hygienic purposes.

F...

Fashioned or **Fully fashioned**

Garment shaped on the knitting machine by either increasing or decreasing the number of loops per row.

Flannel

Loosely woven soft and fleecy fabric made from worsted or carded wool.

Flannelette

Fabric similar to flannel with a with one napped (or fuzzy) surface.

Fly

Opening in the front of underwear.

G...

G-string

Undergarment with a very thin (string-like) band of fabric in the back.

Gore

Triangular piece of cloth.

Gore clock

Triangular piece or gore let in at the ankle of a stocking, often made in one piece with the sole of the stocking.

Gusset

Triangular or rectangular lining in the crotch of an undergarment.

H...

Holland

Type of strong smooth linen or cotton fabric derived from the fact that the best quality fabrics were made in Holland during the medieval period.

I..

Interlock

Stretchable fabric knitted with closely interlocking stitches.

J...

Jabot

Cambric or lace edging sewn to both sides of the front opening of a man's shirt.

Jean

Very strong and heavy twilled cotton cloth.

Jersey

Knitted fabric, made from a variety of fibres, usually made with a plain or stocking stitch.

Jockstrap / Jock Strap

Elastic support for the male genitalia, worn especially in athletic or other strenuous activity. Also called Athletic support.

K...

Knitted fabric

Fabric made by interlocking series of loops of one or more fibres or yarns.

Kodel

Polyester fabric developed by the American company Eastman Chemical Products, Inc in 1958.

L..

Laceband

Collar with lace edging.

Lactron

Biodegradable man-made fibre produced from corn starch.

Lastex

Mix of wool and elastic originated in 1933-4.

Lawn

Fine, light fabric, usually made of cotton, sometimes mixed with polyester.

Linen

Fabric made from fibres from the stem of the flax plant.

Loincloth

Cloth covering the hips and the genital area. Also called breechcloth.

Long Johns

Ankle undergarment made from heavier-knit cotton, wool or blended fabric. Name believed to be derived from the fact that they were first worn by boxer John L. Sullivan.

Long Underwear

Type of long (ankle length), fitted drawers, usually in a heavier-knit cotton or cotton blend, often with a waffled texture. Also referred to as *long johns.*

Lycra

Trade name for Spandex manufactured by Du Pont.

Lyocell

A fibre made from wood pulp cellulose, first manufactured in 1987 by Courtaulds Fibres UK.

M...

Marl

Thread of two or more strands of different colours twisted together, giving a speckled appearance. Perhaps a contraction of 'marline'.

Merino

Fine yarn or fabric made from the wool of the merino sheep, often mixed with cotton.

Meryl

Brand name for a synthetic fibre made of polyamides.

Mesh

Woven fabric with holes, similar to net.

Microfibre

Extremely fine synthetic fibre that can be woven into textiles with the texture and drape of natural-fibre cloth but with enhanced stretch, washability, breathability, and water repellency.

N...

Nainsook

Lightweight cotton fabric.

Natural Fibre

Term to describe fibres made from plant, animal and mineral sources.

Nylon

Generic designation for a family of synthetic polymers known generically as polyamides that were first produced on February 28, 1935 by Wallace Carothers at DuPont.

P...

Piqué

Closely woven ribbed fabric produced from natural fibres. Weaving style characterized by raised parallel cords or fine ribbing.

Plating

Method of using one thread on top of another so that one fibre is on the face and another on the reverse.

Points

Strings or ties used to attach hose or codpieces to an upper body garment.

Polyamide

Synthetic polymer that has recurring amide groups. Synthetic fibre group of varying chemical compositions, classifications and properties.

Polyester

Large class of synthetic fabrics known for their wrinkle resistance.

Polymer

Natural or synthetic compound that consists of large molecules made of many chemically bonded smaller identical molecules. Starch and nylon are examples of polymers.

Pongee

Lightweight fabric woven from silk.

Pouch

Fabric triangle creating the cup area in a man's briefs, thong or g-string.

PVC (polyvinyl chloride)

Thermoplastic resin produced by the polymerization of vinyl chloride.

Q...

Quirk(e)

Sixteenth century term for the 'clock' of stockings.

R...

Rayon

Artificial cellulose silk developed in 1905, produced by forcing a cellulose solution through fine spinnerets and solidifying the resulting filaments.

Rhovyl

Synthetic PVC based fibre (chlorofibre).

Ruff

Separate collar of starched pleated linen or lace worn by men and women from the middle of the 16th century to the early 17th century.

S...

Seamless / seam free

Hose made on circular knitting machines, without real or simulated back seams.

Silk

Thread or fabric made from the fibre that silkworms secrete to make their cocoons.

Skivvies

American term used to mean any form of male underwear.

Sock

Short stocking reaching a point between the ankle and the knee.

Spandex

Synthetic stretch fabric made of fibre from polyurethane. The name is not derived from the chemical name for the fibre but is an anagram of the word “expands.”

Sports Sock

Sock with extra padding that differs according to where the protective padding is placed - ball, toes, instep, heel, arch, shin - how thick the padding is and of what materials they are made.

Stays

Term for seventeenth- and eighteenth-century corsets that was still in use in nineteenth- and early twentieth-centuries.

Stock

White neckcloth, made popular by military in early 18th century and became part of general male attire. A precursor to today’s necktie.

Stockinette (Stockinet)

Machine knitted fabric.

Stockings

Hosiery styled from above the knee or mid-thigh to toe.

Synthetic Fibre

Fibre made by petrochemical technologies and processes. Includes nylon, rayon, polyester, Dacron, Orlon, Lycra.

T...

Tank Top

American term for sleeveless shirt. Also known as singlet or vest.

Tencell

Trademark brand name for Lyocell.

Thermal underwear

Made in thick cotton or cotton blend designed to retain heat for winter wear.

Thong

Underwear style with a thin fabric back that rests between the buttocks.

Tie Side

Pieces of fabric at each side of the waist of undergarments used to adjust fit at the waist.

Trunk

Men’s underwear that resembles a classic square-cut swimsuit. The legs of a Trunk are slightly shorter than those of a boxer brief.

Trunkhose

Short full breeches that reached to mid thigh, worn chiefly in the late sixteenth century.

U...

Union suit

One-piece underwear, combining top and bottoms, usually with ankle length legs and wrist length sleeves.

V...

Vent

Predetermined slit, especially on the legs of boxer shorts, that provides more freedom of movement.

V-neck

Neckline of a garment that forms a “V” shape at the front.

Viscose

Continuous filament yarn made of natural polymers (cellulose).

W...

Welt

Top or hem at the stocking top, made of a double layer of machine knitting.

Wicking

Fabric’s ability to channel moisture, usually perspiration, away from the skin.

Winkers

Popular early nineteenth century name for collars whose points projected up onto the cheeks, almost into the eyes.

Wool

Fibre and fabric made from the fleece of sheep.

Worsted

Smooth closely-woven woollen cloth without a nap, made from tightly twisted yarn.

Woven fabric

Fabric composed of two sets of interlaced yarns or fibres, the warp and weft. The warp runs along the length of the fabric and the weft runs at right angles across the width of the fabric.

Y...

Yoke

Section of a garment that is closely fitted, either around the neck and shoulders or at the hips, and from which an unfitted or gathered part of the garment is hung.

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Men's fashion, particularly the trends involving undergarments, was once reserved for the elite; today it has become democratised, clear proof of social progress. The aestheticism of the body so highly valued by the Greeks seems to have regained a prominent place in the masculine world. Mirroring the evolution of society's values, the history of underwear also highlights the continuous, dancing exchange that exists between women's styles and men's fashion. Undergarments are concealed, flaunted, stretched or shortened, establishing a game between yesterday's illicit and today's chic and thereby denouncing the sense of disgrace that these simple pieces of clothing used to betray.

In this work, Shaun Cole endeavours to re-establish for the first time, through well-researched socio-economic analysis, the importance of men's underwear in the history of costume from ancient times to today. A reflection of technological progress, this study is full of surprises and powerful reflections on man's relationship with his body.