

Contemporary British Menswear: hybridity, flux, and globalisation

Designer Kim Jones' debut collection for Dior Men was unveiled in Paris in June of 2018 and, as the models proceeded along the runway to the strains of Underworld's 'Born Slippy,' many of the major developments that have animated men's fashion in recent years were brought together. Hybridised outfits encompassing elements of sportswear, casual clothing and tailoring appeared; decorative, floral motifs and delicate fabrics were allied to utilitarian flourishes to produce curiously refined boiler-suits, soft unstructured trench-coats, and bomber-jackets upon which neoclassical botanicals unfurled. The aesthetic codes of subculture and street style combined with the *savoir faire* and elegance of the famous *maison de couture*. Gesturing to the disintegration of barriers between formerly distinct genres of clothing, Jones played with transparency throughout the collection: trousers in lightweight shirting exposed the boxer-shorts worn beneath them; a billowing white lace shirt was layered over a chiffon vest – the ornate pattern seeming to float like vapour – veiling the model's naked torso as lightly as dew.

In this collection Jones, a British menswear designer, drew upon the stylistic references, colours, textures, and modes of fabrication of one of the most famous of French fashion houses while simultaneously alluding to a history of British subculture as underlined by the transgressive, elegiac laddishness of the Born Slippy anthem: "drive boy dog boy, dirty numb angel boy, she was a lipstick boy [...] lager lager lager, shouting".¹ This exchange between French and British sartorial cultures echoes earlier moments of borrowing, particularly in the eighteenth and nineteenth centuries, as dandy, fop and macaroni aesthetics crossed and re-crossed *la manche* to the chagrin of jingoists of both nationalities. Six months earlier, Jones "pre-fall" showcase in Tokyo – in collaboration with the artist Hajime Sorayama – emphasised the designer's international perspective while foreshadowing the sheer cloths and liminal aesthetics of the coming collection (see figure ...). In this way, spring/summer 2019 functioned as a meditation on contemporary masculinities and their increasing porosity and plurality, while also bringing into question what it means to be a British designer in a world both increasingly globalised and riven by nationalist fervour.

This chapter will explore the ways in which innovative contemporary British designers – and designers working in the UK – have exploited the creative potential of men's fashion in recent years. How does this renaissance in menswear expose the shifting tectonics of gender, taste, and national identity?

By the late 1990s the brief boom that British menswear had enjoyed in the 1980s was increasingly a distant memory, and radical fashion was considered, axiomatically, to be womenswear. There were certainly talented and successful tailors and designers – Oswald Boatang, Paul Smith, and Joe Casely-Hayford, to name three (though they often showed in Paris or Milan rather than London). But creative British menswear lacked a platform: men's catwalks were consigned to the last day of the fashion week schedule, few journalists attended them, and there were few magazines

to carry the coverage². Nevertheless, by the early 2000s, the feeling that British men's fashion was an essentially conservative form was beginning to wane.

Indeed, over the past twenty years British menswear has become a hugely dynamic field, catapulting to fame such notable designers as Kim Jones, Grace Wales Bonner, Jonathon Anderson, Craig Green, and latterly Feng Chen Wang. The MAN initiative – founded by Lulu Kennedy and Fashion East in 2005 and supported by high street retailer Topman – has played a crucial role in supporting creative men's fashion in the UK by providing exposure, financial backing and business advice. It is no coincidence that of the five contemporary designers discussed in this essay, and mentioned above, four were part of the MAN scheme.

British Art Schools continue to turn out sought after, world-class designers despite government indifference and the malign influence of creeping university bureaucracy. Nevertheless, France and Italy's superior high-fashion technical infrastructure,³ and the absence of an indigenous luxury group like LVMH, Kering or Richemont in the UK (which between them control the world's most lucrative designer labels), has tended to lure talented designers to the continent. Meanwhile, the global men's fashion market has enjoyed enviable rates of growth over the past decade; menswear-focused social media influencers have multiplied; men's fashion weeks have proliferated; and numerous glossy magazines – *Hero*, *Fantastic Man*, *Man About Town*, and *Another Man* – have joined more established titles like *GQ*. Shifts in attitudes to gender, developments in the media and social media landscape, changing patterns of consumption, as well as an emerging crop of practitioners has driven a remarkable expansion and diversification of the sector.

Naturally, this aesthetic revolution has yet to affect all aspects of men's dress, but in addition to producing exciting, beautiful and inventive garments it has provided a site for various new forms of masculine identity – the metrosexual, the hipster, the spornosexual, and the modern gentleman⁴ – to emerge. Radical though they might be, these developments, are not without precedence: avant garde menswear styles that have graced the runway and magazine covers over the past two decades owe a significant debt to the youth and subcultural fashions of the late 1960s, 1970s and 1980s. Indeed, from the dawn of modernity, moments of social, economic, and geopolitical flux have often been marked by the appearance of new masculine identities manifesting themselves through fashionable display.

Given the superabundance of innovative clothing and representations in contemporary men's fashion, one might ask how germane notions of dandyism are today and to what extent they continue to inform discourses surrounding men's dress and consumption. Despite its origins in the late eighteenth century, the term 'dandy' retains its currency, continuing to be employed to describe a certain stylish, insouciant way of 'being in the world'. How then has a nomenclature of such considerable vintage remained relevant to the present day? To answer this question, it is perhaps helpful to consider the moment in which dandyism as an identity first emerged. The cultural historian John Finkleberg argues that the dandyfied practices, which came to prominence between the late eighteenth and mid-nineteenth century

in metropolitan France and England, grew out of the flux, heterogeneity and increasing trans-nationalism of fashionable masculinities in this historical period.⁵ Such identities as the dandy, *élégant*, and *exquisite*, were seen as suspiciously cosmopolitan – French dandies during the Bourbon Restoration were caricatured as absurdly Anglified in their dress and manners, just as British macaronis had been thought pretentiously continental forty years earlier.⁶ What the proliferation, plurality and rapid turnover of such forms of identity point to, of course, are profound transformations in the social and economic structures of both Britain and France, as industrialisation, urbanisation, imperialism and revolution motivated men to reinvent themselves through fashionable consumption. In this ‘uninterrupted disturbance of all social conditions’⁷ ideas, aesthetics and sartorial practices were ever more rapidly disseminated via new media and new networks of communication.

In this sense, the parallels between the fashionable male identities that have emerged in recent years and those of the late eighteenth and early nineteenth centuries are obvious. Both involve new styles, silhouettes and accessories coming into favour but also a notable pluralisation of masculine subjectivities. As in the nineteenth century, new forms of work and new types of workplaces have come into being: the enormous expansion of clerical posts in the nineteenth century demanded a new uniform for ‘white collar’ workers, today more visual, service oriented, and informal patterns of labour, along with an expanding digital sector has increasingly demanded a new masculine wardrobe.⁸ Simultaneously, styles originating in distant geographical locations are now able to travel at an unprecedented speed via web-enabled technologies.

Men's fashion as debuted on the catwalk, as worn on the streets of Hongdae, Brooklyn and Peckham – and disseminated via the thick matte paper stock of trendy lifestyle magazines – has been dominated by three major tendencies in recent years. Firstly, increasing globalisation as East Asian and (latterly) African menswear consumption has rapidly grown, as designers from these regions have found international fame, and as British designers have increasingly drawn on menswear forms originating outside Europe. For example, in his recent collections the British Nigerian designer Samson Saboye has proposed garments that reference the West African *Dashiki* as well as fitted lounge suits made up in vividly patterned *Ankara* cloth. Such outfits represent an explicitly hybridised form of menswear that borrows from both African and European forms while rejecting conventionally Eurocentric aesthetic paradigms of chromatic reserve (see figure ...).

Secondly, the growing porosity between sportswear and tailored garments has represented a highly significant shift in contemporary men's fashion. This development points both to shifting patterns of labour, and to a new role for the suit as glamorous occasion-wear (rather than an understated corporate uniform). And thirdly, as we shall see later in this chapter, the emergence of an increasingly questioning approach to what contemporary masculinity could or should look like that has been reflected in increasingly daring, decorative, and body-conscious men's dress.

With the rise of the tech sector and home working, the boundaries between work and leisure have become more porous. Meanwhile, the formerly strict demarcation between elite culture and popular culture is now much less pronounced, not because social class has disappeared, but because the ways in which status is expressed have changed. Today, increasingly, sophistication, knowledge and cultural capital are communicated through a kind of omnivorous-ness: an understanding not only of avant-garde fine art, dance or classical music, but also of popular music, and street-style. This shift away from Bourdieusian taste-cultures strictly demarcated by social class has a long twentieth century history. In the contemporary context, however, the transformation of the economy; the demise of industrial jobs in favour of service and knowledge intensive occupations, and the rise of a large, culturally engaged demographic who sit outside the traditional middle class, has exerted a significant impact upon canons of taste. In Manchester University's study on class the authors identified a segment of the population they called 'the new affluent workers' a younger than average demographic of working class origins with high levels of 'emergent cultural capital' who were knowledgeable about new, edgy creative forms. In this way, the emergence of new types of work (more focused on service, branding and presentation), of new class segments, and of new types of consumer, are increasingly impacting upon men's fashion.⁹ Expensive "streetwear" brands like Yeezy or Off-White can be understood as forming part of the increasing destabilisation of formerly dominant notions of "good taste".

In June 2019, a year after Jones' debut for Dior, a specially constructed white temple adjacent to *L'Institut du Monde Arabe* in Paris housed the spring/summer 2020 show for Dior Men. The collection resulted out of a collaboration with the artist Daniel Arsham, whose work takes the form of disintegrating, fossilised fragments of contemporary consumer goods. Inside the temple, the fruit of this collaboration was immediately evident on the catwalk, blanketed in an immaculate layer of tinted sand fading from light pastel pink to washed out magenta, and in the fractured letters D I O R growing out of an even sediment. The opening bars of 'Waltz Darling' blared out, and the models' transparent rubber boots disturbed the pristine surface as they stomped down the runway.¹⁰ A suit in lightest grey emerged: a satin sash draped over one lapel; a pale pink outfit pinned with a finely wrought lily of the valley brooch followed; then satin shirts; grey-blue double breasted satin suits with dip-dyed sashes trailing along the ground; and perhaps most startlingly, delicate, swirling, organza pleats – stained in ultramarine or orange – and resembling geological strata applied onto translucent bomber-jackets and see-through T-shirts. ~~This mixture of the everyday and the refined was also reflected in white chubb keys worn as earrings, and workmen's boiler suits delicately hand-painted in an updated version of Christian Dior's beloved toile de jouy (the Louis XVII brocade with which Monsieur Dior decorated his headquarters).~~

We often think about tailoring as being unchanging, perennial, classic, and timeless. But this isn't really true. The three piece suit emerges in a recognisable form at the beginning of the nineteenth century out of a set of profound social and

economic transformations: like today, more casual garments, like trousers enter into more formal wear. We see the same process in the early twentieth century as the lounge suit replaced the tailcoat and frockcoat. Today, Kim Jones' collections indicate a change of a similar magnitude – not just the hybridisation of sport and formal wear, but also the popularity of more elaborate, brightly coloured decorative suits. As Joshua Bluteau (see chapter...) has suggested, for weddings, and events, men want tailoring to do a different job, not to make them anonymous and invisible, but to be expressive and fun. This isn't just a phenomenon in high-fashion. Pastel coloured suits have been available on the British high street and in the middle market amongst affordable brands like Reiss, Topman and Asos for the past few seasons.

Of course, men's lives aren't only changing in terms of work. The adoption of more colourful, embellished, decorative and eroticised menswear also speaks of a renegotiation of ideas surrounding gender. As the sociologists Mechthild Oechsle, Ursula Müller and Sabine Hess have argued: 'the period in which changes in gender relations and images was restricted solely to the modernization of women's lives is now drawing to a close'.¹¹ There have, in fact, been quite profound changes in the way that masculinity is practiced, understood and represented in the past two decades: these shifts are reflected in attitudinal data from both quantitative and qualitative sources. A 2016 poll of 1,692 adults found that younger men placed much less value on normative masculinity than older men.¹² More recent research with a sample of 18,800 adults by King's College London corroborates this picture of evolving attitudes to masculinity particularly as they pertain to fatherhood and work. Inevitably, these shifts have exerted an impact upon cultures of menswear.¹³ While dress has long formed an important site for the contestation of gender, the acceptance that masculinities can be plural and diverse and that there is more than one way of dressing as or of being a man is relatively new to mainstream media discourse. See, for example, the November 2019 edition of *GQ Magazine* exploring "The New Masculinity" with its striking front cover featuring Pharell Williams styled by Mobolaji Dawodu in a dramatic floor-length tent-dress-come-coat:¹⁴ this, emphatically, is not what *GQ* looked like ten years ago.

None of this is to say that we have achieved complete parity or equality, or that changes in gender relations have been universal or evenly spread across all demographics. But it does demonstrate that very significant changes in lives of men and in their attitudes and worldviews have taken place.¹⁵ And – chiming with this observation – Nick Ferguson at Estée Lauder has suggested that:

"Traditionally, male grooming brands have spoken to men through a narrow lens of masculinity. [But] this 'one size fits all' approach is no longer relevant as concepts of masculinity have become fragmented."¹⁶

The increasing plurality and diversity of menswear today – on the catwalk, in luxury fashion, and amongst high-street retailers clearly reflects this renegotiation of gender relations. It has heralded the return of a colourful, cosmopolitan macaroni style.

At the Spanish label Loewe, where the Northern Irish designer Jonathon Anderson is creative director, the spring/summer 2020 show represented something

of a departure from the previous season (which had featured asymmetric pink tuxedo suits in a glamorous seventies cut). Substantially rejecting paradigms of conventional Western menswear, Anderson instead embraced the *djellaba*, *boubou*, *banyan* and *kurta*.¹⁷ The show commenced with a series of loose fitting outfits in lightweight shirting, wide trousers, *peignoir* open to the waist with capacious open shirts draped over them. There were generously cut tunics – like Senegalese *boubou* – some in soft suede, along with striped robes paired with matching pyjama trousers. Like the Dior spring/summer 2020 show, dusty pastels predominated, along with a plethora of multi-coloured deckchair stripes. Models carried the leather satchels, backpacks, and shoppers for which the brand is well known and wore curious accessories including bizarre fascinators¹⁸ in their hair (see figure ...). The airy, oversized unstructured garments proposed by Anderson evoked the aesthetic traditions of North and West Africa, and the Eastern hippie trail. But it also spoke to a tradition of reformed and aesthetic dress in the UK, of the sort favoured by progressive 1930s artists, the Men's Dress Reform Party, and in the pagan ceremonies of the Woodcraft Folk and Kibbo Kift Kindred.

Another practitioner strongly associated with a multicultural approach to menswear is the British-Caribbean designer Grace Wales Bonner. She has drawn extensively on the aesthetic codes of Nigeria, Mali, Ghana, and Ethiopia, while exploring the sartorial traditions of the African diaspora and black masculinity more generally in her work. So it was perhaps unexpected that her spring/summer 2019 collection extensively mined South Asian culture; manifesting itself in flashes of magenta, burnt orange, saffron yellow, golden brocades, and mirrored *shalwar kameez* (amongst more conventional, tailored garments). This move East makes more sense when seen in the context of Wales Bonner's continued preoccupation with India and particularly with the Siddi community – Afro-Indians descended from enslaved African peoples. Her spring/summer 2016 collection 'Malik', replete with cowrie shells embroidered onto Chanel-style jackets, told the story of Malik Ambar, the Ethiopian slave who rose to be Regent of the Ahmednagar kingdom in the fifteenth century to great acclaim. Referring to a more recent figure for spring/summer 2019 Wales Bonner drew inspiration from African-American musician Alice Coltrane's intense engagement with Indian culture¹⁹ (see figure ...).

As has been suggested, there is a long history of British menswear importing and exporting styles, silhouettes and ideas to and from abroad. Not only did dandy, macaroni and other sartorial subcultures travel across the channel and the Atlantic in the eighteenth and nineteenth centuries, but so too did finished fabrics (like chintz), raw materials, made-up garments (like banyans and smoking jackets), and people (both free and enslaved). The story of cotton is, of course, fundamental to understanding the British Industrial Revolution, the relationship between colonised India and the UK, the slave economy of the southern states of America, and the interrelationship between this agrarian economy and Britain's industrialisation.

In the twentieth century, some of the most significant and successful British outfitters, particularly the multiple tailors like Montague Burton, were founded by

Jewish immigrants from the Russian Empire and Jewish entrepreneurs were also influential in popularising ready-to-wear.²⁰ Moreover, the famous British Carnaby Street and Mod looks of the 1960s, grew out of a mixture of knock-off Italian tailoring and American and French casual clothing; originally marketed to a queer consumer.²¹ Later twentieth century subcultures like the skinheads and punks drew extensively on Afro-Caribbean cultures of dress.²² In this sense, the phenomenal success of British men's fashion and the continuing ability of British designers to 'punch above their weight' on the international stage owes much to the porous nature of British identity, the UK's geopolitical position as a major European economy with strong links to both the continent and former colonies, and a large immigrant (and immigrant-descended) population. Britain's cosmopolitanism, while under threat in recent years, continues to inform, invigorate and enrich contemporary menswear.

The London based Chinese designer Feng Chen Wang is another practitioner whose work speaks of cosmopolitan identity – while also highlighting the male body in sometimes unexpected ways. Her collections combine eighties and nineties sportswear references²³ with an interest in construction reminiscent of Martin Margiela. Together, these influences manifest themselves in intricately cut, asymmetric, hybrid-garments with panels of contrasting – often-translucent – fabric. And while her sensibility for cut and fabrication is somewhat different from Jones or Anderson it is notable that she too has favoured dusty pastels (and in her last three collections powdery pink formed a key accent colour). For autumn/winter 2019 Wang showed panelled tailored suits – in pink of course – alongside shell-suits in rose and gleaming gun-metal grey, jumpers knitted with bands of appatures, and complex, oversized, down jackets with interweaving pattern pieces cut to resemble a lotus flower. Some months later, for her spring/summer 2020 collection, the runway was dressed to resemble a bamboo grove with canes emerging from pale sand. Panels of lattice-work appeared on shirts and sweatshirts, while jackets, coats and polo-shirts were fabricated in transparent beige organza. The use of sheer cloth, and the repeated motif of gaps and openings – not only in Wang's work, but also in that of Jones, Anderson and designer Craig Green – point to the ways in which the slender physique of the male high-fashion model is highlighted and revealed in contemporary menswear. Both the morphology of this attenuated model-body, and the way in which it is dressed, framed and exposed points to shifts in attitudes to masculinity and challenges to formerly hegemonic norms of strength, dominance and invulnerability.

For autumn/winter 2019, the British designer Craig Green retained the abstracted Kabuki-like, martial arts-ish elements for which he has become famous, but in the opening looks of the show, these were applied in a relatively quiet and understated manner: elegant double breasted trench-coats with external pocket-bags, subtly contrasting trims, and trailing ties, were fastened with an *obi* at the waist. As the collection continued, anoraks with folkloric blue and white prints at the back emerged. These were followed by harness-like tops fashioned from padded strips of

cloth to resemble woven Samurai armour; plaid robes with curiously placed openings; ensembles overlaid with radiating crochet nets; complex rucked and gathered garments; and finally outfits fashioned entirely from heat-sealed, transparent bottle-green plastic. All of which proved that Green had lost none of his edge and ability to surprise. This juxtaposition of delicate and protective materials in Green's collection – as he explained in his show notes – were intended to evoke notions of fragility and protection. Since the turn of the millennium, vulnerability has been an important theme for menswear practitioners – manifesting itself both at the level of the body, and in the way it is framed, styled and photographed.²⁴ In making visible the vulnerability that is part of all human psyches and experiences, contemporary designers resist and reject hegemonic representations of masculinity (in film, sport, and politics) in which strength, agency, and dominance are emphasised and in which male fragility is understood exclusively as a failing.

Designer ready-to-wear, as debuted each season on the menswear runways of the major fashion capitals, may be worn by relatively few people, but the colours, silhouettes, cut and fabrications that are proposed on the catwalk strongly influence the offerings of more modestly priced retailers. Moreover, designer menswear today is widely disseminated at the level of image, especially via social media applications such as Instagram and Weibo, which reach an enormous audience. Celebrities as diverse as Harry Styles, Tinie Tempa, BTS, and A\$AP Rocky are pictured in Gucci, Dior and Loëwe²⁵ thereby communicating ideas about menswear, masculinity, and the fashionable male body far beyond the fashion cognoscenti. Fashion practitioners draw on the stylistic influences that surround them to inform their work: clothing as worn on the street and on the dance floor; the utilitarian outfits of police and security guards; the unexpected ways that people mix together second-hand garments; hybrid forms of dress that arise in multicultural metropolises; the aesthetics of artworks, shows and exhibitions. The cosmopolitanism of the UK's polyglot cities – is allied in the work of British designers both to a sensibility for iconoclastic, eccentric and subcultural dress and to a concern for the contested politics of gender. In this way, British menswear represents a space in which some of the most profound ontological questions of this contemporary moment are posed: what does it mean to be British? And what does it mean to be a man?

Notes

¹ Smith, Rick, and Karl Hyde. *Born Slippy .N.U.X.X.* Vinyl. London: Junior Boys Own, 1996.

² Italy fared better, retaining an infrastructure in the shape of Pitti Uomo, Collezioni Uomo, and L'Uomo Vogue and big brands like Gucci and Prada.

³ There are, of course, some individually excellent mills; factories; tailoring, knitwear and embroidery specialists; and sample units in the UK, but there is lack of joined-up

thinking in the way that these specialists are supported and marketed domestically and abroad.

⁴ Ionna Karagiorgou's research reveals the emergence of 'the modern gentleman' as a popular and widely disseminated identity (lifestyle, discourse and archetype) in contemporary social media especially on style blogs and Instagram. Karagiorgou, Ionna. "The 'Modern Gentleman': Luxurious Lifestyles & UK - Based Personal Lifestyle Blog". In *Fashion, Costume And Visual Cultures*. Roubaix, 2019.

⁵ Finkelberg, John. "Transnational Dandies, Exquisites, And Lions: The Transnational Language Of Masculinity In France And Britain, 1815-1830". In *De/Constructing Masculinities? Critical Explorations Into Affect, Intersectionality, And The Body*. Erlangen Bavaria, 2018.

⁶ McNeil, Peter. "'That Doubtful Gender': Macaroni Dress And Male Sexualities". *Fashion Theory* 3, no. 4 (1999): 411-447. doi:10.2752/136270499779476081.; Finkelberg, "Transnational Dandies, Exquisites, And Lions: The Transnational Language Of Masculinity In France And Britain, 1815-1830."

⁷ Marx, Karl, and Friedrich Engels. *The Communist Manifesto*. London: Penguin Classics, 2004.

⁸ Breward, Christopher. *The Suit*. 1st ed. London: Reaktion Books, 2016.; Savage, Mike, Niall Cunningham, Mark Taylor, John Hjellbrekke, Brigitte Le Roux, and Sam Friedman. "A New Model Of Social Class: Findings From The BBC's Great British Class Survey Experiment". *Sociology* 47, no. 1 (2013): 219-250. doi:10.1038/sj.bdj.2013.651.

⁹ Savage et al., "A New Model Of Social Class: Findings From The BBC's Great British Class Survey Experiment."

¹⁰ LeBolt, David, and Malcolm McLaren. *Waltz Darling*. CD. Los Angeles: Epic, 1989.

¹¹ Oechsle, Mechtild, Ursula Müller, and Sabine Hess. *Fatherhood In Late Modernity*. 1st ed. Opladen: Barbara Budrich, 2012.

¹² Dahlgreen, Will. "Yougov | Only 2% Of Young Men Feel Completely Masculine (Compared To 56% Of Over 65)". *Yougov: What The World Thinks*, 2016. <https://yougov.co.uk/news/2016/05/13/low-young-masculinity-britain/>.

¹³ Global Institute for Women's Leadership. *International Women's Day 2019: Global Attitudes Towards Gender Equality*. London: Kings College London, 2019.

¹⁴ The dress-come-coat was designed by Pierpaolo Piccioli and Liya Kebede for Moncler.

¹⁵ Anderson, Eric. *Inclusive Masculinity*. New York: Routledge, 2009.; Christensen, Ann-Dorte, and Sune Qvotrup Jensen. "Combining Hegemonic Masculinity And Intersectionality". *NORMA: Nordic Journal For Masculinity Studies* 9, no. 1 (2014): 60-75. doi:10.1080/18902138.2014.892289.

¹⁶ Ferguson, Nick. (2016) [interview], quoted in Helena Pike, "Can Grooming Brands Get 'Low Maintenance' Men To Buy Beauty?". *The Business Of Fashion*, 2016. <https://www.businessoffashion.com/articles/intelligence/can-grooming-brands-get-low-maintenance-men-to-buy-beauty#comments>.

¹⁷ Anderson played with various robe and tunic-like garments in this collection: the djellaba is a Moroccan and North African robe; the boubou or agbada is a West African robe with wide shoulders and (often) a wide, abstract silhouette; the banyan was a garment worn by Europeans in the late seventeenth and early eighteenth centuries, that took its form from Asian cultures of dress like the kimono (and was often made-up in fabrics brought from Asia); the kurta is a knee-length Indian and South Asian, garment with a stand-collar and long sleeves.

¹⁸ Fascinators are small, hat-like hair accessories that became fashionable alternative to more formal, larger hats for women at celebratory occasions in the late 1990s and early 2000s. They are now seen as slightly gauche, and this is perhaps why they were adopted by Anderson, who often employs incongruous frumpy elements of womenswear in his men's collections (for example headscarves and ruffles in the Autumn 2013 menswear show for his eponymous brand).

¹⁹ Mower, Sarah. "Spring 2019 Menswear: Wales Bonner". Vogue, 2018.

<https://www.vogue.com/article/grace-wales-bonner-sarah-mower>.

²⁰ Selby, Elizabeth, and Shaun Cole. *Moses, Mods And Mr Fish: The Menswear Revolution*. London: Jewish Museum, 2016.; Selby, Elizabeth. "Case Study: Moses, Mods And Mr Fish: An Exhibition On Men'S Fashion At The Jewish Museum London". *Critical Studies In Men's Fashion* 4, no. 1 (2017): 31-41. doi:10.1386/csmf.4.1.31_1.

²¹ Cohn, Nik. *Today There Are No Gentlemen*. 1st ed. London: Weidenfeld and Nicolson, 1971.; Cole, Shaun. *'Don We Now Our Gay Apparel'*. 1st ed. Oxford: Berg, 2000.

²² Hebdige, Dick. *Subculture: The Meaning Of Style*. 1st ed. London: Routledge, 1979.

²³ Sportswear of this era is perhaps particularly resonant for a Chinese born designer, a reminder of Deng Xiaoping's economic reforms, and the opening up of the Chinese economy.

²⁴ McCauley Bowstead, Jay. *Menswear Revolution: The Transformation Of Contemporary Men'S Fashion*. London: Bloomsbury, 2018.

²⁵ This brand awareness translates into sales of high-margin branded products like colognes, skincare and eyewear as well as bags and luggage.