Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

Bachelor Degree Thesis
Edith Kofler
500645928
Amsterdam Fashion Institute

28th of May 2015
Amsterdam

Maaike Feitsma
Jeroen Winnubst
Acknowledgements

To my family, thank you for your indescribable help.
To my friends, the wonderful people that have become just like family to me.

To my sister Barbara, my biggest support and my eternal guiding light.
1 Preface

“Jocks and Nerds”, a book about menswear written by the renowned fashion historians Harold Koda and Richard Martin in 1989 has served as great inspirational starting point for this research report. One particular quote in the book, namely “men combine a wide range of roles to fit that one new role they want to fulfil in society” (Martin R., Koda H., 1990, p. 7) has particularly triggered my curiosity in the field of menswear and the male fashion customer.

In fact, growing up with three brothers, clothes for men have always been part of my everyday life, as also a man’s attitude towards fashion. What I have noticed however in the past years, through fashion literature, fashion media and personal experience, was an increasing interest in this field, from a higher presence of menswear designers to a changing male fashion mindset and a male fashion customer who is, just as Koda and Martin point out, much more independent.

Taking the contemporary relevance of this topic into consideration, I decided to pick the most recently defined male fashion customer, namely the Yummy, as my central research subject for this graduation project.
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

2 Table of Contents

1 Preface..............................................................................................................................................2

3 Executive summary............................................................................................................................5

4 Introduction........................................................................................................................................7
  4.1 Rationale.......................................................................................................................................7
  4.2 Aim ..............................................................................................................................................8
  4.3 Questions and Methodology...........................................................................................................8
    4.3.1 Menswear – a timeless phenomenon? ......................................................................................8
    4.3.2 Heralding the era of the Yummy ..............................................................................................8
    4.3.3 The Yummy – the new male fashion customer? .....................................................................9
  4.4 Structure.......................................................................................................................................9

5 “men have never quit the world of fashion, they have simply participated in a
different scheme”, (Teunissen 2010, p. 15)......................................................................................10
  5.1 An outline of six influential male style icons that have heralded the era of the Yummy 10
  5.3 When menswear became fashion ................................................................................................11
    5.3.2 Icon 1 King Charles II: The Great Male Renunciation.............................................................12
    5.3.4 Icon 2 the Macaroni: “A colourful oddity”, (Chambers 1864 cited in McNeil 2000, p. 56) ....14
    5.3.6 Icon 3 Beau Brummell: “Like a peacock. Vanity is weakness for all the world to see.”
      (Kelly 2006) ......................................................................................................................................16
    5.3.7 Icon 4 Edward VIII: “(…) with the clothiers as my showman and the world as my
      audience” (Edward VIII cited in unknown 2013) ............................................................................18
    5.3.8 Icon 5 the Mod: “We are modern” (Mods and Rockers Rebooted 2014)...............................19
    5.3.9 Icon 6 David Beckham: „Metrosexuality is heading out of the closet, and learning to love
      itself. Even more.“ (Mark Simpson 2002) .......................................................................................21
  5.4 Conclusion.....................................................................................................................................22

6 Heralding the era of the Yummy......................................................................................................24
  6.1 Introduction.....................................................................................................................................24
    6.1.1 The Yummy’s social background..............................................................................................25
    6.1.2 Sugar Mamas bring it on: “What happened to men was feminism” (Tungate 2008, p. 6) ....25
    6.1.3 “The idea of masculinity can only exist in its purest form: through fiction” (Hunter 2013, 
      p. 4) ..................................................................................................................................................28
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

6.1.4  1) “Do you even lift, bro?” (Shavershian cited in Olesker 2015) - meet the Spornosexual

6.1.5  The Mad Man: not so mad at all ................................................................. 31

6.2  Conclusion ........................................................................................................... 32

7  The future menswear industry tastes Yummy ......................................................... 34

7.1  About the Yummy ............................................................................................... 34

7.2  How to spot the Yummy ...................................................................................... 37

8  Conclusion: “A man likes bargains just as much as he likes investment pieces”,
McGrath (McGrath, 15th of March 2015) .................................................................. 42

9  Bibliography ........................................................................................................... 46

10  VI. Appendix .......................................................................................................... 54

10.1  a) Interviews with fashion professionals ............................................................ 54

10.1.1  The Interviewee: Anthony McGrath, editor-in-chief of the fashion blog Clothes-Make-the-Man.com .................................................................................. 54

10.1.2  The Interviewee: Sanna Bergquist, product manager heavy knit, jersey, shirts mens
wear at Acne Studios, Stockholm ............................................................................. 55

10.1.3  The interviewee: Sarah Emily Carver, women’s- & men’s fabric department Burberry,
Central St.Martins Master graduate ........................................................................ 56

10.1.4  .......................................................................................................................... 58

10.1.5  The interviewee: Jazz Kuipers, menswear designer based in Amsterdam, AMFI
graduate of the year 2013 ......................................................................................... 58
3 Executive summary

The research report “Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon” gives the reader a descriptive and analytical answer as to who this new male fashion customer is, how he was born and what impact he has on the fashion industry.

In order to obtain the information that provides the base for this thesis, both primary as well as secondary research methods have been employed. The primary resources include interviews executed with four representatives of the fashion industry, which are editor-in-chief of menswear blog clothes-make-the-man.com Anthony McGrath, Sarah Emily Carver, fabric developer at Burberry, Sanna Bergquist, menswear production at Acne Studios as well as Jazz Kuipers, Amsterdam based menswear designer. Furthermore interviews were executed with a variety of male fashion customers. Opting for qualitative rather than quantitative research methods helped to gain better insights into the subject and opened new points of view about menswear and its customer.

Secondary sources contain amongst others key fashion literature, such as Peter McNeil’s and Vicky Karaminas’ “The Men’s Fashion Reader”, Mark Tungate’s “Branded Male” or Marian Salzman’s “The future of men”, but also several BBC documentaries, such as “Mods and Rockers, Rebooted”. However, since the Yummy is a rather recent fashion phenomenon, articles from the Internet have also been a helpful source, especially, but not limited to, the website businessoffashion.com.

On the basis of these research methods, this research report consists of an outline of menswear throughout history, featuring a selection of six influential style icons. An explanation of important social developments that heralded the era of the Yummy and a clear description of this new male fashion customer in terms of main characteristics and favourite products form the content of the second and third chapter of this thesis.

The first chapter provides the reader with important historical background knowledge in the field of menswear. Analysing six influential style icons, such as King Charles II, the Macaroni James Fox, the dandy Beau Brummell, the Duke of Windsor, the fictional Mod character Jimmy Cooper and David Beckham, makes it clear that menswear is, unlike common belief, not a timeless phenomenon and that men have changed their societal role as a fashion consumer according to the prevailing social environment.
In the past few years however, one can observe an increased speeding up in the field of menswear. More and more designers choose menswear over womenswear and one definition of the male fashion customer outdates the other. The second chapter picks up on this fast paced development and analyses the most relevant social developments of the past decades, such as the feminist movement, which resulted in the dominating male fashion profiles of the Spornosexual and the “Mad Man”. Both of these two male profiles have contributed largely to what is considered the most recent fashion phenomenon, the Yummy.

The so-called “young urban male” fashion customer is being described and analysed in the third chapter. This part of the thesis includes a detailed description of the Yummy, a term coined by the banking and financial services organization HSBC, as well as a clear explanation of why he is a customer of various price segments and how his fashion attitude can be spotted in terms of product preferences and brand values.

The outcome of the research conducted for this thesis clearly shows that the Yummy is a fashion customer that needs to be taken into consideration by an even larger variety of fashion retailers than stated in the HSBC report. This research report then concludes by highlighting several key aspects that fashion retailers need to take into consideration when accommodating to this most recent fashion phenomenon, the young urban male: the Yummy.
4 Introduction

4.1 Rationale

Over the last few years, the menswear market has shown noticeable growth, gaining more and more relevance in the fashion industry and almost outpacing growth in the womenswear sector (Amed 2012). Events like London Collection: Men launched in 2012 or Pitti Uomo in Milan want to provide menswear designers with a platform to bring their assortment closer to a seemingly greedy crowd of buyers, trying to find this certain “je ne sais quoi” that triggers their male customers to buy (Fury 2015). Feeling largely inspired by menswear’s increasing sales, even New York is going to stage its own men’s fashion week starting in July 2015. Luxury fashion brands such as Ralph Lauren, Dolce & Gabbana or Prada started recently to gradually expand their menswear offerings and even opened menswear only flagship stores. All these current men’s fashion related developments prove that the menswear phenomenon is indeed taking place and cannot be neglected any longer (Wang 2014).

It is the common belief, that menswear and womenswear have never been considered equally important. In the past, men’s options for clothing were rather restricted (Tungate 2008) and even with the introduction of metrosexuality, a man’s interest in his appearance was still considered as rather unconventional (Simpson 2014). Nowadays however, past habits of considering fashion a realm purely for women have been abolished together with an obsolete mindset regarding men and clothing. In fact, “men are now as vital to the fashion industry as women: the increasing proliferation of designer clothes, fragrances, cosmetics, magazines and media coverage aimed at them provides ample evidence” (Blackman 2009).

Menswear brands are trying to attract this new customer, whose most current definition is coined by the global banking and financial services organization HSBC: the Yummy, an acronym that stands for “young urban male” (Rambourg, Belge, Chao 2014). In particular fashion retailers who would like to launch a menswear line or extend an already existing one need to act accordingly and grasp the opportunity that the Yummy is offering to them. With the right knowledge about this fashion customer and how to approach him, high street as well as high end retailers will be able to establish much higher competitive advantages already before competition increases.
4.2 Aim

The executed research translates into an advice report, which consists of a compact explanation of the Yummy providing a visual and textual outline of the Yummy’s five main fashion preferences that need to be taken into consideration by fashion retailers should they want to emphasize on their menswear assortment or launch an adjacent menswear line and therefore want to target this fashion customer. The advice report is built up in a booklet containing the introductory description as well as five profile images and captions of the Yummy’s characteristics.

4.3 Questions and Methodology

In order to give an accurate and coherent answer to the research question of this thesis, the following sub questions were proposed.

4.3.1 Menswear – a timeless phenomenon?

The historical background of menswear is an important point for this sub question; mainly to understand whether the current developments in menswear are a short lived hype or indeed a relevant trend. By analysing past male style icons, it will become clear how menswear evolved and what men have contributed to its changing path and a changing perception of masculinity.

Secondary research will provide the base for this first sub question, mainly focusing on literature that has been written about menswear culture and history, in particular in terms of various relevant style icons and their impact on fashion and masculinity. This research method will be used to analyse developments in the field of menswear and to understand a man’s self-perception and towards fashion.

4.3.2 Heralding the era of the Yummy

Having analysed the historical background of menswear and the male fashion consumer, it is important to find out why menswear has recently speeded up in such noticeable manner and how this impacts the development of the Yummy. In order to answer this question accurately, online databases as well as literature and research papers on social developments in terms of masculinity and the male fashion customer will be used as secondary sources. Last but not least, primary sources in terms of open questions interviews, especially with people from the industry will give new insights into the topic and further support the findings or in some cases contradict them.
4.3.3 The Yummy – the new male fashion customer?

Whilst the second sub question of the thesis serves to give the reader a description of the Yummy’s social background, the third sub question will describe him in detail and furthermore, explain how he can be spotted. To answer this sub question, secondary sources have been rather limited, which is why the focus lies on the HSBC research report as well as fashion media. Moreover, open question interviews with men from various educational and demographic backgrounds will help to get a better understanding of the male fashion customer’s characteristics and possible similarities with the Yummy. In addition to these men, several fashion professionals who are currently working in the industry have been interviewed in order to give more revealing and contemporary insights into the current menswear market.

4.4 Structure

The report is divided into three sub questions that will be analysed and answered individually. A pyramidal structure is important because the conclusion of each question and inevitably also each sub conclusion are following on from the previous one and are therefore built upon each other. The first question concerns a more historical and cultural point of view, explaining the style icons that have largely impacted the course of menswear. This will not only help to understand what importance they have when it comes to the definition of the Yummy, but also to elaborate on the current social context he had been defined. These facts are crucial to understand the Yummy’s main characteristics and how they relate to the fashion industry. Thereafter the structure will become more descriptive, then more analytical and eventually concluding the findings.
5 “men have never quit the world of fashion, they have simply participated in a different scheme”, (Teunissen 2010, p. 15)

5.1 An outline of six influential male style icons that have heralded the era of the Yummy

This first chapter gives an overview of how menswear has developed throughout the past centuries up until now. The decision to feature this selection in this research is based on three main aspects.

Firstly, the analysis of the following six mostly historical key figures gives the reader a better understanding of the most relevant happenings that shaped menswear and therefore influenced its contemporary outlook. The respective key figures include King Charles II, the Original Macaroni James Charles Fox, the dandy Beau Brummell, the Duke of Windsor named Edward VIII, the fictional Mod character in the movie Quadrophenia Jimmy Cooper and last but not least, the metrosexual showpiece David Beckham. It can clearly be seen in this selection that all key figures have an English background. At this point it is important to explain that when it comes to womenswear, Paris is the place to be, but as far as it concerns menswear, fashion literature has depicted England, and specifically London as its epicentre (Gonsalves 2013).

Secondly, in order to understand how men, like the Yummy, perceive masculinity nowadays, it is essential to know how their predecessors have considered their masculinity in relation to fashion and altered it throughout the years.

The selection of these six men works as a framework for the ensuing question that will analyse the social environment of the most current fashion customer on the market, the Yummy and consequently put him in a context that provides the reader with a better background knowledge.
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

5.3 When menswear became fashion

Menswear being unfashionable is probably one of the most persistent assumptions up until recently. It seemed like womenswear is what fashion is all about, whereas menswear is only along for the ride and not worth the attention. Menswear is considered timeless and men rather buy clothing out of necessity instead of more fashion-related reasons (Porter 2014). This statement however, can be proven as strongly faulty, especially by considering the historical background of menswear. Following the example of past centuries, today more than ever, menswear is growing in its fashion awareness and is filing its triviality. Even in recent years, talking about a new kind of fashion-driven man might be a first to some people. Interestingly enough, past male characters are the best proof that similar changes in men’s attitude towards fashion have happened before (Porter 2014) and are happening now with the Yummy as well.

The first time the word “fashionable” has been used as to male dressing was at the beginning of the Middle Ages, when it was applied to describe a certain collective style of courtly dressing. Back then; clothing was a matter of sumptuary laws, which were so-called measurements, imposed on the court and the people in order to regulate expenditure on dress, luxury and decoration. These rules were heavily reinforcing hierarchical structure and alleged morals (Hopkins 2011, p. 19).

In fact, a fashionable man was a man who dressed according to certain rules and codes set up by the royal court in order to express his status and his power. However, royal expenditure on fashion caused great displeasure amongst the people, which turned fashion into a symbol for years of royal tyranny and people knew it was time to react. With the outbreak of the English Civil War, also an era of male “peacock strutting” seemed to have come to an end (Kuchta 2002, p. 44).
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

5.3.2 Icon 1 King Charles II: The Great Male Renunciation

The first historical male figure that made a name in men’s fashion history was King Charles II.

On May 25th 1660, King Charles II established what should be known as the English Restoration era. At that point, England found itself in a time of political restlessness and fashion was strongly associated with the tyranny and lavish expenditure of the royal court (Kuchta 2002, p. 45).

To provide his people with an exemplary figure that conveys thriftiness and morality, King Charles II introduced the three-piece-suit for national purposes: a milestone in men’s fashion history. Many people, including writers and diarists of that time such as John Evelyn believed, that stability in fashion would bring stability in politics. In his pamphlet “Tyrannus or The Mode” (1661), he states that every nation should have its own individual style, which conveys a country’s identity and confidence. With the three-piece-suit, Charles II wanted to set a style “he promised never to alter” (Samuel Pepys cited in Kuchta 1990, p, 505).

Introducing a style that was so noticeably different from England’s previous courtly dress code and also different from what has been perceived as manly, was definitely a daring step to take. In previous decades, England’s court was, like most of the European royal courts, a clash of flamboyant, lavish fabrics, bold colors and an excessive use of embellishments, which all together symbolized manliness (Kuchta 1990, p. 503). The three-piece-suit represented a new image of masculinity that should, from that moment on, set an end to the constant changes in politics and style. It looked certainly not very similar to what we call a suit nowadays. The topcoat was called the surcoat and hung loose over the vest, which was actually the waistcoat. It was a simple and wearable innovation that could be worn in everyday life. Even though the vest was mostly made out of English wool, for very special occasions, men would wear one made of finest silk (Kuchta 1990, p. 501).
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

It was a new way to dress, which, because of its simplicity and practicality, was described as “advantageous to the drapers of the Kingdom” (anonymous author of England’s Vanity, cited in Kuchta 1990, p. 507). With the three-piece-suit, a new type of English gentleman was born. By promoting English products, the beefeater, ale-drinker and wool wearer was a visual evidence for a changing definition of what was being perceived as masculine. It was a new image of manliness, an image that was sober, serious and modest, proof of virtuous consumption, which were considered virile and useful consumer habits (Kuchta 1990, p. 507).

The introduction of the three-piece-suit by King Charles II is commonly known as “the great male renunciation (Kuchta 1990, p. 508). Renunciation meant manly refinement, and thus should this new English gentleman wear what is practical, lead society with moral example and define himself by “renouncing the gaudiness of one’s inferiors” (Kuchta 1990, p. 501 & McDowell 2011).

Concluding, this example of King Charles II introducing the three-piece-suit illustrates an important milestone in men’s fashion (Kuchta 1990, p. 508). He wanted to prove that manliness and what was perceived as masculine had nothing to do with showing off, but with renunciation. Men should wear what is useful and not what is pleasant and fashionable. One can definitely call this a sign of gender ideology, especially because it is the redefinition of masculinity that is at the centre. The three-piece-suit is sober and simple and conveys seriousness and morality, but above all it conveys a “new male aesthetic (…) of inconspicuous consumption” (Kuchta 1990, p. 508). This way, men would have to prove their masculinity and their power through other virtues than the grand expenditure on clothing. However, the idea of King Charles II was not very long lived and it was only in the year of 1688 that people would return to the so-called “grave wear” (Kuchta 2002, p. 50).
5.3.4 Icon 2 the Macaroni: “A colourful oddity”, (Chambers 1864 cited in McNeil 2009, p. 56)

After England had found its way back to a rather sober and clean menswear fashion, the period of ca. 1760 - 1780 was marked by a new male figure that was known as the Macaroni and would yet again, question the boundaries and limitations of masculinity (McNeil 2005).

The classic Macaroni did not dress to convey status or power. He wore a contemporary court fashion of the male suit, consisting of a tight sleeves coat with short skirts, a waistcoat and knee breeches, also known as the “habit à la francaise”. The fabrics used were expensive silks and velvets in pastel colors, spotted and striped patterns in their stockings, their waistcoat as well as their breeches. Additionally, Macaroni emphasized on an exaggerated use of make up and their hairstyles, which were elaborate and high and most of the time decorated with a black wig bag and bows in the back. Lastly, Macaroni would adorn themselves with accessories associated with court, such as sniffboxes, eyeglasses, hanger swords and hats (McNeil 2005).

The most famous Macaroni was the politician Charles James Fox, the “Original Macaroni”. For him, as also for the other true Macaroni, dress was one way of performing his identity. Being Macaroni went beyond pure appearance: the Macaroni would talk in a specific manner and use a certain accent; his gestures were different as well as his posture or his gait (McNeil 2009, p. 62)

During that time, men’s fashion was used in such a self-referential way and Macaroni were obsessed with the idea of creating a self. Their uncommon and controversial way of dressing had a great impact on the system of sumptuary laws by making them more fragile. The Macaroni stayed in court dress whenever he wanted, even when the royal family was not in town. This meant that fashion started to be at display for all ranks; even servants started wearing cheap copies of higher classes’ dress. This definitely made sartorial hierarchy difficult, since there was no restriction to gentry or aristocracy and no one could really distinguish between social classes anymore (McNeil 2009, p. 65).
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

It comes to no surprise that the “Pasta-eating club” (McNeil 2009, p. 54) was often associated with problems. In fact, in contrast to earlier times, when male extravagance symbolized power and social status, the Macaroni used it in a contrasting way that contradicted the idea of masculinity as stability and challenged the most recent normative stereotypes of gender and sexuality. They were considered an “unnatural gender with inappropriate female attributes that were grafted onto male appearance, dress and behaviour” (McNeil 2005) and for the first time, writers reported of a third gender, using the word “effeminate” as a suggestion of homosexuality (McNeil, 1999).

Amongst other style icons, the short-lived Macaroni is often being forgotten. Still, he is relevant in this selection because of three major reasons. Firstly, the Macaroni was the first character that triggered the idea of connecting a man’s interest in fashion with his sexuality. This is a strongly repetitive notion that can be seen in the dandy, the metrosexual or even the Spornosexual, three figures that will be introduced later on. Secondly, the Macaroni clearly proves that men are, just as women, challenging boundaries and that menswear is just as womenswear also an on going development that keeps on changing over the time. Lastly, questioning social conventions of men, dress and his masculinity are re-occurring phenomena, that can be observed in many other style icons as well as in the Yummy, who will be explained later.

Picture 2: An illustration of the Macaroni (Romanova n.d.)
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

5.3.6 Icon 3 Beau Brummell: “Like a peacock. Vanity is weakness for all the world to see.” (Kelly 2006)

Following the Macaroni, the French Revolution (1789 – 1799) had a major impact on fashion and dress. What changed in the early 19th Century was the silhouette as well as the function, or better the meaning of clothing. The change in dress was being set off by a new concept amongst the people that promoted democracy, equality and that should abolish all traces of a social class system. With the introduction of this new liberal system, clothing went from extravagant to emphasising the details, which was a new “fashionable method” for distinction and soon had become the ultimate “je ne sais quoi” men’s fashion must-have. Men would pay attention to how to knot their tie, what buttons to use for their waistcoats and what buckles should decorate their shoes. This was definitely “a shift from flamboyant Georgian dress to a menswear style that let a men’s personality take the lead” (McDowell 2011) with a new important value, which was the one of taste (McDowell 2011 & Barthes 1962, p. 140).

One English personality in particular, was strongly associated with the most relevant on-goings in fashion of the early 19th Century. Beau Brummell, England’s ‘Prime Minister of Taste’, one of the most renowned dandies in history and the third important figures in men’s fashion analysed in this report. Beau Brummell’s style was sober and elegant. He dressed himself in clean linen and fine materials, putting emphasis on detail, function, craftsmanship and cleanliness. He preferred more reticent clothes, including suits with full-length trousers and a perfectly knotted tie. A sharp tailored coat was essential to showcase the sublime male silhouette he was so fond of (van den Berg 2010, p. 31).

Beau Brummell promoted a clean and well-groomed appearance and he took personal hygiene very seriously, which was still quite uncommon for men at that time. One tradition that established itself was the daily gathering at Beau Brummell’s house to watch him get dressed.
It is important to highlight that people actually came to observe and be part of the activity and were less interested in seeing the actual clothes (Kelly 2006). This is where Beau Brummell’s fame comes from and also what ultimately defines a dandy. Fashion researcher George Walden brings it to the point when the states that “the aesthetic of a dandy is an attitude” (Wilson 2007) rather than a certain specific look. A dandy does not show much emotion, he uses slow gestures, a static facial expression and he can never be surprised. His posture has to be flawless, showcasing his perfect physical appearance, however, without drawing too much attention to it (Baudelaire 1995).

Being a dandy meant presenting oneself through beauty and personality rather than power. It was an attitude of restraint and renunciation but also of refinement. What made the picture perfect was to merge the man with the clothes he was wearing, creating the idea of self-branding avant la lettre, of which Beau Brummell was an expert. What he did was to make fashion a performance of being: with every fashion he reinvents his identity (Wilson 2007 & Teunissen 2010, p. 43). This shows a clear connection to current men, such as the Yummy, who will be introduced in the third chapter. Just as Mr Brummell, also the Yummy uses fashion for independence and to show this certain “je ne sais quoi”. No matter if the Yummy is a traveller, a student or an office man, he wears whatever he likes and most importantly whenever he likes. It is a new way of re-defining his boundaries that will be explained further in the second chapter.

Concluding, one can clearly understand, that the French Revolution had a great influence not only on womenswear, but also and in particular on the way masculinity was perceived and interpreted. Just as the dandy, men became much more self-oriented and had an almost narcissistic attitude making the domain of fashion purely connected to the male (van den Berg 2010, p. 38). Even though the Macaroni and Beau Brummell have some characteristics in common, the differences between their personal manifestations of fashion are noteworthy. Leaving the visual aspect to one side for a moment, the biggest difference can be found in the way fashion was used. The dandy did not want to be in the centre of attention, or at least not in an obvious way. He did not need all the flamboyant and lavish clothing to carry out his performance, but he used his personality, his wit and his charisma. He was manly in the sense that he did not need to hide behind his dress; yet, he dressed purely for himself letting the detail set him apart. It was indeed this certain something, this complex way of displaying oneself that can also be seen not only in a later definition of the male, the metrosexual, but also in his successor, the Yummy.
5.3.7  Icon 4 Edward VIII: “(...) with the clothiers as my showman and the world as my audience” (Edward VIII cited in unknown 2013)

The fourth male trendsetter in this selection might not be thought of immediately, but has indeed been very influential to what menswear looks like today. Even though the first thing that comes to one’s mind when thinking of Edward VIII, also known as the Duke of Windsor, is his abdication of the English Crown in 1936 in order to marry the twice-divorced American socialite Mr Wallis Simpson, his true legacy is linked to the world of fashion, being a real trendsetter of his time (Chesterfield 2007).

Similar to his lifestyle choices, he neglected the establishment and the traditional Victorian and Edwardian societal conventions of how a man should be dressed. He would only wear comfortable clothes, promoting the so-called “dress soft” (Unknown 2013). In fact, he was one of the first men to wear jackets that were unlined and unstructured. Also, his shirts differed from what was common at the time, being made out of a soft and fine material with unstarched cuffs and collars.

To make his outfits even more comfortable and practical, he ordered trousers with a bigger left pocket to fit his cigar case. Edward VIII would wear them in combination with Argyle socks in bright colours and Fair Isle sweaters. He had a strong preference for texture and pattern in shirts and suits that he would wear together with striped ties for instance, a rather uncommon choice at that time. One particular check he wore that is known under the name of “Prince of Wales check” is frequently being reproduced in black and white. Along with the check, also a particular tie knot still carries his name. He used neckties in thicker silk fabrics, to create a knot that was a wide version of the four-in-hand, the Windsor knot (Unknown 2013).
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

As a fashion trendsetter, Edward VIII introduced a more comfortable and slightly quirky style in menswear. Most of his styles have been copied by other men, such as the blue evening suit; however, some styles have never made the big entrance. Furthermore, with his way of dressing, being freer in terms of movement and individuality as well as breaking with old traditions, Edward VIII can be described as looking cool, a concept that was strongly adapted by the following English subculture: the Mod.

Concluding, the 20s are definitely known as the years where fashion took a fresh start and directed itself towards a more informal way of dressing. With its refreshing attitude towards comfortable dressing and patterns, Edward VIII contributed heavily to the course menswear fashion steered (Blackman 2009, p. 12), getting closer and closer to what is described as the Yummy.

5.3.8 Icon 5 the Mod:
“We are modern”
(Mod and Rockers Rebooted 2014)

The 5th and fictional style icon described in this selection is the main actor of the movie Quadrophenia, representing one of the most influential English subcultures of the post war decades: the 1960s English Mod Jimmy Cooper. Quadrophenia is a 1979 British movie by Franc Roddam, telling the story of Jimmy, a young London Mod.

The subculture of the Mod was heavily influenced by increased wages of the Middle Class, which allowed the teenager to spend more money on his own self-fulfilments (Casburn n.d.). Identity can be considered a key word in the post war period. While the Mods fathers had experienced WWII and their grandfathers even both World Wars, this younger generation could not identify itself with these times of poverty and harshness. Instead, they wanted to reject all old traditions, conventions and social and cultural norms and find out what it meant.

Picture 5: Movie poster of “Quadrophenia” (Unknown n.d.)
to be British in a time when the nation felt particularly overshadowed (Mods and Rockers Rebooted 2014 & Blackman 2009, p. 13).

The creation of subcultures was a natural move to show defiance and political resistance, and especially by “not dressing as their fathers” (Hopkins 2011, p. 42), they wanted to prove their independence. As a natural consequence, more and more stores opened up in the youth epicentre of Carnaby Street in London that only sold menswear clothing, offering a larger variety in colours and fabrics. As also Jimmy Cooper in Quadrophenia, men would wear an Italian inspired style with tight fitted trousers, tight fitted shirts in various colours, pointed shoes and so called “bum freezer” jackets, jackets that were tight and short. Even though Carnaby Street started out as a fashion Mecca for gay men, very soon it was largely visited by straight men (Cole 2000).

“The flourishing of Carnaby Street brought an essential “queer” look to the heterosexual market” (Cole 2000), which led to an explosion of men’s boutiques and to an increasing number of straight men wearing what only gay men used to wear. This gave rise to the Mods, one of the most relevant and continuously reoccurring subcultures of the time (Blackman 2009, p. 144). The name derives from their great preference of everything that is modern, everything that is new and that hasn’t been available in Britain before.

As fashion writer and English subculture expert Richard Barnes says, “Mods were wearing more effeminate and colourful clothing in Carnaby Street”, (Barnes cited Lomas 2010, p. 173) but there was little association with homosexuality. He had a strong eye for detail in his clothes and his appearance was essential to him. If a Mod did not look perfect, he would not go out. The Mod was neat, fashionable, slim and young without seeming to be trying to hard (Casburn n.d.).

The Mod is often described as a fashion-worshipping teenager with money and time. He used fashion as a tool to break with old traditions and conventions and to challenge the idea of belonging to a certain culture or social class. He managed to re-invent a new and in his perception “modern” style that was originally worn by mostly gay men. As fashion writer Shaun Cole states, the “accepted homosexual vanity” that was present in Mod subculture (Lomas n.d., p.173) was proof of an already much broader playground for men in fashion and paved the way for acceptance of difference in dress. The Mod wanted to maintain a “cool image” and as some of the previous style icons such as Beau Brummell or even the Macaroni, he was also dressing for show (Cross n.d.). The first Mod looks were a strong male phenomenon, defined entirely by men and had nothing to do with women (Mods & Rockers
Rebooted 2014). It is important to note, that with the Mod, male clothing started to be considered a fashion and not only a necessity. This was a turning point in men’s history that proves very clearly that men had finally broken off with old conventions.

5.3.9 Icon 6 David Beckham: „Metrosexuality is heading out of the closet, and learning to love itself. Even more.“ (Mark Simpson 2002)

For many years, the fame that defines football player, sex symbol and fashion icon David Beckham seemed to be an inexplicable mystery. Wearing sarongs, headscarves and nail polish, he was definitely one of a kind amongst all these rugged, strong and “traditional” footballers he was sharing the changing room with. David Beckham is known for his defined sense of fashion and most importantly his willingness to also show it in public. He did not make a secret out of his sexuality, neither did he of his interest in grooming products, fashion and his gay fan community that he did not feel embarrassed about. He is a straight man without being too obtrusive about it (Cashmore 2013).

It was not until 1994 when the term “metrosexual” was first published in print and until 2002 when the English writer and journalist Mark Simpson defined David Beckham as metrosexual in his article “Meet the Metrosexual” which seemed to have revealed this complexity around the football player.

The metrosexual man is young, he has plenty of money at his disposal and is more than willing to spend it on whatever might enhance his appearance, from beauty products, to fitness and of course fashion. He can be found everywhere, however, he favours urban surroundings in order to be closer to shops, clubs and restaurants. Furthermore, a metrosexual
man cannot be restricted to any sexual orientation, this being “utterly immaterial because he has clearly taken himself as his own love object and pleasure as his sexual preference” (Simpson 2002). Moreover, metrosexuals love to be looked at, be it by men or by women. At the beginning, these changes were being related to gender identity, but it soon became obvious that these were indeed changes on the perception of masculinity: Men had to redefine what it meant to be male (Hall 2014, p. 24). The distinctive characteristic of the metrosexual man is his strongly narcissistic and image-conscious mind-set. All the money he invests in his appearance only serves one purpose, which definitely was not to please woman, but to please himself (Simpson, 2002).

Even though the hype around metrosexuality was not as ground-breaking on a long term view, it is important to understand that metrosexuality finally liberated men from their mothers and their wives, giving them the freedom to be the master of their own lifestyle choices (Simpson, 2002).

5.4 Conclusion

The six male figures introduced in the first part of this research defined the course menswear took in the past as well as the changing perception of masculinity and what is allowed within these boundaries.

After the Middle Ages, when menswear was first called “fashionable”, King Charles II was the first male figure, who is known for introducing the three-piece- suit and with it setting a milestone in men’s fashion: the great male renunciation. Contrary to traditional male dress, he created a clothing style that was much more sober and dressed down and that should change any prior perception of what was manly. From then on, masculinity should be conveyed through virtues such as morality and thriftiness, represented in this new fashion.

Almost a century later, the understanding of masculinity was challenged one more time by a group of men who would dress flamboyantly outside the court, not to show power or status, but merely to perform their identity. The Macaroni was more image-conscious than any other male before. He was obsessed with attention and with every caricature that was made about his appearance, he felt more and more triggered to outdo the self he has created in reality. Contrary, the dandy, who followed only a couple of decades later, combined ideas from King Charles II and the Macaroni and set off a completely new perception on male dress. With the attention to detail, a clean and well-groomed appearance and most importantly, a certain
attitude, the dandy introduced a man who would no longer hide behind his clothes but let his personality take the lead. It was the interaction of refinement and renunciation, as well as the self-fashioning that would from then on characterize the man.

The idea of breaking with old traditions and conformities was also strongly present in the way Edward VIII and the Mod contributed to the changes in menswear. Approaching fashion with a more comfortable, informal and free-spirited attitude, the Duke of Windsor definitely set a trend towards a more casual dress that was much alike to the Mods. This subculture, which was one of the most influential subcultures in Britain, promoted a new and “modern” lifestyle that would abolish everything old that reminded them of their fathers and grandfathers. The Mod was looking for a new male identity and wanted to convey it through clothing. He was a narcissistic and independent teenager, paving the way for the metrosexual. It seems evident that the metrosexual takes over characteristics from most of the previous five key figures. With his interest in grooming and fashion, he largely contributed to challenge the persistent definition of what it means to be a man.

Every key figure in this section was and still is influential to the development of menswear and the male fashion customer. The role of man in fashion and the definition of masculinity have constantly been altered, combining old concepts with new characteristics. This clearly indicates that unlike common views, menswear is indeed not entirely timeless and shows, together with womenswear, constant changes throughout the time. The interest in menswear could be described as a phenomenon that comes and goes and the recent increasing interest in menswear and the various attempts to define what is going on with men are not an exception. This view is definitely supported by the chapter title, which is a quote of fashion writer José Teunissen, and which parallels that men have never been absent in the world of fashion but they have simply joined it in a different manner than women. It is noteworthy, that menswear continues to redefine itself and also its customer, particularly nowadays.
6 Heralding the era of the Yummy

6.1 Introduction

The first chapter of this research report highlights three important aspects. Firstly, the selection of past male style icons makes it clear that menswear is, controversial to what is generally believed, not a timeless phenomenon. Similar to womenswear, clothing for men has gone through various changes throughout the past. From challenging sumptuary laws to abandoning traditions and taking inspiration from gay fashion, changes in menswear are indeed diverse. Secondly, together with constant advances in fashion and appearance, also the perception of what is masculine was being continuously altered. The man kept on re-defining what it meant to be manly and was gradually looking for a new male identity. Fashion was used as a medium to challenge oneself and to push traditional boundaries. Last but not least, it is important to point out that according to Jeremy Lewis, editor of Garmento, developments in menswear did occur according to the time being, but compared to womenswear, it happened in a slower pace (Wang 2014 & Blackman 2009, p. 4-5).

What one can observe nowadays however is an increased speeding up in the field of menswear, that results from a growing interest in male fashion, and in defining the “new male fashion consumer”: menswear seems to be in everyone’s mouth and one definition of the “new man” out-dates the other. The Spornosexual or the Mad Man are two definitions, or one can also call them male customer profiles, that can be considered the most dominating of all modern types of men, observed in today’s society.

In this chapter, the reader will be given more insights into these two male consumers by also further explanations on how their social environment, and necessarily also the one of the Yummy, came into being and influenced them accordingly. The Spornosexual and the Mad Man are indeed two main examples that foreshadow the most recent definition that is making a name in men’s fashion: the Yummy, who will be introduced in the third chapter.
6.1.1 The Yummy’s social background

Every male consumer definition that has been coined and mentioned in this thesis so far was strongly linked to its social context, which keeps on influencing its characteristics. As mentioned earlier, the past few decades have been a constant up and down, trying to define the “new man”, to find out whether his characteristics match with what is the respective perception of masculinity and ultimately what makes him unique as a fashion customer. It is notable that there exist a vast variety of sources regarding the topic of masculinity and fashion. As a matter of fact, instead of trying to settle on one point of view and one conclusion, which would only lead to being one-sided, the following part of the chapter gives the reader an overview of what have been the most common and in this research recurring findings on the topic of a social context. The given influences ultimately contributed to the creation of the Yummy, which is the reason why they should be considered important background knowledge. In addition to that, the influence of mass media is also emphasized in this chapter, because it strongly magnifies social developments and therefore also influences how men react on them. Key literature includes “Branded Male” by Marc Tungate (2008), Marian Salzman’s “The future of men” (2005) as well as interviews executed with Sarah Emily Carver, who is working as fabric developer at Burberry in London and Sanna Bergquist, product developer at Acne Studios menswear in Stockholm, but also Anthony McGrath, editor-in-chief of menswear blog clothes-make-theman.com.

6.1.2 Sugar Mamas bring it on: “What happened to men was feminism” (Tungate 2008, p. 6)

Feminist movements in the late 20th Century, such as the foundation of the “National Organization for Women”, heavily influenced not only emancipation of women but also the social role of men (Katz 1999). This feminist movement had, amongst others a particular influence on the traditional household (Salzman 2005, p. 34). Four years ago, research platform Euromonitor published a report called “Female breadwinners: How the Rise in Working Women is Influencing Spending Patterns“ (Euromonitor 2011) which states that in 2011 women are earning more than ever, representing 40% of the global economically active population. In fact, in 2011, 60% of all households have indeed two earners and replace the man as only breadwinner. Having a female partner who left the household in order to work, took away the vital need for men to pursue their jobs. Being financially independent made women rethink their attitude towards marriage and children as well (Salzman 2005, p. 120).
Men who have witnessed these developments had a hard time to adjust, whereas men who grew up with this changed female attitude found it not only easier but also benefitted from it, in particular concerning their role as male fashion consumer (Katz 1999). Mark Tungate, marketing guru and author of “Branded Male” claims that all these changes made men feel “deprived from their roles as fathers and breadwinners” (Tungate 2008, p. 6). Naturally, not all men felt the same way; yet, this development offered new opportunities for them, letting them organize their lifestyle, including their fashion choices, more freely. Their mid-20s suddenly represented an in-between period of their teenage years and their adulthood: Instead of spending their money on girlfriends or possible families, they could rather spend it on their own well being, on travel, on gadgets or on fashion (Tungate 2008, p. 7). Furthermore, technological advances made it possible to diminish physical labour and to change their stereotypical work environment. As a natural consequence, just as it happened in the past, a man’s wardrobe changed accordingly as well as his way of defining his identity. To mention an example, men who entered office jobs extended their wardrobe to a larger variety in shirt and suits, whereas later on in a more recent time, men, who entered rather female occupied jobs such as kindergartener, could loosen up on the formality boundaries (Porter 2014).

Even though enjoying this newly gained freedom, with the era of the 21th Century post-feminism and a somewhat gender-neutral society however, it seems as if some men began to re-evaluate their position and doubted whether they have compromised too much on their manliness (Tungate 2008, p. 7). The American writer Robert Bly argues that with the feminist movement, “men were not only encouraged to look at women, […] but they also began to see their own ‘feminine’ side and to pay attention to it”. Taking it one step further, he claims to have witnessed the “phenomenon of the ‘soft male’, a man who is more gentle, thoughtful, eager to please his wife and his mother, in brief, a man with more stereotypical feminine characteristics than masculine ones (Bly 2005). It seems as if these societal developments left men “hesitant and disoriented” (Salzman 2005, p. 3), feeling deprived of their masculine identity. Movies such as David Fincher’s “Fight Club”, released in 1999 and Ben Stiller’s “Zoolander” in 2001 clearly indicate the changing perception of masculinity and the role of men within fashion and society.
The movie “Fight Club” tells the story of Jack, the average American office worker, sluggish and listless, who thinks that his identity is being reduced to what he buys: “I would flip and wonder, "What kind of dining room set *defines* me as a person?” (Fincher 1999). He suffers from severe insomnia, and when his regular therapy of visiting self-help groups is not working anymore, he creates Tyler Durden, his alter ego. Tyler Durden is everything Jack is missing in his own persona: careless, strong, charismatic and sexually attractive and together with him, Jack suddenly experiences a “balanced, complete, energetic principle of the masculine” (Rothe-Kushel 2003). In Tyler Durden’s opinion “[...] There’s nothing to kill anymore, nothing to fight, nothing to overcome and nothing to explore. In that societal emasculation this everyman is created” (Fincher 1999). Ironically, with his well-groomed, charismatic and fashionable appearance, the fictional character Tyler Durden does indeed fit into the profile of a metrosexual (Simpson 2002). Jack blindly trusts Tyler and therefore also tells him that his father left when he was six years old. Missing real male role models is another important aspect that got emphasised in the movie through one particular scene, when Tyler and Jack look at a fashion advertisement portraying a stylized and buffed man and Jack wonders: “Is that what a man looks like?” (King 2009). With “Fight Club”, David Fincher clearly tries to demonstrate amongst other issues, the apparent discomfort that men experience trying to figure out what masculinity means and how to balance out their male and female side (Tungate 2008, p. 221). Furthermore, it also challenges the male aesthetics that are about to be newly defined with characters like the Spornosexual, that will be introduce later on.
Confronting gender extremes is also one of the main topics in Ben Stiller’s comedy “Zoolander”, that was released only two years after “Fight Club”. Derek Zoolander is a famous super model, who is portrayed in the movie with what is commonly known as stereotypical female characteristics: a strong interest in fashion, grooming and appearance. His father, on the contrary, is the classic macho man, rugged and tough, working in the mine and meeting his pals for the daily after work beer in a shabby bar (McFarland 2009). The “awkwardness between the macho and the sensitive extreme” (McFarland 2009) that can also be observed in Jack and Tyler Durden’s relationship, is displayed in several scenes, e.g. when Derek’s father feels clearly reluctant to see his son as “myrrh man” in a TV commercial. The movie “Zoolander” evidently highlights how difficult it is for men to acknowledge both sides, the masculine and the feminine, the latter including an interest in fashion, but it also argues the way mass media influences the perception of what is manly (McFarland 2009).

6.1.3 “The idea of masculinity can only exist in its purest form: through fiction” (Hunter 2013, p. 4)

To explain the impact that mass media has on men, one must first take into consideration that with the beginning of the millennium, young men were lacking real male role models (Salzman 2005, p. 140). Higher divorce rates as well as an increased number in single parenting, which happened to be mostly women, resulted in what Salzman calls a “crisis in masculine role modelling” (Salzman 2005, p. 139) that is amongst others reinforced by missing the immediate role models presented in the father figure. As mentioned earlier, also Fincher addresses this issue in his movie “Fight Club”, an issue that causes young men to look up to role models they find for instance on TV, commercials and magazines (Salzman 2005, 143).

It is undeniable that social media has an enormous impact on how we think and what we think about, what is relatively recent however, are social scientists that are discovering how much
media actually impacts men (and women) on the idea of how a man should look like (Van der Watt 2012). In his research report “The power of mass media”, the Stellenbosch University lecturer Van der Watt argues that there is no “golden key” that provides the answer to all the cultural and media criticism (Van der Watt 2012, p. 358). What can be said however, is that media presentations of the most recent decade are gradually becoming more complex and less stereotyped when it comes to “masculinity”; some are promoting a revival of its most traditional forms and some are questioning them (Van der Watt 2012, p. 358). This idea becomes clear when looking at the kind of man that is filling the pages in men’s fashion magazines or what the current James Bond actor looks like.

As also with women, the preferences keep on shifting from one ideal to the other and as Sanna Bergquist, product developer at Acne Studios menswear points out, naturally these ideals have a strong influence on how a man thinks he should be dressed. She argues that in recent years, social media has strongly shaped the way men dare to dress. Thanks to a growing accessibility of menswear magazines, blogs as well as men in TV shows, men are more than ever able to follow their own fashion role models and are consequently becoming more confident and adventurous in their clothing choices (Sanna Bergquist, 05th of April 2015).

Within the afore explained social context that got magnified and influenced by mass media, two men’s fashion profiles have risen as the most dominant ones and are heralding the era of what the global banking and finance organization HBSC has named the Yummy. One is the Spornosexual, another term coined by Mark Simpson and the other one is the “Mad Man”, who is someone who feels strongly inspired by the cool, fashionable and 60s-inspired characters of the TV series Mad Men, launched in 2007. A strong connection to their social environment can be seen in the Spornosexual’s interest in living up to celebrity idols by improving his physical appearance or in the “Mad Man”, whose style flourishes thanks to the strong impact of the TV series of the same name. Furthermore, the most recent type of man, the Yummy, takes trademarks of both and keeps on re-defining his role as the male fashion consumer. The Spornosexual as well as the Mad Man are therefore relevant parts of this chapter.
6.1.4 “Do you even lift, bro?” (Shavershian cited in Olesker 2015) – introducing the Spornosexual

While the metrosexual was mostly discussed during the beginning of the turn of the millennium, in recent years, he has been replaced by a seemingly fitter, much more body-conscious man who loves spending time getting buffed in the gym: the Spornosexual (Olesker 2015).

The word “spornosexual” is a combination of what these sort of guys are most enthusiastic about: sports and porn (Mendelsohn 2014). The classic spornosexual guy wants to look like one of his TV idols and therefore loves to spend time in the gym. He has a great interest in a perfectly defined body, making it look as if he just fell out of a men’s fashion magazine. Besides, the spornosexual invests a considerable time in his hairdo as well as all other unnecessary hair on his body – he wants to be entirely shaved. What is also important to mention is that the spornosexual is eager to document his gym achievements or any other body-related issues on social media such as Instagram or Facebook, since receiving positive answers from his followers is one of the ultimate validations for him (Merz 2014). The look of the spornosexual appears so well thought through, Mark Simpson describes them as “being photoshopped into real life” (Simpson 2014).

To show off their impeccable curves, the tight-fitted V-neck T-shirt is a spornosexual’s must-have. In fact, this aspect is one of the most essential ones when it comes to differ the spornosexual from his predecessor. Whereas the metrosexual simply loves fashion, the spornosexual loves fashion that enhances his body. In an interview in the Telegraph’s men’s style and fashion section, a spornosexual friend of Joe Cocking, the Geordie Shore “it-spornosexual”, states that every month he spends approximately £260 on grooming products and £400 on fashion, preferably branded clothes. He prefers to custom-make his jackets, since the on the rack ones would not fit his broad shoulders (Olesker 2015). Just as the spornosexual’s body, his fashion & style has to be as impressive (Lee 2014). Quite the contrary, in Simpson’s point of view,
the spornosexual “wants to be wanted for his body, not for his clothes.” Even more than the metrosexual, he plays male desire to be desired and his body is his accessory. Even though Simpson proves a point with his statement that the spornosexual is rather into his body than into his clothes, it is nonetheless noteworthy that this type of men contributes to a certain fashion influence. In 2014 for instance, Canadian Elle has published the four most relevant style profiles of our time, which included amongst others, the spornosexual. Editor-in-chief Noreen Flanagan describes him as a man who is “chiselled, brawny and hyper-masculine, think sporty + porny + fashionable” (Lee 2014).

Concluding, it is important to point out that within the development of afore mentioned social happenings, the spornosexual has been created and has introduced a new generation of men who put a lot of emphasis on their body and their silhouette through physical exercise and fashion. They pushed the boundaries even further regarding the subject of male vanity, making it a lot easier for the Yummy to fully enjoy his preferences. Lastly, whilst the metrosexual man might still have been fighting for it in the 90s, the spornosexual proves that masculinity aesthetics are nowadays taken for granted (Simpson, 2014).

6.1.5 The Mad Man: not so mad at all

The launch of the TV series “Mad Men” in 2007 has been the answer to the prayers of fashion-interested men who miss a greater variety in male fashion icons (Cochrane 2014 & Wahba 2012). In fact, with its 60s inspired sharp tailoring and a new sense of coolness, the series “Mad Men” greatly influenced contemporary fashion. People were watching the series paying just as much attention to the plot as to the character’s clothes. As highlighted in the section above, when explaining the influence of media on today’s society, with this series in particular, it was men who felt intrigued and started to largely copy and re-interpret the Mad Men look (Allister 2008). Lisa Wang, fashion writer for the online magazine bof.com claims that Mad Men has amongst others contributed to “men’s style officially going mainstream” and according to show producer James Deutch, “Man Men has changed how men look at fashion”. One of the most obvious examples is the revival of the suit. In 2007, a growing interest in men’s suiting could be observed amongst menswear designers: the launch of the TV series came just at the right time and “fuelled the fire” (Fenner 2015). Not only designers like Thom Browne and Michael Kors have been heavily inspired and decided to incorporate elements of the Mad Men style in their collections (Allister 2008), there have also been collaborations with Brooks Brothers or Banana Republic in 2009 (Sherman 2014).
The main character Don Draper can be considered the most prominent fashion influence of the series (realmanrealstyle.com). His outfit choices mostly consist of the classic grey suit: soft and thick in the shoulders and the chest, a slightly V-shaped silhouette, combined with a long coat and slimmer and notched lapels (realmanrealstyle.com). Furthermore, Don Draper has a foible for textured weaves, patterns and colours, expressing his identity through his suits. This indicates a clear fashion reference to Edward VIII, Duke of Windsor, who also especially loved patterns and texture.

Man Men is a visually distinctive series with a great sartorial impact that contributed to “men’s style officially going mainstream” (Wang, 2014): the series promotes a way of dressing that includes elegance, sharp suits and an impeccable eye for detail (Allister 2008 & Cochrane 2014). This can be observed on many menswear blogs, such as mensfitness.com, that give advice on how to dress as a “Mad Men character” and where to find it. Lauren Cochrane writer for independent.co.uk for instance encourages her readers to go to Topman, in case one cannot afford the Prada print (Cochrane 2014).

Concluding, with Mad Men, vanity is becoming just as important as function regarding the purpose of tailoring (Porter 2014). The character’s style looks expensive but effortless at the same time, an important concept in menswear that will recur later on, with the introduction of the Yummy. In fact, its influence is visible in the many designer’s re-interpretations and male look-alikes in fashion and shows only the beginning of a much larger change in menswear (Gregory Climer in Fenner 2015).

6.2 Conclusion

The second chapter informs the reader on the social developments, such as feminism that occurred in the most recent decades and that had a great impact on the characteristics of the contemporary male fashion consumer. In literature and articles of the topic of menswear and
the male, it is however argued that within this changing environment, men felt like they had to increasingly compromise on their masculinity. In fact, it is media and in particular social media that largely magnifies these changes and therefore have a mentionable impact on the male fashion consumer.

In addition, two dominating types of men of the recent years were introduced, that step out the social environment they were created in: The Spornosexual and the Mad Man. The former is very much into his physical appearance and values clothing that looks just as good as he does. Being considered the “metrosexual’s next generation” (Simpson 2014), he certainly ushered in a time where masculinity aesthetics are no longer a taboo. The Mad Man also feels strongly impressed by media, in particular the TV series Mad Men. He re-interprets the 60s inspired clothing style and contributes to a generation of men who is just as eager as women to enjoy their fashionable selves.

The Spornosexual as also the Mad Man have lead the way for the most current type of male customer: the Yummy. He will be explained in the third and last chapter.
7 The future menswear industry tastes Yummy

7.1 About the Yummy

After a selection of six mostly historical male fashion icons and a short outline of the most relevant social influences, including a description of the dominating modern type of men, namely the Spornosexual and the Mad Men, this chapter will discuss the most current and at the moment, most talked about definition of the male fashion customer.

In March 2014, the global banking and financial service organization HSBC published a research report on fashion-conscious, wealthy, young men, representing the new male fashion consumer. With their discovery of the ‘Yummy’ – the young urban male – luxury fashion brands finally have a “reason to rejoice” (HSBC 2014). The report’s main argument deals with an optimistic view towards the future of luxury markets due to a growing clientele, successful emerging markets such as Japan and Korea as well as a rising number of young online shoppers. Whilst the HSBC report is divided into the three main topics the Yummy, emerging markets and an outline of the contemporary luxury market, the following chapter will only focus on the description of the Yummy, from appearance to fashion attitude and other essential trademarks.

The first important characteristic of the Yummy is his age. In fact, controversial to what may seem common view, luxury consumers are already young and their future is predicted to be even younger. The ability and the willingness to spend the money in an early age are strongly connected to the Yummy’s interest in showing off his status with the use of luxury products. In fact, the Yummy wants to dress to impress. He wants to look expensive, but still keeping an attitude of coolness and effortlessness with it. Besides, the Yummy is a very fashion-conscious customer with fast changing expectations. Through an increasing accessibility of information regarding fashion developments, he is aware of trends and follows them at high speed. In fact, mainly because of global marketing and media, the Yummy is not restricted to any luxury epicentre to know what is trendy and what is not (Stock 2014). As a fashion consumer, he is very demanding and expects brands to be as flexible as he is. HSBC claims that consequently, mainstream brands will find it more difficult to keep up to his demands and his “desire for ‘newness’” than alternative ones.

Another key factor that drives the Yummy to shop is increasing online accessibility. In order to be up-to-date and to be able to buy fashion wherever and whenever, a brand’s online
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

presence has become crucial. Even though most luxury brands are adapting rather slowly to this development, Burberry can be considered a fast mover when it comes to digitalization. With its online stream of runway shows or its approach to omni-channelling, they are moving with the trend and therefore also increase their brand awareness.

Moreover, HSBC highlights another important development that contributes to the rise of the Yummy: the metrosexual has finally entered “mainstream land”. While the nineties have been a difficult time for the so-called metrosexual man, nowadays, it seems as if society completely accepts his characteristics. Taking care of his appearance as well as a strong interest in fashion contribute to his certain “je ne sais quoi” and are traits that he shares with the Yummy. Some countries like Japan can be considered leaders in terms of welcoming metrosexual characteristics in men (Frank 2014). In his article “The Importance of Looking Pleasant: Reading Japanese Men’s Fashion Magazines”, the university of Sydney graduate Masafumi Monden explains that Japanese fashion magazines strongly emphasise on fashion and appearance and describe men’s fashion as pleasant rather than necessary. He also stresses on the fact that these magazines encourage the reader to break out of social conventions and to enjoy clothing. That way, men like the Yummy will feel better about their looks and therefore experience an improvement in their self-confidence and a boost of their ego (Monden 2012).

To answer the question “Why is the Yummy happening now?” HSBC gives three suggestions. First of all, men have grown tired of the common status symbols like cars and have passed onto something new: fashion. Secondly, the Yummy marries at a later age (Frank 2014), which gives him the ability and independence to spend his money during his mid-20s. Last but not least, media influence, such as TV series such as Mad Men, have made men’s fashion and metrosexual characteristics more acceptable.

In the Yummy report’s second chapter, HSBC picks three luxury brands that are best responding to the Yummy’s needs, Richemont, Luxottica and the Yummy’s favourite Burberry (Fenner 2014). For London based luxury brand Burberry, menswear is one of its biggest driver. According to Sarah Emily Carver, fabric developer at Burberry in London, the brand is so popular because of its heritage and the brand’s history. Even today, next to updated trench coat models, you can still buy the original model with the military details as it was originally made and worn by soldiers in WWI. Besides that, Burberry customers value a certain timelessness that is kept throughout all the seasons as well as the product’s outstanding quality, the design, the variety in fabrics and the garment construction.
Furthermore, in her point of view, young male consumers also appreciate the iconic branding (Carver, 10th of April 2015). According to Andrew Davis, style director of Wonderland magazine, “the Yummy style is very fashion”, from the Chanel backpack to Louboutin sneakers and the Lanvin jumpsuit, he has them all (Godwin 2014). With the cover of the report, HSBC gives their readers a clear visualization of what the Yummy looks like.

![Picture 4: "The Rise of the Yummy" (Rambourg, Belge, Chao 2014)](image)

It shows three young men of approximately 20 to 25 years. All of them seem perfectly groomed, from their skin to their hairstyle and their facial hair. Except of a pair of “sporting shades” (Duboff 2014) all of them wear a different outfit. The first man wears a rather outspoken white shirt with a black vest. The second one is more of a casual poser, wearing a hat, a loose fitted V-neck and a pair of washed out denim. The last guy on the cover wears a
buttoned up white shirt with a bow tie, combined with a dark pair of denim. All of them show a well-groomed appearance and a strong interest in fashion. Their poses as well as their facial expression convey an idea of effortlessness and coolness. Similar to the Spornosexual, they look as if they invest a certain amount of time practicing sports to keep their body in shape. However, their silhouette is rather boyish, there is a suggestion of toned muscles, but the overall look is slim.

The HSBC report gives some interesting insights into their newly appointed customer, the young urban male. The Yummy takes over characteristics not only of previous style icons but also of the Spornosexual and the Mad Man, two male customer profiles that paved his way. Such characteristics include re-defining traditional ideas of male fashion, a well-groomed appearance that together with the right clothes conveys a cool and effortless look and a strong interest in fashion. Much like Beau Brummell, the Yummy does not feel restricted to any “traditional male dress code” but is eager to be up-to-date on fashion trends that he chooses carefully, selecting only what is most suitable to perform his own identity. Like the metrosexual, he challenges what is commonly perceived as masculine, but adds the spornosexual's focus on a defined body, which was not so visible with his predecessor. Furthermore, the Yummy is up-to-date on fashion trends that also come from media, taking the TV series Mad Men as only one example of more to come. “Taking pride and greater confidence from maintaining a well groomed appearance now defines what it is to be “a man” in today’s society”, according to Mintel researcher Richard Cope, as stated in the Yummy report (Rambourg, Belge, Chao, 2014).

### 7.2 How to spot the Yummy

In the HSBC report published in March 2014 the Yummy is described as the new male fashion consumer who is very much into luxury stores and prefers to shop there exclusively. The report however shows certain inconsistencies between the description of this new fashion customer and his actual shopping behaviour. It is stated for instance that the Yummy is a devoted online shopper, yet the luxury market is not adapted to this preference and represents only 4.5% of global luxury sales (Rambourg, Belge, Chao 2014). Furthermore, HSBC describes the Yummy as a demanding customer who appreciates brand innovation and the ability to quickly respond to trends, at the same time though, they point out that these aspects
can be challenging for luxury brands. These inconsistencies point amongst others to the assumption that the Yummy is not merely a luxury shopper and therefore should not be narrowed down to a gilded cage on Bond Street.

This hypothesis was tested by interviewing four fashion professionals working in the field of menswear blogs, design and production, who are sharing their opinions on the topic. The four fashion professionals include Anthony McGrath, editor-in-chief of the menswear fashion blog clothes-make-the-man.com, Sanna Bergquist, product developer knitwear menswear at Acne Studios in Stockholm, Sarah Emily Carver, fabric developer at Burberry in London and Jazz Kuipers, menswear designer based in Amsterdam. Their expertise knowledge contributes to further insights into the field of menswear and results, together with secondary sources, in specific conclusions. Moreover, by interviewing male fashion consumers, the point of view of several “Yummies” was added to complement the experts’ opinions. The interviewees include Lukas K., high school graduate and Hannes K., architect, both living in Bressanone, Matthäus K., product manager living in Munich, Levison G., media design student in Amsterdam, Benjamin B. and Joris N., both fashion students in Amsterdam, Daan A., logistics manager in Amsterdam and Tobias R., philosophy student in Vienna. For the qualitative research, the method of open questions was the most convenient one in order to gather new viewpoints that broaden existing knowledge. It was therefore important to have a selection of men in different age groups, nationalities and educational backgrounds for a broader interview outcome.

The Yummy is a young, fashion-conscious and wealthy man who uses fashion to create an effortless and cool look. It is important to explain that, just as Beau Brummell, also the Yummy really cares about his appearance without making it look too forced. To achieve this look, the Yummy appreciates a large variety of brands in his closet, from high end to high street. When describing his wardrobe for instance, German fashion student Benjamin B. listed his favourite pairs of shoes, which included Tod’s, Prada but also Nike, since “their assortment is diverse and they fit nicely” (Benjamin B., 08th of April 2015). This clearly indicates that brand diversity, from Tod’s to Nike, is just as important as their current trendiness, as we experience it with sneakers at the moment (Barr 2015) and a clear sign of a Yummy’s clothing style.

This allows the suggestion that brands, which offer a large variety in product as well as price range, might be the ones taking the lead. According to Sanna Bergquist, this is what triggers the Acne Studios customer to shop at the very successful Swedish fashion house (Mellerly-
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

Pratt 2013). She says that Acne Studios offers a basic wardrobe without being too basic but also clothing with a certain twist, “and if you want too much, you can find that too” (Bergquist, 05\textsuperscript{th} of April 2015). As also Anthony McGrath states, the male fashion consumer is becoming savvier. He not only knows what he wants but he also is not afraid to say so (McGrath, 15\textsuperscript{th} of March 2015).

This attitude of men making their own rules can also be seen in the beauty industry, where the Yummy has become a regular. In 2012, one out of four men uses some sort of facial skin-care product, from facial wash, to moisturizer or eye cream, according to market research firm NPD Group (Holmes 2012).

Furthermore, the Yummy is also described as a customer with fast-changing expectations. He is up-to-date on fashion trends but wants to follow them however he pleases. He therefore likes to shop at fashion brands in a lower segment that can respond to upcoming trends much faster than luxury brands with their average of four collections per year. Still, there are high end brands such as Prada that successfully respond to the Yummy’s demands by launching a “flash collection” using a “Zara-type business model” to be able to respond to their target customer’s needs in a better way. It is important to mention though that next to fashion trends, the Yummy also values brands that still keep their USP products in the assortment. In fact, what several interviewees have been pointed to, was the iconic Burberry trench coat or the classic “old skool” Vans (Joris N., 08\textsuperscript{th} of April 2015 & Hannes K. 05\textsuperscript{th} of April 2015). Such brands make the Yummy not only look trend-conscious but also style-conscious giving him the opportunity to show off his status (Tungate 2008, p. 219).

Another attribute that the Yummy enjoys in a brand is an adventurous approach to product innovation. Whereas increasing one’s innovation might be difficult to luxury companies with a strong heritage and therefore little space to change, lower segmented brands will not face the same challenge of adjusting their product diversity since they are less restricted to their heritage and can therefore answer to fast-changing demands in an easier way. This aspect has been raised in one of the interviews, executed with Lukas K., Italian high school graduate and menswear designer Jazz Kuipers. In their opinion, menswear could use some more shape (Kuipers, 8\textsuperscript{th} of April 2015), because it is still not changing a lot, being reduced to the conventional norm of a male outfit: the combination of a pair of trousers and a sweater. Lukas K. argues that if fashion brands changed quicker, a sweater for instance could also be constantly altered in cut and colour without compromising on its quality (Lukas K. 06\textsuperscript{th} of April 2015), which the Yummy highly appreciates. Topman can be mentioned as an example
of a strong player in the menswear sector, in particular because of their designer collaborations and their USP of offering trends in a fast scale, which contributes to the brand’s innovative character (McGrath, 15th of March 2015 & Carver, 10th of April 2015). Wherever and whatever the Yummy shops, one aspect is essential: the garment’s quality. High school graduate Lukas K. describes himself as someone who likes clothing with a special cut, but he is not going to buy it if the quality is not acceptable and the garment does not fit and feel perfectly (Lukas K. 06th of April 2015). Also Jazz Kuipers explains that men are increasingly willing to spend more money on a certain piece of clothing, that is for instance made out of 100% wool or cashmere, if they think it is worth it (Kuipers, 08th of April 2015).

What is important to mention, is that the new male fashion customer is savvy (McGrath, 15th of March 2015). He will know if a product is different from what it is promoted as, in particular in terms of durability and sustainable features. The topic of sustainability in menswear has not been particularly pointed out yet, but was mentioned several times during the interviews. Interestingly enough, when asked what the interviewees would change about future menswear, they referred to more sustainable production methods and durable clothing for men. According to German fashion student Joris N., men are more than ever interested in the subject of social and environmental awareness when it comes to fashion (Joris N., 08th of April 2015).

Besides quality and sustainability, offering custom-made and bespoke clothing is also a strong advantage for a fashion brand, according to philosophy student Tobias R. Especially when his trousers do not fit the way he likes it, he appreciates if he can get them for instance shortened directly (Tobias R, 20th of April 2015). In fact, since the Yummy’s outfit has to be impeccable, he appreciates this option within a fashion brand. A growing fashion-conscious customer expects fashion brands to treat him with respect and honesty. The Yummy is not the guy letting his mum shop for his clothes, but he knows himself what he wants and where to find it. As several interview outcomes as well as fashion writer Gonsalves suggest, men do not mind being told what looks good at them and what does not (Gonsalves 2013), but they do want to be treated with respect (Salzman 2005, p.). This conscious and rational attitude can also be observed in a Yummy’s understanding of value for money. Hannes K. agrees with Anthony McGrath, saying that men have a realistic view when it comes to value for money, they know what to expect and value different qualities in different brands. They also know that they will not get the Armani suit quality at Zara, but
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

instead “a cheap pair of trousers with reasonable quality” (Hannes K., 05\textsuperscript{th} of April 2015). Furthermore, also Mintel Senior Analyst Sender states in an article on Mintel that value for money is rated as first priority amongst men when shopping in-store (Unknown 2014). Another important aspect to consider is the Yummy’s interest in online shopping. In the HSBC report, it is stated that more regularly the future male customer prefers to order his clothing online and therefore appreciates if a brand has a proper online accessibility. What is interesting is that the subject of online shopping also came up in most of the interviews. Some of the participants have stated that they prefer to shop online because of a bigger style variety and greater size availability. In fact, a Mintel research report about online shopping states that in the year of 2014, 60\% of men have bought their clothes online rather than doing their shopping offline (Sender 2014).

Logistic department manager Daan A. for instance, explains that he regularly spends 1-2 hours a week looking for shoes and clothes on online shops such as Zalando.com or Asos.com. He says that online shopping makes it easier to compare different products of different brands and it is also more comfortable and calm than shopping offline (Daan A., 09\textsuperscript{th} of April 2015). The same applies to Benjamin B., who finds online shopping an enjoyable pastime and a great opportunity to look for the occasional luxury bargain on online shops like MrPorter.com (Benjamin B., 08\textsuperscript{th} of April 2015). As also mentioned in the report, luxury brands are working on their online presence but are still lagging behind this trend that is in full swing.
8 Conclusion: “A man likes bargains just as much as he likes investment pieces”, McGrath (McGrath, 15th of March 2015)

The central theme of this research report concerns the most recent menswear customer who made his entrance into the world of fashion: the Yummy. The first part of the thesis highlights, contrary to what may be a common assumption, that menswear is not at all a timeless phenomenon. Throughout past centuries, men have constantly altered their way of dressing as well as the meaning that was associated with it. The research shows and in fact agrees with authors such as Tungate (Tungate 2008, p. 220), that the historical background of menswear proves that men have always cared about their appearance but that they were limited in terms of options and choice.

Over the past years however, changes in menswear and in the perception of the male customer have remarkably speeded up, which is clearly emphasized in the second part of the thesis. Social developments of the past decades, such as the feminist movement, have highly contributed to the Yummy’s social background and provides insights into how the role of men, and in particular the male fashion customer, has changed accordingly. With remarkable changes in a woman’s lifestyle, also men could benefit from a greater independence as well as loosening up boundaries in terms of what is commonly accepted for the masculine. As a result of the societal environment, two dominant male profiles rose and made a name in fashion, namely the Spornosexual and the Mad Man. Whereas the former enjoys fashion that enhances his perfectly trained body, the latter created new standards in terms of male vanity and tailoring. Both contributed to free a man’s role from limiting conventions and gave rise to the newest phenomenon in menswear, which is the most recent defined male target customer, the Yummy.

The young urban male is described as a young, fashion-conscious and wealthy man who loves to spend his money on luxury clothes. Even though the HSBC research report states that the Yummy is a customer entirely restricted to the luxury market, this degree thesis could establish that the Yummy is actually a phenomenon that should be taken into consideration by a greater variety of retailers, from high end to high street. By describing his main values, fashion retailers will find it easier to properly adjust to this new male fashion customer and to accommodate him accordingly.
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

To begin with, the first important aspect the Yummy values, concerns product diversity. As mentioned earlier, the Yummy’s effortless and cool look comes across through a large variety of brands as well as products that he can combine easily. In particular multi brand stores need to focus on offering a product range that is diverse in terms of fabrics, colours, cuts and style. By mixing traditional and modern products, Japanese retailer United Arrows & Sons is one of a few that is successfully turning this aspect into practice. When reflecting on the future of menswear, the company’s buyer Poggy claims, that “stores still have yet to embrace some of the values (...) such as mixing high and low” (unknown 2014) and agrees with Teunissen, who argues that fashion brands should work on an assortment that is multifunctional, applicable for different occasions and that shows a mixture of culture influences (Teunissen, 2010, p.27). As far as it concerns the beauty industry, grooming plays an important part in the Yummy’s effortless look. As Salzman argues in her book “The future of men”, the male customer prefers considering his grooming products as utilitarian rather than self-indulgent. For that reason, brands might re-consider their slogans that promote “a polished look” and replace them with words like “prevent” or “correct” (Salzman 2005, p. 214).

Furthermore, it is important for retailers to understand that the Yummy has a strong preference for brands that are able to quickly respond to their target customer’s needs. Especially high street retailers should take this into consideration, since they have more suitable preconditions in terms of turnover rate and quick response lead times than luxury brands with far less collections a year. As mentioned in the third chapter, there was a common consent on the most popular menswear high street brand at the moment, which is British fashion retailer Topman. With their concept that combines creativity and innovation (unknown 2015), they are an exemplary brand that adapts to the Yummy’s need.

Besides, the Yummy is a savvy and smart customer who is well aware of the difference between a pair of denim he buys at Zara and one he might get at Levi’s, especially in terms of quality, craftsmanship and sustainability. As also shown in several interviews, the Yummy is an occasional buyer who is not shopping within the frame of a rigid financial budget. For retailers, this means that the Yummy has a realistic understanding of value for money and, as also the interview outcomes show, he is willing to buy the (expensive) cashmere sweater if he thinks it is worth it or of the sweater offers any sustainable features (Kuipers, 8th of April 2015 & Bergquist, 8th of April 2015). Besides, what enhances a brand’s quality standards in the eye of the Yummy is their customer service in terms of bespoke tailoring or general tailoring services (McGrath, 15th of March 2015).
Moreover, the Yummy also values brands that emphasize a respectful and honest relationship to their male customers. As also shown in most of the interviews, men value competent staff that is not too pushy but instead gives honest and helpful advice to their male fashion customers. Showing a brand’s integrity and respect towards the customer also includes its product presentation. The Yummy does not want to look for his size amongst a messy pile of clothes but values an organized, clear and inviting shop environment that puts the focus on the customer. The same way of approaching him should be applied in the brand’s advertisements. Instead of portraying fashion on male celebrities, more than ever it is the domain of male models that experiences a boost. Not only are super models and mass market coming together, but as Dan Peres, editor-in-chief of menswear magazine Details claims, since being an independent and self-confident customer, men become “their own tastemakers now and do not necessarily need to see it on an actor or athlete to find a way to connect with fashion” (Peres cited in Mellerly-Pratt 2014).

The last important key aspect for fashion retailers to attract the Yummy is online accessibility. As already mentioned in the third chapter, the new male customer is increasingly interested in checking out online shops, from MrPorter.com to Zalando.com for latest fashion trends or a larger availability of sizes and styles. For retailers, it is therefore crucial to provide their customer with a highly accurate and large online product range as well as being accessible on various multi brand online shops. Furthermore, it might also be profitable for a brand to consider increasing their omni channelling capacities, which helps to get the best out of online and physical space (Trefis Team, 2015) and make the Yummy’s shopping experience much more attractive.

Concluding one can say that the new male fashion customer should not be restricted to any price segment; in fact, the Yummy has much more key attributes than it is described in the HSBC report or other articles written about him which need to be taken into consideration by fashion retailers in every price segment.

As shown in this research report, the Yummy is a demanding and savvy phenomenon happening everywhere, which enhances his relevance in the fashion industry. It is however important to explain that the fundamental aspect about him concerns the fact that he represents a generation of men who have taken their societal role into their own hands and consequently shifted their mind-set from buying fashion out of necessity to buying it for pleasure. This independent fashion attitude opens a whole new window for fashion retailers of various price segments, which explains why this research report emphasises on the
Yummy’s main fashion characteristics and most importantly how high end and high street retailers can adapt to it. The authors Richard Martin and Harold Koda of the menswear book “Jocks and Nerds” might indeed finally have proven their point when saying that “men combine a wide range of roles to fit that one new role they want to fulfil in society” (Martin, Koda, 1990, p. 7).
9 Bibliography

Books:
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

Articles from the Internet:


Fury, A., (2015). A wealth of ideas, but what are they all worth? The most impressive menswear stars in London deserve to sell. [online] Available at: http://www.independent.co.uk/life-style/fashion/news/dont-try-this-at-home-londons-


Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon


Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon


Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon


Thesis and Research Reports:

Television:

Images:
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

Unknown, n.d., Quadrophenia, [Image], Available at: http://www.artrix.co.uk/Cinema/Quadrophenia-18/2612 (retrieved 2015-05-20)

Interviews:
Benjamin B., 2015, fashion student, interview, 8th of April
Bergquist S., 2015, menswear product developer, interview, 5th of April
Carver, S. E., 2015, fabric developer, interview, 10th of April

52
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

Daan A., logistic manager, interview, 9th of April
Hannes K., 2015, architect, interview, 5th of April
Joris N., 2015, fashion student, interview, 8th of April
Kuipers J, 2015, menswear designer, interview, 8th of April
Levison G., 2015, media design student, interview, 8th of April
Lukas K., 2015, high school graduate, interview, 5th of April
Matthäus K., 2015, product manager, interview, 5th of April
McGrath A., 2015, editor-in-chief, interview, 15th of May
Tobias R., philosophy student, interview, 20th of April
10 Appendix

10.1 Interviews with fashion professionals

10.1.1 The interviewee: Anthony McGrath, editor-in-chief of the fashion blog ClothesMake-the-Man.com

I asked McGrath why he decided to launch a menswear blog. He answered that, he launched it 3 years ago this month actually, because nobody was talking to men realistically. They were blogs covering high end designer fashion and blogs covering high Street, but no one covering the whole spectrum of men's style, a real gap in the market, so he decided to fill it. Men like bargains as much as they like investment pieces.

In his opinion the male consumer is definitely more demanding and savvy. He knows what he wants but more importantly he knows what he doesn't want and isn't afraid to say so. The male consumer has been patronised as being a fool whether that be as being portrayed as an object that isn't interested in style and his significant female buys all his clothes; or by Style magazines themselves who would berate him for not having certain items or brands in his wardrobe.

I asked him to rate the 5 most popular high street brands:
1) TOPMAN - kinda obvious but Gordon Richardson and the brand have given young men a voice and brand to appreciate
2) JD Sport - they have taken Sportwear out of the gym and reclaim it back from chavs. JD own all sorts of brands and are branding their stores in a much more aspirational and lifestyle manner to appeal to all sorts of male demographics.
3) Zara - the Spanish giant is a true global player and put the likes of TOPMAN in the shade. From NY to Cape Town you can find a Zara.
4) Asos- in so many ways, they aren't just the leading Ecommerce retailer. But the one to watch, following on from their success you have the likes of Amazon & eBay wanting a slice to the internet Apple. But also you have brands like Gap & Primark going to them to seek their wisdom & counsel when they are wanting to set up an Ecommerce site.
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

5) Primark - with the U.S. Firmly on their Agenda, China can only be a matter of time. who needs the Internet when their stores are so busy. The Irish retailer is writing their own rules and doing things their way and the regular consumer seems to be loving it. Plus the aspirational consumer has a new dirty little secret favorite with their concessions in Selfridges

And also the five most influential style icons:
1) king Edward VIII as in Edward & Mrs Simpson soooooo dappy and ahead of his time, he is responsible for so many menswear trends and male etiquette.
2) Giorgio Armani - ask any man around the world to name a Fashion designer and he's gonna come out on top. He is so unrated, he isn't everyone's cuppa of tea but from American gigolo the 80s power suits to the Beckman underwear campaign and his segmentation of the market from Armani Exchange to Armani Collectizioni he is a genius and has claimed his spot in the Fashion history books.
3) David Beckham - this is so cliche but true, single handedly he has kicked mens style up the arse and redefined how men see themselves and how they dress.
4) although not an actual person but a character, James Bond. Men want to be him women want to be with him. Wherever a man puts on a tuxedo at some point in the evening he will channel his inner Bond.
5) My Father, like most men, I think, their Father will have a MASSIVE influence on their own personal style and how they dress, whether that’s a positive or negative one. If their Father was well dressed, like mine was, chances are it will inspire them. If he isn't hopefully they will learn from his mistakes,

Posthumous mention - JFK John Fitzgerald Kennedy, now there was a man who knew how to dress whether smart of casual he worn it well

10.1.2 The interviewee: Sanna Bergquist, product manager heavy knit, jersey, shirts mens wear at Acne Studios, Stockholm

Sanna has started her career at Acne Studios in 2007 as an intern. Before that, he has briefly worked for the Swedish menswear designer Nina Jarebrink who does menswear on a very small scale. When I asked her how she would define a man’s mindset, she answered that the current male fashion customer is not afraid of fashion and dares to try new things. In fact, in her belief, social media has a big impact on this. There has always been ”pioneers” in mens
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

wear fashion and clothing and with social media, the average guy has easier access to these profiles. It is not like every guy goes out and buy a Pharell hat but I think that the average guy definitely find more guts to try new things when people they appreciate lead the way. Men have found role models in fashion through social media.

She thinks that men are more demanding as customers. If a collar is a little bit too wide, a sleeve a little bit too short or a sweater a little bit too itchy they would not buy it. These factors are more sensitive than price.

Key values would be fit and quality. Not only comfort but also clothes with durability.

I also asked her about Acne Studios:

Acne Studios offers its customer a wide price range so she thinks there are some different competitors on different groups, be it high end or high street. In the world of Acne Studios, you can find your basic wardrobe without becoming too basic. You can find garments with a twist without becoming too much. And if you want too much, you could find that too.

10.1.3 The interviewee: Sarah Emily Carver, women’s- & men’s fabric department

Burberry, Central St.Martins Master graduate

My first question to Sarah was regarding her graduation collection from Central St. Martins. She chose menswear because she has always been more attracted to the act that menswear is less trend-led and generally slower moving than womenswear. “Or me, that’s indicative of integrity – I’m no interested in short lived fashion trends. I also saw menswear as a new challenge, I believe men are more discerning with how they spend their money on clothing, so it can extremely difficult to find that balance between understated/ classic whilst still being innovative and inspiring enough to buy. Fundamentally though, I chose to study menswear because I just enjoy dressing men!”

Living and working in London I feel like I’m most qualified to comment on the British menswear scene, which has flourished so much since I graduated in 2013. Menswear shows are receiving almost as much attention as womenswear shows now and the most popular new young designers in London are most often menswear designers now.

I think we’re seeing men be more adventurous with their clothing, embracing a more creative outlook to dressing with bolder colours, more flamboyant surface pattern and lots of layering and attention to detail.
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

I also asked her about her opinion on a man’s current fashion mindset: Every man is so different, so it’s impossible to generalise. Age and, of course, spending power are major factors dictating men’s mindset towards clothing, but also location is incredibly important. This becomes especially apparent with such a huge multinational company like Burberry. Our customers in China (who are often very swayed by the cultural kudos of the label) have very different priorities and are interested in very different aspects to our customers in America, for example. In her opinion, what men value most within a product are: Longevity, price, quality, brand awareness (labels).

In her opinion, the most popular high street fashion brands for men are:
1) Topman
2) Gap
3) Burton
4) Nike
5) Marks and Spencer

Since Sarah is working for Burberry, I also asked her specific questions about the brand: Burberry is all about heritage and the brand’s history is what sets it apart from most other labels (you can still buy the original trench coat with the military details, just as it was originally made and worn by soldiers in the 1st world war – which is quite remarkable!). Their history is very particular, very British, and really not rivalled by many other fashion labels. Intrinsic to the brand’s unique history is a perceived sense of quality and timelessness.

I also wanted to know if Burberry would feel an impact if there were more high street brands for men. She answered that, over a very long period of time, it would inevitably effect and influence the way men shop if there was a better variety on the high st, but the majority of our current customers continue to return to Burberry and repeat buy. The typical Burberry demographic is generally less interested in high st brands. In this respect high st brands are not competitors and do not pose a short term threat.

Lastly, what the Burberry customer values in their clothing is Quality of design, fabric and garment construction, and the label (iconic branding).
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

10.1.4

10.1.5 **The interviewee:** Jazz Kuipers, menswear designer based in Amsterdam, AMFI graduate of the year 2013

Jazz Kuipers graduated from AMFI with a menswear collection: the trigger was the fashion show of Boris Bidjan Saberi in Paris, she understood that she didn’t want to do womenswear, she doesn’t have the feeling for it and she doesn’t think it is really interesting. She felt particularly inspired by the energy in the show.

The inspiration for her own collection comes from her personal life. Her father is a soldier and she and her brother were raised in a stereotypical masculine way. She always uses the army as inspiration because of my dad: the army is super functional and really masculine and she even wanted to go to the army before she started at AMFI. When she starts working on a collection, she makes up characters: “with HAVOC I had the idea of the apocalyptic feel and one person takes the lead, he is arrogant but also really intelligent; for HAVOC I made 6 characters and that is how I work usually”. One of the reason the collection turned out so masculine was because she was so angry all men’s fashion was feminine and she didn’t understand why this is the only way to get more innovative in menswear, that’s when she came up with the term hyper-masculine. She thinks that men are more interested in fashion than ever before and they are also willing to spend more money if they think it is worth it. Still, there is a lot of ground to cover in the field of menswear. She also said that she noticed that men like luxury but in a different way than women, they appreciate quality and long lasting garments. However she think most menswear designers nowadays are only giving their customers trend, but with her collections, she wants to give them quality, because “Quality is a key word for menswear”. Men are willing to spend more if the product is worth it, e.g. if it has cashmere in it or wool then they do want to spend more money, she can also see that within my group of friends. I think so far there is not so much variety in menswear but it is definitely getting there: first you had this whole black avant garde thing and now everybody is wearing what you can buy at Zara. She thinks it is time for something new and also streetwear brands of a higher quality are upcoming. As far as it concerns future menswear trends, Jazz thinks that a difference in materials, high quality and variety in shape are important key factors: “a man can handle way more shape if you do it right”. Her new collection is inspired by the concept of the sonic boom: this is a physical boundary this idea of working towards something and then breaking through that boundary. She usually
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

comes up with her concepts because they are a reflection of time: it is about how they feel and what should happen, it is personal experience. She also did a paper on masculinity: men didn’t know where to put their masculinity anymore “we should give men space to be men”. In her opinion fashion should go there. She also feels strongly inspired by the anatomy of the male body.

b) Interviews (open questions) with men from different age groups, educational backgrounds and nationalities (in order to protect the interviewees privacy, no last names will be mentioned)

1. Hannes K, Italian architect, 31 years old, living in Bressanone (Italy)
   • Favourite piece of clothing is his denim of Cheap Monday. Looks fashionable, but not too much, so I can still combine it with many other tops. Quality is good, doesn’t change when I wash it and doesn’t break, robust denim, however, if this kind of trousers would be out of fashion in a couple of years, I wouldn’t wear it anymore
   • How would you describe your style: I am definitely not a trendsetter, but I am strongly influenced by fashion trends through movies, magazines and people in the street, actually rather in bigger cities (I live in a very small town), I definitely have a preference for clothing and shoes that are classics. I just bought a pair of black Vans, which I really like and I owe a pair of DocMartens as well, next to Timbaland
   • I do not think you can call anything of fashion as timeless, for me, the essence of fashion is the fact that it is not timeless
   • I couldn’t think of any style icon that influences me particularly
   • I go shopping like three times a year and I spend approximately 100€ per shopping trip
   • I consider shopping a hobby of mine, that is why I only have a certain budget. Sometimes I want to spend more money on another hobby of mine, so I do not have always the same amount of money on my dispose → that’s why I prefer a rather sober look that I can wear for a longer time because it is not so trend-dependent
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

• Men are not so trend-dependent, if there is someone who likes wearing suits, he might as well continue and he doesn’t have to adjust to what is in fashion→this is a great privilege for men, because they can wear a suit for instance and will always be considered well dressed no matter what fashion trends are on
• I have one suit that I bought two years ago, I wear it for special occasions such as weddings or graduation or proms
• It has sporty and elegant elements→tight fit, dark blue, narrow lapels
• I could imagine combining my suit with e.g. a pair of jeans, but I do prefer it as a whole outfit
• My favourite brands are Cheap Monday, I like to shop at Urban Outfitters (→because of price level but they are fashionable and give me certain input on what is trendy at the moment)
• I cannot think of any luxury brand I would like to shop at
• When I go shopping I look at the interior design of the shop and I love it when everything is clearly built up, I hate it when staff is too pushy, I do not need their advice
• My expectations depend on the brand. If I only pay like 25€ for a pair of jeans at Zara, I do not expect the quality to be outstanding and that is OK
• I also owe a couple of sweaters that are handknitted, then I am really interested how it is made and what the quality is
• I think the quality of my clothing is sufficient even though I only shop like three times a years
• Ten years ago I was much more brand focused, nowadays that changed also because I have more options to shop (also because I travel more and therefore have more shops I can go to)
• I do not know if the industry of menswear offers more or if I changed my attitude, but of course things also change when you start working and you have a higher budget
• My generation of menswear shopper consider fashion and think about what is modern and what looks good and where to get it
• I definitely talk about fashion with my pals, not too much but we do talk about it and give each other advice and compliments
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

• I think womenswear is cheaper than menswear but I do not think that what is offered for men isn’t too expensive at all
• E.g. when a women buys a dress, she can get one for 40€ and almost has an entire outfit. Finding an entire outfit for men however, wouldn’t be that easy for only 40€
• I do not really care how menswear is changing because I do not consider myself a trendsetter, however I would prefer fashion to be more sustainable and slow rather than fast fashion, I do not think that is something that can be changed easily
• I think nowadays the aesthetics of men go more towards a more boyish look, e.g. Orlando Bloom

2. Matthäus K., Italian product manager, 28 years old, living in Munich (Germany)
   • Favourite piece of clothing: my hoodie from A&F, I really like it because I can wear it a lot without getting bored and it is a very cozy material
   • My style is rather casual, it is not business-like
   • I work full time in an office, there are dress codes, e.g. you would rather wear a shirt but it is not obliged, it is more sober and clean, no extravagant colors or cuts
   • I quite like it in the office but not in my leisure time, I prefer sporty clothing
   • I wear what represent my mood of the day, my clothing is closely related to my identity, e.g. when I go out I check what I am wearing and if it fits to the occasion
   • I do not think there are particular dress codes for men, because their clothing choices are already more limited than for women, e.g. suit or jeans and shirt or whatever
   • I shop once a month, I do not have a budget, sometimes I only spend 30€ and sometimes 120€, however it is usually less than more
   • Usually I buy sweaters and T-shirts, I do not buy that many pair of jeans because they are more long-lasting, that’s why I would spend more for a pair of jeans than tops (I would spend like 100€ for the perfect jeans)
   • My favourite shops are Scout, A&F but honestly I do not know that many because I do not think there are enough stores for men
   • However, I also went shopping at H&M two years ago, but now I stopped because I do not like it anymore, because things are boring, everybody has it and the quality isn’t that good either
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

- Sometimes I also shop at Mango Man
- I do not care that much about shopping interior but I hate it when staff is too pushy
- I am not really brand-loyal because I haven’t found the perfect brand yet
- I think that there aren’t enough options for men in my price segment, I consider value for money, but I wouldn’t spend more on jeans than 100€, for sweater like 50€ and for T-shirts, like 20€
- If I earned more, I wouldn’t spend more for clothing, I do not know any particular luxury brand I like
- I only buy things that I like immediately, I am not somebody who is hesitant about fashion
- I am not super fashionably dressed but a bit of course, that is inevitable
- I do not really care about trends, I do not read any blogs or men’s fashion magazines, I am simply not interested
- I also couldn’t think of any style icon, only people I see in the city
- My generation of male shoppers I do not talk with my friends about fashion, we prefer talking about other things, fashion never comes up in any discussion
- I value feedback on my style from my girlfriend rather than my peers, even though I think that men and women can have the same understanding of fashion
- I would wish to have a larger assortment in fashion
- I think men want to look like Orlando Bloom because he is stylish but subtle, men do not look for extremes but for something more subtle with just a bit of variation, in comparison to women, menswear is more timeless because the majority of men are not eager to look super outstanding, fashion is not a primary hobby of men
- Of all James Bond actors, I would prefer to be Pierce Brosnan because I like his character

3. Joris N., German fashion student, 23 years old, living in Amsterdam (The Netherlands)
- favorite piece of clothing is the Ooni jeans
- style is rather sporty but with elegant touch, I also really like boots
- owns a jeans from OOni for 400 euros and a tiger leather jacket of more
- shops like every three months and spends up to 300 to 600 euros
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

- likes investment pieces
- he is a passionate denim wearer
- he thinks there is enough choices for men, even though it is less than for women
- he thinks women set a trend and men follow
- he cannot think of any fashion style icon
- he visits denim blogs regularly but only since recently
- he thinks men are paying more attention to sustainability
- the perfect piece of clothing has to be long lasting and has to have something special
- the ideal man looks more like Orlando, he is tall, sporty and elegant I rather see him with a suit
- I think shop environment wise it is important that the staff is competent and that the atmosphere is good
- I would really like to own a Burberry trench coat
- my favorite brands are Wolverine, …
- I would like to be Sean Connery because he looks cool and I think he has a certain something

4. Benjamin B., German fashion student, living in Amsterdam (The Netherlands)
- Favourite piece of clothing: shoes sneakers because I like the diversity, I have a lot of sneakers, in total maybe 50 pairs of shoes
- I have classy ones but also sporty ones. I think I have like 28 sneakers in total
- My favourite shoe brand is Tod's: they have a lot of diversity in their products, the shoes are classy but still with a sporty touch. I like the color combinations as well as the fit and the quality because I have approximately six pair of sneakers from Tod’s at home, one of them costs like 400€
- I would describe my style as rather classy, I almost only have sneakers at the moment because they are trendy and really cozy and I can wear them for a long time. I like to combine them with a shirt and a sweater, but for winter months I really like hoodies
- I consider myself an exception, because I have so many pair of shoes, people think it is weird but I do not care
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

- I do a lot of online shopping because it is super comfortable but also pastime and bargain hunting, because I particularly like luxury brands
- I never thought of what I spend on clothing, I usually buy when I feel like it but not because I need something specifically, I couldn’t say how much I spend on it
- My favourite brands are Tod’s, Hogan, Philip Model Santoni, Gallos Strümpfe Nudie Jeans, Marco Polo, Dreikorn, Prada would be my favourite luxury brand: I owe a Prada vest, jacket and shoes and accessories like bag and wallet
- My perfect piece of clothing has to be simple!! Not extravagant, material should be natural, wool, cashmere or cotton, sober colors (dark blue and grey) sobriety but quality
- Shop environment staff competence, organized and logical structure, service→customizing and drinks, not too crowded
- I think menswear is more sporty everybody is wearing hoodies and jeans,
- Men are willing to spend more money if they think it is sustainable or if they think the quality is worth it.
- I am not really into fashion blogs, but I go on MrPorter for inspiration
- Mr Porter, Nudiejeans online, Dreikorn, Marco Polo
- I do not have any style icon→not very well informed
- GQ I read but otherwise I do not really care and I do not like blogs, I like hard copies
- I think if brands promoted more blogs I would also consider them more
- I think a lot of men need proper customer service and styling advice, there is generally also not a lot of variety within menswear stores because the fashion industry is still too focused on womenswear only
- I would describe the ideal man as: defined, rather skinny, short dark hair, stylish but cool and sober
- Stone island is my favourite brand

5. Levison G., Media design student from Aruba, living in Amsterdam (The Netherlands)
Favourite piece of clothing: formal shirts, long sleeve shirts, after that the hat, I do not have a specific favourite but I do have some I like better than others, I do not have a specific kind of shirt

I like to have a balance in all of them

It changed with the hat because I used to wear caps a lot, snatbacks, but the last year I switched my style to more formal wear

I started to buy more formal shirts, because I think now that I am growing older I have to change my clothing style, I just feel like I have to change it a bit to come over a little bit more mature

Clothing represents your identity, e.g. old guy wearing young stuff, e.g. at home you wear something more cozy

I was on the Internet, looking for clothing trends and I was reading some articles and I learned about hats and different names e.g. on Pinterest

2013 I bought my first hat it was a whole new experience now I know what fits me and what doesn’t—one guy of my friends is really fashion interested and we went to Bershka and we were trying different pants, so I tried my first slim fit pant

I am open to try new things, I am more inspired by Pinterest because you see a way they brand themselves and I like that, my friend is also in a transition and we are both changing our clothing style

I like to go on fresh cotton.com, highbeast, but mostly Pinterest and I check the mens’s fashion part

A lot of blogs are more urbanish, more streetwear

I wear formal wear but I love to listen to hip hop and RnB, fashion tips are referring to a street wear kind of look

My style is more formal and more elegant, sometimes I mix it a bit with street wear

Sober and clean

I shop twice every month, but its more occasional—I have an idea, check their websites, do they have something new, I check out the stores, especially River Island

Stores like WE or Bershka, I try to visit them more because the webshop is different
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

• I do not buy that much online because I really want to try on things
• I do not want to spend more than 200€ per shopping trip—I also check the sale often because I do not want to spend too much on it
• Brands I like: hoed van tijn, H&M, The English Hatter,
• I look for quality but its also OK to not have it all the time, I go higher for the quality for hats and shoes, because I do not wear them all the time, jeans or so I change much quicker—but if you have accessories you need to have a good quality
• Presentation in a shop is really important—this triggers me, I do not like messy stores, the way a store represents its stuff is what triggers me, that’s why I do not like second hand cause its so messy
• I like Pharrell because of the hats, but celebrities are so random to follow because they have the most weirdest fashion trends, but I check how they represent themselves and then I pick up what I want to pick up
• I am still an independet person that’s why I do not like to blindly follow
• The ideal man is sporty, he must be active, and he must know the difference between dressing formally and casually, he must know how to dress for every occasion
• A guy has to be defined and toned body
• I generally like the clothing style of them so I do not care about either one of them
• Clothing wont fit you if you are too huge
• If you have a certain budget you can buy a lot, but if you are a student there isn’t a lot of choices, either go balls deep or you do not, I think the quality nowadays isn’t just so good, so there are not a lot of brands left to shop with good quality,
• But I think when you start to work it will be easier, but trends make it hard, I do not think it is bad to have trends but I like to have more timeless fashion
• If you want to have clothing with the same style you end up with outlets
• Clark store, Zara have nice stuff, I would buy more variety of things instead of more expensive things

6. Lukas K., Italian high school graduate, living in Rodengo (Italy)
Noteworthy from high end to high street: here comes the Yummy, a men's fashion phenomenon

• What is your favourite piece of clothing: my Acne jeans, because the fit is great and it looks stylish, my friends however do not know the brand, but I do not care about the brand either, they were a present
• My style varies a lot, at the moment I like more tight fitted clothing and I really like if my clothing has a special cut, but I think the most important thing is that my clothing fits perfectly
• I also like it when thing are easy combinable, sometimes I also talk with my friends about fashion, not with all maybe with like 20% of my friends
• I do not shop every month, it really depends on whether I am travelling or not, I spend around 100€ per shopping trip and I usually buy an entire outfit
• I like to shop online at asos.com
• My favourite shops include H&M and Zara or Jack&Jones, but I also like cheap monday
• I really like Acne jeans though, but I cannot afford them
• If I go shopping I want everything to be clearly visible and easy accessible
• I like more toned down colors in my clothing
• I think in comparison to menswear, womenswear has much more choices, this is because with men you have the typical outfit of trousers and sweater, but actually you could wear it in a lot of different ways and a sweater can be long or short or a cardigan even, but I think this is also related to my surrounding
• I want more options, but I do not think that menswear clothing is more expensive than womenswear
• I hate annoying and pushy staff in clothing shops, I want more options as well
• My generation of menswear shopper are still a bit hesitant of how to dress, they still feel restricted to what traditional norms are
• I couldn’t think of one particular style icon, maybe Kanye West haha not really
• I know a lot about fashion through to TV advertisements, but also menswear blogs, but I think a lot of blogs do not offer choices for streetwear and rather business look, however I like fashionbeans.com and highsnobiety.com
• I do not know if I would copy the style of any of the both (Arnold and Orlando), but I do feel inspired by Arnold Schwarzenegger because he succeeded in everything he wanted, however I would not like to look like him
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

- And in terms of James Bond, I would like to be Daniel Craig because he looks cool

7. Daan A., Dutch logistic manager at the webshop office of King Louie, living in Amsterdam (The Netherlands)
   - Favourite piece of clothing: shoes, I like Nike because I am into running and also Vans, casual and nice for work, 8 in total but also football kicks and running shoes and indoor boots, two pairs a years
   - Casual sporty, I normally wear chinos and shirt with T-shirt underneath always a watch and bracelets
   - Once on two months I go shopping, then I buy a lot, I think it is typical men, approximately 100 euros to 150
   - For shoes I would spend like 200 euros, for trousers I would pay max 120
   - It has to fit with my style, the price, and the quality, I am brand loyal→I like Adidas Nike, Vans, WE
   - I mostly shop online: zalandoo, nike.com and asos, label54.nl
   - I really like online shopping and I spend like 1-2 hours behind the PC, for me it is easier to compare different products, in the store I see something and then later on I regret it
   - Nike shoes→my hobby determines what I am wearing,
   - I saw football players with shoes and I like it→online shopping helps to get shoes from America so I have more choices
   - When I buy running shoes, quality is the first priority and the fashionability is the second and then the price
   - Compared to women men have little choice, but I am still finding some nice things every time, color wise my style is more neutral
   - Sometimes I talk about fashion with my friends, I do not care if the advice comes from boys or girls, it depends on what I am wearing
   - In a shop I do not want any pushy staff, it shouldn’t be very busy
   - I prefer online shopping because it is calm
   - No blogs and no magazines, I have some newsletters but not many
   - People like David Beckham or Justin Timberlake, I like their attitude
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

- I want to buy a suit so I went to suitsupply and they have reasonable prices, 300 to 600 euros without shirt
- For men there is less choice but you can go online and you will find a lot
- Price range for women is more attractive than for guys
- My generation: everybody wants a unique style but in the end everybody dresses a bit the same, e.g. festivals → maybe they want to show off
- The perfect man should be tall like Brad Pitt guy
- More like Orlando Bloom
- Pierce Brosnan: he has black hair and nice cheeks and dark eyes and the suits fit him better
- In my high school there were more subcultures, e.g. skaters and gothic and the more sportive guys and this generation has disappeared because guys are more fashion-conscious
- Everybody is trying to create his own style

8. Tobias R., Italian philosophy student, living in Vienna (Austria)

- Favourite piece of clothing: this actually really depends on season and days, still I really like trousers coats and jackets, that is essential for my wardrobe
- However in summer it is really trousers, especially skinny fit and with coats I really like parkas and leather jackets
- One of the brands I buy trousers at should be H&M and Primark, not too expensive, sometimes also Zara
- I would spend maximum 50€ for a pair of trousers
- I just started a couple of years ago to wear skinny fit, before I only wore baggy trousers → I do not wear them anymore because they are out of fashion and I wouldn’t feel comfortable with them anymore
- My clothing style is a bit under casual, usually very relaxed but this also depends on the situation, e.g. if I am at work or not
- In everyday life I wear whatever I want, shorts or sweaters or whatever
- I think my style really changed over the past couple of years: I think I became more daring, e.g. this fabric I wouldn’t have worn it three years ago
- I think nowadays (living in Vienna) I have more options, e.g. also second hand
Noteworthy from high end to high street: here comes the Yummy, a men’s fashion phenomenon

- I go shopping every two months, but this is hard to tell, it is rather occasional, just as I like
- I spend approximately 20€ to 100€ on one shopping trip
- I really like to buy at second hand shops, e.g. t-shirts and jackets
- However, I also really like shopping at Peek&Cloppenburg only in sales though, Cheap Monday, Jack&Jones
- I think these brands are very easy combinable, they are also sober (I do not like too extravagant clothing), clean colors and comfortable fit (very important)
- If I go shopping I like it when it is calm, easy accessible changing rooms, but I actually really like spontaneous shopping
- I usually go shopping alone but sometimes with my girlfriend
- When it comes to clothing I talk with everyone about it, not only with girls, I do not think it depends on gender
- If I buy a pair of trousers, the fit is essential
- I really like it when I can change the trousers e.g. make them a bit shorter
- I like to go online to check on trends, but I do not like to buy online, it is too much of a risk for me
- I do not particularly check menswear blogs, I think sometimes I like it but I usually check trends in contemporary media, e.g. youtube or series and movies
- I cannot think of any male style icon, maybe Indiana Jones haha
- I do not know if menswear is more expensive than womenswear
- Describing my generation of menswear shopper: definitely materialistic, this is really hard to tell, I think we are more daring and more interested in what we wear
- I do think however that menswear gets more promoted in the last couple of years
- Regarding a luxury brands, I do not really care but I would like to have a perfectly tailored suit
- Concerning the ideal man: he has a beard, clothing with movement options
- I have a beard, I do not use too much grooming products, but it has to look well groomed. My friends bought me this grooming product (Dr.Case Beard Soap) once, which I really liked. I think I might buy it again