

*Artist, Rebel, Dandy: Men of Fashion*, April 26, 2013-August 18, 2013

*Artist/Rebel/Dandy* documents the enduring, global impact of the dandy—that distinctively dressed figure who has pervaded Western culture for more than two centuries. From Beau Brummell in the late 18th century to the international style-makers of today, this character epitomizes the powerful bond between clothing, identity, and creativity. Garbed with great intention and at least a hint of provocation, the dandy is forward-thinking, conscientious, and thoroughly artistic.

This presentation celebrates exquisitely crafted personal ensembles and visual representations associated with individual dandies around the world. The featured personalities are grouped to suggest kinship across chronological and geographic borders under the themes of historians, connoisseurs, revolutionaries, romantics, and explorers. The items on display represent the dandy as an international figure, but they also reflect the tableaux visible every day in RISD's creative environment. They illustrate how experimental self-invention, the constructive urge to challenge the status quo, and the power of well-crafted clothing work together in the lives of these remarkable individuals who are at once artists, rebels, and dandies.

## CHECKLIST OF THE EXHIBITION

Iké Udé

Nigerian, b. 1964

*Sartorial Anarchy #6*, from the series *Sartorial Anarchy*, 2013

Color inkjet print on satin paper

Gift of the artist 2013.93.2

In his *Sartorial Anarchy* self-portraits, New York-based Nigerian-born artist Ike Udé creates composite images of the dandy across geography and chronology. Udé photographs himself in disparate ensembles, pairing, for example, a copy of an 18th-century Macaroni wig with other carefully selected vintage garments and reproductions. "The incongruous pairing of the familiar...with relatively unfamiliar items," he notes, "is where dandyism can be stoked, problematized, renewed, and appreciated as a protean plastic art." Udé fabricates a particularly exaggerated vision of the dandy, confronting and questioning the abuses of the past while also celebrating the present. In addition to his artistic practice, Udé is a consummate dandy himself, and appeared on *Vanity Fair's* 2012 best-dressed list.



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Iké Udé

Nigerian, b. 1964

*Sartorial Anarchy #8*, from the series *Sartorial Anarchy*, 2013

Color inkjet print on satin paper

Gift of the artist 2013.93.3

In his *Sartorial Anarchy* self-portraits, New York-based Nigerian-born artist Ike Udé creates composite images of the dandy across geography and chronology. Udé photographs himself in disparate ensembles, pairing, for example, a copy of an 18th-century Macaroni wig with other carefully selected vintage garments and reproductions. "The incongruous pairing of the familiar...with relatively unfamiliar items," he notes, "is where dandyism can be stoked, problematized, renewed, and appreciated as a protean plastic art." Udé fabricates a particularly exaggerated vision of the dandy, confronting and questioning the abuses of the past while also celebrating the present. In addition to his artistic practice, Udé is a consummate dandy himself, and appeared on *Vanity Fair's* 2012 best-dressed list.



Kathryn Sargent, tailor

Dugdale Bros & Co

*Vest*, 2012/2013

White Rose Yorkshire worsted wool, twill weave

Courtesy of Kathryn Sargent Bespoke Tailoring TL26.2013.2

J. Murray, publisher

*Childe Harold*, 1837

Courtesy of the Providence Athenaeum TL49.2013.1

The Literary Gazette of May 1828 took great pains to describe Lord Byron's appearance: "He wore his nails very short, and was very particular about his teeth and linen, but not otherwise remarkable in his toilette. From his portraits it had been supposed that he wore no cravat, but went with his neck open-which was not the case. He used to wear a small cravat with the collar turned down; but always sat for his likeness without one."

The frontpiece to Byron's partly autobiographical narrative poem *Childe Harold* featured an engraving of the poet taken from an earlier portrait painted by George Sanders. In it, Byron, aged about 20, strikes a windswept pose with flowing black cravat and fluttering cape—a romantic and bohemian vision of the poet that has lasted to



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this day. In his youth, Byron was one of Brummell's most assiduous followers, a dandy who tied his cravat with great care and paid

fastidious attention to the quality of the Irish linen used for his shirts.

Paul Bochicchio, designer

Andy Warhol, owner

American, 1928-1987

*Wig worn by Andy Warhol, 1980 - 1989*

Hair and nylon mesh

The Andy Warhol Museum, Pittsburgh; Founding Collection,  
Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

TL63.2013.1



The coarse wig, stiff button-down Brooks Brothers shirt, and paint-splattered Ferragamo shoes were Andy Warhol's signature accessories, central to his carefully crafted public image. The wig, intentionally ill-fitting and dyed an unnatural silver color, obscured the artist's baldness and, even better, drew attention to its function as a fashionable counterfeit. In a similar manner, Warhol twisted the conservative, old-school reference of the shirt to fit his avant-garde agenda. Warhol wore luxurious brogue-style Ferragamo shoes in his studio, and in 2006 the Ferragamo family purchased a pair of his shoes at auction. In 2010 they issued a new limited-edition line that replicates Warhol's originals, down to the paint splatters on the toe.

Brooks Brothers

American

*Two shirts worn by Andy Warhol, 1960s/1970s*

Cotton plain weave, mother of pearl buttons

The Andy Warhol Museum, Pittsburgh; Founding Collection,  
Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

1998.3.8521.1, 1998.3.8521.2 TL63.2013.2

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T.J. Wilcox, director

b. 1965

*Stephen Tennant Homage*, 1998

Super-8 film transferred to video

Courtesy the artist and Metro Pictures, New York TL65.2013

In this filmed portrait, T. J. Wilcox pays homage to his tubercular, delicate subject with a dreamlike narrative that features the voice and person of model Stella Tennant, an androgynous character and the writer's great-niece. In Wilcox's words, "Stephen's life and his pursuits are generally characterized as being sort of foolish, or ephemeral, pointless or just nonexistent, like he just wasted his life; whereas I think there can be a reading of his life in which he becomes a kind of hero, you know, and kind of a champion of the ephemeral."

Richard Merkin

American, 1938-2009

*Byron and Shelly on Lake Geneva (These Foolish Things)*, 1980

Serigraph

Pamela Harrington and Kip McMahan TL70.2013



Dunhill Tailors, Tailors, NYC

American

Norman J. Block, founder

American, 1905 - 1998

Leon Block, designer

American, 1910 - 1993

*Suit worn by Truman Capote*, 1968

wool; twill weave

Leanne Shapton and Jason Fulford TL73.2012.2

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Dunhill Tailors, Tailors, NYC

American

Norman J. Block, founder

American, 1905 - 1998

Leon Block, designer

American, 1910 - 1993

*Suit jacket worn by Truman Capote, 1968*

Wool; twill weave

Leanne Shapton and Jason Fulford TL73.2012.2A

Dunhill Tailors, Tailors, NYC

American

Norman J. Block, founder

American, 1905 - 1998

Leon Block, designer

American, 1910 - 1993

*Suit trouser worn by Truman Capote, 1968*

wool; twill weave

Leanne Shapton and Jason Fulford TL73.2012.2B

Al Hirschfeld, illustrator

American, 1903 - 2003

William Saroyan, author

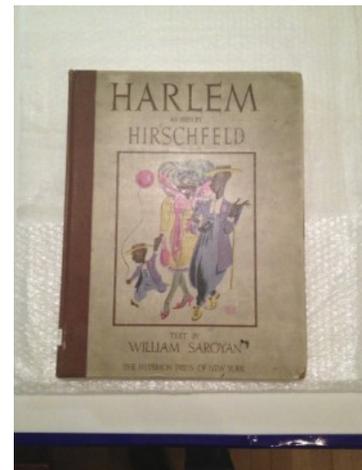
Armenian American, 1908 - 1981

Hyperion Press, publisher

*Harlem as seen by Hirschfeld, 1941*

On loan from Special Collections, Fleet Library at RISD TL76.2013

Markedly exaggerated, especially in terms of yardage, the zoot suit served as a means of self-expression for African American and Chicano urban youth in the early 1940s. Young men from lower-class communities wore the zoot suit with pride, emulating musicians and performers such as Cab Calloway, parading its voluminous and luxurious silhouette on the street with conscious panache. Donning the zoot suit signified a specific cultural and political identity and by 1942 was considered an act of defiance. In the U.S., wartime fabric rationing led to zoot suit riots, while in France the zoot suit stood for Nazi resistance. The meticulous suits worn by the Sharp family on the cover of Al Hirschfeld's Harlem series live up to the phrase "the end to end all ends," a reference to the letter Z in the style's name.



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Ann Demeulemeester

Belgian, b. 1959

*Ensemble worn by Patti Smith, ca. 1998*

Wool and Rayon blend twill weave jacket, wool twill weave vest, cotton plain weave shirt, cotton plain trousers, silk satin weave tie, leather boots

Patti Smith Archive TL85.2013

Often referred to as the "first lady of punk," musician, poet, and artist Patti Smith presents herself with deliberate rawness that has itself become a style. Her penchant for androgynous menswear elements expresses her sartorial and intellectual modeling of 19th-century poets such as Arthur Rimbaud and Charles Baudelaire.



Just as Smith looks to past visionaries for artistic inspiration, poetic Belgian designer Ann Demeulemeester, a close friend and collaborator, looks to Smith as a muse. This ensemble comes from Demeulemeester's spring/summer 2000 collection, named "Woolgathering" after a novel published by Smith in 1992. Fragments of Smith's prose are embroidered on the fabric. "She is very aware of her style and she controls it," observes Demeulemeester. "It's about being conscious of who you are and using all the strength you have to communicate that."

F.L. Dunne and Company, New York and Boston

*Suit worn by Richard Merkin, 1968*

Wool twill-weave, cotton plain-weave shirt

Gift of Richard Merkin 1999.65.2

Richard Merkin passionately supported New York City's bespoke industry, patronizing companies such as F. L. Dunne, tailor of this dynamic three-piece tweed suit. In an era of increasingly casual attire, Merkin sought to resurrect the flaneur image. He hung Walter Sickert's caricature of Beerbohm, seen in the other gallery, between his two clothes closets as a reminder of Beerbohm's philosophy, style, and humor.



Merkin's feelings about his style were sometimes romantic: "There's a lot of sincerity and belief in it. I guess I'm a dandy at heart who seeks quality at every level of existence." He could be astutely aware of the politics of his dress: "There is a degree of satire, of the creative violation of propriety. I was not to the manner born; therefore to simply appropriate the manner would not have been satisfactory." He also said, "I'm an artist who likes to observe and make a statement, so my dress has something to do with journalism, reportage."

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Everall Brothers New York Est. 1873  
*Jacket worn by Richard Merkin, 1971*  
Wool flannel  
Gift of Richard Merkin 1999.65.4

Chipp NY, New Haven  
*Suit worn by Richard Merkin, ca. 1965*  
Wool twill weave  
Gift of Richard Merkin 1999.65.5

F.L. Dunne and Company, New York and Boston  
*Jacket worn by Richard Merkin, 1968*  
Wool twill weave  
Gift of Richard Merkin 1999.65.7



American  
*Coat worn by Edward Carrington, ca. 1820*  
Wool broadcloth with silk velvet collar and gilt brass buttons  
Gift of Margarethe L. Dwight 36.142.24

The sumptuous linen shirt, supple deep-blue broadcloth coat, and expertly contoured pantaloons seen here—drawn from the wardrobes of three different Rhode Islanders—reflect the far reach of Brummell's sartorial influence. "In certain congruities of dark cloth, in the rigid perfection of his linen...lay the secret of Mr. Brummell's miracles," observed 20th century artist and writer Max Beerbohm, a dandy himself. As suggested by these pieces, Brummell's preferences in fabric and cut signaled a shift from embellished, overtly sumptuous ensembles to suits that celebrated the body through painstaking tailoring. The pantaloons' sharply delineated calf shape reflects the Brummellian taste for a taut fit that revealed the natural form of the youthful physique.



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American  
*Shirt, late 1700s*  
Linen plain weave with cotton ruffle  
Gift of Mrs. Guy Lowell 43.386

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American  
*Pantaloons worn by a member of the Giles Lodge family, ca. 1815*  
Wool broadcloth  
Gift of the Estate of Dr. Giles Lodge 79.103.4

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George Cruikshank  
English, 1792-1878  
*The Commercial Dandy & His Sleeping Partners, 1821*  
Etching on wove paper, hand colored  
Courtesy of The Lewis Walpole Library, Yale University TL30.2013.1

At the height of his social prominence, Brummell not only negotiated a place for himself within the aristocratic establishment, but also spawned a Dandy Club of friends, cohorts, and followers, members of which are humorously portrayed here by Richard Dighton. Made two years after Brummell's exile to France to escape gambling debts, the



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print satirizes the excesses-from wasp-waisted, full-chested silhouettes with terribly high collars and elaborate cravats to wanton drinking and gambling-of gentlement enjoying themselves at private clubs such as the renowned Almack's or White's. In a similar setting, Cruikshank's *The Commerical Dandy* lampoons banker Thomas Raikes, Brummell's close friend. The print shows him similarly bedecked and well attended, living up to the title "One of the Rakes of London" awarded to him by caricaturist Richard Dighton.

Richard Dighton

English, 1795 - 1880

*The Dandy Club*, 1818

Etching on wove paper, hand colored

Courtesy of The Lewis Walpole Library, Yale University TL30.2013.2

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English

*A fashionable fop*, 1816

Etching on wove paper, stippled and hand coloring

Courtesy of The Lewis Walpole Library, Yale University TL30.2013.3

While both images poke fun at the fashionable gent of the 1810s, a comparison of *The sweet pea* of 1812 and *A fashionable fop* of 1816 shows an escalation in mockery of the figure of the dandy. *The sweet pea* gently chides a young aristocrat, one of the "Exclusives" in Brummell's circle perfectly turned out in modish attire, for his extravagant focus on fashion. *A fashionable fop*, while retaining a decidedly masculine feeling, takes jabs at the sartorial follies of the emerging "ready-to-wear" set of dandies who were born outside of the aristocracy. Shown departing from a retail establishment, the fop wears pointed slippers and an exaggeratedly trailing coat that defy Brummell's edict that when perfectly dressed, one should never be noticed.

# RISD MUSEUM

Hannah Humphrey, publisher

*The Sweet Pea*, 1812

Etching on wove paper with stippling and hand-coloring

Courtesy of The Lewis Walpole Library, Yale University TL30.2013.5

While both images poke fun at the fashionable gent of the 1810s, a comparison of *The Sweet Pea* of 1812 and *A Fashionable Fop* of 1816 shows an escalation in mockery of the figure of the dandy. *The Sweet Pea* gently chides a young aristocrat, one of the "Exclusives" in Brummell's circle perfectly turned out in modish attire, for his extravagant focus on fashion. *A Fashionable Fop*, while retaining a decidedly masculine feeling, takes jabs at the sartorial follies of the emerging "ready-to-wear" set of dandies who were born outside of the aristocracy. Shown departing from a retail establishment, the fop wears pointed slippers and an exaggeratedly trailing coat that defy Brummell's edict that when perfectly dressed, one should never be noticed.

American

*Coat and breeches worn by Henry Remsen, Jr.*, ca. 1805

Silk plain-weave coat and silk jersey breeches with silk plain-weave trim

Museum of the City of New York: Gift of Mrs. Charles Remsen, 1933.  
TL84.2013.1

Worn by Henry Remsen, Jr. a wealthy merchant and descendent of some of the earliest Dutch settlers of New Amsterdam, this ensemble of brilliant-blue silk jacket and off-white silk knit breeches provides a view of masculine attire straddling two continents at the turn of the 19th century. The tailored jacket follows the fashionable silhouette developed by artisans working with wool broadcloth, but the lightweight silk sports a fluidity and hue not seen in such dense wool fabric. The knit of the delicate jersey breeches would have enabled a smooth, clean fit for an evening event. As an heir to an importing business that dealt in wool, indigo, and accessories such as silk stockings, Remsen used his well-appointed appearance to advertise his luxurious wares.

American

*Breeches belonging to Henry Remsen*, ca. 1805

Silk plain-weave coat and silk jersey breeches with silk plain-weave trim

Museum of the City of New York: Gift of Mrs. Charles Remsen, 1933.  
TL84.2013.2

# RISD MUSEUM

John Weston, tailor

British

Charles Jennens, button maker

British

*Greatcoat*, 1803/1810

Wool broadcloth with silk velvet trim and metal buttons

Courtesy of Coutts 56.69/1 TL92.2013

In the early 19th century, broadcloth—a felted wool fabric—was not only luxurious, not only strong, but unprecedented in its ability to conform to the wearer's body. This greatcoat is a rare surviving garment from the period of Beau Brummell's fashion supremacy. Our understanding of Brummell today is based solely on artistic and written depictions, most of which were created after his death. This coat, tailored by London's famed John Weston, gives material evidence of the wardrobe of "the Beau." Having been deposited in the vaults of Coutts & Co. in London, this garment, from a tailor that both Beau Brummell and George IV patronized, has survived in pristine condition and illustrates the understated sophistication of garments worn by Brummell and his circle.



Rose Callahan

American

*Massimiliano Mocchia Di Coggiola, Paris, 2011*

Digital print

Courtesy Rose Callahan/The Dandy Portraits TL20.2013.1

London-based magazines like *The Chap* and *The Rake*, the Dutch *Fantastic Man*, and the Canadian *Inventory* continue to have widespread stylistic impact. The latest incarnations of the revolutionary dandy ideal manifest on the streets, but they are mediated and perpetuated on the Web via popular style blogs that disseminate virtual snapshots worldwide. Scott Schuman broke ground with *The Sartorialist.com*, which highlights the diversity of the international clothes-wearing man. Joshua Kissi and Travis Gumb's *StreetEtiquette.com* celebrates stylistic virtuosity in individuals with an artistic eye rather than simply deep pockets. Rose Callahan documents the "lives of exquisite gentlemen today" on *DandyPortraits.tumblr.com*. Online endeavors such as these have brought an appreciative public into the rarefied realm of the dandy.



# RISD MUSEUM

Rose Callahan

American

*Doran Wittelsbach, San Francisco, 2009*

Digital print

Courtesy Rose Callahan/The Dandy Portraits TL20.2013.2

In this photograph, taken for her blog The Dandy Portraits, Rose Callahan captures the spirit of one of today's more evocative dandies, Doran Wittelsbach. A writer and collector of vintage dandy garments, Wittelsbach projects a stridently subcultural image via his clothing choices and his tattooed call to arms. In *Bloody Beautiful* magazine, which he founded and edits, he professes to speak to those who are "unabashedly themselves, bravely beautiful with no deathbed conversions to mediocrity, religious or secular." The word dandy, emblazoned on his flesh, serves as a constant reminder of Charles Baudelaire's definition of the dandy's artistry as an intellectual and revolutionary stance. Far from a mere follower of fashion, Wittelsbach, in his overtly sumptuous appearance, stands apart as an eccentric even within the contemporary community of dandies.



Rose Callahan

American

*Hugo Jacomet at Cifonelli Tailleur, Paris, 2011*

Digital print

Courtesy Rose Callahan/The Dandy Portraits TL20.2013.3

I could recognize a Cifonelli shoulder from a distance of a hundred meters. -Karl Lagerfeld

Menswear writer Hugo Jacomet, author of the French blog Parisian Gentleman, was captured by Rose Callahan at his favorite tailor in this 2011 portrait, featured on the American blog The Dandy Portraits. Jacomet is lauded as one of the most famed contemporary French dandies, yet his tailor of choice, Cifonelli, was established in Rome in 1880, only moving to Paris in 1926. The firm describes their fusion of vision as the "perfect homogeneity between French tradition, Italian lightness, and English structuralism."



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Scott Schuman

American, b. 1968

*On the Street... Milan,*

Digital print

Courtesy of The Sartorialist / Danziger Gallery TL77.2013.1

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Scott Schuman

American, b. 1968

*On the Street ... Burlington Gardens (Justin O' Shea), London, March 4, 2012, 2012*

Digital print

Courtesy of The Sartorialist / Danziger Gallery TL77.2013.2

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# RISD MUSEUM

Paul Smith, design house  
*Ensemble worn by Patrick McDonald, 2007-2012*  
Merino wool; twill weave  
Gift of Patrick McDonald 2012.62.1.1

Patrick McDonald, the self-described "Dandy of New York," devotes himself wholeheartedly to the pursuit of beauty and the pleasures of fashion and style. Echoing sentiments expressed by the 19th-century French writers such as Charles Baudelaire, McDonald embraces the productive and creative bravura of the dandy figure: "Fashion is my art and that art is my freedom."

This elegant Paul Smith design in grey and pink wool is brought to life and infused with a touch of whimsy by McDonald's artful selection of coordinates, in particular the Rod Keenan hat with applique hand motif and the special attention that he pays to his faultless visage. Given the sense of fantasy in McDonald's sartorial compositions, his focus on surrealist artist Salvador Dali as a style icon is telling.

Xoos, design house  
*Man's shirt, ca. 2010*  
Cotton; plain weave, twill weave  
Gift of Patrick McDonald 2012.62.1.2

Palenzo Collezioni, design house  
*Tie, ca. 2012*  
Silk; satin weave  
Gift of Patrick McDonald 2012.62.1.3

*Boutonniere, ca. 2010*  
Felt, wire; hand painted  
Gift of Patrick McDonald 2012.62.1.4



# RISD MUSEUM

Rod Keenan, milliner  
American, b. 1968  
*Man's hat*, ca. 2010  
Wool, leather, silk; felted, applied decoration, plain weave  
Gift of Patrick McDonald 2012.62.1.5



American  
*Suit worn by James Adams Woolson (1829-1904)*, 1880  
Cotton seersucker jacket and trousers  
Gift of the Estate of Mrs. Byron Satterlee Hurlbut 58.166.20

James Woolson was a Boston-based leather merchant for most of his career. His understanding of fine textiles and materials was honed while serving many roles, from librarian to president, in the Boston Mercantile Library Association. This suit, with its covered buttons and impeccably finished seams, reflects his discerning eye. Pristine seams are a hallmark of the seersucker suit, which is traditionally left unlined to afford the wearer welcome relief from summertime heat and humidity.



Anderson & Sheppard Ltd.  
English  
*Suit worn by Fred Astaire*, ca. 1933  
Wool twill weave and plain weave with silk satin weave trim  
Credit line for suit (A, B), vest, bow tie, top hat:  
Loan courtesy of the FIDM Museum at the Fashion Institute of Design & Merchandising, Los Angeles; Department of Recreation & Parks, City of Los Angeles

Credit line for man's evening shirt with collar (AB/C):  
Loan courtesy of the FIDM Museum at the Fashion Institute of Design & Merchandising, Los Angeles; Gift of the Fashion Institute of Design & Merchandising TL100.2013

"I know that once in a while I've been on lists of best-dressed men, but it always comes as a surprise to me. I never think of myself as spic

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and span or all duded out-just as someone who wants to be comfortable and satisfy his own taste." -Fred Astaire

In 1923, Fred Astaire made his first visit to Anderson & Sheppard. This Savile Row firm is known for high armholes and a gentler shoulder, both of which afford greater freedom of movement and would be logical preferences for a performer. When interviewed in August 1957 for GQ magazine, Astaire recalled the fit: "I'm fairly careful about the tailoring, I usually take my suits back to the shop at least half a dozen times--too much shoulder or too loose or too tight. What I dislike is wearing a lot of material." Astaire, however, was not beholden to just one firm; for the 1935 film *Top Hat*, he worked with Kilgour, French & Stanbury. In both the ensemble on display and the *Top Hat* film clip, the ever-present white carnation boutonniere is indeed present, Astaire's nod to his style icons, the Prince of Wales and Prince George.

Baudouin Mouanda

Congolese, b. 1981

*Untitled*, 2008

Archival C-print

Baudouin Mouanda, *Sapeurs de Baongo*, *Untitled* 2008. Courtesy M.I.A. Gallery. TL103.2013.1



Baudouin Mouanda

Congolese, b. 1981

*Untitled*, 2008

Archival C-print

Baudouin Mouanda, *Sapeurs de Baongo*, *Untitled* 2008. Courtesy M.I.A. Gallery TL103.2013.2



# RISD MUSEUM

Anderson & Sheppard Ltd.

English

*Suit worn by Lapo Elkann, 2012*

Cotton, seersucker

Courtesy of Lapo Elkann TL17.2013.1

Lapo Elkann is hailed for redefining Italian luxury in the 21st century, and has been named Dandy of the Year by the blog Dandyism.net. Nearly the same size as his iconic grandfather, the late Gianni Agnelli, Elkann wears many of his bespoke suits. While Agnelli was known for idiosyncrasies such as wearing his watch over his shirt cuff or donning hiking boots with his Caraceni suits, Elkann is making a name for himself as a champion of understated luxury. Something you refine with your own taste." Lapo's art of dress is evident in his modern color sensibility and his excellence in the often indescribable art of sprezzatura-appearing not to care about one's appearance while projecting sublime style.



Caraceni

Italian

*Suit worn by Gianni Agnelli, 1951*

Wool basket weave, brushed

Courtesy of Lapo Elkann TL17.2013.2

Lapo Elkann is hailed for redefining Italian luxury in the 21st century, and has been named Dandy of the Year by the blog Dandyism.net. Nearly the same size as his iconic grandfather, the late Gianni Agnelli, Elkann wears many of his bespoke suits. While Agnelli was known for idiosyncrasies such as wearing his watch over his shirt cuff or donning hiking boots with his Caraceni suits, Elkann is making a name for himself as a champion of understated luxury. Something you refine with your own taste." Lapo's art of dress is evident in his modern color sensibility and his excellence in the often indescribable art of sprezzatura-appearing not to care about one's appearance while projecting sublime style.



# RISD MUSEUM

Doyle Mueser

*Suit worn by Nathaniel "Natty" Adams, ca. 2011*

Cotton seersucker jacket and trousers, cotton plain-weave shirt,  
cotton pique tie, silk plain-weave pocket square

Courtesy of Nathaniel Adams TL18.2013

Writer and dandy historian Nathaniel Adams seeks to recapture a way of life now foreign to many men of his generation: "It used to be that your tailor was like your doctor or your barber-the people in your life who you worked very personally with on the important things." This pink seersucker ensemble, stunningly crafted by the fledgling New York firm Doyle Mueser, shows Adams's serious appreciation for the fine details of bespoke tailoring.

Describing himself as "a rather sentimental capital-R Romantic with an odd sense of humor," Adams sometimes has meaningful phrases hidden in his suits. "Be the purple stripe" is embroidered on the underside of the collar of a purple windowpane-check jacket.

Adapted from the Greek philosopher *Epictetus's Of Human Freedom*, the full quote reads: "But I aspire to be the purple stripe, that is, the garment's brilliant hem. However small a part it may be, it can still manage to make the garment as a whole attractive. Don't tell me, then, 'Be like the rest,' because in that case I cannot be the purple stripe."

Keith Fallon

Fallon & Harvey Ltd.

*Tuxedo worn by Peter Rauch (jacket, trousers, shirt, bowtie, and suspenders),*

Wool; twill weave, silk; satin weave, cotton; plain weave

Barbara R. Rauch and Family TL29.2013

When graphic designer Peter Rauch first landed in London, he literally kissed the ground and headed straight to Anderson & Sheppard, the venerable Savile Row establishment patronized by his style icon, Fred Astaire. There blossomed Rauch's lifelong love for bespoke materials, cut, color. Rauch eventually found his own sartorial magician in the Keith Fallon of Fallon & Harvey, tailor of this elegant tuxedo. Rauch's passion has led not only to sharply tailored suits but also close friendships. Speaking of Andre Churchwell, a dandy represented in the Historians section and a fellow aficionado of Fred Astaire, Rauch mused: "We speak two or three times a week. He describes the outfits that he wears and I'm the only one captivated by it and crazy enough to enjoy the conversation."



# RISD MUSEUM

Doyle Mueser  
East West Designers

Indian

Esquivel

American

House of Waris

American

Seize sur Vingt

American

*Ensemble (turban, suit, shoes) worn by Waris Ahluwalia, 2012*

Doyle Mueser: Brushed cashmere/wool blend twill-weave suit Raja at

East West Designers: Cotton plain-weave shirt Esquivel: Suede shoes

House of Waris: Silk plain-weave hand-printed pocket square

amethyst cuff links Indian cotton plain-weave turban

Waris Ahluwalia TL46.2013

Lauded as a fashion icon on the streets of New York, actor and jewelry designer Waris Ahluwalia ranks among those contemporary dandies who come closest to the original model of Beau Brummell. Speaking of his relationship to bespoke tailors on Savile Row and in New York, Ahluwalia says, "Once you get something made for you, you never turn back. Just like I know where my eggs are farmed, I need to know how my clothes are made."

In its refinement and understated luxury, this soft grey wool suit tailored by New York's Doyle Mueser, worn with a signature black turban, perfectly reflects Ahluwalia's personality. This suit exemplifies its tailor's credo that the bespoke suit is "a portrait painted by a master, an ode composed in your honor by your favorite poet." Embroidered in red under the suit's collar is "Omnia vincit amor"-love conquers all.

Tom Brown Tailors

*Suit worn by Roy Sambourne, ca. 1892*

Wool plain weave, fulled and brushed

Brighton Royal Pavilion and Museums TL95.2013.2

Mawdley "Roy" Herapath Sambourne, the noted London dandy, stockbroker, founder of Sambourne & Co., and son of famed Punch illustrator Linley Sambourne, began his sartorial journey while attending Eton. Tom Brown Tailors has offered garments to students at Eton for more than 200 years, outfitting pupils in everything from top hats to Eton collars to laundry bags. Sambourne continued to frequent Brown's London outpost after his studies.

# RISD MUSEUM

This suit's rich black fabric—a densely woven twill, brushed for a soft hand and excellent drape—would have been the perfect choice for a sturdy but smart ensemble for the young man at school and the bachelor about town. Any incidents or spills could be brushed away, and the weave would protect against tears and wear.

E. Minister and Son, publisher  
*Gazette of Fashion and Cutting-room Companion*, May 1851  
Yale Center for British Art, Paul Mellon Collection TL72.2013.4

Of all handicrafts, that of tailoring appears to be the most successful in the modern arts—in the way of making\_(coining)\_money, we might compare it to witchcraft. The march of refinement has made rapid strides in this particular walk\_of scientific improvement. There is now no longer a tailor to be found in the classic region of St. James's. No! they are one and all professors of the art of cutting.  
-*The Town*, April 7, 1838

During the 1830s and 1840s, a time driven by the influence of industry, tailors also were dogged by demands for increased efficiency. New systems and methodologies were introduced, and as tailoring became more commercialized, some feared the art of it was fading away. Tailors did, however, continue to educate clients, sharing information about the history, science, economics, and use of different textiles. In 1851, the *Gazette of Fashion Gentleman's Monthly Magazine of Fashion and Costume de Paris* featured rich hand-colored plates, presented as elaborate triple fold-outs, to inspire the customer. Each issue also included patterns that a tailor could follow to replicate current feats of the craft.

F.L. Dunne and Company, New York and Boston  
*Jacket and vest worn by Richard Merkin*, 1968  
Wool twill weave  
Gift of Richard Merkin 1999.65.8

In an article paying homage to one of his New York tailors, Richard Merkin wrote, "What he did was make me a wonderful suit, one that expressed the very contradictions that I have harbored in the labyrinths of my psyche. I cannot image a bolt of cloth being treated with greater empathy, nor, for that matter, whimsy." In this instance, cloth was fashioned into a dream thanks to the skillful hands of a tailor, but it also reflected Merkin's own appreciation of the concordance of mind, body, clothing, and creativity. Merkin's suits were individually patterned and crafted to express his personal vision and originality. Merkin's friend Tom Wolfe praised this quality, saying,

# RISD MUSEUM

"Even the smallest detail, a Turkish cigarette, a glove, a capped-toe shoe, a walking stick-and no artist on this earth has ever had a more exquisite eye for cigarettes, gloves, shoes and walking-sticks, not to mention tennis collars, center/ridge Panamas and boutonnières-becomes a discreet element of design."

F.L. Dunne and Company, New York and Boston

*Jacket*, 1966

Wool twill weave

Gift of Richard Merkin 1999.65.8A



F.L. Dunne and Company, New York and Boston

*Vest*, 1966

Wool twill weave

Gift of Richard Merkin 1999.65.8B



# RISD MUSEUM

D. G. Eldridge, Inc.

*Shirt worn by Richard Merkin, 1967/1972*

Cotton plain weave

Gift of Richard Merkin 2000.22.1

Because the skilled tying of the cravat was once the sign of a true dandy, the detachable collar was considered an unthinkable shortcut until about 1900, when younger dandies, like Francis Carolan, embraced the vogue. Detachable collars were worn later in the century by flaneurs such as Richard Merkin.

While often associated with women's fashion, the influential fashion publication *Gazette du Bon Ton* also included numerous style and comportment articles focusing on menswear. These articles frequently were penned by Roger Boutet de Monvel and illustrated by his brother, Bernard. From the 1910s to the 1920s, the series discussed topics including the history of neckwear as here.



*Collar worn by Richard Merkin, 1967/1972*

Cotton plain weave

Gift of Richard Merkin 2000.22.10



Brooks Brothers

American

*Collar worn by Richard Merkin, 1967/1972*

Cotton plain weave

Gift of Richard Merkin 2000.22.11

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# RISD MUSEUM

Beale & Inman

English

*Collar worn by Richard Merkin, 1967/1972*

Cotton plain weave

Gift of Richard Merkin 2000.22.14

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D. G. Eldridge, Inc.

*Shirt worn by Richard Merkin, 1967/1972*

Cotton plain weave

Gift of Richard Merkin 2000.22.2

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D. G. Eldridge, Inc.

*Shirt and collar worn by Richard Merkin, 1967/1972*

Cotton plain weave

Gift of Richard Merkin 2000.22.5

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# RISD MUSEUM

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A. Sulka & Company

American; European

*Shirt worn by G. H. Stone, ca. 1920*

Monogrammed silk plain weave

Gift of Mr. and Mrs. Edward L. Stone 2000.66.12

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# RISD MUSEUM

A. Sulka & Company  
American; European  
*Shirt worn by G. H. Stone, ca. 1920*  
Monogrammed silk plain weave  
Gift of Mr. and Mrs. Edward L. Stone 2000.66.14

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Shelton and Co.  
British  
*Top hat worn by a member of the Goddard family, mid 1800s*  
Silk plush  
Gift of the Goddard family 2005.89.21

The collections of the RISD Museum of Art include this smart top hat from the late 19th-century Boston import firm Collins & Fairbanks Co. Advertising their wares in the MIT campus newspaper, *The Tech*, Collins & Fairbanks celebrated their specialty: young men's hats. Like the young men of Eton College, young American clothes-wearing men wouldn't have dared leave home with their heads uncovered. Both the black top hat and the derby belonged to Harvard dean Byron Satterlee Hurlbut. The exceedingly rare white top hat was likely intended for wear at the Royal Ascot races, where pale blush was de rigueur. Even then, this shade of white is most unusual, as those described as white are usually pale gray. Shelton and Co., which created this hat for a member of the Providence-based Goddard family, was located just off the Pall Mall, London's center of haberdashery.



# RISD MUSEUM

Norton & Sons, tailor  
British, est. 1821  
*Morning suit worn by Eben S. Doolittle, 1941*  
Wool twill weave  
Gift of Nancy P. Doolittle 2006.88.3

These two suits reveal subtle variations in even the most classic form, the morning suit. While at first glance they appear to be exactly the same, a difference in the weight and spacing of the stripes of the trousers is revealed upon closer examination. The nuance of the brushed versus flat-woven black jacket also becomes apparent. Such details serve as clues to the personality of the wearer and reflect the many discussions the client would have had with his tailor.

The Savile Row firms Norton & Sons and Hawes & Curtis have long been destinations for Americans in London. Of his days as a young apprentice at Hawes & Curtis, tailor John Pearse recollects, "We were upstairs in the workroom which was like Fagin's den. Those guys were all kind of Mod-y and young even though we were making for the Duke of Edinburgh or the King of Thailand. It gave me a good grounding for the flamboyance to come."

Hawes & Curtis, tailor  
British  
*Morning suit worn by Richard Brown Baker, 1940*  
Brushed wool twill weave  
Bequest of Richard Brown Baker 2009.92.252

These two suits reveal subtle variations in even the most classic form, the morning suit. While at first glance they appear to be exactly the same, a difference in the weight and spacing of the stripes of the trousers is revealed upon closer examination. The nuance of the brushed versus flat-woven black jacket also becomes apparent. Such details serve as clues to the personality of the wearer and reflect the many discussions the client would have had with his tailor.

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# RISD MUSEUM

Dashing Tweeds

English

*The Original*, 2002-2012

Wool twill weave

Gift of Guy Hills 2012.31.1

Born out of a desire to present traditional Harris Tweed textiles for modern metropolitan wear, the innovative London firm Dashing Tweeds was founded in 2002 by Guy Hills and textile designer Kirsty McDougall. This suit, the first fruit of their collective labors, was tailored by Russell Howarth using cloth designed by McDougall. McDougall hails from the Scottish Hebrides, home of Harris Tweed textiles. The resulting creation is not only dashion in the jaunty sense, but designed to meet Hills's personal desire for garments not made of spandex that were suitable for cycling around town. The broken-twill patterning refers to the tread of a bicycle tire.

The textile lengths behind the suit are also made by Dashing Tweeds. High-tech reflective threads are incorporated into the absorbent wool fibers and the fabrics are treated with Teflon coating, making them appropriate for stylish all-weather biking. Blending modern materials with heirloom weaving production methods, innovative new textiles such as the reflective Lumatwill have featured prominently on Savile Row.

Dashing Tweeds

English

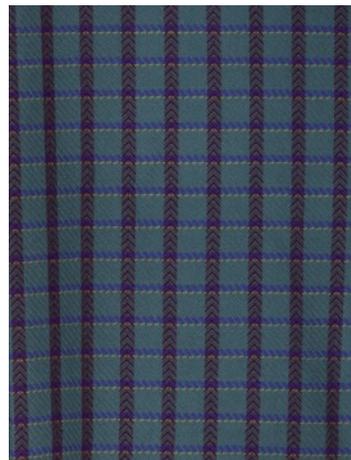
*Urban Check*, 2002-2012

Wool twill weave

Gift of Guy Hills 2012.31.2

Born out of a desire to present traditional Harris Tweed textiles for modern metropolitan wear, the innovative London firm Dashing Tweeds was founded in 2002 by Guy Hills and textile designer Kirsty McDougall. This suit, the first fruit of their collective labors, was tailored by Russell Howarth using cloth designed by McDougall. McDougall hails from the Scottish Hebrides, home of Harris Tweed textiles. The resulting creation is not only dashion in the jaunty sense, but designed to meet Hills's personal desire for garments not made of spandex that were suitable for cycling around town. The broken-twill patterning refers to the tread of a bicycle tire.

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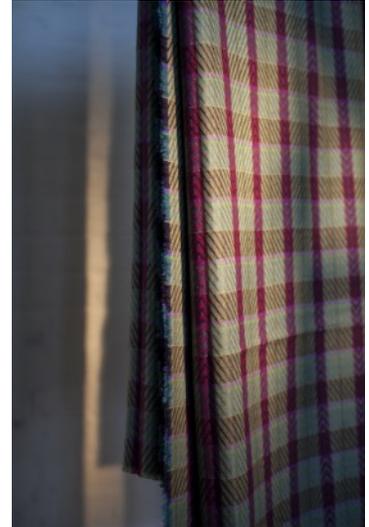


# RISD MUSEUM

with heirloom weaving production methods, innovative new textiles such as the reflective Lumatwill have featured prominently on Savile Row.

Dashing Tweeds  
English  
*New Dandy Blue*, 2002-2012  
Wool twill weave  
Gift of Guy Hills 2012.31.3

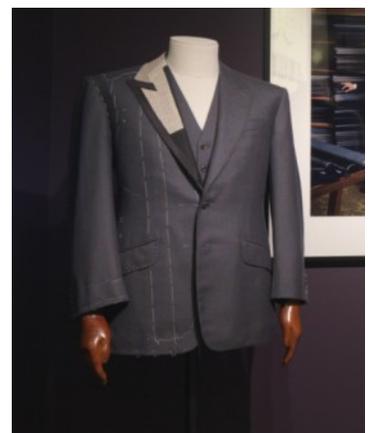
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Kathryn Sargent, tailor  
Dugdale Bros & Co, textile manufacturer  
*Process jacket and vest*, 2012/2013  
White Rose Yorkshire worsted wool, twill weave  
Gift of Kathryn Sargent Bespoke Tailoring 2013.88

Created especially for this exhibition by London tailor Kathryn Sargent, this process jacket of Dugdale Bros & Co yardage illustrates the many layers and stitches involved in the creation of a modern bespoke Savile Row suit. This example has taken just over 35 hours to make and is only half finished. The left side features handmade buttonholes and edge stitching, while the right side reveals the full-wool hand-padded body and chest canvas and the hand-padded lapel



# RISD MUSEUM

and collar with lining edge tapes. Visible basting stitches are usually removed after the garment has been finished.

In 2009, while working at the venerable Gieves and Hawkes, Sargent became the first female head cutter of a Savile Row firm. Today she runs her own establishment at the very same address that once housed one of Beau Brummell's tailors, Meyer & Mortimer. Of her profession, she says, "Tailoring is in my soul. I was born and raised in Leeds, itself once a great center for men's tailoring."

American

*Coat worn by Edward Carrington, 1820s*

Wool broadcloth (fulled plain weave) with gilt brass buttons stamped "R & W Robinson Extra Rich"

Gift of Margarethe L. Dwight 36.142.26

This group of fine broadcloth jackets dating from the early days of Brummell's influence to the early Victorian era have retained their modeling and drape for close to 200 years with little sign of wear. The luxury of broadcloth comes from the sheer amount of high-quality wool fiber necessary to produce the finished yardage. Broadcloth comprises a "full breadth," approximately 60 inches wide, hence its name. After weaving, the yardage is washed and subjected to a felting process that produces a very dense fabric as it shrinks. After felting, a finisher raises the nap, or the surface of the textile, to a lamb's-ear softness. Light plays against this sublime surface, resulting in a beautiful depth of color.



French

*Bulletin of Fashion, 1853*

engraving

Museum Works of Art Fund 44.632

This plate from the trade journal *Bulletin of Fashion* illustrates men's fashions from the mid-19th century. This period is often understood as the "great masculine renunciation," as codified by psychologist J. C. Flugel in his 1932 text *The Psychology of Clothes*. Modern scholarship and research has revealed that while many men were lost in a sea of black suits, there were others, like those idealized in this fashion plate, who continued to relish the personal choice and liberty of dress.



# RISD MUSEUM

Gertrude Käsebier  
American, 1852-1934  
*Baron De Meyer in Shirt Sleeves*, 1903  
Platinum print  
Florence Koehler Collection 49.017.3

Sitter Baron Adolph de Meyer and photographer Käsebier both published their work in Steichen's *Camera Work* and were members of London's Linked Ring photographic group. De Meyer has been described as "a dandy, a flaneur-an arbiter of taste and trends" who would follow his career as a fine art photographer with work as the staff photographer at *Vogue* and *Vanity Fair* magazines. In this portrait, one in a dream-like series captured by Käsebier, de Meyer appears in his shirt sleeves. While not shocking, at this time such a state of undress would have signaled a level of familiarity between the subject and photographer. This was indeed the case with de Meyer and Käsebier, who traveled in the same artistic circles.



Brooks Brothers  
American  
*Overcoat worn by William Fitzhugh Whitehouse, ca. 1917*  
Fulled wool with applied braid  
Gift of the Whitehouse Estate 58.160.1

Established in 1818 as H. & D. H. Brooks & Co., a firm that would house makers and merchants in one, Brooks Brothers would go on to become one of the first establishments to offer ready-made clothing. Brooks Brothers was popular with the "adventurous and eager set" seeking their fortune in the California Gold Rush and later made durable uniforms for the U.S. military. One example of the firm's expertise in heavy woolens is this uniform worn by William Fitzhugh Whitehouse during World War I.



# RISD MUSEUM

Henry Poole & Co.

English

*Riding jacket worn by William Fitzhugh Whitehouse, Jr., 1895*

Wool broadcloth with gilt brass buttons; Buttons stamped W.

Stratton London

Gift of the Whitehouse Estate 58.160.11

William Fitzhugh Whitehouse of Newport, Rhode Island, exemplified a new kind of Brummellian respect for a suit's use-in this case adventure and sport. Like many others of his class and generation, Whitehouse appreciated bespoke firms on both sides of the Atlantic and had pockets deep enough to patronize them. Created when Whitehouse was a student at Yale, this beautifully constructed Poole & Co. riding jacket was worn for equestrian activities such as pleasure rides and hunts. Like Brummell, Whitehouse was educated at the prestigious English preparatory academy Eton College, where the young pupils were provided a strict education in academics and personal presentation. The Eton experience is said to have influenced Brummell's own uniform, which included a broadcloth jacket, and may have also taught the young Whitehouse an appreciation of fine woolens.



Collins & Fairbanks

est. 1850/1900

*Top hat worn by Byron Satterlee Hurlbut, 1899*

Silk with grosgrain trim

Gift of the Estate of Mrs. Byron Satterlee Hurlbut 58.166.2

The collections of the RISD Museum of Art include this smart top hat from the late 19th-century Boston import firm Collins & Fairbanks Co. Advertising their wares in the MIT campus newspaper, *The Tech*, Collins & Fairbanks celebrated their specialty: young men's hats. Like the young men of Eton College, young American clothes-wearing men wouldn't have dared leave home with their heads uncovered. Both the black top hat and the derby belonged to Harvard dean Byron Satterlee Hurlbut. The exceedingly rare white top hat was likely intended for wear at the Royal Ascot races, where pale blush was de rigueur. Even then, this shade of white is most unusual, as those described as white are usually pale gray. Shelton and Co., which created this hat for a member of the Providence-based Goddard family, was located just off the Pall Mall, London's center of haberdashery.



# RISD MUSEUM

Dunlap & Company, hatter  
est. late 19th century

*Derby hat worn by Byron Satterlee Hurlbut, Late 1800s*

Felted wool

Gift of the Estate of Mrs. Byron Satterlee Hurlbut 58.166.9A

The collections of the RISD Museum of Art include this smart top hat from the late 19th-century Boston import firm Collins & Fairbanks Co. Advertising their wares in the MIT campus newspaper, *The Tech*, Collins & Fairbanks celebrated their specialty: young men's hats. Like the young men of Eton College, young American clothes-wearing men wouldn't have dared leave home with their heads uncovered. Both the black top hat and the derby belonged to Harvard dean Byron Satterlee Hurlbut. The exceedingly rare white top hat was likely intended for wear at the Royal Ascot races, where pale blush was de rigeur. Even then, this shade of white is most unusual, as those described as white are usually pale gray. Shelton and Co., which created this hat for a member of the Providence-based Goddard family, was located just off the Pall Mall, London's center of haberdashery.



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# RISD MUSEUM

Fisk Clark & Flagg  
American  
*Neck scarf*, 1879  
Silk  
Gift of Mrs. Kenneth Shaw Safe 63.010.20A



Fisk Clark & Flagg  
American  
*Neck scarf*, 1879  
Silk  
Gift of Mrs. Kenneth Shaw Safe 63.010.20B



Kaskel and Kaskel  
American  
*Neck scarf*, 1879  
Silk  
Gift of Mrs. Kenneth Shaw Safe 63.010.20C



# RISD MUSEUM

Fisk Clark & Flagg, manufacturer  
American  
*Neck scarf*, 1879  
Silk  
Gift of Mrs. Kenneth Shaw Safe 63.010.21



American  
*Coat worn by N. W. Chapin*, ca. 1840  
Wool broadcloth (fulled plain weave) with gilt brass buttons; Buttons stamped Robinson Jones & Co. Extra Fine Rich  
Gift of N. David Scotti 79.080.2

This group of fine broadcloth jackets dating from the early days of Brummell's influence to the early Victorian era have retained their modeling and drape for close to 200 years with little sign of wear. The luxury of broadcloth comes from the sheer amount of high-quality wool fiber necessary to produce the finished yardage. Broadcloth comprises a "full breadth," approximately 60 inches wide, hence its name. After weaving, the yardage is washed and subjected to a felting process that produces a very dense fabric as it shrinks. After felting, a finisher raises the nap, or the surface of the textile, to a lamb's-ear softness. Light plays against this sublime surface, resulting in a beautiful depth of color.



American  
*Coat worn by a member of the Giles Lodge family*, ca. 1840  
Wool broadcloth (fulled plain weave) with gilt brass buttons stamped "D. Evans & Co. Attleboro Mass. Super Fine"  
Gift of the Estate of Dr. Giles Lodge 79.103.1

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# RISD MUSEUM

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American

*Coat worn by a member of the Giles Lodge family, ca. 1830-1840*

Wool broadcloth

Gift of the Estate of Dr. Giles Lodge 79.103.2



Kilgour, French and Stanbury Ltd.

English

*Suit worn by Bertrand Surprenant, 1959*

Wool basket weave (plain weave with paired warps and wefts)

Gift of Bertrand Surprenant 80.253.1

This three-piece suit in Glen Urquhart check was tailored for RISD apparel professor Bertrand Surprenant by the firm Kilgour, French and Stanbury. The Surprenant suit represents a special feat of tailoring. The demands of this pattern required additional fabric at great cost, but if any tailor or firm can take on the complexities of Glen plaid, it is Kilgour. This renowned firm exemplifies craft, and aspiring young tailors and menswear designers still covet apprenticeships there. Surprenant commissioned this suit in 1959, the same year another gray Kilgour suit—one worn by Cary Grant in the film *North by Northwest*—became a legendary example of tailoring and style. Both suits were made from lightweight worsted wool in Glen Urquhart check and feature the same elegance of line, although Surprenant's was commissioned before the film was released and the same look was coveted by men the world over.



# RISD MUSEUM

T. Hodgkinson, shirtmaker

English

*Shirt worn by Francis J. Carolan, ca. 1900*

Monogrammed cotton plain weave, cotton novelty weave, and silk novelty weave

Anonymous gift 82.053.1

Relatively unknown today, the devonaire Francis J. Carolan was often discussed at the turn-of-the century in the same breath as industrialist Henry C. Frick and other dandy elites. Carolan was part of the fashionable set in San Francisco, where high-end shops procured shirts like these, crafted on London Pall Mall street, for the nouveau riche. Carolan's taste for sumptuous fabrics was reported in *The Sunday Oregonian* on August 1, 1909: "These haberdasher artists whisper softly that Francis J. Carolan is especially fastidious about this part of his clothing," "this part" here referring to his silk underwear. As evidenced by this suite of richly patterned and tinted cotton and silk shirts, Carolan did not shy from the bolder side of the dandy spectrum.



T. Hodgkinson

English

*Shirt worn by Francis J. Carolan, ca. 1900*

Monogrammed cotton plain weave, cotton novelty weave, and silk novelty weave

Anonymous gift 82.053.2

Relatively unknown today, the devonaire Francis J. Carolan was often discussed at the turn-of-the century in the same breath as industrialist Henry C. Frick and other dandy elites. Carolan was part of the fashionable set in San Francisco, where high-end shops procured shirts like these, crafted on London Pall Mall street, for the nouveau riche. Carolan's taste for sumptuous fabrics was reported in *The Sunday Oregonian* on August 1, 1909: "These haberdasher artists whisper softly that Francis J. Carolan is especially fastidious about this part of his clothing," "this part" here referring to his silk underwear. As evidenced by this suite of richly patterned and tinted cotton and silk shirts, Carolan did not shy from the bolder side of the dandy spectrum.



# RISD MUSEUM

T. Hodgkinson

English

*Shirt worn by Francis J. Carolan, ca. 1900*

Monogrammed cotton plain weave, cotton novelty weave, and silk novelty weave

Anonymous gift 82.053.3

Relatively unknown today, the devonaire Francis J. Carolan was often discussed at the turn-of-the century in the same breath as industrialist Henry C. Frick and other dandy elites. Carolan was part of the fashionable set in San Francisco, where high-end shops procured shirts like these, crafted on London Pall Mall street, for the nouveau riche. Carolan's taste for sumptuous fabrics was reported in *The Sunday Oregonian* on August 1, 1909: "These haberdasher artists whisper softly that Francis J. Carolan is especially fastidious about this part of his clothing," "this part" here referring to his silk underwear. As evidenced by this suite of richly patterned and tinted cotton and silk shirts, Carolan did not shy from the bolder side of the dandy spectrum.



T. Hodgkinson

English

*Shirt worn by Francis J. Carolan, ca. 1900*

Monogrammed cotton plain weave, cotton novelty weave, and silk novelty weave

Anonymous gift 82.053.4

Relatively unknown today, the devonaire Francis J. Carolan was often discussed at the turn-of-the century in the same breath as industrialist Henry C. Frick and other dandy elites. Carolan was part of the fashionable set in San Francisco, where high-end shops procured shirts like these, crafted on London Pall Mall street, for the nouveau riche. Carolan's taste for sumptuous fabrics was reported in *The Sunday Oregonian* on August 1, 1909: "These haberdasher artists whisper softly that Francis J. Carolan is especially fastidious about this part of his clothing," "this part" here referring to his silk underwear. As evidenced by this suite of richly patterned and tinted cotton and silk shirts, Carolan did not shy from the bolder side of the dandy spectrum.



# RISD MUSEUM

T. Hodgkinson

English

*Shirt worn by Francis J. Carolan, ca. 1900*

Monogrammed cotton plain weave, cotton novelty weave, and silk novelty weave

Anonymous gift 82.053.5

Relatively unknown today, the devonaire Francis J. Carolan was often discussed at the turn-of-the century in the same breath as industrialist Henry C. Frick and other dandy elites. Carolan was part of the fashionable set in San Francisco, where high-end shops procured shirts like these, crafted on London Pall Mall street, for the nouveau riche. Carolan's taste for sumptuous fabrics was reported in *The Sunday Oregonian* on August 1, 1909: "These haberdasher artists whisper softly that Francis J. Carolan is especially fastidious about this part of his clothing," "this part" here referring to his silk underwear. As evidenced by this suite of richly patterned and tinted cotton and silk shirts, Carolan did not shy from the bolder side of the dandy spectrum.



A. Sulka and Co., tailor and haberdasher

*Collars worn by Francis J. Carolan, ca. 1900*

Starched plain weave cotton

Anonymous gift 82.053.7

Because the skilled tying of the cravat was once the sign of a true dandy, the detachable collar was considered an unthinkable shortcut until about 1900, when younger dandies, like Francis Carolan, embraced the vogue. Detachable collars were worn later in the century by flaneurs such as Richard Merkin.



While often associated with women's fashion, the influential fashion publication *Gazette du Bon Ton* also included numerous style and comportment articles focusing on menswear. These articles frequently were penned by Roger Boutet de Monvel and illustrated by his brother, Bernard. From the 1910s to the 1920s, the series discussed topics including the history of neckwear as here.

A. Sulka and Co., tailor and haberdasher

*Collars worn by Francis J. Carolan, ca. 1900*

Starched plain weave cotton

Anonymous gift 82.053.8

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# RISD MUSEUM

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Pod Films Ltd

British

*Harris Tweed: The Weaving Industry of the Outer Hebrides*, 2011

Color video with sound

Courtesy of Pod Films Ltd. TL105.2013

In the 2011 documentary, *Harris Tweed: The weaving industry of the Outer Hebrides*, the history of Harris Tweed is uncovered. Perhaps the most famous of tweeds, Harris Tweed had seen its markets decline since the 1960s, with the popularity of synthetic fibers—this until the industry efforts Campaign for Wool and Woolmark and certain dandies began taking it up again. Contemporary Savile Row tailor Patrick Grant says in praise of Harris Tweed, “People connect to [it]. . . . They understand the history and provenance of the cloth. There is something about it that creates in people’s minds something quite special and romantic.”

Russell Howarth, tailor

English, b. 1965

Kashket & Partners, tailoring facility

English

Dashing Tweeds, textile design firm

English

*“The Original Suit” worn by Guy Hills, ca. 2002*

Wool broken twill weave

Courtesy of Guy Hills TL151.2012.1



Born out of a desire to present traditional Harris Tweed textiles for modern metropolitan wear, the innovative London firm Dashing Tweeds was founded in 2002 by Guy Hills and textile designer Kirsty McDougall. This suit, the first fruit of their collective labors, was tailored by Russell Howarth using cloth designed by McDougall.

McDougall hails from the Scottish Hebrides, home of Harris Tweed textiles. The resulting creation is not only dashion in the jaunty sense, but designed to meet Hills's personal desire for garments not made of spandex that were suitable for cycling around town. The broken-twill patterning refers to the tread of a bicycle tire.

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The textile lengths behind the suit are also made by Dashing Tweeds. High-tech reflective threads are incorporated into the absorbent wool fibers and the fabrics are treated with Teflon coating, making them appropriate for stylish all-weather biking. Blending modern materials with heirloom weaving production methods, innovative new textiles such as the reflective Lumatwill have featured prominently on Savile Row.

Carlo Barbera mill, textile manufacturer

Italian

Luciano Barbera Collection

Italian

Mario Pozzi, tailor

Italian

*Suit worn by Mr. Luciano Barbera, 1960 - 1969*

Wool plain weave

Courtesy of Luciano Barbera TL16.2013



As the son of Carlo Barbera, founder of the famed family-run textile mill, Luciano Barbera grew up around fine woollens and eventually pursued an apprenticeship in England, in the textile mills of Leeds and Stratfordshire. This suit, a product of Luciano's first textile designs for the Barbera mill upon his return to Italy, showcases what the Barbera line is still lauded for today—the expert union of Italian refinement and smart British sportiness. Luciano considers his firm's relationship to their product quite deeply, and describes the process by which raw fiber is transformed into yardage as "the nobilization of the fabric." Speaking of mill labor, he has remarked, "it is a hard world for poets," evoking the plight of his dandy predecessors, who were often criticized for being poets of the cloth.

Alan Flusser, tailor

American

*Suit worn by Mark Samuels Lasner, 1999*

Wool and rayon blend twill weave

Mark Samuels Lasner Collection TL28.2013.9



Collector, bibliographer, typographer, special-collections curator, and dandy Mark Samuels Lasner loves a three-piece suit. The fine craftsmanship of a bespoke suit and the change in behavior brought about by wearing formal clothing appeals to him. "My suits are older than my students, [and] at some point when men and women stopped wearing hats, their brains fell out."

To materialize his vision of a proper suit, Lasner often turns to American tailor Alan Flusser. Lasner also looks to style icons drawn

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from literature and classic films—from actor William Powell to artist and writer Max Beerbohm to P. G. Wodehouse's books on Bertie Wooster—and to the cloth itself as he determines an ensemble.

A. Sulka & Company

American; European

*Smoking jacket worn by Dr. Joseph Chazan, ca. 1980*

Silk patterned compound weave with silk satin trim

Courtesy of Dr. Joseph Chazan TL48.2013

This example from A. Sulka and Co. reflects the firm's finesse in working with silk. Best known for their smoking jackets and dress shirts (see center table case), Sulka produced their line almost exclusively from textiles woven for them in Lyon, France, a region known for the highest quality silks in the business. In 1985, New York Times reporter Anne-Marie Schiro stated, "A smoking jacket at Sulka may cost \$1,500, but then, nothing from Sulka ever goes out of style."

Benjamin Read

British

*Winter Fashions for 1839 & 40 by B. Read & Co., 12 Hart Street, Bloomsbury Square & Broad Way New York America. "View in Honour of the Coronation Bazaar, Baker St, Portman Sqr. London.", 1839 - 1840*

Hand colored, copper plate aquatints

Andrew Raftery and Ned Lochaya TL54.2012



Unique in his field, Benjamin Reed was both a tailor and printmaker. This work depicts a group of fashionable men and women visiting a Madame Tussauds waxwork installation in honor of Queen Victoria's 1838 coronation. Each of the figures in the foreground is outfitted in an ensemble designed by and procurable from Read. It is clear from the manner in which tailors of this period like Read and his contemporaries approached their work that they held little question as to the art of their profession.

English

*Gentleman's Monthly Magazine of Fashion and Costumes De Paris, 1858*

Book

Yale Center for British Art, Paul Mellon Collection TL72.2013.2

# RISD MUSEUM

McDermott & McGough Studios

*Very Popular Styled Collars-Comfortable and Sensible, The Instance of 1911/1990, 1990*

Palladium print

Collection Howard and Katia Read TL81.2013.1

Once known as the "dandies of Avenue C," a reference both to their looks and their address in New York's East Village, artistic collaborators McDermott & McGough dedicated their lives and art to an examination of the past. Taking the practice to the extreme, they adopted the lifestyle of turn-of-the century gentlemen. Such dedication meant that they often went days without eating due to lack of income, but true to their art, they found advantage even in their discomfort: "We were skeletons with good hair...and slim enough to fit in the detachable collars [we] favored."



McDermott & McGough Studios

*The Hat Ambry, 1907/1989, 1989*

Cyanotype print

Collection Howard and Katia Read TL81.2013.2

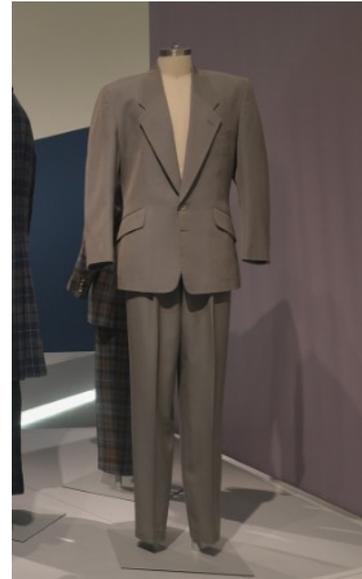
Challenging contemporary perceptions of the dandy, McDermott & McGough lived and worked for two decades in the lifestyle of the late 19th-century, to the extent that they shunned modern conveniences and made their excursions on horseback. In the titles of these photographs, as is the case with all their work from the 1980s and 1990s, they specify two dates: the era they hope to evoke and the date of production. In this very explicit way, they present their work in a precise historical context. These works illustrate the duo's profound admiration for the refinement and attendant accessories of earlier times-so much so that they employed traditional photographic processes such as cyanotype (blue-print) and palladium printing for their work.



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Mitsuhiro Matsuda, designer  
Japanese, b. 1934  
Nicole Tokyo, Ltd., manufacturer  
Japanese  
*Suit*, ca. 1986  
Wool twill weave  
Gift of Charles Rosenberg, RISD Class of 1988 2008.14.2

Twin brothers Charles and Alan Rosenberg wore variations on this suit—Charles in this hue and Alan in salmon—to various New York events in the late 1980s. Made of a textile reminiscent of the two-toned "sharkskin" fabrics of the 1950s, the jacket also features "action back" details, including folds at the shoulder that allow greater movement, recalling English sporting attire. Japanese designer Mitsuhiro Matsuda, founder of the label Nicole Tokyo, established a reputation early in his career for his references to Anglo-American sportswear traditions. His Fall 1982 collection, for example, included impeccably tailored jackets and textured wool textiles first popularized in rural England for equestrian activities. Matsuda affiliated himself with dance and theater and often presented his designs as performance pieces. The Rosenberg brothers, young artists and models at the time, were recruited to wear these suits together for a major fashion publication.



English  
*A Macaroni Dressing Room*, 1772  
Etching on engraving paper  
Mary B. Jackson Fund 2011.63.2

*A Macaroni Dressing Room* offers a window into the intimate world of the Macaroni, or the fashionable mid-18th-century Englishman who dressed and spoke in an affected manner. Oxford Magazine reported in 1770, "There is indeed a kind of animal, neither male nor female, a thing of the neuter gender, lately started up amongst us. It is called Macaroni."



From 1760 to 1800, hundreds of humorous prints, also known as drolls, were produced in London. The engravers and print sellers Mary & Matthew Darly became known as the "Macaroni Print-Shop" because of their merchandise. In this print, a fashionable printed-cotton dressing gown, or banyan, is worn by the sitter, who is having his wig powdered. The pictures on the wall show such topics as "Rotten Row Macaroni" and "Morning Devotion." A banyan worn by the Prince of Wales faces this print.

# RISD MUSEUM

United Arrows, collaborator  
Japanese  
Liberty, collaborator  
British, 1885  
Hello Kitty, Sanrio Co., Ltd., collaborator  
Japanese  
Paraboot, manufacturer  
French

*Ensemble styled by Motofumi "Poggy" Kogi, 2010*  
cotton; printed plain weave (jacket, trousers, vest), cotton; plain weave (shirt), silk; satin weave (tie), leather, rubber (shoes)  
Gift of United Arrows Ltd. 2013.21.1

In this ensemble, styled by Motofumi "Poggy" Kogi, the Hello Kitty character takes in London's sights and serenely drinks tea amidst a whirlwind of pattern and color. A collaboration between Sanrio's Hello Kitty and Liberty of London, the fabric reflects a long history of exchange. Liberty textiles, inspired in the late 19th century by East Asian design, became a fad in 1970s Japan as consumers there embraced aspects of the British lifestyle. This suit, a joint venture with the Japanese retail giant United Arrows, completes that circle. United Arrows and other contemporary Japanese design firms have tapped into the shared vision of the English dandy in response to the subcultural dandified styles that have burgeoned in urban Japan since the 1900s.

Iké Udé  
Nigerian, b. 1964  
*Sartorial Anarchy #5, from the series Sartorial Anarchy* 2013  
Color inkjet print on satin paper  
Courtesy of Iké Udé and Stux Gallery 2013.93.1

In his *Sartorial Anarchy* self-portraits, New York-based Nigerian-born artist Ike Udé creates composite images of the dandy across geography and chronology. Udé photographs himself in disparate ensembles, pairing, for example, a copy of an 18th-century Macaroni wig with other carefully selected vintage garments and reproductions. "The incongruous pairing of the familiar...with relatively unfamiliar items," he notes, "is where dandyism can be stoked, problematized, renewed, and appreciated as a protean plastic art." Udé fabricates a particularly exaggerated vision of the dandy, confronting and questioning the abuses of the past while also celebrating the present. In addition to his artistic practice, Udé is a consummate dandy himself, and appeared on *Vanity Fair's* 2012 best-dressed list.



# RISD MUSEUM

American

*Robe worn by to William Trost Richards, ca. 1850*

Cotton plain weave, roller printed

Gift of Edith Ballinger Price in memory of her grandmother, Anna Matlack Richards and her mother, Eleanor Richards Price. 55.047.1



Hoar & Co.

*Jacket worn by W. F. Whitehouse, ca. 1910*

Cotton plain weave

Gift of the Whitehouse Estate 58.160.13

William Fitzhugh Whitehouse (1877-1955) dressed in a manner befitting his travels to foreign territories. Both this streamlined jacket of white cotton and unlined suit of fine double-cloth cotton express Whitehouse's love of adventure and appreciation for sartorial souvenirs from his ports of call. In his 20s, Whitehouse was a pioneer of hot-air ballooning and a co-sponsor and youngest member of the Harrison-Whitehouse mapmaking expedition to "countries south of Abyssinia." On this trip, in June 1900, the party reached Bombay, India, where Whitehouse commissioned these garments from the civil and military tailors Hoar & Co.



Hoar & Co.

*Suit worn by W. F. Whitehouse, ca. 1910*

Cotton double cloth, twill weave

Gift of the Whitehouse Estate 58.160.6

William Fitzhugh Whitehouse (1877-1955) dressed in a manner befitting his travels to foreign territories. Both this streamlined jacket of white cotton and unlined suit of fine double-cloth cotton express Whitehouse's love of adventure and appreciation for sartorial souvenirs from his ports of call. In his 20s, Whitehouse was a pioneer of hot-air ballooning and a co-sponsor and youngest member of the Harrison-Whitehouse mapmaking expedition to "countries south of Abyssinia." On this trip, in June 1900, the party reached Bombay, India, where Whitehouse commissioned these garments from the civil and military tailors Hoar & Co.



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Graham Browne, tailoring firm

English

Dashing Tweeds, textile designer

English

*Cycle Suit worn by Guy Hills, 2008*

The Urban Check (wool and reflective 3M yarn twill weave)

Courtesy of Guy Hills TL151.2012.2

Discussing what he sees as a void of color in the contemporary gentleman's wardrobe, Dashing Tweeds co-founder Guy Hills says, "Not since the 1970s have fabulously colored tweeds been acceptable. I feel now that men want to wear more exciting clothes in terms of cut, colour, and cloth." Dashing Tweeds holds appeal for a broad spectrum of consumers looking for something new within the Harris Tweed tradition. Billionaire Boys Club, a design label headed by Pharrell Williams, has recently used Dashing Tweeds textiles in their line. The affinity between this sportswear label and tweed-often described as the earliest of technical fabrics-is a perfect match. Hills writes that this modern cycle suit, done up in a textile titled Urban Check, "is inspired by the colours of London. This was one of the first fabrics...designed under the name of Dashing Tweeds. This cycle suit is the fully evolved suit that I had been wishing for."



Gieves and Hawkes, tailor

English

*Hunting suit worn by Mark C. K. Lu,*

Wool twill weave

Mark C. K. Lu, Boston, MA TL182.2012.2

The Norfolk jacket started out in the 1860s as a style worn when on the hunt, with box pleats in front and back that allowed for greater arm movement. By the 1890s it was also considered excellent cycling and golfing wear, especially when worn with knickerbockers. By the 1920s, the Norfolk jacket had developed into street wear for the urban gentleman, who would pair it with long trousers, as seen in this meticulously crafted ensemble owned by Mark C. K. Lu.

S. W. Fores, publisher

*Such things are: Telles choses sont: that such things are we must allow, but such things never were till now, 1787*

Etching on laid paper, hand-colored

Courtesy of The Lewis Walpole Library, Yale University TL30.2013.4

*Such things are* is an unusual print for the late 18th century. In it, we still find the high wigs, accessories, and affected stance of the dandy's precursor, the Macaroni, but the first gestures toward a new manner

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of dress can be observed in the breeches, perhaps of kidskin, and the solid-colored jackets. A companion version of this print addresses women's fashion and is titled *Such things are: Telles choses sont that such things are most strange yet common*. What things? For sure they are not women. Both prints allude to the play *Such Things Are* which debuted in February 1787. Written by Elizabeth Inchbald (nee Simpson), it was one of the fashionable plays of the day and well attended by the Macaroni set. Ike Ude's photographs on the adjacent wall reconsider the Macaroni within a contemporary global context.

Robert Cruikshank  
English, 1789-1856

*A new jaunting car, the dandy's hobby, the velocipede: or, the perambulator by which you can ride at your ease & are obliged to walk in the mud at the same time, 1819*

Etching on wove paper, hand-colored

Courtesy of The Lewis Walpole Library, Yale University TL30.2013.9



To the modern eye, a mass of dapper bicyclists is a curious event. This gathering of stylish men, however, harkens back to the days of Brummell, when the first generation of dandies was nifatuated with a newfangled method of transport. In the 1810s, cycling about on a "velocipede" or the "perambulator" was considered a dandy's hobby, and while Brummell likely never sat on one, many others were devotees, as seen in this Robert Cruikshank print. Bedecked in top hats, high cravats, broadcloth jackets, and slim-cut pantaloons and leather breeches, these dandies of 1819 look the very reflection of the riding set today.

Comme des Garçons

Japanese, established 1969

Puma

*Ensemble worn by Michael Costiff, 2007*

Coat: Wool; Trousers: Polyester; Shirt: Cotton; Shoes: Leather/Rubber

Courtesy of Michael Costiff TL75.2013



The notion of dandyism has expanded radically in the 21st century, as contemporary artist dandies such as London impresario Michael Costiff have consciously broken from the traditions of the prototypical English gentleman and focused on new visions of global connectedness. Japanese designer Rei Kawakubo created this ensemble specifically for Costiff, who modeled it on the runway for a 2007 Comme des Garçons menswear show. Referencing folk textile traditions around the world, the elements include a "poet's shirt" of red block-printed cotton with an ikat-dyed collar ribbon, felt trousers with a stamped motif, and a shibori-dyed coat. Costiff has also embraced diversity in his design and entertainment ventures,

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bringing a true mix of sartorial and gender-bending individuals together in the 1980s at his infamous club Kinky Gerlinky. More recently he has presented a multicultural collection called World Archive at Kawakubo's avant-garde fashion emporium, Dover Street Market.

Indian

*Banyan worn by George, Prince of Wales, 1770s*

Cotton plain weave, block printed, hand-painted

Brighton Royal Pavilion and Museums TL95.2013.1

In his youth, even before he cavorted with Beau Brummell, the future George IV took liberties in his dress that are particularly evident in this exotic chintz banyan from the 1780s. A quilted and printed loosely cut robe meant for the intimacy of the home environment, the banyan alluded to the mysteries and pleasures of Middle East and Asia. This fabric takes the conceit one step further: not only would its colors, motifs, and technique be immediately recognized as Indian craftsmanship, but it would also have been read as an extreme luxury allowed only for the select few. As Brummell once said: "Come to Brighton, my dear fellow. Let us be off tomorrow; we'll eat currant-tart, and live in chintz and salt-water."

Barker Black, shoemaker

English

*Men's shoes, 2012*

Calf-skin leather

Gift of Barker Black, Ltd. 2012.101

As described by his friend Derrick Miller, creative director of Barker Black shoes, Kogi "puts everything—present and past, genres and products—through the Pogygy blender, and with the most astonishing results." With his humorous touch, Kogi morphs historical references into avant-garde contemporary fashion, dangling a digital watch at the end of a 19th-century pocket-watch chain or adding a tie with an insouciant message to an ensemble that would otherwise indicate buttoned-up propriety.



*Ensemble worn by Ignacio Quiles, 1970s*

Wool basket-weave jacket and trousers, wool plain-weave vest, cotton plain-weave shirt, cotton velvet tie, and cotton and elastic with metal fittings suspenders

Gift of Ignacio Quiles 2013.82

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Ignacio Quiles molds vintage finery to his style, letting the quality of materials dictate his choices as he makes avandoned garments his own. "Picking, buying, styling," he notes, is "all about the hunt and working with other creative people. That's my sartorial journey." In his ensembles, he prefers to "give voice" to different time periods and styles-whether a 1940s silhouette, 1950s color palette, or classic English-cut suit-flavoring them with references to the leading men of classic Hollywood films, the well-dressed gentlemen of his childhood neighborhood of Spanish Harlem, and Italian style icon Gianni Agnelli. This large-scale check suit, with only a New York Garment Workers union tag to indicate where it was made, elicits Quiles's memories of New York in the 1970s, when "Friday night meant waistcoats and great lines and when every well-dressed man looked sharp as a tack."

Thom Browne

American, b. 1965

*Ensemble designed by Thom Browne, 2013*

Wool twill-weave jacket and trousers, cotton twill-weave overcoat, cotton plain-weave shirt, wool plain-weave tie

Gift of the artist 2013.89



In his menswear designs, Thom Browne appropriates the shrunken silhouette of both the 1810s and the 1960s. When asked about his thoughts on dandyism, Thom writes: "When we look back at the original dandy-the early 19th-century figure of Beau Brummell-we find a silhouette that is pared down, fitted, and uniform-like. This is precisely what I relate to as a menswear designer-clothing that is no less and no more than suits the role." Much like Brummell in his meticulous attention to detail, Browne has gone so far as to provide his clientele with user guidelines:

Rule #1: Only the middle button the jacket should be buttoned when you are wearing it closed.

Rule #2: The pocket square in the breast pocket should be just peeking out (no more than 1/8 of an inch).

Rule #3: The last button on the cuff of the jacket should be left unbuttoned.

Rule #4: The botton-down collar of the white oxford shirt should remain unbuttoned.

Rule #5: Please do not iron the oxford shirts after washing.

Rule #6: The trousers should be worn high-waisted so that the cuff of the trouser falls above the ankle.

Rule #7: The neckties have been pre-tied, but please remember to keep the knot very tight when tying the necktie.

Rule #8: The necktie should be worn long, with the tip of the tie tucked into the waist of the trousers.

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Rule #9: The tie bar should be dipped so that it falls halfway between the collar of your shirt and the waistband of the trousers.

Rule #10: The shoes should be worn without socks.

Leonard Logsdail, tailor

*Suit worn by Dr. Andre Churchwell, 1993*

Wool basket-weave jacket and trousers with horn buttons, cotton plain-weave shirt, wool twill-weave tie

Courtesy of Dr. André Churchwell TL14.2013



Andre Churchwell is a man of many talents and passions. An esteemed cardiologist, the associate dean of the Vanderbilt University School of Medicine, and author of a style blog, he projects precision in sharply tailored ensembles made by the New York-based Savile Row-trained tailor Leonard Logsdail, known for his flair for color and pattern. Speaking of his father, Churchwell says, "He felt that your dress served as your personal 'armor' that allowed you to stand the challenges and 'arrows' sent your way."

Cut in the English style to define the doctor's six-foot-three-inch frame, this profoundly considered suit features a gently nipped-in waist. The fabric, from the English merchant W Bill, is a large-scale check-on-check pattern with red and blue accents, specifically chosen by Churchwell to support the suit's 1920s-style silhouette. Called the Prince of Wales check, the pattern was popularized in the 1920s by the Duke of Windsor, having first been designed by the Duke's grandfather for shooting expeditions in the Scottish countryside.

Gieves and Hawkes, tailor

English

*Suit worn by Mark C. K. Lu,*

Brushed wool twill-weave jacket with silk grosgrain facing, wool twill-weave vest, cotton pique vest slip, cotton plain-weave shirt, wool broken-twill-weave trousers, silk tie

Mark C. K. Lu, Boston, MA TL182.2012.1

In the early 1990s, when Mark Lu traveled to London as a student, his first destination was not a typical tourist destination but instead the traditional seat of bespoke British tailoring, Savile Row. Today Lu continues to immerse himself in the history of finely crafted menswear, collecting vintage shirt collars, tailoring guides, and garments. He searched for years for the correct fabric for this morning suit, one that would mimic the texture and quality of a

# RISD MUSEUM

vintage garment he was seeking to replicate. His final choice for the trousers, a discrete red pinstripe, shows his respect both for his grandfather's style and his Chinese heritage.

Shanghai Beautiful Jade Western Clothes Co.  
*Suit belonging to Mark C. K. Lu's grandfather, 1930s*  
Wool  
Mark C. K. Lu, Boston, MA TL182.2012.3

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The Stylist Japan  
Japanese  
Brooks Brothers  
American  
Jack Spade, collaborator  
American  
Mister Mort, collaborator  
American  
*Suit worn by Motofumi "Poggy" Kogi,*  
The Stylist Japan: Wool twill-weave with polyester striping jacket  
Vamp: Wool twill-weave trousers Brooks Brothers: Cotton lain-weave shirt Jack Spade X Mister Mort: Silk tie  
United Arrows Mens Buyer Motofumi "poggy" Kogi TL34.2013.1

A buyer for the Japanese company United Arrows and a celebrated tastemaker, Motofumi "Poggy" Kogi in one instant appears the flamboyant dandy in a ruffled collar with a gingham jacket and in the next, as shown here, exercises a degree of restraint by donning a Brooks Brothers white-collared shirt with a sharply tailored Japanese-designed jacket that pays homage to English schoolboy uniforms. As described by his friend Derrick Miller, creative director of Barker Black shoes, Kogi "puts everything-present and past, genres and products-through the Poggy blender, and with the most astonishing

# RISD MUSEUM

results." With his humorous touch, Kogi morphs historical references into avant-garde contemporary fashion, dangling a digital watch at the end of a 19th-century pocket-watch chain or adding a tie with an insouciant message to an ensemble that would otherwise indicate buttoned-up propriety.

Vincent Nicolosi

Alex Kabbaz

Cleverly & Sons

Worth & Worth

*Ensemble worn by Tom Wolfe,*

Brushed wool twill-weaved jacket, vest, and trousers; brushed cashmere twill-weave cape; cotton plain-weave shirt; nylon compound-weave tie; felted wool hat; leather shoes

Tom Wolfe TL42.2013

This faultlessly crafted ensemble was made for renowned writer Tom Wolfe by his trusted tailor, Vincent Nicolosi. Wolfe's art has become so entwined with his appearance that in a book inscription to Nicolosi he wrote, "What gives this book LIFE is the suit on the guy on the back cover." His woolen three-piece suit, topped by an exquisitely soft cashmere cape, suggests another time and place—the genteel dandyism of the South in the early 20th century and perhaps even the romance of the English moors. According to Wolfe, "You never realize how much of your background is sewn into the lining of your clothes," an apt sentiment from one of the more influential dandies of the 20th century.



Ralph Lauren

American, b. 1939

*Ensemble replicating that worn by Diane Keaton from Ralph Lauren, 2002*

wool; plain weave, wool; twill weave, cotton; plain weave, wool;

felted, silk; plain weave, leather

Ralph Lauren Corporation TL44.2013

Since they worked together on the 1977 Woody Allen film *Annie Hall*, Diane Keaton and designer Ralph Lauren have enjoyed a fruitful collaboration, with Keaton often serving as Lauren's muse. In this ensemble, from his 2002 "New Romantics" collection, the recurring theme of the female dandy is evident from the line of the jacket to the choice of fabric. Keaton wore a similar ensemble to the 2004 Academy Awards ceremony.



# RISD MUSEUM

Keaton's sartorial motivation differs significantly from that of many of her female dandy predecessors. Film critic Jack Kroll describes Keaton's style as "less about politics (women becoming empowered in their expanding gender roles) and more about personal identity and self-expression."

English

*Lounge suit worn by King George V and King Edward VIII, later known as the Duke of Windsor, 1897/1950s*

Wool twill-weave jacket and trousers, cotton pique shirt, silk bow tie, silk cummerbund

Courtesy of Richard Turley TL45.2013

The Duke of Windsor was a great proponent of the British textile industry, in particular favoring Harris Tweeds and Fair Isle sweaters, both of which he popularized beyond the elite circle of the royal family. The Duke of Rothesay, a title of the heir apparent to the throne, is honored with the hunting persion of the Rothesay tartan. This suit, worn by both the duke and his father, King George V, celebrates the lasting investment and presence of a bespoke garment, and is credited with the trend for all things tartan in the 1950s.

Richard James

English

*Suit and overcoat worn by Hamish Bowles, early 1990s*

Wool twill weave jacket, trousers, and overcoat

Hamish Bowles Archive TL47.2013.1

Couturier Neil "Bunny" Roger (1911-1997) and curator, writer, and collector Hamish Bowles are kindred spirits-impeccable dressers perhaps best described as traditionalists who push the boundaries of style with color and wit. Roger, who patronized the Savile Row firm Watson, Fargerstrom & Hughes, was known for a fondness for exquisitely cut tartans and Edwardian-style jackets in tints of cerulean blue, lilac, and shell pink, tapered sharply to show off his diminutive 29-inch waist. Hamish Bowles summons the persona of the neo-Edwardian Roger by wearing his clothes, purchased at auction, while also patronizing contemporary designers such as Savile Row's Richard James. In this elegant suit and overcoat ensemble from the early 1990s, Bowles pairs the soft blue tweed with a silk tie patterned with gloved hands holding lavender roses. A fitting nod to Bowles's expertise in period interiors, the motif of the tie is based on wallpaper at West Dean, the Surrealist-styled estate of art collector Edward James.

# RISD MUSEUM

Watson, Fagerstrom & Hughes, tailor

English

*Suit worn by Neil "Bunny" Roger (and later by Hamish Bowles), mid-1960s*

Wool twill weave jacket and trousers with gilded buttons

Hamish Bowles Archive TL47.2013.2

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Dunhill Tailors, Tailors, NYC

American

Norman J. Block, founder

American, 1905 - 1998

Leon Block, designer

American, 1910 - 1993

*Suit worn by Truman Capote, 1968*

Wool; twill weave, brushed

Leanne Shapton and Jason Fulford TL73.2012.1

Even without its accessories, this grey flannel suit, custom-made for Truman Capote by Dunhill Tailors of New York, exudes a gravity not often associated with the flamboyant writer. Noted British fashion writer Colin McDowell described Capote: "With his high-pitched voice, and bizarre speech inflections, Mr. Capote was a memorable person, and he dressed for the role he had made for himself in a wide range of ways-half Ivy League, half Southern gentleman." Dunhill's distinctive slim-cut silhouette attracted a range of elite clientele, from the Rockefellers and the Duke of Windsor to Cary Grant and even Marlene Dietrich. Dunhill also made the tuxedo Capote wore in 1966 to his infamous and exclusive masked Black and White Ball.

# RISD MUSEUM

Dunhill Tailors, Tailors, NYC

American

Norman J. Block, founder

American, 1905 - 1998

Leon Block, designer

American, 1910 - 1993

*Suit jacket worn by Truman Capote, 1968*

Wool plain weave and twill weave, brushed

Leanne Shapton and Jason Fulford TL73.2012.1a

Dunhill Tailors, Tailors, NYC

American

Norman J. Block, founder

American, 1905 - 1998

Leon Block, designer

American, 1910 - 1993

*Suit trousers worn by Truman Capote, 1968*

Wool plain weave and twill weave, brushed

Leanne Shapton and Jason Fulford TL73.2012.1B

Hanif Abdur-Rahim

American

*Revolution in Etiquette-Connoisseurs of SWAG, 2010*

Digital C-print

Courtesy of Hanif Abdur-Rahim TL79.2013

In this striking portrait of four impeccably dressed men-all artists- Hanif Abdur Rahim underscores how quintessential style and confident swagger can transform the urban streetscape into an arena for creative self-presentation. The image is at once contemporary and evocative of the vibrancy of Harlem in the 1920s and 1940s. Claiming to have captured these artists' personalities and "how they express themselves on a daily basis," Abdur Rahim aims to show the enduring potency of dress that "has been infused with African American and African style."

# RISD MUSEUM

McDermott & McGough Studios

David McDermott

American, b. 1952

Peter McGough

American, b. 1958

*Les Incroyables, 1893, 1989*

Cyanotype

Courtesy of the artists and Cheim & Read, New York. TL80.2013.1

Challenging contemporary perceptions of the dandy, McDermott & McGough lived and worked for two decades in the lifestyle of the late 19th-century, to the extent that they shunned modern conveniences and made their excursions on horseback. In the titles of these photographs, as is the case with all their work from the 1980s and 1990s, they specify two dates: the era they hope to evoke and the date of production. In this very explicit way, they present their work in a precise historical context. These works illustrate the duo's profound admiration for the refinement and attendant accessories of earlier times-so much so that they employed traditional photographic processes such as cyanotype (blue-print) and palladium printing for their work.



McDermott & McGough Studios

David McDermott

American, b. 1952

Peter McGough

American, b. 1958

*Portrait of the Artists (with Top Hats), 1865, 1991*

Palladium print

Courtesy of the artists and Cheim & Read, New York. TL80.2013.2

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# RISD MUSEUM

Jean Paul Gaultier

French, b. 1952

*Suit worn by Mark Reed, ca. 1995*

Linen plain-weave coat and trousers, cotton/rayon knit shirt, silk embroidered waistcoat

Courtesy of the Fashion Museum, Bath and North East Somerset Council TL94.2013.1

Mark Reed is a voracious follower of fashion, his closet brimming with some of the most iconic designs of the late 20th century. An attentive consumer with an astute eye and a sophisticated knowledge of history, Reed purchases many of his ensembles in the ready-to-wear market, seeking out designers that share his vision of modern menswear and embrace his variant of dandyism. Designers Vivienne Westwood and Jean Paul Gaultier are known for molding historical references into highly personal visions of style.

Vivienne Westwood

English, b. 1941

*Ensemble worn by Mark Reed, ca. 1993-1997*

Wool plain-weave vest and trousers, printed silk shirt

Courtesy of the Fashion Museum, Bath and North East Somerset Council TL94.2013.2

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# RISD MUSEUM

Ferragamo

Salvatore Ferragamo, designer

Italian, 1898-1960

*Reproduction of shoes worn by Andy Warhol, 2010*

Leather with applied paint splatters

Gift of Museo Salvatore Ferragamo 2012.67

The coarse wig, stiff button-down Brooks Brothers shirt, and paint-splattered Ferragamo shoes were Andy Warhol's signature accessories, central to his carefully crafted public image. The wig, intentionally ill-fitting and dyed an unnatural silver color, obscured the artist's baldness and, even better, drew attention to its function as a fashionable counterfeit. In a similar manner, Warhol twisted the conservative, old-school reference of the shirt to fit his avant-garde agenda. Warhol wore luxurious brogue-style Ferragamo shoes in his studio, and in 2006 the Ferragamo family purchased a pair of his shoes at auction. In 2010 they issued a new limited-edition line that replicates Warhol's originals, down to the paint splatters on the toe.



Étienne Carjat

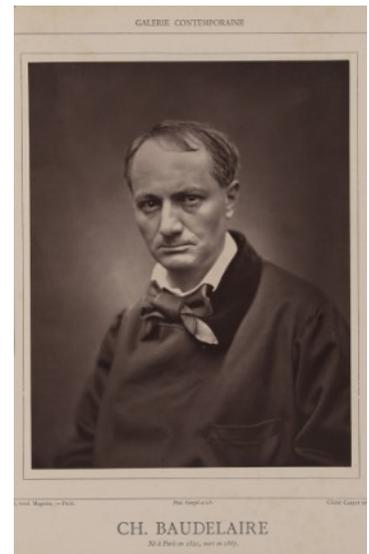
French, 1828-1906

Goupil, publisher

*Portrait of Charles Baudelaire, from the series "Galerie contemporaine", ca. 1863*

Woodburytype

Edgar J. Lownes Fund 75.070



# RISD MUSEUM

Alvin Langdon Coburn

British, 1882-1966

*Gravure Mark Twain XXII: From Men of Mark, 1913*

Photogravure on paper

Gift of Mr. and Mrs. V. Duncan Johnson in memory of Julia Angier Ewing and Colby Mackinney Keeler 80.003

While Samuel Clemons, better known as Mark Twain, is often associated with his trademark white suit, he did not adopt that style until late 1906. Clemons grappled with the confines of the socially prescribed male silhouette of the black suit, writing: "A group of men in evening clothes looks like a flock of crows, and is just about as inspiring." A. L. Coburn's 1908 photograph--like this custom shirt, made for Clemons in Florence, Italy, just before his wife, Livy, passed away there--hauntingly captures Twain's persona. One of numerous shots in the series, this particular print was praised by Clemons as "the best yet."



Naudin Chemisier

French

*Shirt belonging to Oscar Wilde, 1899*

Cotton plain weave with piqué weave

Courtesy of Merlin Holland TL139.2012

Oscar Wilde transformed from flamboyant aesthete in his youth to gentlemanly elegant in his mature years. Despite the perceived excesses of knee breeches, velvet jacket, and floppy tie, which amused American audience members during his 1882 tour, Wilde's later dandy style exuded a quiet and thoughtful refinement. His only extant garment is this white dress shirt, monogrammed with the initials SM for Sebastian Melmoth, the pseudonym taken on by the author in Paris following his imprisonment in England for homosexual behavior. The shirt survives as a relic from Wilde's exile because it had been sent to the laundry just prior to his death and therefore was not dispersed with his few other belongings after the funeral. This emotionally charged garment reflects the studied care that marked the artistry of Wilde's self-presentation from his youth to his final days.



Sullivan, Woolley & Co., tailor

*Jacket worn and designed by Cecil Beaton, 1964*

Wool twill weave

Courtesy of Hugo Vickers TL155.2012

Photographer Cecil Beaton started his career running with and documenting the exuberant London set known as the Bright Young Things, and ended it photographing celebrities and royalty, including

# RISD MUSEUM

Queen Elizabeth II. Though often behind the camera, Beaton paid most particular attention to his own self-presentation. This much-loved woolen overcoat was tailored by Sullivan, Woolley & Co. the same year the firm created Beaton's costume designs for the film *My Fair Lady*.

The current owner of the jacket, Beaton biographer Hugo Vickers, was described by Tom Wolfe as being so close to his subject that it seemed he was writing from within the very sleeves of the coat. Vickers recalls wearing it to a dinner with Diana Vreeland, who "took up the lapels as if it were an old friend."

A. Dalmasso  
Italian

*Shirt belonging to Samuel Clemens, ca. 1903-04*

Cotton plain weave, embroidered

The Mark Twain House and Museum, Hartford, CT TL27.2013

While Samuel Clemens, better known as Mark Twain, is often associated with his trademark white suit, he did not adopt that style until late 1906. Clemens grappled with the confines of the socially prescribed male silhouette of the black suit, writing: "A group of men in evening clothes looks like a flock of crows, and is just about as inspiring." A. L. Coburn's 1908 photograph-like this custom shirt, made for Clemens in Florence, Italy, just before his wife, Livy, passed away there-hauntingly captures Twain's persona. One of numerous shots in the series, this particular print was praised by Clemens as "the best yet."

Napoleon Sarony

Canadian, 1821 - 1896

*Portrait of Oscar Wilde, 1882*

Albumen cabinet card

Mark Samuels Lasner Collection, on loan to the University of Delaware Library TL28.2013.5

Wilde deliberately constructed his appearance for his 1882 American lecture tour, purposely presenting himself as a caricature of the wilting and romantic English author and artist. Via this performance, he was able to channel Baudelaire's provocative dandy stance, and to distinguish himself from the bourgeoisie. Elliott & Fry and Sarony's studio portraits document Wilde as the young aesthetic dandy, as he is perhaps best known, but his later style projected the more reserved elegance of a mature gentleman.

Note that in the Sarony cabinet card, Wilde holds his book *Poems*, which is also on display here. During his tour, Wilde stopped in Rhode



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Island for a respite at the home of Julia Ward Howe, to whom he inscribed this copy.

English

*Walking stick belonging to Sir Max Beerbohm, early 1900s*

Ebony with ivory handle

Courtesy of Mark Samuels Lasner TL28.2013.7

Max Beerbohm's smoking suit is a sumptuous vestige of the life of a writer and caricaturist described as a relic even during his lifetime. Beerbohm was known to his friends and peers as something of an enigma—a reminder of the past in terms of his writing, manners, and attire, and an admired individual who lived to an exacting standard. The jacket, like Beerbohm's caricatures, suggests the good-humored wink of a man comfortable in his well-considered self-presentation. The walking stick with ivory handle is from the collection of dandy and Beerbohm scholar Mark Samuels Lasner.



Elliot and Fry Ltd.

P.S. Rogers

*Portrait of Oscar Wilde, 1881*

Cabinet card

Courtesy of Philip and Niamh Maddock TL43.2013.1

Wilde deliberately constructed his appearance for his 1882 American lecture tour, purposely presenting himself as a caricature of the wilting and romantic English author and artist. Via this performance, he was able to channel Baudelaire's provocative dandy stance, and to distinguish himself from the bourgeoisie. Elliott & Fry and Sarony's studio portraits document Wilde as the young aesthetic dandy, as he is perhaps best known, but his later style projected the more reserved elegance of a mature gentleman.



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# RISD MUSEUM

Oscar Wilde  
Irish, 1854 - 1900  
David Bogue, publisher and bookseller  
*Poems*, 1882

Courtesy of Philip and Niamh Maddock TL43.2013.2

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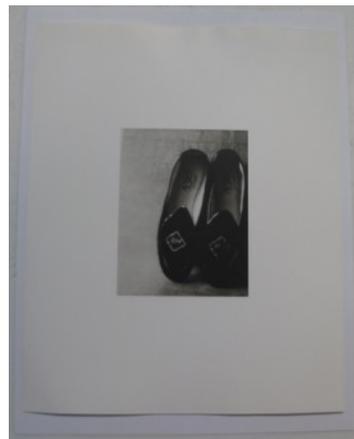
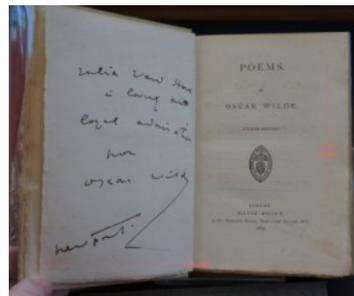
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Patti Smith  
American, b. 1946  
*Bust of Charles Baudelaire, Jardin du Luxembourg, Paris, 2007*  
Gelatin silver print  
Anonymous loan TL89.2013

Patti Smith  
American, b. 1946  
*Robert's Slippers, 2007*  
Gelatin silver print  
Anonymous loan TL9.2013

In her sensitive photograph of Charles Baudelaire's memorial bust, performer, writer, and artist Patti Smith seeks to capture the provocative spirit of this outspoken artist dandy. Long fascinated by Baudelaire, Smith has sometimes consciously modeled her appearance in homage to him. She describes the ensemble she wore in Robert Mapplethorpe's photograph featured on the cover of her 1975 debut album, *Horses*:

I elected to wear the uniform of the poet—white shirt and black silk ribbon tie. These threads spoke not of gender but of a blessed affliction, and I had hoped to serve as a spoke of the wheel, wherein



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the great poet served as hub. With this in mind I stood before Robert, as Baudelaire before Felix Nadar, ready to face the world.

Smith's photo of Mapplethorpe's slippers speaks in a similar vein to the power of a well-loved garment, a small but intense reminder of a beloved's life lived.

English

*Smoking Suit and Cap worn by Max Beerbohm, 1900/1920*

Wool plain weave with silk velvet trim

Museum of London 60.30/6, 60.30/8 TL91.2013.1

Max Beerbohm's smoking suit is a sumptuous vestige of the life of a writer and caricaturist described as a relic even during his lifetime. Beerbohm was known to his friends and peers as something of an enigma—a reminder of the past in terms of his writing, manners, and attire, and an admired individual who lived to an exacting standard. The jacket, like Beerbohm's caricatures, suggests the good-humored wink of a man comfortable in his well-considered self-presentation. The walking stick with ivory handle is from the collection of dandy and Beerbohm scholar Mark Samuels Lasner.

John Lobb

*Boots worn by Sebastian Horsley, ca. 2005*

Leather

Museum of London 2012.92/25a,b TL91.2013.2

In his memoir *Dandy in the Underworld*, artist Sebastian Horsley cast himself as a rake in the mold of the aristocratic bachelors of Beau Brummell's inner circle. Always thumbing his nose at the Establishment, as did Brummell, Horsley nonetheless took advantage of its sartorial institutions to cut a figure that was at once polished and barbed. Writing of these boots, crafted in the atelier of the venerable John Lobb, Horsley said:

I made straight for Lobbs, famously the finest makers of footwear in the world. Everyone who is anyone—or else absolutely loaded—goes there for brogues. How pointlessly boring. I commissioned a pair of Paul Stanley-style high-altitude platforms. Swaying and swanking across the shop floor in my stout, black-calf knee-high leather creations with their seven-inch heels, I attained six foot nine. I was well worth the dimb. Such height lends a spurious air of nobility.

# RISD MUSEUM

English

*Umbrella belonging to Sebastian Horsley,*

Silk plain weave and cast-silver skull

Courtesy Rachel Garley TL93.2013

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Richard Torry

English

*Sweater worn by Charles and Alan Rosenberg, ca. 1981*

wool hand-knit sweater and cotton plain-weave shirt

Gift of Charles Rosenberg 1992.070

Twin brothers Charles and Alan Rosenberg made their mark on the New York fashion scene of the 1980s as models and youthful dandies about town. Favored subjects of photographers from the *Village Voice*'s Amy Arbus to Mario Testino, the brothers captivated spectators with their coordinated looks, with Charles as "dandyish" and Alan as "alternative."

This ensemble was put together at Charles's request from their donations to the collections of the RISD Museum and the Museum at FIT, and it represents one of many facets of the brothers' joint style, which celebrated the power of fashion both to settle and unsettle. The bull's-eye sweater was made by Richard Torry, a London-based designer who started his career knitting garments in cavernous punk clubs. Worn with these Vivienne Westwood trousers, it reflects an avant-garde approach that only the most daring gentlemen of the time would have embraced.



# RISD MUSEUM

Brooks Uniform Co., tailor

*Suit worn by Michael Strange (pseudonym of Blanche Oelrichs), ca. 1928*

Wool crepe coat with silk velvet collar, wool crepe trousers, silk plain weave dickie

Gift of Joan Avillez 2011.84

This tailor-made suit, worn by Michael Strange (pseudonym of poet and actor Blanche Oelrichs), exemplifies socio-political dandyism as expressed by women. Married to John Barrymore, Strange described the pleasure they enjoyed as a couple as they explored the boundaries of gender definition through clothing choice: "Jack and I dressed in a manner never affected before or since. Pleatings and flutings appeared on his trousers, duplications of the ones on my skirt....He considerably lowered his shirt collars, of which I instantly had a dozen copies made."

Strange wore this suit, tailored by Brooks Uniform Company, in everyday life and when she played the role of Napoleon II in *L'Aiglon*. The suit's skillful construction is offset by the ethereal silk organdy dickey and trompe l'oeil bow tie.

Richard Torry, designer

English

Richard Torry, design label

English

*Men's Shirt, 1980s*

Cotton:plain weave

Gift of Charles Rosenberg 2012.26.1

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# RISD MUSEUM

Brooklyn Circus, design firm and retailer

Saint Crispin's, shoemaker

Etiquette Clothiers

*Ensemble worn by Ouigi Theodore, 2008*

Wool twill-weave jacket and trousers, cotton plain-weave shirt and neckerchief, wool and leather varsity jacket, silk twill-weave neck scarf

Gift of Ouigi Theodore 2013.90

A 2011 New York Times article, "The Bearded Dandy of Brooklyn," quotes Ouigi Theodore, founder of the menswear boutique and fashion label Brooklyn Circus (BKc): "Our goal is to refine the image of urban America. My dream is to see guys hanging on the corner in suits." Theodore's vision includes references to a "classic" past of tradition and craftsmanship. He also champions cutting-edge modernity and global conversations about culture and creativity. Exemplifying his vision, Theodore's ensemble here comprises a double-breasted suit with French-cuff shirt and matching neckerchief topped with the unlikely coordinate of a BKc varsity jacket. As the label's website makes clear, the newest generation of dandies has empowered individuals to take a sartorial stance: "Every cuff of trouser, roll of the sleeves, and peaking pocket square is connected to a greater story...[We are] tailoring not only cloth and fabric, but lifestyles."



Comme des Garçons, design firm

Tokyo

*Suit worn by John Waters, 2002/2009*

Tie: silk

Courtesy of John Waters TL12.2013

Since the 1980s, Comme des Garçon's Rei Kawakubo has promoted an "aesthetics of poverty," a subversive fashion posture that holds particular appeal for filmmaker John Waters. In Waters's words, "I wear Comme des Garçons the same way Andy Warhol once wore \$100,000 women's necklaces underneath his Brooks Brothers turtlenecks-to be fashionable in secret. Only you know you spent money when you wear Rei's creations. In fact, some of the more fashion-impaired public actually feels sorry for us!" In a similar moment of self-caricature, Waters described a suit designed by the radical Belgian designer Walter Van Beirendonck (a version of the one on view here) as "so ludicrous that if I wore it on the street and got beat up, the people would get off when the jury saw it."



# RISD MUSEUM

*W.E.B. Du Bois at Paris International Exhibition, 1900*

Photograph

Special Collections and University Archives, UMass Amherst Libraries

TL21.2013

This photograph of influential writer and activist W.E.B. Du Bois illustrates how dandy refinement can double as an act of provocation. At the Paris Exposition, Du Bois presented photographs of affluent African Americans as illustration of progress made since the Civil War. In this portrait, he projects nonchalant elegance, although his ensemble—from silk top hat and ascot to Prince Albert-style frock coat—might also be seen as a carefully assembled armor. He exudes an air of unquestionable masculinity and intellectual leadership augmented with a dandy's flair, tweaking definitions of normative male appearance. In his later writings, Du Bois employed the image of the dandy-activist to promote the idea that art, beauty, and politics worked together to form the foundation of black equality and power.



Romaine Brooks

American, 1874 - 1970

*Una, Lady Troubridge, 1924*

Oil on canvas

Smithsonian American Art Museum, Gift of the artist TL36.2013

Romaine Brooks's riveting portrait of the British sculptor and writer Una Vincenzo, Lady Troubridge, exemplifies the arresting power of the female dandy. Gripping the leashes of her pet dachshunds, Lady Troubridge boldly faces the viewer's gaze with monocle in place, hair perfectly bobbed, crisp white shirt cuffs peeking out of dark jacket sleeves, and a romantic black cravat encircling her high starched collar.



In this dapper portrait of a well-known artist and lesbian wearing clothing that is purposely evocative of a Whistlerian form of dandyism, Brooks makes plain androgyny's potential to serve an oppositional as well as artistic stance. Her point, however, was not made without humor: "Una is funny to paint. Her get-up is remarkable. She will live perhaps and cause future generations to smile."

# RISD MUSEUM

Carl Van Vechten

American, 1880 - 1964

*Romaine Brooks*, ca. 1935

Gelatin silver print

National Collection of Fine Arts research material on Romaine Brooks, 1874-1969, Archives of American Art, Smithsonian Institution  
TL38.2013.1

In this portrait, Carl Van Vechten turns his lens on artist Romaine Brooks, who wears a high-collared white shirt with a jacket and bow tie of a diagonally striped novelty fabric. With a wink and a nod, this portrait radiates her spirit and captures the essence of her art.



Walter van Beirendonck, design label

Belgian

*Suit from Cloud #9 collection (similar to one worn by John Waters)*,  
2012

cotton; plain weave, cotton; twill weave, cotton; supplementary weft  
patterning

Private Collection TL40.2013



Since the 1980s, Comme des Garçon's Rei Kawakubo has promoted an "aesthetics of poverty," a subversive fashion posture that holds particular appeal for filmmaker John Waters. In Waters's words, "I wear Comme des Garçons the same way Andy Warhol once wore \$100,000 women's necklaces underneath his Brooks Brothers turtlenecks-to be fashionable in secret. Only you know you spent money when you wear Rei's creations. In fact, some of the more fashion-impaired public actually feels sorry for us!" In a similar moment of self-caricature, Waters described a suit designed by the radical Belgian designer Walter Van Beirendonck (a version of the one on view here) as "so ludicrous that if I wore it on the street and got beat up, the people would get off when the jury saw it."

# RISD MUSEUM

Claude Cahun  
French, 1894-1954  
*Self Portrait*, 1920 or 1928  
Gelatin silver print  
Richard and Ronay Menschel TL58.2013

Androgynous in attitude and appearance, the female dandy was one among several guises assumed by Surrealist writer and artist Claude Cahun, born Lucy Schwob. Cahun commented on and defied mainstream definitions of sexuality, gender, and aesthetic beauty. In this strikingly straightforward self-portrait, Cahun, both an artistic and political revolutionary, poses with shaved head. She wears a tailored suit of rich black fabric accented with a white shirt and pocket square. Pointedly artificial and reserved, Cahun's dandy image paved the way for multiple avenues of self-representation available to the female artist, serving as an influential antecedent to the work of contemporary artists Cindy Sherman and Nan Goldin.



Seditionaries, design label  
*Oliver Twist Manifesto shirt*, 1978  
Cotton knit, screenprinted  
Stolper Wilson Collection, London TL66.2013.1

These shirts from Malcom McLaren and Vivienne Westwood's Seditionaries label express McLaren's revolutionary vision as influenced by the Marxist performances and texts of the 1950s and 1960s Paris-based Situationist International activists. The Oliver Twist Manifesto t-shirt features George Cruikshank's illustration "Oliver Introduced to the Respectable Old Gentleman [Fagan]," made for the 1838 edition of Charles Dickens's *Oliver Twist*. Referenced here are Dickens's own youthful dandyism, Cruikshank's explorations of London's underworld, and McLaren's positioning of the Sex Pistols as Dickensian street urchins preparing for rebellion.



Seditionaries, design label  
*Only Anarchists are Pretty shirt*, 1977  
Cotton plain weave, screenprinted, with applied cotton-twill tape  
Stolper Wilson Collection, London TL66.2013.2

These shirts from Malcom McLaren and Vivienne Westwood's Seditionaries label express McLaren's revolutionary vision as influenced by the Marxist performances and texts of the 1950s and 1960s Paris-based Situationist International activists. The Oliver Twist Manifesto t-shirt features George Cruikshank's illustration "Oliver Introduced to the Respectable Old Gentleman [Fagan]," made for the 1838 edition of Charles Dickens's *Oliver Twist*. Referenced here are Dickens's own youthful dandyism, Cruikshank's explorations of



# RISD MUSEUM

London's underworld, and McLaren's positioning of the Sex Pistols as Dickensian street urchins preparing for rebellion.

Yinka Shonibare, MBE

British, b.1962

*Dorian Gray*, 2001

Black and white resin prints; digital lambda print

Collection of Emily Fisher Landau, New York TL82.2013

Yinka Shonibare defines the dandy as an "outsider [who] upsets the social order of things." Shonibare channeled the strength of the dandy image in his 12-part 2001 photographic series *Dorian Gray*, based on Oscar Wilde's 1890 novel and Albert Lewin's 1945 film adaptation. The artist embraces his character's machinations within the social establishment while making it clear that he stands apart as an outsider and even a troublemaker. Examining Wilde's own calculated dandy persona, which morphed from romantic aestheticism to quiet and meticulous rebellion, Shonibare's project cracks open the smooth surface of stereotypes.



Vivienne Westwood

English, b. 1941

Malcolm McLaren

English, 1946-2010

*Man's pants and coordinating suspenders*, 1984

Cotton novelty-weave pants, leather suspenders

Lent by The Museum at the Fashion Institute of Technology, New

York. Gift of Alan Rosenberg TL83.2013

Twin brothers Charles and Alan Rosenberg made their mark on the New York fashion scene of the 1980s as models and youthful dandies about town. Favored subjects of photographers from the Village Voice's Amy Arbus to Mario Testino, the brothers captivated spectators with their coordinated looks, with Charles as "dandyish" and Alan as "alternative."

This ensemble was put together at Charles's request from their donations to the collections of the RISD Museum and the Museum at FIT, and it represents one of many facets of the brothers' joint style, which celebrated the power of fashion both to settle and unsettle.

The bull's-eye sweater was made by Richard Torry, a London-based designer who started his career knitting garments in cavernous punk clubs. Worn with these Vivienne Westwood trousers, it reflects an

# RISD MUSEUM

avant-garde approach that only the most daring gentlemen of the time would have embraced.

Romeo Gigli

Italian

*Jacket worn by Brian Goldberg, 1987*

Silk plain weave

Gift of Brian Goldberg 2011.58.5A

RISD faculty member Brian Goldberg first wore this supple washed-silk Romeo Gigli suit to the 1987 RISD Artist Ball at Rocky Point, an abandoned amusement park. Goldberg, at that time an art semiotics student at Brown, had discovered this, his first "adult suit," in a cardboard box at a sample sale and immediately latched on to its otherworldly fabric. The soft drape of the material represents the sea change in menswear of the 1980s, as the sturdy tailored woolens celebrated since Beau Brummell's time were passed over, especially in Italy, for an unstructured, informal, artistic look. The suit, a beloved part of Goldberg's wardrobe for many years, remains a sentimental reminder of standing apart-of brooding, even-in romantically dark attire at a carnivalesque bacchanale.

Romeo Gigli

Italian

*Trousers worn by Brian Goldberg, 1987*

silk

Gift of Brian Goldberg 2011.58.5B

RISD faculty member Brian Goldberg first wore this supple washed-silk Romeo Gigli suit to the 1987 RISD Artist Ball at Rocky Point, an abandoned amusement park. Goldberg, at that time an art semiotics student at Brown, had discovered this, his first "adult suit," in a cardboard box at a sample sale and immediately latched on to its otherworldly fabric. The soft drape of the material represents the sea change in menswear of the 1980s, as the sturdy tailored woolens celebrated since Beau Brummell's time were passed over, especially in Italy, for an unstructured, informal, artistic look. The suit, a beloved part of Goldberg's wardrobe for many years, remains a sentimental reminder of standing apart-of brooding, even-in romantically dark attire at a carnivalesque bacchanale.

# RISD MUSEUM

Take Six Boutique, retailer  
*Suit (man's)*, 1967/1968  
Wool plain weave  
Gift of John Krill 2012.22

John Krill, a paper conservator in Washington, D.C., bought this Mod-style Regency revival suit from the Take Six Boutique within days of arrival in London from the U.S. in the late 1960s. Looking back on the personal significance of this suit, Krill muses:

It was very trendy-but not common.  
It was outlandish-but with reserve.  
I felt alive, bright and exhilarated wearing it.  
It was versatile. It accentuated the wildness of dancing in clubs. It could be worn to formal black tie events. It felt otherworldly when walking in gardens with friends.  
It was worn by characters illustrated in Pierce Egan's *Life in London*, 1821, and was a strong and direct link to another vibrant time in London.  
I remember dancing the Charleston in it on the steps of the Frick Collection, New York, after an evening lecture.

Sruli Recht, design house  
b. 1979  
Sruli Recht  
b. 1979  
*Horset*, 2012  
Horsehair satin weave  
Mary B. Jackson Fund 2012.95.1

Writing of the custom-made "An Emperor's New Untangling" shirt, made of genetically modified spider silk, Reykjavik-based designer Sruli Recht poetically describes the process of knitting the suprisingly strong fibers into "the emperor's new clothing, an undergarment to protect the hearts of an empire." The "Horset," the man's corset-like garment made of horsehair, is made by "Asthildur Magnúsdóttir, a woman of iron will and a brain in each finger, [who] wove 3cm a day in the dead darkness of an epic Icelandic winter...from the waste products of the horse farms and slaughterhouses." These pieces show that the combination of soft, gossamer lightness and hard structure can coexist in the contemporary man's wardrobe. In Recht's words, "It's about making things that people didn't know they needed, but now can't live without-perhaps because they are functional, perhaps because they look nice, but mostly because they provide them with a new way of experiencing things in life."



# RISD MUSEUM

Sruli Recht

b. 1979

*An Emperor's New Untangling*, 2012

Spider silk knit

Mary B. Jackson Fund 2012.95.2

Writing of the custom-made "An Emperor's New Untangling" shirt, made of genetically modified spider silk, Reykjavik-based designer Sruli Recht poetically describes the process of knitting the surprisingly strong fibers into "the emperor's new clothing, an undergarment to protect the hearts of an empire." The "Horset," the man's corset-like garment made of horsehair, is made by "Asthildur Magnúsdóttir, a woman of iron will and a brain in each finger, [who] wove 3cm a day in the dead darkness of an epic Icelandic winter...from the waste products of the horse farms and slaughterhouses." These pieces show that the combination of soft, gossamer lightness and hard structure can coexist in the contemporary man's wardrobe. In Recht's words, "It's about making things that people didn't know they needed, but now can't live without-perhaps because they are functional, perhaps because they look nice, but mostly because they provide them with a new way of experiencing things in life."



Cecil Walter Hardy Beaton

British, 1904-1980

*The Hon. Stephen Tennant*, 1927

Gelatin silver print

Museum Works of Art Fund 73.040

Cecil Beaton's striking image of his friend Stephen Tennant, a member of the aristocratic bohemian set known as the Bright Young Things, embodies the romantic ideal of the dandy. In 1927, both figures were at the height of their youth and vigor, negotiating their respective callings as photographer and writer. Taken at his London house, the photograph shows Tennant posed against a gleaming silvered background wearing a bespoke pinstriped double-breasted suit under a much-loved slick black mackintosh, an unusual ensemble significant for the idea of shelter offered by the outermost layer. Beaton's portrait shows Tennant as beautifully fragile and reliant on a deliberately crafted outer shell for protection from the crudeness of quotidian society, a world that he would soon shun as he became ever more reclusive, retreating to his family house in the English countryside.



# RISD MUSEUM

Rick Owens

American, b.1962

*Ensemble worn by Rick Owens, 2012*

Cashmere; knit, cotton; plain weave, cotton; knit, leather, rubber

Rick Owens TL19.2013

Rick Owens exclusively wears his own carefully considered designs. His uniform consists of gossamer cashmere knits with dramatic necklines, cropped dhoti pants, and substantial black leather footwear, either platform high-heeled boots or sneakers. A modern riff on the silhouette of Romantic "bad boys" Byron, Dumas, and Barbey d'Aureville, Owens's references include "the 70's, couture, and KISS."

When invited in 2006 to present at Pitti Uomo, the premier men's fashion forum in Italy, Owens installed a wax facsimile of himself created by the artisans at Madame Tussauds wax museum. Owens proudly described the pallor of this portrait as "horrible," capturing the designer's aquiline profile and olive complexion. In the 1830s, this very pallor was the vogue for the young Romantics, who employed lotions of blackcurrants, walnuts, soot, or lead "to obtain a greenish, cadaverous complexion like that of Alexandre Dumas, or [an] even darker, Othello-like complexion," according to menswear historian Farid Chenoune. Of the experience of having the wax figure produced, Owens explained that it's a rite of passage for a man of certain age to commission his portrait, and "I thought I'd do it in wax because that's funnier. It's my Dorian Gray moment."

Aubrey Vincent Beardsley

British, 1872-1898

*Self-portrait,*

Pencil, charcoal, and crayon

Mark Samuels Lasner Collection, on loan to the University of Delaware Library TL28.2013.4

This self-portrait captures what Aubrey Beardsley called his "highly unnatural and grotesque" style. Soft and approachable, it contrasts with the hard line and sharp graphic quality of the artist's commercial work. The power of dress was certainly not unknown to the young artist, who often visited his publisher in formal morning suits and patent pumps. Here he portrays himself in a jacket with puff sleeves far more extreme than those found in women's clothing of the same period, firmly asserting his willingness to explore gender roles and mores, deploying a style that would have been quite shocking to the majority of society. He once quipped, referring in part to his tuberculosis: "I'm so affected,...even my lungs are affected."



# RISD MUSEUM

Beale & Inman

English

*Inverness cape worn by Mark Samuels Lasner, 1976*

Wool Harris Tweed (twill weave)

Mark Samuels Lasner Collection TL28.2013.8

Collector, bibliographer, and typographer Mark Samuels Lasner recently described himself as a living Max Beerbohm caricature, accessorized with monocle and walking stick. This lichen-dyed, richly textured tweed Inverness cape was purchased by Lasner in 1973 from the esteemed London tailoring firm Beale & Inman. It shows his youthful romantic impulse in modeling himself on the image of the pre-Raphaelite artist Dante Gabriel Rossetti. When on the mission to purchase the cape, the 20-year-old Lasner visited several establishments, most of which were not making the style and wondered why he would want such an unfashionable item. The high quality of Harris Tweed may explain its scarce use in the modern fashion system. When interviewed about his craft, a contemporary weaver of Harris Tweed textiles commented: "People have been wearing the same coat for 30 years, which in one respect is Harris Tweeds' main downfall." This unwavering durability is, for dandies such as Lasner, exactly the point.



Carl Van Vechten

American, 1880 - 1964

*Langston Hughes, March 27, 1932*

Gelatin silver print

Prentiss Taylor papers, Archives of American Art, Smithsonian Institution TL38.2013.2

This dreamy portrait, taken by Carl Van Vechten of his friends, the poet Langston Hughes, further romanticizes the writer dandy. Hughes's poetic meanderings in 1920s Harlem had taught him to find beauty everywhere, inspiring his subjective and passionate art and style. His poem "The Dream Keeper" brings to mind clothing's power both to protect dreams and proclaim them.



Bring me all of your dreams,  
You dreamer,  
Bring me all your  
Heart melodies  
That I may wrap them  
In a blue cloud-cloth  
Away from the too-rough fingers  
Of the world.

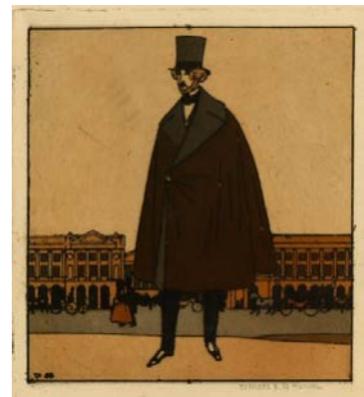
# RISD MUSEUM

Richard Anderson Ltd, tailor  
English  
*Suit and overcoat worn by Sebastian Horsley, 2000-2010*  
Cotton, velvet  
Museum of London TL91.2013.3



Bernard Boutet de Monvel, designer  
French, 1884-1949  
*Le Lion, 1907*  
Color etching and aquatint on wove paper  
Bequest of Isaac C. Bates 13.1438

The liberated and graceful men populating the Parisian urban landscape were celebrated in illustrations such as this etching by Bernard Boutet de Monvel, a stylish artist himself. They show the modish gentleman as a well-groomed and artistic type Balzac, Barbey d'Aurevilly, and Baudelaire might easily have aspired to, and inspired. Boutet de Monvel's color etchings were featured in a traveling exhibition presented at the Rhode Island School of Design in 1912. The exhibition featured several portrayals of dandies, including Beau Brummell and this French flaneur, dubbed "le Lion."



Adèle Romany  
French, 1769-1846  
*Portrait of Auguste Vestris, 1793*  
Oil on canvas  
Purchased with the Edith C. Erlenmeyer Bequest and the Helen M. Danforth Acquisition Fund 2009.9

Auguste Vestris (1760-1842) was the son of King Louis XVI's renowned dance master and inheritor of the title "god of the dance." His meticulously fitted broadcloth coat, spotless cravat, beaver hat, brilliant gold earrings, and riding crop show the early influence of English countryside attire. Vestris's embrace of superlative materials and expert tailoring embodies the Revolutionary French vogue for all things English, or Anglomania, which overshadowed the ostentation

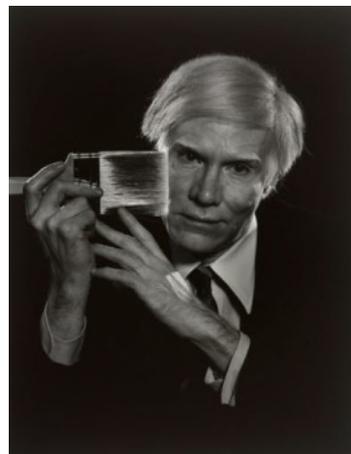


# RISD MUSEUM

of court dress in favor of the subtlety of durable woolens. The early date of this portrait makes it clear that Brummell, who solidified his social standing in London in 1799, did not invent but rather refined and helped codify this style into a recognizable symbol of the dandy brotherhood.

Yousuf Karsh  
Canadian, 1908 - 2002  
*Andy Warhol*, 1979  
Gelatin silver print  
Gift of Estrellita Karsh in memory of Yousuf Karsh 2011.91.14

Yousuf Karsh's portraits of artist Andy Warhol and architects Le Corbusier and Frank Lloyd Wright present creative personalities whose physical appearances are as arresting and authoritative as their art. In Warhol's portrait, the glowing bristles of a paintbrush melt into the artist's face and mirror his infamous wig. In a dark coat, tie, and crisp white Brooks Brothers shirt, Warhol embodies a "cool" disavowal of mainstream self-presentation, while Le Corbusier and Wright assume iconic poses in their signature garments and accessories-their artistic uniforms-that signal a fusion of life, work, art, and image.



Yousuf Karsh  
Canadian, 1908 - 2002  
*Le Corbusier*, 1954  
Gelatin silver print  
Gift of Estrellita Karsh in memory of Yousuf Karsh 2011.91.19

Yousuf Karsh's portraits of artist Andy Warhol and architects Le Corbusier and Frank Lloyd Wright present creative personalities whose physical appearances are as arresting and authoritative as their art. In Warhol's portrait, the glowing bristles of a paintbrush melt into the artist's face and mirror his infamous wig. In a dark coat, tie, and crisp white Brooks Brothers shirt, Warhol embodies a "cool" disavowal of mainstream self-presentation, while Le Corbusier and Wright assume iconic poses in their signature garments and accessories-their artistic uniforms-that signal a fusion of life, work, art, and image.



# RISD MUSEUM

Yousuf Karsh  
Canadian, 1908 - 2002  
*Frank Lloyd Wright*, 1954  
Gelatin silver print  
Gift of Estrellita Karsh in memory of Yousuf Karsh 2011.91.24

Yousuf Karsh's portraits of artist Andy Warhol and architects Le Corbusier and Frank Lloyd Wright present creative personalities whose physical appearances are as arresting and authoritative as their art. In Warhol's portrait, the glowing bristles of a paintbrush melt into the artist's face and mirror his infamous wig. In a dark coat, tie, and crisp white Brooks Brothers shirt, Warhol embodies a "cool" disavowal of mainstream self-presentation, while Le Corbusier and Wright assume iconic poses in their signature garments and accessories-their artistic uniforms-that signal a fusion of life, work, art, and image.



Robert Cruikshank, designer  
English, 1789-1856  
Thomas Tegg, publisher  
*Dandies Having a Treat*, 1818  
Etching on wove paper, hand-colored  
Museum Works of Art Fund 46.058

Robert Cruikshank's hand-colored etchings are ruthless, comical jabs at the dandy "species." This grouping shows the dandy out and about in the city-at the tea shop, lounging in the opera box, on promenade-and always the butt of a joke. Cruikshank draws attention to the exaggerated components of fashionable menswear of the late 1810s, including corseted waists so severely constricted that one opera attendee has suffered a fainting fit, a malady typically perceived as feminine. With these caricatures, the Cruikshanks successfully imprinted on the popular imagination the image of the dandy as not only effete, but also one so devoted to appearance as to be devoid of brain and character. While to modern eyes these caricatures might suggest a prejudiced connection between dandyism, effeminacy, and homosexuality, such connotations were not made until after the criminal trial of Oscar Wilde, more than 70 years later.



# RISD MUSEUM

Édouard Manet, designer  
French, 1832-1883  
A. Salmon, printer  
*Portrait of Charles Baudelaire*, 1863  
Etching on laid paper  
Anonymous gift 48.034

In *The Painter of Modern Life* (1863) Charles Baudelaire took Barbey d'Aurevilly's concept of the artist dandy a step further by focusing on his intellectual stance, positioning him as a rebel against mainstream society. Baudelaire declared the dandy to have an "aristocratic superiority of mind" and to be in possession of the "characteristic quality of opposition and revolt." In Baudelaire's vision, the artist dandy conveyed a spiritual message that transcended and opposed the vulgarities of the everyday world, paving the way for change.



Sir William Nicholson, designer  
British, 1872-1949  
R.H. Russell, publisher  
American, ca. 1900  
*James McNeill Whistler, Twelve Portraits* published 1899 (1897)  
Lithographic reproduction of a hand-colored woodcut on wove paper  
glued on heavy board  
Gift of Dr. Marshall N. Fulton 70.121.11

In 1890s England, artist James McNeill Whistler embodied Baudelaire's concept of the Regency dandy as a provocateur. Nicholson's dramatic portrait reflects Whistler's affinity for a performative form of dandyism—a prototype of camp—which formed a vital part of his celebrity. Whistler's characteristic sartorial style included a dark suit, monocle, stiff collar, and walking stick, and he and Oscar Wilde have come to be seen as paradigms of excessive fin-de-siècle dandyism. Contemporaries and rivals, they responded to one another's style as they both looked to Regency and French interpretations of the artist dandy's role in society.



Bernard Boutet de Monvel  
French, 1884-1949  
*"De la Cravate," in Gazette du Bon Ton (no. 5), 1913*  
Hand-colored stencil (pochoir)  
Museum Collection 73.037

Because the skilled tying of the cravat was once the sign of a true dandy, the detachable collar was considered an unthinkable shortcut until about 1900, when younger dandies, like Francis Carolan, embraced the vogue. Detachable collars were worn later in the century by flaneurs such as Richard Merkin.

# RISD MUSEUM

While often associated with women's fashion, the influential fashion publication *Gazette du Bon Ton* also included numerous style and comportment articles focusing on menswear. These articles frequently were penned by Roger Boutet de Monvel and illustrated by his brother, Bernard. From the 1910s to the 1920s, the series discussed topics including the history of neckwear as here.

Man Ray  
American, 1890-1976  
*Robert Locher, 1920s*  
Gelatin silver print  
Gift of Bradford Swan 73.206

In the late 1910s and 1920s Man Ray photographed dozens of his friends in Paris and America. His subjects, such as interior and stage designer Robert Locher and designer and avant-garde arts patron Comte Etienne de Beaumont, dressed with thought, style, and even provocation. These portraits illustrate the artistry of self-presentation and position the artist dandy as an individual for whom clothing is a critical component of a richly crafted identity.



Man Ray  
American, 1890-1976  
*Portrait of Comte Etienne de Beaumont, 1925*  
Gelatin silver print  
Jesse Metcalf Fund 84.221

In the late 1910s and 1920s Man Ray photographed dozens of his friends in Paris and America. His subjects, such as interior and stage designer Robert Locher and designer and avant-garde arts patron Comte Etienne de Beaumont, dressed with thought, style, and even provocation. These portraits illustrate the artistry of self-presentation and position the artist dandy as an individual for whom clothing is a critical component of a richly crafted identity.



# RISD MUSEUM

Horace Vernet

French, 1789-1863

*Illustrations from the Journal des Dames et des Modes*, ca. 1810

Engraving on wove paper, hand-colored

Museum collection INV2004.506

In his fashion-plate illustrations for the Parisian *Journal des Dames et des Modes*, Horace Vernet reported the popularity of the English look and the taste for broadcloth over the ornate silks once representative of the splendor of the court and the preeminence of the French textile industry. The writer Honore de Balzac described 1789, the year that marked the beginning of the French Revolution, as the year of the "debate between silk and broadcloth." His words aptly describe the political associations of each fabric, as well as the sartorial revolution as menswear followed the Brummellian aesthetic.



Max Beerbohm

British, 1872 - 1956

*Mr. Beerbohm Tree*, 1895

Pencil, ink, and colored crayon on wove paper

Mark Samuels Lasner collection, on loan to the University of Delaware Library TL28.2013.1

At the threshold of the 20th century, writer and caricaturist Max Beerbohm evoked earlier versions of English dandyism. In his 1896 essay "Dandies and Dandies," Beerbohm circled back to Brummell, and proposed repositioning the dandy on more respectable ground that that occupied by the flamboyant types of the 1820s and 1830s, with their "countless rings" and extravagant vulgarity, or by his own contemporaries who had succumbed to the bohemian or Aesthetic ideal.

Beerbohm protested the effeminacy of Whistler and Wilde, but did so with humor. This portrayal of his brother, stage actor Herbert Beerbohm Tree, is one of a number of caricatures poking fun at the sinuous curves of the dandy's tailored body. And while Beerbohm considered himself a "dapper, small, neat little man in black," he did not escape his own waggish parody; here he applies the same touches to his own silhouette that we see in the sketch of his brother.



# RISD MUSEUM

Walter Richard Sickert

British, 1860-1942

*Mr. Max Beerbohm*, 1897

Chromolithograph on wove paper

Mark Samuels Lasner collection, on loan to the University of Delaware Library TL28.2013.2

Walter Sickert's caricature illustrates Beerbohm's perfect decorum while delivering a humorous message. Published in *Vanity Fair*, this sketch was one in a long-running series of caricatures primarily by Carlo Pellegrini (also known as Ape) and Leslie Ward (or Spy) that depicted notable figures from politicians and royalty to sportsmen, actors, and artists, including Whistler and Wilde. Beerbohm also contributed illustrations to the magazine, and in his writing often teased his fellow artist dandies for their aesthetic excesses.



Max Beerbohm

British, 1872 - 1956

*Self-caricature*, ca. 1900

Ink and watercolor on wove paper

Mark Samuels Lasner collection, on loan to the University of Delaware Library TL28.2013.3

At the threshold of the 20th century, writer and caricaturist Max Beerbohm evoked earlier versions of English dandyism. In his 1896 essay "Dandies and Dandies," Beerbohm circled back to Brummell, and proposed repositioning the dandy on more respectable ground that that occupied by the flamboyant types of the 1820s and 1830s, with their "countless rings" and extravagant vulgarity, or by his own contemporaries who had succumbed to the bohemian or Aesthetic ideal.

Beerbohm protested the effeminacy of Whistler and Wilde, but did so with humor. This portrayal of his brother, stage actor Herbert Beerbohm Tree, is one of a number of caricatures poking fun at the sinuous curves of the dandy's tailored body. And while Beerbohm considered himself a "dapper, small, neat little man in black," he did not escape his own waggish parody; here he applies the same touches to his own silhouette that we see in the sketch of his brother.



# RISD MUSEUM

Thomas Carlyle  
British, 1795 - 1881  
*Sartor Resartus*, 1834  
Book

Mark Samuels Lasner collection, on loan to the University of  
Delaware Library TL28.2013.6

The writer Thomas Carlyle is often identified as the literary source of Victorian aversion to and mistrust of dandies. In his tome of satirical fiction *Sartor Resartus* (*The Tailor Retailed*), the chapter titled "The Dandiacal Body" opens with this statement: "A Dandy is a Clothes-wearing Man, a man whose trade, office, and existence consists in the wearing of Clothes. Every faculty of his soul, spirit, purse, and person is heroically consecrated to this one object, the wearing of Clothes wisely and well: so that as others dress to live, he lives to dress." While Carlyle relied on exaggeration to convey a moral message, this caricature persists in definitions of the dandy today.



Robert Cruikshank  
English, 1789-1856  
*The Hen-Pecked Dandy*, 1818

Etching on wove paper, hand-colored  
Courtesy of The Lewis Walpole Library, Yale University TL30.2013.10



Robert Cruikshank  
English, 1789-1856  
*Dandies Preparing for Promenade*, 1819

Etching on wove paper, hand-colored  
Courtesy of The Lewis Walpole Library, Yale University TL30.2013.11



# RISD MUSEUM

Thomas Tegg

*Lacing a Dandy*, 1819

Etching on wove paper, hand-colored

Courtesy of The Lewis Walpole Library, Yale University TL30.2013.12



George Cruikshank

English, 1792-1878

*D\_d angelic pon honor-fascinating creature monstrous handsome!!*

*D\_m me if she isn't a divinity!! for further particulars enquire of the original, 1817*

Etching on wove paper, hand colored

Courtesy of The Lewis Walpole Library, Yale University TL30.2013.13



Unfavorable renderings of the dandy burgeoned in England around 1815, culminating in a spate of satires produced by brothers Robert and George Cruikshank in 1818 and 1819. Widely disseminated, these satires sparked numerous other parodies-poems, ballads, prints, and social commentaries-criticizing the affectations and pretensions of the young aristocratic Dandy Club as well as men with no such social pedigree who aspired to wear the same fashions. These prints reveal a marked difference between Charles Williams's light satire of the dandy at his toilette and George Cruikshank's piercing portrait of a "creature monstrous handsome."

# RISD MUSEUM

Charles Williams  
English, 1797 - 1830

*A Dandy*, 1818

Etching on laid paper, hand colored

Courtesy of The Lewis Walpole Library, Yale University TL30.2013.14

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Robert Cruikshank

English, 1789-1856

*A Dandy Fainting, or, An Exquisite in Fits: Scene from a Private Box Opera*, 1818

Etching on wove paper, hand-colored

Courtesy of The Lewis Walpole Library, Yale University TL30.2013.6

Robert Cruikshank's hand-colored etchings are ruthless, comical jabs at the dandy "species." This grouping shows the dandy out and about in the city-at the tea shop, lounging in the opera box, on promenade-and always the butt of a joke. Cruikshank draws attention to the exaggerated components of fashionable menswear of the late 1810s, including corseted waists so severely constricted that one opera attendee has suffered a fainting fit, a malady typically perceived as feminine. With these caricatures, the Cruikshanks successfully imprinted on the popular imagination the image of the dandy as not only effete, but also one so devoted to appearance as to be devoid of brain and character. While to modern eyes these caricatures might suggest a prejudiced connection between dandyism, effeminacy, and homosexuality, such conflation were not made until after the criminal trial of Oscar Wilde, more than 70 years later.



Robert Cruikshank

English, 1789-1856

*Dandies and Dandyzettes*, 1818

Etching on wove paper, hand-colored

Courtesy of The Lewis Walpole Library, Yale University TL30.2013.7

Robert Cruikshank's hand-colored etchings are ruthless, comical jabs at the dandy "species." This grouping shows the dandy out and about



# RISD MUSEUM

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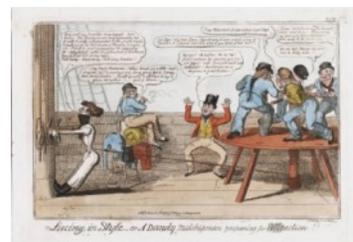
George Cruikshank

English, 1792-1878

*Lacing in Style, or, A Dandy Midshipman Preparing for Attraction!!*,  
1818

Etching on wove paper, hand-colored

Courtesy of The Lewis Walpole Library, Yale University TL30.2013.8



The writer Thomas Carlyle is often identified as the literary source of Victorian aversion to and mistrust of dandies. In his tome of satirical fiction *Sartor Resartus* (*The Tailor Retalored*), the chapter titled "The Dandiacal Body" opens with this statement: "A Dandy is a Clothes-wearing Man, a man whose trade, office, and existence consists in the wearing of Clothes. Every faculty of his soul, spirit, purse, and person is heroically consecrated to this one object, the wearing of Clothes wisely and well: so that as others dress to live, he lives to dress." While Carlyle relied on exaggeration to convey a moral message, this caricature persists in definitions of the dandy today.

Daniel Maclise

British; Irish, 1806-1870

*Author of "A Journal" [Alfred d'Orsay]*, December 1834

Providence Athenaeum TL49.2013.2

Fraser's Magazine for Town and Country was launched in 1830 in response to the frivolities of aristocratic exclusiveness. Each issue included a "Gallery of Literary Characters," two examples of which can be seen here. To the left is Sir Edward Bulwer-Lytton, author of *Pelham* (1828), a best-selling "fashionable" novel with a dandy as hero. On the right is comte d'Orsay, dubbed the "Emperor of European dandies" by Thomas Carlyle. The accompanying biographies are pointedly mocking. Bulwer-Lytton appears as one of his dandy characters, a Narcissus concerned only with his own image. D'Orsay is resplendent in a pose that in 1925 directly inspired American illustrator Rea Irvin to create a caricature of a butterfly dandy



# RISD MUSEUM

bedecked with monocle, high starched collar, and top hat. Named Eustice Tilley, Irvin's caricature was featured on the cover of the first issue of the *New Yorker* and has appeared on many anniversary covers since then.

Daniel Maclise, (1806-1870)

*Author of "The Siamese Twins" [Edward Bulwer-Lytton], August 1832*  
Providence Athenaeum TL49.2013.3

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Daniele Tamagni

Italian

*Willy Covari (Brazzaville), 2008*

C-print mounted on acid free lambada paper

Courtesy of the artist TL71.2013

For more than a decade, photographer and art historian Daniele Tamagni has documented the sartorial finesse of a community of gentlemen known as la Sape, or the Societe des Ambianceurs et des Personnes Elegantes. In 2009, Tamagni published a compilation of these images in *Gentlemen of Bacongo*, sparking a worldwide appreciation of these provocateurs dedicated to sartorial elegance in communities from Kinshasa to the suburbs of Paris, Brussels and London. The rules of conduct and style followed by the sapeurs (as the members of la Sape are called) are particularly striking in the context of the daily hardships of these Congolese men and their families. Realizing Baudelaire's dream of revolution, this dandyism represents a choice to rise above the fray, to distinguish and redefine

# RISD MUSEUM

oneself, and to reinstate personal power during and after the offenses of colonial and racial oppression.

Richard Dighton  
English, 1795 - 1880  
*Mirror of Fashion*, 1823  
Engraving on paper, hand-colored; wood mount  
Yale Center for British Art, Paul Mellon Collection TL72.2013.1



Percival Leigh  
British, 1813 - 1889  
John Leech  
British, 1817 - 1864  
*The fiddle faddle fashion book and beau monde à la française:  
enriched with numerous highly coloured figures of lady-like  
gentlemen*, 1840  
12 p., 4 leaves of plates: ill.  
Yale Center for British Art, Paul Mellon Collection TL72.2013.3

This humorous booklet is quite clear in its portrayal of dandies as vainglorious "lady-like gentlemen" with elaborate coiffures and hourglass silhouettes. Though John Leech and many others would continue to ridicule the excesses of fashion in English publications such as *Punch*, it is at this point that the tide starts to turn in terms of the dandy's image. Already depicted by Leech as less grotesque than the Cruikshanks' dandies, seen on the opposite wall of this gallery, the maligned clothes-wearing man of the 1820s and 1830s would soon transform into an artistic and empowered artist/rebel/dandy with the help of French writers Barbey d'Aurevilly, Balzac, and Baudelaire, whose work is shown in the adjacent case.

William Edward Dasonville  
American, 1879 - 1957  
*Alvin Langdon Coburn*, ca. 1904  
Platinum print  
Collection of George Eastman House, Bequest of Alvin Langdon  
Coburn TL90.2013.1

# RISD MUSEUM

In these portraits by his friends and mentors, young photographer Alvin Langdon Coburn strikes a Byronic pose, confident in a soft black cravat and multiple rings, a beautifully fitted white vest, a voluminous shirt with a crisp high collar. At the time, Coburn was a member of the Photo-Secession Group of photographers with Alfred Stieglitz, Edward Steichen, and Gertrude Kasebier, and would soon establish his reputation for turning his lens on others with his 1913 "Men of Mark" portraits of distinguished literary figures.

Edward Steichen

American, 1879-1973

*Self-Portrait*, 1901

Photogravure print

Collection of George Eastman House (Bequest of Edward Steichen under the direction of Joanna T. Steichen) TL90.2013.2

Edward Steichen's dreamy 1901 self-portrait with a painter's palette represents the painter and photographer as dedicated to craftsmanship in his art and his self-presentation. This image recalls Regency-era dandies, Whistler's calculated appearance, and the union of artist, rebel, and dandy as discussed by Baudelaire. Steichen developed a reputation early in his career for his sensitive portraits of noted artists and writers. These images projected a soft and romantic aura, but Steichen's forthright ca. 1917 self-portrait to the right, as well as his images of celebrities made for Conde Nast in the 1920s, align with Beerbohm's vision of Beau Brummell, the original dandy, as "ever most economical, most scrupulous of means," and as such "in the utmost sense of the word, an artist."

Edward Steichen

American, 1879-1973

*Self-portrait*, ca. 1917

Palladium print

Collection of George Eastman House (Bequest of Edward Steichen under the direction of Joanna T. Steichen) TL90.2013.3

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# RISD MUSEUM

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Gertrude Käsebier

American, 1852-1934

*Alvin Langdon Coburn, ca. 1907*

platinum print

Collection of George Eastman House, Bequest of Alvin Langdon Coburn TL90.2013.4

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C. Yarnall Abbott

American, 1870 - 1938

*Alvin Langdon Coburn, ca. 1905*

platinum print

Collection of George Eastman House, Bequest of Alvin Langdon Coburn TL90.2013.5

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