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American Gentlemen's Dress at the Turn-of-the-Century: Etiquette and Form

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Abstract

This research paper examines the attire of a well-dressed gentleman at the turn-of-the-century and the etiquette rules that influenced his dress. The divisions and categories that ruled his clothing selections are used for the paper's internal structure. Each section contains detailed descriptions of each garment and accessory, and discusses the propriety which prevailed over their use. Historical fashion illustrations from literary references and periodical literature, when possible, are included to illustrate the descriptions.

In America, the well-dressed man at the turn-of-the-century was subjected to a social dress code. This code dictated his clothing selection according to the time of day and the occasion. There were two divisions of day, and the occasions were classified as either formal or informal. From these divisions and classifications, his wardrobe was divided into informal day wear, formal day wear, informal evening wear, formal evening wear and outing wear. Each of these five categories was further divided into ten specific garment areas: coat, waistcoat, trousers, hat, shirt and cuffs, collars, cravat, gloves, boots and jewelry. By consulting the five categories and ten divisions, the well-dressed man was able to identify the proper clothing attire for the specified occasion at the designated time of day. By observing these stipulations, a gentleman would have few decisions to make when selecting his attire. He could choose a single-breasted waistcoat instead of a double-breasted waistcoat, a pair of gray gloves for formal day wear instead of a pair of white gloves, or a four-in-hand tie for business wear instead of a once-over Ascot. Each of these choices were within the confines of the designated categories. A well-dressed gentleman was not given the choice of wearing a tie or not, wearing a vest or not, wearing gloves or not, wearing a hat or not. His dress whether it be for formal occasions or outings was, in every sense of the word, a complete uniform.

With the assistance of etiquette books and articles of men's fashions, the turn-of-the-century gentleman was instructed on the fine points of clothing propriety. There was as much emphasis placed on what he should wear as there was on what he should not wear. Scrutiny was applied to a gentleman's appropriate clothing selection and combinations thereof. Improper dress could include wearing a bow tie with a frock coat, a silk high hat with a Tuxedo coat, a black bow tie with a tailcoat (white bow tie was proper), a cravat pin with a bow tie, cuffs that were detachable, and a cravat pin attached to the shirt front.

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Introduction

America, at the turn-of-the-century, was a society of urbanization, mobility, suburbia, Vanderbilts, Carnegies and Rockefellers. It was the coming of the automobile, skyscrapers, electricity, society columns, the 400 club and the "Gilded Age". It was a time of chaperoned dates, cotillions, etiquette books, calling cards, afternoon teas and Victorian morals. For the well-to-do, it was a world of opulence, balls, dinners, summer resorts, leisure, and "one-upping" (Schlesinger 27-30; Claitor 7).

During this era, a proper gentleman's life was guided by society's manners and etiquette rules, which were reflected, as well as displayed, through his dress and behavior. For a well-dressed gentleman, his clothing selection was specified and determined by the time of day and the occasion he was to attend. His wardrobe consisted of garments designated for specific social events ranging from informal day events to formal evening events. For example, if the occasion was an afternoon wedding (before 6 o'clock), the proper attire would be a full frock coat, waistcoat, striped trousers, high silk hat, white shirt with attached cuffs, white high standing collar, an Ascot tie, white or gray gloves, buttoned shoes, gold studs and cuff links, a scarf pin and a cane. On the same day, in the

evening (after 6 o'clock) if the occasion was an informal dinner, the proper attire would be a Tuxedo coat, single-breasted waistcoat, dark trousers (without the braid on the side), fedora or derby hat, white shirt with attached cuffs, white collar, bow tie, leather gloves, studs and cuff links (Frazer 36). Color of the clothing, fabric and style choices, garment combinations, and detailed accessories were rigidly controlled and dictated by social dress rules (Paoletti 121). The well-dressed, special-occasion man, receiving advice from his tailor, sisters and wife (they're the ones who read men's fashion notes in women's fashion magazines), etiquette books and society columns, strived to follow the rules to keep his appearance and conduct proper (Croonborg 211; Schlesinger 27-30).

The purpose of this research paper is to investigate the dress of the special-occasion man at the turn-of-the-century and to examine the intricate details of his garments and accessories. To give full clarity and to consider ramifications of his clothing selection, it is imperative to provide the social etiquette rules associated with the special-occasion dress: It was more than just what one wore, it was also when one wore it and where.

This research paper is divided into the five categories that defined the special-occasion man's day according to dress propriety: informal day wear, formal day wear, informal evening wear, formal evening wear, and

outing wear. Within these five categories, there is a further division of ten areas focusing on the specific garments and articles of a well-dressed gentleman. The rules of etiquette controlling dress are also included within each of the five categories. To provide a visual reference of the garments and accessories, reproduced historical fashion illustrations from literary references, periodical literature, and mail-order catalogs will accompany each of the five categories. During the turn-of-the-century, correct dress charts were published to assist a gentleman in making the proper clothing choices. Four reproduced dress charts from this period are provided in the appendices.

The information for this research was drawn from textual information, pictorial documentation, and periodical literature and illustrations from the time period of 1890-1910. The accumulation of this information is restricted in two ways: first, there is limited information available on men's dress (more emphasis is placed on women's fashion). Secondly, there is even less information printed on the subject of American men's dress.

The methods of collecting information on men's dress are both historical and critical. Through the exploration of literary references and periodical literature from the time and scholarly articles concerning this

period, historical information of men's dress at the turn-of-the-century and the social codes dictating it has been obtained. With these methods, the researcher is limited to the printed word, illustrations and photographs of the time period. It will be necessary to rely on the written material and the author's interpretation and accuracy, as well as the accuracy of the illustrations and the interpretation of the photographs. There is no opportunity for direct observation.

With this dependency on textual information and its limitations, validating the forms of dress observed was accomplished through using extensive sources. This was conducted by cross referencing 1906-1908 dress code charts, examining articles written specifically about men's fashions and using textual information. Analyzing period illustrations and photographs for specific garment types clarified and supplemented the printed text. Validation was established through numerous sources coinciding, complimenting and correlating each other.

To keep clarity throughout the paper, the phrase "turn-of-the-century" will refer to the years 1890-1910. The term "dress" will be used to designate all the clothing or attire worn by a person and "special-occasion dress" will be used to define articles of clothing worn designated for specific times of the day or special occasions. The phrase "dress code"

will pertain to the rules and regulations that governed the wearing of clothing attire.

To make an analysis of the well-dressed gentleman at the turn-of-the-century and integrate it with the many dress codes and etiquette rules provides an insight on the close relationship between a society and its overpowering influence on dress. To know simply the garments that were worn by a gentleman at the turn-of-the-century gives little understanding or a sense of the time. For a well-dressed gentleman, it was imperative to know what to wear, when to wear it and what to wear it with. Beyond this, the most important, the most intangible aspect that made one a true gentleman was how to wear it.

From the perspective of a costumer looking 100 years later, the detailed descriptions of the garments provided in this paper will assist in clarifying multiple terms used for one garment, will put forth interpretive details that may not be discerned, will give supplementary information for tailoring and construction, and will supply facts that illustrations and photographs may not reveal. This paper is a useful reference for costume designers and interpreters of the theatre, reenactment organizations and living history museums. For the modern day tailor, it can be a source for information on the forms of men's historical garments at the turn-of-the-

century.

Review of literature

This review of literature will cover the literature currently available to this researcher which describes men's garments at the turn-of-the-century, specifically special-occasion dress, and the etiquette rules that controlled the dress.

In Frederick Croonborg's *The Blue Book of Men's Tailoring* (1907) a method of patterning and sartorial construction of men's clothing is presented to his fellow tailors and contemporaries. Croonborg, himself a tailor, developed this patterning through a method of drafting and showed how to vary the patterns to accommodate different shapes of bodies such as corpulent or rounded shoulders. In the well illustrated book, the author also elaborated on the social ethics of his main garments. With the sack coat, the frock coat, overcoats, full evening dress and the Tuxedo or dinner coat, he discusses popularity and history of each form of dress, the appropriate occasions where they were worn, the correct garments that accompany them, the proper color choices and accessories, and who in society at that time was wearing these garments. At the end of the book, there is a "dress ethic" chart with five categories of dress ranging from

formal evening to outing wear, and specifying the proper garments and accessories to be worn for each occasion.

Croonborg's approach to the ethics is not one of an opinion but one of authority with his criteria presented as absolute, exact and directly as his drafting system. Within this context, Croonborg has given the researcher valuable historical information of the dress as well as the social rules. With his position as a tailor, his knowledge and information would have been current and accurate. From our late 20th century perspective, we must note that his garments are specifically addressed to the special-occasion man of his time.

The book *Men's Wear: 75 Years of Fashion* (1965), which was assembled to celebrate the magazine *Men's Wear's* seventy-five years of publication, is a composite of information gleaned from the magazine's past issues. The chapters in the book are divided by decades and touch upon historic events and social conditions. With the format of a fashion magazine, the detailed information describes men's dress and the very current fashion trends and changes observed by contemporaries.

The two chapters relating to the 1890s and the 1900s correlate with Croonborg's description of special-occasion dress and the sack suit. Unlike Croonborg's book, this book also covers fashion trends, clothes of the rising

rich middle-class and historic events of the two decades.

The value of *Men's Wear: 75 Years of Fashion* is that it tells what the actual changes were no matter what the social conventions may have dictated. Where Croonborg's book set forth the "ideal", *Men's Wear* reported what was really occurring. This does not necessarily mean that there is a conflict; quite the contrary. *Men's Wear* coincides with Croonborg on the special-occasion dress and ethics and the rise in popularity of the sack suit; but it goes a step farther and speaks about the ready-wear industry, the effect of the automobile and trans-Atlantic cable, the relaxing dress code of business men, the wealthy middle-class, and the "young men [who] are not going to be told they must wear their garments on the same lines as their fathers and grandfathers".

Where Croonborg's writing is within the realm of dress ethics, *Men's Wear* relates the external factors and change that affected fashion. Because of these two approaches, a wider perception is gained of the two decades.

In addition to men's periodicals, women's fashion magazines such as *Ladies Home Journal* and *Harper's Bazar*, intermittently included feature articles addressing current clothing and etiquette trends for men. These articles clearly reinforced the importance placed on proper dress and behavior. They instructed the dresser on clothing features of fit, color,

fabric, and would include the very important issue of not “over dressing”. They warned the well-dressed man to avoid fads and any article of clothing or accessory that would make him look like a “swell” or “dude”.

In the January 1909 issue of *Ladies Home Journal*, an article written by Frederick Taylor Frazer gives detailed instructions about the correct attire to wear depending on the time of day and occasion. He wrote about the proper hat, the three styles of collars for formal wear, and the changing styles of the cravat. Mr. Frazer also explained some of the difficulties in determining whether the event is formal or informal, and provides guidelines to assist the special-occasion man in this endeavor. His final paragraph discusses the parameters of over-dressing.

For this researcher, the most important feature in Mr. Frazer’s article was his inclusion of a “Correct Dress” chart from *The Haberdasher Company* (1908). When compared to Mr. Croonborg’s “Ethic Dress” chart of 1907, the two charts are identical in their formatting. Both charts have two main divisions: day wear and evening wear. Within these divisions, both charts subdivide the day wear and evening wear into formal and informal categories and have an “outing” or “motoring” section to the day wear column. In *The Haberdasher Company* chart, an additional column for “afternoon tea, church and promenade” was included. The occasions that

were listed for each subdivision are the same in both charts, and the ten divisions of attire (coat, waistcoat, trousers, hat, shirt and cuffs, collar, cravat, gloves, boots, and jewelry) are identical. The exactness is continued when examining the specific garment and accessory requirements for formal evening wear and informal day wear. There are no differences to be found, and the two charts only list a difference in color and the choice of single-breasted or double-breasted features of the waistcoat for the formal day wear and informal evening wear. The only significant difference appears in the "outing" dress columns which had varying differences within the required attire.

When comparing these two charts, two conclusions can be drawn: one, that over a two-year span there was very little change in the rules for gentlemen's dress and two, that the rules were well established.

The last two books to be reviewed for this section are the *Reference Book of Men's Vintage Clothing: 1900-1919* and *American Men's Wear, 1861-1982*. The value in these two books is the subject matter of men's dress in America; too few books are available focussing specifically on American men's wear. These two books give detailed information with reference to illustrations and/or photographs.

The *Reference Book of Men's Vintage Clothing: 1900-1919* provides

illustrations, descriptions and explanations of men's clothing as well as shoes, jewelry and clothing accessories. The book does not discuss etiquette or dress ethics. However, it does include a dress chart from *Continental Tailoring Company*, Spring/Summer 1906. This dress chart is divided into the same categories of time of day, occasion and formality, and the same divisions of clothing articles as is Mr. Croonborg's and *The Haberdasher Company's* dress charts. The specified attire of this third dress table parallels that of the previous two charts, and once again, confirms the unwavering regulations for the turn-of-the-century gentleman.

In *American Men's Wear, 1861-1982*, Wm. Harlan Shaw divides the chapters by historical time periods and gives a list of short descriptions for each article of clothing, accessory, footwear and facial hair styles within that period. Without providing a dress chart, Mr. Shaw has used the same divisions as the dress charts of Mr. Croonborg, *The Haberdasher Company* and the *Continental Tailoring Company*.

Upon examining the various pieces of literature for this research, the information compiled has distinct similarities and parallels which are important to note. The time of day and occasion are the same, the ten divisions of attire are identical, and the specified articles of clothing and

accessories are close repetition to each other. The only differences were variations in detailed features of the main garment.

It is easy to conclude that the well-dressed gentleman at the turn-of-the-century had defined boundaries when it came to his attire, his accessories and his behavior. Whether it was the custom to actually refer to charts such as these published, is not clear. As with our own understanding of appropriate dress, much of our information comes from observation and assimilation of what we see into our own behavior. It is indeed interesting to note the consistency of the information presented from different sources. Since the researcher of today cannot do direct observation, interpreting of these dress charts is imperative to an understanding of the former use of men's wear.

The Well-Dressed Gentleman, 1890-1910

The daily regiment of dress for the turn-of-the-century gentleman was dictated by a specific dress code with rigid and intricate rules. The dress code consisted of detailed instructions regarding the appropriate attire for the correct time of day and occasion, and the proper accessories to accompany it. For each specific occasion, the turn-of-the-century gentleman was required to wear a designated outfit with careful attention to color, fabric and style of his coat, trousers, and shirt. His accessories (hat, gloves, cravat, cane, shoes and jewelry) were all vital parts of his ensemble, and each also followed their own requisite color, fabric and style (Frazer). Within these boundaries there were choices, but they usually related to detailed differences of the main garment article. For instance, variations of the waistcoat included single-breasted or double-breasted front closure, black or grey color, linen or silk fiber, regular or fancy fabric pattern. The correct combination of these variants would be chosen with the specific dress code in mind. The occasion allowing the most flexibility was when "outing" attire was worn. These occasions included motoring, golf, driving and country visits. The occasion allowing the least variation was the formal evening wear, used for weddings, theatre, dinners, balls and receptions.

The turn-of-the-century gentleman's daily dress was divided into two categories of time: day and evening, and three categories of dress: informal, formal and outing. To provide a guideline, the two sets of categories were combined to create five different divisions of dress code: informal day wear, formal day wear, informal evening wear, formal evening wear, and outing wear (Croonborg 211).

Before giving detailed descriptions of each category, it is important to explain the stipulations that ruled an event either informal or formal, day or evening. The distinction between informal and formal were extensive and complex while the division between day and evening was an absolute: formal and informal day wear was worn before 6:00 P.M., formal and informal evening wear was worn after 6:00 P.M. ("Pages" 188).

The turn-of-the-century gentleman knew as a general rule that if ladies were going to be present at the event, it was formal. "Specifically, when an invitation is issued, when there are to be introductions, when any one is being honored, or when there is anything partaking of the nature of ceremony, the affair is formal" (Frazer). These included balls, weddings, operas, receptions and formal dinners (Frazer).

Attending a play at a theatre (as opposed to opera) or dinner or making a call could be either formal or informal depending upon the

circumstances. If one was going to the theatre with relatives or close friends, then informal evening attire was suitable. But if they were going to dinner after the theatre or if the evening included meeting new acquaintances, then the required dress was formal (Frazer).

A noon or evening meal in the home or in a restaurant would be informal if the guests were intimate friends, and formal if calling cards were sent or people "outside" their social circle were invited. At stag or club dinners the informal tuxedo jacket was allowed unless a special guest was going to be honored, then the formal tail coat was a necessity (Frazer).

The turn-of-the-century man always structured his attire to be compatible with that of the woman's; an evening gown on her part would require formal dress on his part. He knew to abide and conform to the general dress codes and if ever in doubt, knew it was best to dress on the side of formality. To be dressed beneath the significance of the occasion would bring excessive attention to the wearer and be a "social affront" to the host-or hostess (Frazer).

Informal Day Wear

For the special-occasion man, informal day dress was worn during the morning and business hours (Croonborg 211). This meant that the event was either business-related and/or informal with no women present (Frazer). The choice of attire was either the very informal sack suit, the walking frock suit or cutaway frock coat (Schoeffler 4).

Sack Suit

“Every man in America, multi-millionaire as well as laborer, wears a sack coat. It is the great American business coat, and in other countries is recognized as the badge of the American”. So stated Frederick T.

Croonborg in his book, *The Blue Book of Men's Tailoring* in 1907 (14). The sack coat or sack suit was the one ensemble that was worn across social and economical lines and provided the special-occasion man with attire for business and morning wear.

The turn-of-the-century man had a number of choices of combinations when wearing his sack suit. The first combination known as the ditto suit consisted of the coat, vest, and trousers all being made from the same fabric (Shaw 6). Another choice was the single-breasted coat matching the trousers with the vest being of fancy material. It must be

noted that this was as much a restriction as a choice; for if the coat was single-breasted, the trousers had to be cut from the same fabric. This was not true with the double-breasted coat. The trousers could be from the same fabric, but could also be of a different fabric (Frazer). Thus, the coat and trousers would be of the same fabric and the vest of a fancy fabric, or the coat and vest would be of the same fabric and the trousers of a different fabric (La Barre 187). Another common combination was having the coat, vest and trousers of three different fabrics. In this case, the coat would be of a solid color, the vest would be of a fancy fabric and the trousers would be of a patterned worsted wool (Men's 1965, 52).

The *Harper's Bazar's* October 1, 1898 article, "Autumn Fashions for Men", speaks about color and fabric choices:

. . .the adoption of sober attire; and the grays and drabs and blacks, in tweeds and homespun this year, again will lead for business and morning suits. The tweeds and worsted are, however, in many patterns, but these are not in the the least pronounced, and the overlapping checks, plaids, and squares have sometimes to be thrown strongly in the light to be made visible. (854).

In its December 31, 1898 article "Men's Winter Fashions", it writes about the lack of color in the evening and afternoon attire and states that "the tweeds and homespun worn in the morning and for business are cheery in effect. These are principally gray, with patterns in small checks

and plaids in which there may be found here and there a thread of red or of green; some are entirely greens with a grayish tinge" (1128).

One of the most important tasks for the well-dressed man was to remain inconspicuous (Tickell 49). The aforementioned *Harper's Bazar* articles echo that sentiment, stating when the checks are so subdued they are impossible to see and that gray was considered "cheery". This theme held strong at the turn-of-the-century with color choices of dark blue, black, dark olive, grays, browns and drab (La Barre 178-179, 187). Fabric selections and weaves included flannel, serge, cheviot, worsted, cassimere, corduroy, twill, vicuna, clays, tweeds and herringbone (La Barre 178-179, 188; Shaw 57; Raymond 52) The suits could be plain, striped, checked or plaid (La Barre 188).

Despite all the possible variations of the sack suit, the one suit every man had was a dark blue serge (worsted wool twill weave fabric) suit (Schoeffler 3). Serge was the largest selling fabric in the 1900s and dark blue was the largest selling color. The most popular and prevailing style of cut for suit was the four-button single-breasted cutaway front with the narrow notched lapel (Bailey 246).

Sack Coat

The sack suit consisting of coat, vest and trousers is equivalent to the business suit of today. The cut of the coat was loose with little or no form-fitting darts or curved side seams (La Barre 176). It hung straight down from the shoulders with the body and the skirt of the coat cut in one piece (Schoeffler 4). This gave the coat a boxy, comfortable appearance and distinguished itself from the coats of earlier in the 19th century. The predecessors to the sack coat including the frock coat, the cutaway coat and the tailcoat were all constructed with a waist seam (Croonborg 37, 73). Having the body section of the coat joined to the skirt section at the waist allowed these coats to be tailored to a close fit. However, with the coming of the sack coat, there was a noticeable difference in the over-all appearance and its name was consistent with its description. In the 1890s, the coat was of a "natural width with little or no padding", but by the 1900s, the appearance had more of a "stuffy aspect" with padding added to the shoulders (Bailey 245). With padded, well-rounded, sloping shoulders, the coat had a spacious back and a "broad-chested" looking front (La Barre 176; Raymond 56). The sleeves were roomy and uniform in their diameter from the armscye to the wrist (La Barre 189; Shaw 54). The sleeve hem could be one of three styles: plain, cuffed or a simulated cuff created by

cuff created by trim or stitching (Croonborg 202-203; Men's 1950, 246).

Each style could be trimmed with piping, braid, topstitching, buttons or a combination of any of the choices (La Barre 184; Croonborg 202-203).

In comparison to its forerunners, the length of the sack coat was short. The bottom hem fell just below the hipline in 1900. The coats were lengthened to below the crotch line by 1908 (La Barre 176, 186). With the lengthening of the coat, an eight-inch vent was incorporated at the bottom of the center back seam or a six-inch vent was placed in both side seams (La Barre 181). The three- or four-button single-breasted version had a narrow notched lapel with the top button located high on the chest. With this high-button placement, very little more than the collar and tie were visible. The front bottom edge was cut with either a square corner or a rounded one. The rounded style ranged from the slightest curved corner to a cutaway version where the edge sloped diagonally from the waistline at center front to the side seams (La Barre 176, 184). The square-front double-breasted or reefer sack coat, designed with a wider notched lapel, had a three-button closure with three additional buttons for trim ("Autumn" 854). The buttons were spaced in a way that the top button was at mid-chest and the bottom button fell below the waistline (La Barre 176).

The sack coat, often fully lined, lent itself favorably for business purposes by providing plenty of pockets (Croonborg 14; Severa 471). There were two welt-style pockets with or without flaps on the right and left lower front, and a slanted welt-style or slash pocket on the upper left front. In addition to these three pockets, there was also a small cash pocket located inside the right lower pocket as well as a pocket located inside the coat (La Barre 186). Without as much frequency, patch pockets also appeared on the coats both in the lower fronts and left chest front (La Barre 184, 186). The only style change for pockets came in 1906 when the square corners of the pocket flaps became rounded (La Barre 184).

Waistcoat

The waistcoat or vest that accompanied the sack coat gave the turn-of-the-century man a number of choices. It could be single- or double-breasted, with or without notched collar and lapel, or made from the coat's fabric or from fancy fabric. With these choices, multiple combinations could be achieved.

The cut of the vest was fitted, tapering in at the waist. The hem stopped at the hip. The bottom front edge sloped slightly lower than the back, the armseye was close to the arm, and the placement of the slash

pockets was usually two to each side (La Barre 261). Being located at elbow's length, some double-breasted vests had just two pockets either with or without flaps (Croonborg 205).

The single-breasted vest usually had a four- or five-button closure that helped determine the height or depth of the neck opening. For the gentleman who wanted the neckline edge of his vest to show above underneath his buttoned coat, he would choose a six-button vest, or choose a five-button vest if he wanted it completely concealed (La Barre 184).

The number of buttons and their spacing also influenced the style of the notched collar and lapel, which might be medium width and short, or narrow and longer. The bottom button was placed so that an opening of one and one-half to two inches was achieved, and when the vest was closed, the opening created an inverted "V"-shape (La Barre 263-264).

The double-breasted vest used a three- or four-button closure. The left front would be top-buttoned at right mid-chest forming a small neck opening and if added, a medium wide lapel. From the top button, the left front edge angled down to mid-front so that when the vest was closed, it had the inverted "V"-shape like the single-breasted vest (La Barre 261). This style met with some changes in 1906. The top button was lowered giving a longer angle to the neckline edge and if a notched collar was

added, a wider, longer lapel. The inverted "V" opening at the bottom was still in fashion along with the new style at the bottom of a center front point that extended much lower than the rest of the vest (La Barre 263).

The fabric for the vest was one of two choices: either the vest was made from the same fabric as the coat or from a fancy fabric specially woven and designed for vests (La Barre 261). The fabric selections could be silk, linen, satin or velvet with weaves of plaid, check, brocade and stripes (La Barre 261; Shaw 54). Some fabric patterns were figured, polka dots, floral or embroidered (La Barre 262, 264; Shaw 54).

Trousers

The final garment to complete the sack suit was the trousers. The 1890s gentleman wore trousers that were narrow and uncuffed (Men's 1965, 52). With the coming of the new century, the trousers remained the same. Their over-all appearance was slimming and served to elongate the figure. The fit was smooth and tailored with the pant legs extending beyond the heel of the shoe. The standard width of the pant leg was eighteen or nineteen inches at the knee, tapering to seventeen or eighteen inches at the uncuffed bottom hem (La Barre 232). Influenced by military dress, trousers were now being worn with a pressed crease starting at the

knee and going down the center of the pant leg (Shaw 54). Suspender buttons were sewn on the outside of the waistband and the front closure was a buttoned fly (La Barre 232). There was a special pocket for a watch in addition to two side pockets and two hip pockets (La Barre 176).

This natural-fitting style continued until the about 1905 when pants were starting to be cuffed and fullness was added to the hipline. While still maintaining the narrow bottom pant leg, these "peg-top" trousers were more rounded and wider at the hips and sloped to a seventeen-inch bottom (La Barre 186; Schoeffler 2). The popularity of the peg-top trousers as they became more exaggerated in width was with the masses and the ". . . custom tailor, generally speaking, let them severely alone." (Men's 1950, 246). Other added features included belt loops on the waistband with the suspender buttons sewn on the inside and an adjustable buckled strap just below the waistband in the center back. The purpose of this strap was to help regulate the fullness (La Barre 186).

Hat

The gentleman's hat was a symbol of his respectability ("Man's" 1102) and no man would be seen in public without it (Schoeffler 323). It was an extension of himself, and the etiquette procedures of "tipping" of

the hat was a polished art. When he came upon meeting a lady acquaintance, it was for her to make the first sign of acknowledgement with a "slight smile and graceful nod" and then the gentleman would respond by tipping his hat (Kasson 143). Some late-nineteenth-century etiquette books gave detailed instructions:

A gentleman when bowing should lift his hat slightly from his head. To merely touch the rim of his hat, or make a gesture toward it, is not the correct form. But while the hat should be lifted slightly it should not be carried away from the head with an ostentatious flourish. A slight inclination of the head at the time the hat is lifted should occur, but the body need not be bent.

A gentleman should remove his hat from his head with the hand farthest from the person saluted. This turns the hat from instead of toward them. If you see that the person saluted is going to stop to shake hands, use the left in order to leave the right free (Kasson 143).

It was further noted that during this gesture, a gentleman needed to keep control of his eyes, mouth and hands. He was not to give any overt expressions for this could bring undue attention and scrutiny to the lady. His arm was "to make all his gestures consistent, fluid, intelligible, and easily read without being eccentrically conspicuous (Kasson 144).

In conjunction with these intricate rules, the well-dressed gentleman needed to be knowledgeable of coordinating the proper hat with his attire. When wearing a sack suit, the appropriate hat was the derby, the soft felt,

or the straw hat (Frazer). The derby hat came in two styles, the soft felt hat was the fedora or Alpine. Two popular styles of the straw hat were the sennit sailor and the Panama hat (La Barre 63-64; Raymond 50, 60).

“Every man wore a derby.” (Raymond 48). It was a stiff, felt hat with a bell- or dome-shaped crown. A silk ribbon band was wrapped around the base of the crown and the silk-ribbon-bound brim was narrow and curled up on both sides. Color choices were black and dark brown. The Dunlap derby was identical to the derby except it was made from high quality fur and had a goat leather sweat band. The second style of derby was the flat-topped derby (Schoeffler 322-323). Its crown was medium high, rounded with the top flattened. Its brim was wider than the dome-crowned derby and its sides were curved up (La Barre 63-64).

The distinguishing feature of the soft-felt fedora and Alpine hat, which were similar to the Homburg (Sichel 56), was their lengthwise center crease in the crown. The fedora's crown was not as high as the Alpine crown which usually measured six inches high. Their brims were turned up on the sides, and the brim of the fedora was of medium width and the brim of the Alpine measured three inches (La Barre 65). The silk ribbon used to bind the edges of these brims was also the ribbon used at the base of the crown (Schoeffler 322). They both had leather sweat

bands, were lined with satin, and were made from either wool or nutria fur. The finest of the hats was made completely from fur, the next best was made from a combination of fur and wool, and least was made from just wool (La Barre 62). The fedora came in colors of fawn, steel gray, black, brown, pearl, or drab; for the Alpine, they were black, brown and otter (La Barre 63, 65).

The sennit sailor straw hat, also called a boater, crown of medium height with a flat top. A solid color or striped silk ribbon was wrapped around its crown, and the brim was flat with a medium width. The sennit was made from plaited or braided straw (La Barre 65, 69).

The other popular braided straw hat was the Panama hat. This natural, light-colored, tightly woven hat received its name when President Theodore Roosevelt wore one when visiting the Panama Canal. In actuality it was made in Ecuador (Costantino 18). The Panama hat had a full-size crown that was fairly high and flat on top. The brim was wide and its edge was rolled upward all the way around its circumference. A narrow ribbon was worn around the crown. A variation of the Panama hat was the *optimo*. It had a crown of 4" in height and a 2 3/4" wide brim that could be worn either turned up or the front curled down. The narrow raised ridge that divided the center of the crown top and extended down the

sides gave this hat its own distinction. Around its crown was a silk ribbon (La Barre 65).

Shirt and Cuffs

With each detail of a gentleman's outfit, an air of social elitism was portrayed (Frazer). For the well-dressed gentleman, the most important message was one of sartorial activity, propriety, and being a member of the "white-collar" society. He prided himself on doing very little physical activity and was a man who used "brain power rather than muscle power" (Schoeffler 198). The white collar was symbolic of this thought. A physical laborer wearing a white collar was not a practical idea because his toil and sweat would have soiled it. And thus, the well-dressed man was bound to his stiff bosom shirt and his stiff white collar. At the turn-of-the-century, shirt selections also included the soft negligee shirt, but a gentleman regarded this as primarily a shirt for the working class (Schoeffler 198). The difference in the negligee shirt from the bosom shirt was its lack of the extra bosom piece (La Barre 131).

A starched bosom shirt had an added piece of fabric on the front which covered the chest area, and extended from the shoulders and neckline down to the waist. At the waist its edges were rounded. Various

grades of cotton fabric, such as madras and muslin, made up the body of the white shirt and sleeves, and the bosom of percale, madras or linen. The bosom could be plain or plaited (pleated), colored or figured (Raymond 53). The popular color choices were in bold stripes of "blue and white, red and white, lavender and white, and deep burgundy and white". Small polka dots and patterns that were "widely spaced" were also favorite choices (Schoeffler 199).

The bosom shirt, using studs instead of buttons for the front closure, opened partially down the front and was put on through the buttoned opening in the back. This style was eventually eliminated by 1910 with the coming of the "coat-style" shirt that buttoned all the way down the front. The shirt had a yoked back and a white narrow neckband for supporting the detachable collar. Attached cuffs or separate cuffs were options, but only attached cuffs were the acceptable choice. For the well-dressed gentleman in his sack suit, it was the bosom-front of his made-to-order shirt and the attached cuffs extending beyond his coat sleeve that reflected his membership in "smart society" (Raymond 53; Severa 471).

Collar

At the turn-of-the-century, for the special-occasion man, the collar of

choice was the detachable collar. With this type of collar, it was possible to attach or remove it from the shirt. To accomplish this, small buttons, one at center back and two at center front, were sewn onto the neckband of the shirt; and corresponding buttonholes were made at the lower edge of the collar. The starched collar was made of white linen, came in various heights and styles, and had a collar button at center front for closure (La Barre 27-28, Schoeffler 199). The proper style of collar to wear with the sack suit was either the wing collar or the turn-down collar (Croonborg 211).

The wing collar was a high-standing collar that had its front two corners bent outward. Depending upon how much the wings were folded back and the length of the center front tab, the opening of the collar could range from narrow to broad (Schoeffler 199). The turned-down or 'fold' collar was folded in half all the way around and had a finished height that ranged from 1 3/8" to 2 1/4". The collar points were either square or rounded and with the stiff collar reached quite high on a gentleman's neck. Comfort and movement were not taken into consideration (La Barre 28).

Cravat

The cravat, a neck scarf with its origin in the 17th century, was used

as a general term at the turn-of-the-century for a variety of neckwear or ties. Appropriate neckwear to be worn with the sack suit was the Ascot, once-over or the four-in-hand tie. The color and pattern choices were extensive. An 1898 magazine article stated, "the chief colors are greens and reds and lilac in the flower figures with a black background. There are some in enormous checks like a chess-board and others, again, in the inevitable stripe ("Men's" 1128).

The Ascot was scarf-like with very wide, square ends. It was self-tying (a gentleman would not have a ready-to-wear tie) with the ends hanging down from the knot. The ends were then arranged with one on top of the other and held in place with a scarf pin (Nunn 140). The once-over necktie was more a method of tying than a name for a scarf. It was an ordinary Ascot in appearance except it was tied with the one end simply brought over once ("Men's" 1128). Popular fabrics for Ascots were moire, silk, satin, and novelty weaves (Shaw 55).

Acquiring popularity in the 1890s, four-in-hand ties, also known as "De Joinvilles", measured one to two inches in width. They were tied in a slip knot with one end under the other and "frequently seen without tie-pins" ("Men's" 1128; Men's 1965, 75, 53). Having either squared or pointed ends, the four-in-hand tie was lined, made of silk, satin or pique,

in stripes, patterns, checks, dots, plaids and solid colors (La Barre 228-229).

Gloves

The wearing of gloves for a gentleman was an intricate part of his outfit. The color and type which was appropriate for each occasion was not overlooked (Keers 94). For business or morning, a pair of tan cape or reindeer leather gloves was the proper choice (Frazer). The gloves had a snap closure at the wrist, could possibly be lined in silk, and were close-fitting. Many of the styles had seams that were pique sewn, meaning the stitching was through lapped edges creating a characteristic ridge along each seam. The back side of the glove was trimmed with three stitched rows of raised leather that radiated out towards the fingers (La Barre 44, 46).

Boots and Hosiery

The boots or shoes worn by a gentleman came in combinations of high tops or low cuts, laced or buttoned. The well-dressed gentleman could choose any of these combinations to wear with his sack suit. The leather was black calfskin and a fashion editor in 1903 predicted "that

shoes with buttons would be a smarter fashion than shoes with laces. . . . The toes would be narrow but not sharply rounded, the soles flat and the heels in a slight military cut". The military-cut heel was around an inch high, not as broad and had a concave cut to the inside surface (La Barre 149, 306).

The upper part of the toe had a variety of styles. It could be plain, have a double row of stitching, a perforated design or carry a wingtip design (La Barre 146, 149). The soles were oak leather, meaning the leather was tanned from oak bark which gave the leather solidity and firmness (La Barre 308). The top part of the high-top shoes was either made of cloth or leather, but for a gentleman there was no choice other than the leather top (La Barre 149).

The hosiery or socks for day wear were silk, black, and clocked in white, browns, grays and drabs. Clocking, an embroidered design worked in silk thread, was located on the side of the socks ("Autumn" 854).

Jewelry

For business wear, the jewelry requirements were gold studs, gold cuff links, possibly a gold scarf pin and a gold watch with chain. The studs were used to take the place of buttons on the front bosom of a gentleman's

shirt and the cuff links were used with a double fold (French) cuff. The scarf pin was worn in the Ascot or the four-in-hand tie making sure that the pin was only attached to the tie. "To insert a cravat pin in the shirt front is inexcusable" (Frazer). The watch was carried in one of the lower vest pockets with the watch fob in the other. The watch and fob were connected with a gold chain that extended across the vest front. It was not unusual to have a small charm hanging from the chain (Schoeffler 3; La Barre 277).

Walking Frock Suit and Cutaway Frock Suit

The more formal suit for business and morning wear was either the walking frock suit or the cutaway frock suit. These two suits were also referred to as the business frock suit, or the morning frock; four names to basically describe one type of suit (Schoeffler 5; Croonborg 31). The walking frock suit and the cutaway frock suit were one in the same in their cut-and tailoring but differed in their fabric choices, their accompanying attire, and their degrees of formality. The cutaway frock suit was the more formal of the two (Schoeffler 4).

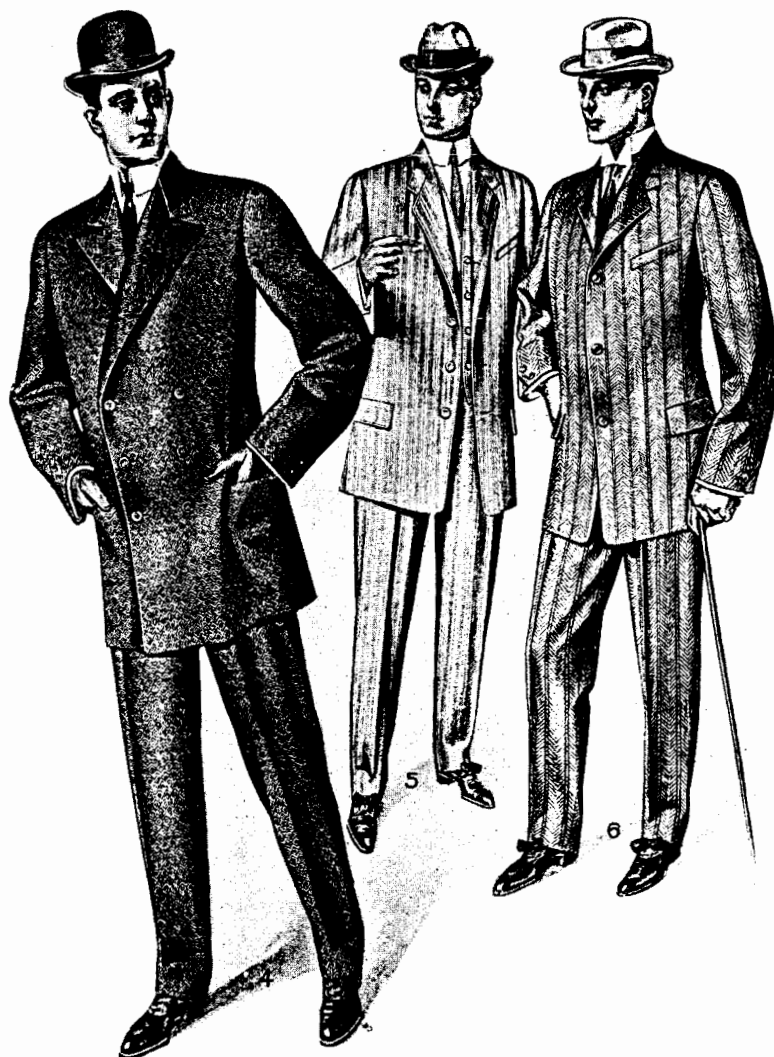
The coat for these two suits was a cutaway frock coat. It was a single-breasted skirted coat that extended to the knees and had its front

sloping diagonally from the waist to the side seams. The body of the coat was seamed to the skirt at the waistline or just below it. Unlike the sack coat, it was tailored to the body and some coats would have two flapped pockets, one larger than the other, sewed into the right front waist seam. The coat was three-buttoned with a high neckline (La Barre 184). The angle of the cut of their front edges could be slight or severe. Generally, the cutaway frock coat was more diagonal and the walking frock coat had more rounded corners (Worrell 120).

The formality of the black or Oxford gray cutaway frock coat was established by the rest of his clothing selection. The worsted wool coat was worn with two-tone light or dark gray striped pants or black-and-white checked pants, a silk hat, gloves, spats and a walking stick (Schoeffler 185). The walking frock coat, with a derby or Alpine hat, came in subtle patterns as well as solid colors (La Barre 185). Black or Oxford gray vicuna and plain or striped gray sharkskin worsted wool were the most popular (Schoeffler 5).

The walking frock suit was a transition outfit attempting to be a suit that was appropriate for business as well as distinguishing enough for more formal occasions (Schoeffler 185). When adding the remaining clothing components (vest, boots, gloves, shirt and cuffs, collar and

jewelry) to the walking frock suit, the same stipulations were applied that were used for the sack suit. This held true for the cutaway frock coat as well.



#4 Double-breasted Sack Suit: derby hat, fold-down collar, four-in-hand tie, matching coat and trouser, laced low-cut shoes and gloves.

#5 Single-breasted Sack Suit: fedora hat, fold-down collar, four-in-hand tie, matching single-breasted vest, matching coat and trousers, laced low-cut shoes and gloves.

#6 Single-breasted Sack Suit: fedora hat, wing collar, four-in-hand tie, matching coat and trousers, laced low-cut shoes, gloves and cane.

The Blue Book of Men's Tailoring



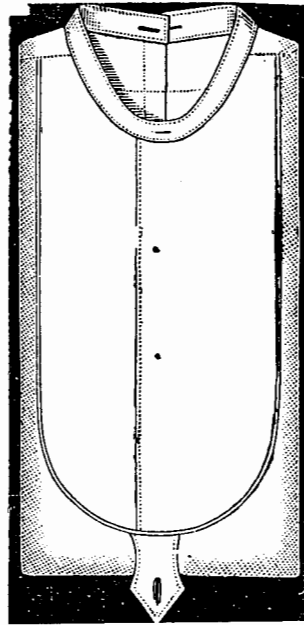
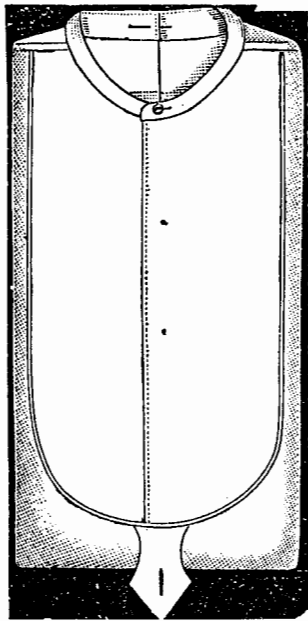
Single-breasted Sack Suit: derby hat, fold-down collar, four-in-hand tie, coat (cutaway version) and matching trousers, buttoned high-top shoes, gloves and cane.

Men's Wear

Vests



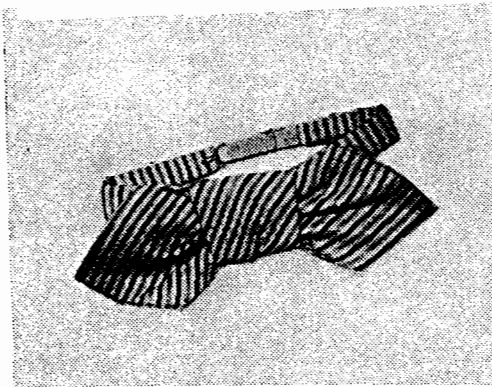
- #20 Fancy double-breasted vest with notched collar
- #21 Formal Evening double-breasted vest with collar
- #22 Informal Evening single-breasted vest with notched collar
- #23 Single-breasted vest without collar
- #24 Single-breasted vest with notched collar
- #25 Fancy double-breasted vest without collar



1.



3.



2.

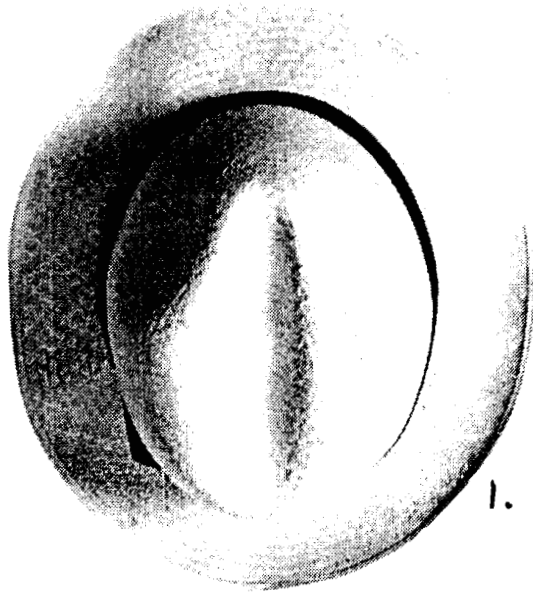
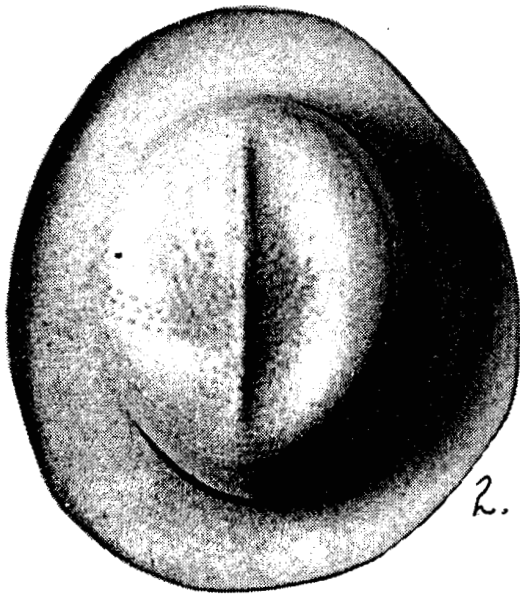


4.

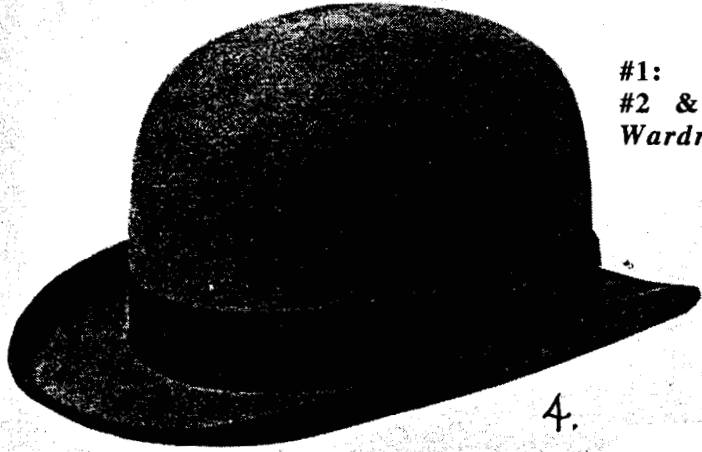
1: Bosom-front collarless shirts *Jordan, Marsh & Co.*

2: Bow tie *Men's Wear*

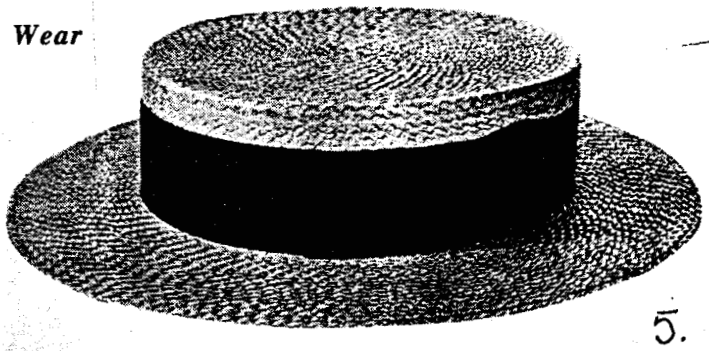
3 & #4: Four-in-hand ties *Bloomindale's Illustrated 1886 Catalog*

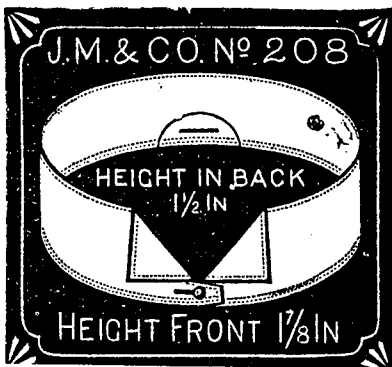
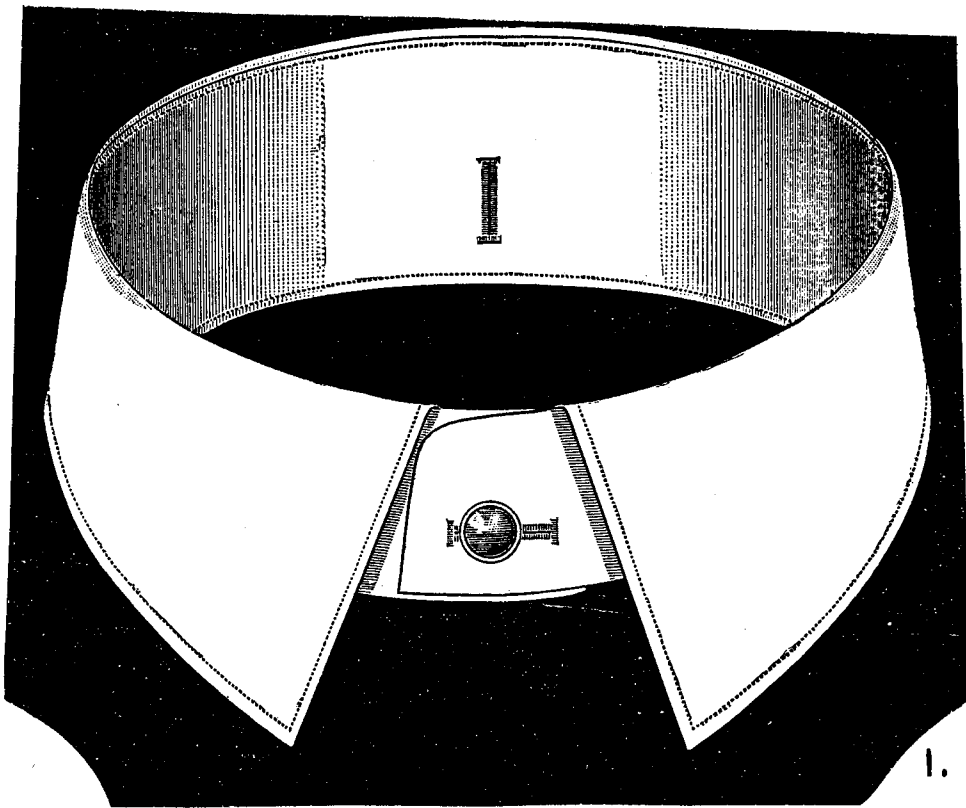


#1: Panama hat *A Gentleman's Wardrobe*
#2 & #3: Optimo-style Panama hat *A Gentleman's Wardrobe and Men's Wear*

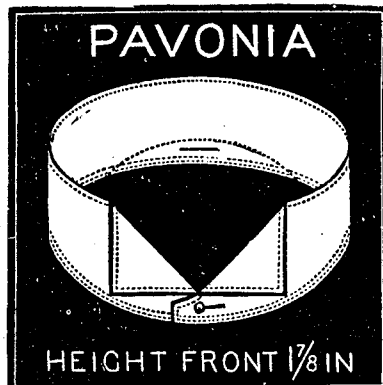


#4: Derby hat *Men's Wear*
#5: Sennit (boater) straw hat *Men's Wear*

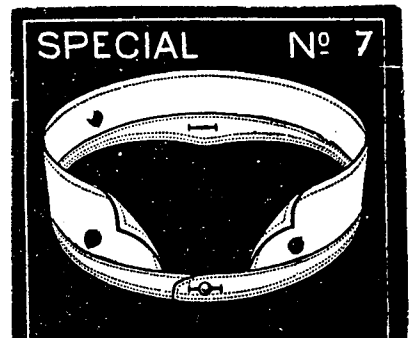




2.



3.



4.

Detachable Collars: #1 - Fold-over style #2-#4 - Wing style

Jordan, Marsh & Co.



Walking Frock Suits:

#1: derby hat, wing collar, four-in-hand tie, single-breasted coat and matching trousers, laced low-cut shoes, gloves and cane. (background: Chesterfield overcoat). *Hart, Schaffner & Marx; Esquire's Encyclopedia of 20th Century Men's Fashions.*

#2: fedora hat, wing collar, four-in-hand tie, single-breasted coat with matching double-breasted vest and trousers, shoes, gloves, watch chain and cane. *The John J. Mitchell Co.; Esquire's Encyclopedia of 20th Century Men's Fashions.*



Cutaway Frock Suit: silk high hat, poke collar, four-in-hand tie, cutaway frock coat and striped trousers, patent leather shoes, cuff linksgloves and cane.

Harper's Bazar 1898

Formal Day Wear

In the afternoon before 6 o'clock, at formal occasions such as weddings, matinees, afternoon calls and receptions, the only correct dress was the double-breasted frock coat, also known in the United States as the Prince Albert. With the formality of the Prince Albert, specific fabric, accompanying attire and accessories were required. For less formal afternoon functions, the cutaway frock coat was acceptable (Croonborg 30, 211).

Double-breasted Frock Coat or Prince Albert

The Prince Albert frock coat was a three- or four-button double-breasted skirted coat. It was also referred to as a full frock because the skirt of the coat was knee-length with the straight-cut center front overlapping to the hem. Like the cutaway, the body of the Prince Albert was joined to the skirt with a seam at the waistline or slightly lower (Croonborg 31). It was made of heavy black or Oxford gray worsted wool and the fit was tailored to the body; any padding in the shoulders or elsewhere was avoided. The lapels were peaked and faced with silk, and the center back vent of the skirt had two non-functioning buttons located at the waist seam ("Autumn" 854; Sichel 59).

Waistcoat

In the fall of 1898, the waistcoat or vest to be worn with a double-breasted frock coat could be either single-breasted and made from the same fabric as the coat, or it could be double-breasted and made from figured silk or matelasse ("Autumn" 854). In 1907 and 1908, the options were white single-breasted in linen or silk, or double-breasted from the same material as the coat or fancy fabric (Croonborg 211).

Trousers

For formal day wear, the choice of trousers was simple. The well-dressed gentleman would wear dark gray cheviot wool or gray-striped worsted trousers if the vest was not of fancy fabric. If the vest was of fancy fabric, such as linen or silk, then the trousers had to be of the same fabric as the coat (Croonborg 30).

Hat

The high silk hat, known today as the top hat, was the only hat to wear with the Prince Albert frock coat. The tall, lined crown of the silk hat was cylindrical with a flat top and a wide band at its base. It had a small bound brim with curled side edges. The body of the hat as well as the

brim was made with stiffened calico and then covered with silk. The high gloss shine reflected its quality which was its most important feature (La Barre 62-63).

Shirt and Cuffs

A white, bosom-style shirt with attached cuffs was worn for day formal occasions. The collar was not attached and the bosom was to be plain, not pleated (La Barre 130; Croonborg 211). To have worn a pleated shirt would have been futile since the coat and Ascot virtually covered any visible part of the shirt.

Collar

The detachable white starched collar that accompanied the white shirt was either a poke or lap-front collar. The poke-style collar was a plain, standing collar without tabs that could measure up to 2 3/4" in the front to 2 3/8" in the back. The corners of the poke collar had a very slight curve to them (Schoeffler 166). The lap-front collar was a straight front standing collar (Croonborg 211).

Cravat

The only proper tie to wear with a double-breasted frock coat for formal occasions was the Ascot or variations of it. The once-over Ascot or the puff tie were also acceptable (Croonborg 30; Frazer). The puff tie had two broad ends, like the Ascot, and without any tying, the ends were crossed in front and held with a scarf pin (Schoeffler 229). The color of the Ascot had to be white or gray, and it was preferred that the Ascot match the gloves. By 1909, however, the practice of wearing a "white, gray or tint" four-in-hand tie with a Prince Albert frock coat was becoming accepted as proper attire. The one tie that was never worn with a skirted coat was the bow tie (Frazer).

Gloves

Leather gloves of kid or suede were deemed the correct attire for day formal wear. The color was either gray or white, and most appropriate when they matched the accompanying Ascot (Croonborg 211).

Boots and Hosiery

With a variety of toe shapes and styles, the boot of choice for formal day occasions was a buttoned black patent leather with dull kid leather

tops (Schoeffler 293; "Autumn" 854). This style could also be made with varnished calfskin (Frazer).

With the frock coat, half-hose that came halfway up the leg were appropriate clothing. The socks were either plain black silk or embroidered black silk with black or white silk thread (Frazer).

Jewelry

The jewelry that was worn for business or morning engagements could also be worn for day formal occasions. These consisted of gold studs for the shirt bosom, gold cuff links for the shirt cuff and a gold stickpin for the Ascot. The one additional option was a pearl stickpin in place of the gold one (Schoeffler 184).



#8 Single-breasted Walking Frock Suit: derby hat, wing collar, four-in-hand tie, matching single-breasted vest, matching coat and trousers, laced low-cut shoes, gloves and cane.

#9 Double-breasted (Prince Albert) Frock Suit: silk high hat, poke collar, Ascot tie, striped trousers, buttoned high top shoes, gloves and cane.

The Blue Book of Men's Tailoring



Full Frock Suit: silk high hat, poke collar, Ascot tie, single-breasted frock coat with matching trousers, double-breasted fancy vest, laced low-cut shoes, gloves and cane.

The John J. Mitchell Co.; Esquire's Encyclopedia of 20th Century Men's Fashions.

Informal Evening Wear

When deciding on the proper attire for informal evening functions, there was no room for doubt. It was the Tuxedo or dinner jacket and its appropriate attire. When deciding on the formality of the occasion, there were general guidelines provided. The stated evening events were small informal dinners at restaurants, at-home dinners, at the club, stag parties, theatre, Sunday evenings at high tea, and informal occasions when the ladies present were not in evening gowns. When deciding on clothing for the correct time of day, evening wear was required after 6 o'clock in the afternoon (Frazer; "Men's" 1128). However, even with all the clearly defined rules, some difficulty seemed to persist, maybe through confusion or maybe through rebellion, as to exactly when and where a Tuxedo should be worn. Mr. Frederick Frazer in his article, "What's What in Men's Dress" expounds on this problem:

Particular men don the Tuxedo for dinner and for lounging after sundown. Some one has aptly dubbed the Tuxedo a dignified smoking-jacket. The fact that it is so misused, even to the extent of being put on an equality with the swallowtail, merely evidences how widespread is the popular ignorance of its rightful place. In a word, it bears precisely the same relation to evening dress as does the sack suit to day dress--an informal garment, no more than that .

Mr. Frederick Croonborg in his book, *The Blue Book of Men's Tailoring* also

expresses his opinion on this problem:

Many men imagine that the Tuxedo costume may be worn interchangeably with the dress coat, and at the theater, formal dinners, balls, etc., where ladies are present it is frequently seen.

Nothing could be in worse taste, and nothing show more clearly how little a man knows about correct dressing than such wear of a Tuxedo (74).

Tuxedo Coat

The dinner coat, or better known in America as the Tuxedo coat, was a black or Oxford gray sack coat made of worsted wool or llama thibets (a soft, smooth twilled fabric) (Schoeffler 167; "Autumn" 854). In 1900, it appeared with an unnotched rolled collar, silk-faced rolled lapel, rounded front and lacked any button closures (La Barre 177). By 1907, its front was square with a single-button closure. It had either a rolled (shawl) collar with silk- or satin-faced lapels or a peaked lapel (Schoeffler 166).

Waistcoat

The prevailing waistcoat for informal evening wear was the single-breasted black or steel-gray waistcoat. It could be made of linen, silk or the same material as the coat, and had a "V"-shaped neckline (Croonborg

74; La Barre 186). A *Harper's Bazar* article of 1898 described a "gorgeous black silk" vest with embroidered or stamped designs of flowers or fern leaves. It came with or without a collar and had a "U"-shaped neckline. The article then followed with: "These are extreme fashions, however, and many men prefer to wear a plain black evening waistcoat, single-breasted" ("Men's" 1128).

Trousers

The trousers that were to be worn with the Tuxedo coat were required to be of the same fabric as the coat, whether it was black or Oxford gray. The important detail was that the outer seam remained plain. It was not to have a mohair or silk braid attached to the outseam (La Barre 177; "Autumn" 854).

Hat

Because the Tuxedo was considered informal, a silk high hat was not the correct choice. With the Tuxedo, a soft-felt hat like the Alpine or a derby hat was the compatible selection. In 1909, the "smartest" hat to be worn with the dinner coat was a silk derby (Frazer).

Shirt and Cuffs

The shirt for informal evening wear had to be white with the cuffs attached. The cuffs could have rounded or square corners. The linen stiff-bosom front could be either plain or pleated ("Men's" 1128).

Collar

The collar choice was one of two styles. With the Tuxedo, the detachable white collar could be the wing style or the fold-down style collar. The fold-down collar had a variation where the corners could be rounded ("Men's" 1128).

Cravat

The bow tie in gray or black silk was the only tie style to be worn with the dinner coat. This tie when worn formed a bow with the ends not exceeding the bow. The fabric of the tie was not to be stiffened and the ends were square and broad. They were described as the "butterfly" form ("Men's" 1128; Frazer).

Gloves

The choice of gloves for informal evening wear were gray suede

leather in the same style as day wear gloves. Gray reindeer leather was an acceptable accessory (Frazer).

Boots and Hosiery

When selecting the proper shoes to wear with the dinner coat, the well-dressed man could wear the same shoes he wore with his formal day wear attire. They were the patent leather or varnished calfskin buttoned high-top shoes. Another choice was gunmetal (dark gray) pumps. These shoes were a low-cut, slip-on style (La Barre 154; Frazer).

For the proper hosiery to wear in the evening, the selection was black silk socks clocked with black silk thread ("Autumn" 854). The length for these socks was also half-hose (La Barre 74).

Jewelry

The jewelry accessories were the same as the day wear requirements: gold studs and gold cuff links. In addition to this, the studs and links could also be amethyst or opal. The only item omitted was the scarf pin; never would a scarf pin be worn with a bow tie (Frazer).



#8 Tuxedo Suit: fold-over collar, bow tie, plain-bosom shirt, single-breasted vest, notched-collar Tuxedo coat and matching trousers, buttoned high-top shoes.

#9 Tuxedo Suit: fold-over collar, bow tie, plain-bosom shirt, vest, shawl-collar Tuxedo coat and matching trousers, buttoned high-top shoes.

#10 Tuxedo Suit: (backview)

The Blue Book of Men's Tailoring

Formal Evening Wear

After 6 o'clock in the afternoon, when attending weddings, the opera, formal dinners, receptions, balls or any occasion where ladies were present, the attire for a gentleman was full evening dress. The dictum for formal evening wear was one of regimented rules and decrees. The required dress was very much like a uniform and there were no exceptions or deviations from the prescribed dress code (Croonborg 70).

Tailcoat

The tailcoat, evening coat or dress coat was a fitted skirted garment. The skirt of the coat was similar to the cutaway coat, but instead of sloping from center front like the cutaway, the tailcoat's skirt started at the hip with more of a straight cut and the appearance of tails. Because of this appearance, the tailcoat also was called a swallowtail coat. The slight curve in the tails was cut square by 1898 ("Autumn" 854). The tails of the coat, reaching to the back of the knees, were joined to the body of the coat with a waistseam. A center back vent extended the full length of the tails and had buttons sewn at their head (La Barre 177). The front waistline of the tailcoat was slightly lower than the waist and was either cut straight across with square corners or curved from center front up over the hips. Having

a three- or four-inch gap, the center front did not close and the one to three buttons on the coat were just for trimming. The collar was narrow and the lapels were peaked; both were faced to the edge in silk (Croonborg 72-73; La Barre 178). The black fabric for the coat was "fine undressed worsted, or the material known as dress-suit goods". It was fully lined in silk and had to be a perfect fit ("Autumn" 854). The body of the coat in the back provided this tailored fit with a center back seam, a curved princess seam starting at the armhole and a side seam (La Barre 177-178).

Waistcoat

White was the only allowable color for the formal evening waistcoat. A black, single-breasted vest was permitted in 1898, but shortly thereafter, white was the only choice ("Autumn" 854). The vest was either a three-buttoned, single-breasted or a six-buttoned, double-breasted garment. It was made from linen drill, pique, duck or silk fabric. The neckline was "U"-shaped, cut wide and low on the chest ("Men's" 1128). The vest had a very narrow turn-down collar that curved down to the front closure. The bottom center front was either the inverted "V"-shape or the "V"-shaped style (La Barre 262).

Trousers

The black trousers were made of the same fabric as the tailcoat which was a fine, undressed worsted wool. The side seams were trimmed with an inch wide braid of black mohair or silk ("Autumn" 854).

Hat

The hat worn with full evening dress was the high silk hat or the opera hat. The single difference between these two hats was the ability of the opera hat, through springs inside it, to be collapsed. The opera hat was constructed over a steel frame and, just like the high silk hat, needed to be brushed to keep its shine (La Barre 64; "Men's" 1128).

Shirt and Cuffs

The dress shirt for formal evening wear was white plain or pique linen with a stiff-starched, unpleated two- or three-buttoned bosom front. The bosom was wide to accommodate the "U"-shaped waistcoat and the attached cuffs were square cornered or the double cuff (French) style (Bailey 248).

Collar

In 1898, the detachable straight standing collar was the collar worn with the evening coat ("Autumn" 854). Later, the wing-style collar was added to the selection along with the poke-style collar. With any style, the collar had to be white and starched (La Barre 27; Frazer).

Cravat

The self-tying, not ready-made, bow tie was the only style tie appropriate for full evening dress. It was white with broad square ends and a small knot. The fabrics for the tie were linen, silk or lawn and all stiffness and starching was avoided ("Autumn" 854; Raymond 53).

Gloves

When going to the theatre, the well-dressed gentleman selected white cape leather gloves. For other formal occasions, he would choose white or pearl-gray kid or deerskin leather gloves with the stitching in white or pearl gray ("Men's" 1128; Bailey 248). These gloves could also have a gloss finish applied to them called glace (La Barre 301). When traveling to their destination, they could choose to wear day wear gloves and upon arrival, change into their white gloves. This kept the white

gloves soil-free (La Barre 46).

Boots and Hosiery

The shoes to be worn with a tailcoat were buttoned high tops and, when attending a dance, the patent leather pumps could be worn (Croonborg 70). The leather for the high top shoes was either patent leather or varnished calfskin with kid leather or silk for the upper section of the shoe (Frazer; "Autumn" 854).

Hosiery for evening wear was the same hosiery that was worn with the Tuxedo: black silk half-hose with black clocking in black silk thread (Frazer).

Jewelry

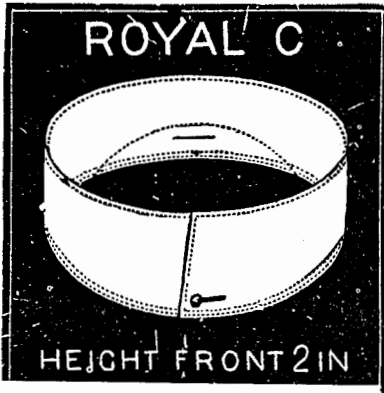
For the studs and cuff links on evening attire, the proper selection was either pearl or moonstone settings (Frazer). The advice from a *Harper's Bazar* article suggested, "If your temperament absolutely compels you to buy diamonds, marry a wife and hang them around her neck. For yourself, the modest pearl, black or white, the interesting scarab, or, perchance, the colorless moonstone." ("Pages" 188).



#5 Formal Evening Dress: collapsed silk opera hat (in his hand), poke collar, bow tie, plain-bosom shirt, double-breasted vest, tailcoat and matching trousers, buttoned high top shoes, and gloves.

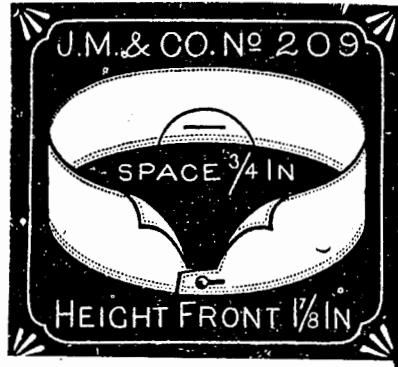
#6 Formal Evening Dress: collapsed silk opera hat (in his hand), poke collar, bow tie, plain-bosom shirt, single-breasted vest, tailcoat and matching trousers, patent leather pumps, and gloves.

#7 Formal Evening Dress: (backview) note the silk braid along outseam of trousers

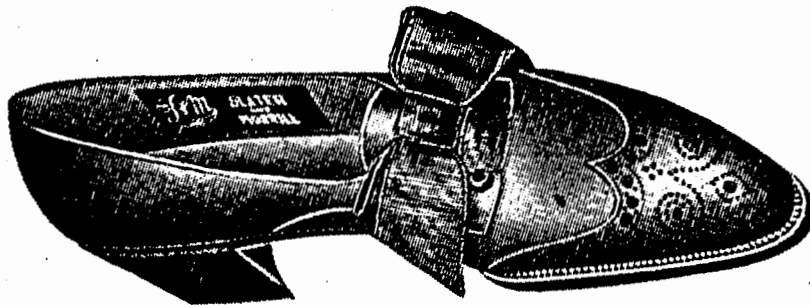


Lap-front collar

Jordan, Marsh & Co.



Poke-style collar



Wingtip pumps *Esquire's Encyclopedia of 20th Century Men's Fashions*

Outing Wear

For the well-dressed man at the turn-of-the-century, even leisure attire required a "uniform". Whether he was at a summer resort in his blue serge coat, white flannel trousers, white shoes and boater hat, or on an outing of golf or motoring, his attire was specific to the various events (Sibert 58; Frazer). Country outings were also an activity for a gentleman, and he knew whatever the occasion, dress rules always applied.

Coat

The coat for leisure activities was either the style of a double-breasted sack coat or a Norfolk coat. Both coats were made from tweed, flannel or homespun material. The Norfolk coat was cut in the sack style and had vertical box pleats on the front and back of the coat. The pleats were formed at the princess line and extended from the shoulder to the hem (La Barre 83). The coat had a belted waist with some styles having the box pleats serve as the belt carriers. There were numerous variations of the Norfolk coat but the box pleats and belted waist were the identifying features (Worrell 122, 157).

Waistcoat

The waistcoat accompanying an outing coat was one of a number of choices. The waistcoat could be made from wool flannel or the fabric of the coat. It also could be knitted from worsted wool. It could be single- or double-breasted, of a plaid or stripe and have flapped pockets (Croonborg 211).

Trousers

Trousers of tweed, flannel, homespun or material matching the coat were worn for leisure activity. A gentleman could select to wear knickers in place of his trousers. Made from the same types of fabrics as the trousers, knickers were loose-fitting breeches, where the legs were cut just below the knee and the fullness of the leg was gathered onto a band (La Barre 305).

Hat

The Alpine or a soft-felt hat was worn with the outing coat. A tweed cap could also be worn. The cap had a small visor in the front and could be made with or without a small headband. The cap was constructed with pie-shaped wedges that met at the center top and finished with a button

sewn at the crown. They were fully lined and had leather sweat bands (La Barre 17).

Shirt and Cuffs

The shirts for leisure were called "outing flannels" and were either single- or double-breasted (Raymond 53). The fabric could be flannel, madras, silk or cheviot with plain, striped, checked or plaid patterns. They were negligee-style shirts meaning the extra bosom piece across the front was omitted. Some of the styles had one or two patch pockets on the front, and had the cuffs and collar attached (La Barre 133; Marsh 42, 49).

Collar

The outing collar for the gentleman was a soft-fold style or a collar that was attached to the shirt (Croonborg 211). Another choice was a high band collar (La Barre 170).

Cravat

The tie to accompany outing attire was one of four choices: the four-in-hand tie, the bow tie, the neckerchief or the hunting stock (La Barre 182; Frazer; Croonborg 211). A square piece of silk or cotton fabric, the

neckerchief was a solid-color or patterned scarf. It was tied around the neck in Ascot fashion (Schoeffler 670).

Gloves

The gloves for leisure wear were either tan cape leather or chamois leather. In addition, knitted gloves were acceptable (Frazer; Croonborg 211).

Boots and Hosiery

The shoes worn for outings were either high or low cut. They were laced instead of buttoned and made of calf or russet (reddish-brown color) goat leather (Jordan 90).

Socks that were worn with knickers were generally footless, ending at the ankle, and worn with another pair of socks. They were tightly knitted at the ankle and had a roll down top that stopped at the knee. They came in over-all designs or could be a solid color with just the top cuff being decorated (La Barre 75).



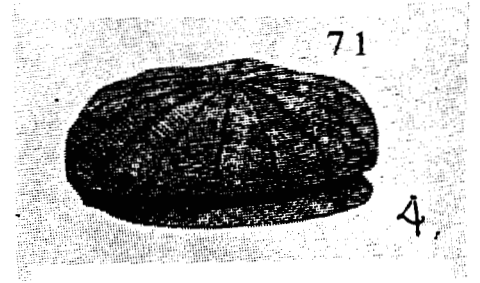
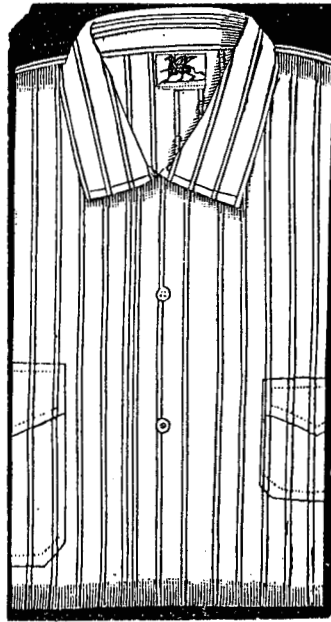
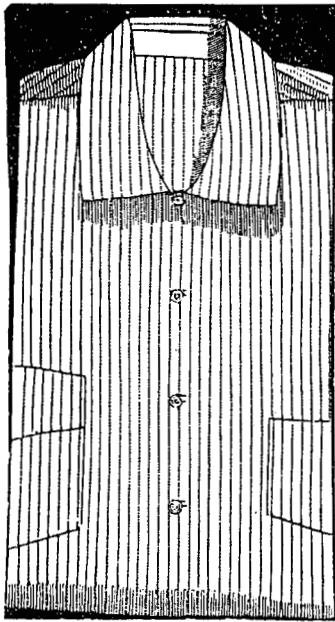
Outing Sack Suit: Panama hat (Optimo style), fold-down collar, bow tie, double-breasted coat and matching trousers, laced low-cut shoes, gloves and cane.

The Blue Book of Men's Tailoring



Outing - attire: cap, fold-down collar,
bow tie, Norfolk coat, knickers, rolled-
down socks, spats, and shoes.

Harper's Bazar 1898



No. 2093. Mens' Fancy Top Golf or Bicycle Hose. Extra heavy, all wool. Wide ribs in plain colors, black, navy or maroon, with fancy colored roll tops, of contrasting colors. Very rich and effective in appearance. Made without feet. One of our most excellent values.

Price, per pair, \$0.87



No. 2094. Extra Heavy All Wool Scotch Bicycle or Golf Hose. Made without feet and with heavy double roll tops. Fancy patterns and fancy mixed colorings. All the new and desirable combinations. Brown, myrtle, olive,

No. 2093. heather, blue, tan, etc., **No. 2094.** all mixed colors. No plain or solid colors. In ordering state predominating colors desired.

Price, per pair.....\$1.10

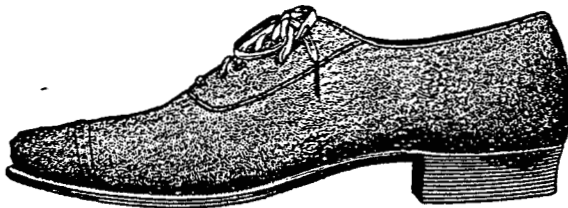
#1-#3: Coat-style shirts
Jordan, Marsh & Co.

#4: Cap *Men's Wear*

#5: Footless, rolled-down socks

#6-#7: laced, high- and low-cut shoes

Jordan, Marsh & Co.



No. 71. Men's Russet Goat Oxford, Hand-sewed Welt. Prices, \$3.50 and 4.50.



No. 68. Men's Russet Goat Balmorals, medium wide toe. Sizes, 6 to 10. Widths, B, C, D. Prices, \$3.00 and 6.00.

Conclusion

For the well-dressed gentleman at the turn-of-the-century, his attire was dictated by dress code charts, etiquette books and periodical articles on men's fashions. Being divided into categories, his wardrobe and his garments were specified according to the formality of the occasion and the time of day. His choices were few when selecting the proper dress for the various occasions. Some of his choices could be a fold-down collar or a wing collar for informal evening wear, a fancy vest or one that matched the coat, a pair of white or a pair of pearl-colored gloves (making sure they matched the cravat), for formal day wear and a four-in-hand tie or a once-over Ascot for business wear. These "freedoms", however, were only allowed within the structured categories. A gentleman was not allowed the choice of wearing a coat or not, of wearing a vest or not, of wearing a hat or not, of wearing a tailcoat to an afternoon wedding instead of a frock coat. For him, the rules and regulations were unwavering. His attire, whether it was for a formal occasion or an outing was, in the true sense of the word, a uniform.

Etiquette rules discussing the finer points of dress and conduct always reflected the importance of remaining inconspicuous. For a gentleman to bring notice to himself because the checks of his suit were

too large in scale, or the scarf pin too ornate, or the incorrect hat was to bring unwanted attention and ridicule. To wear the correct “uniform” with all the proper accessories opened the door to social acceptance. As Mr. Frazer stated, “Some dress traditions are wretchedly stale, but they are fondly cherished, and well-intentioned but near-sighted reformers get for their noblest efforts not a mustard grain of sympathy.” (Frazer).

For the well-dressed gentleman, who was inundated with all of these tenets, rules, regulations, dress codes, and etiquette guidelines, the question as to how closely he followed them needs to be asked. Knowing what was expected of him is the beginning, exploring his compliance or degrees of rebellion is the next step. By examining historical photographs of special-occasion events, reading novels, such as *The Age of Innocence* by Edith Wharton, and dairies of the period, by pursuing newspaper and periodical accounts of social events of the period, it is possible to hypothesize to what extent these rules were actually followed. As *Men’s Wear: 75 Years of Fashion* indicates in the chapter on the 1900s, “Young men are not going to be told they must wear their garments on the same lines as their fathers and grandfathers.” (66).

Appendices

Dress Ethics

FORMAL EVENING DRESS.	INFORMAL EVENING DRESS.	DAY DRESS	MORNING AND BUSINESS DRESS.	OUTING DRESS
For all occasions after 6 o'clock.	For all informal occasions.	For all occasions before 6 o'clock.	General Wear in Business Hours	Driving, Automobiling
Weddings, Receptions, Formal Dinners, Theater and Dances	Informal Dinners, Club, Stag and Home Dinners.	Day Weddings, Afternoon Calls, Receptions, Matinees.	COAT—Sack or Cutaway.	OVERCOAT—Burberry, of wax waterproof cloth, or duster of linen or rubber silk.
COAT—Evening Dress Coat.	COAT—Evening Jacket of black or Oxford.	COAT—Morning frock for informal, full frock for formal occasions.	WAISTCOAT — Same as coat, or fancy.	COAT—Norfolk or double-breasted sack of tweed, flannel or homespun.
WAISTCOAT—White pique or linen, single or double breasted.	WAISTCOAT — White or gray, single-breasted, or fancy.	WAISTCOAT — Double or single breasted, same material as coat, or fancy.	TROUSERS—Matching sack or fancy patterned.	FOR MOTORING — Semi-Norfolk jacket of wax (waterproof) cloth, Oxford, gray or tan.
TROUSERS—Matching the coat, the outseam trimmed with silk braid.	TROUSERS — Same as jacket.	TROUSERS—Fancy worsted or cassimere, gray, light stripe.	SHIRT AND CUFFS — White or fancy, stiff or soft, cuffs attached.	WAISTCOAT — Matching coat, flannel or fancy knit.
SHIRT AND CUFFS — White, plain or pique, with attached cuffs.	SHIRT AND CUFFS — White, plain, pleated, with attached cuffs.	SHIRT AND CUFFS—Plain white, attached cuffs.	COLLAR—Wing or fold.	TROUSERS — Knickers or trousers of flannel, tweed or homespun, matching coat; breeches and leggings for motoring.
COLLAR—Poke or lap front forms.	COLLAR—Wing or fold.	COLLAR—Poke, lap front or wing.	CRAVAT—Ascot, once-over four-in-hand or tie.	SHIRT—Flannel, cheviot or madras. Sweater.
CRAVAT—Broad end white tie.	CRAVAT—Broad end black or gray, tie to match waistcoat.	CRAVAT—Ascot or once-over, white or pearl.	GLOVES—Tan cape.	COLLAR—Soft fold, self collar or stock.
GLOVES—White or pearl gray glaze.	GLOVES—Gray suede or tan.	GLOVES—Gray suede or white.	JEWELRY—Gold scarfpin, links and studs, with watch guard.	NECKWEAR — Neckerchief or tie.
JEWELRY—Pearl or moonstone studs and links.	JEWELRY—Pearl or moonstone studs and links; silk fob and seal.	JEWELRY—Gold links and studs, scarfpin.	HAT—Silk or Derby with cutaway, stiff or soft hat with sack.	GLOVES—Tan or chamois, soft cape Gauntlets, tan or black, for the motor car.
HAT—Silk, or Opera for theater.	HAT—Tuxedo or Derby.	HAT—Silk.	BOOTS—Calfskin, high or low cut.	HAT — Soft felt or cap, French chauffeur cap, with leather visor, for motoring.
BOOTS—Varnished calfskin or patent leather with buttoned tops; patent leather pumps for dances.	BOOTS—Varnished calfskin or patent leather, button tops or ties.	BOOTS—Varnished calfskin or patent leathers, button tops, with light colored spats.		BOOTS—Calf or russet, with leggings for automobiling.
				JEWELRY—Links, scarfpin and watch guard.

DRESS ETHICS.

Issued by Chicago Apparel Gazette.

FORMAL EVENING DRESS

For all occasions after 6 o'clock.

Weddings, Receptions, Formal Dinners, Theaters and Dances.

OVERCOAT—Cape, skirted or Chesterfield.

COAT—Dress coat, peaked lapels or shawl roll, silk-faced or cloth.

WAISTCOAT—White silk, pique or drill, single breasted.

TROUSERS—Matching the coat, the out seam plain or trimmed with silk braid.

SHIRT AND CUFFS—White, plain or pique, plain or pleated, with square cuffs either plain or turned back.

COLLAR—Poke or wing.

CRAVAT—White tie of pique or linen.

GLOVES—White glace kid, or deerskin; white cape for the theater.

JEWELRY—Pearl, Moonstone or Stonine studs and links.

HAT—Silk, or Opera for theater and ball.

FOOTWEAR—Varnished Calfskin or patent leather with buttoned tops; patent leather pumps for dances. Hose, black silk or lisle, plain or self clocks.

INFORMAL EVENING DRESS

For all informal occasions.

Informal Dinners, Club, Stag and Home Dinners.

OVERCOAT—Chesterfield; rain-coat permissible.

COAT—Evening Jacket of black or Oxford.

WAISTCOAT—Matching coat or fancy black or gray silk, single-breasted.

TROUSERS—Matching coat.

SHIRT AND CUFFS—White, plain or pleated, with square cuffs.

COLLAR—Wing or fold.

CRAVAT—Black or gray tie, matching waistcoat.

GLOVES—Gray suede, white Deerskin or moiré.

JEWELRY—Studs and links of gold or semi-precious stones.

HAT—Tuxedo or Derby.

FOOTWEAR—Calfskin or patent leather, button tops; ties, or gun metal pumps. Hose, black silk or lisle, plain, self or white clocks.

DAY DRESSES

For all occasions before 6 o'clock.

Day Weddings, Afternoon Calls, Receptions, Matinees.

OVERCOAT—Chesterfield or skirted.

COAT—Cutaway for informal, full frock for formal occasions.

WAISTCOAT—Single breasted, with frock, preferably of white linen. Single breasted of same material as coat or preferably white with cutaway.

TROUSERS—Worsted or chevriot, gray, light stripe or shepherd checks.

SHIRT AND CUFFS—Plain white, square cuffs.

COLLAR—Poke, fold or wing.

CRAVAT—Ascot or four-in-hand, preferably matching gloves.

GLOVES—Pearl gray or pale tan suede.

JEWELRY—Gold links and studs, pearl scarfpin

HAT—Silk. Derby permissible with cutaway.

FOOTWEAR—Calfskin or patent leather, button tops.

MORNING & BUSINESS DRESS

General Wear in Business Hours.

OVERCOAT—Chesterfield, top-coat or skirted coat.

COAT—Sack, English walking or cutaway.

WAISTCOAT—Same as coat, or fancy, single breasted.

TROUSERS—Same as coat—striped worsted or cassimere with black cutaway.

SHIRT AND CUFFS—Fancy, pleated or soft, plain or turned back cuffs.

COLLAR—Wing or fold.

CRAVAT—Four-in-hand or batwing.

GLOVES—Tan cape, gray or chamois.

JEWELRY—Gold scarfpin, links and studs, with watch guard.

HAT—Silk or derby with cutaway or English walking suit; derby or soft hat with sack.

FOOTWEAR—Black or tan, high or low cut. Hose, black or fancy.

OUTING DRESS

Golf, Outing, Automobiling.

OVERCOAT—Slip-on or great coat, or weatherrail of waterproof cloth.

COAT—Norfolk or double-breasted sack of tweed, flannel or homespun.

WAISTCOAT—Matching coat or flannel.

TROUSERS—Matching coat, or of fancy tweed or homespun.

FOR MOTORING—Norfolk or business sack suit, single or double breasted, preferably double breasted, for owner of car. Uniform for chauffeur.

SHIRT—Flannel, silk or madras.

COLLAR—Soft, fold, or stock.

NECKWEAR—Neckerchief or tie for golfing; scarf for motoring.

GLOVES—Tan cape, soft cape, or grey buck; gauntlets, tan or black, for motoring.

HAT—Crush felt or cap; French chauffeur cap, with leather visor, for motoring.

JEWELRY—Links, scarfpin and watch guard.

FOOTWEAR—Calf or russet, high or low cut.

Correct Dress Chart for Winter, 1909

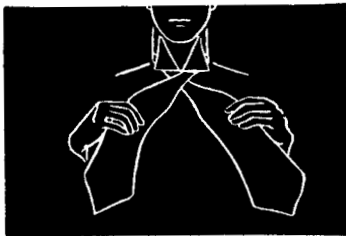
DAY DRESS										
OCCASION	COAT AND OVERCOAT	WAISTCOAT	TROUSERS	HAT	SHIRT AND CUFFS	COLLAR	CRAVAT	GLOVES	BOOTS	JEWELRY
DAY WEDDING, AFTERNOON CALL AND MATINÉE RECEPTION	Frock Chesterfield or Paletot Overcoat	White Linen Duck or White Silk	Striped Worsted or Cheviot of Dark Gray	High Silk with Broad Felt Band	Plain White with Cuffs Attached	Poke or Lap-Front	White or Pearl Ascot or Once-Over to Match Gloves	White Kid or Gray Glacé to Match Cravat	Patent Leather or Varnished Calfskin Buttoned Cloth or Kid Tops	Gold Links Gold Studs Cravat Pin
BUSINESS, LOUNGE AND MORNING WEAR	Jacket or Walking Coat Chesterfield Overcoat	To Match Coat or of Fancy Material	If with S. B. Coat, to Match If with D. B. Coat, of Same or Different Material	Derby or Alpine	Stiff or Plaited Colored with Cuffs Attached	Fold or Wing	Four-in-Hand Tie or Once-Over	Tan Cape or Reindeer	Buttoned Calf High Laced Calf or Russet High or Low	Gold Links Gold Studs
MOTORING, GOLF, DRIVING, COUNTRY	Norfolk or Double-Breasted Jacket and Overcoat	Fancy Flannel with Flap Pockets or Knitted	Tweed or Flannel	Tweed Cap or Alpine	Flannel with Soft Cuffs	Fold Deep-Point or Self-Attached Collar	Tie Neckerchief or Four-in-Hand	Chamois or Knitted	Laced Calf or Russet High or Low	Links Leather Watch-Guard
AFTERNOON TEA, CHURCH AND PROMENADE	Frock or Morning Coat Chesterfield Overcoat	Double or S. B. Same Material as Coat or of White Linen Duck	Striped Worsted Light or Dark	High Silk with Broad Felt Band	Plain or Piqué White with Cuffs Attached	Fold or Wing	Once-Over or Four-in-Hand	Gray Suède or Gray Reindeer	Patent Leather or Varnished Calfskin Buttoned Cloth or Kid Tops	Gold Links Gold Studs Cravat Pin
EVENING DRESS										
EVENING WEDDING, BALL, RECEPTION, FORMAL DINNER AND THEATRE	Cape Swallowtail Paletot or Chesterfield Overcoat	White Single-Breasted of Linen Drill Piqué or Silk	Same Material as Coat Broad Braid on Outer Seams	High Silk with Broad Felt Band Opera at Theatre	Plain or Piqué White with Cuffs Attached	Poke Lap-Front or Round-Tabbed Wing	White Tie of Plain or Figured Linen or Silk	White Glacé with Self Backs or White Reindeer White Cape for Theatre	Patent Leather or Varnished Calfskin Buttoned Cloth or Kid Tops Patent Leather Pumps	Pearl Agate or Moonstone Links and Studs
INFORMAL DINNER, CLUB, STAG AND AT-HOME DINNER	Jacket Black or Oxford Covert or Chesterfield Overcoat	Black or Gray Linen or Silk Single-Breasted	Same Material as Jacket with Plain Outer Seams	Felt or Silk-Covered Derby or Alpine	Plain or Plaited White with Cuffs Attached	Fold or Wing	Broad End Black or Gray Silk Tie	Gray Suède or Gray Reindeer	Patent Leather or Varnished Calfskin Buttoned Tops or Gun-metal Pumps	Gold, Amethyst or Opal Links and Studs

...*Dress Rules of the Modern Man*...



Many inquiries have been received from our patrons as to the proper style of garments to be worn on certain occasions. This table gives detailed information on the subject, and will prove of advantage for reference.

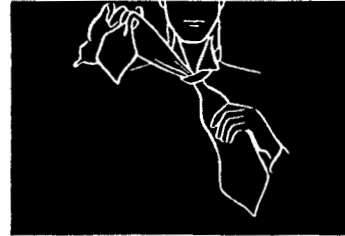
OCCASION	COAT	VEST	TROUSERS	HAT	SHIRT AND CUFFS	COLLAR	CRAVAT	GLOVES	SHOES
Day Wedding, Afternoon Calls, Receptions and Matinee	Frock	Double Breasted, same Material as Coat	Striped Worsted of Dark Tones	High Silk	White with Cuffs Attached	Lap-Front or Poke	Black Satin, White or Light-Tone Ascot or Four-in-Hand	Tan or Gray Suede	Patent Leather, Button Tops
Evening Weddings, Balls, Receptions, Formal Dinner and Theater	Evening Dress	Double Breasted White	Same Material as Coat	Opera or High Silk	White with Cuffs Attached	Lap-Front Standing or Poke	Broad End White Tie	Pearl or White	Patent Leather, Button Tops, or Patent Leather Pumps
Informal Dinner, Club, Stag Theater Party	Dinner Jacket	Single Breasted, same Material as Coat	Same Material as Coat	Black Derby or Alpine	White with Cuffs Attached	Standing or High-Band Turn-Down	Broad End Black Satin Tie	Gray Suede	Patent Leather, Button Tops
Business and Morning Wear	Single Breasted, or Double Breasted Sack	To Match Coat	If with Single Breasted Coat, to Match. If with Double Breasted Coat, of Different Material	Derby	Colored Shirt with Cuffs Attached	White Standing or High-Band Turn-Down	Ascot Tie, Once-Over or Four-in-Hand	Tan or Gray	Russet or Calf, Laced
Wheeling, Golf, Outing	Single Breasted or Double Breasted Sack	Of Fancy Plaid, Single Breasted or Double Breasted	Fancy Knickers	Alpine with Pugree, Tam or Golf Cap	Fancy Flannel or Oxford	Hunting Stock or High-Band Turn-Down	Hunting Stock or Tie	Heavy Red, Tan or White Chamois	Russet



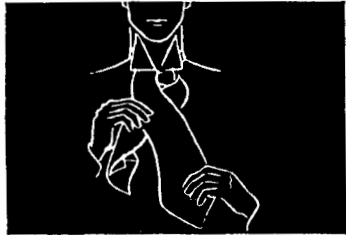
Loop left end over right



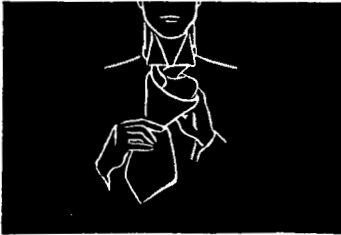
Loop left end around right



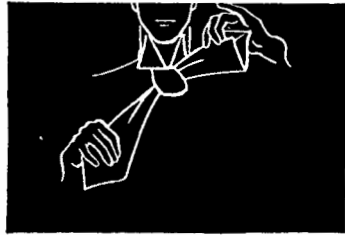
Finish single knot



Drape right end over left



Begin second knot



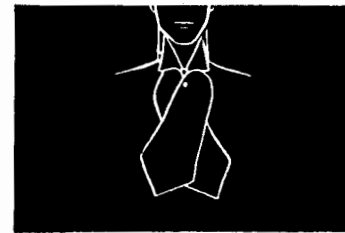
Complete second knot



Drape end at left over right



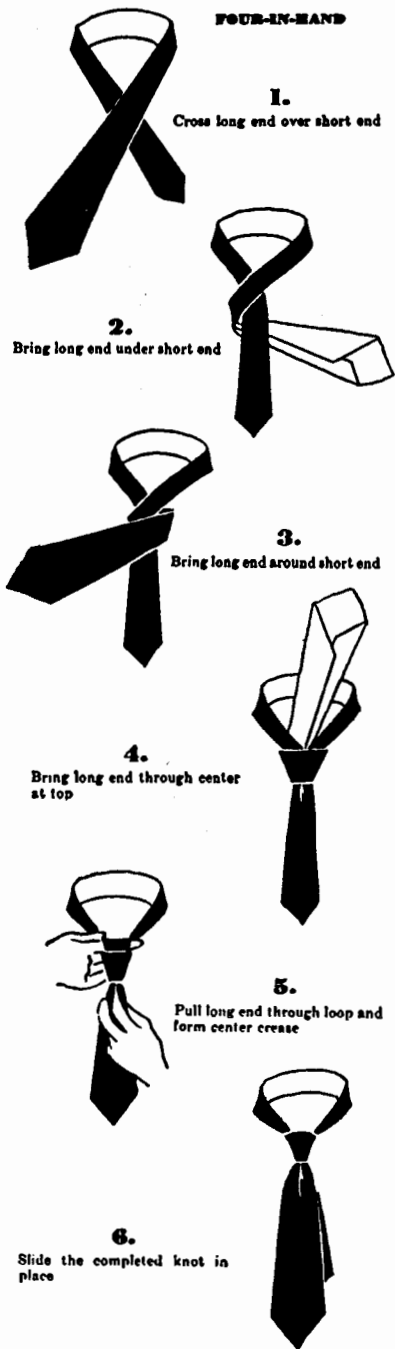
Fasten both ends with stick pin



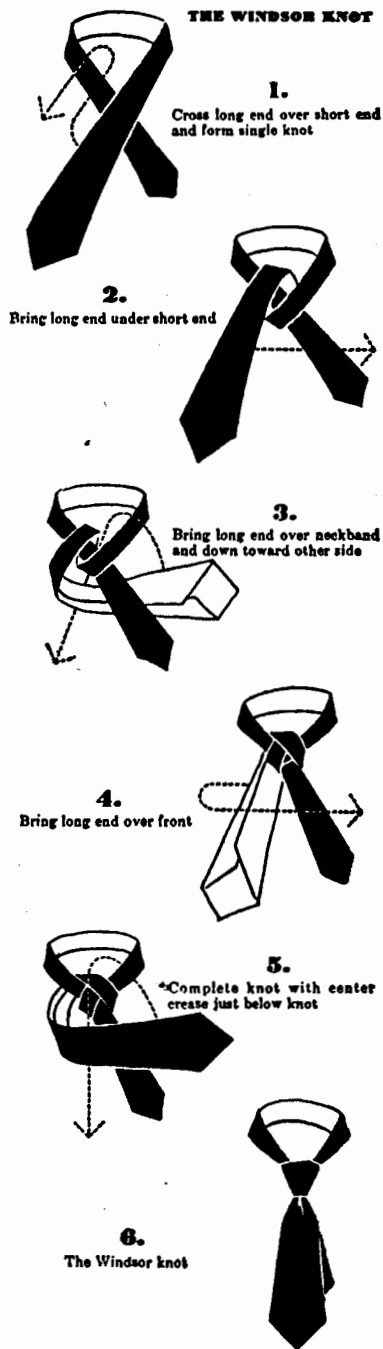
The Ascot

How to tie an ascot. From Esquire, June 1941.

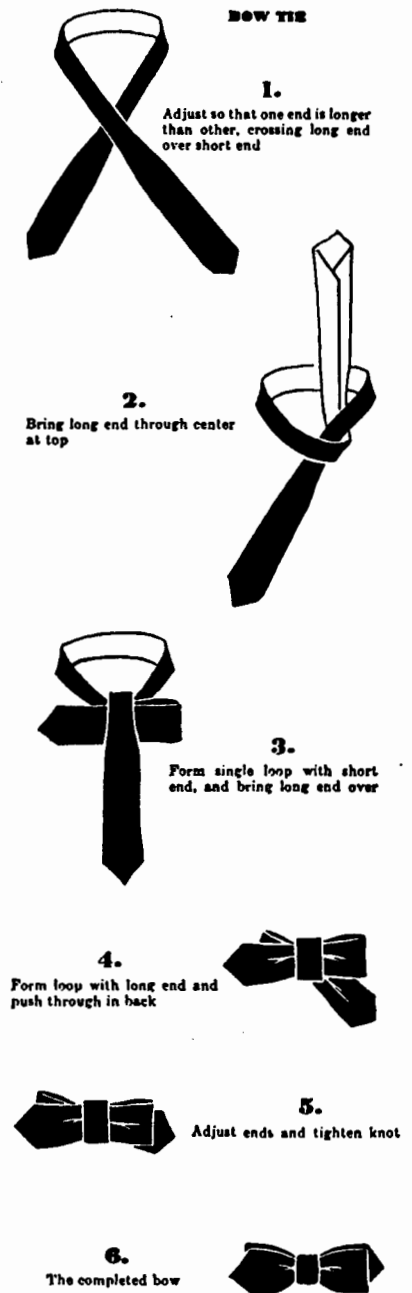
FOUR-IN-HAND



THE WINDSOR KNOT



BOW TIE



How to tie a four-in-hand, a Windsor knot, and a bow tie. From Esquire, June 1943.

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