



Studs and stud boxes. Left: a card of 'Handy' two-piece studs with imitation jewels (red, blue and green glass). Made in England (about 1890), this card was bought in Sydney, Australia, in 1984. Centre, back: a leather-covered stud box, with silver initial 'P' in ornate style (about 1890). Right, back: a metal stud and link box, a souvenir of Aberystwyth from the 1930s. Front, right: a metal and imitation enamel stud and link box and collection of ordinary studs of the 1920s.

FASTENERS, BUTTONS AND STUDS

In the first quarter of the nineteenth century, cravats were at the height of fashion. Later neckwear and collar fashions of various styles can be seen in cartes de visite. As the century progressed the older and more conservative generation were still wearing the high starched collar and regarded the turning down of the shirt collar as a disgrace. However, the increased popularity of the lounge suit (in place of the frock coat with its smaller collar) had an impact on both shirt collars and cravats. The latter had to become narrower and less bulky, so developing into the tie.

Stick pins or tiepins vary in length from 1¾ inches (44 mm) to 3 inches (75 mm) and usually have a twisted or grooved central area on the pin to prevent it slipping in the material. The heads of the pins were made in various materials — pearls, precious and semi-precious stones, silver, gold, brass, mother of pearl and even glass. Designs depicting symbols such as lucky horseshoes, wish-

bones, masonic devices, coins, famous heads and the emblems of clubs and other organisations were very popular.

A tie clip in a heart-shaped design was an alternative to a stick pin. The heart-shaped device could be slipped up to hold the crossover tie or narrow cravat. As ties became longer and narrower it became necessary to attach them to the shirt front, so various designs of tie clip developed.

Capes and cloaks were fastened at the neck by a strong pair of buttons linked by a chain or large ring, or by a button and toggle. These devices were used so that the edges of the cloak did not overlap but lay butted together and thus gave greater freedom of movement. Waistcoat buttons were very elaborate and in many cases very like jewellery. Made in various designs, most have the main area of the head of the button in mother of pearl which offsets the central ruby, pearl, amethyst or semi-precious or paste stone, edged with enamel, silver, gold or other

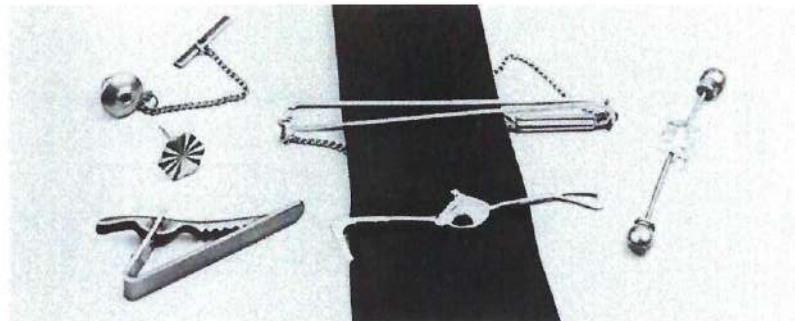
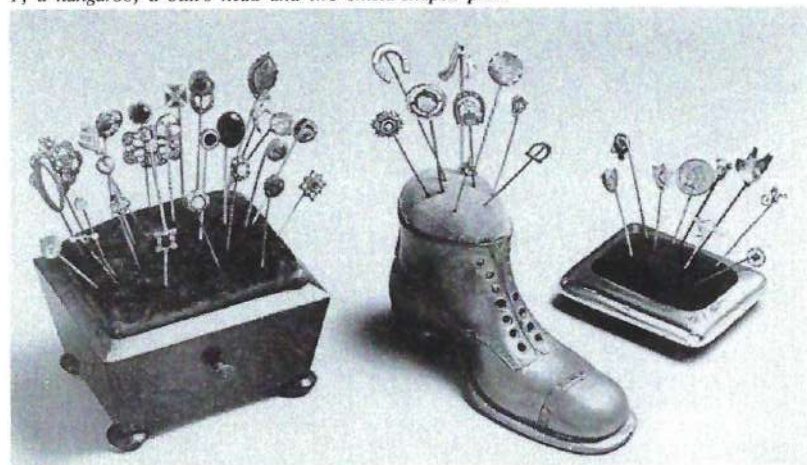
This pdf contains pages 9 to 22 of the Shire Library Classics book *Gentlemen's Dress Accessories*, first published in 1987, ISBN 987-0-85263-904-7.

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ABOVE: Most stick pins are grooved, as can be seen in this selection, dating from 1870 to 1890. Left to right: 9 carat gold wishbone with 'ruby'; silver Greek profile head coin; mother of pearl bird; cut steel rosette; jewelled head with cut stones — large amethyst, two tiny emeralds and topaz; jet with cut glass stone; silver dye-stamped whelk shell; silver head with fez (General Gordon?); brass and enamel beetle; brass tortoise; silver fly (cast); silver and enamel crest.

BELOW: A selection of stick pins ranging in date from 1890 to 1920. Those in the rosewood pincushion (left) include a Maltese cross, numerous jewelled heads and two in Indian silver. In the boot pincushion (centre) are a white enamelled lucky horseshoe, a stirrup, a clasp knife and a monogrammed stick pin. In the silver pincushion (right) are a porcelain violet, a silver coin, an initial F, a kangaroo, a bull's head and two shield-shaped pins.



Tie clips. Top left: post-1920 tie clip of gilt metal, with a bar to pass through a buttonhole and a sharp-pointed six-sided piece (like a drawing pin) which pierced the tie and entered a spring device attached by chain to the bar. Lower left: 1950s brass clip with spring and teeth to grip the tie and shirt front. On tie: a simple double-barred clip in gilt brass to slide on to a shirt front (shown in reverse for clarity). When worn the tie passes through the chain. Gold riding crop and horse's head of the 1920s, usually worn on a white hunting stock. Right: a collar pin of the 1930s or 1940s. This two-ended brass collar tie bar, one end of which unscrews, has a cut glass bead as central decoration.

metal. The buttons usually came in boxed sets with split pins as a backing device. Schools, colleges and sporting clubs all had individual buttons, and button-

makers were kept busy producing moulds.

During the nineteenth century turn-back cuffs became popular in preference

Cape buttons. Clockwise from top left: eighteenth-century, mid-European silver cloak buttons, connected by a long link; nineteenth-century dark mother of pearl with circular design on elongated linked chain; two horn buttons with recumbent stags, paired to face inwards; small silver buttons $\frac{3}{8}$ inch (9 mm) diameter, hallmarked 'GFW B'ham 1881', engraved with a floral design and connected by silver chain; eighteenth-century silver cloak button and toggle, mid-European, connected by a long link fitting into a grooved bar.





Waistcoat buttons. Clockwise from top left: single gold/mother of pearl with central turquoise; five mother of pearl buttons with brass surrounds; set of three gold/mother of pearl buttons with ruby, sapphire and pearl centres; pair of bone buttons with recumbent stags (about 1860); four white mother of pearl buttons with purple mother of pearl centres and cross-chained decoration and two types of decorative silver edge.

to the starched single cuff. Some cuffs had two or three holes for the fasteners. Various types of cuff-link were developed, the main aim being to make it as easy as possible to push the stud through the two pieces of cuff with one hand. The dumb-bell design, with the head and the back placed at the same angle on a curved

shank, was popular. In others the head and back were connected by a chain or link which was very manoeuvrable. The shank attached to both the head and back was sometimes triangular in shape. Often a long slip of metal was used so that the chain could be as flexible as possible.

There were also the swivel or lever

Specialist buttons. From left: painted green and red on brass, Corpus Christi College Boat Club, Cambridge; two brass buttons, 'YCNT' (yacht club?); brass, 'OEA' (Old Etonian Association), about 1910; black composition moulded button, 'TBC' (club button?).



Cuff-links dating from 1900 to the 1930s. Clockwise from top left: stamped brass; round mother of pearl; brass with floral designs, fixed shank and swivel back; brass with celluloid thistle design; brass and mother of pearl with brass chain in imitation stitching; hand-painted dog's head, with silver rim; engine-turned brass; painted stamped brass; oval engine-turned brass; gold, engine-turned commemorative design for 35 years; silver floral design. Centre, left and right: pair of the link in the top right corner; plain brass.

types which could be very easily pushed through the cuff material and then 'switched over' to hold the cuffs together. Some were angled as well as swivel-

headed. Another type had a pull-out extending chain so that the link could be permanently left in the cuff. Materials such as solid gold and gold filled, silver,

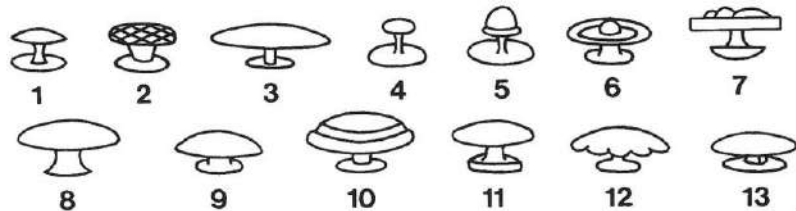
The reverse of the cuff-links in the picture above. Clockwise from top left: chain link; long shank with triangular ends; fixed curve shank with swivel open in upper link; long chain link; fixed ring and link; dumb-bell bar link; pull-out expanding chain; elongated triangular shanks linked by ring; long shank with round attachments; chain link; elongated single shank. Centre left and right: fixed ring and link; figure of eight shank.



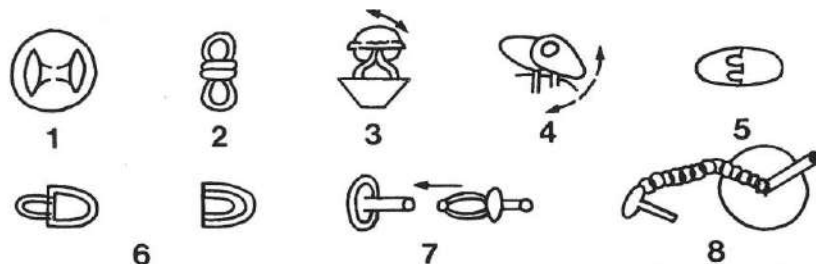
enamel, brass and semi-precious stones were used, and the designs were floral, geometric, emblematic, initials or of a sporting character.

Once the soft cravats of the Regency

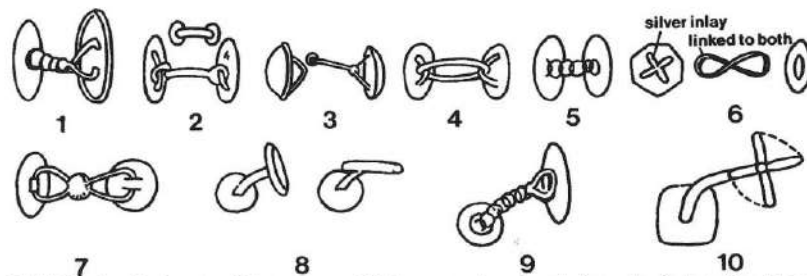
period had gone out of fashion, and the stiff, high collars of the more puritanical age had come in during the 1840s and 1850s, there were many different types of collar. At first they were very plain, but



Plain studs, all with circular bases. 1, mother of pearl, top and bottom same size; 2, ivory and gold — top slightly larger; 3, large gold top, stem of mother of pearl with smaller base, top engraved with insects; 4, very small gilt top, engraved with floral pattern; 5, small gilt top of faceted glass, large base; 6, gilt engine-turned top with white glass centre; 7, gilt embossed insect on top; 8, moss agate made in one piece; 9, piqué silver horse's head in tortoiseshell; 10, cat's eye on metal shaft and stem (from New Zealand); 11, goldstone made in one piece; 12, enamelled stylised flower; 13, mother of pearl in two colours.



1, double oval shank (about 1860); 2, double folding shank, marked 'DRP33758'; 3, gilt swivel base; 4, double swivel; 5, hinged oval base; 6, D-shaped folded swivel base, marked 'Climax'; 7, pull-out split pin; 8, pull-out pin on chain (about 1890).



Cuff-links. 1 to 7, showing different types of link construction; 8, swivel-type back plate; 9, pull-out extending chain, marked 'Foreign Patent — Made in England'; 10, angled and swivel back, which folds into shank (about 1900).

RIGHT: A portrait of a young naval officer in dress uniform with winged collar and an albert/leontine with bar plus fob, photographed against a romantic garden background. Dated between 1890 and 1900.



BELOW: Two gentlemen in soft felt country hats, and wearing rounded and turned-down collars. The gentleman on the left is wearing a medallion on his albert and both show different styles of jacket. (1890-1900.)



later the collars had turned-down corners, either pointed or rounded. Towards the end of the nineteenth century the completely turned-down collar arrived. All of these collars required studs of some type to attach them to the shirt and to close the stiffened shirt front.

In 1872 the useful items called solitaires (spring studs) were first patented by George West as 'Fasteners for Collars and Cuffs'. The variation and design in mechanism was tremendous. Even with the fixed studs (which did not come apart), there were several ingenious designs to make their use easier for the wearer. Some had oval shanks, some were crescent-shaped and some had double oval shanks. There were also types with hanging bars which opened to pass through the stiff shirt materials and then snapped shut. Also popular was the swivel shank which folded and came in a wide variety of designs to make dressing easier and quicker. Pull-out pin designs were also available.

However, it was the solitaires (later known as bachelor's buttons) that were the most successful. Although they were



ABOVE: Two boxed sets of waistcoat buttons. Left: gold/green enamel with mother of pearl and turquoise centres. Right: gilt with mother of pearl and turquoise centres, about 1890.

BELOW: A group of unusual studs including a silver stud showing William Tell and son; a brass pair initialled 'F' against a floral backing; various clubs and organisations; the initial 'B' on white against a black background; King George V and Queen Mary (probably a Coronation souvenir); a Far Eastern landscape painted on chicken skin, with a beaded silver surround (about 1800); an advertising stud from Ventnor and a small Scouting emblem.



ABOVE: A green velvet case with two solitaires and four small studs (left); a white cardboard box containing a 'Superior Finish' card with two solitaires and four studs (right); the lower part of a card with six brass studs (front). (About 1890.)

BELOW: Left: an 'oriental' collar box with veneered lid, showing central container with lid removed and studs in situ. Centre: 'Acme' tie press in simulated Tunbridge ware with original advertisement and directions for use. Right: a lacquered 'oriental' circular collar box in red, black and brown, with a collar. About 1900.





Seven studs with five showing backs larger than the heads. Back row from left: brass engine-turned head with mother of pearl centre; cut glass head with large brass back; six-sided mother of pearl head with larger brass back with serrated edge. Centre: set of three small-headed silver studs for dress shirts. Front: brass head with stylised flower and faceted edge, with bone shank and back, about 1890.

made by various firms the greatest and most prolific manufacturer was George West. The design was excellent and examples remain in working condition today. The principle of the mechanism is of two winged projections which, when depressed, release their hold on a central shank so that the back and front are completely separate and can be easily put through various thicknesses of shirt and collar before being snapped firmly together. Solitaires were made in a wide variety of materials such as gold, silver, mother of pearl, glass (painted, moulded

and cut), brass, agate, moss agate, malachite, 'imitation stones', jet, bog oak and combinations of silver inlaid with gold, jet and mother of pearl. Registered marks date these studs to a limited period between 1870 and 1890. Manufacturers and makes included Greaves' Patent, W. E. Wiley and Sons, F. Moore, Hales Patent, Reading, F. F. Abbey, S. Alford, D. Cutler, 'Perfect Action', Appleby and Stamps' Patent and Atkins' Improved Patent. Boxed solitaires can still be found, some having collar studs of matching design.

Three studs showing different mechanisms. From left to right: an imitation mother of pearl and brass stud with withdrawable split pin for detaching stud; a mother of pearl and brass stud with a swivel back; a mother of pearl and brass stud with removable backing, secured by a chain (about 1905).



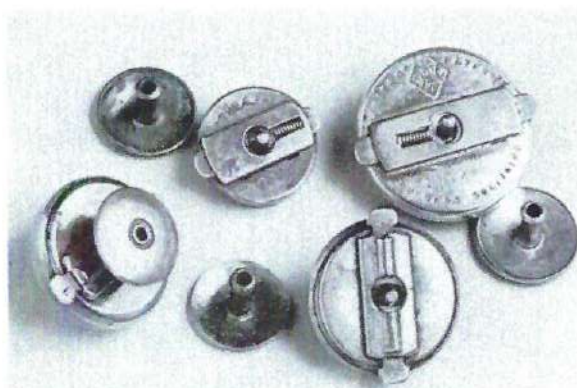
Five pairs of solitaires dating from about 1880. Clockwise from top left: blue glass inlaid with silver, with silver rim ('Perfect Action') patented by W. E. Wiley and Sons; brass with geometric floral design (West's patent); white glass inlaid with silver anchors with brass rim; large silver with floral design (West's patent); blue glass with painted roses in central cartouche and brass rim (West's patent).



Backs of solitaires showing different makers and mechanisms. Clockwise from bottom left: patent with a shield (no name); West's patent 1887, 'Perfect Action'; D. Cutler; Brevet SGD; French made, F. Moore and Company, 'Patent Safety'; Greaves Patent; the Patent Safety Solitaire. Centre: West's patent with trade mark.



Obverses of solitaires shown above. Clockwise from bottom left: brass with floral design; horseshoe design; banded agate; trellis design with flowers; black and white mottled glass with brass edge; similar, with silver rim; silver with geometric and floral design. Centre: octagonal, silver with inwoven leaves.



Different solitaire mechanisms. Clockwise from top left: 'The Alpha'; West's Patent, with registration mark 'Duchess Solitaire', 1876; spade-shaped projections shown open and closed.



Unusual solitaires, the obverses of those shown above. Clockwise from top left: black glass with silver boxer dog's head; metal Gainsborough lady's head (registration mark 1876); a pair of King Charles spaniels' heads in red/brown composition (about 1880).

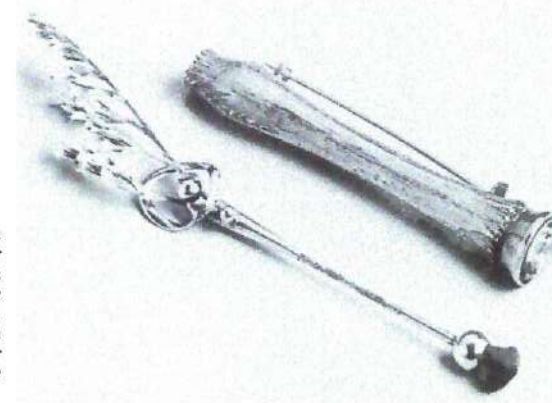
Back row (from left): a pair of oval brass studs with garter and floral design; a round cut steel stud; a blue composition stud with star design and twisted rope edge in brass; a pair of opaque white glass oval studs. Centre row: a brass anchor oval-shaped stud; a flat white glass oval stud; a brass engine-turned oval stud; a brass stud with geometric and floral design. In foreground: the back of a stud, showing spring and hinge. (About 1870.)



Collars and collar boxes. The occasion and time of day dictated the style of collar to be worn. Front left: printed cotton collar, the 'Ashley', marked with 'Welco' trade mark. In box: 'Extra Heavy 4 Fold' collars. The box is original, marked 'Round Alatus' and the top is printed for the retailer, F. Mabbet. Square collar boxes were used in shops for stacking on shelves. Front right: a trade Christmas card of the 1890s showing a shirt front and collar and the legend 'May you collar a tight hold on Good Luck and nought af-front you thro' this Xmas.'

Excavations on a site in the Rocks area of Sydney, Australia (a well-known historic tourist venue), have revealed solitaires similar to those illustrated on page 19. It is interesting to know that as well as the 'Handy' two-piece studs dating from

the 1890s shown on page 9, which were bought in 1986 at an antique fair in Sydney, more fashion-conscious gentlemen wore better-made solitaires in the 1870s period, when there was greater prosperity, brought about by the finding of gold.



Lower: silver cravat pin with small heather flower holder at one end and an amethyst thistle at the other (hallmark not clear). Upper: unusual European silver brooch-type flower holder with white cut stone inset at lower end.

To keep collars clean and uncrushed circular collar boxes were used. These were made of leather, wood or papier mâché, the depth being $3\frac{1}{2}$ inches to $4\frac{3}{4}$ inches (80-120 mm) and the diameter $6\frac{3}{4}$ to $8\frac{3}{4}$ inches (170-220 mm). Some boxes had a central container with a lid for studs and links. Some were oriental in design, made from one piece of wood, the lid being veneered, and with a central container for studs. Leather boxes of stiff calf hide with a strap and buckle were used when travelling.

In the eighteenth and nineteenth centuries braces were worn to support breeches and trousers and were highly decorated with checks, plaids and floral designs. They were made from materials such as silk and leather and were adjustable. One specialised item offered in the 1902 Sears Roebuck catalogue was an electric belt entitled the *Giant Powered Heidelberg Electric Belt*, which, it was claimed, would bring you health, strength, vigour, manliness and happiness. It was alleged to be a wonderful cure for many ailments includ-

ing nervous disorders, organic ailments, whether due to natural weakness, excesses or indiscretions, and purported to do better than any pills, medicines or injections. Some might feel it is a pity it is not available today!

Many photographs of Edward VII and George V show them wearing flowers in their buttonholes, once again setting the royal seal of approval on a fashion accessory. In order to keep the flower in the buttonhole fresh, a flower holder designed as a flattened tube of silver or silver plate was devised to hold a small amount of water. The simplest ones have a flattened, rounded collar which rests against the front of the buttonhole, the container of water lying hidden behind the lapel. More sophisticated designs have a strong clip which holds the container firmly to the lapel, and many have an inner clip which holds the flower stem secure within the water container. Some of the strong front clips are fern-shaped to set off the flower. The sizes of flower holders range from 2 to $2\frac{1}{2}$ inches (52-65 mm).

Flower holders of various designs in silver and silver plate. From right: holder with inner clip; holder with large collar and inner clip and safety pin; plain with 'National' impressed mark; holder with small fern clip marked 'WM B'ham 1894'; plain, flat holder; small holder with sliding fern-leaf clip; cut-away V-shaped clip with square opening; long front clip and flattened body, with Birmingham mark (unclear), about 1910.

