



УДК [687.14.016:796.7]"195/197"=111

THE 'MODS' STYLE INFLUENCE ON THE FORMATION OF SCOOTER DRIVERS' CLOTHING IN THE 1950s-1970s.

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The historical prerequisites of forming a 'The Mods' style in clothing are considered. The characteristic features and basic principles of forming the range of drivers' clothing are defined. Designers' collections have been considered and the main directions of development of 'The Mods' dress code highlighted. The results of a study of the transformation of the form of protective clothing for scooter drivers in the mid-twentieth century under the influence of 'The Mods' style, which first emerged in the United Kingdom, and subsequently spread to many countries around the world.

Keywords: *shaping of special clothes, 'The Mods' style, protective clothing for drivers, 'Fishtail Park', analysis of artistic and compositional decisions.*

INTRODUCTION

A striking example of the artistic component in the design of special-purpose protective clothing is the transformation of the form of clothing utilised by scooter drivers of the 1960s, which originated in the United Kingdom. This process took place under the creative influence of the development of the subculture 'The Mods'. The study of the subculture of 'The Mods' allows us to consider the creative transformations of clothing that gradually influenced the formation of the leading global trends in youth culture, art and fashion. [1-5]

PURPOSE

The purpose of this study is to identify the socio-cultural factors of the emergence of the subculture "The Mods", and to analyse the transformations of the form of protective clothing used by British drivers.

RESULTS AND DISCUSSION

Complex historical and political and economic developments in the post-war world - in particular, conversion processes - have contributed to the active use of elements of military clothing. Powerful social shifts continued in the post-war world. British teenagers rejected the "boring, timid and old-fashioned" middle-class British culture and tried to challenge social norms, admiring 'existential' maxims. So according to the principles of



existentialism, a person must be aware of himself and be responsible for himself if he wants to become himself [1].

For the first time in the world, existentialism - as a philosophy of being human originated in Russia, on the eve of the First World War 1914–1918. Subsequently, in the 1940-1950s it became widespread in other countries of the world, such as Germany, France, Austria, Great Britain, Poland, Argentina, Slovenia, Spain, Italy.

New street-style trends were formed - teenagers tried to emphasize the image of an independent intellectual, and their clothing was distinguished by exquisite elegance combined with expressive minimalism. They preferred the Italian 'Vespa' & 'Lambretta' scooters, a cult and relatively inexpensive Italian-made scooter sold in Western Europe since April 1946. The economic growth and well-being of the population in the 1960s made it accessible to British teens who created the 'Mods' subculture. Most of urban teenagers chose scooters as a vehicle because the panels of the scooter bodies covered most of the moving parts and reduced the likelihood of contamination of clothing with oil and road dust, unlike most motorcycles.

'Mods' were fond of Italian fashion. They usually wore suits with tight trousers, sometimes mohair lapels, slim ties, button-down shirts, wool or cashmere jumpers with a round or V-neck, 'Chelsea' or 'Beetle' boots, moccasins, 'Clarks' boots and bowling shoes. Their hairstyles imitated the style of French actors (Fig. 1). Women's 'Mods' dresses Androgen, with short hairstyles, men's pants or shirts, flat shoes and light makeup, light or pale lipstick and false eyelashes (Fig. 1). Miniskirts became progressively shorter between the early and mid-1960s. [2-3].



Fig. 1. British youth who followed 'The Mods' style

In the early sixties, the fish-tail military 'Parka' became especially popular, which became an iconic symbol of the 'The Mods' subculture fashion because of its practicality, cheapness and accessibility. These 'Parkas' were easily obtainable from 'Ex-Military' surplus stores (Fig. 2).



Fig. 2. Fishtail Parka: L to R side, rear, front

Spacious and warm, 'Parkas' have been considered an ideal piece of clothing for protection against wind and rain while riding scooters. Their name comes from a structural feature - a specific elongation of both parts of the back, which form a visually angular shape and are not connected along the central seam - which are reminiscent of a fish tail. The original parka design was based on Eskimo clothing, which also had fur inside to maximize heat conservation. Fish-tail parkas are internally very spacious because they were designed as outerwear worn over combat clothing by armed forces such as infantry. During combat situations, the parka alone did not give adequate protection in difficult climatic conditions, such as temperatures below -10°C , but did have good protective properties against dirt, rain and wind.

The Fishtail Parka was first used by the United States Army during the Korean War in 1950. Over the next 15 years, there were four modified models of the 'Fishtail Parka': Ex 48, M 48, M 51 and M 65. The EX-48 was the prototype. Then the M-48 became the first production model. The next step of the upgrade was the M-51, which was an advanced for the mass-produced model M-48 with continue protective properties. Model M-51 was a 3-piece construction, having fur on the lining, but not on the main product. The M-65 Fish Tail with its removable hood became the latest revision and was commissioned in 1968. The early models' hoods were trimmed with real fur but after 1973, due to an outcry from the 'Fur Lobby', the hoods began to be trimmed with artificial fur.

During the economic recovery of Great Britain at the end of World War II, the government encouraged labour migration from the British colonies - in particular from Jamaica. London based Jamaicans introduced their own 'Black style' of music that started to gain popularity among the English youth.

In the early 60's in the UK, 'Ska' became known first as the 'Jamaican blues' and then as "Bluebeat". It is widely acknowledged that the so-called 'Black style' had a significant and profound effect on the history of clothing in



the twentieth century, and its culture and fashion have long been considered 'Cool style' [4].

Soon, 'Bluebeat' AKA 'Ska' became very popular with white working-class youth (Mods), which led to a strong associative link between scooters, fish tail park, trilby hats and Jamaican music.

CONCLUSIONS

The historical prerequisites for the appearance of 'The Mods' style in British youth's clothing are considered. Analysing the processes of synthesis of imaginative and constructive decisions, combined with the utilitarian function of special clothing, which consists in the practical content of protection of the driver from adverse environmental influences - it is seen that the socio-economic situation of the post-war world contributed to the formation of the subculture and style 'The Mods'. Under the influence of 'The Mods' subculture, the 'Fish Tail Parka' became the main element of protective clothing for scooter riders in the 1960s.

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КОЛОСНІЧЕНКО О., КРІЧЛОУ К.

ВПЛИВ СТИЛЮ "МОД" НА ФОРМОУТВОРЕННЯ ОДЯГУ ВОДІІВ СКУТЕРІВ У 1950-1970-Х РОКАХ

Розглянуто історичні передумови формування стилю мод в одязі. Визначено характерні риси та основні принципи формування асортименту одягу водіїв. Розглянуто колекції дизайнерів та виділено основні напрямки розвитку стилю мод в одязі. Надано результати дослідження трансформації форми захисного одягу для водіїв скутерів у середині ХХ сторіччя під впливом стилю "мод", який вперше виник у Великій Британії, та згодом поширився у багатьох країнах світу.

Ключові слова: *формування спеціального одягу, стиль "мод", захисний одяг водіїв, fishtail parka, аналіз художньо-композиційних рішень.*