THE NEXT WAVE OF THE SUIT-ERA

– A FORECASTING MODEL OF THE MEN'S SUIT

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Johan Alfredsson
Lina Augustsson

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THE SWEDISH SCHOOL
OF TEXTILES
UNIVERSITY OF BORÅS

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Johan Alfredsson Lina Augustsson

The Swedish School of Textiles
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Author: Johan Alfredsson & Lina Augustsson

Supervisor: Jonas Larsson

Abstract

Background By the beginning of the 20th century, the men's suit entered the menswear market as one the most important fashion garments ever devised. At the same time, fashion became mainly a female engagement, resulting in an underrepresentation of men's fashion through out the past decade. Relating to the textile and apparel industry, fashion forecasting has become an increasingly important business activity. But the nature of fashion forecasting and the historical neglecting of the men's suit has created complications when performing this activity.

Purpose The purpose of this thesis is to examine the men's suit and its development from the given starting point in the 20th century until today, in order to derive a fashion forecasting model suggesting its development by 2029.

Design/methodology/ approach This thesis uses an abductive research approach and qualitative multi-methods to answer the research questions. The usage of an intermediate research project answers the first research question. The second research question is answered through the synthesis of a literature study and semi-structured interviews. The third research question is answered through the derived forecasting model, accomplished through theory matching.

Findings By carrying out a historical investigation of the men's suit, and then applying this to the derived forecasting model, the men's suit is expected to be found in both single- and double-breast styles. The suit will have classical features represented through the length, canvas structure, and shoulder construction.

Originality/value This paper carries out a historical investigation of the men's suit never been done before. It introduces an evaluation framework to categorise and classify the men's suit, as well as a forecasting model followed by an actual fashion forecast.

Keywords: Fashion forecasting, fashion forecasting model, men's suit, history of the men's suit

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1 Introduction

This chapter introduces the reader to the background which denotes the starting point of this thesis. A problem discussion follows that identifies the point of interest, which is later formulated into the research purpose and research questions. Furthermore, definitions that are appropriate to understand according to the author's interpretations are provided, as well as the delimitations of this study.

1.1 Background

Fashion existed even in the earliest pre-historic cultures of mankind. At this point, fashion was connected with the aspect of beauty, concerning one's expression of physical capabilities through bodily decoration (Birch-Jensen, 1991). As mankind evolved over time, so did their relationship towards fashion. This is due to that as soon as their primary needs for protection against the elements were fulfilled, a secondary focus on embellishing and decorating the clothing was added as an expression of social status (Kybalova & Herbenova, 1980).

Today, there are vast amounts of literature examining the history of fashion among different cultures; some of these reaching back over 3000 years BC to the ancient Egypt (Kybalova & Herbenova, 1980; Birch-Jensen, 1991; Cosgrave, 2001; Leventon, 2008). However, the western history of fashion has its origin in modern Europe around the mid 17th century (Leventon, 2008), more precisely in relation to the industrial revolution. With inventions such as the Spinning Jenny (spinning machine), the Flying Shuttle (weaving machine), and Singer sewing machine, significant changes in textile and clothing production were enabled (Shannon, 2006). During those times fashion was just as much a male as a female engagement (Leventon, 2008), where men wore a wide range of costumes such as morning coats, frock coats, long coats, overcoats, tailcoats, topcoats, and waistcoats (Chenoune, 1993; Peacock, 1996), often in bold colours and patterns (Shannon, 2006).

In the late 19th and early 20th century, an addition in the male costumes emerged, namely the men's suit (Hedtjärn Wester, 2010). Like many of its precursors, it was an ensemble of a jacket, waistcoat and pants. However, what characterised this newcomer was that all three pieces were made in the same or similar fabric and it had no waist seam which allowed it to be mass produced (Hedtjärn Wester, 2010). Upon its arrival, few realised the vast recognition this male costume would serve today, as perhaps "the most successful and enduring fashion garment ever devised" (Blackman, 2009, p. 5), which has replaced the majority of its precursors (Advameg, 2017).

Since the industrial revolution already had begun and the textile and clothing industry were flourishing, previous ready to made garments such as coats and uniforms (Chenoune, 1993; Leventon, 2008) were now accompanied by the men's suit (Hedtjärn Wester, 2010), whose

production technique gave it key characteristics as we recognise the industry today (Diamond & Diamond, 2013). With mass production came a greater availability of clothing, which showed acceptance by consumers, making producers compete for customers. The increased competition resulted in that forecasting became a part of the industry, in order to sustain sales through seeking inspiration elsewhere (Diane & Cassidy, 2005).

1.2 Problem discussion

By the turn of the 19th-20th century, the men's suit was recognised as a representable male costume in all societal classes, resulting in that almost every man wore it (Hedtjärn Wester, 2010). However, at this specific point of entry, a significant shift became noticeable in how men and women's fashion were treated respectively. To further clarify, in 1904 a tailor sent a letter to the editor of Irish Independent, later to be reprinted in London Men's Monthly stating "I wonder what it is that the writers of fiction pay so little attention to the costuming of their male characters. Of course, nobody expects a man's clothes to be as interesting as a woman's, but they certainly deserve more space than get in novels, particularly the novels of women" (Shannon, 2006, p. 1).

Even though the unrest of this tailor might be seen as rather flat, his concern is indeed valid to a much greater extent beyond the inclusion of male illustrations in fashion magazines at the given point of time. By the beginning of the 20th century, three researchers from different fields presented their thoughts on how men and women respectively were expected to engage in fashion. The sociologist Georg Simmel argued that the different gender roles made women dress in a more extravagant manner due to their lower societal voice relatively to the men's (Simmel, N.D cited in Hedtjärn Wester, 2010 p. 11). The psychoanalytic John Carl Flügel explained the exclusion of men's fashion through masculine identity (Flügel, 1930 cited in Hedtjärn Wester, 2010, p. 11). Lastly, the economist Thorstein Veblen argued that the women were the sole exponents of the household's wealth (Veblen, 1899 cited in Hedtjärn Wester, 2010, p. 11). Although these researchers have slightly different angles to their research, they all share the same notion that during the 19th century gender-guidelines were created, where fashion became a women's engagements and men were concerned with making a living through work (Hedtjärn Wester, 2010). This denotes a shift in the previous approach with fashion as an equal male and female engagement, and this has been recognised as "one of the most remarkable events in the whole history of dress…" and "one under the influence of which we are still living…" (Flügel, 1930 cited in Breward, 1999, p. 24).

When examining fashion history, the latter part of Flügel (1930 cited in Breward, 1999) quotation becomes abundantly clear; there is an underrepresentation of men's fashion throughout the past century. The problem that arises from this can be seen as twofold. Firstly, the men's suit as perhaps the most important fashion garment ever made has been somewhat neglected in the shadow of women's fashion from its given point of introduction (Blackman, 2009). Secondly, as the textile and clothing industry took its first steps of how it is recognised today (Shannon, 2009) where forecasting became a central activity to sustain competitive

advantage through sales, certain difficulties arises due to how fashion forecasting is perceived today (Diane & Cassidy, 2005).

In more recent times, an essential activity in fashion forecasting is to look at the history of the past fashion and trends and to understand the "how" and "why" that serve as their origins. Many social scientists are continuously exploring different theories of fashion change where they all stress the importance of using historical data when making fashion forecasts (Brannon, 2010). This is due to the fact that forecasters do not believe that the changes in fashion occur randomly but rather with some kind of regularity (Lowe, 1993). Today, fashion forecasting is more crucial than ever for the fashion and textile industry, because it enables manufacturers to produce the right garments in order to generate sales (Diane & Cassidy, 2005). Even though fashion forecasting existed as a common activity for clothing companies already in the 1800's, it would take until the 1960's for forecasting to be recognised as we see it today, being a heavily feminised industry that serves as an additional industry to the fashion market (Giertz-Mårtenson, 2010). The heavy feminisation might explain why in the field of forecasting, menswear are merely present in comparison to womenswear. When searching the database of World's Global Style Network (WGSN), this becomes increasingly clear when narrowing down the scope to men's suits. Here, the first published fashion forecast for 'menswear tailoring' is dated in 2012 (WGSN, 2017a), which is significant in itself as WGSN is the number one provider of fashion forecasts in the industry (WGSN, 2017b). Although the fashion forecasts appear more frequently thereafter, they most often assign the largest attention to general themes such as silhouettes, colours and patterns (WGSN, 2017a), leaving the richness of details possessed by this male costume out of the prognosis. Furthermore, the complexity increases even further as forecasts prognosis can be preformed over a decade in advance (Lynch & Strauss, 2007; Brannon, 2010; Keiser & Garner, 2012), allowing for significant changes to occur in the meantime.

Correlating the previous mentioned overlook of men's fashion throughout the past century, and the need for historical data to perform a fashion forecast, a more unified problem emerges. From a history point of view, it is often stated that the men's suit has not received the attention that it deserves, which ultimately has created difficulties from a forecasting point of view. Here, it is worth to mention that in later days there are indeed historical literature that are aiming at allocating attention to the men's suit, but these are often ill-famed for being diffuse in its categorisation and classification of styles (Blackman, 2009). Conclusively, making them unfit to be applied to a forecasting framework (Brannon, 2010). It is often argued that the devil is in the detail when it comes to suits, and every detail can be seen as its own style component that makes up the finalised appearance of a suit (Blackman, 2009), such as breast styles, lapels, and pocket arrangements (Boswell, 1993). Furthermore, Lowe (1993) stresses that detailed and coherent studies are needed concerning menswear, and in particular the men's suit, to build up a richer knowledge base about the underlying reasons of fashion change. This is why the authors have decided to carry out their own historical investigation, with the ambition to allow for a fashion forecast.

1.3 Purpose

As mentioned in the background, a certain point has arrived where the men's suit entered the market in its vast recognition as we know it today. In the meantime, fashion forecasting became a significant activity for clothing companies. Due to the gender-related changes in fashion as the suit was introduced, the problem discussion identifies not only the need for a historical investigation of the men's suit but also one that allows for a fashion forecast, given its importance for sustaining a business's competitive advantage.

Therefore, the purpose of this thesis is to examine the men's suit and its development from the given starting point in the 20th century until today, in order to derive a fashion forecasting model suggesting its development by 2029.

1.4 Research questions

In the following paper, the authors will firstly determine the style components that comprise the men's suit jacket. Secondly, the authors will investigate the movements of these style elements, which will allow to lay the foundations of how these style components can be expected to change by 2029.

RQ1: Which style components can be identified within the men's suit jacket?
RQ2: How have these style components within the men's suit jacket changed over time?
RQ3: How can these style components within the men's suit jacket be expected to change by 2029, deriving from a suggested forecasting model?

1.5 Definitions

Fashion

There are numerous definitions of fashion, but the majority of them have common themes recurring. Therefore, we will define fashion at a very basic notion as "a style accepted by the majority of a group" (Diamond & Diamond, 2013, p. 112), and elaborated a bit further it also can be seen as "a reflection of our times and mirrors the the prevailing ideas in our society. The concept of fashion does not only apply to apparel, but also literature, … home furnishing architecture and food" (Keiser & Garner, 2012, p. 580). The first rather simplified definition will be the general denotation of fashion throughout this thesis where the emphasis is placed on the "general acceptance", but the latter one will also serve its inclusion in the empirical study though a Zeitgeist study.

Trend

Will be used to understand the "identifiable similarities across information sources related to styles, details, or other aspects of appearance… " (Brannon, 2010, p. 412), where the emphasis is placed on its allowance for identification of fashion.

The men's suit
Is a male costume that has its origins in the 17th century (Leventon, 2008), but took its shape as recognize it today in the late 1890's and early 20th century (Hedtjärn Wester, 2010). It is an ensemble of a jacket, waistcoat and pants, which all are made in the same or similar fabric, and it does not possess a waist seam (Hedtjärn Wester, 2010).

Style components
An own-invented term referring to all the details of the men's suit jacket presented in e.g. 4.2 Evaluation framework. The first part of the term, style, is in this case best described as "the characteristic appearance of the garment or accessory" (Diamond & Diamond, 2013, p. 114). The latter part, component, is defined as "a constituent part; element; ingredient" (Dictionary, 2017). The combination of the two allows of to refer each detail of the suit as its own entity, and to treat its characteristics appearance separately.

1.6 Delimitations

Before continuing this research, there are certain delimitations to this study that are worth to point out. First and foremost, in despite that the men's suit in its totality is characterised by a jacket, waistcoat and pants, the investigation of the men's suit will have its main emphasise on the suit jacket. This is due to that the waistcoat is most often hidden underneath the suit jacket, as well as the suit jacket is seemingly more complex than the pants and thus offers more elements to study. Secondly, as part of the purpose is to derive a fashion forecasting model, the empirical section will have its main focus around the style components of the suit jacket. This ultimately leaves aspects such as colour, fibres and fabrics out of the scope, as this would require significant different theoretical foundations. Lastly, the empirical findings are conducted in such a way to represent the men's suit to a great extent. While the results might thus be seen as overly simplified versions to the reality, this is done in order give a fair representation of the men's suit, and not an exact one.

2 Theoretical Framework

This chapter provides the reader with the relevant literature and theory to the field of fashion forecasting. These theories will ultimately make up the fashion forecasting model presented in chapter 5.

2.1 The general steps of fashion forecasting

Fashion forecasting is a tool that is used by both professionals and students to increase success in a complex contemporary fashion industry or any style-related business (Rousso, 2012). A forecast predicts upcoming trends based on past and ongoing style-related information, interpretation and analysis of the motivation behind a trend, and an explanation of why the prediction is likely to occur (Raymond, 2010; Rousso, 2012). Furthermore, Rousso (2012) explains the need for a forecast due to the increased speed in fashion with the instant access to information through technology and quick production techniques. The forecast helps to create a competitive advantage for fashion businesses, where the crucial part lays in being far ahead with decisions considering design, manufacturing, and promotion. Since if made accurate, leads to desirable products at the right time for the right consumer, and increased profits for the fashion companies (Diane & Cassidy, 2005; Rousso, 2012).

Forecasting for future trends is a complex process that combines a mix of objective and scientific, or subjective and artistic approaches (Rousso, 2012). The scientific approach includes the sourcing and data collection, the analysis of data, and the interpretation of facts. Whereas the artistic approach covers awareness, observation, intuition, and memory. Rousso (2012) stresses the importance of acquiring knowledge about social and cultural shifts occurring in the past that influences fashion today, and what is happening in the present that will affect fashion in the near future. Furthermore, it is important to identify and understand the way of how fashion moves through society in order to know where fashion will reach next, the trends that will be widely accepted, and what the speed of that acceptance will be. Therefore, multiple theories of the past development in fashion need to be understood to establish new ways to predict fashion transformation (Rousso, 2012). Additionally, a forecaster must track the movement of fashion and be knowledgeable of fashion cycles, adoption theories, pendulum swings, curves, and the source of the movements in order to make a proper prediction (Brannon, 2010; Rousso, 2012).

In the world of forecasting, both short-term and long-term forecasting occurs (Brannon, 2010; Keiser & Garner, 2012; Rousso, 2012). Short-term forecasting makes predictions from 12 to 18 months ahead. Such forecasts focus on current and upcoming events together with pop culture phenomena. Those can be economic downturns, war, environmental disasters, movies, musical groups, or TV shows (Keiser & Garner, 2012). Long-term forecasting on the other hand makes predictions from 5 years ahead or more (Brannon, 2010; Keiser & Garner, 2012). That forecast includes examining and analysing social and cultural shifts, population trends, technological

improvements, demographic movements, and development in consumer behaviour (Keiser & Garner, 2012; Rousso, 2012). In table 2.1.1, Brannon (2010) suggest seven steps to develop a forecast.

Table 2.1.1, the general steps of fashion forecasting (Brannon, 2010)

Step	Activity
1	identify basic facts about past trends and forecasts.
2	determine causes of change in the past.
3	determine differences between past forecasts and actual behaviour.
4	determine the factors likely to affect trends in the future.
5	apply forecasting tools and techniques, paying attention to issues of accuracy and reliability.
6	follow the forecast continually to determine reasons for significant deviations from expectations.
7	revise the forecast when necessary.

According to Brannon (2010), fashion companies are more dependent on this way of forecasting because regular forms of merely quantitative forecasting are less suitable to an increasingly volatile and fragmented marketplace. Furthermore, Brannon (2010) highlights that a forecast does not provide the answer, instead the prediction opens a window of the possibilities and probabilities of the future.

2.2 Making sense of historical literature - the Zeitgeist

A fundamental part in forecasting is knowing what people wore in the past and how the society looked like by making a Zeitgeist, investigating the spirit of times (Rousso, 2012). To understand directions of shifts in fashion evolution, people's life situations and living conditions needs to be researched, which has an effect upon past and current political, economical, social, and cultural occurrences (Hedén & McAndrew, 2005; Raymond, 2010; Rousso, 2012). By investigating in the spirit of times through different eras, a forecaster can understand why people dressed like they did and when those styles will return to the present (Rousso, 2012).

In 1928, the economist Paul Nystrom, listed factors that influenced and guided the character and direction of fashion. He highlighted three dominating events: the significant occurrences such as war, the death of world leaders, and world fairs; art vogues, such as the Russian Ballet and modern art in his day; and accidental events, such as the discovery of the tomb of Tutankhamen in the 1920's (Brannon, 2010). Today, Nystrom's list serves as a framework for observing the Zeitgeist. To apply the framework today, Divita (2010) suggests the following, in order to capture the spirit of times: the dominating events, such as significant happenings, art vogues, and unintended events; dominating ideals, such as nationalism, environmental and

humanitarian issues; dominating social groups, such as those with money, power, and leadership positions; dominating attitudes, such as people's viewpoints about the economy or political structure; and lastly dominating technology, particularly methods for communication and transferring images, sound, and information. Brannon (2010) indicates the difficulty of recognising the spirit of the times as a person who is living through them, where fashion now is an interpretation of today's society (Vinken, 2005).

Table 2.2.1, Factors guiding fashion (Divita, 2010)

Nystrom's initial 3:	Framework applicable for today:
Significant occurrences (war etc.)	Dominating events
Art Vogues	Dominating ideals
Accidental events	Dominating social groups
	Dominating attitudes
	Dominating technology

2.2.1 Trickle theories

Theories of fashion adoption are the theories of the movement of fashion (Rousso, 2012). The movement helps with the future fashion by demonstrating the most likely direction and pace of the trend (Brannon, 2010; Rousso, 2012). The theories are trickle down, trickle across, and trickle up. Rousso (2012) explains that all three theories are credible because the flow of fashion adoption will continue to move in many directions. The importance of the theories lay in the understanding of what works best for the specific segment that is being focused at the time, which can often be a challenge for a forecaster. It is therefore necessary to keep track on the ever changing fashion by shifting the theories or combining them based on social, economic, and political condition (Rousso, 2012). In table 2.2.2, Brannon (2010) highlights four questions on the directional theories of fashion adoption will answer.

Table 2.2.2, Directions of consideration (Brannon, 2010)

Where does fashion innovation begin?
Who leads and who follows?
How quickly will a fashion move through society?
When will a style reach the end of its popularity?

The trickle down is the oldest theory of fashion adoption, and was first suggested by Herbert Spencer in 1879. He proposed that fashion expressed the social classes with status competition, where those rich and powerful were imitated by the lower classes (Lynch & Strauss, 2007; Rousso, 2012). From this point onwards, imitation becomes a centralised part in all of fashion theories (Carter, 2003).

Furthermore, people with lower income did not have the access, or freedom to follow fashion's dictates. In 1899 Veblen observed the social classes at that time, where he described the upper class, the leisure class (Veblen, 1899 cited in Brannon, 2010, p. 80). The leisure class showed their wealth in two particular ways, by the conspicuous leisure and consumption. The

conspicuous leisure was described as someone the did not work for a living and participated in an extravagant lifestyle of travel, entertainment, and the pursuit of contentment. The conspicuous consumption was explained as the philanthropy of art collecting, purchasing homes and furnishings, and clothing with expensive methods of production and materials (Veblen, 1899 cited in Brannon, 2010, p. 80).

A book named "Fashion", published in 1904 was the first official articulation of the trickle down theory, written by the German philosopher Georg Simmel (Lynch & Strauss, 2007). His work examined fashion as a social force with an impact on the lives of people. Simmel observed three engines of fashion change, firstly that the elite class separated itself through fashion, secondly was that the lower class copied the look, and thirdly was the elite class changed to adopt new fashion in an attempt to keep the differentiation (Brannon, 2010).

The trickle down theory has been questioned by many as being irrelevant to today's society because of the many changes within the social structure and shifts in mass production and mass communication, but also with the pace that fashion moves through society (Rousso, 2012). McCracken questioned the theory and instead suggested that the changes came from subordinate classes as they chase for the status markers of the upper class (McCracken, 1988 cited in Brannon, 2010, p. 82). The name was for him misleading and would rather call the theory chase and flight. Chase, because fashion change was driven by imitators who chased the status markers of the elite. Flight, because the elite responded to imitation by flying away toward new forms of differentiation (McCracken, 1988 cited in Brannon, 2010, p. 82). McCracken's suggestion captured the dynamics of the process, but the phrase did not catch the fashion writers, who still prefer the trickle-down terminology (Brannon, 2010).

The trickle across theory is explained as fashion that moves across groups who are similar in social levels (Rousso, 2012). The movement take place when more and more people steadily adopt a style as the fashion spread through the market segments (Brannon, 2010). The theory emerged after the Second World War when mass production, mass communication, and increased middle class contributed to a new dynamic (Rousso, 2012).

The theory was first proposed by King in 1963 due to many changes in the society, which made the trickle down theory inapplicable to understand the fashion behaviour in the 1960's (King, 1963 cited in Brannon, 2010, p. 88). A rival theory was suggested, the trickle across theory of fashion change (also called, the mass market or simultaneous adoption theory). Meaning that fashion information trickles across horizontally. King explained that within a given fashion season, consumers in all socioeconomic groups simultaneously have the right to select from a range of styles, which is adequate to satisfy personal taste (King, 1963 cited in Brannon, 2010, p. 89). Rather than the elite introducing fashion ideas into society, King saw leadership within each social level and within each social group. By looking through the lens of trickle across, personal influence is to be found, which plays the key role in communication of fashion information. Two kinds of consumers are influential in popularising new looks, the innovators and the influentials. The innovators are the early birds that envision the style of the season early, while the influentials are those who are fashion advisers and followed by many (Brannon,

2010). The pace of adoption in the trickle across theory is fast moving, nearly simultaneous (Rousso, 2012). An example is fast fashion, where style from concept to a ready product moves at a quick pace (Rousso, 2012).

The trickle up theory is described as the lower status segments being imitated by the higher-status segments (Brannon, 2010). It is the newest theory (Rousso, 2012), introduced by Field in 1970 at the time when music, art, television variety shows, and movies moved towards a more youthful beat (Brannon, 2010). Such a historical example suggested by Field (1970) was the African-American subculture influence on speech, music dance, and dress. Another example was the youth influencing the dress of older males (Lynch & Strauss, 2007), where the direction can be explained as the status markers trickle up from consumer stylists and subcultural groups, where it today this can be seen as the street fashion (Brannon, 2010). Furthermore, Brannon (2010) suggests ways to discover the movement, such as looking into consumer stylists as a source of creativity, as they are naive designers who introduce new looks. Additionally, signs can be found in the alternative fashion neighbourhood and fashion scouts. An alternative fashion neighbourhood is a place in the city where young outsiders come to hang out, shop, and keep up with each other. Whereas fashion scouts report from other professionals by patrolling the edges of culture, seeing signs of potential and power of a subcultural style and translates it into the fashion system (Brannon, 2010). The pace of adoption is hard to determine where the acceptance within the initial group is often quick. The speed of acceptance in the mainstream is dependant on a particular look or trend, and can either be fast or moving slowly (Rousso, 2012). Regardless of pace, Rousso (2012) implies the importance of the theory for the people in the industry to recognise.

2.3 Fashion forecasting methods

2.3.1 Wave dynamics

Rousso (2012) explains that fashion can flow, swing, cycle, curve, and repeat. To find the the suitable patterns, wave dynamics can be applied as a method for answering and finding a style or trend in fashion change that has occurred over time (Brannon, 2010). In table 2.3.1 Brannon (2010) presents five steps for a complete method.

Table 2.3.1, Five steps for wave dynamics (Brannon, 2010)

Step	Activity
1	find suitable source of fashion images, e.g. fashion periodicals.
2	all images cannot be used in the sample, so develop a systematic way to decide which images will be excluded.
3	standardise a set of measurements or observations to be taken on every image in the sample.
4	sample the time periods that should be used - the span of years.
5	gather data and analyse to reveal patterns of fashion change.

Concerning *step 1*, many researchers have studied fashion movement by using visual materials, such as photographs and illustrations as a main part of their studies (Lowe, 1993; Brannon, 2010). Here, Lowe (1993) emphasise that illustrations tends to present a more exaggerated garment compared to actual photographs. However, in an attempt to only use photographs to eliminate artist's distortion, no significant differences between data sets were found (Lowe & Lowe, 1985). Furthermore, an additional comparison between photographs and actual garments is mentioned, where photographs are considered more beneficial as these often can be assigned an exact date compared to a actual garment (Lowe, 1993).

To exemplify *step 2*, Alfred Kroeber, the only "proper" anthropologist in our fashion classics, illustrated the women's dress change over time and narrowed it down into the woman's evening dress (Carter, 2003, p. 83). Kroeber studied the attire for the timespan of 75 years (1844-1919) with a sampling of 10 dresses per year, which included photos and illustrations from both French and North American publications (Carter, 2003; Lynch & Strauss, 2007).

For *step 3*, Lowe (1993) present two different types of standardised measures to use when studying fashion change, being metrical measures and categorical sorting. The metrical measures are explained as dimension that are always present within a certain style, such as skirt length on a evening dress. Categorical sorting on the other hand concerns features withheld by a garment that comes and goes over time.

Step 4 can be exemplified by Kroeber's previously mentioned research, now being accompanied by Richardson in 1940, which was extended to a timespan of 150 years in order to get a wider and deeper understanding of the long-term cycle of fashion change (Lynch & Strauss, 2007).

Regarding *step 5*, Kroeber and Richardson's extended study was further refined by a year by year comparison of the standard deviations of the means of each feature (Carter, 2003). The new analysing tools discovered that one shape of the dress laid as a median, placed between the two extremes which seemed to be "the ideal or saturation point" of the basic dress shape (Carter, 2003). Furthermore, Lowe and Lowe (1982) did additional modifications on Kroeber and Richardson's study by applying a mathematical formulation to their analysis. The many researcher's work have led into a recognisable pattern of a fashion cycle which came to be known as the pendulum of fashion (Carter, 2003; Lynch & Strauss, 2007).

2.3.2 Fashion curves

Fashion curves demonstrate fashion trends, which are commonly shown by duration and penetration (Lynch & Strauss, 2007). Figure 2.3.1 illustrates fashion curves, where the bottom horizontal axis shows the duration of a trend, whereas the vertical axis visualises the number of consumer adopters (Brannon, 2010). When tracking fashion curves or movements, it is important to regulate the possible pace of a trend and the range of its impact. Trends that are within fast fashion or fads change rapidly, whereas more time is required for a fashion trend to become a classic (Brannon, 2010; Rousso, 2012).

A fad is a look that instantly becomes popular, is widely preferred with the one main need for a new experience (Wasson, 1968 cited in Brannon, 2010, p. 61), and then quickly disappears (Rousso, 2012). Fads are not born but rather rediscovered from a style that appeared within the lives of some subgroup (Meyersohn & Katz, 1957 cited in Brannon, 2010, p. 61). A fad usually appears in the low priced markets. When catching a fad, a forecaster needs to spot it early in the fashion cycle to make profit on the trend (Rousso, 2012).

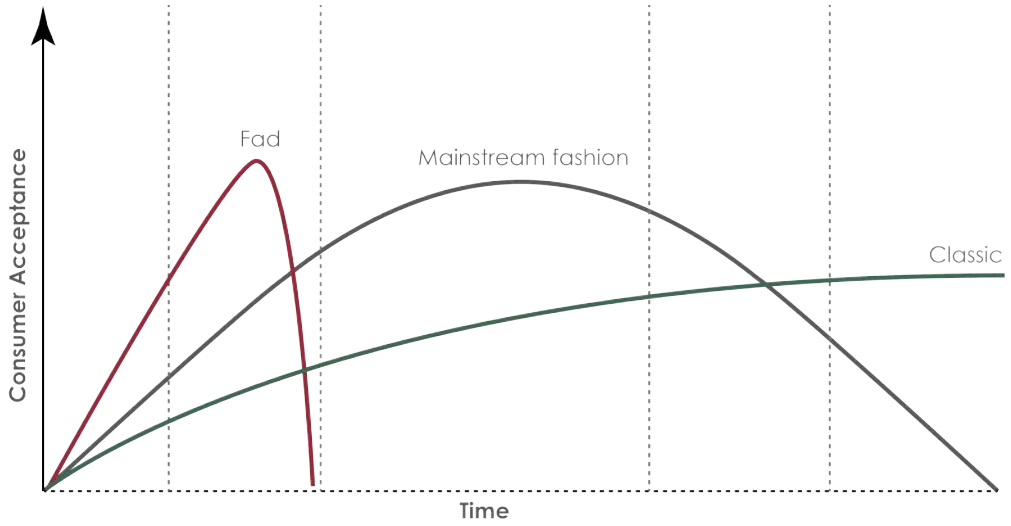

Figure 2.3.1, Fashion curves (Rousso, 2012 p. 112)

Rousso (2012) describes classics as the looks that remains in fashion over a longer period of time. The classic is a simple design that covers the basic needs, with a timeless silhouette that allows to fit into many current themes. For women, the little black dress is considered a classic. Whereas for men, a single breasted blazer in a basic colour such as navy, brown, or black is a classic (Rousso, 2012). The style remains timeless by not having any embellished details or trims. The movement of a classic style has its top in the culmination stage of the fashion cycle and from there endures for a longer time span (Brannon, 2010; Rousso, 2012).

2.3.2.1 Fashion cycles

Fashion cycles are fashion ideas that return repeatedly to popularity and illustrates the life span of a trend or style (Brannon, 2010; Rousso, 2012). Rousso (2012) describes fashion that moves in cycles, can easier be explained as moving in waves, where some are gentle and rhythmic, while others are energetic and turbulent. Within a fashion cycle is the theory of fashion flow, which consists the time when fashion reaches the population, the rate and extent of a style being accepted by the consumers, and the duration or interest of that fashion (Lynch & Strauss, 2007). Fashion cycles can be divided into short-term cycles and long-terms cycles. The short-term cycles last for months up to a year or two. Paul Nystrom made a major contribution to the fashion cycle by demonstrating the bell shape graph showing the consumer acceptance in the vertical angle and the time passing for each style on the horizontal angle (Lynch & Strauss, 2007). The long-term cycles have been traced to last a century where the cycle follows the development of a particular style over time. Alfred Kroeber, whose research described in

chapter 2.3.1, was the first to uncover the very long-terms of fashion cycles (Lynch & Strauss, 2007). Figure 2.3.2 illustrates a cycle shown as a wave, where each wave moves through five stages. First is the introduction, second is the rise, third culmination, fourth decline, and fifth obsolescence (Rousso, 2012).

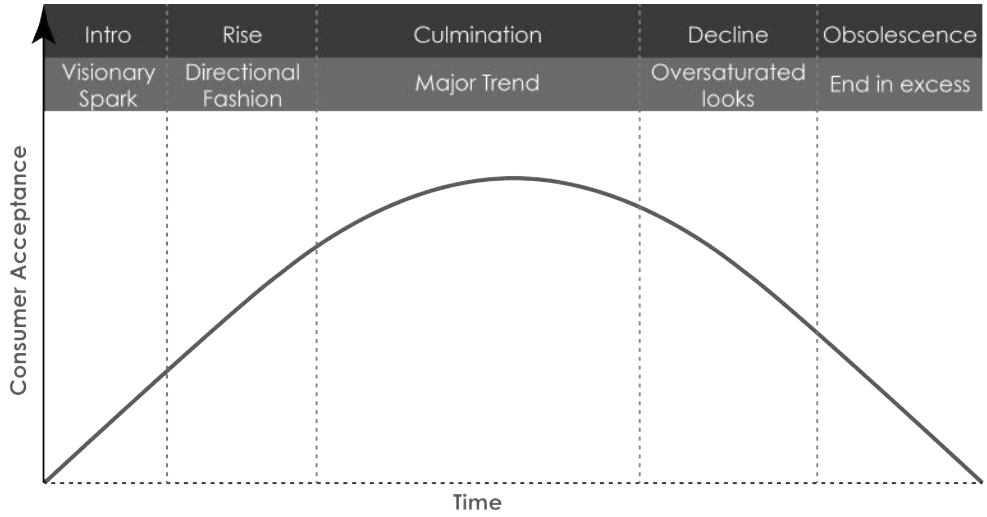

Figure 2.3.2, Fashion cycle (Rousso, 2012 p. 101)

The introduction stage starts with new trends appearing that are worn by fashion innovators (Keiser & Garner, 2012). Lynch and Strauss (2007) implies that the innovators sometimes are the ones who creates the new innovation. The timing of the introducing the new idea is crucial, if its released too early the idea might not be accepted (Rousso, 2012). The rise or growth stage is when the fashion becomes more available and accepted by more people (Keiser & Garner, 2012; Rousso, 2012). During the culmination stage, the trend is highly available and interpreted at a mass market level with lower price points. Now there is a possibility for the style to become a classic (Rousso, 2012). For the decline or saturation stage, the looks are repeated, the consumer interest decreases, and the style goes on sale. The obsolescence stage is the end of the curve where there is no interest for the style, it looks dated and hard to sell (Keiser & Garner, 2012; Rousso, 2012).

2.3.2.2 Pendulum Swing

The pendulum swing is explained by Brannon (2010) as a recurring movement of style between two extremes. The fashion swings from one point of exaggeration and then to the other direction, where a trend often begins at opposite of an existing trend (Brannon, 2010; Rousso, 2012).

Alfred Kroeber first made the pendulum discovery when he studied the dress change as explained in chapter 2.3.1 (Lynch & Strauss, 2007). The research resulted in a steady change over time with the dimensions he measured. When the length of a dress had reached its maximum he saw a reversed shift in dimension and then a swing to the opposite of the initial length (Lynch & Strauss, 2007). Each measurement behaved as a pendulum swing, with each

measurement taking different time to complete the swing (Carter, 2003). The style went from one extreme to another, which Kroeber called periodicity with the swings named the crest and trough of the great secular wave (Carter, 2003; Lynch & Strauss, 2007).

Brannon (2010) highlights a few examples such as skirt lengths that cannot become any shorter later swing towards longer skirts; too tight fitted garments later make the pendulum swing to looser fit or cuts; and when a dark colour has dominated to market for a while, the lighter colours start to appear.

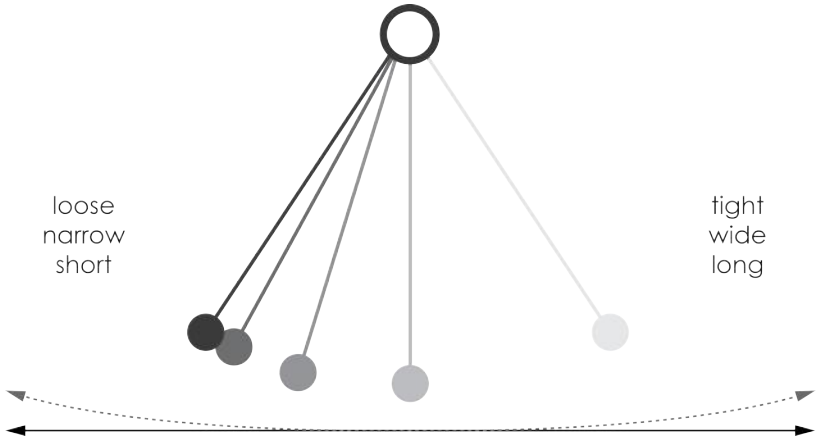

Figure 2.3.3, Pendulum swing (Rousso, 2012 p. 111)

Brannon (2010) suggest that an idealised version of the pendulum would be fashion towards exaggeration, move towards the opposite, pause at a compromise point with a classic form, and then swing in the opposite direction. The idealised cycle can be traced in historical fashion while modern fashion is likely to take a more sudden path between two extremes. By visualising fashion's pendulum swing, guidance can be made on the direction and predicting the next fashion change (Brannon, 2010).

3 Methodology

This chapter presents the research design as well as other methodological considerations throughout this thesis. Aspects such as data collection procedures, research quality and research ethics are discussed. Additionally, a previous written report is explained how is came about and contributes.

3.1 Research Design

Despite that most common concerns regarding research method are often discussed in terms of how researchers have collected data to answer their research questions, there are several other aspects that should be addressed before unravelling that. In order to figure out how to approach the research design from a holistic perspective, the "research onion" presented by Saunders, Lewis and Thornhill (2009) provides a comprehensive overview. Even though the model (*figure 3.1.1*) could be followed strictly to guide this research in its entirety, it will mainly be used in chapter 3.1 to guide the first three layers, being research philosophy, research approach, and research strategy. The following layers will then be clustered together with the aim to provide a justified explanation to how each research question will be answered through methodological means.

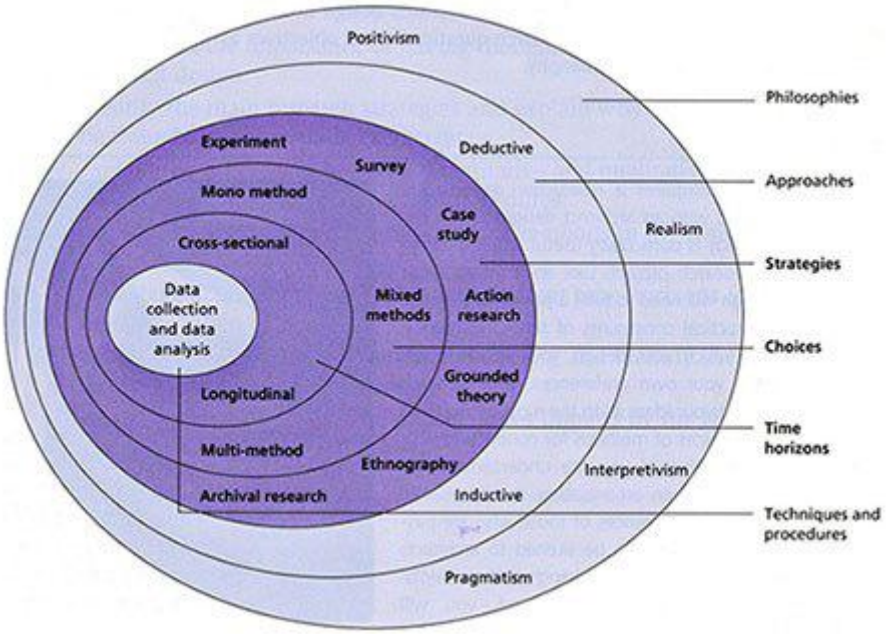

Figure 3.1.1, Research onion (Saunders, Lewis & Thornhill, 2009 p. 138)

3.1.1 Research philosophy

While Saunders Lewis and Thornhill (2009) discuss four different possibilities within research philosophies; interpretivism and positivism are often considered as the two main guiding directions (Richie & Lewis, 2003). When applying a interpretivistic philosophical guidance, the basic notion is that research will be conducted among humans rather than objects (Saunders, Lewis & Thornhill, 2009), and theory is frequently developed through empirically collected data (Taylor, Wilkie & Baser, 2006). On the contrary, when applying a positivistic approach, research will be conducted in the stance of the natural scientist. Here, the main objective is to generate law-like generalisations through the testing of hypotheses that have been developed according to existing theory (Saunders, Lewis & Thornhill, 2009), and the development of theory may only occur in accordance to the predetermined hypotheses if confirmed (Taylor, Wilkie & Baser, 2006).

When comparing these two basic philosophical directions, the authors have concluded that a interpretivist approach is best suited for this thesis. At first glimpse this might be seen as odd due to that the authors are mainly investigating the men's suit, which very much could be seen as an object. But when elaborating further in the way this research is carried out, the men's suit is greatly affected by the interpretative meaning and role it is assigned by the authors and interviewees, which is emphasised when applying this philosophical direction. Thus, the interpretive meaning of the men's suit seemingly goes hand-in-hand with that the research is highly conducted among people (Saunders, Lewis & Thornhill, 2009). Furthermore, even though both philosophical approaches are concerned with the development of theory, this research does not only lack predetermined hypotheses, but also has no interest in generating law-like generalisations from a natural science point of view, strengthening the interpretivist approach even further.

3.1.2 Research approach

By revisiting the purpose of this thesis, a somewhat split notion can be noticed between the historical investigation of the men's suit and the derivation of a fashion forecasting model. Although this can be seen as a somewhat complication when conducting this research, it actually helps in answering the research approach for this thesis. While Saunders, Lewis and Thornhill (2009) discuss this from an inductive or deductive approach, the framework by Kovács and Spens (2005) provides further guidance by addressing the different parts of the research, and whether these occur at a theoretical or empirical level. Beginning with the starting point of this research, an empirical investigation of the men's suit will serve as such. However, this empirical starting point was not initiated without the author's pre-perceptions to the theoretical field of menswear, later proven to be legitimate allowing the study to proceed in the intended manner. Studies starting with a real-life observation are either using an inductive or abductive research approach, where the abductive often has some kind of predetermined theoretical understanding (Kovács & Spens, 2005). As the initial empirical observation is intended to serve the latter part of our previous mentioned purpose, it has a rather lively relationship to theory in order to be able to derive at a forecasting model. What is meant here is that efforts were made to search for suitable theories to support the empirical observation,

often in a sequence of moving back and forth between the two elements. This is known as *theory matching*, and is frequently used when conducting research through an abductive approach (Kovács & Spens, 2005).

The different research approaches are often characterised by different aims with the outcomes of their research (Kovács & Spens, 2005; Bryman & Bell, 2011). As argued within Chapter 1, there is a need for this research as the field of menswear has remained rather unexplored in contrast to womenswear in several aspects. This is why the aim of this research is to generate an understanding of this "new" phenomenon and to develop theoretical proposals, both being in strong relation to abductive research (Kovács & Spens, 2005, p. 140). The last part to consider when determining the research approach is the point where the final conclusions are drawn. Both deductive, inductive and abductive research approaches draw their final conclusions at a theoretical level, often aligned with the previous mentioned aim of the study. However, the abductive research approach can also take one step further and test the theoretical conclusions in an empirical environment (Kovács & Spens, 2005). As the outcome of this research is not only to suggest a forecasting model, but also to apply the model to derive at a possible future forecasting outcome, also here this thesis argues for an abductive research approach.

3.1.3 Research strategy

As noticeable in the figure above (*see figure 3.1.1*), there are several options of research strategies that can be applied when conducting research (Saunders, Lewis & Thornhill, 2009), which is complimented even further by Bryman and Bell (2015) who also include cross-sectional and longitudinal design in their interpretation of the concept. Here, the previous mentioned split notion in the research purpose and its indication of an abductive research approach proved to be useful when figuring out the research strategy for this thesis. When examining the different research strategies available, the alternative of grounded theory was mentioned to have strong inheritance to research that is conducted with the aim to build theory (Saunders, Lewis & Thornhill, 2009; Bryman & Bell, 2011). This is not only true to this research, but is further strengthened as this strategy emphasises a movement between data and theory in the process to develop theory (Bryman & Bell, 2011). This movement is what was previously explained as theory matching in chapter 3.1.2, which ultimately is how the the latter part of the research purpose is fulfilled. Another strong indication suggesting a grounded theory research strategy is that the research starts with a data collection not being based on a theoretical framework. The authors would argue this to be the case for this research, even though preconceptions about the theoretical field of menswear was mentioned in chapter 3.1.2, and the fact that a own previous written report has a significant influence on the empirical starting point of this thesis (*see chapter 3.3*). Furthermore, since the latter part of the research purpose involves not only deriving at a forecasting model but also to generate a forecasting outcome, grounded theory is further enhanced as as this research strategy is particular useful when building theory with the ambition to "predict" and "explain" behaviour (Saunders, Lewis & Thornhill, 2009, p. 149).

3.1.4 Research methods

In this section, the emphasis is to give a clear outline how each research question has been answered through methodological means. However, due to that the research questions derives to fulfill the research purpose, it seems appropriate to first classify the nature of the research purpose given it ultimately will affect the what kind of answers will be provided by the research questions (Saunders, Lewis & Thornhill, 2009). According to Saunders, Lewis and Thornhill (2009), the three classifications for the research purpose are exploratory, explanatory and descriptive. As the research purpose of this thesis could be generalised to solve a problem detected within menswear, a exploratory nature emerges as this is not only appropriate to clarify the understanding of the problem in itself, but also to assess a phenomena in a new light (Saunders, Lewis & Thornhill, 2009). The nature of the research purpose to be exploratory is even further strengthened as common ways of conducting such research are through a search of literature and interviewing experts within the subject (Saunders, Lewis, & Thornhill, 2009), both being applied in this thesis. Furthermore, as exploratory research requires a great deal of flexibility, the authors would argue this also to be an indication as the abductive research approach (*see chapter 3.1.2*) with its element of theory matching suggests a flexible relationship between empirical data and theory.

By revisiting the first research question, being *Which style components can be identified within the men's suit jacket*, this research question has a very straightforward method in providing a answer. Since this research question was designed to set a framework to allow for the intended historical investigation of the men's suit, the method to answer this research question is by the usage of a previous written report. The report is presented in chapter 4.2, and was written by one of the authors eight months before the beginning of this thesis with the ambition to allow for such a study it is now applied for. This own written report will be further justified in chapter 3.3.

The second research question, being *How have these style components within the men's suit changed over time*, is answered through several methodological means. Firstly, the semi-structured interviews (*see chapter 3.2.2*) each assess a certain time period from the men's suits perspective. Here the previous mentioned report serves as the interview agenda. However, it was also realised that a literature study (*see chapter 3.2.1*) was needed in order to know how to divide the different time periods. Hence, the Zeitgeist study does not only serve the third research question, but also the second research question in defining how to divide 117 years of men's suit history. Furthermore, the Zeitgeist was also realised to serve an additional benefit as the study allows to verify primary data from the interviews with the secondary literature gathered through the Zeitgeist study in terms of what people were wearing in the corresponding time periods.

As a reminder, the third and last research questions is *How can these style components within the men's suit jacket be expected to change by 2029, deriving from a suggested forecasting mode*l. Just like the second research question has elements of completion from the first research question, so does the third research question. This is due to that the completion of this research question is dependent on the fulfilment of the previous two, since the suggested forecasting

model is derived from the abductive element of theory matching (*see chapter 3.1.2*). Once the theory has been developed to the extent that a model has derived, a synthesis of the results from the empirical data will be carried out between the two. Saunders, Lewis and Thornhill (2009) explains a synthesis as "the process of arranging and assembling various elements so as to make a new statement or conclusion" (Saunders, Lewis & Thornhill, 2009, p. 602), where in this thesis the two elements of empirical results and developed theory will be treated in such a way. Furthermore, once the synthesis has been carried, the suggested forecasting model will be put to the test and try to predict a forecasting outcome for the men's suit by 2029.

Bearing in mind this discussion, it can be concluded that this research implies multi-method choices. This is due to that several methods or means are used to answer the research questions, but they all belong to the qualitative nature since all of these are non-numerical data, such as words and pictures (Saunders, Lewis, & Thornhill, 2009). However, the procedure of these will be further explained in chapter 3.2 and 3.3. Furthermore, as this research is partly concerned with studying change and development over time, a longitudinal time horizon is utilised (Saunders, Lewis, & Thornhill, 2009). The following techniques and procedures (Saunders, Lewis, & Thornhill, 2009) are explained in the discussion above. While some of these will be further elaborated (*see chapter 3.2, 3.3 & 3.4*), their belonging to each research question and correlation with each other is simplified in the figure below (*see figure 3.2*).

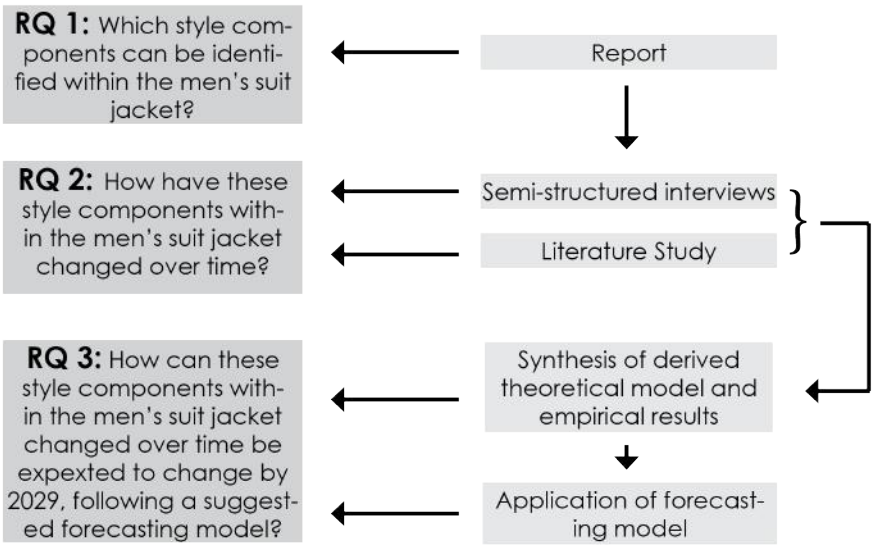

Figure 3.1.2, Authors own illustration of methods and RQ's

3.2 Data collection

3.2.1 Literature

As explained by Saunders, Lewis and Thornhill (2009), literature can vary from theoretical driven text to more context driven information. Since this thesis makes particular use of both these two types of literature, they will be discussed separately.

Starting with the theoretical driven literature, this can be found in chapter 2, and what makes up a significant part of the model presented in chapter 5. As mentioned in chapter 3.1.2, the theory was collected through the abductive research element of theory matching, which place emphasis on finding the most relevant theory for the specific research at hand (Kovács & Spens, 2005). The information search started by utilising databases such as Web of Science, Google Scholar and Scopus. However, since these did not provide sufficient search results, the authors came to realise that the field of fashion forecasting is seemingly unexplored among peer-reviewed academic journals, with a few exception (e.g. Lowe, 1982; Lowe & Lowe ,1985; Lowe, 1993). Instead, databases such as Bloomsbury Fashion Central and HB Primo was searched, providing non-refereed work such as eBooks and online exclusive articles. Furthermore, the library of University of Borås granted access to several physical books concerning fashion forecasting. By using diverse sources for the theory driven literature, a greater understanding was achieved, as each of these sources contributes within its own recognised capabilities (Saunders, Lewis & Thornhill, 2009).

The literature review as presented in chapter 2 is structured in such as way that the general field of fashion forecasting serves as the starting point, followed by the importance of the Zeitgeist and the corresponding trickle theories. Afterwards, a chapter of forecasting techniques and methods are presented, where wave dynamics serves as a framework, followed by the techniques of fashion curves, cycles, and pendulum. The search words used for conducting this review through the above mentioned sources are presented in the table below.

Table 3.2.1, Keywords theory-driven search

Keywords	
Forecast	Fashion curves
Fashion forecasting	Pendulum swing
Trend forecasting	Fashion pendulum
Fashion trends	Wave dynamics
Fashion cycles	

The context driven information concerns the literature used for conducting the Zeitgeist study (*see chapter 4.1*). This literature was conducted in accordance to a systematic literature review, as explicit criteria for inclusion was incorporated throughout the process (*see table 2.2.1*) (Bryman & Bell, 2015). The main source of literature searched when performing the Zeitgeist study was through the usage of books, acquired through the University of Borås library. This source is considered as particularly useful, since it has the ability to cover a wide range of

information (Saunders, Lewis & Thornhill, 2009). However, as more recent time periods are seemingly more difficult to assess (Brannon, 2010), the additional source of internet-related material such as newspaper articles and blogs had to be used. These sources are however considered as appropriate when treating recent topical events (Saunders, Lewis & Thornhill, 2009). The literature review followed the framework of the Zeitgeist as presented in chapter 2.2, where the additional keywords was also used:

Table 3.2.2, Keywords context-driven search

Keywords	
History of fashion	History of the men's suit
Fashion history	Men's fashion
History of menswear	Men's suit

3.2.2 Interviews

Primary data was considered a necessity to conduct in order to fulfil the purpose of this thesis, more specifically in correlation to the historical investigation of the men's suit as this was not found to a satisfying extent in existing literature. This data was collected using multiple single-person interviews, following as semi-constructed agenda (*see Appendix A*). This was considered as an appropriate method, as the semi-structured agenda allowed each interviewee a certain degree of freedom to place emphasis and elaborate on the specific questions considered being of high relevance for the given time period under investigation (Saunders, Lewis & Thornhill, 2009). Furthermore, the interviewees were chosen through purposive sampling, since this type of non-probability sampling allowed the authors to choose the interviewees considered as most appropriate to meet the research objectives of the study. However, the ability to generalise the findings beyond the chosen sample when using this sampling method becomes compromised (Saunders, Lewis & Thornhill, 2009; Bryman & Bell, 2015).

The process by which the interview took place firstly needed the time period division realised by the Zeitgeist study. Given that 10 time periods was identified, a division among these allocating 2-3 per interviewee seemed appropriate. The purposively selected interviewees was chosen according to the author's knowledge of people with an outstanding interest in menswear, and the time periods was allocated based on which that seemed most appropriate considering their specific point of interest in menswear. In order to assess each time period, the interviewees was asked to chose 1-2 pictures that they believed represented the men's suit to a great extent. The usage of photos in interviews is argued as appropriate, as it has the ability to gain more and different insights compared to written data (Rose, 2007). Furthermore, the option to allow the interviewee to provide the visual material is also considered a convenient way to attain the visual material. Additionally, the inclusion of 1-2 pictures seemed relevant, as this would not overwhelm the ability to analyse it (Rose, 2007). Upon the conduction of the interviews, each of the pictures provided was commented upon the interview agenda presented in Appendix A. The table below shows the denotation of each interviewee, their actual name, date of competition, as well as their treated time periods. Further information about each interviewee is provided in Appendix C.

Table 3.2.3, List of interviews

Interview nr.	Name	Date	Time period
Interviewee 1	Ingemar Albertsson	2017-03-17	1900-1919 1920-1929
Interviewee 2	Alexander Marchesan	2017-03-17	1930-1945 1946-1959 1960-1969
Interviewee 3	Hans Viktorsson	2017-03-24	1970-1979 1980-1989
Interviewee 4	Erik Mannby	2017-03-22	1990-1999 2000-2010 2011-2017

3.3 Evaluation framework of the men's suit

The evaluation framework of the men's suit jacket (*see chapter 4.2*) originates as a report from a field study course, more specifically an internship, conducted by one of the authors of this thesis during the spring semester of 2016. This framework was conducted with the purpose to allow for a coherent historical investigation of the men's suit, which it now is being used for. Furthermore, the framework was assigned the aim of being objective and pragmatic. The objective aspect was used for the reason that the author believed that this would allow for a clearer categorisation and classification of the men's suit jacket, by leaving subjective meaning such as formal meaning and historical origins out of the picture. The pragmatic aspect is implemented in the order that the framework is presented, starting at the foundation and then moving on covering the different style components based on their importance assigned by the author. The reason for creating and using this report is that the author could not find anything in current literature that would allow for a coherent historical investigation of the men's suit. Chapter 4.2 present the findings from the report, being the framework in its original text, since this text is the particular meaning that the author got confirmed through the data collection process.

According to Saunders, Lewis and Thornhill (2009), a academic report is denoted as a primary source of literature, since it is the first occurrence of a piece of work. This type of literature is considered a useful source of information, especially in research that is conducting primary data as well (Saunders, Lewis & Thornhill, 2009), which is the case for this thesis. The main concerns when using primary literature is the difficulty to locate the original source, personal biases, and the review-process of the report (Saunders, Lewis & Thornhill, 2009). The issue to locate the original source becomes of less concern, as one of the authors of this thesis is the author of the report as well. However, as one of the authors of the thesis and the report is the same person, the risk of personal biases needs to be addressed. This is dealt with through the method of the report, being a semi-structured single-person interview, making the findings of the report a summarisation of what the author and interviewee discussed during 8 weeks, rather than the author presenting his own thoughts. Even though this report has not undergone the

same review process as a report within a peer reviewed journal, it has still been examined and graded with distinction by the tutor of the field study.

In terms of methodological considerations, the report was conducted using a inductive approach, as the aim was to develop theory through qualitative data (Saunders, Lewis & Thornhill, 2009). Since the author was assigned his internship on the basis of creating such a framework, the research strategy is determined to be action research, as the author and the interviewee "collaborated in the diagnosis of a problem an in the development of a solution based on the diagnosis" (Bryman & Bell, 2015, pp. 418-419). The method of data collection was through a semi-constructed single-person interview, taking place between 2016-04-04:2016-05-27.

3.4 Data analysis

The section below present and discuss the data analysis procedures used for the empirically collected material. For the Zeitgeist and semi-structured interview, a coding technique was used, but in a somewhat different way between the two depending on which stage of the coding-process. Furthermore, a quantification of the qualitative data was utilised for the findings from the semi-structured interviews.

3.4.1 Coding

As mentioned in chapter 3.1.3, this study uses a grounded theory strategy. According to Saunders, Lewis & Thornhill (2009), this particular strategy is recognised to utilise a specific way of analysing data, being coding. While there are different ways of performing a coding procedure (e.g. Saunders, Lewis & Thornhill, 2009; Bryman & Bell, 2015), a three step technique by Williamson (2002) was used. However, before the analysis through coding could take place, the empirical data needed to be transcribed.

The transcribed material for this study concerns the recordings for the conducted interviews discussed in chapter 3.2.2, where the process of transcriptions basically refers to turning recording into writing (Saunders, Lewis & Thornhill, 2009). As a total of 10 interviews were conducted, and all being recorded, an approximate of 10 hours recording needed to be treated, making it a very time consuming activity. Furthermore, as all interviews was held in Swedish, the translation made it even more time consuming as efforts was made to capture the meaning in its context of what was being said, and not only word-by-word.

With the transcription done, the coding was initiated and applied to the Zeitgeist study and interview findings. As presented by Williamson (2002), the three step process follows: (1) reduce and simplify existing data, (2) display the data to find links and draw conclusions, (3) verify the data through a logical chain of collected evidence. Since both the Zeitgeist study and interview findings was treated with this type of coding, they were not only treated separately throughout the first step, but also each time period withheld by the two. Here, the Zeitgeist was reduced and simplified following the framework provided in chapter 2.2, and the interview

findings according to the interview agenda (*see Appendix A*). The outcome of this is presented in chapter 4.1 and 4.3. The second step is initiated in chapter 5, as the Zeitgeist and interview findings are synthesised, findings links between the two. The third step is especially noticeable in phase 2 of the model (*see figure 5.1*), as this phase implies a heavy synthesisation of not only the two previous mentioned empirical elements, but also theory in terms of fashion forecasting techniques. Here, the inclusion of theory verifies the the synthesisation to a greater extent, as more profound conclusions can be drawn, as well a more logical chain reveal itself during phase 2 (*see chapter 5.3*).

3.4.2 Quantification of qualitative data

When applying the forecasting techniques presented in phase 2 of the model presented in chapter 5.1, frequencies of occurrence for each style components are computed in correlation to each time period and presented in plotted graphs. According to Saunders, Lewis and Thornhill (2009), this is a way of quantifying qualitative data, and serves as a useful supplement to the purely qualitative discussion of the interview findings. The plotted graphs are presented in Appendix B.

3.5 Research quality

According to Saunders, Lewis & Thornhill (2009), the main aspects to address the credibility of the research findings is through reliability and validity. As reliability is concerned with consistency of the research findings, this is ensured as the data collection processes and analysis procedures are thoroughly presented (*see chapter 3.2 & 3.4*). For instance, consistency was achieved by following the same time period division between the Zeitgeist study and interviews, as well as the same coding procedure for the two. Furthermore, as all interviews followed the same semi-structured agenda, similar observations would have been reached by other interviewees (Saunders, Lewis & Thornhill, 2009). Also, reliability was further achieved through the transparency in how sense was made from raw data, given the coding procedure (Saunders, Lewis & Thornhill, 2009).

Validity can be addressed from two different point of views, being internal and external (Saunders, Lewis & Thornhill, 2009; Bryman & Bell, 2015). As the internal validity addresses the causal relationship between two variables, this can be incorporated to this thesis in how findings from the Zeitgeist study and interview findings are synthesised. The conclusions are being validated between these two different empirical elements, as these two elements are independent of each other since they derive from two different data collection methods, indicating triangulation (Saunders, Lewis & Thornhill, 2009). The external validity concerns the generalisability of the results (Saunders, Lewis & Thornhill, 2009; Bryman & Bell, 2015). For this thesis, the external validity is partly ensured as some of the results may be applied beyond the specific research settings. For instance, the model presented in chapter 5 can be generalised to the general field of fashion forecasting, as long as the necessary empirical material needed to address the different phases follows the same theoretical guidelines used in

this thesis. However, results such the actual forecast of the men's suit cannot be generalised beyond the specific context of this thesis.

Further aspects that have increased the quality of this thesis is the usage of two researchers working together (Bryman & Bell, 2015). Also, while utilising a own previously conducted report is faced with some quality concerns (*see chapter 3.3*), the fact that is has been graded with distinction resolves that problem to a certain extent. To treat this issue even further, the interviewees was given the opportunity to read the evaluation framework of the men's suit (*see chapter 4.2*) before conducting the interviews, where it received significant positive feedback. This increases the quality as all the interviewees was purposively sampled based on their knowledge of menswear (*see chapter 3.2.2*), making them able to criticise the framework if found necessary.

3.6 Ethical considerations

The main ethical consideration when conducting this thesis is in regards to the interviewees and their agreement to participate (Bryman & Bell, 2015). In response to this, each interviewee was given a short introduction to the study in itself, and why they were chosen to participate in our research, approximately 3 weeks before the interviews took place. This was done in order to allow the interviewees to reflect on their willingness to participate, and they all gave positive response to proceed with the interview. Upon the conduction on the interview, the interviewees was informed about the recording equipment and the process by which the authors took notes, and agreed to this. Furthermore, the inteviewees agreed to be stated by name, and allowed for visual material to be published in the thesis. Lastly, another ethical consideration assessed by the authors was the allowance for the interviewees to read through and approve of the interview transcripts (*see chapter 3.3*), before the publication of the thesis.

4 Empirical material

This chapter provides the reader with a literature study fashion history, as well as an evaluation framework of the suit jacket which ultimately answers the first research question. Moreover, it includes the main findings from the conducted interviews regarding the historical movement of the men's suit.

4.1 The Zeitgeist study

Building on the framework presented in 2.2, this chapter will carry out a study to define and divide the history of the men's suit into time periods for the interviewees, ultimately allowing them to assess the historical investigation. As a reminder, the discussion will be built upon the Zeitgeist's five aspects, being dominating events, ideals, social groups, attitudes, and technology. Additionally, fashion at the time is included in order to get an understanding of why people dressed the way they did in accordance to changes in society.

1900-1919

The first time period marked the beginning of a new century with a time of extravagance and fortune, but ended with shifts in world political power and led to changes of cultural attitudes after the First World War (Rousso, 2012). The flourishing times were shown in both France and England, the latter who was the world's economic leader and strongest military power. France was in the forefront with luxurious costumes for the wealthy and the era was referred as La Belle Époque or "The Beautiful Age" (Rousso, 2013).

The peaceful time of the new century ended with the beginning of the First World War in 1914 which lasted until 1918 (Rousso, 2013). After the war when soldiers returned home, the Spanish flu became a global pandemic (World's Worst Natural Disasters, 2014). It was the deadliest in modern history and infected approximately 500 million people around the world, about 30 percent of the planet's population (History.com, 2017). In 1919, the Eighteenth Amendment of the US Constitution was ratified, prohibiting the manufacturing and selling of liquor which would last until 1933 (Kennedy, Stoehrer & Calderin, 2013). It was believed that drinking alcohol was reckless and destructive, and the prohibition would reduce acts such as crimes, solve social problems, and improve the health of the people. Instead the prohibition had a negative impact, leading to an underground business and a black market of alcoholic beverages (National Constitution Center, 2017).

The technology at the time made major developments with the start of the manufacturing of the low-cost automobiles by Ford Motor Company, and prospect of travelling by air with the first flight by the Wright brothers (Costantino, 1997; Rousso, 2013). Another advancement made by Gideon Sundbäck in 1913 was the introduction of the fastener without hooks with interlocking teeth, that later became known as the zipper (Kennedy, Stoehrer & Calderin, 2013). The year after, Reece Machinery Company invented the buttonholing machine (Mendes & De La Haye, 2010). During the war clothing manufacturers improved their operations and increased the production capacities to deploy the military with standardised uniforms. This development

made the factories well situated to address the post-war market for high-quality but affordable ready-to-wear (RTW) (Kennedy, Stoehrer & Calderin, 2013). With mass production, everyone could be fashionable not only the rich and wealthy. The social classes were now determined by the fabric quality, the cut and the finish of the garment (Costantino, 1997).

British royals and dukes had a big influence on the fashion at the time by making their own interpretations of styles and dress codes, often decreasing the formality, which surprised the civilians (Costantino, 1997). Playing a crucial part of the history of men's fashion was the Prince of Wales, later King Edward VII who had a style copied by many (Chenoune, 1993; Costantino, 1997). To keep up with the style influencers, men turned to their tailors and manservants for the latest styling (Mendes & De La Haye, 2010).

In 1914, Giacomo Balla, an Italian artist published "Il Vestito Antinetrale", a futurist manifesto for menswear, explaining garments to be cut in a way in order to allow the body to breathe, and that clothing should be short lived instead of the practice of investing in a suit to 'last a lifetime' (Costantino, 1997; Kennedy, Stoehrer & Calderin, 2013). A year later, in 1915, the Tailor and Garment Workers Union was formed in Britain to strengthen the terms and conditions for workers (Mendes & De La Haye, 2010). By 1916, the war and its distress affected even the wealthiest. With war came restrictions to shipping and exports over continents could no longer be guaranteed. The lack of domestic workforce meant that garments needed more care, and elaborate cleaning, ironing and fitting soon became impractical. Designs began to be modified to fit the wartime shortages and the more modest lifestyle (Mendes & De La Haye, 2010).

The men's fashion at the time between 1900 to 1910 was rectangular and had no emphasis on the waistline (Rousso, 2012). No significant changes were made but the menswear gradually became less formal. Minor alterations such as an extra button, slightly narrower lapels, or a new collar shape, instead filled ones needs (Mendes & De La Haye, 2010). The frock- and morning-coat got replaced by the lounge suit, an unwaisted jacket with short tails, small lapels and 4 high buttons, paired with short and narrow trousers with turn-ups (Laver, De La Haye & Tucker, 2002; Blackman, 2009; Mendes & De La Haye, 2010). However, the male silhouette entered a new phase halfway into the first time period (Costantino, 1997). The lounge suit was slowly being replaced by the single-breasted jacket with two or three closely spaced buttons, a high slightly nipped waist, and unpadded naturally sloping shoulders. The jacket was worn with narrow, cuffed trousers above ankle length to reveal the shoes or boots. The new style survived the war and by the end of the first era the lounge suit slowly became the business suit (Chenoune, 1993; Costantino, 1997; Blackman, 2009).

1920-1929

After the war people felt more optimistic about life with an increase of a healthy lifestyle, and more outdoor activities (Costantino, 1997). Women had limited roles in society and rejected the social norms by fighting for equality, which resulted in women's right to vote in 1920 in the US. Russia and Italy both dealt with political changes, Russia established a communist government, and Benito Mussolini ruled Italy with his fascist dictatorship (Rousso, 2012). The 1920's marked an economic expansion where production and consumer spending were at an

all-time high. Designers expanded their fashion houses, some employed up to 1500 skilled craft workers within tailoring and dressmaking, comparing to earlier when small businesses had less than 10 employees (Mendes & De La Haye, 2010). The wealth and and fun times of the 20's had an abrupt ending with the stock market crash in 1929, that led to a severe economic depression around the globe (Costantino, 1997; Rousso, 2012).

The technology of the time improved as well, including Charles Lindbergh's first flight across the Atlantic Ocean and more affordable automobiles (Mendes & De La Haye, 2010; Rousso, 2012). Silent movies got replaced by movies with sound, and radio had its first commercial broadcast in 1920 (Hedén & McAndrew, 2005; Rousso, 2012). The high consumer spending of the 20's had to do with the help of new chain stores that led to decreased consumer prices. Furthermore, copies or knockoffs started to appear within garment production. By 1925, black and white photography had replaced illustrations to advertise fashion (Rousso, 2012).

Similar to the previous time period the British royals had a big influence in fashion, this time it was Edward VII grandson, the Prince of Wales/Duke of Windsor, later King Edward VIII who was a trendsetter. He was a leading example of the motto of the new generation; to dress soft, with comfort and freedom of movement (Chenoune, 1993; Costantino, 1997; Mendes & De La Haye, 2010). The codes of dress and behaviour was different than the previous era. Dressing was now made to confirm one's role in the new industrial order (Costantino, 1997). A made-to-measure suit from Savile Row in London was still the most desirable clothing a man could have in his wardrobe (Mendes & De La Haye, 2010). With the rise of sound film, the actors became new influencers for the whole society and had a huge impact on fashion followers (Mendes & De La Haye, 2010; Rousso, 2012).

The women's independency was demonstrated in how they dressed with the Garçonne look that showed a youthful boyish style with straight-cut dress and shorter hair (Hedén & McAndrew, 2005; Mendes & De La Haye, 2010). The menswear was instead the opposite, more shaped with high intended waist comparing to the straight cut of the womenswear (Mendes & De La Haye, 2010). As already mentioned, men's fashion gradually became less formal throughout the era. The waistcoat decayed (Laver, De La Haye & Tucker, 2002) approximately at the same time by the late 20's, as when braces got replaced with belts to hold up the trousers (Blackman, 2009). The double-breasted suit jacket which appeared in 1914, but only had a modest role then, increased and became a driving force behind men's fashion alongside the single-breasted suit. For trousers, the plus-fours together with the oxford bags became fashionable (Chenoune, 1993; Laver, De La Haye & Tucker, 2002). The Prince of Wales, Edward VIII popularised the plus-fours, a modern version of the knickerbockers, an English inspired golf pant with fabric that overhung the knee band by four inches or 10 centimetres. The wide pleated oxford bags originated from the undergraduates of the University of Oxford in 1925, a cycle that would last for three decades (Chenoune, 1993). The men were not all at peace with the mainstream fashion at the time. In June 1929 the Men's Dress Reform Party (MDRP) was founded in London, they campaigned to accept a more relaxed style of clothing for men at all occasions. They suggested that stiff shirt collars, tightly knotted ties, and pants had to be replaced by more relaxed, decorative shirts and blouses, shorts or knickerbockers, and also preferred sandals over shoes

(Chenoune, 1993; Mendes & De La Haye, 2010). The MDRP lasted for eight years and was disbanded in 1937. Similar protest was held in France where the Anti-Iron-Collar League debated if the shirt collar had to be stiff or soft, attached or detached. Won did the comfortable, easy-to-wear, soft attached collar (Mendes & De La Haye, 2010).

1930-1945

The third time period had a rough start after the stock market collapse in 1929. The world entered a great depression with economic, political, and social changes that would reflect in people's clothing (Costantino, 1997). Unemployment increased together with crime, bankruptcy, suicide, and prostitution (Mendes & De La Haye, 2010; Rousso, 2012). At the end of the decade, the world experienced another tragic event: World War II. The war created more jobs within armament factories, but people still suffered from the shortage of foodstuffs and other vital goods (Costantino, 1997; Mendes & De La Haye, 2010).

For technology, the television and its broadcast appeared, together with the development of synthetic fibres for fabrics (Rousso, 2012). In 1930, latex was introduced and nine years later DuPont's started its commercial production of nylon stocking, which unfortunately had to be withdrawn as nylon was diverted to military use during the war (Kennedy, Stoehrer & Calderin, 2013). Another new development in this era was the birth of the modern t-shirt by Jockey. They had to make an inexpensive undergarment for the University of Southern California's football team, one that would absorb sweat and protect the skin against chafing (Kennedy, Stoehrer & Calderin, 2013).

Beauty was linked to health throughout the 30's (Mendes & De La Haye, 2010), and Hollywood and its costumes had an impact on fashion in the 30's and early 40's with costumes often covered by fashion magazines (Hedén & McAndrew, 2005; Kennedy, Stoehrer & Calderin, 2013). The Duke of Windsor was still the international style leader and continued to wear the plus-fours, and women adopted the style into their sporting wardrobes as well (Kennedy, Stoehrer & Calderin, 2013). The social ritual of changing clothing three times a day was slowly fading. The most stylish men were expected to work and earn an income. This led to the business suit now replacing the lounge suit (Costantino, 1997).

Dominating fashion at the time was tailored suits and sportswear. The "drape" or "London cut" suit was trending. The suit came in both single- and double- breasted jacket, and had a nipped waist (Mendes & De La Haye, 2010). The overall suit had more ease allowing for increased movement, it had extra fabric in the armholes and shoulders with light padding in the latter, and the narrowed waist created drapes which were made to enhance a man's figure (Kennedy, Stoehrer & Calderin, 2013). In the 30's the double-breasted suit reached its height of popularity and became the synonym with elegance for most men (Chenoune, 1993). Most common was long wide lapels which emphasised square shoulders, six buttons marked a high waist, and straight, ventless tails hugged the hips. The trousers were long and wide and was the base of an athletic silhouette, which served as a neoclassic stamp on masculine elegance in the 1930's (Chenoune, 1993). Not everyone had the athletic look and instead left it up to the jacket's construction. Shoulder pads were added to make shoulders square, wide, and high. Armholes

were raised, sleeves tapered to the wrists, and a dart placed under the arm. Pointed lapels like the peaked lapel made the whole appearance (Chenoune, 1993). Another style that appeared was the Zoot-suit, that was seen as an extreme form of the drape. The style emerged from the socially disadvantaged African Americans and Mexican Americans. The suit expressed both the youthful rebellion and cultural identification (Kennedy, Stoehrer & Calderin, 2013), which came to last until mid-1950's (Costantino, 1997).

The Second World War had a big effect on the clothing market with shortages and restrictions producing fashion (Costantino, 1997; Mendes & De La Haye, 2010; Kennedy, Stoehrer & Calderin, 2013). The Nazi administration set a limit of 100 models for a designer collection, which was further reduced to 60 in 1944, due to the reach of crisis point in materials. The second hand market arose in France and style conscious women upcycled old clothing and created 'la robe à mille morceaux' - a multicoloured dress combining pieces from several old garments. In the US and Britain, the "make-do and mend" pamphlet was sent out to make sure people made their existing clothes last as long as possible and then recycle it (Mendes & De La Haye, 2010). A well-known phenomenon was women drawing an imitation of the stocking (Laver, De La Haye & Tucker, 2002). Menswear suffered from limitations by the Utility Clothing Scheme rulings during the war, due to most of the trade was redirected to supplying the Germans with uniforms and civilian clothing (Costantino, 1997; Mendes & De La Haye, 2010). In France, in 1942, suits could no longer be made with double-breasted jackets (except for ceremonial dress, tails, or evening dress), and pleated or darted pockets on coats and jackets were banned. Trousers were limited to a single hip pocket; turn-ups were not permitted and hems narrowed. Suits were pared down and the waistcoat was abolished, leaving all suits two-pieced (Chenoune, 1993; Mendes & De La Haye, 2010). In the US, the war protection board limited natural fibres, rubber, and nylon. Design elements such as collars, cuffs, pockets, and skirt lengths were also included in the limitation (Kennedy, Stoehrer & Calderin, 2013). All countries involved in the war took similar measures (Chenoune, 1993). Due to the shortages and restrictions, coupons for clothing were used between 1941-1949, to make sure that everyone got an equal share of the lack of new garments (Costantino, 1997; Mendes & De La Haye, 2010).

1946-1959

Another war had just passed and a new era began with global interaction between cultures (Rousso, 2012). There was no longer a single dominating country, instead nations came together and shaped worldwide advancements. In Europe, it was time to start rebuilding economically, socially, and structurally after the war (Rousso, 2012). Two wars took place within the fourth time period, the Korean War and the Cold War between the eastern and western bloc. In England, Winston Churchill became the prime minister and Queen Elizabeth began her reign (Rousso, 2012). In the US, new homes were built and families moved to the suburbs. The traditional gender roles were resumed with men going back to the workplace and women being housewives at home (Hedén & McAndrew, 2005; Mendes & De La Haye, 2010; Rousso, 2012).

Within the field of technology, the race to space began between newly formed NASA and the Soviet Union (Rousso, 2012). The airfare together with a new interstate highway system in the US became more affordable, which led to more travel vacations and casual garments became

lighter and easier to care for. DuPont was in the forefront with new fibre innovations. Polyester, which was invented already in 1941, was brought to the US clothing market a decade later in 1951 (Kennedy, Stoehrer & Calderin, 2013). The launch of the tiny bikini in 1946 by French designer Louis Réard was said to mark the start of leisure and sportswear revolution, where synthetic fibres would be more effective as the century progressed (Mendes & De La Haye, 2010). Additionally, in 1955, artificial and synthetic fibres took a hold of menswear (Costantino, 1997). Another invention was Spandex, the highly elastic fibre that was put into commercial production in 1959 (Kennedy, Stoehrer & Calderin, 2013). The rationing system and Utility Clothing Scheme that was derived from the Second World War proceeded into the era. As mentioned earlier the rationing system with coupons lasted until 1949, while the Utility Clothing Scheme was not dissolved until 1952, which made it hard for Britain to do large-scale improvements within the fashion industry (Mendes & De La Haye, 2010).

In 1948, the term prêt-à-porter (ready-to-wear) started to be used in France (Kennedy, Stoehrer & Calderin, 2013). Paris re-established itself as the fashion capital of the world. The fashion industries in Britain and the US remained strong forces (Rousso, 2012). The post-war menswear production in both France and Italy took inspiration from British tailoring and American style. However by the late 40's, lines had emerged and was now designed to fit the home markets (Mendes & De La Haye, 2010). Fashion shows containing menswear was introduced in the early 50's together with international trade forums such as the annual World Congress for Tailors which lead to professionals gathering and exchanging ideas (Mendes & De La Haye, 2010).

Within men's fashion, it was believed that it was unmasculine to be engaging in fashion, which led to the survival of the conservative menswear (Mendes & De La Haye, 2010). After the war came the neo-Edwardian look, a style with long lean single-breasted jacket with sloping shoulders and high-set buttons. It was worn together with narrow trousers often without turn-ups, a detailed waistcoat, and a slimline Chesterfield-style overcoat with a velvet collar. The look represented a contrast to post-war American menswear (Mendes & De La Haye, 2010). In the early 50's, the suit began to slim down with less padding in the shoulders, and the colour were often dark charcoal, which gave rise to the era of the man in the grey flannel suit (Mendes & De La Haye, 2010). In Britain, the Teddy boys appeared, which had a look derived from the neo-Edwardian style (Chenoune, 1993; Mendes & De La Haye, 2010). They were gangs of working youths from the East End of London and were recognised by their drape, thigh-length boxy jackets with full back (no centre back seam), four buttons, velvet or satin collar, a waistcoat, drainpipe trousers, and a shoestring tie (Chenoune, 1993; Costantino, 1997; Kennedy, Stoehrer & Calderin, 2013). This was an era where youths slowly started to take command, and in contrast to the suit wearers, the rebel and wild teens took over fashion with their blue jeans, t-shirts, and black leather jackets (Costantino, 1997; Mendes & De La Haye, 2010).

During the latter part of the 50's, the "Italian style" suit became popular with its shorter, lightweight single-breasted fitted jacket and sharper shoulders, together with tapered trousers (Laver, De La Haye & Tucker, 2002; Kennedy, Stoehrer & Calderin, 2013). The suit became a market leader together with the three-quarter-length car and scooter coats. They both were

influenced in the US and Britain where they were sold as avant-garde 'continental' styles (Mendes & De La Haye, 2010). At its most extreme, the Italian suits had a short, fitted, single-breasted jacket with narrow lapels and slightly curved cut-away fronts. Trousers were tapered with no turn-ups, and were worn with narrow, pointed shoes. The 'continental' imports had a strong impact on subcultural youth styles around the globe (Mendes & De La Haye, 2010).

1960-1969

The youth and hippie movement marked this time period, with their political focus and protests inspired by the Civil Rights movement of Martin Luther King (Costantino, 1997). They demonstrated against the Vietnam War. A protest that was derived from images shown through the television screens. Student riots appeared in Paris in 1968 where it later spread to the rest of the world (Husain, 1998; Kennedy, Stoehrer & Calderin, 2013).

In the world of technology, improvements were made within clothing and textiles (Laver, De La Haye & Tucker, 2002). In 1968, Joseph Gerber invents the first automated cutting machine, which was a big revolution in the clothing industry (Kennedy, Stoehrer & Calderin, 2013). The youthful image was desirable and as they took the command, and the consumer society changed into a throwaway society. Clothes were thrown away long before they were worn out and had reached its end-of-life, and short-lived fads became the norm (Mendes & De La Haye, 2010). Another cause for the change was the non-stop flights that brought the US closer to Europe, which gave birth to the ‘jet set’ and created the quick distribution of the fashion trends (Mendes & De La Haye, 2010). The hippies however, rejected the fashion system with new clothing, instead they turned to the second-hand market, and old garments that were patched and embellished with embroidery were in favour (Costantino, 1997).

Street style and the teen culture had an impact on fashion that led to increasing power of the young as a consumer class (Hedén & McAndrew, 2005; Kennedy, Stoehrer & Calderin, 2013). The fashion influence of movie stars faded, instead the young looked for ideas elsewhere and found the inspiration from musicians, sport personalities, DJs, fashion photographers, and models (Hedén & McAndrew, 2005; Mendes & De La Haye, 2010). The Mod “modernist” movement started to appear in London’s Carnaby Street. They had a love for modern jazz, fashion, the lifestyle around shopping, and were influenced by Italian and French fashion. They were the rivals to the biker gangs “rockers”, descendants of the Teddy boys (Chenoune, 1993; Costantino, 1997; Londrigan, 2009; Mendes & De La Haye, 2010). Another culture appearing was the hippie culture, but their gathering at Woodstock in 1969 marked the beginning of the end of the Flower Power movement (Husain, 1998).

In the 60’s, the production and distribution of menswear were similar to the womenswear RTW industry. From there on, menswear would focus on a ‘label’ or a designer name with new collections presented each year (Costantino, 1997). In 1966, Yves Saint-Laurent introduced ‘le smoking’, an androgynous look for women that became a big success. To keep up with diversity of women’s clothing, an increased demand for more variety in menswear was now a necessity (Kennedy, Stoehrer & Calderin, 2013). Men flirted with less obvious masculine looks and the Peacock was reborn (Costantino, 1997; Husain, 1998), which was a flamboyant attire with

velvet suits or boldly patterned jackets, worn with flowing silk scarves and longer hair (Kennedy, Stoehrer & Calderin, 2013). Another popular style was the Ivy-League tapered trousers worn together with a single-breasted, 3 button jacket (Laver, De La Haye & Tucker, 2002). Pierre Cardin's Nehru jacket became fashionable, a single-breasted jacket based on the Indian garment with stand-up collar (Mendes & De La Haye, 2010; Kennedy, Stoehrer & Calderin, 2013). Cardin's menswear for the 'youth line' in 1960 had a close-fitting silhouette and narrow-shouldered jackets with fitted waist, high armhole, pants were high-waisted and flat-fronted (Costantino, 1997). For the first time, ready-made suits had a recognisable line and a known designer name attached to it. However, not all men could afford wearing the suit, and it was not until 1965 that an estimated half a million men wore Cardin (Chenoune, 1993; Costantino, 1997). Towards the end of the time period, lapels became very wide and reached new extremes into the 70's (Londrigan, 2009; Diamond & Diamond, 2013).

1970-1979

The sixth time period had yet another economic depression with increased prices on manufactured goods, and a growing unemployment as a result of the 1973 oil crisis (Chenoune, 1993; Husain, 1998; Mendes & De La Haye, 2010). The 70's was a time of the rise of the youth, the middle class, and mass consumption. People had an increased awareness of growing inequalities in the society, such as Women's Liberation movement, gay rights activists, and environmental concerns with pollution, wildlife species, and nuclear power (Chenoune, 1993; Costantino, 1997; Husain, 1998).

For technology during the 70's, the world's first microfibre was invented by Dr. Miyoshi Okamoto. His colleague, Dr. Toyohiko Hikota, later transformed the microfiber into a washable Ultrasuede, a soft but durable fabric that became popular in fashion collections. In 1976, the French company Lectra developed its first patternmaking and grading system (Kennedy, Stoehrer & Calderin, 2013).

Health crazes including diets and exercise were big during this time period (Husain, 1998). With the fitness and health movement, it was believed that a trim, healthy body meant a better, more productive life (Mendes & De La Haye, 2010). People showed off their beautiful bodies in movement with glittery garments and second skin spandex, which originated from Studio 54 and the release of the movie Saturday Night Fever (Kennedy, Stoehrer & Calderin, 2013).

The 70's was nostalgic, it lacked a direction of style and borrowed looks from previous eras, which was believed to be a result of the economic downturn (Husain, 1998; Laver, De La Haye & Tucker, 2002; Londrigan, 2009). The streets became the main source of inspiration (Chenoune, 1993), and the population started to seek retro styles from the second hand market. Everything that was old or 'traditional' was considered desirable (Costantino, 1997; Mendes & De La Haye, 2010). It then became expensive to buy second-hand as it started to be trendy and fashion went back to retro high fashion with inspiration from the 1930's and 1940's (Chenoune, 1993; Costantino, 1997; Mendes & De La Haye, 2010). The Punk was born in London in 1976, they spoke for the young unemployed, art school students, or working-class of Britain that struggled from one economic crisis to another (Costantino, 1997; Mendes & De La Haye,

2010). They wore for example a torn business suit and stuck it together with safety pins (Costantino, 1997). The punks had an energising effect on the British fashion and restored London's reputation for innovative styles for the youth (Mendes & De La Haye, 2010). The New Romantics started to appear. They wore retro-dressing as a response to the global crises (Costantino, 1997). They allowed men to experience transvestism by wearing make-up, frilled shirts, gold braid-trimmed jackets, and skirts. Their attitude towards male dress had an effect on menswear, which interest increased into the 80's and led to designers now adding men's lines into their collections (Costantino, 1997).

The pop scene was a big fashion force, in particular for menswear, with musicians and performers as style leaders (Mendes & De La Haye, 2010). The glam- and glitter- rock with its flamboyance, exaggeration, and sexual freedom inspired the menswear (Costantino, 1997; Londrigan, 2009). The 1940's look was again referred back to, with its big padded shoulders for jackets, contrasting colours, and the use artificial fabrics, such as rayon and nylon (Costantino, 1997). The three-piece suit came in a variety of colours, lapels became extremely wide, trousers were flared, and high-rise waistcoats completed the look (Kennedy, Stoehrer & Calderin, 2013). The androgynous styles were no longer a taboo, and young men left the traditional garments behind. This however, raised concerns for the eminent tailors at Savile Row, as the tailors retired, their skills could no longer be replaced (Mendes & De La Haye, 2010).

1980-1989

The 80's was a go-getting, optimistic, and lavish time (Mendes & De La Haye, 2010), until the worldwide stock market collapse in October 1987 (Kennedy, Stoehrer & Calderin, 2013). Other events and concerns that occurred during the era was the downfall of the Berlin Wall, which was a dramatic step towards the reunification of Germany, and AIDS becoming recognised as a global epidemic (Diamond & Diamond, 2013). Finance was a highlighted topic during the 80's, which was suggested by the media as a lifestyle with huge paychecks of young stockbrokers of both genders (Mendes & De La Haye, 2010).

Technology moved towards the human body, with the first body-scanning development technologies, and the start of cyberware with the interaction between computers or machinery implemented into the human being (Kennedy, Stoehrer & Calderin, 2013). For fibres, silk jersey and lycra were introduced into the fashion industry (Kennedy, Stoehrer & Calderin, 2013).

For menswear, Giorgio Armani's designs influenced the men's style throughout the decade (Kennedy, Stoehrer & Calderin, 2013). The actor Don Johnson wore Armani, and showcased a well-dressed man at the time (Costantino, 1997). The styles were loose tailored jackets with wide shoulders, long lapels that was fastened at or below the waist with a single button. The jackets got the relaxed shapes by decreasing the use of interlining and lining as much as possible (Mendes & De La Haye, 2010). Armani's style held on until the mid-1980's, when the business suit was reborn and turned into 'power-dressing' by the upwardly young professionals (Costantino, 1997), the "yuppie", that spent money on fashion on the rise (Hedén & McAndrew, 2005; Londrigan, 2009). They wore wide-shouldered power suits by designer labels (Kennedy,

Stoehrer & Calderin, 2013). 'Excellence' and 'elegance' were buzzwords of the late 80's with a renewed interest in 'classics' of menswear. The suit made a comeback with politicians now favouring the suits and military uniforms (Costantino, 1997). The waistcoat returned and advertised the wealth that a man could afford a three-piece suit. The looks of a man were very important as he had to be dressed for success (Costantino, 1997). Another style taking place during this time period was the rise of streetwear, that was derived from the athletic wave together with the increased popularity of the hip-hop culture with its sneakers (Hedén & McAndrew, 2005; Kennedy, Stoehrer & Calderin, 2013). Designers made a mark on their designs by showing off their brand logos outside and sometimes all over the garments. With the logo-mania, consumers could present one's wealth with the designer clothing and accessories (Chenoune, 1993; Costantino, 1997; Mendes & De La Haye, 2010). Skirts for men now started to appear by designers from Jean Paul Gaultier to David Holah and Stevie Stewart of Body Map (Kennedy, Stoehrer & Calderin, 2013). The stock market crash by the end of the 80's led to financial downturns in the fashion trade, and had a significant stylistic backlash in fashion design, which had its imprint into the 90's (Costantino, 1997; Mendes & De La Haye, 2010).

1990-1999

The 90's had a soberer attitude comparing to the 80's extravagance (Rousso, 2012). The time period was stressed by many events such as the collapse of the Soviet Union in 1991 (Costantino, 1997; Diamond & Diamond, 2013), the Gulf War in the Middle East, the end of apartheid in South Africa when Nelson Mandela was released from prison and elected president, and the rise of international terrorism (Rousso, 2012). The newly founded European Union currency gave financial strength to the European countries, and for health the AIDS epidemic continued to spread (Hedén & McAndrew, 2005; Rousso, 2012). Feminism became more acceptable, and divorces and non-traditional family structures were common (Rousso, 2012).

Major developments were done within technology such as the Internet, a new way for high-speed communication, together with advances in computers and cellphones (Hedén & McAndrew, 2005; Londrigan, 2009; Mendes & De La Haye, 2010; Rousso, 2012). eBay was introduced in 1995 which became the leading success of the dot-com era (Rousso, 2012). Global manufacturing and commerce expanded (Rousso, 2012), with China becoming the largest manufacturer and exporter of textiles and clothing (Kennedy, Stoehrer & Calderin, 2013). Advancements such as computer-aided design (CAD) and computer-aided manufacturing (CAM) gave major blessings to mass-production and large-scale designer level industries (Mendes & De La Haye, 2010). For fibres, lyocell (tencel) started to appear in garments and hemp was no longer illegal when used for textile purposes (Mendes & De La Haye, 2010; Kennedy, Stoehrer & Calderin, 2013).

The stock market crash in the late 80's together with the many events of the 90's had its effect on the fashion industry (Costantino, 1997; Mendes & De La Haye, 2010). After the economic decline in the late 80's, the industry had to turn to the empty nesters who were financially secure and could afford consuming fashion goods. However, the elderly did not want to spend money on fashion as the youth had been the targets since the 60's (Costantino, 1997). Japanese

designers showed collections that hid the body and moved away from the European structures in clothing (Costantino, 1997). As the 90's progressed, the global changes in politics, economics, and technology allowed the fashion industry to reach a broader market (Rousso, 2012). The fashion industry started to focus on financial goals instead of individual businesses dictated by style (Rousso, 2012). Diffusion lines started to appear on the catwalks, which was a cheaper line to the RTW market (Mendes & De La Haye, 2010). The Gulf War led to a standstill in the profitable fashion trade with the Arab Emirate countries. Asia suffered from an economic crisis in 1998 that led to a pause in consumer spending. To win back the Asian consumers, designers began to shift focus into wearability, quality, and value (Mendes & De La Haye, 2010). Eco-fashion emerged with the use of cork and leather substitutes for comfy footwear (Mendes & De La Haye, 2010). The introduction of casual Fridays changed how people shopped and worked, the working hours became flexible and working from home was now an option (Rousso, 2012).

The 90's fashion icons were celebrities such as movie stars, music idols, and super models dominating magazine covers (Rousso, 2012). The skinny supermodels provoked criticism of the industry that was now being linked to eating disorders (Hedén & McAndrew, 2005; Mendes & De La Haye, 2010). Big influencers for fashion were subcultural styles and ethnic clothing, where 'authenticity' became a new buzzword (Mendes & De La Haye, 2010). New types of music started to appear including rap, alternative rock, and techno, which lead to new fashion style tribes e.g. the urban trend and the grunge look. It was not until later that the more optimistic pop entered the fashion scene (Rousso, 2012). A combination of the punk and hippie style formed the grunge look that was colourful, layered, and a messy style with homemade, customised or second-hand clothes. The look was a reaction to the 'go-getting' society of the 80's (Mendes & De La Haye, 2010). Fashion moved in a quicker pace than before, the early 90's had inspiration taken from the late 60's and early 70's, while the mid 90's already saw aspects of the 80's fashion (Mendes & De La Haye, 2010). Dressed-down days at work had a reflection in the suit, which was single-breasted, softer, subtly tailored garments with sloping shoulders, and a long lean fit. Custom-made suits increased among young, fashion-conscious men (Mendes & De La Haye, 2010). By the late 90's, minimal looks and precision-cut clothing with an emphasis on luxurious (often natural) selections of fabrics was seen on the catwalks (Mendes & De La Haye, 2010; Rousso, 2012). At the end of the century recognised designers were no longer restricted to the wealthy, clothing was now available for a broader society and not ruled by social classes as it once were (Costantino, 1997; Mendes & De La Haye, 2010).

2000-2010

The new millennium was fast moving due to the universal availability of the Internet, which led to increased communication (Mendes & De La Haye, 2010). The terrorist attacks on World Trade Center started the war against terrorism (Londrigan, 2009; Rousso, 2012), and the financial downturn in 2008 marked as occurrences in the new century (Mendes & De La Haye, 2010). Political and religious ideals increased tension between countries (Rousso, 2012). Companies started to outsource manufacturing to newly developed countries such as China and India which led to a growing unemployment in the western world (Rousso, 2012). Issues the earth was facing with global warming and the environment made the society re-evaluate the

progress and act upon sustainability. This led to openings of additional vintage stores allowing products to have a second life, and people becoming more health conscious and buying organic products (Rousso, 2012).

Advancements in technology made a mark with high definition TVs and smartphones (Londrigan, 2009). The changes in the music and entertainment industry with the introduction of the iPod and iPad made the selections of entertainment more personalised (Rousso, 2012). Facebook and Twitter was introduced and made people keep in touch and informed. The larger availability of Internet changed the way people shopped and gave consumers more options to access products from around the world, which led to customised items to fit the customer needs (Rousso, 2012). With improved trading agreements and technological advances in production and distribution methods (Mendes & De La Haye, 2010), the first commercially available 3D printer now emerged (3D Printing Industry, 2017). New sustainable fibres were introduced such as corn, soy, seaweed, bamboo, and coconut husks (Londrigan, 2009; Rousso, 2012). The environmental concerns made environmental activists form new creative ways to dispose waste (Rousso, 2012).

The fast fashion companies became a major universal player in the field of fashion (Mendes & De La Haye, 2010). The overall fashion industry was now the fastest growing of non-recyclable waste products with low quality fabrics that ended up in landfills. Overconsumption of clothing led to the fashion press making an effort to show options similar to the Second World War's 'make-do and mend' manuals, showing old garments updated with new accessories (Mendes & De La Haye, 2010). Fashion was influenced by celebrities, vintage, and green fashion (Rousso, 2012). Internet made it easy to access celebrity culture that made people follow and dress like their favourite musicians, designers, actors etc. Celebrities launched their own brands, and fashionistas got followers through blogs and websites. Designers started to team up with fast fashion companies to reach a broader audience (Mendes & De La Haye, 2010; Rousso, 2012). Fashion houses dug into their archives and updated old classics (Mendes & De La Haye, 2010). The influence and dressing in vintage was a way of expressing concerns for the environment (Mendes & De La Haye, 2010).

Hedi Slimane, the house of Dior's new creative director showed a new collection for men with narrow silhouettes and youthful, almost feminine sensibility, a new look that defined menswear in the beginning of the new millennium (Kennedy, Stoehrer & Calderin, 2013). The increase of plastic surgery led to body conscious garments becoming popular (Rousso, 2012). Slim suits became modernised with a lean, spare, tailored silhouette (Mendes & De La Haye, 2010; Rousso, 2012).

2011-2017

Even though the last time period in the Zeitgeist has a shorter timespan, it still has many occurrences. The world entered an age of uncertainty with many global political conflicts, terrorism, and financial crises (BOF Team, McKinsey & Company, 2016a). Many European countries governments collapsed due to high debts (Aitkenhead, 2011). The awareness of global warming further increased due to different natural disasters around the globe (Aitkenhead,

2011; Oxfam.org, 2017). Several terrorist attacks took place, and war in the Middle East led to innocent people having to flee this conflicted area (Rodgers et al., 2016; Foster, 2017). In 2016, the Chinese stock market had a big impact on the global economy, which had not been that volatile since the financial crisis in 2008. In 2016, United Kingdom voted 'yes' on leaving the European Union and the US voted Donald Trump to become the new president (BOF Team, McKinsey & Company, 2016b), which led to people becoming unhappy with the new political situations (Casey, 2017). The time period started off with a high unemployment rate, which especially affected the young (Aitkenhead, 2011). The increase of chronic diseases and obesity led to a more health conscious and fitness lifestyle (Global Wellness Institute, 2016).

In the world of technology, the automobile industry started developing driverless, and electric cars (The Telegraph, 2017). The increased use of smartphones led to more online shopping (Challis, 2017). Social media usage reached new heights and virtual reality started to change how people communicated and experienced live events (Digitaltrends.com, 2017). Customisation options for products made on demand became trendy (Eliason, 2012; Hounslea, 2016).

The fashion industry got torn due to the volatile global economy and demanding consumers wanting high quality products but for a lower price (BOF Team, McKinsey & Company, 2016a). Fashion companies have started to incorporate sustainability, transparency, and social compliance into their business from day one (Slater, 2015). Sustainability was now a driving force for consumers' buying decisions (BOF Team, McKinsey & Company, 2016a). The inspiration for fashion came from the people on the streets with its many street style photographs (Morency, 2017). Social media influencers, with their many followers were good marketing tools for companies, but however raised concerns with the risk of putting the creative vision of the whole industry on hold (Weinswig, 2016; Eror, 2017). Companies now started to collaborate with social media influencers to design collections (Weinswig, 2016). Unisex clothing became popular and was a way for fashion brands to reach a broader audience (Hemsworth, 2013). Suits that started off being very slim at the beginning of the time period, became bigger towards the end (Woolf, 2017). Additionally, the double-breasted suit made a comeback for high fashion (Diamond & Diamond, 2013). The increased awareness of sustainability led to high craftsmanship in products, with more people affording to purchase quality goods (Nithenius, 2017a). Another implication of quality demand, was the increase of companies offering made-to-measure (MTM) garments, meaning that there was now a greater demand for well made and perfect sized clothing (Nithenius, 2017b).

4.2 The Evaluation Framework of the men's suit

This chapter includes the previously mentioned report (*see chapter 3.3*), presenting the identified style components of the men's suit jacket.

4.2.1 Canvas structures

Every suit jacket needs some kind of construction, but depending on the properties the jacket should have, this may vary to a great extent. However, the underlying purpose of this construction is always deriving from what kind of support the jacket is considered to be in need of for the carrier. To further specify, when looking at the RTW-market, three different types of constructions accounts for the majority of representation (Alfredsson, 2016). The illustration below presents these constructions in a fair way, mainly since it only presents the front piece, which is the major part when discussing this matter.

Fused canvas may be described as the simplest type of construction. This is due to the rather straightforward way of making this, meaning that you only fuse one single piece to strengthen the entire front panel. However, sometimes a single layer of chest felt is also attached as a floating piece, but it often is not sufficient to classify it as a half canvas structure (Alfredsson, 2016), which will be explained below. Given the rather primitive construction, the front panel may give a stiff impression (Alfredsson, 2016).

Half canvas has a more complex chest structure given the floating chest piece, but still with a fused piece covering the entire front panel. What would make the difference here between a fused canvas if the chest felt were to be included is that the half canvas has a more complex structure of several layers in its chest piece. Furthermore, what often varies within this type of construction is the blue marked canvas length, meaning that it does not always reach down as far as illustrated, as well as sometimes the part marked as lapel does not have its own piece of canvas, but rather a fused layer for support. The mixture of a fused layer and well-constructed chest pieces often gives a sufficient feeling and fitting to the garment (Alfredsson, 2016).

Full canvas is the most complex structure to achieve, mainly since it does not include any fusible pieces, where instead large pieces of canvas are attached with neat stitches to support the front panel. Due to the lack of fused pieces, most often a piece of canvas is required to support the lapel. Given that this type of front panel consists only of floating pieces, this construction is supposed to give the smoothest fitting towards the body (Alfredsson, 2016).

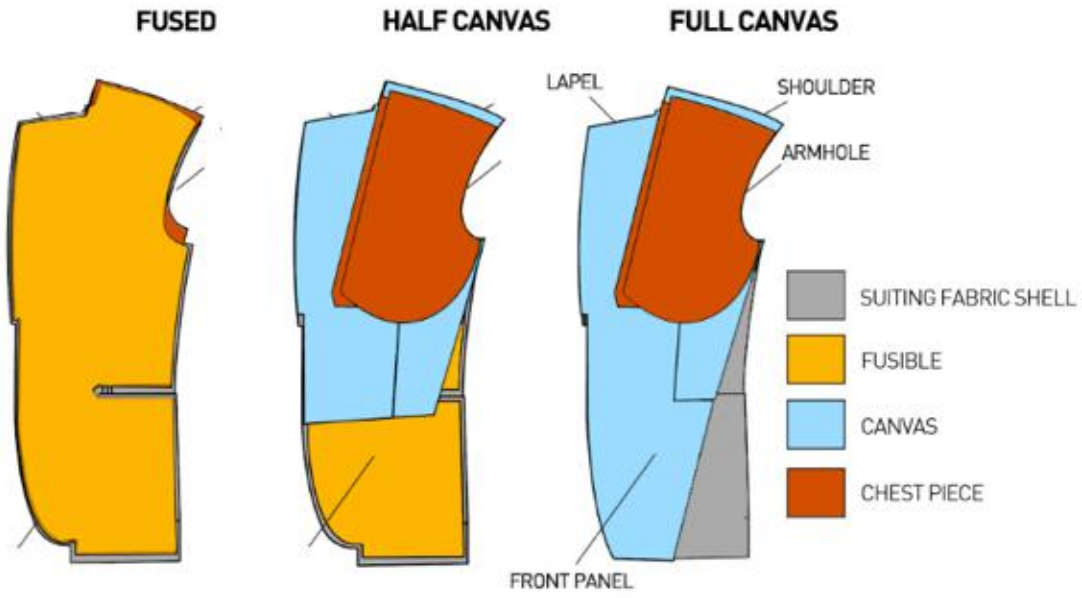

Figure 4.2.1, Canvas structures (BlackLapel, 2016)

4.2.2 Breast styles

Continuing to the perhaps most vital part, both visually and pattern wise, is the option between a *single* (see *figure 4.2.3*) or *double-breasted* (see *figure 4.2.6*) suit jacket. In despite that both of these styles have the same approximate origination time wise, there is no doubt that the single-breasted accounts for the majority of representation, both throughout history and within today's RTW-market. However, the sheer existence of them both cannot be denied, and when elaborating within the variation of these, the greater the importance of them both becomes (Alfredsson, 2016).

4.2.3 Buttoning arrangements

The buttoning arrangements accounts for the repetitive placements of buttons, in correlation to the previous mentioned breast styles resulting in various "models". These buttoning arrangements can be discussed in the form of single, or double-breasted (Alfredsson, 2016).

The *single-breasted buttoning arrangements* is demonstrated in figure 4.2.2, 4.2.3, and 4.2.4. As noticeable, it reaches from one to three buttons, where the figure 4.2.3 would account for the most regular representation of single-breasted suit jackets. Furthermore, if a single-breasted jacket were to include more than three buttons it should no longer be considered as a suit jacket, but rather a sportcoat or blazer (Alfredsson, 2016).

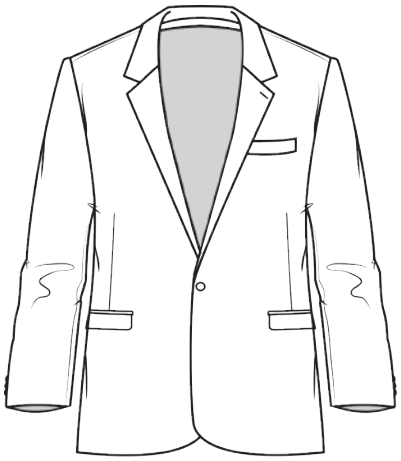

Figure 4.2.2, Authors own illustration of SB x1

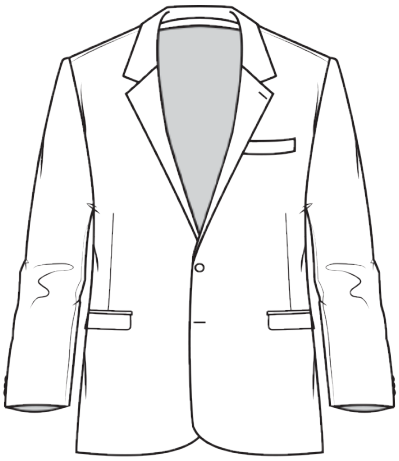

Figure 4.2.3, Authors own illustration of SB x2

Figure 4.2.4, Authors own illustration of SB x3

The *double-breasted buttoning arrangements* are also represented by three different variations, being presented in figure 4.2.5, 4.2.6 and 4.2.7, where figure 4.2.6 accounts for the most common model. In despite that most often a so called “anchor button” is attached in parallel with the main button of closing, the names given these arrangements derives from the visible buttons being used for closure (Alfredsson, 2016).

Figure 4.2.5, Authors own illustration of DB 2x6

Figure 4.2.6, Authors own illustration of DB 4x6

Figure 4.2.7, Authors own illustration of DB 6x6

4.2.3.1 Sleeve buttons

It is also worth mentioning that sleeve buttons are most often also detected by the end of the sleeve. It is believed that these originally fulfilled some kind of function to allow to extra movement or ventilation, but since these buttons cannot be opened on the vast majority of suit jackets that are being made today, this has merely become an esthetical aspect (Alfredsson, 2016).

Furthermore, these buttons can vary to the extent by how many that can be detected, as well as the placement of these. Arrangements from one to five can with no doubt be said to have its occupation existence throughout time (*see figure 4.2.8*), where lately arrangements of three to five seems to dominate the RTW-market (Alfredsson, 2016). The three main placement options that are worth to mention is the spaced placement where the buttons are *aligned* with some space in between, the *touching* placement where the buttons are placed just next to each other, and the *kissing* placement (*see figure 4.2.9*) where the buttons are placed lying just slightly on top of each other's edges (Alfredsson, 2016).

Figure 4.2.8, Example of X4 sleeve buttons (Real Men Real Style, 2016)

Figure 4.2.9, Example of kissing sleeve buttons (Real Men Real Style, 2016)

4.2.4 Lapels

The lapel is the folded piece that exceeds from the top button in use, running over the chest, and later most commonly is being connected to the collar. There are two main lapels that can be detected not only over time but also in today's RTW-market, being the *notch* and the *peaked lapel*. However, a slot being refereed to as *contemporary lapel* will also be included here, representing any other lapel or collar that can be detected to a reasonable extent (Alfredsson, 2016).

The *notch lapel* (*see figure 4.2.10*) is perhaps the most familiar one, thus also sometimes being referred to as classic lapel. This lapel is very easy to detect, given the distinct v-shape angle that is being created between the lapel and collar (Alfredsson, 2016).

The *peaked lapel* (*see figure 4.2.11)* can be characterised by the rather pointy edge by the end of the lapel, and that no or very little space is created between the lapel and the collar (Alfredsson, 2016).

The *contemporary lapel* (*see figure 4.2.12)* is being refereed to any other lapel that can be detected to a reasonable extent. This slot is considered a necessity given the partly purpose of this report, concerning the ability include the historical aspect of development. The shawl collar here exemplifies the contemporary lapel, given just this inclusion (Alfredsson, 2016).

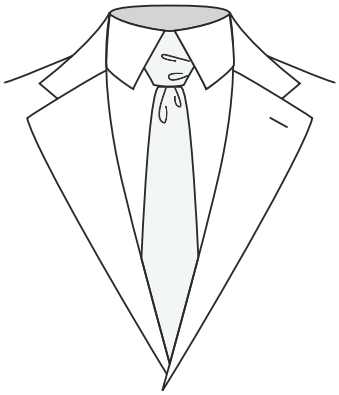

Figure 4.2.10, Authors own illustration of notch lapel

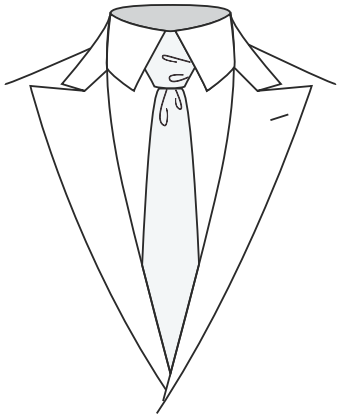

Figure 4.2.11, Authors own illustration of peaked lapel

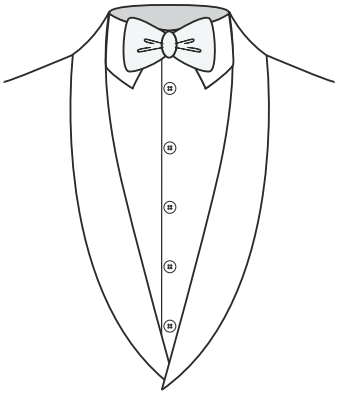

Figure 4.2.12, Authors own illustration of contemporary lapel

4.2.5 Gorget

The *gorget* is the point of intersection between the lapel and collar, thus a gorget-line is being created. This is visible in figure 4.2.10 and 4.2.11, also illustrating the rather more complex line of the peaked lapel compared to the straight line of the notch lapel (Alfredsson, 2016).

The placement of this line is a necessity to define, meaning if it is of *high*, *medium* or *low* placement. What has been concluded here is that if the gorget-line were to be placed in close proximity to the carrier's collarbone, the gorget has a medium placement. This would further imply that the placement was to be considered as high if the line were to be detected above the collarbone, and low if it were placed below the collarbone (Alfredsson, 2016).

4.2.6 Pocket styles and arrangements

There are three main styles by which the pockets can be made from, these being *jetted* pocket (*see figure 4.2.13*), *flap* pocket (*see figure 4.2.14*), and *patch* pocket (*see figure 4.2.15*) (Alfredsson, 2016). In despite of being a feature of function given the opportunity for storage, the pockets are very often sewn together at the point of purchase to decrease the risk of stretching the jacket to uneven aesthetics before the point of purchase (Alfredsson, 2016).

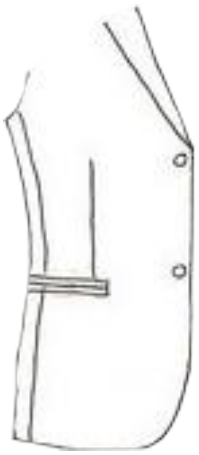

Figure 4.2.13, Example of jetted pocket (reddit, 2016)

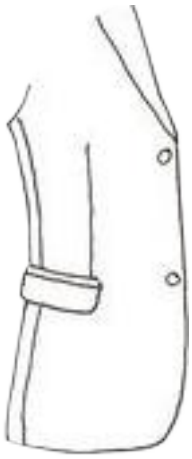

Figure 4.2.14, Example of flap pocket (reddit, 2016)

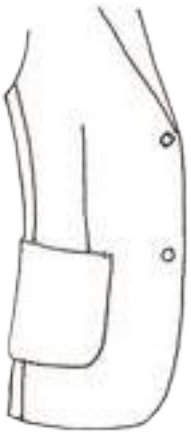

Figure 4.2.15, Example of patch pocket (reddit, 2016)

Figure 4.2.16, Example of ticket pocket (reddit, 2016)

4.2.6.1 Front panel pocket arrangements

The most common pockets that can be found on a suit jacket is the *breast pocket* visible in figure 4.2.2-4.2.7, the *side pockets* visible is the different variations in figure 4.2.13-4.2.15, and optionally the *ticket pocket* visible in figure 4.2.16 in a flap style. Furthermore, it is worth to specify that the breast pocket also can be found in a patch style, and the ticket pocket can be in anyone of the above mentioned pocket styles (Alfredsson, 2016).

4.2.6.2 Inner pocket arrangements

Figure 4.2.17 is presenting the left side of the suit jackets inner pockets. The arrangement that can be seen is the top *chest pocket*, followed by the smaller *pencil pocket*, and lastly the *cigarette* pocket. This could be considered as a standardised full version of the inner pockets on the left side, but of course variations with fewer and more pockets exists (Alfredsson, 2016). On the right side of the inner pocket arrangements, usually only one chest pocket is found. All of these pockets can be found in different pocket styles, but commonly these are made in a jetted or patch style. Lastly, as shown in figure 4.2.18, a flap that can be used to secure the top chest pockets are demonstrated. However, the inclusion on which of the two, or at all very much varies (Alfredsson, 2016).

Figure 4.2.17, Example of inner pockets (Euro Tailors, 2016)

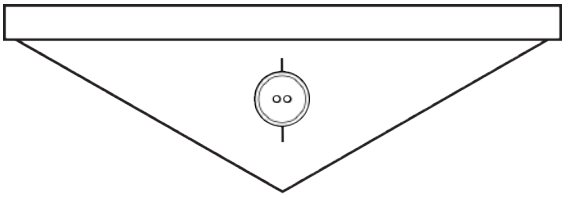

Figure 4.2.18, Authors own illustration of inner flap

4.2.7 Vents

The vents could be described as a feature of function, meaning that it allows for movement in the jacket. There are three different versions of this, being the *no vent* (*see figure 4.2.19*), the *single vent* (*see figure 4.2.20*), and the *double vent* (*see figure 4.2.21*), where the function of movements increasingly follows the same order (Alfredsson, 2016). However, the vents are also a question of style, meaning that the movement is not only to consider while choosing between these options, but also a matter of aesthetics. And as of today, the double vent accounts for the major representation among suit jackets (Alfredsson, 2016).

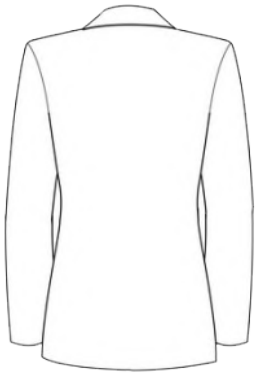

Figure 4.2.19, Example of no vent (Real Men Real Style, 2016)

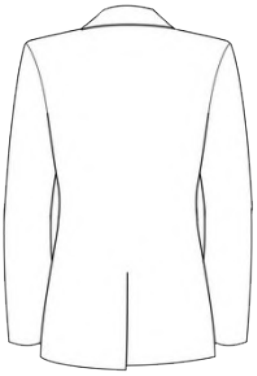

Figure 4.2.20, Example of single vent (Real Men Real Style, 2016)

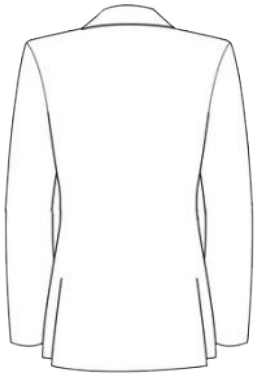

Figure 4.2.21, Example of double vent (Real Men Real Style, 2016)

4.2.8 Shoulder and armpit

The shoulder was concluded to be a very hard aspect to draw any concrete conclusions from given the rather aesthetic feature and vast variation. However, some substantial thoughts were managed to be raised concerning this matter. In figure 4.2.22-4.2.24 three different shoulders are presented, being constructed in mixture between padding and sewing technique. These are believed to account for the major of shoulders available in the market and throughout time, or never the less serve as a starting point for many variations there in between (Alfredsson, 2016).

The *constructed shoulder* (*see figure 4.2.22*) accounts for the heaviest construction padding and sewing wise. As noticeable, the sleeve is slightly lifted up in correlation to the shoulder seam, also creating a ridge along this seam (Alfredsson, 2016).

The *natural shoulder* (*see figure 4.2.23*) could be seen as a less exaggerated version of the roped, mainly with less padding. Here, the sleeve is more or less aligned with the shoulder seam, but still a very slight ridge can be detected there in between. Lastly, this shoulder could be seen as the most common one (Alfredsson, 2016).

The *unconstructed shoulder* (*see figure 4.2.24*) has very little or no padding, and another principle for the sewing technique are applied. Here, the sleeve has been knocked down along the shoulder seam, and no ridge at all is thus created (Alfredsson, 2016).

Figure 4.2.22, Example of constructed shoulder (styleforum, 2016)

Figure 4.2.23, Example of natural shoulder (styleforum, 2016)

Figure 4.2.24, Example of unconstructed shoulder (styleforum, 2016)

4.2.8.1 Armpit

The placement of the armpit is a crucial aspect for the fitting and movement of the jacket. Very often it is believed that a lower placed armpit will allow for extra movement, but this is false since it will create extra tension simply by reaching further down the garment. But a very high placed armpit may become too tight. In order to create a guideline for balance in between these two, a formula can be applied (Alfredsson, 2016):

1/16th of the body length + 1/8th of the chest width = measure of the bottom part of the armpit

Applied to a wider extent than the individual customer, this means that you should choose a size whose proximate armpit placement can be correlated to your measures run through the previous mentioned formula. This formula gives the opportunity to say if the armpit is of high, medium, or low placement in correlation to the carrier (Alfredsson, 2016).

4.2.9 Length

The length of the jacket can vary to a great extent, but looking over time, the main idea is for the jacket to cover the bottom of the carrier. The measure that is of concerned is the centre back length (CBL), starting from the centre point at the collar by the neck and runs through the entire back of the jacket. This can be visualised by looking at *figure 4.2.20* just by allowing the single vents line to be extended to the collar (Alfredsson, 2016).

To further specify this through exemplification, a regular size 50 should be around 73cm in CBL (size 48=72cm, size 52=74cm etc.), to reach the bottom at a preferable length. What can be concluded here is that if the carrier chooses the right size, following this measure grading, the jacket should reach a *medium* length being placed just on the breaking point of the bottom. If the jackets length were to reach above this point, the jacket length could be considered as *short*. And if the length of the jacket were to reach beyond the bottom, it could be considered as *long* (Alfredsson, 2016).

4.2.10 Lining

The lining encapsulates the inner side of the jacket to one extent or the other, and has the ability to affect the fit. There are three basic versions of linings, being presented in *figure 4.2.25-4.2.27*. *Figure* 4.2.25 demonstrates what is refereed to as *no lining*. As noticeable, no lining is applied in this alternative, where often an extra layer of shell fabric is used to cover the inside. However, often the seams are piped in lining fabric for protection, as illustrated by the blue lines. Arguably, this type has the least tendency to give a close fitted garment with undisturbed fall (Alfredsson, 2016).

Half lining (*see figure 4.2.26*) has fixed layers of lining on the backside of the front panel, and a variation of none to the illustrated floating piece of lining in the back. This type of lining has slightly higher abilities for a closer fit than the previous mentioned version (Alfredsson, 2016).

The *full lining* is demonstrated in *figure 4.2.27*. This version covers the entire inside of the jacket with only fixated pieces. This lining is said to have the highest ability to give a close fit and undisturbed fall (Alfredsson, 2016).

Figure 4.2.25, Example of no lining (Real Men Real Style, 2016)

Figure 4.2.26, Example of half lining (Real Men Real Style, 2016)

Figure 4.2.27, Example of full lining (Real Men Real Style, 2016)

4.3 Interviews

1900-1919

The following illustrations (*figure 4.3.1 & 4.3.2*) was selected to represent the first time period under discussion. They originated from a Swedish mail order catalogue displaying spring/summer menswear from the 1919's (interviewee 1, 2017-03-17).

Starting at the first aspect under investigation, the canvas structure was firmly believed to *full* in its construction. Furthermore, Albertsson pointed out that since these were early examples of RTW-suits, they most likely had hand made details in the canvas structure. This was believed as the illustrations showed a slight roll of the lapels right after the buttoning arrangements (interviewee 1, 2017-03-17).

Both a *single-* and *double-breasted* suit was chosen to represent this time period. However, the single-breasted (*figure 4.3.1*) suit was mentioned to be the dominant in its representation

(interviewee 1, 2017-03-17). Moreover, the illustrated buttoning arrangements were also considered representative, with the double-breasted (*figure* 4.3.2) in a *6x6 arrangement* and the single-breasted (*figure 4.3.1*) in an *x3 arrangement* (interviewee 1, 2017-03-17). Also as shown in figure 4.3.1 and 4.3.2, the three sleeve buttons were displayed in an *aligned* arrangement. Here it was also mentioned that the lower the formality of the jacket (e.g. a sport jacket) the fewer the number of sleeve buttons, and the higher the formality of the jacket (e.g. a tuxedo jacket) the greater the number of sleeve buttons (interviewee 1, 2017-03-17).

Figure 4.3.1, Illustration of 1900-1919 single-breasted suit (provided by interviewee 1, 2017-03-17)

Figure 4.3.2, Illustration of 1900-1919 double-breasted suit (provided by interviewee 1, 2017-03-17)

The lapels were represented in both *notch* and *peaked* style and as noticeable in the illustrations, the notch lapel is shown in the single-breasted jacket (*figure 4.3.1*) and the peaked lapel is represented by the double-breasted jacket (*figure 4.3.2*). This particular occurrence with notch lapels on single-breasted jackets and peaked lapels on double-breasted jackets was articulated as the most common representation, and the only known deviation was with peaked lapels on single-breasted jackets in the 1930's (interviewee 1, 2017-03-17). The gorget was found in close proximity to the carriers' collarbone, indicating a *medium* placement. However, a slight rise of the gorget was detected in figure 4.3.2 representing the double-breasted jacket, but this was not considered to be generalisable in its representation (interviewee 1, 2017-03-17).

The pocket style was concluded to have a vast representation of lid (*see figure 4.3.1 & 4.3.2*), and the front panel arrangement consisted of two side pockets and a breast pocket. Here, the breast pocket was mentioned to typically be in a very tilted placement, and the entire front panel had very "rounded" edges. Furthermore, the ticket pocket was thought to be excluded since

waistcoats were frequently carried under the suit jacket. Thus making the waistcoats pockets to be the ones used for extra carryings (interviewee 1, 2017-03-17). The inner pocket arrangements consisted of only one chest pocket, most likely placed on the left side with no flap (interviewee 1, 2017-03-17).

In despite that the vents are not visible in the corresponding illustrations, it was concluded that these most likely were *none*, which was supported by personal owned garments of the interviewee. It was also mentioned that the previous rounded edges of the front panel might have allowed for the extra movement the vents usually grant (interviewee 1, 2017-03-17). The shoulders were regarded as very *natural* in its appearance of constructions, and the armpits as *high* in its placement. The length of the jackets stretched well below the bottom of the carrier, making them to be considered as *long* (interviewee 1, 2017-03-17). Lastly, the lining of the jacket was concluded to be *full*. This was due to that the fabric of the lining was mentioned in the corresponding product descriptions, and that you would typically expect a full lining in such a suit as illustrated above (*see figure 4.3.1 & 4.3.2*) (interviewee 1, 2017-03-17).

1920-1929

The illustrations below (*figure 4.3.3 & 4.3.4*) was chosen to represent the second time period. These also originated from a Swedish mail order catalogue, displaying autumn/winter menswear from 1928 (interviewee 1, 2017-03-17).

Starting at the canvas structure, this was again believed to be *full* in its construction following the same argument as in the previous period (interviewee 1, 2017-03-17). As noticeable below, both a *single-breasted* suit (*see figure 4.3.4*) and a *double-breasted* suit (*see figure 4.3.3*) are represented. But the single-breasted suit was considered to have a slight dominance in its representation in comparison to the double-breasted suit (interviewee 1, 2017-03-17).

Figure 4.3.3, Illustration of 1920-1929 double-breasted suit (provided by interviewee 1, 2017-03-17)

Figure 4.3.4, Illustration of 1920-1929 single-breasted suit (provided by interviewee 1, 2017-03-17)

The buttoning arrangements showed a *x2* formation for the single-breasted jacket, and a *4x4* formation for the double-breasted jacket. The 4x4 buttoning arrangement was a simplified version of the 4x6 formation (*see figure 4.2.6, 4x6 buttoning arrangement*), where the top two buttons simply have been excluded. Furthermore, as barely visible in the picture, there are two sleeve buttons in an *aligned* arrangement (interviewee 1, 2017-03-17).

The lapels followed the same discussion as in the previous time period, where respectively *notch* lapel belonged to the single-breasted jackets (*see figure 4.3.4*) and *peaked* lapels to double-breasted jackets (interviewee 1, 2017-03-17). The gorget was mentioned to be similar to the previous period, but with a slight rise. However, it was concluded to still be in close proximity to the carries collarbone, leaving it at a *medium* placement (interviewee 1, 2017-03-17).

The dominant pocket styles were still considered to be *lid*, and the front panel arrangement consisted of the *breast pocket* and two *side pockets*. Here it was mentioned that the waistcoat was still frequently carried, making a ticket pocket unnecessary on a suit jacket (interviewee 1, 2017-03-17). The inner pocket arrangements were mentioned in the corresponding product descriptions, concluding it to consist of two *chest pockets* with *flap*. Furthermore, Albertsson noticed that one of the gentlemen in the illustrations (*figure 4.3.3*) was smoking, suggesting that the inner pockets might have been used to store cigarettes (interviewee 1, 2017-03-17).

The vents were doubtlessly concluded to be *none*, and the shoulders gave the impression to be *natural* in its construction. Also, the armpit was considered to be lower in comparison to the previous time period, leaving it at a *natural* placement (interviewee 1, 2017-03-17). The length of the jackets gave a slight shorter impression than the previous time period, concluding it to be considered as somewhere between *long* and *medium*. Lastly, the lining was firmly believed to be *full* (interviewee 1, 2017-03-17).

1930-1945

The illustrations below (*figure 4.3.5 & 4.3.6*) was chosen to represent the third time period. These originated from a Swedish catalogue for people conducting business in menswear, and the issues were dated in the 1940's (interviewee 2, 2017-03-17).

Starting at the canvas structure, Marchesan articulated that this was a particular hard time period to evaluate the canvas as a notable shift could be recognised in the 40's. This shift was characterised by a 50/50 division by tailored and RTW-suits, making the canvas structure move from the general full construction towards the possibility of a half. However, since this time period has its major representation in the 1930's, the canvas was concluded to be *full*, but with a tendency of movement to a *half* the further movements were done into the 40's (interviewee 2, 2017-03-17).

As illustrated, both *single-breasted* (*figure 4.3.6*) and *double-breasted* (figure *4.3.5*) was represented in this time period. But what was particulate here is that the double-breasted suit is at its all-time-high in its correlation to the single-breasted suit, resulting in an equal

representation of the two (interviewee 2, 2017-03-17). The buttoning arrangement of the single-breasted suit had a *x3* formation, and the double-breasted had a *4x6* formation. Furthermore, though not visible in the illustration below, the sleeve buttons were firmly believed to be three in a *touching* arrangement (interviewee 2, 2017-03-17).

"This was the peak of the peak"
- Interviewee 2, personal communication, 2017-03-17

Figure 4.3.5, Illustration of 1930-1945 double-breasted suit (provided by interviewee 2, 2017-03-17)

Figure 4.3.6, Illustration of 1930-1945 single-breasted suit (provided by interviewee 2, 2017-03-17)

Marchesan strengthened the previous mentioned tendency between notch- and peaked lapels to correlate to single- and double-breasted suits respectively, and this time period was no exception. However, the 1930's had a deviation of this with a fair representation of single-breasted suits with peaked lapels. Something that until now had not been recognised to a noticeable extent before (interviewee 2, 2017-03-17). Furthermore, the gorget line was argued to be below the collarbone of the carrier, leaving it at a *low* placement (interviewee 2, 2017-03-17).

Even though the illustrations (*see figure 4.3.5 & 4.3.6*) display a *jetted* pocket style, this was argued not to necessarily be the case. Here it was mentioned that "it was never obvious" which style the pockets would be in, but they would vary between *jetted* and *lid*, and the occurrence of lid would increase the further we move time wise in this period. Furthermore, it was also brought up that the illustrated jetted style was more frequent during the early 1900's (interviewee 2, 2017-03-17).

The front panel arrangement consisted a *breast pocket* and two *side pockets*, and the inner pocket arrangement would consist of two *chest pockets* with no *flap* (interviewee 2, 2017-03-17).

As the vents were not visible in the corresponding illustrations, nor did any text in the issue mention anything about it, they were concluded to either be *single* or *none*. The shoulders were identified as *constructed*, but not as heavily roped as the picture in the evaluation framework suggest (*see figure 4.2.22*). Furthermore, the armpit was considered to be *low* in its placement to the carrier (interviewee 2, 2017-03-17). The length of the jackets was definitely regarded as being *long*. But there was however a fashion fad of very short jackets in the early 1930's (interviewee 2, 2017-03-17). Lastly, the lining was believed to be *full* (interviewee 2, 2017-03-17).

1946-1959

The following illustrations (*figure 4.3.7 & 4.3.8*) was chosen to represent the fourth time period. These were also deriving from a Swedish issue of menswear, dated in 1952 (interviewee 2, 2017-03-17).

Continuing on the previous mentioned argumentation of the canvas structure, Marchesan now meant that we had moved far enough time wise for the prior periods tendency to have shifted. Meaning that now it was more likely that the illustrated suit jackets had a *half* canvas structure versus a *full* (interviewee 2, 2017-03-17).

Figure 4.3.7, Illustration of 1946-1959 single-breasted suit (provided by interviewee 2, 2017-03-17)

Figure 4.3.8, Illustration of 1946-1959 single-breasted suit (provided by interviewee 2, 2017-03-17)

As the illustrations suggests, single-breasted suits were now dominant, and these occurred in buttoning arrangements of *x2* (*see figure 4.3.8*) or *x3* (*see figure 4.3.7*). It was further mentioned that the particularly little spacing between the buttons of the x2 single-breasted jacket was something of a fashion fad, with an overall balance only noticeable in the 50's (interviewee 2, 2017-03-17). However, it was also declared that the double-breasted suit also existed in this time period, but was merely present in comparison to the single-breasted suit (interviewee 2, 2017-03-17). Furthermore, the sleeve buttons had a standard of being *3* in number, but odd variations ranging from 0-3 did occur. Also, the arrangements of these buttons was concluded to be in a *touching* formation (interviewee 2, 2017-03-17).

"Peaked lapels is something you don't relate to this time period"

- Interviewee 2, personal communication, 2017-03-17

Since the single-breasted suit was dominant in its representation in this time period, so was the *notch* lapels conjointly (*see figure 4.3.7 & 4.3.8*). The lapels were further mentioned to be very wide in the beginning of the 50's, but narrowing down in width the further we move timewise in this time period (interviewee 2, 2017-03-17). The illustrated width of the lapels was mentioned to create somewhat of an illusional effect on the gorget. This was due to that the gorget in itself was actually at a *medium* placement. But the variation in the width of the lapels could sometimes give the visual appearance of a lower gorget, especially when the lapels were as wide as illustrated (interviewee 2, 2017-03-17).

"If the ticket pocket is to be brought up anywhere, this is the time"

- Interviewee 2, personal communication, 2017-03-17

In despite that the illustrations showed a *jetted* pocket style, *lid* was suggested to be the norm for the given time period. This was further elaborated to possibly be the actual case for the illustrations as well, since the noticeable *ticket pocket* in figure 4.3.7 was in such a style. This was due to the possibility to fold down the lid into the side pockets giving the illustrated appearance above (interviewee 2, 2017-03-17). Hence, the front panel arrangement was concluded to consist of a *breast pocket*, two *side pockets*, and a *ticket pocket* as well, where the latter was mentioned to be very typical for this time period. The inner pocket arrangement was believed to consist of two *chest pockets* with no *flap*, and a *cigarette pocket* (interviewee 2, 2017-03-17).

Though not visible in the illustrations (see *figure 4.3.7 & 4.3.8*), the vents were concluded to be *single*. The shoulders were regarded as *natural* in its construction, making the slight notion of shoulder-roping (*see figure 4.2.22*) more of a design feature than actual construction. The armpit was regarded as *low*, in despite a minor rise from the previous time period (interviewee 2, 2017-03-17). The length of the jacket reached well beyond the bottom of the carrier, not only making them considered as *long*, but also even longer than the previous time period. Lastly, the lining was firmly believed to be *full* (interviewee 2, 2017-03-17).

1960-1969

The following illustrations was chosen to represent the fifth time period. Figure 4.3.9 is the author's own picture taken of a suit possessed by Marchesan originating from 1965-1969, and figure 4.3.10 was derived from a Swedish issue of menswear dated in 1967 (interviewee 2, 2017-03-17).

Continuing even further on the previous discussion of the canvas structure, Marchesan now meant that a new tendency of occurrence was noticeable. This shift was that the canvas structure was either *half* or *fused*, where the half-canvas was related to more expensive suit jackets and the fused canvas to more inexpensive options. It was mentioned that this was a particular hard time period to guess the canvas structure since a rapid shift from the previous dominating hand made full- or half canvases was now being replaced by fused canvases, especially the further we move into this time period (interviewee 2, 2017-03-17).

Figure 4.3.9, Authors own picture of 1960-1969 single-breasted suit

Figure 4.3.10, Illustration of 1960-1969 double-breasted suit (provided by interviewee 2, 2017-03-17)

Both a *single-breasted* (see *figure 4.3.9*) and *double-breasted* (see *figure 4.3.10*) suit jacket was chosen to represent this time period, where the single-breasted in a *x3* buttoning arrangement was to be perceived as dominant in its representation. The double-breasted in its illustrated characteristics (*see figure 4.3.10*) was to be considered more of a fashion fad, especially with its *6x6* buttoning arrangement (interviewee 2, 2017-03-17). The sleeve buttons had a norm of being 3 in a *touching* arrangement, but variations from 1-4 could also occur (interviewee 2, 2017-03-17).

The lapels followed the previous mentioned discussion, where *notch* is correlating to single-breasted suit jackets (*see figure 4.3.9*) and *peaked* is correlating to double-breasted suit jackets (*see figure 4.3.10*) (interviewee 2, 2017-03-17). As illustrated (*see figure 4.3.9* & *4.3.10*) the gorget was located in proximity to the carriers' collarbone, giving it a *medium* placement. But however, it was to be considered in the higher regions of a medium placement, perhaps leaning towards a *high* (interviewee 2, 2017-03-17).

The dominating pocket style for this time period was firmly believed to be *lid*, which was also suggested by the corresponding illustrations (*see figure 4.3.9* & *4.3.10*). However, it was mentioned that if a jacket were to have *patch* pockets, it would rather have to be a sports jacket than a suit jacket (interviewee 2, 2017-03-17). The front panel arrangement was concluded to consist of the *breast pocket* and two *side pockets*. In despite that figure 4.3.10 is showing a *ticket pocket*, the previous time period had a stronger occurrence of this, suggesting that the inclusion of it in this suit jacket was more coincidental than to be considered a norm (interviewee 2, 2017-03-17). Furthermore, building on support by the actual suit jacket in figure 4.3.9, the inner pocket arrangement was concluded to consist of two *chest pockets* and one *cigarette pocket*, all without *flap* (interviewee 2, 2017-03-17).

The vents were firmly believed to be *single*, which also was demonstrated through figure 4.3.9. Furthermore, it was also mentioned that double vents were to become dominant in later time periods such as the 1970's (interviewee 2, 2017-03-17). The shoulders were considered to be *natural* in its construction, with a slight rise in the armpit compared to the previous time period, but still to be regarded as *medium*. This was believed to do with a general slimmer appearance of the suit, and a narrower sleeve (interviewee 2, 2017-03-17). The length of the jacket reached below the bottom of the carrier, making it to be considered as *long*, but slightly shorter than the previous time period. Finally, the lining was concluded to be *full*, which also was demonstrated through figure 4.3.9 (interviewee 2, 2017-03-17).

1970-1979

The image below (*figure 4.3.11*) was chosen to represent the sixth time period. It derived from a Swedish menswear brand sales catalogue owned by Viktorsson, dated in 1978 (interviewee 3, 2017-03-24).

Starting at the canvas structure, it was firstly mentioned to be full, but later on elaborated to the conclusion that it was in fact *fused* in its construction with similarities to a full canvas. This was due to the "density" that was created by the several layers of fusible covering the front panel (*see figure 4.2.1*), otherwise more commonly detected in more complex canvas structures (interviewee 3, 2017-03-24).

As illustrated, only a *single-breasted* suit was chosen to represent this time period (*see figure 4.3.11*), since this was dominant it its representation. In despite a *x2* buttoning arrangement is illustrated, this was accompanied by the *x3* which was concluded to be the norm (interviewee 3, 2017-03-24). Furthermore, the *double-breasted* suit was mentioned to be merely present in comparison to the single-breasted. But in its occurrence, very odd variations of buttoning arrangements of "*4x8*" could occur, where Viktorsson mean that a great deal of experiments was going on (interviewee 3, 2017-03-24). Even though two sleeve buttons in a *touching* arrangement were noticeable in figure 4.3.11, Viktorsson suggested that 3-4 could be seen as more constant numbers in its representation throughout time (interviewee 3, 2017-03-24).

"The lapels were very wide, and rather hard pressed"

- Interviewee 3, personal communication, 2017-03-24

Figure 4.3.11, Illustration of 1970-1979 single-breasted suit (Oscar Jacobson, 1978)

As the single-breasted suit was dominant in its representation, so was the *notch* lapels (*see figure 4.3.11*). This was due to that Viktorsson also emphasised the previously mentioned tendency of single-breasted suit jackets to have notch lapels, and double-breasted suit jackets to have peaked lapels (interviewee 3, 2017-03-24). Furthermore, the gorget was regarded to be in close proximity to the carriers' collarbone, leaving it at a *medium* placement (interviewee 3, 2017-03-24).

The already mentioned experimental level also had its effect on the pocket styles. This was due to that even though *lid* was regarded as the norm, *patch* was also frequently occurring (interviewee 3, 2017-03-24). The front panel arrangement was concluded to consist of the the *breast pocket* and two *side pockets*. The inner pocket arrangement had two *chest pockets* and a *pencil pocket*, most likely with no *flaps* (interviewee 3, 2017-03-24).

The vents were concluded to either be *single* or *double*, where the double vents arguably was dominant (interviewee 3, 2017-03-24). The shoulders were explained to be hard in its construction but *natural* in its appearance, with a *high* armpit (interviewee 3, 2017-03-24). Lengthwise the illustration (*figure 4.3.11*) had a measurement list in the catalogue, stating that a size C50 suit jacket had a CBL of 77cm, ultimately making this to be considered as *long* (*see chapter 4.2.9*) (interviewee 3, 2017-03-24). Lastly, the lining was concluded to be *full* (interviewee 3, 2017-03-24).

1980-1989

The following illustrations were chosen to represent the seventh time period. Figure 4.3.12 represents actor Don Johnson as Detective James Crockett in the series Miami Vice, originating in the 1980's. Figure 4.3.13 is the authors own picture of a suit jacket possessed by Viktorsson, also originating in the 1980's (interviewee 3, 2017-03-24).

Starting at the canvas structure, this was firmly believed to be *fused*. But unlike the structure used in the 1970's, this had less density to it, making it more resemble to the discussion in chapter 4.2.1 (interviewee 3, 2017-03-24).

"Sometimes you actually buttoned your jacket below your belt"

- Interviewee 3, personal communication, 2017-03-24

As noticeable, both a *single-breasted* (*see figure 4.3.12*) and *double-breasted* suit (*see figure 4.3.13*) was chosen to represent the following time period, but single-breasted suit was mentioned to have a slight dominance in its representation (interviewee 3, 2017-03-24). The single-breasted suit jacket would have a buttoning arrangement of *x1* or a maximum of *x2* (*see figure 4.3.12*), and the double-breasted would have a *2x6* (*see figure 4.3.13*) buttoning arrangement. The buttons were further mentioned to have a particularly low placement on the suit jacket (interviewee 3, 2017-03-24), arguably being noticeable in the corresponding illustration. The sleeve buttons were concluded to be three in a *touching* arrangement, which found support by figure 4.3.13 (interviewee 3, 2017-03-24).

Figure 4.3.12, Illustration of 1980-1989 single-breasted suit (SFGATE, 2014)

Figure 4.3.13, Authors own picture of 1980-1989 double-breasted suit

Based on the previous mentioned tendency, both *notch* (*see figure 4.3.12*) and *peaked* lapels (*see figure 4.3.13*) was represented in this time period, corresponding to single- and double-breasted suits respectively (interviewee 3, 2017-03-24). Furthermore, the lapels were mentioned to be rather wide, and the gorget was concluded to be at a *low* placement since it can be detected well below the collarbone of the carrier (*see figure 4.3.12*) (interviewee 3, 2017-03-24).

As the illustrations suggest (*figure 4.3.12 & 4.3.13*), the pocket style was concluded to be *jetted*. However, this was further elaborated to that *lid* was also common, and that the lid possibility could be folded down into the pocket, giving the visual impression of a jetted pocket style (interviewee 3, 2017-03-24). The front panel arrangement consisted the *breast pocket* and two *side pockets*, and the inner pocket arrangement was firmly believed to consist of one or two *chest pockets* with no *flap* (interviewee 3, 2017-03-24).

Though not visible in figure 4.3.12, the vents were concluded to be *none*, which found support when photographing figure 4.3.13 (interviewee 3, 2017-03-24). The shoulders were described as *constructed* with a *low* armpit, being "wide and displaced" (interviewee 3, 2017-03-24). The length of the jacket was regarded as *long* since it reached well beyond the bottom of the carrier (*see illustration 3.12*). It was further assumed that the suit jackets in this time period in a size

C50 could have a CLB of 80 cm (*see chapter 4.2.9*) (interviewee 3, 2017-03-24). Lastly, the lining could either be *full* or *none*, depending on if it was a autumn/winter- or spring/summer suit respectively (interviewee 3, 2017-03-24).

1990-1999

The following figure (*figure 4.3.14*) was chosen to represent eight time period. It was retrieved by Mannby after carrying out a google-search, and was believed to originate in the latter part of the 1990's. The image in itself was an advertisement (interviewee 4, 2017-03-22).

Starting at the canvas structure, it was firmly believed to be *fused*. Mannby further elaborated this through that suits of this time period was more influenced by marketing than quality, resulting in that the average consumer was not aware of aspects such as this (interviewee 4, 2017-03-22).

Figure 4.3.14, Illustration of 1990-1999 single-breasted suit
(Pinterest, 2017)

Even though only a *single-breasted* suit is illustrated (*see figure 4.3.14*), Mannby meant the *double-breasted* suit had a revival in the 1980's, which maintained a noticeable representation throughout the 1990's as well (interviewee 4, 2017-03-22). The buttoning arrangement of the single-breasted suit jacket was represented by a *x3* (*see figure 4.3.14*) and possibly even a *"x4*". The double-breasted suit jacket was mentioned to have a *2x6* buttoning arrangement, but the further we move through the 1990's the 2x6 will be replaced by the *4x6* (interviewee 4, 2017-03-22). Furthermore, the sleeve buttons were concluded to be four with a *touching* arrangement (interviewee 4, 2017-03-22).

"It's pretty classic with notch lapels on single-breasted and peaked on double-breasted"
- Interviewee 4, personal communication, 2017-03-22

Mannby corroborated the previously mentioned tendency between notch and peaked lapel to correlate to single- and double-breasted suit jackets respectively, meaning that both *notch* (*see figure 4.3.14*) and *peaked* was represented in time period. However, the slight dominance of the single-breasted suit led to a higher representation of notch lapels. Furthermore, the lapels were mentioned to be very hard pressed before the buttoning arrangement, being noticeable in figure 4.3.14 (interviewee 4, 2017-03-22). The gorget was concluded to continuously move upwards in this time period, resulting in it reaching a *medium* placement by latter part of the 1990's (interviewee 4, 2017-03-22).

The dominating pocket style for the time period was concluded to be *lid*, with a front panel arrangement consisting of the *breast pocket*, and two *side pockets*. The *ticket pocket* was mentioned to exist, but not to a great extent (interviewee 4, 2017-03-22). The inner pocket arrangement consisted of two *chest pockets* and a *pencil pocket*, where one of the chest pocket would have a *flap* (interviewee 4, 2017-03-22).

Though not visible in the figure (*figure 4.3.14*), the vents were firmly believed to be *single* (interviewee 4, 2017-03-22). The shoulders were regarded as very wide, with a *natural* appearance but possibly leaning towards a *constructed*, with a *low* armpit (interviewee 4, 2017-03-22). The length of the jacket reaches well beyond the bottom of the carrier, making it to be considered as *long* (interviewee 4, 2017-03-22). Lastly, the lining was concluded to be *full* (interviewee 4, 2017-03-22).

2000-2010

The illustrations below (*figure 4.3.15* & *4.3.16*) was chosen to represent the ninth time period. These illustrations were also retrieved through a google-search, and were advertisements firmly believed to be dated at some point during 2000 to 2010 (interviewee 4, 2017-03-22).

The canvas structure followed a similar discussion to the previous time period, ultimately being represented by a *fused* canvas. Here, Mannby further elaborated that a lot of people had to wear suits every day to their jobs, and the vast majority of these lacked knowledge about quality in menswear. This resulted in that the average consumer would purchase their suits at for instance H&M (interviewee 4, 2017-03-22).

As noticeable, only *single-breasted* suits were chosen to be represented (*see figure 4.3.15 & 4.3.16*), due to the significant dominance it practiced over the double-breasted suit in this time period (interviewee 4, 2017-03-22). Also, the buttoning arrangement were concluded to almost exclusively be *x2*, with a very high placement on the suit jacket. Furthermore, the sleeve buttons had a standard of being 4, in a *touching* or *kissing* arrangement (interviewee 4, 2017-03-22).

Figure 4.3.15, Illustration of 2000-2010 single-breasted suit (HERBADASHER, 2013)

Figure 4.3.16, Illustration of 2000-2010 single-breasted suit (HERBADASHER, 2013)

Due to the vast dominance of single-breasted suits, *notch* lapels followed conjointly (*see figure 4.3.15 & 4.3.16*), being particular narrow in this time period. The gorget was detected above the collarbone of the carrier, giving it a *high* placement. Here, Mannby meant that the gorget was increasing in height ever since the 1990's, and by the end of this time period and extending into the next one, the shoulder serves as a reference point for detection rather than the collarbone (interviewee 4, 2017-03-22).

As illustrated, both *lid* (*figure 4.3.15*) and *patch* (*figure 4.3.16*) were represented as common pocket styles in this time period, and the front panel arrangement was concluded to consist of the *breast pocket* and two *side pockets*. Furthermore, the *ticket pocket* was mentioned to have a small revival (interviewee 4, 2017-03-22). The inner pocket arrangement consisted of two *side pockets*, each with a *flap* (interviewee 4, 2017-03-22).

The vents were represented by both *single* and *double* in this time period, were the latter alternative became more common by 2010 (interviewee 4, 2017-03-22). The shoulder was also concluded to undergo a change during this time period, starting at a *natural* appearance and

finishing at an *unconstructed* appearance towards 2010. Furthermore, the armpit was regarded to be at a *medium* placement, especially compared with the 1990's. Here, Mannby added that the armpit of an RTW-suit jacket has more or less always been at a natural or low placement (interviewee 4, 2017-03-22). The length of the suit jacket was detected above the carrier's bottoms, thus not only being denoted as *short* but even "very short" (interviewee 4, 2017-03-22). Lastly, the lining was concluded to either be *full* or *half* (interviewee 4, 2017-03-22).

2011-2017

The illustration below (*figure 4.3.17*) was chosen to represent the tenth and last time period under discussion. It was provided by Mannby and explained to display his friend Andreas Weinås, suitably described as a Swedish menswear enthusiast and blogger (interviewee 4, 2017-03-22).

Figure 4.3.17, Illustration of 2011-2017 suit (Robb Report, 2016)

Starting at the canvas structure, it was concluded to either be *half* or *full*. The rise for more complex canvas structures compared to several previous time periods was explained through that construction and other handcrafted details were now more apparent to the general consumer, unlike before when aspects such as this was only engaged in by a niche group with a particular interest in tailored menswear (interviewee 4, 2017-03-22).

"The three-roll-two buttoning is when you button the jacket on the middle button, and let the upper one be rolled into the lapel"

- Interviewee 4, personal communication, 2017-03-22

Since Andreas Weinås is the gentleman in the middle, his corresponding *single-breasted* suit is at focus in this illustration (*see figure 4.3.17*). However, even though the single-breasted suit was explained to be dominant, the *double-breasted* was also said to have its fair share in representations, especially the further we move into this last time period (interviewee 4, 2017-03-22). Though not clearly visible in the illustration (*figure 4.3.17*), the common buttoning arrangement for the single-breasted suit jacket was concluded to be the "three-roll-two", being explained above. The double-breasted suit jacket commonly has the *4x6* buttoning arrangement, making the double-breasted example noticeable to the left of Andreas Weinås not very representative (interviewee 4, 2017-03-22). The sleeve buttons were concluded to have a standard of 4, in a *touching* or *kissing* arrangement. However, it was mentioned that a greater deal of consumers was engaging in customised suits, making this a detail where experiments with 1-3 buttons occurred (interviewee 4, 2017-03-22).

Due to that both single-breasted and double-breasted suits are represented in this time period, both *notch* (*see figure 4.3.17*) and *peaked* lapels occurred. Even though these lapels styles are mainly noticeable in the previous discussed tendency, it was also mentioned that peaked lapels also occurred on single-breasted suit jackets. Also, the lapels were in general starting to become wider (interviewee 4, 2017-03-22). The gorget was concluded to have moved down from the previous time period, leaving it at a *medium* placement (interviewee 4, 2017-03-22).

The pocket styles were represented in all variations, but in slightly different occasions. The *lid* was regarded to be the norm, and typically used in "business suits". The *patch* (*see figure 4.3.17*) was said to have increased in popularity, but as soon as implemented the formality of the suit decreases. The *jetted* pocket style was concluded to have increased in its representation since the latter part of this time period (interviewee 4, 2017-03-22). The front panel arrangement consisted the *breast pocket* and two *side pockets*. What was particular here was that the breast pocket was mentioned to sometimes be in a patch pocket style, and even though the *ticket pocket* was not very common in this time period, the same pocket style could apply here as well (interviewee 4, 2017-03-22). The inner pocket arrangement was concluded to consist of two *chest pockets* with *flap*, and a *cigarette pocket* (interviewee 4, 2017-03-22).

"The Italian influence has been huge and have lead to increased lapel width and softer construction"

- Interviewee 4, personal communication, 2017-03-22

Mannby meant that the vents were most common to be *double* in this time period, which has been an Italian influence (interviewee 4, 2017-03-22). The shoulder was regarded as *unconstructed* and often made using a "soft canvas" (interviewee 4, 2017-03-22). The armpit was concluded to have increased slightly compared to the previous mentioned time period, still being at a *medium* placement but in the higher regions of it. However, Mannby further resumed the previous mentioned increase in customised suits, where the search for a better fit has increased the height of the armpit (interviewee 4, 2017-03-22). The length of the suit jacket was detected around the bottom of the carrier (*see figure 4.3.17*), leaving it at a *medium* length.

Here, Mannby said that the suit jacket has increased in length the further we have moved into this time period, giving him reason to believe it will continue to do so. With the increase in length, Mannby meant that "the suit is closer to the classical average than is has been in a very long time" (interviewee 4, 2017-03-22). Lastly, the lining was concluded to vary depending on what season the suit is intended for. Where a *full* lining was used for fall/winter suits, and *half* or *none* for spring/summer suits (interviewee 4, 2017-03-22).

5 Results and Analysis

This chapter presents the derived fashion forecasting model of the men's suit. This model is applied in a synthesis of theoretical and empirical data. The second research question will be answered through the first phase of the model. The third research question will be answered after completing the second and third phase of the model, ultimately providing the reader with a fashion forecast of the men's suit by 2029.

5.1 Model explanation

The figure below (*see figure 5.1*) represents the derived forecasting model for the men's suit. As already explained in chapter 3.1.2, the theoretical framework presented in chapter 2 was created through the abductive process of theory matching (Kovács & Spens, 2008), hence this model is the outcome of how the authors are going to synthesise empirical results with theoretical insights in order to allow for a fashion forecast.

As noticeable, the model (*see figure 5.1*) has been divided into four separate phases, and each phase serve a particular purpose to finally derive at a fashion forecast. Furthermore, every phase consists of a set of theories that are to be applied in correlation to the empirical results. The theories are often used in correlation to each other, where the arrows denote the movement and relation between these. While all of these steps will be explained throughout this chapter, a brief explanation follows:

Phase 1: Information collection and arrangement. This phase is at a preliminary stage concerned with the gathering of literature and data. This literature and data are later interpreted in accordance to the corresponding theories, ultimately to trace the change of the men's suit.

Phase 2: Application of forecasting techniques. After the change within the men's suit has been traced, these movements will be further assessed by forecasting techniques in order to estimate the fashion curve, cycle, and pendulum swing.

Phase 3: Perform forecast. When the changes have been assessed using the techniques in phase 2, this new insight will be used to estimate the next time period of movement. Here, parts of phase 1 are also utilised in order to once again collect information to further support the fashion forecast. Also, the exact range for the next time period to be forecasted is identified.

Phase 4: Follow up and revise. The last step is concerned with the performance and accuracy of phase 3 forecasting outcome. Since this is the first time this model is assessed, this phase will not be able to follow the same usage as the previous phases due to that there is no previous forecast to assess in this matter. However, practical considerations when following up on the forecast presented in phase 3 will be provided.

Furthermore, the dotted lines noticeable within the model (*see figure 5.1*) denotes where the second and third research question is expected to be answered. This is done in order to give a clearer overview of this chapter and the fulfilment of the thesis. Also, in despite the first

research question is being answered earlier in this thesis, the evaluation framework (*see chapter 4.3*) is utilised in this chapter as well (*see chapter 5.2*). The model is provided without these dotted lines in Appendix D.

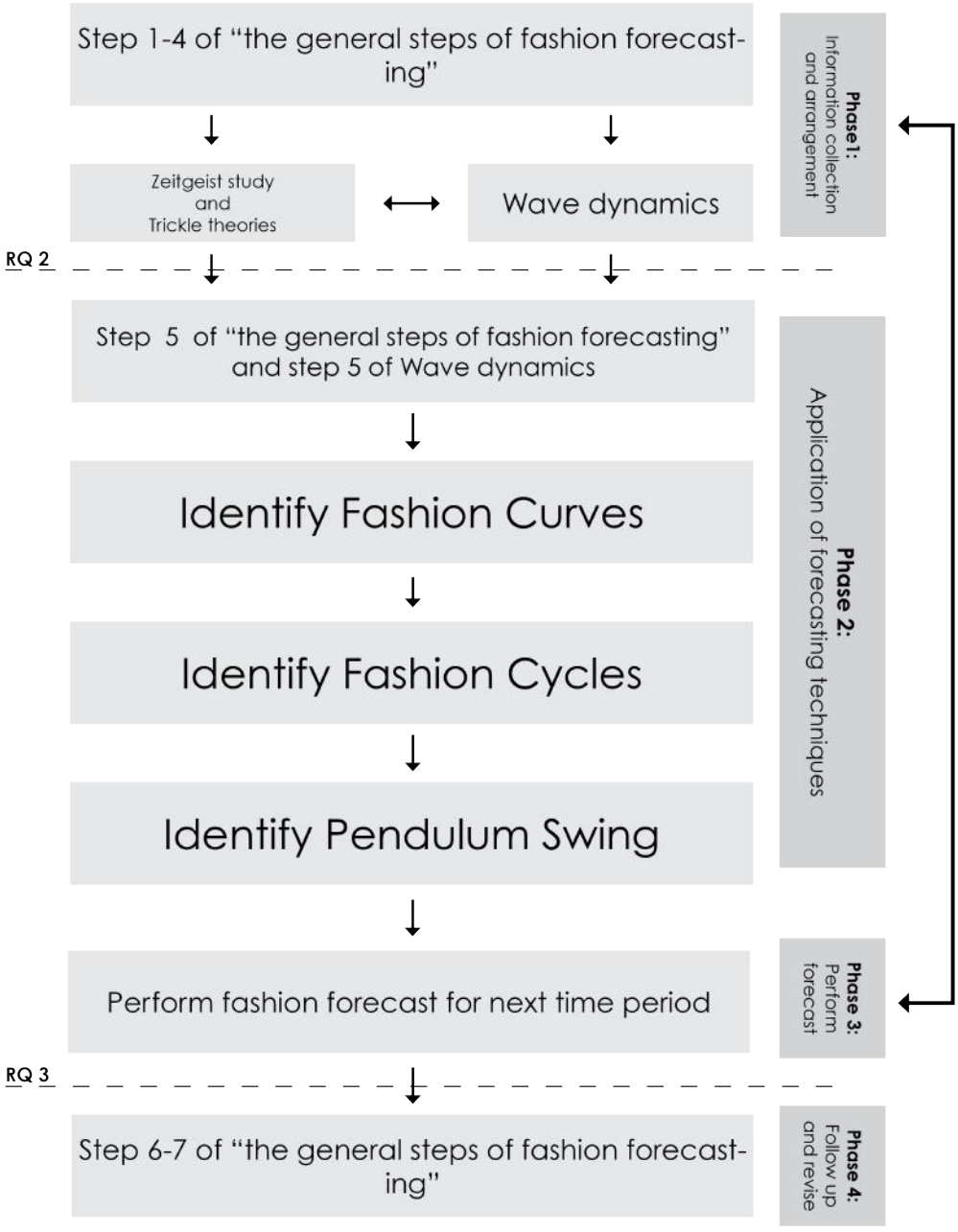

Figure 5.1, Authors own model for fashion forecasting of the men's suit

5.2 Phase 1: Information collection and arrangement

In order to initiate the fashion forecast of the men's suit, step 1-4 presented by Brannon (2010) in chapter 2.1 are concerned with the identifying facts and determining causes of fashion change. More specifically, step 1-4 will be elaborated through the usage of the Zeitgeist study, and step 1-4 in the wave dynamics.

As the main usage of a Zeitgeist study is to make sense out of historical trends, causes of change, and when past trends will return to present (Hedén & McAndrew, 2005; Rousso, 2012), this theory serves to answer all four of the general steps of fashion forecasting presented by Brannon (2010). To build a richer understanding of the literature collected through the Zeitgeist, theories of fashion adoption are implemented here as well. The trickle theories guide the direction and pace of a trend (Brannon, 2010; Rousso, 2012), hence giving the Zeitgeist more theoretical substance.

Due to the lack of historical attention towards the men's suit, the authors decided to carry out their own historical investigation, where the data collection process was carried out with high resemblance to the framework of wave dynamics. This framework is applied to find a trend or style in fashion change that has occurred over a longer period of time (Brannon, 2010), making it very appropriate to aid the first step of fashion forecasting. When carrying out the interview, the interviewees were asked to provide a suitable image to represent the given time period under investigation (*see chapter 3.2.2*), denoting the treatment of the first two steps in wave dynamics (Brannon, 2010). Furthermore, as Lowe (1993) argues that no significant changes occurs when using both illustrations and photographs, the authors allowed for both these types of images to be used. Also, as denoted by Lowe (1993), actual garment did not generate the same ability for an exact date as when using photographs. The following third step of the framework is assessed by the evaluation framework presented in chapter 4.2, designating it as a set of standardised measures (Brannon, 2010). Furthermore, this framework utilises both categorical sorting of features (e.g. lapels, front panel arrangement, vents), and metrical measures of the suit jacket (e.g. length of the jacket) (Lowe, 1993). The fourth step of wave dynamics, being the sampling of time periods to be used, was carried out by the inclusion of the Zeitgeist study. As this literature study allowed the authors to realise how the historical literature treated the issue of time period division, implementing the same time sampling for the interviews to follow.

1900-1919

The first time period was highlighted by extravagance and fortune but ended with changes in political power and cultural attitudes after the First World War (Rousso, 2012). The war had an impact on the clothing manufacturers who improved their operations and increased the manufacturing capacity by making standardised uniforms for the military. The development created the mass production and made manufacturers ready to face the post-war market with high-quality but inexpensive RTW (Kennedy, Stoehrer & Calderin, 2013). The illustrations chosen in the interview were taken from Swedish mail order catalogue displaying spring/summer menswear from the 1919's (interviewee 1, 2017-03-17), which was right after the war and a sign of more affordable clothing reaching more market segments. Furthermore,

Albertsson implied that the full canvas structure was a sign of early RTW (interviewee 1, 2017-03-17).

The fashion adoption at the time trickled down with the rich and powerful copied by the lower social classes (Lynch & Strauss, 2007; Rousso, 2012), whereas the British royals and dukes were influencers of fashion, especially the Prince of Wales, later King Edward VII (Costantino, 1997). The mass production made fashion available for everyone not only the wealthy as it had been before. What differed amongst the social classes was instead the fabric quality, and the cut and finish of the clothing (Costantino, 1997). To explain the fashion adoption Georg Simmel described the higher classes separating themselves through new fashion, the lower class imitated the look, which made the high class adopt new fashion to continue the differentiation (Brannon, 2010).

The lounge suit, that replaced the frock- and morning- coat, slowly got replaced in the middle of the time period. The single-breasted jacket started to appear, which had two or three closely spaced buttons, a high slightly nipped waist, and naturally sloping shoulders (Chenoune, 1993; Costantino, 1997; Blackman, 2009; interviewee 1, 2017-03-17). Albertsson further explained that the double-breasted suit also appeared at the time but was not as dominant as the single-breasted jacket (interviewee 1, 2017-03-17). Another discussed style component was the pockets, where the ticket pocket was excluded and only one inner chest pocket occurred, which was believed that the waistcoat instead filled the needs for additional carrying (interviewee 1, 2017-03-17).

To conclude the style components that made up the general appearance of men's suit jacket between 1900-1919, the single- or double-breasted with a full canvas structure was represented. Notch and peaked lapels were used on single- and double-breasted jackets respectively, with a medium placement of the gorget (interviewee 1, 2017-03-17). The single-breasted jacket had a x3 buttoning arrangement where all buttons were used, and the double-breasted had a 6x6 buttoning arrangement, and there was 3 sleeve buttons in an aligned arrangement (interviewee 1, 2017-03-17). The pocket style was lid, with a front panel arrangement including the breast pocket and two side pockets. Furthermore, the inner pocket arrangement consisted of only one chest pocket without flap (interviewee 1, 2017-03-17). If there were any vents, they were single, and the shoulder had a natural construction with a high armpit. The length was to be considered as long, and the jacket had a full lining (interviewee 1, 2017-03-17).

1920-1929

The first sound movies came to life and movie stars had now an impact on fashion followers (Mendes & De La Haye, 2010; Rousso, 2012). The influence of fashion at the time came from yet another royalty, Edward VIII (Chenoune, 1993; Costantino, 1997; Mendes & De La Haye, 2010). The fashion adoption trickled down by those rich and powerful, that set a trend that was imitated by the lower classes (Lynch & Strauss, 2007; Rousso, 2012).

The women's liberation movement led to a boyish style for women which turned the menswear in the opposite direction and became more shaped (Hedén & McAndrew, 2005; Mendes & De

La Haye, 2010). Fashion started to be less formal fashion throughout the era as the outdoor activities increased, which made sport influenced fashion trendy. Plus-fours, an English inspired golf pant popularised by Edward VIII was considered fashionable (Chenoune, 1993). As discussed in the interview the sleeve buttons decreased from the previous era from three buttons to two, which Albertsson meant had to do with less formality (interviewee 1, 2017-03-17). Albertsson mentioned in the previous time period that the waistcoat filled the need of additional pockets on the jacket (interviewee 1, 2017-03-17). This could now be seen as going in the opposite direction where the inner pocket of the jacket turned from one with no flap to two with flaps (interviewee 1, 2017-03-17). This change was made gradually as the waistcoat started to disappear in the late 20's (Laver, De La Haye & Tucker, 2002), around the same time braces got replaced by belts to hold up the trousers (Blackman, 2009). Another implication of increased inner pockets was Albertsson's suggestion of storing cigarettes as the man in figure 4.3.4 was smoking (interviewee 1, 2017-03-17).

Comparing the style components of the men's suit jacket with the ones of the 1900-1919, 1920-1929 also had a representation of both single- and double-breasted suits, with the same full canvas construction. Here, they had the same correlation between notch and peaked lapels, and similar medium placement of the gorget (interviewee 1, 2017-03-17). However, the buttoning arrangement of the single-breasted jacket now had a x2 formation, and the double-breasted had changed to a 4x4, being a variation of the 4x6 arrangement. Also, the sleeve buttons were now 2, but in the same aligned arrangement (interviewee 1, 2017-03-17). Lid was also the dominating pocket style, with the same front panel arrangement consisting of the breast pocket and two side pockets. Unlike 1900-1919, the inner pocket arrangement now consisted of two chest pockets with flap, and possibly a cigarette pocket (interviewee 1, 2017-03-17). Furthermore, the vents were concluded to be none, and the armpit had changed to a natural placement even though the shoulders had the same natural construction. The length of the jacket was considered as long, even though it had shortened a bit compared to 1900-1919. Lastly, the lining was also full in 1920-1929 (interviewee 1, 2017-03-17).

1930-1945

The previous time period had a fashion adoption that trickled down, and this era was no exception. The movement still trickled down as Edward VIII and Hollywood stars still influenced fashion (Hedén & McAndrew, 2005; Kennedy, Stoehrer & Calderin, 2013). However, people now switched their dressing habits and no longer changed three times a day (Costantino, 1997).

Beauty was now linked with health throughout the 30's, and was showed by the suit appearance. Tailored suits and sportswear were dominating throughout the era (Mendes & De La Haye, 2010). The suits had more ease that allowed for more movement, extra fabric in armholes and shoulders with light shoulder pads, narrowed waist to enhance a man's figure (Kennedy, Stoehrer & Calderin, 2013). Something that was shown through figure 4.3.5 and 4.3.6. In the 30's the double-breasted jacket reached its height of popularity (Chenoune, 1993; interviewee 2, 2017-03-17), and was explained by Marchesan as being equal in representation to the single-breasted jacket (interviewee 2, 2017-03-17).

To conclude the style components, 1930-1945 had an equal representation of both single- and double-breasted suits, and even though the previous correlation between breast styles and lapels were true here as well, this time period also had single-breasted suit jackets with peaked lapels (interviewee 1, 2017-03-17; interviewee 2, 2017-03-17). The gorget moved down to a lower placement. Furthermore, the canvas structure had changed to the extent that it could either be full or half (interviewee 2, 2017-03-17). The buttoning arrangement had also changed so now single-breasted suits had a x3 arrangements, and double-breasted suits had 4x6 arrangement. Also, the sleeve buttons had increased to 3, and changed to a touching arrangement (interviewee 2, 2017-03-17). Even though lid was a common pocket style, a jetted style frequently occurred as well. However, the front panel arrangement had the same formation with the breast pocket and two side pockets. The inner pocket arrangement now consisted of 2 chest pockets with no flap, excluding the previous mentioned cigarette pocket (interviewee 1, 2017-03-17; interviewee 2, 2017-03-17). The vents are concluded to be either single or none (Chenoune ,1993; interviewee 2, 2017-03-17). Now, the shoulders had become constructed, and the armpit had reached a low placement (interviewee 2, 2017-03-17). However, the jacket length is still long, and full lining is also applied here (interviewee 2, 2017-03-17).

1946-1959

Affordable traveling led to more casual wear that was lighter and easy to care for. Polyester that was already invented in the Britain in 1941 was brought to the US clothing market a decade later in 1951 (Kennedy, Stoehrer & Calderin, 2013). Even though Marchesan indicated that there was a 50/50 division of full and half canvas in the previous time period (interviewee 2, 2017-03-17), it could be clearly seen that the construction moved towards mass production with more and more artificial and synthetic fibres taking hold of menswear (Costantino, 1997). The gender roles resumed with men at work and women at home (Hedén & McAndrew, 2005; Mendes & De La Haye, 2010; Rousso, 2012), leading to the survival of the conservative menswear, due to the belief that it was unmasculine for men to engage in fashion (Mendes & De La Haye, 2010). Straight after the war the neo-Edwardian look appeared, with a single-breasted jacket that was dominating according to Marchesan (interviewee 2, 2017-03-17) and Mendes and De La Haye (2010). The look had sloping shoulders and high-set buttons (Mendes & De La Haye, 2010). Early 50's had a more slim down look with less padding in the shoulders (Mendes & De La Haye, 2010), they were natural in its construction Marchesan explained (interviewee 2, 2017-03-17). Teddy boys appeared which style derived from the neo-Edwardian look. A youth style coming from London's working class (Chenoune, 1993; Costantino, 1997; Kennedy, Stoehrer & Calderin, 2013). The teddy boys that adopted a style from the upper class and created their own look that became popular goes hand in hand with the trickle across theory. A theory explained by King (1963 cited in Brannon, 2010, p. 88) as fashion information moving through the social groups simultaneously, where consumers have the right to chose from a range of styles at the same time.

The "Italian style" suit became popular in the latter part of the 50's, a single-breasted fitted jacket with sharper shoulders and narrowed lapels (Laver, De La Haye & Tucker, 2002; Kennedy, Stoehrer & Calderin, 2013). Just as Marchesan stated, the lapels started off very wide and later narrowed down as time went by within the time period (interviewee 2, 2017-03-17).

Comparing the style components of 1946-1950 to the ones of 1930-1945, there were also a representation of both single- and double-breasted suits. However, the the double-breasted suit was very low in its representation compared with the previous time period. Following the previous mentioned correlation between breast styles and lapels ultimately resulted in a low representation of peaked lapel, and a significant representation of notch lapels due to the dominance of the single-breasted suit. Furthermore, the gorget had moved up to a medium placement, and the canvas structure has changed to half (interviewee 2, 2017-03-17). The buttoning arrangement also changed, where the single-breasted jacket could either be x2 or x3, and to the extent the double-breasted jacket was represented in a 2x6 arrangement. However, the sleeve buttons remained 3 in number with a touching arrangement (interviewee 2, 2017-03-17). The pocket style changed to the extent that lid was considered dominant, and the front panel arrangement now included the ticket pocket, besides the breast pocket and two side pockets denoted in the previous time period. Just like in 1930-1945, the inner pocket arrangement consisted two chest pockets with no flaps. However, the cigarette pocket denoted in 1920-1930 was once again included (interviewee 2, 2017-03-17). The vents had for the first time been exclusively concluded to be open through a single vent, and the shoulders had changed to a natural construction. The armpit had risen slightly compared to the previous time period, but was still considered to be low (interviewee 2, 2017-03-17). Even though the jacket was considered as long, it was even a bit longer now compared to 1930-1945. However, full lining was still being used (interviewee 2, 2017-03-17).

1960-1969

In the 60's, faster fashion trends occurred due to the throwaway society and the 'jet set' life (Mendes & De La Haye, 2010). Fashion was now influenced by the street style and teen culture, which led to the young having more power in the consumer class (Hedén & McAndrew, 2005; Kennedy, Stoehrer & Calderin, 2013). The fashion adoption now moved upwards, it trickled up and was described by Brannon (2010) as the upper class imitated those in the lower segments. The young influencers were the 'mod', who had a love for modern jazz and a style influenced by Italian and French fashion. They were rivals to the biker gangs, 'rockers' who were an offset to the Teddy boys (Chenoune, 1993; Costantino, 1997; Londrigan, 2009; Mendes & De La Haye, 2010).

The clothing industry had new developments with the first automated cutting machine, a big revolution for the the industry (Kennedy, Stoehrer & Calderin, 2013). The manufacturing and distribution of male fashion now looked similar to the women's RTW industry (Costantino, 1997). An implication of fashion going towards faster production techniques and inexpensive options of the suit, was that the canvas structure in the suit that now was either half or fused, with the fused gradually taking over as the time passed by in the era (interviewee 2, 2017-03-17). While women were introduced to a more androgynous look, the men flirted with an unmasculine look (Costantino, 1997; Husain, 1998). The Peacock was reborn with velvet or boldly patterned jackets and longer hair (Kennedy, Stoehrer & Calderin, 2013). The Ivy-League trousers were popular and worn together with a single-breasted jacket. A jacket with three buttons that were dominating at the time (interviewee 2, 2017-03-17). Pierre Cardin's 'youth line' with its close-fitting silhouette, narrowed shoulders jackets, and high armhole became

popular. The rise in armhole was also suggested by Marchesan and was believed to have to do with the close-fitted appearance and the narrow sleeves (interviewee 2, 2017-03-17).

To conclude the style components, the 60's also had a representation of both single- and double-breasted suits, but now the double-breasted suit served as a fashion fad, compared to its otherwise general low representation in 1946-1950. The previous mentioned correlation between notch lapels and single-breasted suits, and peaked lapels to double-breasted suits applied in this time period as well. Also, the gorget remained unchanged at a medium placement (interviewee 2, 2017-03-17). However, the canvas structure changed to the extent that it was either half or fused. The buttoning arrangement also changed, where only x3 was considered the norm for single-breasted suits, and a 6x6 arrangement on double-breasted suits. The sleeve buttons remained 3 in the same touching arrangement (interviewee 2, 2017-03-17). The pocket style remained unchanged in a lid-style, and the front panel arrangement only excluded the ticket pocket compared to the previous time period, which resulted in a breast pocket and two side pockets. The inner pocket arrangement did not change from 1946-1959, resulting in still being two chest pockets with no flap, and a cigarette pocket (interviewee 2, 2017-03-17). Furthermore, the vent remained single, and the shoulders natural in its construction. The armpits however had changed and raised to a natural height. Even though the length was still denoted as long, it raised slightly compared to the previous time period. The lining still remained full (interviewee 2, 2017-03-17).

1970-1979

The 70's had a lack of style direction, where most of the inspiration were taken from previous time periods (Husain, 1998; Laver, De La Haye & Tucker, 2002; Londrigan, 2009), which was indicated in the style components as these has been moderately changed between the 60's and 70's (interviewee 2, 2017-03-17; interviewee 3, 2017-03-24). The Punk was born in London in 1976, a movement derived from the young unemployed, art students, and working-class (Costantino, 1997; Mendes & De La Haye, 2010). The punks restored London's reputation as a centre for innovative styles for the young (Costantino, 1997). Another movement was the New Romantics that now allowed men to dress up in a more feminine way, which led to increased interest of menswear into the 80's with designers adding collections for men into their brand (Costantino, 1997). Furthermore, musicians and performers were style leaders, their glam- and glitter- rock inspired menswear (Costantino, 1997; Londrigan, 2009). The fashion adoption could now be seen as coming from two ends, from the pop culture going downwards and the rebellious youth moving upwards. Applicable to the adoption is the trickle across theory, which was proposed by King (1963 cited in Brannon, 2010, p. 89) as the leadership within each social level and every social group.

The 40's look got restored with e.g. its big padded shoulders and artificial fabrics, such as rayon and nylon (Costantino, 1997). Lapels were very wide, trousers flared, and waistcoats had a high rise. Viktorsson also touched upon the the extremely wide lapels that was slightly hard pressed (interviewee 3, 2017-03-24). The many experimentations of looks throughout the era i.e. the androgynous styles (Mendes & De La Haye, 2010), made it difficult to address the style components through the interview (e.g. the buttoning arrangement of the double-breasted jacket

and the pocket styles, where a lid was considered the norm but patch pocket often appearing) (interviewee 3, 2017-03-24). The tailors at Savile Row became concerned when the androgynous looks no longer being a taboo, which made young men's interest in traditional garments decline and the tailors skills were no longer replaced (Mendes & De La Haye, 2010).

The Ultrasuede became a popular fabric in fashion collections and the development of the first patternmaking and grading system by Lectra were helpful in the production process (Kennedy, Stoehrer & Calderin, 2013). With further developments in manufacturing, the canvas structure went from half or fused to only being fused (interviewee 3, 2017-03-24).

Comparing the 70's style components to the 60's, this time period has the same dominance of the single-breasted suit and a low representation of double-breasted suits. Hence, both notch and peaked lapels were represented, with a low representation of the peaked lapel. Also, the gorget remained at the same medium placement. The canvas structure had however changed to the extent that a heavy fused option was the main construction (interviewee 3, 2017-03-24). The buttoning arrangement also changed, where the single-breasted suit had both a x2 and x3 arrangement, and the double-breasted had a 4x6. The sleeve buttons had however only changed to the extent that it was either 3 or 4 in number, but in the same touching arrangement (interviewee 3, 2017-03-24). The pocket style during the 70's included both lid, and patch, whereas the previous time period only emphasised the lid-style. However, the front panel arrangement was not changed, thus consisted a breast pocket and two side pockets. Furthermore, the inner pocket arrangement still consisted two chest pockets with no flap, but the previous used cigarette pocket (interviewee 2, 2017-03-17) was exchanged to the inclusion of a pencil pocket (interviewee 3, 2017-03-24). The vents changed to the extent that it was either single or double (interviewee 2, 2017-03-17; interviewee 3, 2017-03-24). Just like in the 60's, the shoulders had a natural construction, but the armpits moved up to a high placement. The length of the suit jacket was still long, as well as the lining being full (interviewee 3, 2017-03-24).

1980-1989

In the world of menswear, Armani's designs inspired the men's style throughout the time period (Kennedy, Stoehrer & Calderin, 2013). Don Johnson, the actor who played James Crockett in Miami Vice, defined a stylish man at the time (Costantino, 1997). The actor who also were chosen to represent the 80's look in the interview (interviewee 3, 2017-03-24). The style was single-breasted, that was dominant in the time period even though the double-breasted did appear (interviewee 3, 2017-03-24) and had a revival that was noticeable throughout the 90's (interviewee 4, 2017-03-22). Furthermore, the jacket was loose tailored with long lapels and a one button closure fastened at the waist or below (Mendes & De La Haye, 2010). The closure was also highlighted by Viktorsson as sometimes buttoning below the belt (interviewee 3, 2017-03-24). Additionally, the jacket got its shape by using as little interlining and lining as possible (Mendes & De La Haye, 2010). The latter that was also mentioned by Viktorsson as depending on which season the jacket was intended for, with a full lining for autumn/winter and no lining for a spring/summer suit (interviewee 3, 2017-03-24). The Armani style lasted approximately until the mid-1980's when the business suit was reborn with the young professionals turning

into ‘power-dressing’ (Costantino, 1997). The young also called by the “yuppie” that spent money of new fashion on the rise (Hedén & McAndrew, 2005; Londrigan, 2009). The late 80’s had buzzwords such as ‘excellence’ and ‘elegance’, and men had a renewed interest in the ‘classics’ of menswear. The waistcoat made a comeback and represented the wealth that a man could afford a three-piece suit (Costantino, 1997). The streetwear became popular that originated from the athletic wave with increased popularity of the hip hop culture (Hedén & McAndrew, 2005; Kennedy, Stoehrer & Calderin, 2013). The fashion adoption could now be seen as coming from two ways, downwards from the style worn by Don Johnson that had a big impact in dressing at the first half of the 80’s (Costantino, 1997). However, it was a style that slowly faded when the young professionals made their own interpretation by reintroducing the business suit in designer labels. In the second half of the 80’s the streets and hip hop culture influenced fashion, making the adoption moving upwards (Costantino, 1997). To summarise the fashion trickled both down and up in a way that the suit differed in appearance comparing to earlier time periods.

To conclude, the style components of the 80’s also had a representation of both single- and double-breasted suits, where the double-breasted suit had a revival compared to the previous time period (interviewee 4, 2017-03-22; interviewee 3, 2017-03-24). Following the previous mentioned correlation between breast styles and lapels, this meant that peaked lapels increased in its occurrence, but notch lapels was still to be considered as dominant. Furthermore, the gorget has changed and was located at a low placement. Even though the canvas structure was still denoted as fused, this time period was characterised as less heavy in its constructions compared to the 70’s (interviewee 3, 2017-03-24). The buttoning arrangements changed, where x1 or x2 was applied for single-breasted suits, and 2x6 for double-breasted suits. The sleeve buttons decreased in its variety, and was only being represented in a number of 3, but in the same touching arrangement (interviewee 3, 2017-03-24). The pocket style changed to the extent that a jetted style was represented together with the previous mentioned lid-style, in the same front panel arrangement with a breast pocket and two side pockets. The inner pocket arrangement however changed to the extent that only one to a maximum of two chest pockets were included, with no flap (interviewee 3, 2017-03-24). The vents abruptly changed to being none, as well as the shoulders became constructed with an additional decrease to a low armpit. The length of the jacket was still denoted as long, but slightly longer than the previous time period. Lastly, the lining was for the first time being recognised as something besides full, in this case being none as well as full (interviewee 3, 2017-03-24).

1990-1999

In comparison to the 80’s extravagance, the 90’s had a more restrained attitude (Rousso, 2012). After the many occurrences globally with changes in politics, economics, and technology led to the fashion industry now reaching a broader market. The industry started to focus on financial goals instead of businesses focusing on style (Rousso, 2012). This was something that was reflected in the suit, where Mannby implied that the time period focused more on marketing than actual quality of a garment (interviewee 4, 2017-03-22). The average consumers were not aware of aspects such as the canvas structure that was strongly believed to be fused (interviewee

4, 2017-03-22). Brands created diffusion lines that was a less expensive line comparing to the RTW market (Mendes & De La Haye, 2010).

When casual Fridays was introduced people dressed down at work, which had a reflection in the suit that now was single-breasted, softer, subtly tailored with sloping shoulders, and a long lean fit (Mendes & De La Haye, 2010). The single-breasted suit that was also representing the 90's through the interview, that had a bit sloping natural appearance that was leaning towards a constructed shoulder (interviewee 4, 2017-03-22).

Fashion icons at the time were celebrities such as movie stars and music idols (Rousso, 2012). However, the influence of fashion came from subcultural styles and ethnic clothing (Mendes & De La Haye, 2010). The appearance of new music styles such as rap and alternative rock, created new style tribes e.g. the urban trend and the grunge look (Rousso, 2012). The latter which was colourful, layered, and messy with homemade, customised or second-hand clothing, derived from a mix of the punk and hippie style (Mendes & De La Haye, 2010). The fashion adoption was now seen as trickling up, as the influence came from the subcultural styles (Brannon, 2010). However, it did not affect the suit as much as it did in the 80's. Half way through the 90's, clothing was available for a broader society and not ruled by social classes (Costantino, 1997; Mendes & De La Haye, 2010). Trends started to appear simultaneously as the technology developed with quicker global manufacturing for lower prices. When the fast development occurred, the fashion moved just as quick, which implies in the trickle across theory that moves in a rapid pace (Rousso, 2012). Furthermore, the theory is described by Brannon (2010) as more and more people steadily adopt a style throughout the market segments. By the end of this time period, young fashion-conscious men had an increased interest in custom-made suits. The precision-cut garments were considered luxurious with its natural selections of fabrics now entering the runways (Mendes & De La Haye, 2010; Rousso, 2012), something that seems to follow well with the suits representing the next time period (*see figure 4.3.15*).

Comparing the style components of the 90's to the previous time period, there was a very similar representation of both single- and double-breasted suits, as well as their respectively corresponding notch- and peaked lapels. However, the gorget raised compared to the 80's, resulting in a medium placement. The canvas structure remained unchanged in a fused construction (interviewee 4, 2017-03-22). The buttoning arrangements changed, where the single-breasted suit had a standard of x3 and even possibly x4, and the double-breasted suit underwent a transformation from the 80's 2x6 to a 4x6 by the end of the 90's. The sleeve buttons increased slightly in number, where the standard was 4 but in the same touching arrangement (interviewee 4, 2017-03-22). The pocket style changed to the extent that only lid-style was represented, but the front panel arrangement remained the same including the breast pocket and two side pockets. The inner pocket arrangement changed, where two chest pockets and a pencil pocket were used. Furthermore, one of the chest pockets had a flap (interviewee 4, 2017-03-22). The closed vents of the 80's was now been opened in a single-style. The shoulders decreased in its construction to a natural appearance, but still with a low armpit. The length of

the suit jacket was still denoted as long, and the lining changed to the extent that only full lining was applied (interviewee 4, 2017-03-22).

2000-2010

Towards the end of the time period, issues of global warming raised concerns and made people re-evaluate and act upon sustainability. The fibre development also acted towards sustainability by introducing corn, soy, seaweed, bamboo, and coconut husks (Londrigan, 2009; Rousso, 2012). As an effect of the environmental issues, more vintage stores opened that allowed for products to have a second life, and people being more health conscious and purchasing organic products (Rousso, 2012). Dressing in vintage was considered as a way to express one's concerns for the environment (Mendes & De La Haye, 2010). This indicates initial awarenesses and concerns that would play an even bigger part in the fashion industry of next time period (interviewee 4, 2017-03-22).

When Internet had an increased availability people changed how they shopped with more options to choose from together with customised items to fit one's need. Fast fashion companies became a big part of the fashion industry (Mendes & De La Haye, 2010). Mannby explained that this time period was no exception from the last, where no focus was on quality and the average customer buying suits from e.g. H&M to fit the need of wearing a suit to the workplace (interviewee 4, 2017-03-22). The increase of the health and fitness lifestyle led to body conscious garments, which was reflected in the suits. The slimmer suit became increasingly popular (Mendes & De La Haye, 2010; Rousso, 2012), with its lean, spare, and tailored silhouette with a short jacket that is noticeable in figure 4.3.15 and 4.3.16.

The fashion adoption could be regarded as trickling down where those rich and powerful were copied by the lower classes (Lynch & Strauss, 2007; Rousso, 2012). This was apparent as the celebrities who both influenced and created collections by launching their own fashion brands at the time. Additionally, fast fashion companies had a hold on the industry, making fashion trends available for all segments at the same time. Here, Rousso (2012) suggests that trickle across theory is fast moving, with the example of fast fashion, when the concept to a ready garment moves quickly.

To conclude, the style components of 2000-2010 denoted a remarkable shift, as this was the first time period that indicated such a significant exclusion of the double-breasted suit to the extent that it was not considered to be represented. Put differently, the single-breasted suit was solely represented of the time period, and ultimately only corresponded to notch lapels. Also, the gorget raised to a remarkable high position (interviewee 4, 2017-03-22). The canvas structure however remained in its fused construction. The buttoning arrangement of the single-breasted suit also changed, where only a x2 formation was used. While the sleeve buttons remained 4 in number, the arrangement of these could either be the previous denoted touching, or for the first time ever be kissing (interviewee 4, 2017-03-22). The pocket style has changed to the extent that not only the previous mentioned lid-style is used, but it is accompanied by the patch. Furthermore, just like in the 90's, the front panel arrangement consists of a breast pocket and two side pockets, but during 2000-2010 the ticket pocket had a small revival. The inner

pocket arrangement also changed, where two side pockets with flaps were used, excluding the previous mentioned pencil pocket (interviewee 4, 2017-03-22). In 2000-2010, the vents was either being the previous mentioned single-vent, as well as the additional double. The shoulders changed and were now denoted as unconstructed, and the armpits raised to a natural placement. The length of the jacket changed, and was for the first time denoted as something but long, in this case short. Lastly, the lining also changed to the extent that it was now half, as well as the previous mentioned full version (interviewee 4, 2017-03-22).

2011-2017

The shopping behaviour changed into online shopping as a result of increased smartphone use (Challis, 2017). Other options that became trendy was customised products made on demand (Eliason, 2012; Hounslea, 2016). Social media became an information platform for many brands and changed how people communicated (Digitaltrends.com, 2017). Furthermore, social media influencers promoted fashion products for companies and started collaborations to design collections (Weinswig, 2016). Fashion influence came from the streets with street style photographs posted online for instant inspiration and global adoption (Morency, 2017). This time period had a fashion adoption that differed from the previous one. Instead of celebrities making fashion trickling down, the adoption was now trickling up by people on the streets and the social media influencers. Furthermore, Brannon (2010) explains that an implication of the theory can be status makers that trickle up from subcultural styles. However, with the fast communication, fashion moves through many segments at the same time. By doing so it reaches all societal classes simultaneously and indicates that the movement is trickling across (Rousso, 2012). To summarise the fashion adoption at the time has both been trickling across and trickling up.

Sustainability was now a driving force for consumers' buying decisions (BOF Team, McKinsey & Company, 2016a), who showed interest in the origins and the craftsmanship behind a product (Nithenius, 2017a). Additionally, Mannby explained that handcrafted details were now something that the general consumer was interested in (interviewee 4, 2017-03-22). Where for instance the canvas structure in the jacket was now half or full, instead of fused (interviewee 4, 2017-03-22). The suits started off being very slim in the beginning of the time period but gradually became bigger towards the end (Woolf, 2017). In addition, the jacket became longer the further we moved in time, whereas Mannby told that the suit was now closer to the classical average than it had been in a long time (interviewee 4, 2017-03-22). Customisation was apparent and was shown by the increase of companies offering MTM garments (Nithenius, 2017b). Due to the increase in customised suits, experiments for greater fit and with details increased, such as the implementation of Italian influences and the number of sleeve buttons (interviewee 4, 2017-03-22). Furthermore, the double-breasted suit jacket came back to fashion (Diamond & Diamond, 2013; interviewee 4, 2017-03-22), something that Mannby also discussed as having its fair share in the market (interviewee 4, 2017-03-22).

Comparing the style components of 2011-2017 to the ones of 2000-2010, double-breasted suit was now once again represented, but the single-breasted suit was still dominant. Hence, the lapels were now represented in both notch and peaked style, correlating to the single- and

double-breasted suit respectively. The gorget received a lower placement, now denoted as medium. The canvas structure changed significantly, which was represented through both full- and half constructions (interviewee 4, 2017-03-22). The buttoning arrangement of the single-breasted suit changed, and was now represented in an x3 formation. Furthermore, the double-breasted was reintroduced in a 4x6 buttoning arrangement. The sleeve buttons however remained unchanged with 4 in number, in the same option of either touching or kissing arrangement (interviewee 4, 2017-03-22). The pocket style changed to the extent that besides the previous occuring lid- and patch-style, the jetted-style was now also represented. This was significant as this was the first time that all three pocket styles were represented to a great extent simultaneously (interviewee 4, 2017-03-22). The front panel arrangement changed, and consisted the breast pocket and two side pockets, excluding the previous mentioned ticket pocket. However, 2011-2017 was the first time period ever that mentioned that the breast pocket and ticket pocket to possibly be in the above mentioned patch-style. The inner pocket arrangement still consisted two chest pockets with flap, but was further accompanied by the cigarette pocket in this time period (interviewee 4, 2017-03-22). The vents changed, and were now only represented through a double-style. While the shoulder remained unconstructed, the armpit received a high placement. The length of the jacket increased, and was now denoted as medium. Since the previous time period included both half and full linings, 2011-2017 was recognised to include all three types as the none-lining was also applied here (interviewee 4, 2017-03-22).

5.3 Phase 2: Application of forecasting techniques

In the second phase of the fashion forecasting model of the men's suit, the fifth step of the general fashion forecasting as presented by Brannon (2010) in chapter 2.1, and fifth step in wave dynamics (Brannon, 2010) (*see chapter 2.3.1*) are concerned with the application of forecasting techniques. Both of these steps will be assessed by the synthesis of theoretical forecasting techniques and empirical data. Firstly, the fashion curve of the men's suit will be determined. Secondly, the discussion will follow regarding fashion cycles, shedding a more theoretical light on each individual style component separately. Lastly, the pendulum swing will identify how the style components are moving within the different options possessed by it.

To further develop a forecast, the first forecasting technique in phase two (*see figure 5.1*) is to identify the fashion curve of the men's suit. As argued by Brannon (2010) and Rousso (2012), this is important as the curve regulates the pace and range of a trend. When carrying out the Zeitgeist, time periods between 10 to 15 years are considered appropriate to assess a movement of change within the men's suit (Costantino, 1997; Mendes & De La Haye, 2010; Rousso, 2012; Kennedy, Stoehrer & Calderin, 2013). This indicates a classic fashion curve (Brannon, 2010; Rousso, 2012), as the men's suit has remained in fashion for decades without any embellished details or trims (interviewee 1, 2017-03-17; interviewee 2, 2017-03-17; interviewee 3, 2017-03-24; interviewee 4, 2017-03-22). Additionally, compared to a mainstream fashion curve, a classic curve remains at the same high level once it has reached the culmination stage, whereas the mainstream curve instead diminishes (*see figure 2.3.1*). This has been noticeable as the

men's suit had its given point of entry in the late 1800's/early 1900's (Hedtjärn Wester, 2010), and from that increased in popularity by replacing the morning coat, frock coat, and tail coat (Chenoune, 1993; Peacock, 1996). When reaching the culmination stage with this increase in popularity, the men's suit has remained at the same high-level in the classic fashion curve with its constant representation throughout the time periods (Chenoune, 1993; Costantino, 1997; Blackman, 2009; Mendes & De La Haye, 2010; Rousso, 2012; Kennedy, Stoehrer & Calderin, 2013; interviewee 1, 2017-03-17; interviewee 2, 2017-03-17; interviewee 3, 2017-03-24; interviewee 4, 2017-03-22).

Even though the fashion curve of the men's suit has been identified as a classic, it has undergone significant changes from its point of entry, to the culmination stage, and high-level representation. These changes can be seen as fashion cycles with fashion ideas that recur throughout time (Brannon, 2010; Rousso, 2012). The nature of fashion cycles can be either short-term or long-term, whereas the latter can be traced to last a century (Lynch & Strauss, 2007). Thus, as the Zeitgeist determine time periods to be between 7 to 15 years (Chenoune, 1993; Costantino, 1997; Laver, De La Haye & Tucker, 2002; Blackman, 2009; Mendes & De La Haye, 2010; Kennedy, Stoehrer & Calderin, 2013), the fashion cycles of the men's suit are to be considered as long (Lynch & Strauss, 2007). However, even though certain aspects of the men's suit were mentioned to be occurring for only half a decade (interviewee 2, 2017-03-17; interviewee 4, 2017-03-22), the cycle is still to be considered as long-term as the short-term only traces up to two years (Lynch & Strauss, 2007). To trace the fashion cycles of the movement within the men's suit, each style component will be assessed separately, as Carter (2003) emphasises that each measure follow its own specific trend timewise. Additionally, the cycles are presented through plotted graphs in Appendix B.

After identifying the fashion cycles for each style component, these will be further assessed by a pendulum swing, since this technique has the ability to guide and predict the next change in fashion (Brannon, 2010). A visualised pendulum will be imagined, allocating two extreme options withheld by the style component, and in between a median often represented by a classic from (Carter, 2003; Brannon, 2010). This discussion will follow directly after each style components identified cycles, given that a pendulum can be realised by the style components movement.

Canvas structure

The canvas structure was solely represented from the 1900's-1929, where the construction was made by hand (interviewee 1, 2017-03-17). Between 1930-1959, both the options between full and half canvas structure were present, where the full structure had a dominance until 1945, and the half structure a dominance from 1946. This movement was explained by Marchesan by a shift from a majority of hand-made tailored suits to being mass produced (interviewee 2, 2017-03-17). This is also indicated by the introduction and usage of synthetic fibres (Costantino, 1997), required to make a half canvas structure (*see chapter 4.2.1*). The 1960's continued further in this shift, with either half or fused canvas structures. This had its reason in even newer technologies in the fashion industry (Kennedy, Stoehrer & Calderin, 2013; interviewee 2, 2017-03-17). From 1970-2010, the canvas structure was dominated by a fused

construction. The change came from an increased mass production and mass consumption, with companies focusing more on financial goals rather than quality (Rousso, 2012; interviewee 4, 2017-03-22). In the final time period, a rise in interest and awareness resulted in both half and full canvas structures (Nithenius, 2017a; interviewee 4, 2017-03-22).

For the canvas structure, a pendulum could be identified as a full on one extreme and a fused in the opposite, with a median of a half canvas. The canvas structure was mainly full in three time periods until 1945. Afterwards, a shift towards a median placement in the pendulum with a dominance of half canvas was traced within two time periods, stretching from 1946 until 1969. Thereafter, the pendulum swung to the other extreme with a fused canvas structure lasting for four time periods, between 1970-2010. Finally, the pendulum swung back exceeding the median of a half canvas to a full within 2011-2017. Hence, the pendulum seems to last between three to four time periods on each extreme, and tends to remain at the median for one to two time periods during this transition.

Breast styles

The breast styles differs in their fashion cycles. This is due to that the single-breasted jacket has never decreased in its representation (Chenoune, 1993; Costantino, 1997; Blackman, 2009; interviewee 1, 2017-03-17; interviewee 2, 2017-03-17; interviewee 3, 2017-03-24; interviewee 4, 2017-03-22), thus not declining after reaching its culmination stage, making the style a classic (Rousso, 2012). While the double-breasted suit has has been represented in most time periods, this breast style has a different pattern compared to the single-breasted. Between 1900-1929, the double-breasted suit was represented, but not to the same extent as in 1930-1945 when it had an equal representation compared to the single-breasted suit jacket (Chenoune, 1993; interviewee 2, 2017-03-17). In 1946-1979 it declined in popularity, to once again increase in occurrence throughout 1980-1999 (interviewee 3, 2017-03-24; interviewee 4, 2017-03-22). When reaching 2000-2010, a significant denotation is made as the double-breasted suit is absent in its representation, but only to once again become popular in 2011-2017 (Diamond & Diamond, 2013; interviewee 4, 2017-03-22).

To clarify the pendulum of the breast styles, one extreme is identified as the single-breasted style being dominant, the median as a equal representation between single-breasted and double-breasted, while the other extreme is identified as the double-breasted style being dominant. During the first two time periods, 1900-1929, the pendulum is identified within the area between the single-breasted extreme and the median, to reach to the median in 1930-1945. Between the following three time periods, 1946-1979, it retreats to the previous mentioned area between the median and single-breasted extreme. In 1980-1989 the pendulum moved closer to the median placement of an equal representation. However, during 1990-2017, the pendulum moved back to a higher representation of the single-breasted style, between the median and the single-breasted extreme. Furthermore, in 2000-2010, single-breasted extreme was reached due to the absence of the double-breasted style. Hence, the double-breasted style reaches or is located very close the median of an equal representation every two to three time periods, and in the meantime the pendulum moves between a moderate to absent representation compared to the single-breasted style. Put differently, the single-breasted style only changes to the extent

that it receives an equal or close to equal representation every two to three time periods, and in the meantime the pendulum remains within the single-breasted dominant extreme.

Buttoning arrangement

The buttoning arrangement will be assessed separately for the single- and double-breasted suit jacket. The single-breasted began in the 1900-1919 with a x3 arrangement that shifted into x2 by 1920-1929 (interviewee 1, 2017-03-17). In the following time period, 1930-1945, the x3-cycle returned and remained popular until 1979. However, exceptions occurred in 1946-1959 and in 1970-1979 with the inclusion of the x2 arrangement (interviewee 2, 2017-03-17; interviewee 3, 2017-03-24). In 1980-1989, the previous formation of either being x2 or/and x3 shifted, and for the first time a x1 arrangement was noticeable together with the x2 (interviewee 3, 2017-03-24). Thereafter it once again returned into a x3 in 1990-1999, which changed into a x2 in 2000-2010. Lastly, in 2011-2017, the buttoning returned to a x3 formation (interviewee 4, 2017-03-22). For the double-breasted suit jacket, more variations occurred. In 1900-1919 a 6x6 arrangement was represented (interviewee 1, 2017-03-17), which later decreased into a 4x6 buttoning between 1920-1945 (interviewee 1, 2017-03-17; interviewee 2, 2017-03-17). In 1946-1959, this decreased even further to a 2x6 arrangement, but shifted abruptly to a 6x6 in 1960-1969 (interviewee 2, 2017-03-17). By 1970-1979, the arrangement once again shifted into a 4x6, followed by a 2x6 in 1980-1999 (interviewee 3, 2017-03-24; interviewee 4, 2017-03-22). However, 1990-1999 also had a 4x6 buttoning, which reappeared in 2011-2017 after the exclusion of the double-breasted jacket in 2000-2010 (interviewee 4, 2017-03-22).

The buttoning arrangements will be discussed separately, starting with the single-breasted arrangements. The pendulum swing for this buttoning arrangements is identified on one extreme as x1, the median as x2, and the other extreme as x3. The pendulum moves from the extreme of x3 and median of x2 within six time periods, 1900-1979, whereas the pendulum is placed in an area between the two in 1946-1959 and 1970-1979. For the first time in 1980-1989, the pendulum has swung the other side of the extreme with a placement in an area between x1 and x2, showing an equal representation of the two buttoning arrangements. Between 1990-2017, the pendulum quickly retrieves to the extreme of x3, which is often the case according to Brannon (2010), and are continuously moving within the previous mentioned area as during 1900-1979. Therefore, the pendulum is moving between the x3 extreme and median x2 for six time periods, which then swings to the other side of the median between x2 and x1 for one time period. Finally, to swing back to the area between the x3 and x2. For the double-breasted buttoning arrangement, one extreme of the pendulum is denoted as 2x6, the median as 4x6, and the other extreme 6x6. The pendulum started off at the extreme of 6x6 in the first time period of 1900-1919, followed by a movement to the median of 4x6 between 1920-1945. In 1946-1959 the pendulum shifted to other extreme of 2x6, which in 1960-1969 abruptly swung back to the other extreme of 6x6 buttoning arrangement. Thereafter, it retrieves to a median of 4x6 in 1970-1979, but later completes a full swing by reaching the other extreme of 2x6 in 1980-1989. Additionally, in 1990-1999, the pendulum remains in the area between the extreme of 2x6 and the median of 4x6. While being absent in 2000-2010, the style reappeared as a median of 4x6 in 2011-2017. Hence, during three to four time periods, the double-breasted buttoning arrangement moves from one extreme the to the other and utilise the median along the swing.

However, between 1946-1969, it did not incorporate the median when swinging back to the extreme of 6x6 (*see Appendix B*).

Sleeve buttons

The sleeve buttons indicated a clear cycle, whereas in 1900-1969 the sleeve had ranged in number of 0-3 buttons (interviewee 1, 2017-03-17; interviewee 2, 2017-03-17). However, in 1970-1979, two possibilities occurred simultaneously with a number of 3 and 4 buttons, with the latter most likely having to do with increased level of experimentation in clothing (Husain, 1998; Laver, De La Haye & Tucker, 2002; Londrigan, 2009; interviewee 3, 2017-03-24). From there on the number of buttons instead ranged from 3-4 between 1970-2017 (interviewee 3, 2017-03-24; interviewee 4, 2017-03-22). The arrangement of the sleeve buttons also had a visible cycle. Starting with a aligned placement between 1900-1929 (interviewee 1, 2017-03-17), and shifting to a touching formation from 1930-2017 (interviewee 2, 2017-03-17; interviewee 3, 2017-03-24; interviewee 4, 2017-03-22). However, in 2000-2017 the kissing formation appeared together with the touching arrangement (interviewee 4, 2017-03-22).

The pendulum swing in terms of number of sleeve buttons will be identified on one extreme as 5, a median at 3, and the other extreme of 0 (*see chapter 4.2.3.1*). Between 1900-1969, the buttons are moving within the area of the extreme of 0 and median of 3. Thereafter, between 1970-2017, the buttons are moving between the other extreme of 5 and the median of 3. Therefore, the sleeve buttons seems to have moved from one area of the pendulum to the other, taking it approximately five time periods. The pendulum of the arrangement of these buttons have been identified on one extreme as aligned, a median as touching, and the other extreme as kissing. Between 1900-1929, the pendulum was located at the aligned-extreme, which swung to the median of touching between 1930-1999. Thereafter, between 2000-2017, it moves within the area of median touching to extreme of kissing. Therefore, the buttoning arrangement is located at one extreme for two periods, followed by a median of six time periods, and finally reaches the other extreme. In this case more specifically, the area between the median and extreme.

Lapels

The lapels correlate to the previous mentioned cycles concerning the breast styles, due to that the notch lapel is recognised with the single-breasted suit jacket and peaked lapels with the double-breasted suit jacket (interviewee 1, 2017-03-17; interviewee 2, 2017-03-17; interviewee 3, 2017-03-24; interviewee 4, 2017-03-22). The only exception occurred in 1930-1945, when the single-breasted suit jacket appeared with peaked lapels (interviewee 1, 2017-03-17; interviewee 2, 2017-03-17). Thus enhancing the cycle even further for the peaked lapel compared to the previous mentioned cycle for the double-breasted suit.

With the above mentioned correlation between notch lapel on single-breasted suit jackets and peaked lapels for double-breasted suit jackets, the pendulum for the lapels follows a very similar reasoning as the breast styles. However, the only exception is peaked lapels occurring with the single-breasted style in 1930-1945. Due to this, the pendulum is identified on one extreme as notch lapel being dominant, the median as an equal representation between the two, and the

other extreme as peaked lapel being dominant. Between 1900-1929, the pendulum is located in the middle of the median and the notched extreme, followed by a swing towards the center of the other extreme being peaked and a median in 1930-1945. Within 1946-1979, the pendulum is once again going back to a placement between extreme notch and the median. However, in 1980-1989, it moves very close to a median but the notched lapel is still being slightly dominant in its representation. Furthermore, between 1990-2017, the pendulum swings back to the more dominant representation within the notch extreme, and even reaches that extreme in 2000-2010 with the absence of the peaked lapel. Hence the peaked lapel is located very close to the median of an equal representation every two to three time periods and in the meantime receives a moderate to absent representation compared to the notch lapel. Put differently, the notch lapel changes to the extent that it receives an underrepresentation or close to an equal representation every two to three time periods, and in the meantime is located within the dominant extreme.

Gorget

The gorget had a medium placement between 1900-1929 (interviewee 1, 2017-03-17), which later reached a low placement in 1930-1945 (interviewee 2, 2017-03-17). In the following three time periods of 1946-1979 (interviewee 2, 2017-03-17; interviewee 3, 2017-03-24), the gorget received a medium placement, which thereafter once again shifted back to a low placement in 1980-1989 (interviewee 3, 2017-03-24). The gorget went back to a medium placement in 1990-1999, followed by a significant high placement between 2000-2010. In the final time period of 2011-2017, the gorget was once more placed at a medium level (interviewee 4, 2017-03-22).

The pendulum for the gorget is identified on one extreme as a high placement, a medium placement as median, and a low placement on the other extreme. During 1900-1929, the pendulum is placed at a median, followed by a movement to the low extreme in 1930-1945. Between 1946-1979, it retrieved to the median, but only to once again swing to the low extreme in 1980-1989. In 1990-1999, it moved back to the median, followed by an immediate shift the high extreme in 2000-2010. Thus, the movement between 1980-2010 indicates a full swing (Brannon, 2010). In the final time period, 2011-2017, it is once again moved back to the median. Hence, between 1900-1989, the pendulum remains at a median of a medium placement every two to three time periods, and there in between swings to an extreme. Thereafter, between 1990-2017, more rapid movements occur.

Pocket styles

The pocket style for the suit jacket have consisted a lid pocket throughout all eras (interviewee 1, 2017-03-17; interviewee 2, 2017-03-17; interviewee 3, 2017-03-24; interviewee 4, 2017-03-22), which makes the style a classic curve instead of a cycle (Rousso, 2012). Between 1930-1959 the jetted pocket also appeared as a pocket style, followed only by a lid-style in 1960-1969 (interviewee 2, 2017-03-17). In 1970-1979 all three pocket styles occurred, due to increased experimentation in clothing (Husain, 1998; Laver, De La Haye & Tucker, 2002; Londrigan, 2009; interviewee 3, 2017-03-24). Thereafter, in 1980-1989, the pocket styles diminished into jetted and lid (interviewee 3, 2017-03-24), which decreased even further to only a lid-style in 1990-1999. In 2000-2010, the patch- and lid-style was represented simontuanusly,

which increased even further to all three styles occurring in 2011-2017. This increase was believed to do with the rise in customisation of suits (interviewee 4, 2017-03-22).

When discussing the pendulum for the pocket styles, the lid style will not be included given its constant representation. Instead, the occurrence of the jetted and patch pocket styles will be discussed. The pendulum is identified as the jetted style on one extreme, the median is denoted as a simultaneous representation of the jetted and patch, and the patch on the other extreme. Between 1930-1959, the pendulum is located at the jetted extreme, followed by a movement to the median in 1970-1979. Thereafter, in 1980-1989, it moves back to the jetted extreme, followed by a full swing to the other patch extreme in 2000-2010. The final time period, 2011-2017, the pendulum is located at the median. Hence, the jetted style occurs every one to two time periods. A simultaneous representation appears every four to six time periods, normally denoting the inclusion of the patch.

Front panel arrangements

The front panel arrangements has had an assembly consisting of breast pocket and two side pockets throughout all time periods (interviewee 1, 2017-03-17; interviewee 2, 2017-03-17; interviewee 3, 2017-03-24; interviewee 4, 2017-03-22), denoting the style as a classic curve instead of a cycle (Rousso, 2012). However, the deviation within the front panel arrangement is the ticket pockets inclusion in 1946-1959 (interviewee 2, 2017-03-17) and in 2000-2010 (interviewee 4, 2017-03-22).

With the above mentioned cycles, denoting the breast pocket and two side pockets as a classic curve, is only leaving the ticket pocket up for discussion for the pendulum swing. Here, the pendulum is identified on one extreme as the ticket pocket being included and the other extreme as not being included, thus not utilising a median there in between. Between 1900-1945, the pendulum is located at the extreme of not being present, which makes a full swing to being present in 1946-1959. Thereafter, between 1970-1999, the pendulum makes a full swing back to the extreme of not being represented. However, the pendulum moves back to the extreme of being represented in 2000-2010, but only to once again swing back to the other extreme in 2011-2017. Therefore, the ticket pocket seems to be included every third to fourth time period, with the inclusion lasting for one time period.

Inner pocket arrangements

The inner pocket arrangements have constantly included the chest pocket, but the inclusion has however varied between one to two in number (interviewee 1, 2017-03-17; interviewee 2, 2017-03-17; interviewee 3, 2017-03-24; interviewee 4, 2017-03-22). In 1900-1919, the arrangement consisted one chest pocket with no flap, which was followed by an increase to two chest pockets with flaps and a cigarette pocket in 1920-1929 (interviewee 1, 2017-03-17). The following time period only excluded the previous mentioned cigarette pocket and the flaps, hence consisting of only two chest pockets in 1930-1945 (interviewee 2, 2017-03-17). Between 1946-1969, the arrangement included two chest pockets with no flaps and a cigarette pocket (interviewee 2, 2017-03-17). In 1970-1979, it only changed to the extent that the cigarette pocket was excluded, and the pencil pocket instead made its first appearance. In 1980-1989, the chest pockets only

occurred in a variation between one to two with no flaps, excluding the previous mentioned pencil pocket (interviewee 3, 2017-03-24). The following time period, 1990-1999, consisted two chest pockets with only a single flap, and an additional pencil pocket. In 2000-2010, the arrangement only changed to the extent that the pencil pocket was excluded, and both two chest pockets now had flaps. However, in the following time period, 2011-2017, two chest pockets with flaps was now accompanied by a cigarette pocket (interviewee 4, 2017-03-22).

No pendulum can be identified for the inner pocket arrangements, due to the many variations withheld by this style component. Additionally, the irregular movements as explained through the cycles contributed to this complication.

Vents

When searching for a cycle for the vents, the single vent has been dominant in its representation. However, it has not been solely consistent, but rather often accompanied by other options (interviewee 1, 2017-03-17; interviewee 2, 2017-03-17; interviewee 3, 2017-03-24). In 1900-1919, the vents could either be none or single, which was followed by no vents in 1920-1929 (interviewee 1, 2017-03-17). Thereafter, in 1930-1945, the combination of no vents or a single vent reoccurred (Chenoune, 1993; interviewee 2, 2017-03-17). Between 1946-1969, only the single vent was dominant (interviewee 2, 2017-03-17), followed by the inclusion of the double vents in 1970-1979 (interviewee 2, 2017-03-17; interviewee 3, 2017-03-24). However, in 1980-1989, the vents vanished making it none (interviewee 3, 2017-03-24). Between 1990-2010, the single vent became once again dominant, followed by an abrupt change into double vents in 2011-2017 (interviewee 4, 2017-03-22).

The pendulum for the vents is identified as no vents on one extreme, single vent on the median, and double vents on the other extreme. Starting at 1900-1919, the pendulum was placed between the no vents extreme and the median of a single vent, followed by a movement to the no vent extreme in 1920-1929. Thereafter, in 1930-1945, the pendulum once again is located between the no vents extreme and the median. Between 1946-1969, the pendulum moved down, locating at a median of a single vent. In 1970-1979, the pendulum swung over to the other side of the median, with a location between the median and double vents extreme. However, in 1980-1989, it made close to a full swing, reaching the extreme of no vents. Between 1990-2010, the pendulum moved to the median placement of a single vent, followed by a swing reaching the extreme of double vents in 2011-2017. Hence, every two to three time periods the single vent is solely represented, lasting up to two time periods. There in between, the single vent may be represented together with one of the other alternatives, or not at all when the pendulum reaches one of the extremes.

Shoulder and armpit

The shoulder and armhole corresponding cycles are going to be discussed separately. Starting with the shoulder, being denoted as natural between 1900-1929 (interviewee 1, 2017-03-17), which later changed to a constructed in 1930-1945 (interviewee 2, 2017-03-17). Thereafter, between 1946-1979, the natural shoulder was once again dominant (interviewee 2, 2017-03-17; interviewee 3, 2017-03-24). However, this changed to a constructed shoulder in 1980-1989

(interviewee 2, 2017-03-17), but only to reappear as natural in 1990-1999. Lastly, between 2000-2017, the unconstructed shoulder debuted as the dominant option (interviewee 4, 2017-03-22). The armpit was more or less constantly moving throughout all eras (interviewee 1, 2017-03-17; interviewee 2, 2017-03-17; interviewee 3, 2017-03-24; interviewee 4, 2017-03-22), starting in 1900-1919 at a high placement, changing to a medium placement in 1920-1929 (interviewee 1, 2017-03-17), and receiving an even lower placement between 1930-1959 (interviewee 2, 2017-03-17). In 1960-1969, the armhole raised to a medium position (interviewee 2, 2017-03-17), which increased even further to a high placement in 1970-1979. The placement changed abruptly to a low position in 1980-1989 (interviewee 3, 2017-03-24), which endured throughout 1990-1999. Thereafter it began to rise, reaching a medium placement in 2000-2010, and finishing at a high position in 2011-2017 (interviewee 4, 2017-03-22). The latter placement was believed to an increased interest in customisation and craftsmanship (Nithenius, 2017a; Nithenius, 2017b; interviewee 4, 2017-03-22).

The pendulum for the shoulder is identified as the constructed shoulder on one extreme, the natural shoulder as a median, and the unconstructed shoulder on the other extreme. Between 1900-1929, the pendulum was located as the median of natural, which was followed by a swing to the constructed extreme in 1930-1945. Thereafter, between 1946-1979, it once again was located at the median, followed by a new swing back to the constructed extreme in 1980-1989. In 1990-1999, the pendulum moved back to a median of a natural shoulder. Between 2000-2017, the pendulum swung up to the extreme of a unconstructed shoulder. Therefore, between 1900-1989, the natural shoulder is replaced every second to third time periods, and in between remains the popular alternative for two to three time periods. Thereafter, between 1990-2017, more rapid irregular movements occur. The armpit however follows a different movement, with the pendulum being identified as a high placement on one extreme, a medium placement as the median, and a low placement on the other extreme. In 1900-1919, the pendulum start a the high extreme, followed by a movement to the median in 1920-1929. In 1930-1945, a full swing was completed, and lasted at a low extreme until 1946-1959, before swinging back to the median in 1960-1969. In 1970-1979, the pendulum once again completed a full swing but to the high extreme. Between 1980-1999, it made a full swing to the other extreme of a low placement, without incorporating the median along the way. However, in 2000-2010, the pendulum moved to the median of a medium placement, completing the swing by reaching to the high extreme in 2011-2017. Hence, the pendulum makes a full swing in two to three time periods, by not always incorporating the median along the way. Also, once the low extreme has been reached, it remain on that extreme for two time periods.

Length

The length of the suit jacket was remarkably dominated as being long between 1900-1999 (interviewee 1, 2017-03-17; interviewee 2, 2017-03-17; interviewee 3, 2017-03-24; interviewee 4, 2017-03-22). However, the length had a rapid counter-shift in 2000-2010, receiving a short length only lasting throughout the era. When reaching 2011-2017, the length had increased once again, denoting it as a medium length (interviewee 4, 2017-03-22).

With the above mentioned cycles concerning the length of the jacket, no significant pendulum could be identified. This is due to the long lasting dominance of the long length, spanning for 100 years, rather indicating a significant cycle than a pendulum movement.

Lining
The final style component being the lining had a clear dominance of being full throughout all eras (interviewee 1, 2017-03-17; interviewee 2, 2017-03-17; interviewee 3, 2017-03-24; interviewee 4, 2017-03-22), denoting it instead as a classic curve instead of a cycle (Rousso, 2012). However, from 1980-1989, the lining was often accompanied by additional options (interviewee 3, 2017-03-24; interviewee 4, 2017-03-22), believed to be in correlation with the significant technological advancement in production techniques during the latter part of 1970's (Kennedy, Stoehrer & Calderin, 2013). In 1980-1989, the lining was either full or none (interviewee 3, 2017-03-24), followed by once again only being full in 1990-1999. From 2000-2010, the lining could either be full or half, and during 2011-2017 all options were present (interviewee 4, 2017-03-22). Where the last time period inclusion of all linings were once again believed to do with the increased interest in customised garments and craftsmanship (Nithenius, 2017a; Nithenius, 2017b; interviewee 4, 2017-03-22).

With the full lining identified as classic curve, and the other two options of half- or no lining first occurring to a significant extent in 1980, no traceable movements in terms of a pendulum could be realised for this style component. Hence, the movement of this style component will be assessed by the above mentioned cycles.

5.4 Phase 3: Perform forecast

The third phase will conduct the actual fashion forecast of the men's suit. Firstly, the next time period that will be assessed must be identified. Secondly, a Zeitgeist study including trickle theories will be performed. Thirdly, each style components expected movement will be explained through the cycles and pendulum swings presented in the previous phase. Lasty, a synthesis of these two elements will be provided, in order to give a more comprehensive view.

As this phase is concerned with the actual forecast of the men's suit, the next time period by which will be assessed must be identified. Since long-term fashion forecasting already have been established as appropriate for the men's suit due to the classic curve (Brannon, 2010; Rousso, 2012), and since the Zeitgeist study indicated time periods ranging from 7-15 as suitably when measuring fashion change (Costantino, 1997; Mendes & De La Haye, 2010; Rousso, 2012; Kennedy, Stoehrer & Calderin, 2013), the next time period that will forecasted is 2018-2029. This is due to that the historical investigation in this thesis is performed until 2017, making 2018 the next possible starting point. Furthermore, 2029 is considered an appropriate end of the next time period, as seven identified time periods ends according to the same principle (1900-1919, 1920-1929, 1946-1959, 1960-1969, 1970-1979, 1980-1989, 1990-1999). Additionally, 2018-2029 consists of 12 years, thus being within the previous identified range of 7-15 years.

Zeitgeist

In order to derive at a forecast, it is crucial to understand shifts in fashion history. An investigation of people's life and living conditions throughout history is necessary to recognise why they dressed like they did and when the trend will return to the present (Hedén & McAndrew, 2005; Raymond, 2010; Rousso, 2012). This Zeitgeist study will mainly include trends and movements that will affect the forecast of the men's suit, together with a prediction of the next fashion adoption.

When tracing the movement of certain events from the starting point of the 1900's to today, it is noticeable that the economy has been fluctuating every other time period (Chenoune, 1993; Costantino, 1997; Husain, 1998; Mendes & De La Haye, 2010; Rousso, 2012; BOF Team, McKinsey & Company, 2016b). This have resulted in consumers' demanding better quality and sustainable products to last for a longer period of time (BOF Team, McKinsey & Company, 2016a). The movement can be traced back to the 1990's, after companies focusing on quantity rather than quality (Rousso, 2012; interviewee 4, 2017-03-22). However, a shift appeared as environmental issues arose between 2000-2017 (Rousso, 2012), and in 2011-2017, when fashion business began to incorporating sustainability as a fundamental part of the busniess (Slater, 2015). Additionally, the environmental and health consciousness among people have led to consumers being more interested in the production and craftsmanship behind garments (interviewee 4, 2017-03-22). The recent increase of companies offering MTM, is a result of consumers seeking the ideal fit and growing experimentation (interviewee 4, 2017-03-22; Nithenius, 2017b), instead of purchasing a garment of less quality that will be out of trend after a year (interviewee 4, 2017-03-22). As this is only the beginning of the growing trend of sustainability, craftsmanship, and customisation, it is therefore believed that the suit will lean towards a classic cut for the next time period, in order to wear the suit for a longer period of time.

All three trickle theories have been identified throughout the time periods, whereas the final era had both a trickle across and a trickle up fashion adoption. However, as the trickle across theory is applicable to fast fashion (Rousso, 2012), and the quality awareness among consumers have increased (Nithenius, 2017a), the next time period will mainly be a trickle up fashion adoption. Where the inspiration is derived from styles of the streets and social media influencers (Brannon, 2010; Rousso, 2012).

Canvas structure

After identifying the cycles and the pendulum for the canvas structure in phase 2, a forecast can be made for 2018-2029. In 2011-2017, the pendulum for the canvas were located between one extreme of a full canvas and the median of the half canvas. With the consideration of the pendulum tending to stay at a median for one to two time periods, the forecast for the canvas structure will remain at an equal representation between a full canvas and a half canvas in 2018-2029.

Breast styles

When tracing the cycles and the pendulum for the breast styles, the single-breasted style never had a decrease in its representation throughout all time periods. However, the double-breasted style differed in its occurrence and has not been represented to the same extent as the single-breasted style. Throughout time, the pendulum was dominantly placed between the single-breasted extreme and the median of an equal representation of the two breast styles. Therefore, the forecast for 2018-2029 will be no different, with a double-breasted style occurring but not to the same extent as the single-breasted suit jacket.

Buttoning arrangement

The buttoning arrangement for the single-breasted jacket has mainly been x2, x3, or an equal occurrence between the two. For 2011-2017, the pendulum had a location at the x3 extreme. However, with the increased experimentation (interviewee 4, 2017-03-22), the buttoning arrangement for the forecast will be an equal representation x2 and x3 by 2029. For the double-breasted jacket, the pendulum has moved between the extremes of 2x6 and 6x6, and pausing at the median of 4x6 along the way. Because of the absence of the double-breasted jacket in 2000-2010, and only reappearing one time period ago in 2011-2017 with a 4x6 arrangement, the forecast for 2018-2029 will remain at a 4x6 buttoning arrangement for the double-breasted suit.

Sleeve buttons

As mentioned in phase 2, the pendulum was identified as having a number between 0 to 5 sleeve buttons. When tracing the number of sleeve buttons throughout time, the second part of the century has had a pendulum movement in between the extreme of 5 and the median of 3. With the tendency of the pendulum taking five time periods to move from an area to another, the forecast for 2018-2029 will be a representation of both 4 and 5 sleeve buttons. For the sleeve button arrangements, the last two time periods have been consisting both a touching and kissing arrangement. As a result of this consistency, the forecast for 2018-2029 will remain at an equal representation of both the touching and kissing buttoning arrangement.

Lapels

The lapels had a very similar movement of the pendulum with the correlation of the single-breasted suit jacket having a notch lapel, whereas the double-breasted having a peaked lapel. The only exception was occurring in 1930-1945 when the single-breasted jacket appeared with a peaked lapel. This meant that the pendulum was placed in between the extreme of peaked and the median of equal representation for the two lapels. Therefore, the forecast will go back to an increase of peaked lapels due to the increase of experimentation (interviewee 4, 2017-03-22) by matching peaked lapels on single-breasted suit jackets rather than only having the previous mentioned correlation. As a result, the forecast for 2018-2029 will be a higher representation of the peaked lapel than the occurrence of the notched lapel.

Gorget

The gorget had a medium placement every second to third time period, in between the pendulum reached one of the extremes. However, as the quick pace of trends in the latter time periods (Brannon, 2010), the median of a medium placement has been pausing for one era instead of

the previous mentioned two to three time periods. Furthermore, with the previous explained quality awareness among consumers (BOF Team, McKinsey & Company, 2016a; Nithenius, 2017a), it is believed that the gorget for 2018-2029 will remain at the same medium placement, as the median represents the classical average (Brannon, 2010).

Pocket styles

With the constant occurrence of a lid style throughout all time periods, the jetted style appeared simultaneously every one to two eras. Furthermore, the lid and jetted remained as an equal representation for two eras. As 2011-2017 contained the inclusion of the three pocket styles (jetted, lid, patch), which only occurred every fourth to sixth time period, it is believed that the next era will differ. The conclusion for 2018-2029 will instead follow the first mentioned pattern, only consisting a jetted and a lid pocket style.

Front panel arrangements

Following the mentioned classic curve for the breast pocket and side pocket in phase 2. The pendulum for the ticket pocket was only left for discussion, with an occurrence every third to fourth time period. However, with the increased experimentation and more rapid pace of fashion change (Brannon, 2010; interviewee 4, 2017-03-22), the forecast for 2018-2029 will be an inclusion of all three pockets (breast pocket, two side pockets, and ticket pocket) in the front panel arrangement.

Inner pocket arrangements

No significant pendulum could be identified due to the many variations of the inner pockets, instead the cycles had to be assessed to find a suitable forecast. Dominating throughout the eras has been the presence of two chest pockets with a variation between flaps and no flaps. However, some occurrences of either a pencil pocket or cigarette pocket has appeared simultaneously with the chest pockets, but never represented all at once. Due to the already mentioned increased experimentation (interviewee 4, 2017-03-22), a new shift will appear in 2018-2029, consisting of all the inner pocket arrangements of two chest pockets with flaps, a pencil pocket, and a cigarette pocket.

Vents

The pendulum for the vents had a median of a single vent, being dominant throughout the time periods. In addition, the single vent had its own representation every two to three time periods, which lasted up to two eras. As the double vents occurring by itself in 2011-2017, it is predicted to be a minor shift for 2018-2029. The movement is expected to follow the pattern of going back to a representation of a single vent, but as the experimentation occurs (interviewee 4, 2017-03-22), the double vents will also be present.

Shoulder and armpit

The shoulder and armpit had different cycles and pendulums, as discussed in phase 2. The pendulum of the shoulder, the median was identified as natural in its appearance, and was also the dominating option in comparison to the extreme of constructed, and the other extreme of unconstructed. The pendulum showed a clear movement of the natural shoulder being replaced

every second to third time period, and in between remaining as a popular option for two to three eras. However, as the faster movement of trends occur (Brannon, 2010), there has been a shift between the three options every one to two time periods. By looking at the the past two eras, the unconstructed shoulder has been solely represented in both. Therefore, it will be a shift in the forecast for 2018-2029, with a natural shoulder once again being dominant. The armpit had a different pendulum of completing a full swing taking two to three time periods. By assessing the dominating full swings for the pendulum, a pattern was recognised as making a stop at the median of a medium armpit placement along the way. For 2011-2017, the pendulum was located at the extreme of a high armpit placement, which now will start a new swing and pause at a medium armpit placement in 2018-2029.

Length

For the length, no pendulum could be identified due to the dominance of a long length of the suit jacket between 1900-1999. However, in 2000-2010 the length instead became short, followed by a medium length in 2011-2017. The forecast will follow the last time period with a medium length being dominant in 2018-2029.

Lining

A pendulum for the lining could not be identified, instead the full lining was considered a classic curve due to its constant representation throughout time. Whereas, cycles had to be identified for the other two lining options of half and none, which only came to be included from 1980 onwards, with an exception of only a full lining being represented in 1990-1999. When the other options appeared, one of either half lining or no lining was represented simultaneously with the full lining. However, the final time period (2011-2017), for the first time had an occurrence of all three. To conclude the movement of these options, the forecast for 2018-2029 is believed to only represent two types simultaneously, being the full lining and the half lining.

To summarise, the men's suit of 2018-2029 will consist of both single- and double-breasted suits, with full and half canvas structures due to the increased awareness among consumers in craftsmanship and quality (interviewee 4, 2017-03-22; Nithenius, 2017b). Furthermore, with the increased level of customisation, the single-breasted jacket will have a buttoning arrangement of x2 and x3. However, the double-breasted jacket will have a buttoning arrangement of 4x6. The sleeve buttons will range from 4-5 in a combination of kissing and touching arrangement. The lapels will follow the well established correlation between notch and peaked lapels belonging to single- and double-breasted jackets respectively, but the increased level of experimentation will also include peaked lapels on single-breasted jackets (interviewee 4, 2017-03-22). The gorget will however remain at a medium placement, and the pocket style will be represented by the always occurring lid-style, as well as the jetted-style. Due to the increased level of experimentation and faster pace of fashion change (Brannon, 2010; interviewee 4, 2017-03-22), the front panel arrangement will consist of all three pockets, being the breast pocket, two side pockets, and a ticket pocket. The same reasoning for the inner pocket arrangements will be applied as a full representation of two chest pockets with flaps, a cigarette pocket, and a pencil pocket will occur. For the vents, both single vent and double vents will be represented as a result of the increased experimentation (interviewee 4, 2017-03-22). The

shoulder will reach a classical average of a natural constructed shoulder (interviewee 4, 2017-03-22). Furthermore, the armpit will follow the last mentioned classical average with a medium placement. The length will continue to be a medium length, and the lining will simultaneously be represented as both a full and half lining. Put together, the suit will consist of classical averages withheld by the style components, ultimately indicating a suit that will last for a longer time.

5.5 Phase 4: Follow up and revise

The last phase of the fashion forecasting model of the men's suit is concerned with the performance and accuracy of the forecast performed in the previous phase. Since this is the application of this model, the forecast cannot be assessed as it just was performed. However, some practical considerations then assessing this phase of the men's suit will be provided.

As the 6th and 7th step of fashion forecasting as presented by Brannon (2010) concerns the accuracy and revision of the forecast, it is suggested that this accuracy is measured two years after the performed forecast. This is due to that the forecast of the men's suit is considered a long-term fashion forecast (Lynch & Strauss, 2007), implying that if the accuracy was to be measured before two years after its performance, the assessment would be in accordance to a short-term fashion forecast (Lynch & Strauss, 2007). Thereafter, the accuracy is recommended to be measured every year, initially paying attention to the style components as these are supposedly easier to detect than the societal shifts (Brannon, 2010). However, if the style components wore detected to be moving in another direction than suggested, the societal movements are recommended to be assessed as movements has been explained through the Zeitgeist before.

6 Conclusion

This chapter presents the conclusions of how well the purpose of this thesis was fulfilled, as well as the answers to the three research questions.

In relation to the purpose of this thesis, "to examine the men's suit and its development from the given starting point in the 20th century until today, in order to derive a fashion forecasting model suggesting its development by 2029" (*see chapter 1.3*), the authors have performed a historical investigation of the men's suit and developed such a model. The historical investigation consists of a literature study and conducted interviews, where the first mentioned empirical element serves in how to divide 117 years of fashion history, allowing the interviews to follow the same time periods. The latter mentioned empirical element provides a detailed and thorough examination of the men's suit jacket, not found to a satisfying extent in existing literature. Furthermore, the usage and combination of these two empirical elements allowed for more credible findings, by increasing the research quality. The fashion forecasting model was created through the abductive research principle of theory matching, and places emphasis on the synthesis of empirical findings and theoretical insights. Additionally, the model is tested, which ultimately provides a fashion forecast of the men's suit by 2029.

The first research question, being "which style components can be identified within the men's suit jacket?" is answered through the inclusion of a previously made report by one of the authors of this thesis. Since a framework to classify and categorise the men's suit jacket could not be found in existing literature, this report was written to serve as such, by which it is now used for. Furthermore, the usage of a set of standardised of measures when researching fashion change is argued by Brannon (2010), giving the evaluation framework theoretical support. The findings of this report shows that 14 separate style components can be identified (canvas, breast styles, buttoning arrangements, sleeve buttons and arrangements, lapels, gorget, pocket styles, front panel arrangements, inner pocket arrangements, vents, shoulder and armpit, length, lining), and each one of these possesses an additional 2-5 options (Alfredsson, 2016). Resulting in that a significant number of variations among style components are withheld by the men's suit jacket.

The identified style components serve as basis of the second research question, being "how have these style components within the men's suit jacket changed over time?", as the evaluation framework is utilised as a interview agenda when conducting the interviews. However, the previous mentioned literature study also contributed in the in the answering of this research question, in accordance to the above elaboration. By synthesising the literature study and interview findings, a mixture of consistent and significant variations among the style components can be identified throughout history. Some of these being, the constant representation of the single-breasted suit, the noticeable correlation between notch- and peaked lapels on single-breasted and double-breasted suit jackets respectively, the significant movement of the placement of the armpit, and the remarkably low representation of the ticket pocket.

With the movements of the style components traced through history, these movements are further assessed in a more theoretical light, in order to answer the third and last research question, being "how can these style components within the men's suit jacket be expected to change by 2029, deriving from a suggested forecasting model?". As already mentioned, the fashion forecasting model in itself was created through theory matching, and the changes of the men's suit is assessed by fashion curves, fashion cycles, and a pendulum swing. The identified fashion curve indicated a classic curve (Rousso, 2012), indicating a long-term fashion forecast to be appropriate (Brannon, 2010; Keiser & Garner, 2012). With the nature of long-term fashion forecasting realised, and the applied time periods ranging between 7-15 years, the next time period to predict was concluded to be 2018-2029. The application of fashion cycles allowed the style components to be measured how long they remained in trend. The further assessment of the pendulum swing provided a specific movement of each style component between two extremes, making it possible to predict the next change in fashion (Brannon, 2010).

As the empirical findings has identified themes such as increased quality awareness and customisation (interviewee 4, 2017-03-22; Nithenius, 2017b), the forecast suggests the men's suit to incorporate classical averages, such as half/full canvas structures, a lid pocket style, and a natural shoulder with a medium placed armpit. However, the increased level of experimentation will result in that the great deal of variations such as x2 and x3 buttoning arrangements for the single-breasted jacket, half and full lining, as well as peaked lapels on single-breasted suit jackets.

7 Discussion

This chapter provides the reader with a discussion about the contributions, limitations and further research regarding this thesis.

7.1 Contributions

The contributions of this thesis includes theoretical, practical as well as literature-related. Firstly, the main theoretical related contribution concerns the fashion forecasting model presented in chapter 5 (*see figure 5.1*). This contribution can be generalised beyond the specific scope of the research, i.e to the general field of fashion forecasting. The practical contributions relate to the fashion forecast presented in chapter 5.4, as this provides actual advice in how the men's suit is expected to change by 1929. This contribution is helpful for companies conducting business in the menswear sector, and can help them sustain competitive advantage by producing the right appearance of the men's suit in the right time (källa från intro). The literature related contributions concerns the historical investigation of the men's suit, as this allocate the attention deserved given the recognised importance of the men's suits (källa intro). More specifically, the synthesis of the empirical findings from the Zeitgeist and interviews provides a historical investigation of the men's suit not found to a satisfying extent in existing literature as of today. Furthermore, the evaluation framework of the men's suit jacket provides a set of standardised measures that can be incorporated when performing a fashion forecast as faced in this thesis.

7.2 Limitations

The limitations of this study concerns the primary collected data, as well as the derived findings from this. More specifically, since all interviewees are Swedish males, both geographic and demographic issues are faced. The geographical limitation becomes of concern as perhaps more divers findings could have been realised using interviewees from multiple nationalities. The demographical limitation shares the same nature, as perhaps more diverse findings could have been realised by using both male and female interviewees. Furthermore, the majority of the illustrations provided in chapter 4.3 has a Swedish origin, addressing the same above mentioned geographic limitation. Furthermore, as the interviewees was sampled through purposive sampling, the generalisability of findings provided in chapter 4.3 are decreased. However, in despite that these limitations concern the ability to generalise the conclusions, the thesis has still been conducted within the delimitations expressed in chapter 1.6.

7.3 Further research

As one of this study's main contributions concerns the historical investigation of the men's suit, the authors suggests that further research are conducted in such a way that the above mentioned limitations are dissolved. Hence, the primary data collection is suggested to be conducted in such a way that geographical and demographical limitations are not faced. Furthermore, as this

thesis includes the first implication of a derived fashion forecasting model for the men's suit, a follow up on the forecasts performance would have been very interesting as this would indicate the accuracy of not only the forecast itself but possibly the functionality of the model as well. Moreover, as the fashion forecasting model is argued to be generalisable, further research should be conducted using this model but in accordance to another fashionable garment. As the only changes necessary to make is to develop another set of standardised measures as well as carry out a Zeitgeist study more related to the specific garment under investigation. Additionally, as this thesis does not treat features such as fabrics, colours, and fibres (*see chapter 1.6 Delimitations*), further research addressing these features in terms of a historical investigation in order to derive at a fashion forecasting model would complete the men's suit in its entirety.

With this bear in mind, the authors would like to finish this thesis with the following quotation:

"Now this is not the end. It is not even the beginning of the end. But it is, perhaps, the end of the beginning"

- Winston Churchill, Former Prime Minister of the United Kingdom, 1874-1965

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Figure 4.3.4, Illustration of 1920-1929 single-breasted suit
Illustration provided by interviewee 1., (2017-03-17).
Anon., (1928). *Swedish mail order catalogue*. Sweden: s.n.

Figure 4.3.5, Illustration of 1930-1945 double-breasted suit
Illustration provided by interviewee 2., (2017-03-17).
Anon., (1940). *Swedish menswear catalogue*. Sweden: s.n.

Figure 4.3.6, Illustration of 1930-1945 single-breasted suit
Illustration provided by interviewee 2., (2017-03-17).
Anon., (1940). *Swedish menswear catalogue*. Sweden: s.n.

Figure 4.3.7, Illustration of 1946-1959 single-breasted suit
Illustration provided by interviewee 2., (2017-03-17).
Anon., (1952). *Swedish menswear catalogue*. Sweden: s.n.

Figure 4.3.8, Illustration of 1946-1959 single-breasted suit
Illustration provided by interviewee 2., (2017-03-17).
Anon., (1952). *Swedish menswear catalogue*. Sweden: s.n.

Figure 4.3.9, Picture of 1960-1969 single-breasted suit
Authors own picture.

Figure 4.3.10, Illustration of 1960-1969 double-breasted suit
Illustration provided by interviewee 2., (2017-03-17).
Anon., (1967). *Swedish menswear catalogue*. Sweden: s.n.

Figure 4.3.11, Illustration of 1970-1979 single-breasted suit
Illustration provided by interviewee 3., (2017-03-24).
Oscar Jacobson., (1978). *Modeller våren 1987.* Sweden: Borås

Figure 4.3.12, Illustration of 1980-1989 single-breasted suit
SFGATE., (2014). *Vic Tafur's NFL picks for Nov. 2-3.* [image online] Available at: <http://www.sfgate.com/raiders/article/Vic-Tafur-s-NFL-picks-for-Nov-2-3-5860052.php> [Accessed: 24 March 2017].

Figure 4.3.13, Picture of 1980-1989 double-breasted suit
Authors own picture.

Figure 4.3.14, Illustration of 1990-1999 single-breasted suit
Pinterest., (2017). *Man's suit 1990s.* [image online] Available at: <https://www.pinterest.se/pin/48343395969907221/> [Accessed: 22 March 2017].

Figure 4.3.15-4.3.16, Illustration of 2000-2010 single-breasted suit
HABERDASHER., (2013). *Balck Fleece Fall Winter 2013 Collection.* [image online] Available at: <http://www.haberdashernyc.com/2013/08/27/balck-fleece-fall-winter-2013/> [Accessed: 22 March 2017].

Figure 4.3.17, Illustration of 2011-2017 suit
Robb Report., (2016). *Secrets of Italian style: part 7 – Eidos Napoli.* [image online] Available at: <http://www.robbreport.co.uk/style/the-brand-eidos-napoli/> [Accessed: 22 March 2017].

Figure 5.1, Fashion forecasting model of the men's suit
Authors own illustration.

Tables

Table 2.1.1, the general steps of fashion forecasting
Brannon, E.L., (2010). *Fashion forecasting,* 3rd edn. New York: Fairchild.

Table 2.2.1, Factors guiding fashion
Divita, L., (2010). Historical Influences on Contemporary Fashion Design. In J.B. Eicher & P.G. Tortora (Eds.). *Berg Encyclopedia of World Dress and Fashion: Global Perspectives*. Oxford: Berg.

Table 2.2.2, Directions of consideration
Brannon, E.L., (2010). *Fashion forecasting,* 3rd edn. New York: Fairchild.

Table 2.3.1, Five steps for wave dynamics
Brannon, E.L., (2010). *Fashion forecasting,* 3rd edn. New York: Fairchild.

Table 3.2.1, List of interviews
Authors own table

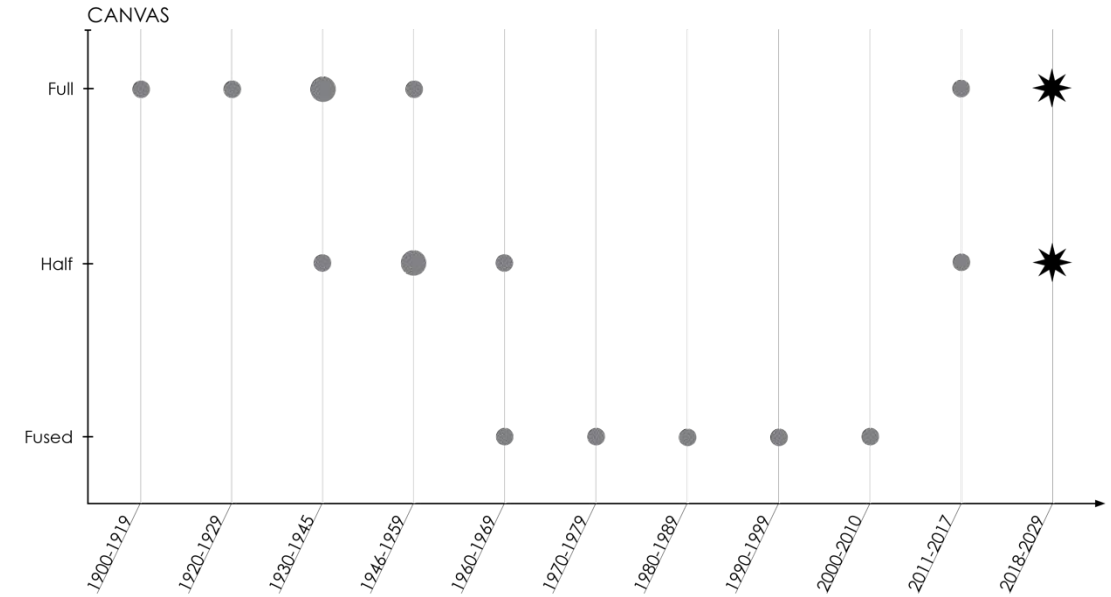
Appendix

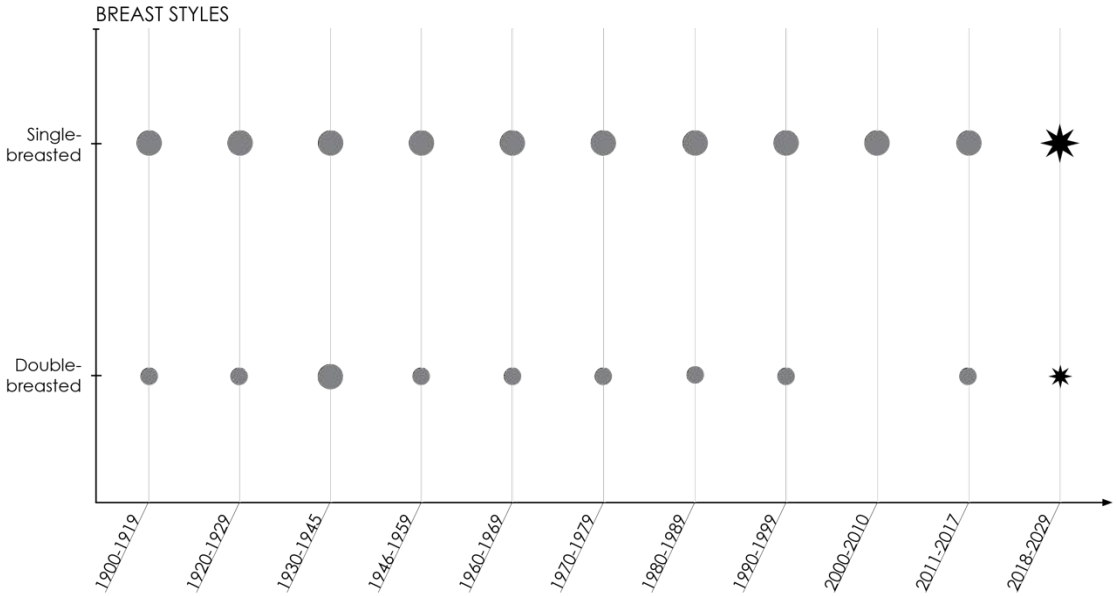
Appendix A

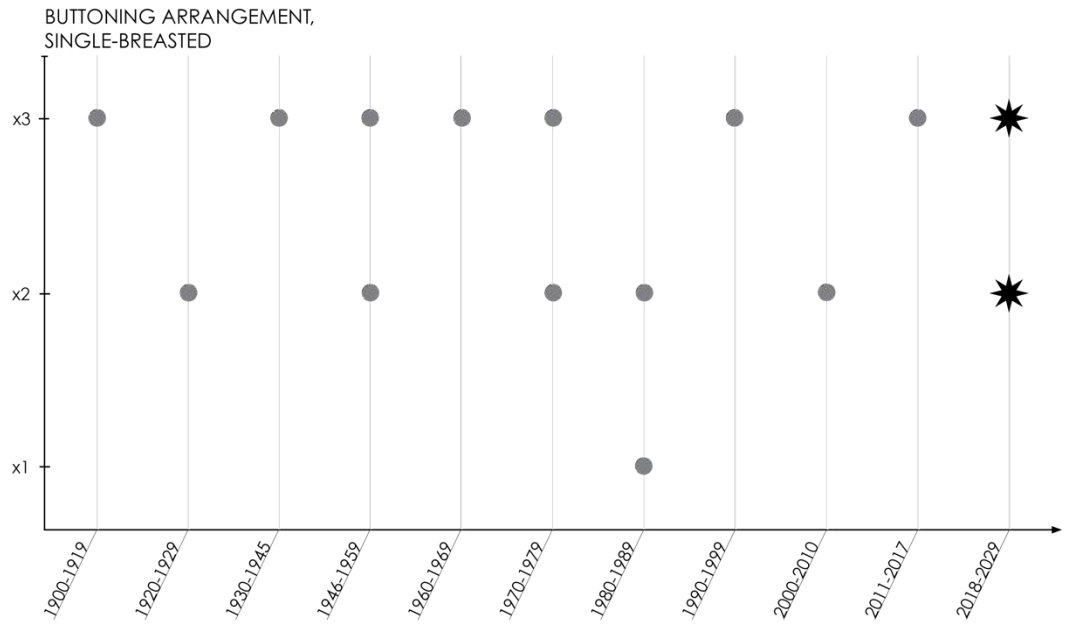
Time Period: XXXX				
Agenda				**General notes**
Canvas	Full	Half	Fused	
Breast styles	Single-breasted	Double-breasted		
Buttoning arrangement	SB x1,2,3	DB 2x6, 4x6, 6x6		
Sleeve buttons	Number of buttons	Arrangement		
Lapels	Notch	Peaked	Contemporary	
Gorget	High	Medium	Low	
Pocket styles	Jetted	Lid	Patch	
Front panel arrangements	Breast pocket	Side pockets	Ticket pocket	
Inner pocket arrangements	Chest pocket	Pencil pocket	Cigarette pocket	Flap or nor flap
Vents	Single	Double	None None	
Shoulder and armpit	Constructed	Natural	Unconstructed	Armpit high/natural/low
Length	Short (above bottom)	Medium (at bottom)	Long (below bottom)	
Linings	Full	Half	None	

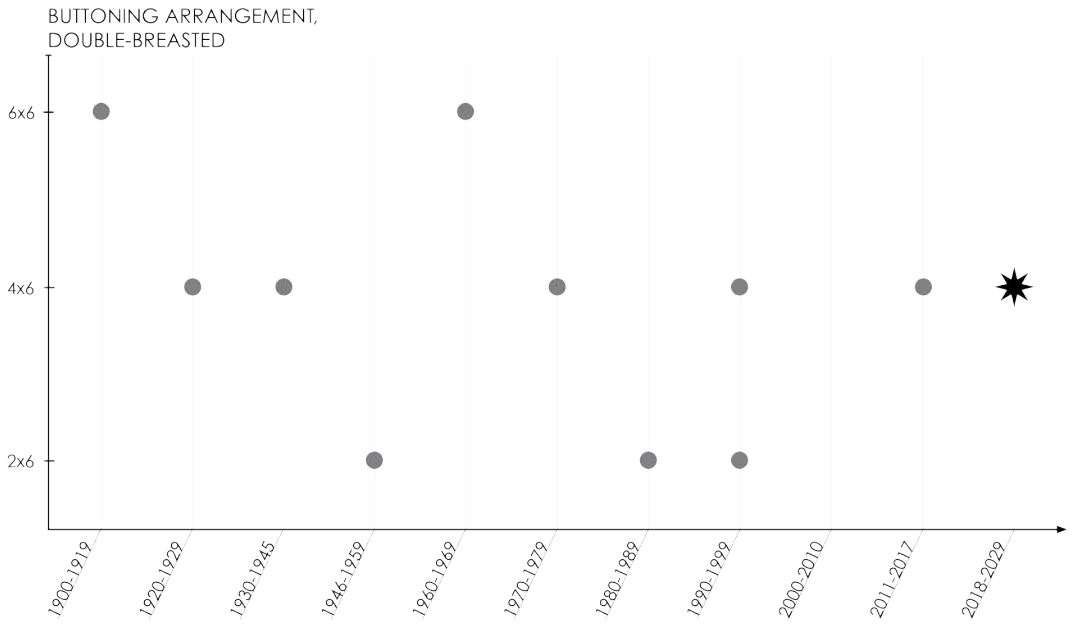
Appendix B

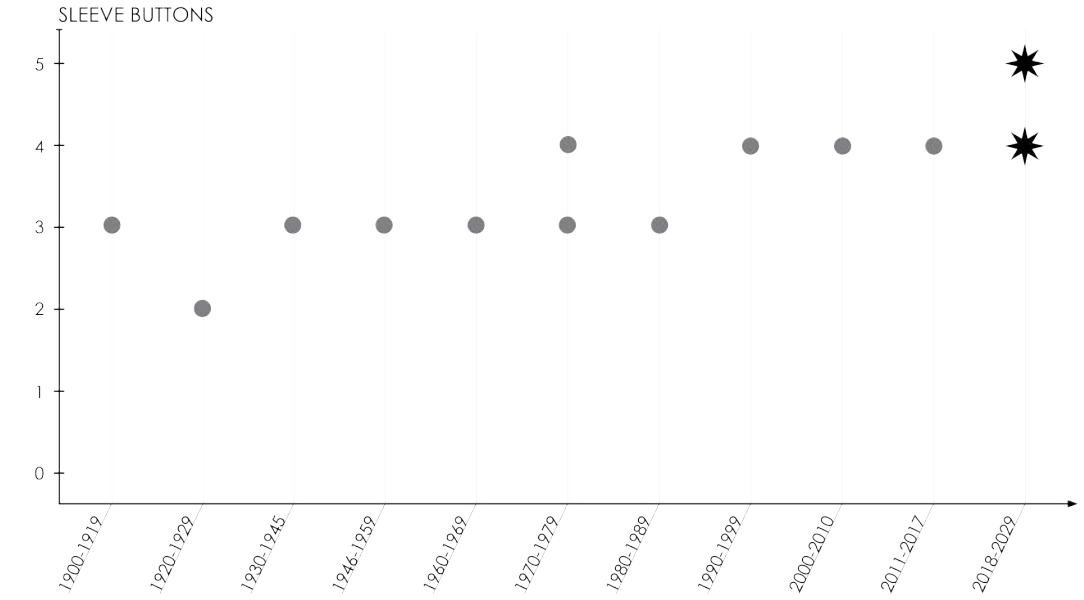
Larger circle indicates a dominance ✸ The predicted forecast

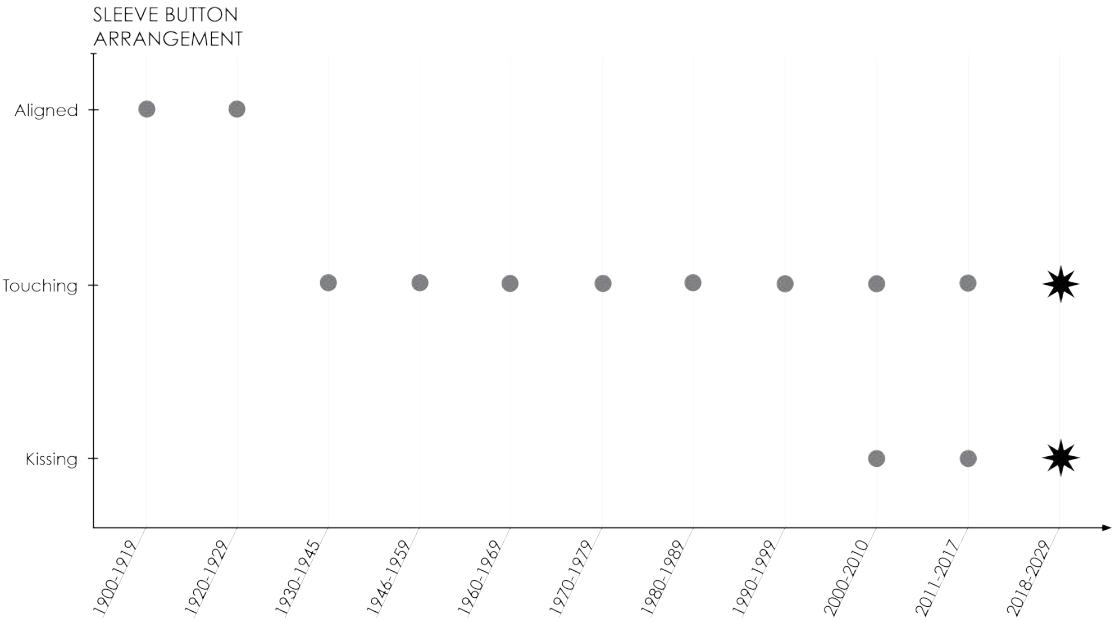


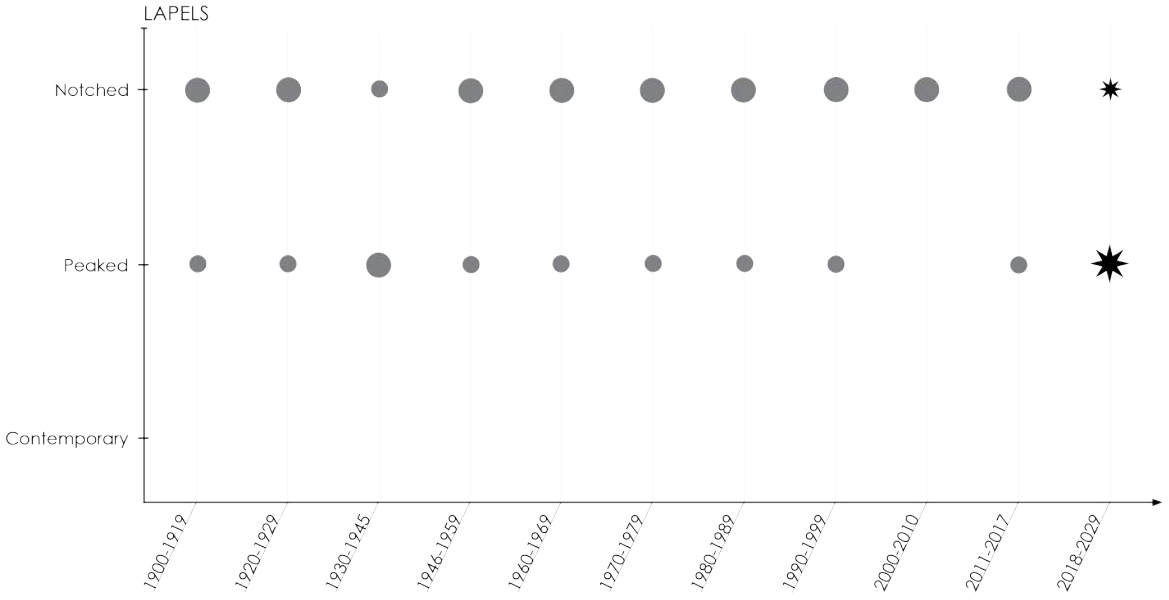


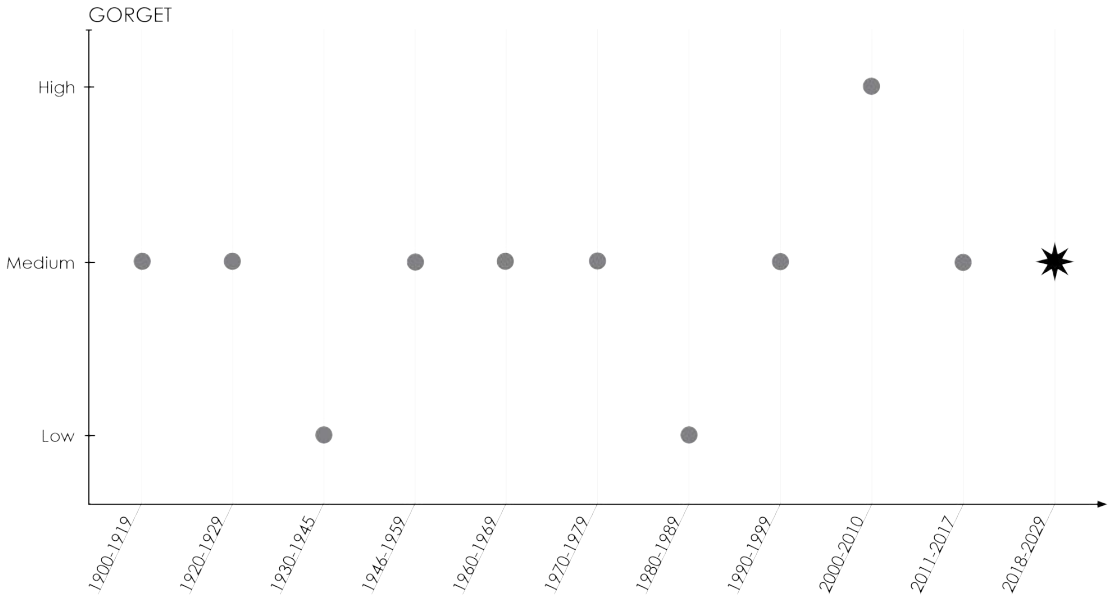

BUTTONING ARRANGEMENT,
SINGLE-BREASTED
x3
x2
x1
1900-1919
1920-1929
1930-1945
1946-1959
1960-1969
1970-1979
1980-1989
1990-1999
2000-2010
2011-2017
2018-2029

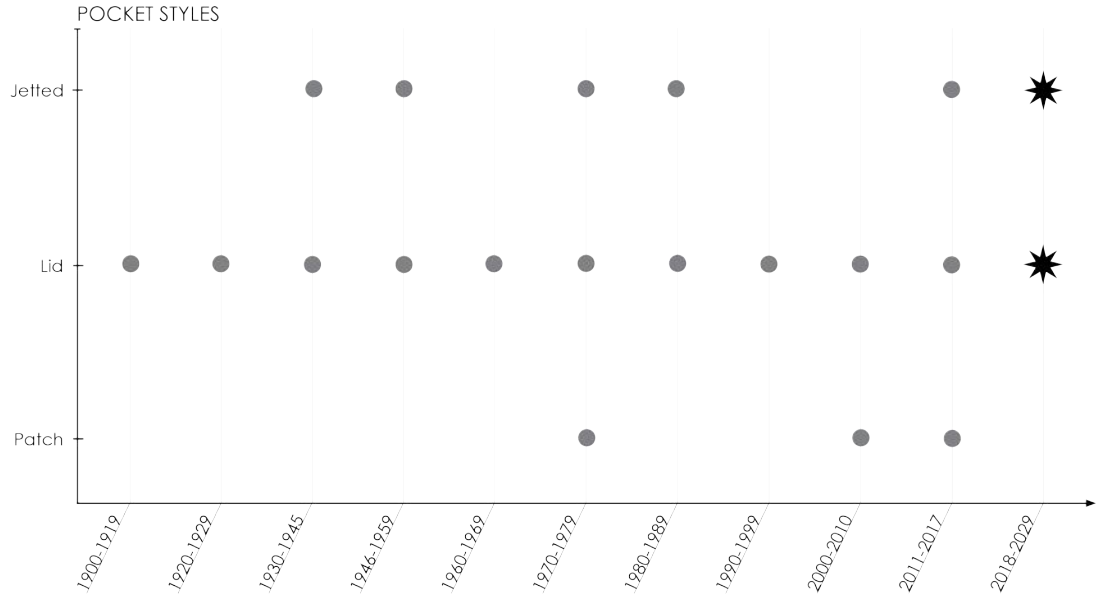

BUTTONING ARRANGEMENT,
DOUBLE-BREASTED
6x6
4x6
2x6
1900-1919
1920-1929
1930-1945
1946-1959
1960-1969
1970-1979
1980-1989
1990-1999
2000-2010
2011-2017
2018-2029

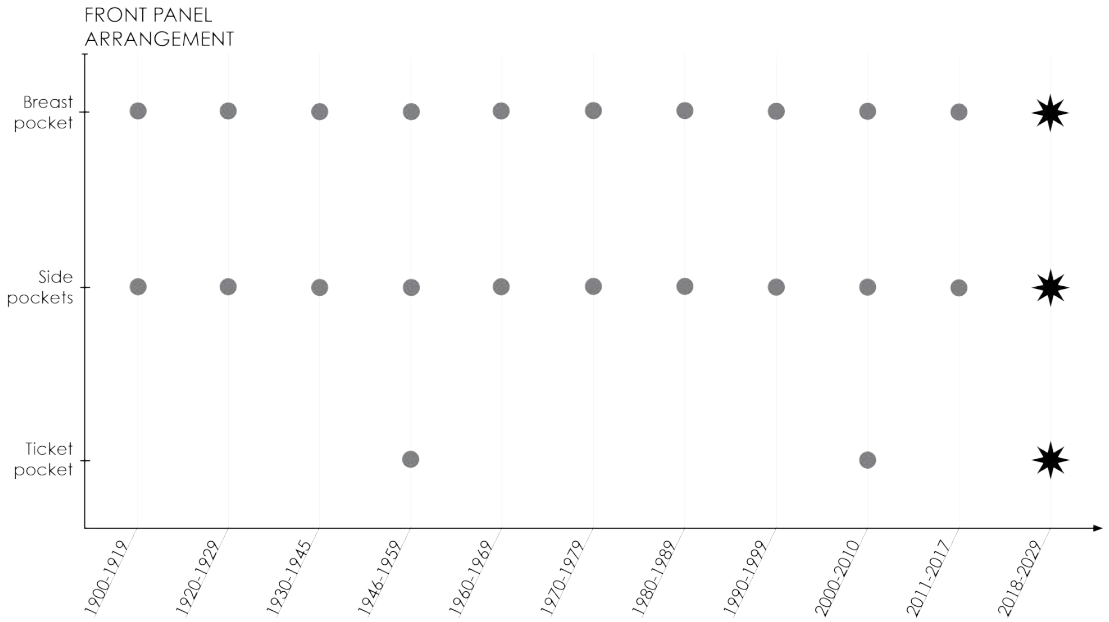

SLEEVE BUTTONS
5
4
3
2
1
0
1900-1919
1920-1929
1930-1945
1946-1959
1960-1969
1970-1979
1980-1989
1990-1999
2000-2010
2011-2017
2018-2029

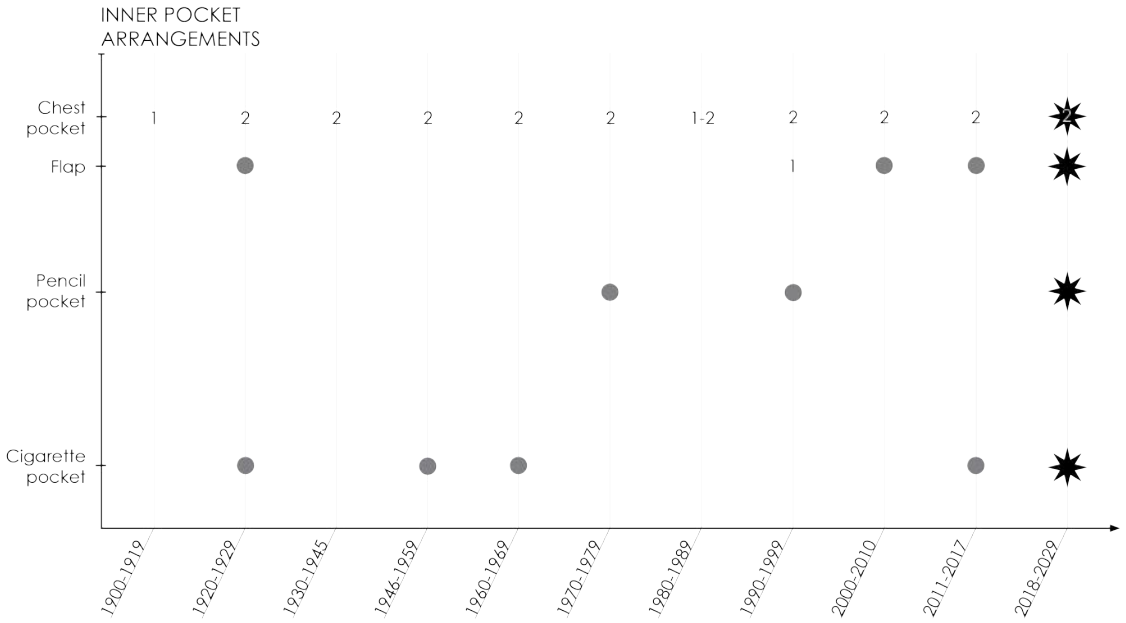

SLEEVE BUTTON
ARRANGEMENT
Aligned
Touching
Kissing
1900-1919
1920-1929
1930-1945
1946-1959
1960-1969
1970-1979
1980-1989
1990-1999
2000-2010
2011-2017
2018-2029

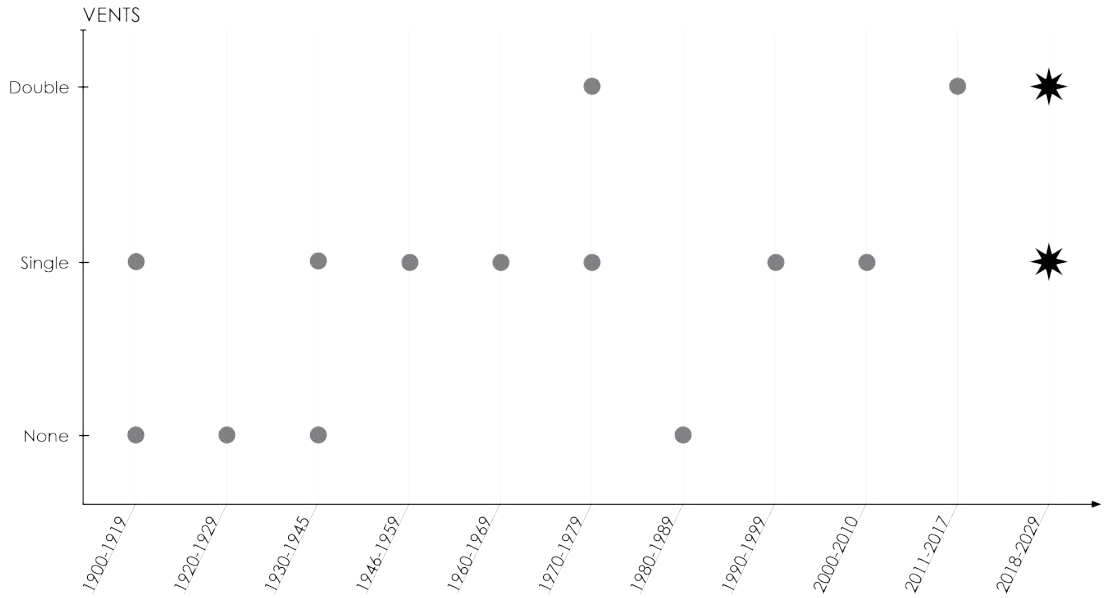

LAPELS
Notched
Peaked
Contemporary
1900-1919
1920-1929
1930-1945
1946-1959
1960-1969
1970-1979
1980-1989
1990-1999
2000-2010
2011-2017
2018-2029

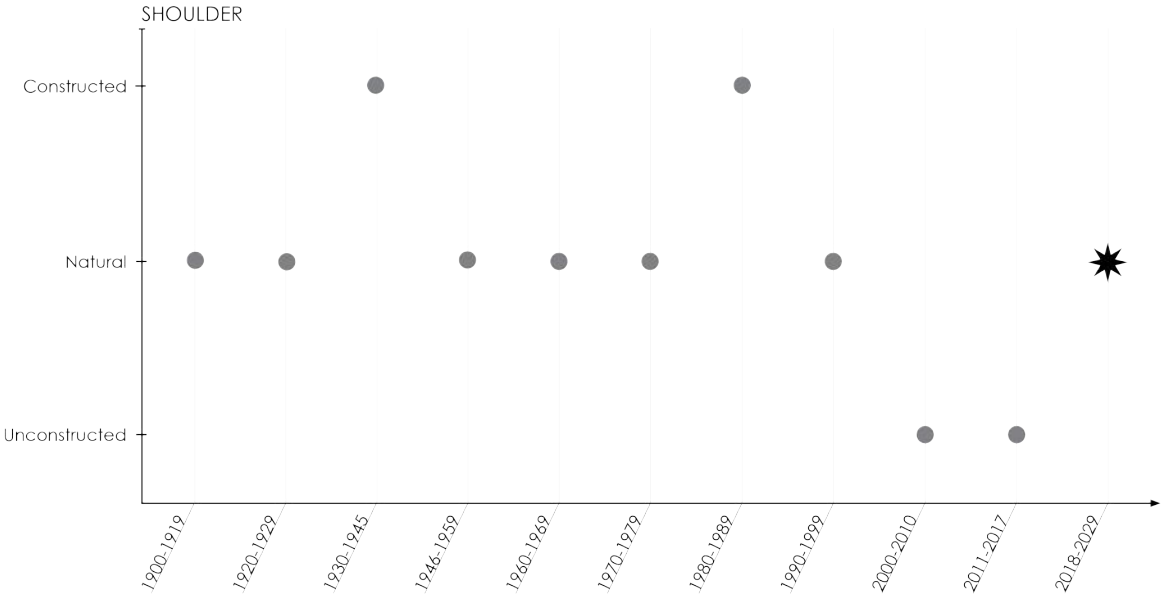

GORGET
High
Medium
Low
1900-1919
1920-1929
1930-1945
1946-1959
1960-1969
1970-1979
1980-1989
1990-1999
2000-2010
2011-2017
2018-2029

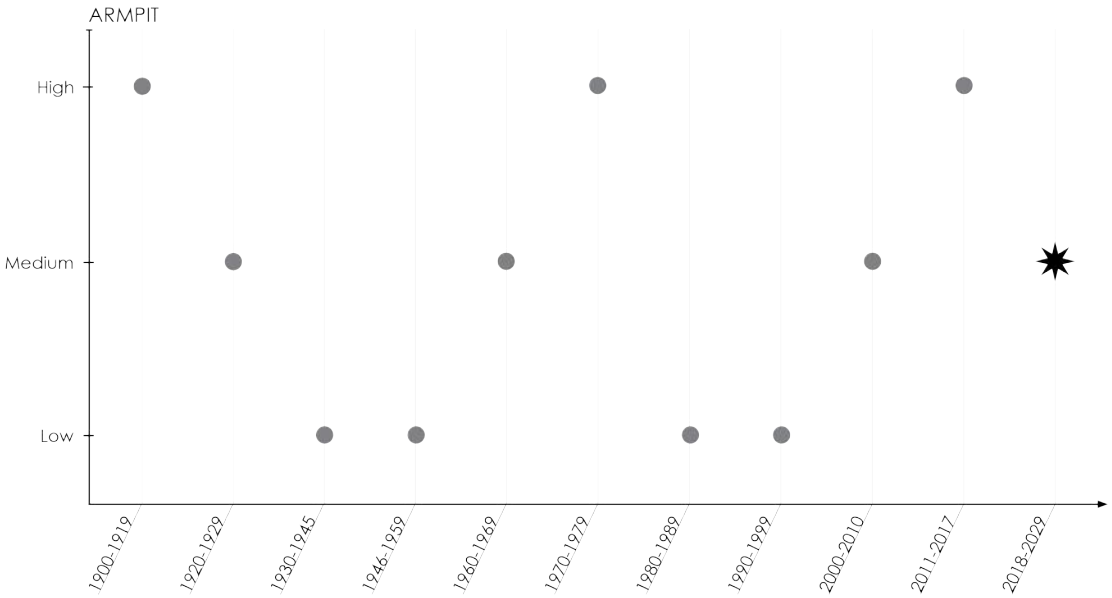

POCKET STYLES
Jetted
Lid
Patch
1900-1919
1920-1929
1930-1945
1946-1959
1960-1969
1970-1979
1980-1989
1990-1999
2000-2010
2011-2017
2018-2029

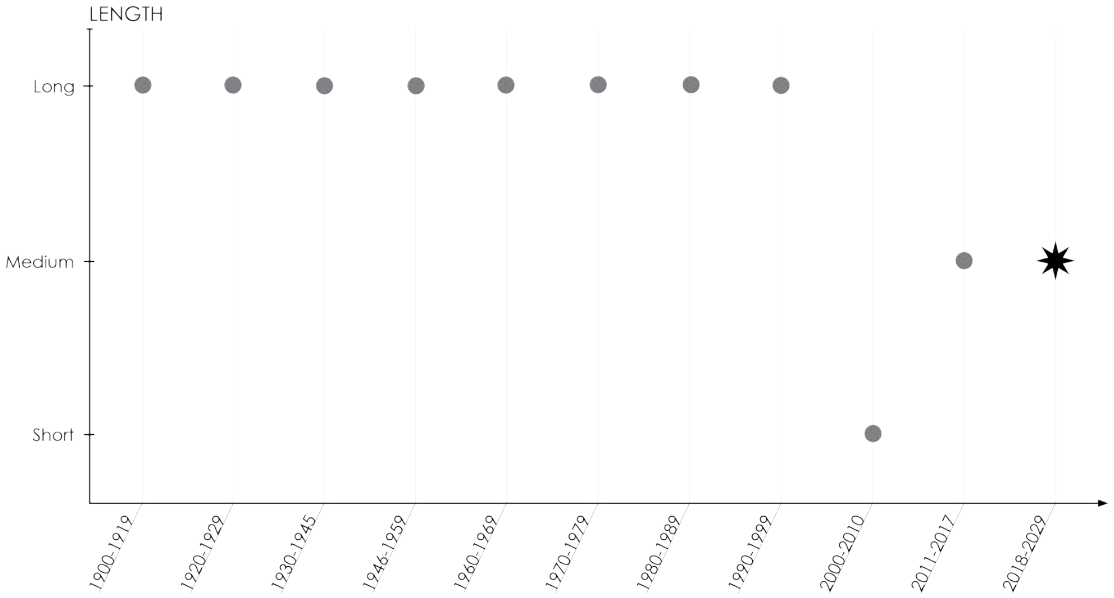

FRONT PANEL
ARRANGEMENT
Breast
pocket
Side
pockets
Ticket
pocket
1900-1919
1920-1929
1930-1945
1946-1959
1960-1969
1970-1979
1980-1989
1990-1999
2000-2010
2011-2017
2018-2029

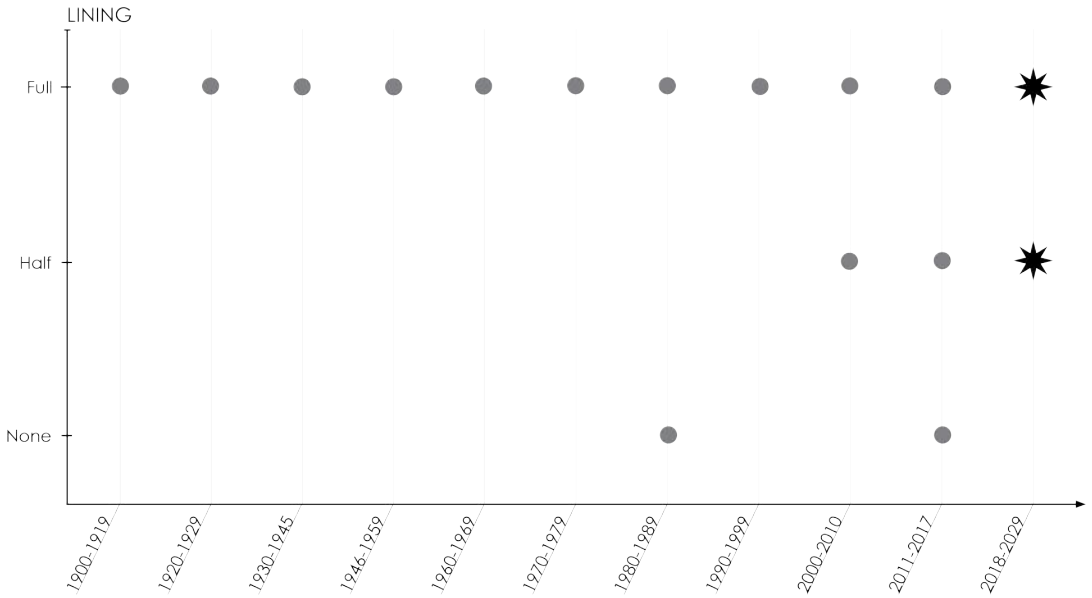

INNER POCKET
ARRANGEMENTS
Chest pocket
Flap
Pencil pocket
Cigarette pocket
1
2
2
2
2
2
1-2
2
2
2
1
1900-1919
1920-1929
1930-1945
1946-1959
1960-1969
1970-1979
1980-1989
1990-1999
2000-2010
2011-2017
2018-2029


VENTS
Double
Single
None
1900-1919
1920-1929
1930-1945
1946-1959
1960-1969
1970-1979
1980-1989
1990-1999
2000-2010
2011-2017
2018-2029


SHOULDER
Constructed
Natural
Unconstructed
1900-1919
1920-1929
1930-1945
1946-1959
1960-1969
1970-1979
1980-1989
1990-1999
2000-2010
2011-2017
2018-2029


ARMPIT
High
Medium
Low
1900-1919
1920-1929
1930-1945
1946-1959
1960-1969
1970-1979
1980-1989
1990-1999
2000-2010
2011-2017
2018-2029


LENGTH
Long
Medium
Short
1900-1919
1920-1929
1930-1945
1946-1959
1960-1969
1970-1979
1980-1989
1990-1999
2000-2010
2011-2017
2018-2029


LINING
Full
Half
None
1900-1919
1920-1929
1930-1945
1946-1959
1960-1969
1970-1979
1980-1989
1990-1999
2000-2010
2011-2017
2018-2029

Appendix C

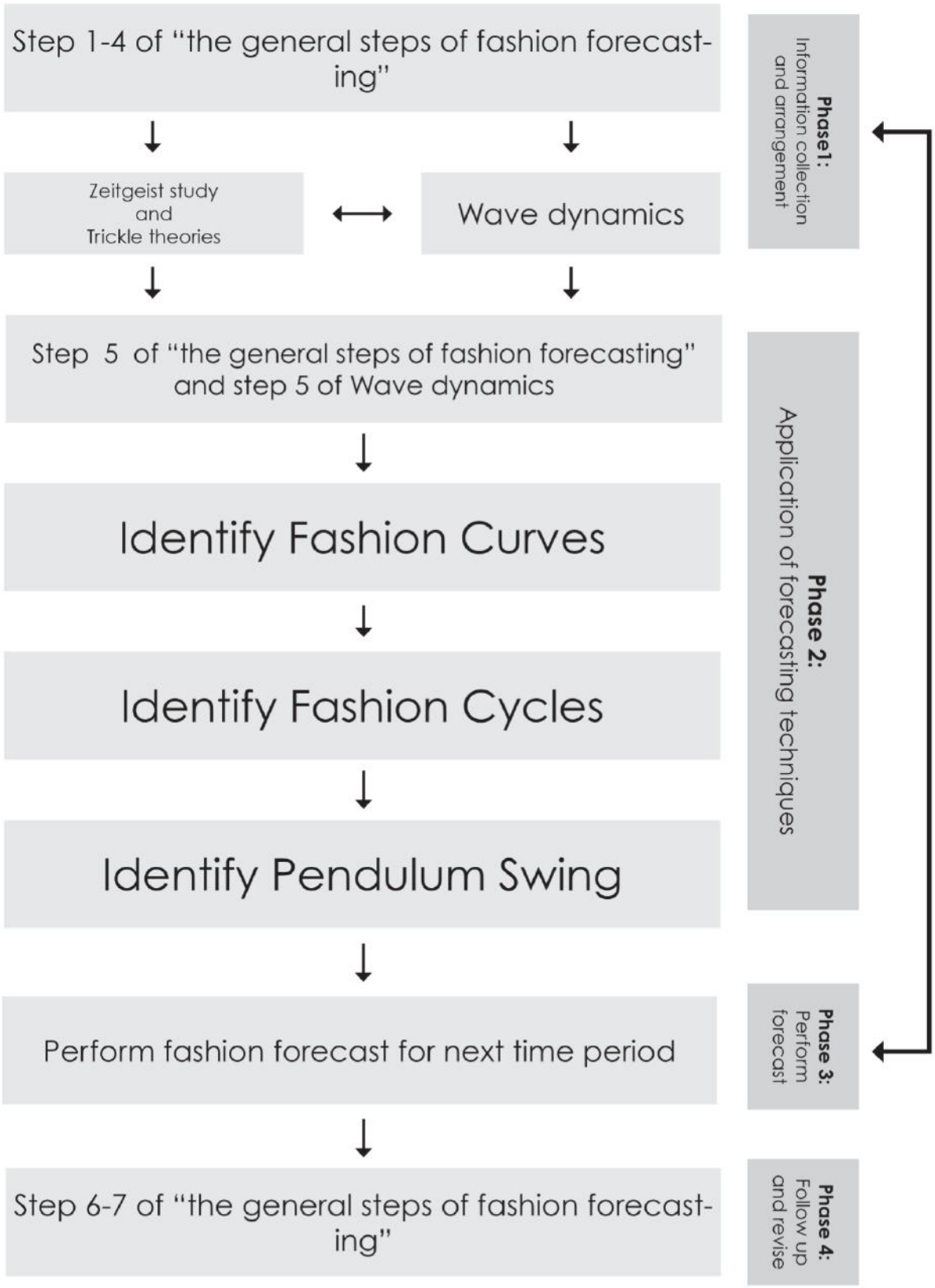
Interviewee 1, Ingemar Albertsson:
Has a vintage-related blog about menswear and a well recognised alias as Vintagemannen. He has also written a book called Woven Magic: A book about Kilims.

Interviewee 2, Alexander Marchesan:
According to the authors, he has the most well sorted vintage store in Sweden, with products ranging from later parts 1800-1960. The assortment includes both bespoke and RTW-suits, shoes and accessories.

Interviewee 3, Hans Viktorsson:
A menswear tailor working as a pattern constructor in the textile capital of Sweden (Borås). With over 15 years of experience of pattern making, and over 400 individual pattern of men's suits, he was also the source of information when writing the evaluation framework of the men's suit jacket.

Interviewee 4, Erik Mannby:
Menswear enthusiast and editor-in-chief of prestigious fashion magazine Plaza Uomo. He has also engagements in E-F-V Clothing, a swedish menswear brand supplying both RTW and MTM garments.

Appendix D


Step 1-4 of "the general steps of fashion forecast-ing"
Zeitgeist study and Trickle theories
Wave dynamics
Step 5 of "the general steps of fashion forecasting" and step 5 of Wave dynamics
Identify Fashion Curves
Identify Fashion Cycles
Identify Pendulum Swing
Perform fashion forecast for next time period
Step 6-7 of "the general steps of fashion forecast-ing"
Phase1: Information collection and arrangement
Phase 2: Application of forecasting techniques
Phase 3: Perform forecast
Phase 4: Follow up and revise

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Visiting address: Allégatan 1 · Postal address: 501 90 Borås · Phone: 033-435 40 00 · E-mail: registrator@hb.se · Webb: www.hb.se