

Biltmore . . . not "high hat" but hat-high in the estimation of men who make dress a fine art.



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For Men
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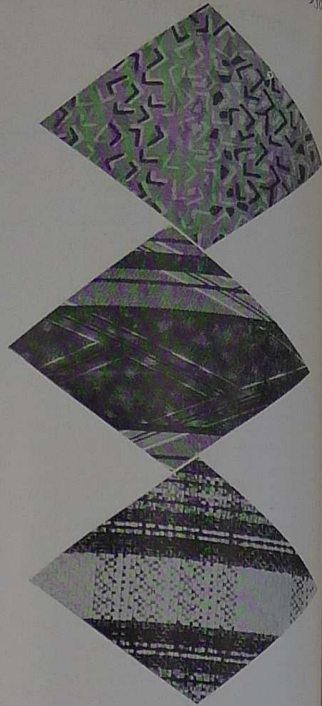
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NEW AUTUMN CRAVATS

At left, from top: Interesting motif printed in silk Jacquard crepe in rich tone. Second: Pastillon warp printed in sombre shades with a discreet pattern. Third: Gay bagpipe Scotch plaid in interesting color combinations



LONDON FASHIONS FOR MEN

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ACCESSORIES in men's dress are the trifles that make perfection. A man's appearance may be entirely ruined—even if he is wearing an impeccable tailored suit—should he err in his choice of accessories. It is for this reason that dressing is a ceremony calling for forethought, a nice measure of discrimination, and a keen interpretation of the axiom, "Know Thyself."

By forethought we equip ourselves with accessories to complete the styles which we favor.

By a nice measure of discrimination we study the trend of fashion and cull from it those accessories most suitable to our needs.

By a keen interpretation of the axiom "Know Thyself" we peer earnestly into the mirror to get a true perspective of our personal appearance—height, weight, complexion and coloring—and modify our general taste in style and color to our individual characteristics.

Like they admonish us in church that "the last shall be first"—so this last thought on the requirements of dress might wisely come first. For the well-dressed man is never a victim to the herd-instinct. With no colossal vanity but merely on a common sense, business basis, he inspects his stock in trade and realizes that, in order to make the best of himself, he must develop his own personality. Failing that, he will lack distinction. But he also realizes that a definite departure from prevalent fashion marks him as a freak. This would be revolting to his self-taste. Therefore he places himself—such as he is—next to an imaginary figure—such as he would be—and scrutinizes the two impartially.

He is already thoroughly conversant with the styles shown by the best tailors and outfitters (or *haberdashers* as Canadians call them); and also is thoroughly familiar with the styles chosen by men who are considered the best-dressed among his acquaintances. He, therefore, proceeds to analyze himself and his ideal in conjunction with what he knows is acceptable good taste.

Of course he finds that what is one man's meat is another man's poison and distressing as that may be, it affords some consolation at least to realize that one knows poison when one sees it. Accordingly, he discards much as being unsuitable to making him appear as he would like to appear—his complexion too florid to wear a red tie or too white to sport a green one—his figure too stout for a check suit or too thin for pronounced stripes—his stature is shortened if short or heightened if tall—by a light, double-breasted waistcoat—his turned-up, turned-down collar—his painful on his rather thick neck—his wing collar makes his thin neck grate. What a life! But patience—Excellence is the slogan—and with perseverance he finds in that distracting jumble of styles—he finds that most elusive and unknown quantity—*himself!*

Himself—the well-dressed man! What a find! He tells his friends in his exultation (that is, if he is a generous soul). If he gloats over his secret, his appearance speaks for him and impresses other men to go treasure-hunting. He becomes an example and—just as he is self-conscious of this (which gives him certain dignity) he quite revels in the distinction. He is now clothes-conscious and far from fearing rivalry, he revels in competition.



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