The WELL DRESSED MAN

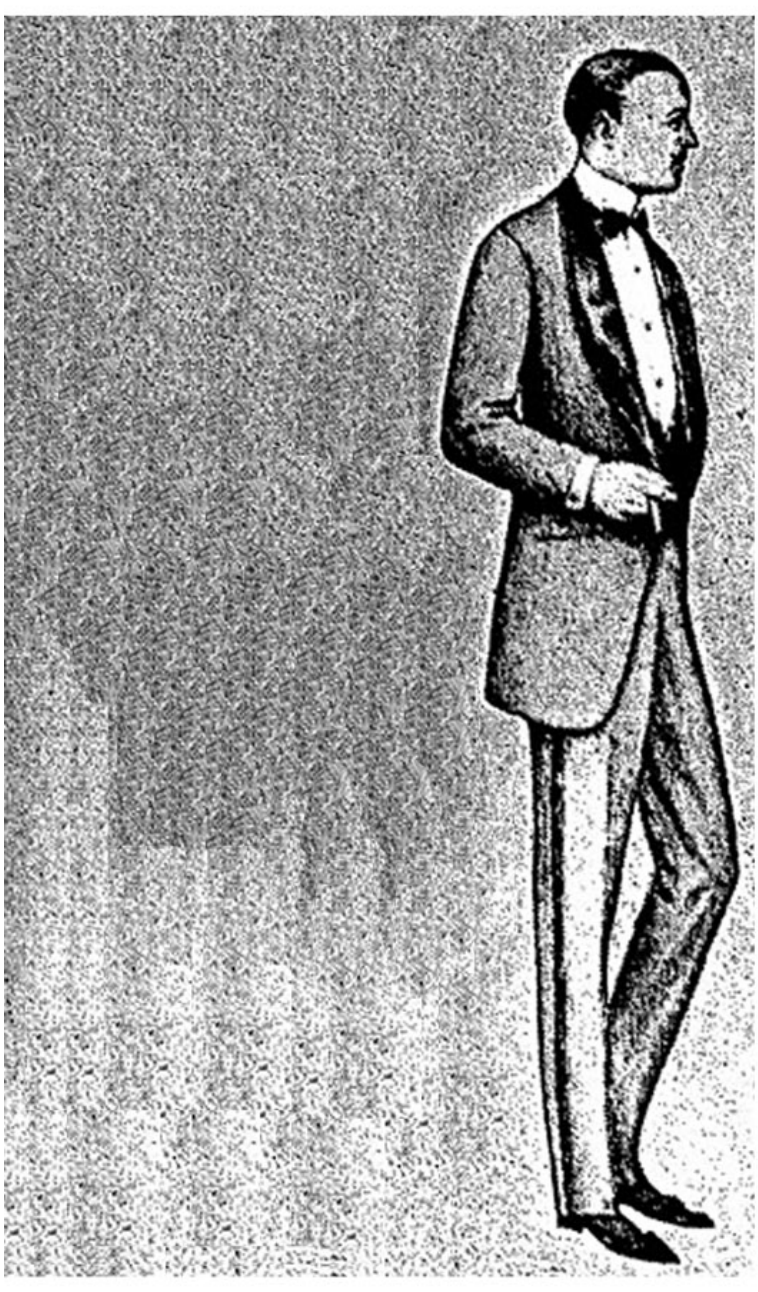
Soft toe patent leather pumps. Thin soles, long vamps. Opening bound with corded silk, flat bow of corded silk

I DINED, a few evenings ago, with some men at a place where one sees the beau monde of New York. During coffee we were joined by a man prominent in London and in Paris, for his connection with great monetary affairs. It is said that he is very rich and also, a hard working man — one whose strenuous labors often consume many hours of the day. With this in mind I could but admire his appearance, his well groomed hair, his well fitting evening clothes, his well varnished shoes and the pearls in his linen. He wore nothing extreme; all was in black and white. It was the nicety of values in everything, with a certain unconsciousness, that made the perfect ensemble of a man who seemingly did not care—but knew. Around me, at other tables, were many men known in this world of New York — amongst them it was not difficult to find — perhaps a few — who were arrayed in immaculate but unimaginative evening clothes. There was an expression of struggle in what they had on, the latest finishings that fashion calls for, yet clothes which fitted more as country clothes do and not as evening dress should — and again in badly tied ties, exaggerated waistcoats, jarring jewelry, and impossible shoes. They were men who cared but did not know. I see no reason why they all should not know and care — as they should care and know about the proper use of the knife and fork, for it is as easy to do most things properly as wrongly.

Double breasted dark blue dinner suit, facings and cuffs of dark blue satin. Single breasted waistcoat.

THE material for the formal evening coat and trousers is the dressed or undressed worsted in black or dark blue. There are various weaves in these materials; herring bones, stripes and small squares and diamond figures — but these designs are of little significance. One may indulge in what one likes best if the coat is correct in its cut, and the appointments in keeping with simplicity and good taste.

THE coat should fit the body tight up under the arms, so that in any posture the garment stays in place. The sleeves are narrow and the short placed waist-seam encircles the body to the front edges. The front effect of the coat is best when well opened, exposing considerable shirt, the lapels



Loop button black dinner suit, Jacket with satin facings, Black satin double breasted waistcoat and tie.

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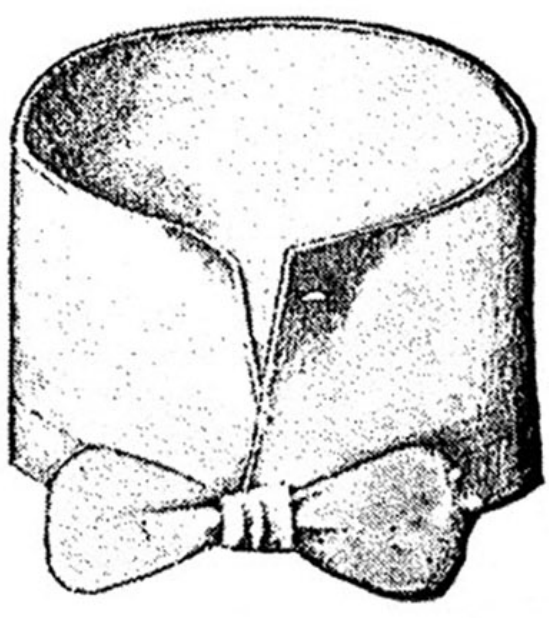
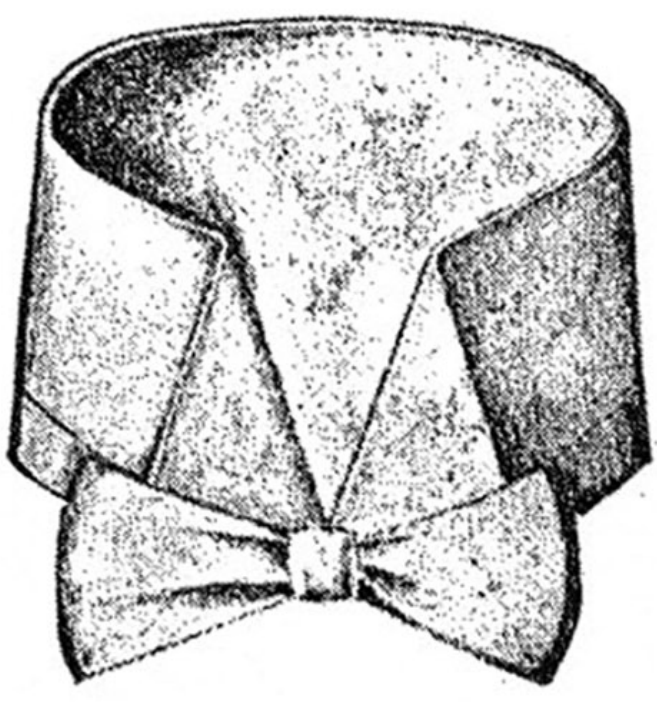
rolling to a little below the top button of the waistcoat from where the line slants away to the lower edge which inclines slightly upward and rounds into the skirt. The skirt is long considering the short waist and rounds at the bottom. I think the outside breast pocket a matter of fancy as are the style and number of buttons on the front of the coat and on the sleeve. The half oval button of silk to match the material of the coat is probably as desirable as the bone button one sees on the evening clothes of histrionic personages is undesirable. I can recommend but one shape of lapels and collar. I see no reason for the endeavor to change from the peak to the shawl effect. There has been this inclination but it will not meet with any success. A certain class of London has shown these satin shawl collared evening coats with two buttons on the front worn with two buttoned waistcoats, but I don't think they are to be found on smart men. The peak lapel with collar of cloth or like the silk facing on the lapel is much to be preferred.

TROUSERS: Evening trousers should be set high on the body to allow for the short waist of the coat and waistcoat, with a general narrow look from top to bottom — especially above the knee, then a straight hang. The one or two braids must be a perfect line down the side without the slightest curve at the bottom. If the two braids are preferred they should be put on to part at the side pockets one following the seam the others the pocket.



Band collar—Sets high in back and slopes slightly down to front

WHITE waistcoats: The caricatures of this part of man's apparel that are placed before the public are appalling. I have no space nor inclination to describe these abortions. My advice is to have the evening waistcoat made by the same house that is making the coat and to avoid under the present fashions-all bizarre materials and shapes. Washable stuffs are preferable as materials, and they may be plain to match the shirt or in some of the conservative pique patterns. Both the single and double breasted waistcoats are good style, but both should be shorter and with a higher and yet more rounded opening than was seen last year for formal evening dress. It is obviously a wise plan to keep the button space as narrow as possible on the single breasted waistcoat, and the points should follow the lower lines of the coat. The same idea is carried out in the double breasted Beau Brummel style.



Boldwing collar — Piqué bow tie

SHIRTS, collars, ties etc.: The various suggestions that are to be seen in publications and that come from shops for the wearing of soft bosom shirts with the tail coat can not be taken seriously. The shirt for full evening dress has the stiff bosom made in piqué or plain linen with narrow rounded single linked cuffs. These cuffs are made an inch longer than for day wear, for with these clothes there must be as much care taken to expose sufficient white at the wrist as at the neck.

THE band collar which laps (or breaks slightly in front) and has height in back to show well above the coat, then slopes slightly down to the front, will find favor here again as it has in London. But it is only rational to believe that a certain amount of personal comfort will be sought for and found in the large wing collar and the poke. Any of these are dress collars when they conform to the lines I have mentioned above. The ties are not wide at the ends, two inches at most and

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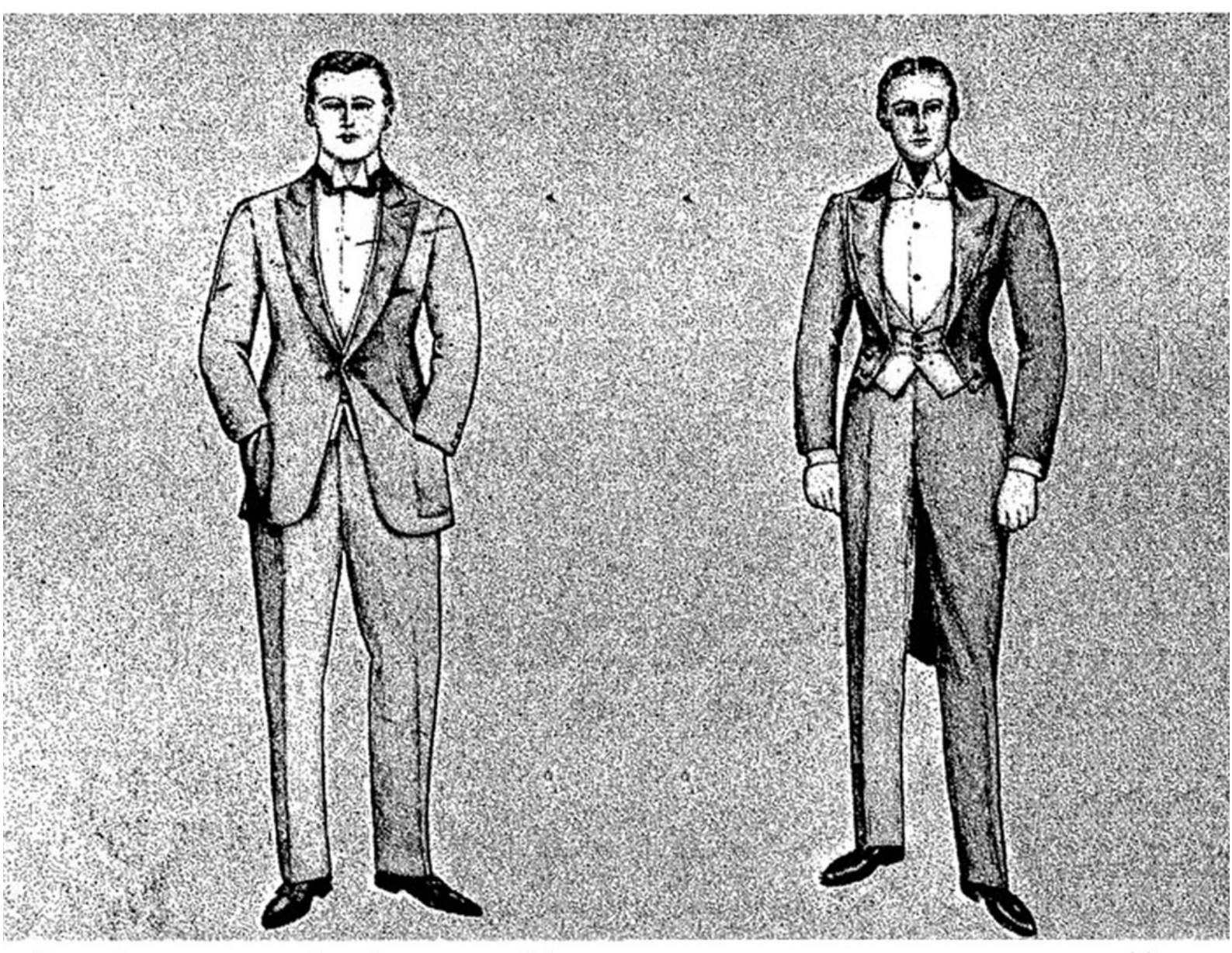
are smarter with rounded points instead of the square ends. The matching of the tie with the collar, shirt bosom, cuffs, and waistcoat is a nice conceit. This may be done with plain linen or when the piqué is of a very fine cord or figure.

FOR the man who is wearing black and white there can be no more proper suggestion than the pure black sock with a heavy black clock. The one color in the deep blue applies too, when the evening clothes are of blue. Dark purple, dark green socks in beautiful brilliant silks are nice for men who assemble properly these colors in the jewelry they may be wearing.

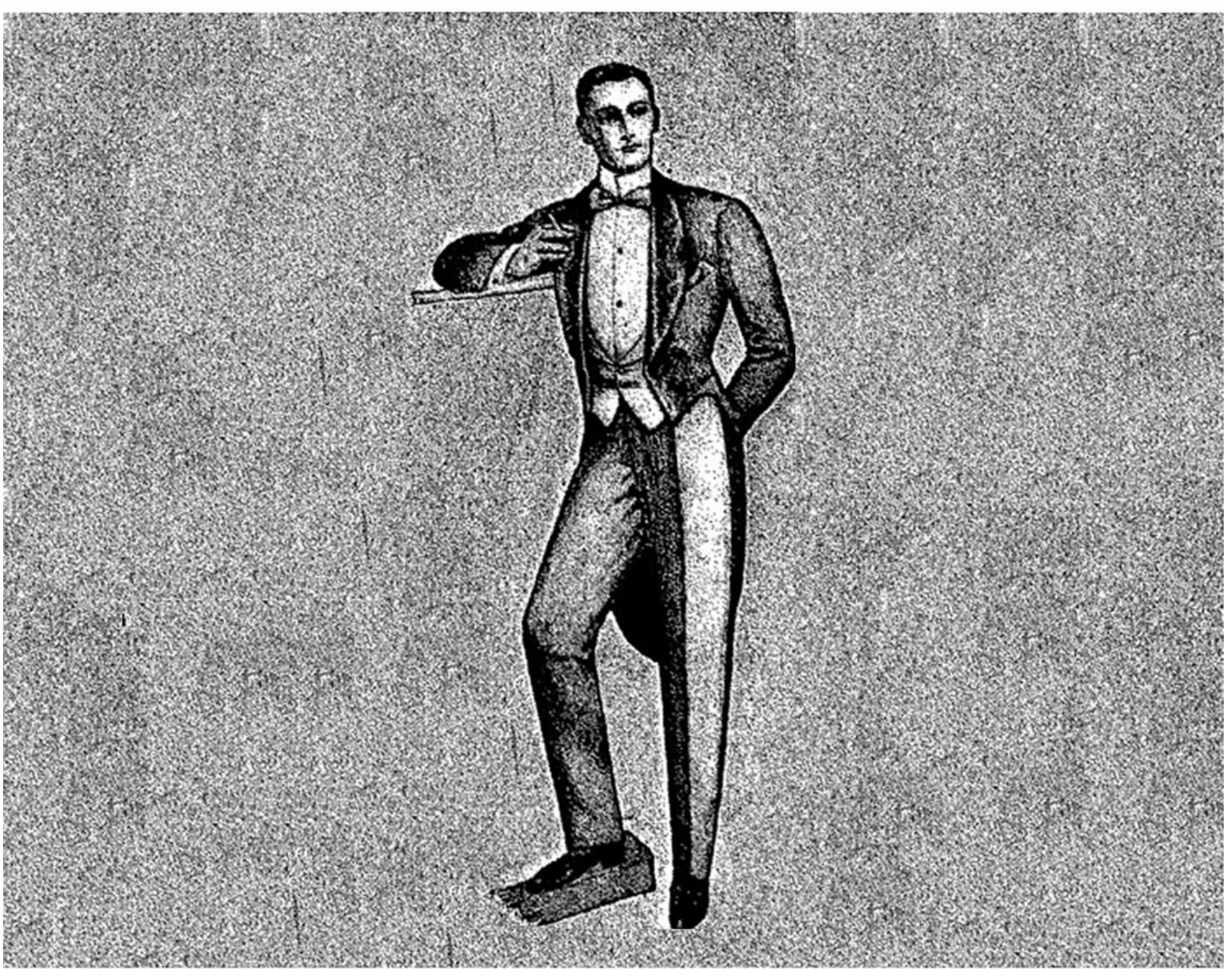
SHOES: Plain patent leather low shoes, with long vamps and three cross laces showing no bow at the top, or patent leather pumps on the same lines, with soft toes, flat and straight bows — these are the evening shoes to go with evening dress.

JEWELRY: There is so much offered, so much that may be suggested, it could be an article in itself. I think if a man is not sure he had best use as little as possible, and that as simple as possible, then he will be quite right. For him I would suggest two round pearls in the shirt bosom and mother of pearl links centred by a pearl in the cuffs, and plain white buttons on the waistcoat.



One button oxford gray dinner suit. Facings of dull silk. White piqué waistcoat that has rolled collar.

Black evening suit. Facings of brilliant silk. Velvet collar. Plain white linen waistcoat. shirt. collar and tie.



Dark blue evening suit. Shawl collar facings of dark blue satin. Piqué waistcoat, shirt and tie. Plain collar.

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