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THE WELL-GROOMED MAN
BEING A DISSERTATION
ON ART IN DRESS



Price, Twenty-five Cents

*“ But with thy tailor . . . thou art his creature,
And did he not, each morning, new create thee,
Thou’dst be forgotten.*



HE WELL-GROOMED MAN
BEING A DISSERTATION
ON THE ART IN DRESS

By Harold de Fontenoy Vincent.

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PRELUDE

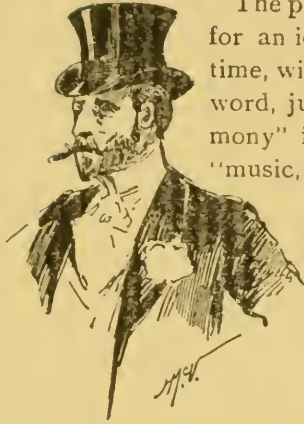


MAN differs from other animals in being born naked. The first thing to do with him when he arrives is to clothe him. From that moment he is an object lesson, representing somebody's idea of Art in Dress. When he reaches an age at which he is capable of controlling his own affairs the world begins to estimate his character and his talents by the manner in which he drapes himself. Apostles of Error may endeavor to teach him that a man is not to be judged by the coat he wears, but he soon discovers that they are false prophets, uttering lies.

Not only are men judged by the coats they wear, but by the hats, the shoes, the shirts, the ties, the jewelry, and indeed, aside from the countenance, there is no other means available to us for reading the characters of the vast majority of those we meet in the various walks of life. The king on his throne, the minister in his pulpit, the advocate at the bar, the business man at his desk, the solicitor entering your office, the applicant for employment, is instantly put on trial on the circumstantial evidence of his apparel.

Aside from a man's moral caliber and mental acumen there is no other element in his personal make-up that is half so essential to his success in life as the faculty of arraying himself in proper attire. The following pages were written with the intention of affording a few useful and practical suggestions to those who appreciate the value of correct dress, and who desire to be classed with that fortunate individual described as the well-groomed man.

THE CLOTHES PROPER.



The phrase, "art in dress," stands for an idea, which, in the course of time, will be represented by a single word, just as "art in sound harmony" is represented by the word "music," and "art in mimicry" by the word "drama," and "art in pictorial representation" by the word "painting." Perhaps the phrase will reduce itself to the simple word "dress," which will indicate a dis-

tinct branch of art, and in mentioning the accomplishments of a cultured individual we will use the terms "music," "painting," "sculpture" and "dress."

Certainly if "dress" means anything more than the original fig leaf it is an art—high art—nay, the highest of all human arts. The tailor who is not an artist is unworthy to be called a tailor. He is simply a mechanic, working in cloth instead of iron—making garments instead of steel rails. His highest thought is to cover his customers with a certain amount of cotton or woollen fabric, so designed as to conceal the most surface at the least cost. When he turns out a new suit it may be a most perfect fit from the "paper-

on-the-wall" standpoint, but its wearer will lack the distinction that attaches to the man whose tailor studies his customer as a sculptor does his model.

If a man wishes to adorn his library with a bronze bust of his grandsire he does not go to a blacksmith, no matter how deft the disciple of Vulcan may be with his hammer, but he seeks out the genius whose brow is set toward the proudest peak of high Olympus and whose soul is attuned to the music of Elysium.

Art laughs at rules, and nowhere is this so true as in the tailor shop. Among all the millions of human beings on the earth, there are no two exactly alike, and every variety of humanity requires its particular variety of dress. The artistic tailor treats each separate patron as a distinct individuality, talks to him about the weather, the most popular play, the latest sensation, and, to use a colloquial expression, "sizes him up," not only physically, but intellectually, studies his manner, his favorite attitudes, and all those little things that appear so insignificant in themselves and yet play such an important part in a man's character. When these various dimensions are taken the tailor is ready to talk about patterns, styles, etc., and when the new suit is complete, its individuality will be in perfect harmony with that of its wearer, and there will be none of those laughable incongruities that so often make a man an object of ridicule even among his friends.

A really well dressed, intelligent man is a prince wherever he goes. Not a prince in disguise, as in the fairy books, but a real prince among his fellow-

men, be they friends or strangers. He commands attention and consideration where others would have to beg for them. But one of the powers behind the throne of his authority is the man who dressed him. The artistic tailor is the real autocrat of civilization. The world kneels at the feet of those who wear the clothes he makes, but without a kingmaker there would be no king.

Now it does not follow that a well-dressed man is necessarily an expensively-dressed man. Indeed the man of limited means is the one of all others to avail himself of the highest sartorial talent. It is possible for a Comanche Indian, with nothing but a simple blanket, to be more tastefully arrayed than a Fifth Avenue aristocrat. This would be the case if the blanket were hung and draped by an artist and the costume of the wealthy Caucasian were contrived and executed by a tailor of the mechanical sort.

So much by way of general observation. Coming down to particulars, the wardrobe may be treated as subject to the conditions of *time* and *occasion*. That is to say, the apparel is governed first by the time of day when it is to be worn—morning, afternoon or evening; secondly, by the occasion; that is, whether it is to be worn at a funeral, a wedding, or a game of golf.

The regulations as to time are simple. In the morning the three-button cutaway is worn; in the afternoon the double-breasted frock, and in the evening the full dress. The cutaway, however, is rarely out of place before dark. Indeed, if a man can

afford but one style of coat, the last-mentioned is the one he should wear, for he will seldom be called to account for it.

Next in importance to *time* is *occasion*, and here is a field so wide that volumes might easily be written without exhausting it. Here is where a man learns to appreciate the value of his tailor—that is, if he is worthy of appreciation—and here is where I am going to talk to my readers somewhat confidentially. Don't be led away by the idea that fashions are made in Paris or London or New York or Chicago or Oshkosh. The general drift of style emanates from that ineffable somewhere whence cometh the wind that bloweth where it listeth. Who wrote the joke over which I laughed at the club last night? Do I care whether it originated in St. Petersburg or Singapore or St. Charles so long as it made me smile? Somewhere in this world of ours there is a power, subtle and unseen, that is decreeing what shall be the shape of my hat next spring and whether my waistcoat shall be cut low or cut high. I know not where that power resides, any more than I know where sits the ruler of those whirling spheres that we call stars, but I know that when the decree is issued it is law—stern, irrevocable law. My only alternative is to obey it.



My hatter must find me a hat of proper shape that will fit my head; but he cannot stop there. He must discover whether I am tall or short; whether I am sharp-featured or bullet-headed; whether I incline to drabs or blues, and all that.

So with my tailor. He learns from his spring and summer and autumn and winter fashion plates what is to be the outline of gentlemen's attire for the season, but there are a thousand considerations to be weighed and determined before he is ready to decide on the details of my case.

The point I am trying to make plain is this: I should leave it all to my tailor. If I become satisfied he is incompetent, I will get another; but so long as he is my tailor I will leave it to him. I will bear in mind that he is my tailor, and that his advice is as much to be heeded as is that of my lawyer, my doctor, my music teacher, my dancing master, or anyone else whom I engage to see that I am properly equipped for the duties, amenities and responsibilities of life.

Keeping this in mind, then, that my tailor is invincible in his domain, I am at liberty to inquire as to the general requirements of "dress." I find at the outset that my first duty is to pay my bills promptly. Otherwise I get into my tailor's debt and he dresses me in accordance with his estimate of me. He regards me as a "beat" and, without intending to do it, he turns me out a walking advertisement of my own impecuniosity. But, having avoided this rock, I find my tailor to be a source of information of

which I am always glad to avail myself. He tells me, for example—

That I may wear colored shirts in the afternoon in town.

That they should be of pink, blue or heliotrope pattern, or with small colored figures, with white standing collar attached.

That there are only four occasions, with modifications, when frock coats may be worn before noon. These are morning weddings, funerals, Sunday morning church services and before the bar of the higher courts.

That a very conservative costume is a black vicuña or unfinished rough frock coat and waistcoat, dark trousers of deep and almost black, gray or blue, or drab with small stripe pattern, patent leather buttoned walking boots, dark hose, standing straight collar, dark tie, brown gloves, tall straight hat.

That the costume for an afternoon at home wedding is a frock coat, waistcoat of the same material, gray or light trousers, patent leather shoes, white tie, with the stiff standing collar and pearl gloves.

That a dress coat should be made of unfinished worsted, and should be cut with a notch in the collar.

That the coat should fit the figure well in front at the waist.

That the trousers should be cut fairly large at the hips, tapering at the knee and bottom, and avoiding all spring at the bottom, the sides of the trousers being finished with two narrow braids.

That a frock coat should be made of a black or of a dark mixture of Oxford, lambswool, or rough worsted.

That the coat should be cut fairly low at the front of the collar, the lapel opening well in front, showing the shirt at both sides of the tie.

That the coat should button with three buttons.

That the waist should be of medium length and the skirt reaching to the knee.

That the sleeve should be cut square at the cuff and be finished with two or three buttons and button-holes.

That the silk on the lapel should reach to the button hole.

That the waistcoat or vest may be cut either single or double breasted.

That the trousers may be fairly loose at the hips and hugging the shoe at the bottom.

That a morning coat, suitable for lounging or negligee wear, is cut in English shooting coat style, with flaps, under which are roomy pockets. For slender men it can be made to button all the way to the waist, but for those that are stout it is better to button only the three buttons, cutting away the extra cloth gracefully from the third button to the bottom of the skirt.

That the most popular overcoat is the Chesterfield, or fly-front sack, made from a large variety of fabrics, chief among which are moderately rough mixtures in lambswools, cheviots, worsteds and worsted-vicunas in browns, blues, black-blues and mixtures,

wool fabrics, kerseys, meltons, beavers, fur beavers, and other soft and thick fabrics.

That the Covert overcoat, for fall and spring wear, will be worn chiefly by young men. It is made from the cloth from which it derives its name and is only long enough to cover a sack or short business cutaway, and is made from heavier material than formerly.

That many men who dress well wear the box overcoat made from smooth fabrics and of ample proportions.

That the most dressy overcoat for day wear is the Surtout. It is somewhat expensive, and is made from soft, dressy fabrics or smooth-faced materials, with stitched or corded edges if made from the first, but always with raw, double-stitched edges if made from the second.

That the Inverness has no rival of any consequence for wear over an evening dress suit. It is made from medium weight cheviot or vicuna, is very full both back and front, and the cape covers both hands.

That the fur-trimmed overcoat is always fashionable—and costly. It is made of smooth-faced fabrics, is of a moderately loose sack in style, and admits of fancy linings.

That the evening dress coat for the incoming season (meaning the season of 1895-6) will be shorter, and will have a more clearly defined skirt bottom than heretofore, and the peaked lapel style will have a much longer collar. The materials will remain about the same as heretofore, but, in addition to the

suit, a white vest of silk or marseilles will usually be in order. The peaked lapel style of coat will be more favored than the shawl-roll style, though the latter will be quite popular, especially with young men. The vest, if of the same material as the coat, will be single-breasted. The edges will be finished to match those of the coat. It will, however, generally be made double-breasted, especially if the material be silk or marseilles, to close with three buttons, and to have a wide shield-shaped opening and a plain collar of medium width. The trousers will average eighteen to nineteen inches at the knee and sixteen and a half to seventeen and a half at the bottom. They will have scarcely any spring, and the side seams will be finished with fancy braid, as a rule, although it will be correct and in good taste to finish them to match the edges of the coat, if these are corded or cord-bound. The Tuxedo, or dress sack, is complementary to the dress suit and is much worn at stag dinners, when full dress is permissible, but not imperative, and as a semi-negligee coat when the rest of the costume is correct for evening dress. It is a shapely sack, averaging thirty inches in length, and has an all silk roll, either of the shawl form or with peaked lapel.

“What about the double-breasted frock suit?”

And this is what Messrs. Franche and Wallin, of the tailoring establishment of the Franche-Wallin Co., said: “For day dress and for half dress the coat of the double breasted frock will average 19 and 40 inches in length for a man whose height is five feet

ten inches. It will have shoulders of natural width, and as square in effect as they can be without padding, and the side seams will be well curved. The skirt will have considerable fulness at the top to define the hips, and will be of liberal width at the bottom, and have the back plaits sharply creased. The vest, if single-breasted, will have five buttons and a notched collar; if double-breasted, four buttons and well-peaked lapels. The trousers will average $18\frac{1}{2}$ inches at the knee and $16\frac{3}{4}$ at the bottom, being well hollowed over the instep and having merely a suggestion of a spring."

Messrs. Franche and Wallin discoursed somewhat on the cutaway frock suit thus: "The same materials will be used for these as for double-breasted frock suits for gay dress and genteel business wear; but for the latter, fancy suitings of quiet design will also be popular, and for general business, an almost infinite variety of fancy fabrics, worsteds, cheviots, homespuns, tweeds, blarneys, etc. The three-button cutaway will be as popular for genteel business wear as ever, but for day dress it is probably losing caste, as it is not so genteel in appearance as the double-breasted frock. The one-button cutaway, Messrs. Franche and Wallin think, will, as usual, be considerably fancied by stout, corpulent men, but not by others.

The vest to be worn with a cutaway frock suit is a single-breasted affair, made from the same material as the coat or from a fancy vesting; but, they think, a double-breasted vest of a fancy vesting will not only

be correct, but will be considered the "swell" thing by many. The trousers, Messrs. Franche and Wallin say, will be the same as for the double-breasted frock suit, except for general business wear, when there will be a slight modification as to width of knee and bottom.

Coming down to the sack suit, the most popular styles will be the four-button cutaway and the double-breasted sack, made from fancy chevots, large invisible plaids and black and blue chevots, basket cloths and twills in Scotch and English fabrics.

The three-button cutaway, made of fancy materials for business wear, is still in favor; it is made with long waist and short skirt with side pockets and flaps and ticket pocket. It is made from the same materials as the sack business suit.

"But you are too technical," say I, to the tailors; "you talk as if I were familiar with all the nomenclature of your craft; I know nothing of 'facings' and 'colorings,' and all that, but I do want to know what to wear and when to wear it," and they observe as follows:

"Well, my dear sir, I am merely trying to make you acquainted with the rudiments of dress, so that you may speak intelligently to your tailor. The tailor who honors his calling will be delighted to converse with a customer who is familiar with the outlines of his art. You should study the matter of facings and edgings and linings and trimmings and fabrics and patterns, and be able to engage your tailor in an intelligent discussion of the subject in

hand. You will find it to your advantage to master the fundamentals of dress, and leave the details to him in whose hands are the destinies of so many human beings who aspire to the condition of the well-dressed man."

"Well," I reply, "I admit your superiority of judgment as to what I *should* do; but can't you advise me as to a few of the things I should *not* do?"

"Don't go on a cycling tour with a frock coat. Don't wear a silk hat with a sack coat suit. Don't go yachting in a victoria. Don't permit your shoes to go unpolished on a pleasant day. Don't wear a silk dress hat with patches on your shoes, and don't wear shoes that are too small for your feet. Big feet need big shoes. Don't attempt to be fashionably dressed by cheap tailors. Don't put all your allowance outside; to be well dressed your entire outfit should harmonize. Don't put cost before cut; the finest clothes are spoiled by a misfit. Don't neglect quality for the sake of quantity; one good suit is better than two poor ones. Don't forget that though a Derby hat becomes most men, it never looks well when worn with an evening dress suit, or a frock suit. Don't forget that good looks will never atone for untidiness nor uncleanness. Don't dress your head at the expense of your hands and feet. Don't be *outré* in dress, but let your attire be conspicuous by its neatness and the elegance of the fabrics worn. Don't spend your money foolishly, and then credit your limited purse with your shabby appearance. Don't imagine that you can defy styles

and fashions and retain the respect of well-dressed men. Don't wear white shirts, cuffs and collars, unless they *are* white. Don't dictate styles to your tailor, for if he understands his business, he is better informed than yourself on such matters. Don't wear knickerbockers in the counting room, and take off your tan shoes when you put on your frock coat. These and countless other don'ts should be carefully adhered to if one does not wish to be sneered at."

THE TAILOR.

A tailoring establishment to be well managed, should have, first, men who are artistic in their tastes; who, when they look over the samples of fabrics shown by the mills, will be able to pick the choicest patterns and the most durable cloths from the variegated array exposed for their inspection. They should be able to tell almost at a glance what will suit their customers.

There is such a place in Chicago, and one can make no mistake on these points if he places the making of his clothes in the charge of such an establishment as that of the Franche-Wallin Co., Michigan Ave. and Adams St., northeast corner.



THE HABERDASHERY.



MAN may be ever so well dressed as to hats and shoes and clothes, but if the small belongings of his dress are tackey it destroys the effect of his whole appearance and this is where one is lent a helping hand by one's haberdasher. There is store after store where separate articles of beautiful furnishings for men are shown, but where you are greeted on entering by a cub of a boy, who has not reached the age where he would appreciate harmony in color. He can sell a collar or a pair of cuffs, but when it comes to fancy colored articles, such as neckwear and shirts, he does not know what to show you-- he has absolutely no idea what would look well on you, and he might better be keeping someone's books.

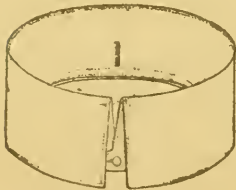
I depend as much on the good judgment of my haberdasher as I do my tailor or my hatter or my shoemaker. The haberdasher knows about the color of the clothes I wear. He knows the color of tie or shirt that harmonizes with my coat and my complexion. He will not turn me out on the street with a red necktie for wear with a blue suit. If I have clothes of a green mixture he will not show me a shirt or a tie that is not modest and plain. If I have red, sandy hair he will not show me blues or greens or pinks. He sizes me up completely and picks out for me what I should wear. As to the various articles for men's wear the coming season we will talk first

ABOUT THE SHIRT.

The shirt to be worn with the full dress is still the plain linen with long and wide bosom, with collar and cuffs attached. Indeed, every shirt should have the collar and cuffs attached, though this is disregarded by a very large number of men who dress well, on account of its seeming impracticability, and yet what a nuisance to be continually wrestling with one's collar and collar button and one's cuffs. It is really less bothersome to have one's shirt made complete than to have it made in sections.

The shirt for business wear may be either the plain white or the fancy colored starched shirt with white collar and fancy cuffs attached, though some are made without attached collars. This shirt should be made comfortable and with the short bosom, either open the full length of the front after the coat pattern, or, if one desires to wear the screw stud, open front and back to the waist.

The negligee shirt, will be worn to a great extent next season, the patterns to be in stripes and checks and, according to Harshberger, the Palmer House haberdasher, something decidedly novel is promised, though he is not ready to give out the details of the future styles at this writing.



The Polo Collar.

COLLARS.

There will be no radical change in the detached collars and cuffs this season as compared with the ones just past. For full dress the correct thing is the straight collar that meets in front, and the

other style that lapsover a bit at the button. These are made in varied heights to suit the wearer. The high band Polo collar will be worn for full dress this winter to a greater extent than last season. For street wear the one with the broken point will be in favor. The high band Polo turn down will be the popular collar for negligee wear.

THE CUFFS.

The cuffs will remain about the same as last season, being the popular Tally-ho shape in the square corner link.

THE GLOVES.

The gloves are shown in light tan shades, together with some shades of red that have held favor for several seasons past. The light shades will be most worn.

THE NECKWEAR.

The most extreme change in neckwear this season is in the shape of the De Joinville. The knot is made very much larger than for a few seasons past, and the small knot will not be worn by fashionably dressed men. This innovation seems to be exclusive with Harshberger at the time we go to press. The De Joinville in the large bows is shown in various colors, among which are some pretty new shades of blue.

The Ascot scarf will come again into popularity this season after a rest of some time. The popular Haymarket shape will be worn by men who do not care to take trouble to tie the Ascot themselves.

The full dress tie this season will be the straight white tie with plain ends, to be tied in bow shape by the wearer, the tie being much narrower in width than we have seen for some seasons past.

During the fall season the colored bows will retain the favor accorded them during the summer, but the tendency is to shorten the bow, thereby giving it a stubby appearance. They will be worn with the Polo collar.

THE HOSIERY.

In hosiery the tendency is toward fancy effects. These are taking favor from the plain blacks which have held sway so long. One of the most decidedly new things in hose is the Tartan plaids.

THE UNDERWEAR.

In underwear more silk mixtures are shown this season than on former occasions. Blues and tans will be the reigning colors, though many high novelties in mixtures of heliotrope and gray silk will be worn.

NIGHTROBES AND PAJAMAS.

Robes de nuit are still made of zephyrs and some fancy woven materials. They are very pretty this season as seen in the shop windows.

HANDKERCHIEFS.

English and French novelties are shown in linens with pretty fancy borders. Some very swell things are shown in "all over" designs of various shades of blues, reds, blacks, heliotrope and what not.

THE HAT.



FIND that the world in estimating a man from his dress is pretty sure to adopt the familiar method of "playing both ends against the middle." First the hat, then the shoes and then the clothing proper.

A few years ago somebody wrote a song entitled, "Where Did You Get That Hat?" The alacrity with which the public apprehended the humor of the piece indicated the prominence of the headgear as a distinct feature of a man's attire. I confess I am not always able to recall the particular style of coat, waist-coat, trousers, or tie worn by the friend I met a week ago, but the style of his hat is irrevocably fixed in my memory. His image, that I conjure up when I read of his marriage or death or promotion, will be characterized chiefly by the hat he wore when last I saw him. If he was a heavy set man and wore a brim that was so narrow as to be out of proportion to his girth I can never cherish for him that respect that is due to the man who attends to the harmony of his make-up.

Silk hats must be worn on all occasions with full evening dress, or with Prince Albert frock or cutaway coat—never with a box coat or Tuxedo dress. The Derby or soft Alpine shapes are best form with Tuxedo dress coats or business sacks. The Derby may be worn with anything but full evening dress. The silk hats this season are shown in three widths of brim. The $2\frac{1}{8}$ inch brim with a $6\frac{3}{8}$ inch

crown is for well proportioned men. For stout men the brim should be $2\frac{1}{4}$ and the crown $6\frac{3}{8}$. For young men the width of brim should be 2 inches and the crown same as above. I get these figures from Mr. Shayne, who is showing the Knox hat.

The Derby $5\frac{1}{2}$ inch crown and $2\frac{1}{8}$ and $2\frac{1}{4}$ inch brim are the correct dimensions for ordinary sized men this season. In the medium height crown there are always two widths of brim. These are shown in blacks and browns this season, the former for semi-dress or business and the latter for business only.

Many men wear the pearl Fedora soft hat with full evening dress. They have come into use owing to the inadequate accommodations at large balls and receptions.

The really proper hat for such occasions is the "opera crush," which should be carried in the hand during the progress of the reception or ball, but it should never be worn with a Tuxedo or Prince Albert. For morning either the soft hat or the Derby is worn. The soft hat is often worn for a semi-dress hat.

The golf cap with full top has been popular this season and will, Mr. Shayne thinks, continue in favor next year. It is used in golf and bicycling and some are worn by men in the saddle.

The Knox hats shown this season by John I. Shayne & Co., 191-193 State St., who are the sole agents in Chicago, are very shapely and if possible more graceful than last season. No well dressed man can make a mistake in his head dress if he selects a Knox hat.

THE SHOES.



I AM inclined to the opinion that no other handicraft can number for itself so many eminent names as that of the shoemaker. In an old romance a certain prince of the name of Crispin is represented as being a maker of shoes.

A good-sized volume might be filled with the names and exploits of shoemakers. There is a tradition that the most illustrious of the royal blood of Spain, in Spain's illustrious day, flowed originally from the veins of a shoemaker of Veyros, a town in Portugal. I may remark in passing, that shoemakers have played a great part in the pages of English poets and novelists, especially in the works of Shakespeare, Lord Lytton, George McDonald and Charles Dickens.

Hans Sach, the Nuremberg poet; Jacob Boehmen, the mystical philosopher of Gorlitz; George Fox, who founded the Society of Friends, and our own Roger Sherman, were all shoemakers.

So much for the calling. Coming down to the shoe itself there is hardly one article of apparel that more clearly indicates the well-groomed man than his footwear. When you see a man with neatly dressed feet you may be sure he has some character. An ill-fitting shoe will change one's whole bearing, and as one is judged frequently by the way he "steps off" one should find a good shoemaker.

Of the particular shoes worn today the russet shoe has attained a great degree of popularity and it

may be expected to be in favor for summer wear for a long time to come. The extremely pointed toes are gradually yielding to more conservative shapes.

DeMuth, who sells Hanan's shoes at 217 State St., tells me that winter tans, with extra heavy soles and calf lining, will be worn to some extent this year and that they will have the straight tip Paris and London toe. He says for a well-dressed gentleman's business shoe, the enamel, for winter, with double sole or cork sole, does away with the necessity of wearing rubbers. These are all made with tips.

The staples in calfskin shoes, always desirable for ordinary wear, range from \$5 to \$7 in price.

Young men of the smart set who adhere strictly to new modes, will find the Pekin and the Tokio to their liking. They are made after the oriental fashion, with curved toe, pointed with band tip. These are the principal novelties of the season.

For evening dress, patent leather pumps have been much in favor of late. However, the patent leather cloth top congress gaiter, with medium plain toe, remains the reigning style. Cloth top buttons, same toe, are also much worn. For afternoon dress the kid top, patent leather, button gaiter is still the correct thing.

The popularity of golfing and bicycling has necessitated especial attention being given to these subjects by the shoemakers. Though some golf players wear the regular high brown leather legging, a canvas legging, buttoned at the side, with a pointed back reaching about to the calf, seems to be the

proper thing. Under this a heavy laced shoe with nails is worn.

For bicycling, black kangaroo and tan colored Russian calf shoes are generally favored. The soles are grooved so that they will not slip off the pedals.

Boots are never worn except in the country or for riding purposes. The correct thing in riding boots is patent leather with English enamel leg.

The Venetian slipper, high cut, with elastic sides, is still popular and is likely to remain so on account of its ease and comfort. It is made in black, maroon, or tan colored goat and vici kid.

Patent leather pumps for evening dress should be cut low so as to show the stocking.

Patent leather shoes are now very generally worn during all seasons excepting extremely cold and inclement weather, when grained leather shoes are substituted.



THE BATH.



AN important adjunct of a well dressed man's equipment is the bath. The Turkish bath is the highest development of the cleansing process. Hot air applied to the surface of the body causes an evaporation of moisture and this results in opening the pores and eliminating the impurities of the system through the proper channel. The blood is called to the surface and danger of congestion is avoided. I am aware that physicians sometimes advise their patients not to take Turkish baths, but experienced bath men often administer two baths a day to weak patients with the best results. The fact is, the Turkish bath is a tonic, as experience has proven. Another bugaboo urged against the Turkish bath is the alleged danger of taking cold. This, too, is simply somebody's theory, which will not stand the test of experience. If the bath is properly gone through with there is not the tenth part of the danger there was before. Notwithstanding the excessive sweating, the cooling off process has closed the pores with the circulation at the surface. The bather, if he cannot endure the heat at first, should go into the cooling room for a few moments and gradually accustom himself to it. He may drink all the cold water he wants. Do not hurry the cooling process and do not dress until dry. Avoid the steam bath, because, like the hot water bath, it is debilitating.

A. Lincoln McCreary, of the Lafayette Turkish Baths, at 180 Wabash avenue, is one of the best authorities on this subject and his establishment is patronized by the best people in Chicago. (

FASHIONABLE LIVERY.



THE well groomed man is fortunate if he has his own stables and turnouts, but this is often not the case. In that event he should find an establishment patronized by fashionable and well bred people. This will insure him against imposition, for a stable that caters to high class trade is scrupulously careful of the equipages it sends out. The well known firm of G. W. Leihy & Son is an institution of this sort. It has lately moved into its new quarters at Thirteenth Street and Wabash Avenue. Its place is known as the Fashion Stables, and it claims to have the best line of livery that money can buy. Its finer rigs all have rubber tires and are as near like private rigs as can be made. They include rubber tire broughams, cabs, coaches, carriages, victorias, spider phaetons, traps and runabouts. The harness is up-to-date, and of the finest make. The stable is 75 by 155 feet, consisting of a large, well lighted, and well ventilated carriage room and a stable department with sixty good sized stalls with plenty of light, pure air and a perfect drainage system, all on the ground floor. In connection with the stables a fine line of coach horses, double or single, is always on sale at reasonable prices.



THE LAUNDRY



AMONG the essential requisites of the well-groomed man are clean, well starched linens, and while it would seem an easy matter to find an agency to properly do this service, it is seldom one sees a man who is perfectly satisfied with the treatment of his starched apparel.

A new shirt perhaps sent to the laundry for the first time is returned, broken at the button-hole, the neck band is flattened out even with the bosom, and cut at the edges. The bosom is pulled out of shape and bulges in front. His cuffs and other articles have large blots of ink, presumably placed there for identification when they are returned to the laundry. These things happen every week, and yet they may be avoided if one seeks an establishment where men in charge appreciate these draw-backs.

All important is the question of how and where to have ones clothes cleaned, and the writer has discovered a place where the management is scrupulous on these points. It is an institution that numbers among its patrons perhaps more men who are fastidious on the laundrying of their clothes than any other in the city. They will do your work by hand, with a domestic finish. The writer can endorse the efforts to please, made by The Good Luck Laundry, of which Mr. John Dixey is the proprietor. He will be glad to respond to a request to call, addressed either to 5209-5211 Lake Ave., or to 2218 Wabash Ave. Telephone 165 South, or 42 Oakland.

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