



# Style Guide

**HOW TO  
BE A BETTER  
DRESSED  
MAN**

# Contributors

## Contributors

Here are the folks who put this issue together.

**David Heasty** of Triboro Design made the thing look so damn good (if we may say so ourselves). **Adam Rapoport** edited it. **Jim Moore**, *GQ*'s creative director, along with **Lisa Cohen** and **Brian Coats**, called all the fashion shots. **Fred Woodward**, *GQ*'s design director, guided us on the visuals. **Jesse Lee** photo-edited the issue, and **Jennifer Gonzalez** and **Timothy Meneely** made sure the images looked like they're supposed to. **Will Welch** helped out a great deal with editing and chipped in with text. **Jason Chen**, **Andrew Richdale**, and **Stan Parish** handled the interviews. **Laura Vitale** took care of the copyediting, along with **Ted Klein**, **Amy Schuler**, and **Greg Wustefeld**. **Mary Stiehl**, **Mia Tran**, and **Domenica Lalima** oversaw production and got the thing out the door. **Nanette Bruhn** dealt with all the fashion credits. And **Randy Hartwell**, **Luke Zaleski**, and **Nurit Zunger** made sure all our facts were straight.

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## Learn to suit up properly and everything else follows.

Whether you're an office guy who needs to look sharp for the competition, or a creative type who dresses up because he likes to, the suit is the basic building block of looking good. It's a timeless, ever adaptable, sometimes maligned, but never improved uniform. Consider the roots of that word: *uni*, as in a universally good idea to save your ass from the danger of too much choice; *form*, as in the opposite of formless, sloppy, or unfocused. We'll get to the specifics of lapel widths and armholes and vents and how to do it right, but let's first agree that this is where dressing like a man begins. Get the basics down and then you can lose yourself in perfecting the details—what the ever dapper Tom Wolfe once approvingly called the sartorial "mania for marginal differences." And that's when things get interesting.



# Suits

## What the Twenty-first-Century Suited Man Looks Like

# 1

Check out Milo Ventimiglia here and you'll see more than just a sharp-dressed man—you'll see a completely contemporary man. What's the secret? The trimness of the suit? Sure. The elegance of the details? Totally. But look a little closer and you'll notice what's *not* here: no aggressive plaids, no I'm-the-man pinstripes, no four-button jacket. Instead, the message is **smart, confident, thoroughly put together**. He makes a statement by not making one—or at least looking as if he's not trying so hard to make one. Like the best in modern design, his suit is simple and streamlined, perfectly crafted. That's the look you want.

# More Than Ever, It's About Fit

## 2

That's our mantra here at *GQ*. It's what we preach every issue. Doesn't matter what kind of suit you're investing in, whether it's \$200 or \$2,000, flannel or seersucker, two-button or three. We've seen plenty of guys who've bought the right suit and let it hang off them like an NBA rookie on draft night. And we've seen men in cheap but well-tailored suits who look like a million bucks. The thing's got to fit right, or else there's no point in wearing it. Question is, what's the right fit, and how do you get it?



A

### TAKE IT FROM THE TOP

A good suit should hug your shoulders, not slouch off them. Most guys think they're a size larger than they are—say, a 42 regular instead of a 40. When buying a suit, go ahead and try sizing down. When you pull on the jacket, there should be a firmness to it. You should snap to attention and stand taller. If it doesn't fit right in the shoulders, don't buy it.

B

### LOSE THE FLAB

Think about the width of the sleeves. This is an obsession of ours at *GQ*. For pretty much every photo shoot, we have a tailor slim down the sleeves, trimming them of excess fabric. It cuts a mean figure.

C

### SHOW SOME CUFF

Your suit sleeves should end just above the hinges of your wrists, so a quarter to half inch of shirt cuff shows. It's like the frame on a painting—the elegant finishing touch.

D

### TAPER, TAPER, TAPER

Your jacket should contour to your body. Have a tailor nip it at the sides. This will accentuate your shoulders—whether you've got strong ones or not.

E

### BREAK IT DOWN

We like flat-front pants, cut slim, with very little break at the ankle. This produces a long, clean look. Your pants should just clip the tops of your shoes, not bunch up over them.

# 3

## Wanna Step It Up? Nail the Finer Points

You know how a suit should fit. But what about all the details that define the style of a suit? You've got countless options. Here are the ones that matter most, the ones that make for an infallible suit.

F

### START WITH THE LAPELS

Nothing does more to dictate a suit's character than the lapel. We like a slim one, about two inches at its widest point. It's modern without being rock-star skinny.

G

### GO FOR TWO

#### We swear by a two-button suit jacket.

Sure, a three-button that's cut well can do the job, but a two-button is much more consistently reliable, no matter your shape or size. We typically opt for ones with low-button stances, because they create a long, slimming torso. They're foolproof.

H

### CAUSE A FLAP

We like a traditional flap pocket. There's something a bit too '90s about those slit pockets.

I

### TICKET, PLEASE

Ticket pocket? Sure. If you're into more of a British-dandy vibe, go for it.

J

### FEEL FREE TO VENT

Finally, don't ignore the back of the jacket. It plays an integral role in a suit's character. Generally, we prefer a center vent; it's unobtrusive and keeps the lines of the suit clean and simple. Side vents, like these here, make more of a statement. They're a bit more...rakish.



# 4

GOING  
TO THE  
SOURCE

Slim pants call for deep cuffs. Go for at least one and a quarter to two inches.



## *My First Suit The Keeps-on- Ticking Hand- Me-Down*

**KIRK MILLER**  
*Miller's Oath, N.Y.C.*

"I got this really simple two-button summer khaki by Paul Stuart that was a hand-me-down from Goodwill. It was beat-up, with scuffed elbows, and basically it was really badass. I must've worn the jacket for a year straight. It was a 37 short, which almost no one but Paul Stuart makes. It's funny, actually, because I almost gave it away the other day—but then I thought, 'No, no! I can't give that away.'"

## To Cuff or Not to Cuff

Designer Michael Bastian on how the right call can make or break a suit

"I like cuffs on pants of just about any fabric. Of course, when you're dealing with heavier corduroys and tweeds, the cuffs serve a purpose: They give the pants some weight, so they fall better. I say, if you're gonna go for a cuff, go for it; make it at *least* an inch and a quarter deep. As for the break, 90 percent of guys keep it classic, where the front of your pants hits the top bit of your shoes and the

back of them touches the tops of your heels. That always works—but if you know what you're doing, then you can play around a bit and show a little ankle. Bring a pair of shoes to the tailor's to get the length just right and always follow that old rule 'Measure twice, cut once.' It's easy to go a little shorter, but it's impossible to go a little longer."

# How to Suit Your Shape

# 5

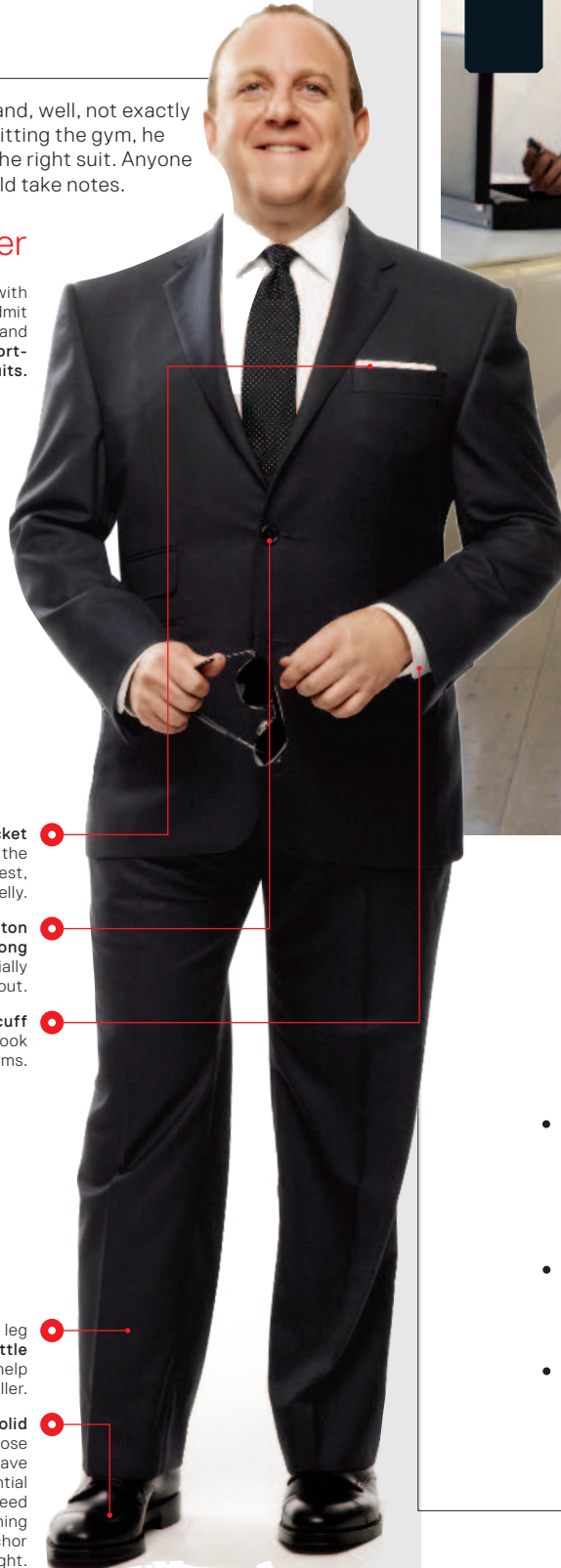
Shelly here is about five feet four and, well, not exactly runway skinny. But even without hitting the gym, he looks like a new man by choosing the right suit. Anyone who's short or a bit heavysset should take notes.

## Before



## After

Be honest with yourself. Admit you're short and **buy short-length suits.**



Wear a **pocket square**. It brings the focus to your chest, not your belly.

A **lower button stance creates long lines**, essentially stretching you out.

**Show some cuff** to lengthen the look of your arms.

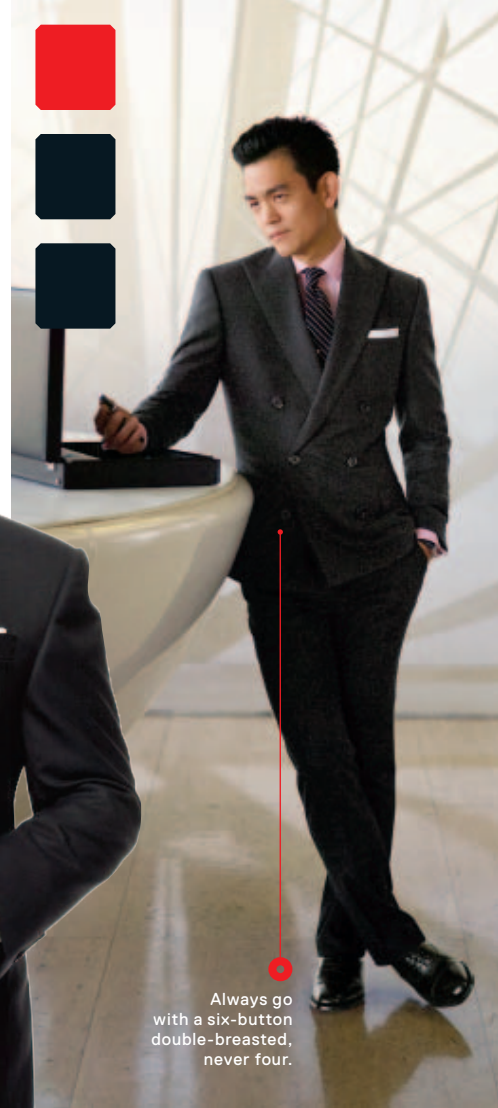
A pant leg with **very little break** will help you look taller.

**Big man, solid shoe**. Choose shoes that have a substantial sole. You need something solid to anchor your weight.

An **overly roomy suit—even a pricey one like this**—makes you look sloppy.

**Avoid long suit jackets**. They actually make your legs look shorter.

**Excess fabric**, especially below the knee, adds pounds.

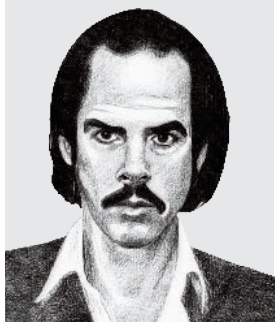


Always go with a **six-button double-breasted**, never four.

## Three Styles That Help You Stand Out

### No. 1: The New Slim, Trim Double-Breasted

- If you want a double-breasted suit to look modern—and not like something from a gangster flick—**keep it short and trim**. And avoid Dick Tracy–grade shoulder pads, too.
- **Keep the jacket buttoned** (including the interior button). It doesn't hang well when undone.
- And unlike with single-breasted suits, unless you want to look like a singer in an '80s R&B band, **go for a higher-cut six-button suit** instead of a low-slung four-button model.



*My First Suit  
The Green  
Monster*

**NICK CAVE**

“The first suit I ever bought was from a secondhand place in New York when I was on tour there in the early '80s. It was three pieces, lime green with an orange check. I have no idea what it was made of, only that it melted when you would nod off and the cigarette would fall on your trousers. And I was actually imprisoned in it. I was busted buying drugs on the Lower East Side, and I was thrown in a holding pen in this ridiculous lime green suit. And I was thinking, Jesus, I wish it wasn't lime green. And of course, the one other white guy in the cell runs up and goes, 'Fuck, it's Nick Cave!' And what's more, we had a gig that night. We were staying at the Iroquois hotel, and when the sergeant said, 'Nick Cave, c'mon, make your phone call,' I asked him to call the Iroquois. And he says, 'Can you spell that?' And I'm like, 'I...R...' 'Nope! Next!' So I was there for three days, and I missed the shows, sitting there in my lime green suit.”

6

Get Thee to a Good Tailor  
It's the Wisest Money You'll Ever Spend



The right tailor can make a \$100 suit look like \$1,000, and he can make that \$1,000 suit worth every penny.

There's not a GQ photo shoot where we don't enlist our tailor, Joseph, to nip, tuck, and alter a suit. For your purposes, the trick is knowing what needs to be done and then knowing how to manage your tailor. Don't let him tell you how much of a break you want in your trousers; you tell him. You're the boss. Here's what a good tailoring job will run you.

\$40/Sleeves

Most suits are cut too full, including the sleeves. Have them narrowed. It makes a huge difference.

\$30/Cuffs

Tailors hesitate to shorten sleeves. Be adamant—your sleeves should end at the break of your wrists.

\$35/Body

Jackets need to be brought in at the waist, to create that V effect.

\$35/Pants

Have your pants slimmed a pinch from top to bottom. Then shorten them. The narrower the pant leg, the less break you need.

THE ESSENTIAL CAN'T-GO-WRONG GRAY TWO-BUTTON SUIT



“This is basically the man's version of the little black dress. I call it the no-brainer suit. It works during the day; it works at night. It works at every occasion you'd wear a suit to. But you do need to make sure you're getting the right shade of gray—not one that's light and summery, and definitely not a somber charcoal. You want a gray that's right down the middle. When in doubt, wear it with a white shirt and dark solid tie and you're always going to be the best-dressed guy in the room.”

JIM MOORE, GQ creative director





## Go ahead and throw on a tie.

Feel the difference? It's a small thing, but small things are the point. When you're sporting a tie, you can pretty much stroll in anywhere you want; it's like an Admirals Club card that you wear on the outside. Whether you're suiting up for the office or laying out a look for the evening, a tie allows you to pull together the disparate elements of your wardrobe with a touch of texture or complementary color. If you learn to do it correctly—balance the width of the tie against your lapels and shirt collar, find a knot that fits your face—you'll have dressing right all tied up.



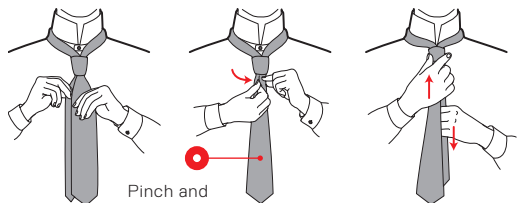
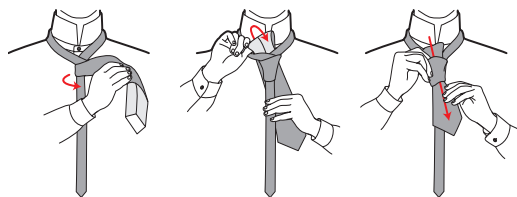
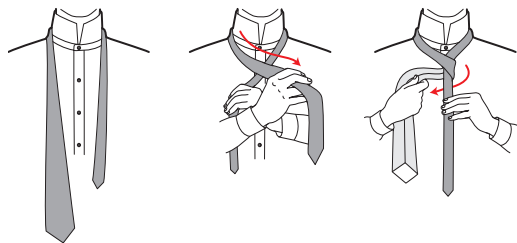
Every tie benefits from a taut knot and deep dimple.

# 1

## Your Knot Shouldn't Resemble a Giant Dorito

Do you want a knot the size of a P'Zone, like Stuart Scott on ESPN? No, you don't. So go ahead and ignore the half Windsor, the Prince Albert, the Super-duper Double Elliott, and all those other knots you find in sartorial guidebooks.

You really need to know only one knot—the four-in-hand. It's neither too big nor too small nor too perfectly triangular. It's natural and elegant, and it works with every collar, from a spread to a point. Learn it, never forget it, always use it.

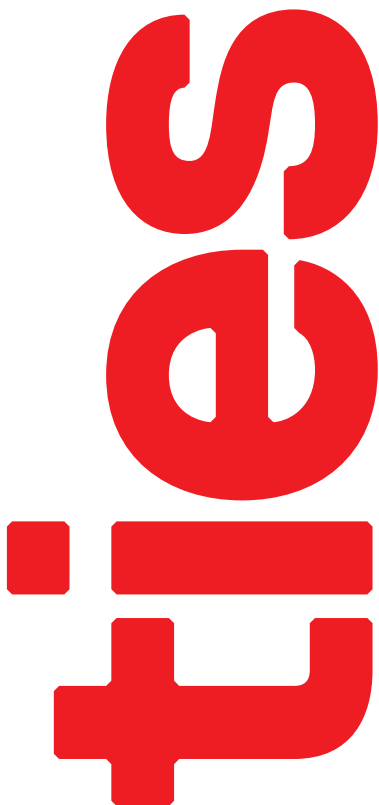


Pinch and pull. You've got a dimple.

### Love Your Dimple: The Secret Tie Weapon

"Yes, a snugly knotted tie will look perfectly fine without one," says GQ senior fashion editor Lisa Cohen. "But **the dimple's the finishing touch that pulls it all together.** We consider it essential." Here's how to take your look from passable to polished. **1** When you're almost done tying your tie, press your thumb

against your index finger just beneath the knot, so the fabric forms a crease. **2** Pull down the narrow end of the tie to tighten the dimple, and slide up the knot. **3** Finesse either side of the dimple to accentuate the fold and set it in place.



# 3

## TIMELESS STYLE

### Why Loose and Easy Always Looks Sharp

Seems like half the covers we shoot, our guy has his tie undone. It's one of those not-trying-at-all looks that actually take some trying.

You don't want to resemble some broker who just lost a million bucks in the last twenty minutes. So **stick with a slim, cool-guy tie**—not a honking power tie.

**A little scruff always helps.** It's the grooming equivalent of a loosened knot.

And get the shirt right. **A washed and worn oxford is your easiest option.** But if you do go with a pressed shirt, keep it understated. Avoid those Euro ones with the stiff oversize collars; there's nothing easy and relaxed about them.



A

#### WOOL

In the middle of winter, you'll want a tie to pair with your heavier-weight suits.

B

#### SOLID BLACK

For formalwear occasions, for a gray suit with a white shirt, or for a leather or jean jacket. Exceptionally versatile.

C

#### PIN-DOT

Like a polka-dot, but much smarter and more subtle.

D

#### CLUB

Any tie with a repeating logo. Once just for the Ivy League set, now for anyone with serious style.

E

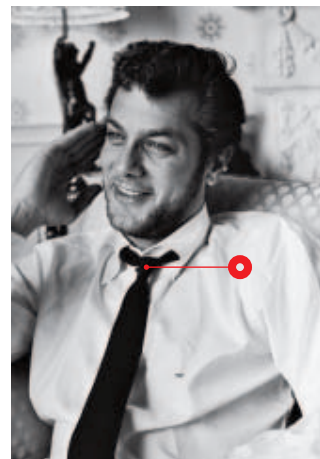
#### REPP

Still a Capitol Hill staple, but now cut skinny for the cool kids, too.

## The Essential Can't-Go-Wrong Tie Wardrobe

# 2

We're not saying you shouldn't own more than five ties, but if you owned only these, you'd be set for every outfit and every occasion.



# 4



**STYLE FORECAST**

Get All AccuWeathery and Match Your Tie to the Seasons

You should think of your tie as a way to fit in with the seasons—you know, like wearing white jeans in the summer. So if you're sporting a khaki or seersucker suit, pair it with a cotton tie. And come fall, if you're wearing tweed or flannel, reach

for a woolly tie. Tiemakers these days are offering a ton of options on both sides of the seasonal spectrum. These ties provide instant personality without feeling gimmicky.



# EXTRA

*Production credits are listed only for images photographed specifically for this project.*

## Fashion Credits

### SUITS

**Page 3.** Suit: Armani Collezioni. Shirt: Isaia. Tie: Ralph Lauren Black Label. Tie bar: Gucci. Pocket square: Robert Talbott. Sunglasses: Blinde. Car: Aston Martin DB9.

**Pages 4–5.** Suit: J.Lindeberg. Shirt: Simon Spurr. Tie: Calvin Klein Collection. Pocket square: Paul Stuart. Watch: Timex. Shoes: Salvatore Ferragamo.

**Page 6.** Loafers: Coach. Pants: Carlos Campos.

**Page 7.** Center, suit (made-to-measure): Hickey Freeman. Shirt, pocket square, and shoes: Brooks Brothers. Tie: Dunhill. Sunglasses: Modo for NetJets. Top right, suit and shirt: Ralph Lauren Black Label. Pocket square: Ralph Lauren Purple Label. Shoes: Church's. Watch: Coach. Briefcase: Ermenegildo Zegna.

### TIES

**Page 9.** Top left, shirt and tie: Emporio Armani.

**Page 10.** Ties, from left: 1. Black Brown 1826 by Lord & Taylor. 2. Ralph Lauren Purple Label. 3. Boss Black. 4. Daniel Cremieux from Dillard's. 5. Black Fleece by Brooks Brothers.

**Page 11.** Top, ties, from left: 1. Jack Spade. 2. Richard Kidd. 3. Band of Outsiders. 4. Jack Spade. 5. Agnès B. 6. J.Crew. 7. Band of Outsiders. 8. Polo Ralph Lauren. 9. J.Crew. 10. Hickey.

Bottom, ties, from left: 1. Breuer for Bergdorf Goodman. 2. Paul Stuart. 3. Joseph Abboud. 4. Armand Basi. 5. Breuer. 6. Ermenegildo Zegna. 7. Ralph Lauren Purple Label. 8. Luciano Barbera. 9. Bergdorf Goodman.

## Photography and Illustration Credits

### SUITS

**Page 3.** Nathaniel Goldberg  
**Pages 4–5.** Eric Ray Davidson. Hair: Jordan Blackmore for Three Squares Studio. Grooming: Jodie Boland for Dior.

**Page 6.** From left: Christopher Griffith; Alexandra Compain-Tissier  
**Page 7.** Eric Ray Davidson (2); Nathaniel Goldberg  
**Page 8.** From left: Alexandra Compain-Tissier; Paola Kudacki

### TIES

**Page 9.** Eric Ray Davidson; Brown Bird Design (9).  
**Page 10.** David Rinella; Popperfoto/Getty Images; For David Rinella photograph, prop stylist: Jason Gledhill for Halley Resources.

**Page 11.** James Wojcik; Tom Schierlitz