



FQR White Dinner Jackets and Black Sleeping Bags

All White On The Night?

Photograph by Eric Bonan

White Nights – in Naples

The singularly stylish **Mariano Rubinacci** knows how to wear a white dinner jacket, Neapolitan style

1. For a white dinner jacket, wool serge (diagonal ridges) is usually used. At Rubinacci we are always looking for something special so, while the wool serge is the most convenient in terms of transparency and wrinkles, we also use linen without silk lapels, often with a half-lining for better comfort and draping.
2. Wing or shawl lapels depend on the customer's silhouette... and attitude. Let your tailor have a say in this.
3. We do not make side vents, which, for us, are a sporting touch and not suitable for an elegant, dressy jacket.
4. Looser or not depends entirely on the customer's silhouette.
5. Normally, off-white is a summer colour. We are using now – as a special tip – a very pale old pink colour
6. If you want to include a pocket square, a fancy multicoloured handkerchief is fine.
7. On the sleeve, three working self-fabric buttons is normal.
8. If red wine spills on the jacket, do not panic. It happens. Just take it off and wear it on your shoulders. Nonchalance is cooler.
9. Complete the Neapolitan look with a great silk Rubinacci scarf with the Real Sito di Capodimonte or Le Sirenuse in Positano scene.
10. Never hesitate to come in and see us at Rubinacci, and we will show you at first hand. Mariano Rubinacci is the proprietor of the eponymous Neapolitan tailoring house (www.marianorubinacci.net)

Master tailor **Terry Haste** imparts his knowledge and dispenses advice on the wearing of white dinner jackets

The white dinner jacket is a tricky one nowadays as, more often than not, the wearers are American high-school seniors going to their prom trying to look like Tony Montana or, just as often, like a member of staff on Sally Line (think *Carry On Cruising* with none of the humour). As a tailor, neither of these looks is what I want to finish up with at a first fitting. It can look extremely naff, which is a shame, as it can be carried off to Fitzgerald levels. Here is how I would approach it.

The white jacket is for hot climates. If it isn't hot and sunny, don't wear it. It should be lightweight enough not to bring on a sweat, but heavy enough to hold shape. The ideal material to cover all eventualities in this instance is a 10-12oz barathea. There are other options that can cause all sorts of problems. For example, white mohair or gabardine of the same weight will be patchy and see-through. You can't have people seeing the seams through the material. Stick with the barathea and you can't go wrong. Its weight will give you the formal structure that makes

black tie look so slick. No vents or pocket flaps, of course. More and more people are asking for vents nowadays, and it is up to them; however, personally, I would advise against. No vents with the heavier, more structured fabric is all part of the smart, solid look that black tie produces.

Lapel choice is the conflict area for a lot of tailors and clients. Here, we prefer a traditional shawl collar, which looks much nicer and gives great shape to the wearer, which a notched or peak lapel can sometimes break up. I tread carefully, as I know that FQR's Editor-in-Chief wears a notched collar, which he carries off masterfully. Perhaps only he can do that but still, in general, we think the shawl lapel with a high belly is incredibly chic and looks smartest. Way back, the fashion was to have a very wide lapel with a low belly. This look is very rarely seen today, mainly due to trends leaning towards the sharp and slick.

Finish the look off with a white pocket square. The button hole is entirely down to taste; I would suggest that if you are not ever going to use it, then don't get it cut. Terry Haste is one third of the tailoring triumvirate Kent, Haste and Lachter (www.kenthastelachter.com)

Stick with the barathea and you can't go wrong

ET VOILE-À! THE VOILE SHIRT

Andrew Rowley is your shirtmaking best Buddy, and knows a thing or two about how to look the business in a voile dress shirt

Dress shirts are one of those staple garments that, if treated right, you will wear for a good 10 to 15 years.

I therefore always recommend buying the best quality one can afford as you remember the quality long after the price is forgotten. At an untrained glance it tends to be difficult to discern one brand from another but reputation and longevity are good ways for indicating the quality of the shirt. A retailer is only as good as his suppliers. Once you have identified the best shirtmaker brands, you are then in safe hands;

they will take care of the rest.

When it comes to the voile dress shirt, there are a few things that differentiate it from a regular dress shirt. To start with, the collar buttons on the front of the shirt are slightly smaller, 16 line instead of 18. Bow ties are usually worn over the collar, as opposed to the Macmillan way. The main difference is the weight of the fabric. Under a dinner jacket a gentleman can be quite warm. Voile adds comfort by its weight, breathability, softness and durability.

We (of course) consider the Budd collar works best. It's a very English style of collar that marks 30 years in the making since it was conceived in 1983. It is forward

without being pointed and cut away like many styles of the modern age, worn with a tie and double cuff, as are all of our black-tie shirts, which we recommend wearing with a traditional collar. Remember: a double cuff can't be starched and turned back, so, for links, a single cuff works better.

Summer is a great time for the voile, the light weight of the fabric adds comfort, breathability and softness and it can easily be worn under a dinner jacket. Keep in mind to iron it individually while it's damp rather than having it pressed.

Andrew Rowley is the General Manager of Budd Shirtmakers of Piccadilly Arcade and now online (www.buddshirts.co.uk)

Head Boy

Chop, chop, says **Brent Pankhurst**: visit his new salon for a cut and a dram

I have a new office. It's been a few years of moving around but I think that, for the first time in a while, I feel my feet are on comfortable, personal and solid ground. It's in Newburgh Street in central London, and what I love about it is the cobbled streets outside and the atmosphere that any proximity to Carnaby Street will create, without the intense pedestrian traffic.

I have

not done this alone though. No, I am thrilled to have teamed up with Bentley Mulliner and Johnnie Walker whisky. The result is crazy! I am so happy with how it has turned out. I want to shy away a bit from saying that it is going to be a "pleasant experience for clients" or that "we have done something 'unique'" as this is just biased and obvious. Instead, I must sing the praises of those with whom I have worked. The first is Bentley, which has made what can only be described as the McDaddy of barber chairs: big, comfortable and ferociously masculine. Anyone who knows Bentley knows that it is a synonym of class and character; and it does not fall short of the mark here. I gave a little smirk once I saw the finished article. I knew how amazing they would look in the shop.

Then comes Johnnie Walker, which injects a level of style and sophistication with which it has become deservedly associated. This manifests itself as a lounge, and the design is an indication of an understanding of what I had envisioned for the shop. The partnership works as I think that we are both attracted to each other's sense of vision and aesthetic.

What these brands want to have to do with a barber like me, I am not sure. What I do know is that the results are magnificent. The shop gives me great enthusiasm and excitement, and being able to display my products and collaborate with two British heritage giants.

Come and have a visit, a whisky and a haircut.

Brent Pankhurst is the proprietor of Pankhurst Barbershop, 10 Newburgh Street, London (www.pankhurstlondon.com)

Sleep On It

And so to bed, says **Jeffrey Podolsky**.

Some years ago, my then nine-year-old son accompanied his mother and me on a jaunt to the Caribbean. Rather than ask where the nearest pool was, he immediately enquired why the hotel sheets weren't the usual thread count with which he was accustomed. Such is the effect Pratesi can have on one, regardless of age. Little wonder the total value of my Pratesi sheets, long considered the world's most luxurious bed linens, exceeds my total net worth.

In the matter of my (and my son Charlie's) predilection for Pratesi, we're in good company. Monarchs (the royal families of Belgium, Greece, Britain, Spain and Monaco), magnates (Agnellis to Rockefellers) and celebrities of every stitch (Madonna, P Diddy, Jennifer Lopez, Gwyneth Paltrow, Stella McCartney, Barbra Streisand and Steven Spielberg, to name a very few) are wed to their Pratesi. After Diddy introduced Lopez to the brand, she found she simply couldn't go without it. Both are fervent, individual clients to this day. Spielberg and Kate Capshaw's beds, on both their boat and home, are well dressed in white and beige embroidery, while Madonna usually favours white with detail on the border.

One night of luxuriating beneath these fine-spun fibres, handcrafted for over a century by Italian seamstresses in the province of Pistoia, outside Florence, can spark a lifelong obsession. The gossamer-light sheets feel like they are breathing. Slumbering becomes a sublime pleasure. (And why not indulge? We spend a third of our lives in our trundles.) Just ask Ernest Hemingway. He bought a new set of Pratesi at the start of each new romance (or Neil Simon, who would indulge himself with a new ensemble every time he polished off a new play).