



Style Departures and Colors in Men's Clothes for Spring

THE predominant note in the apparel fashions for 1909 is simplicity. This is true in the styles for men as it is in the styles of the fairer sex. In the women's styles this idea is more evidenced by following the natural lines of the body, while in the men's clothes it is more marked by the scarcity of "freak" styles. It is welcome news to the majority of men of well balanced tendencies, that it will not be necessary for them to embellish their clothes with fanciful and oftentimes absurd trimmings, flaps, braids and button arrangements to be in keeping with the correct idea. It is true that in some quarters out-of-the-ordinary styles will find staunch adherents, and these will not necessarily indicate bad taste, as much as singularity in preference for the unique, but the many who simply want proper clothes in conformity with the season's tendencies, will confine themselves to only such departures from the conventional as variations in length of garments, shaping of lapels, collars and cuffs, and these he will leave to his clothier or tailor. For the past two seasons there was such variety of unique designs that it was a matter of individual preference as to how far the wearer desired to carry his style with these ultra features. Today he can select his suit or top coat with pattern and texture as the prime consideration, and be secure that he is not going to clash with conservative refinement, for the unique clothes are the exception rather than the rule. Unquestionably the college man will not accept his clothes with these conservative modifications, and for his pleasure and radicalism there are many good lines to be had embodying touches that will appeal to his sense of artistic adornment. We like the idea, too, for why should there not be distinguishing characteristics in clothes for college men in this country as well as in France, Germany and England. Ornamentation in dress is an indication of high spirit, absence of sordidness, and youth, and as we cannot suppress these elements in their disposition, why should we endeavor to do so by hard and fast style mandates?

We say to him, give vent to your fashion predilections, and everywhere, especially in the college towns and the larger cities you will find these sort of styles in really good clothes if you know how to pick them out. To the majority of men, however, who want the more conservative clothes authorized this season, let us say that the shapes of the coats are marked by their plainness, the lapels and collars will be moderate, the shoulders natural, the cuffs free from button decoration, and there is a noticeable absence of stitching on the coats. Vests will be either three or four-button effects, without flaps or pockets. Trousers will be French peg for young men, narrowing in contour for older men. A self turn-up of two and a half inches is proper. The Spring overcoats are chiefly skeleton effects, without linings. These are cut boxy, and the fashionable lengths are 40, 42 and 46 inches. In suits, fancy cassimeres seem to be featured, and it is thought they will be in favor during the early months. Worsteds and velours will also be very strong before the negligence period, and then flannels, serges, chevots and homespun will in a measure supplant them. Grays and greens will be the most popular tones in pronounced stripes, shadow effects and all-over solid shades and harmonizing contrasts. Browns will be next in popularity, and then will come myrtles, tans and black and white stripes and mixtures. Solid blues and blacks are always good and will find their usual host of followers. Red will be a prohibitory feature of contrast used in the pattern effects in the dominating colors with which it harmonizes. Elephant hide, taupe and skin of mice will be the gray shades featured. In the greens we have sage, olive, hunter, bronze, Atlantic and bottle green. In the browns, mocha, Havana, leaf, chocolate and wood shades. Some of the old shades will be champagne, Burgundy, amethyst, electric blue and plum. In the flannels for outing wear there will be some very daring tones and combination effects with white as a foundation, but these will not attain any great degree of popularity.

Every season there are many ingenious

and oftentimes unique conceptions evolved in men's wearing apparel. Some of these return after a season as general fashions, but the most fall by the wayside and are only shown by extreme dealers and adopted by the few who court sensation in their style. Some of the novel ideas that are shown this season we shall attempt to describe, though many are so complicated and fanciful in detail that but a meager idea can be transcribed of their singularity. In the hope, however, that we may be able to minimize the shock when you do meet them, we shall endeavor to touch upon some of the most startling.

In the suits for formal evening wear there is now a conception showing ivory buttons instead of the conventional black covered buttons. This suit is made of Oxford gray material. There are also effects in this same garment shown in black or blue herringbone fabric and the lapels are faced with black silk of the same herringbone design. Another dress suit is shown in dark green unfinished worsted. In the dinner coats there are some very radical departures. One is noteworthy from the fact that it has an extremely long shawl collar with but one button. Some of these are in black and some in Oxford gray. Another dinner coat has a notched collar with the two-button effect. Still another is elaborately trimmed with soutache braid along the outer edge of the black silk lapel facing. In the ordinary business or day suits, or rather the out-of-the-ordinary day suits, there is a new model of sack coat made without any pockets at all. It is close fitting and has a decided dip in the front. It is made fly front and when buttoned looks very odd from the fact that no buttons are seen on it at all. Another sack suit is made with a shawl collar, has no breast pocket and the side pockets are slashed vertically. It is further ornamented with a most elaborate cuff. Another business suit that is really very artistic, but necessitates artistic calling to get the desired effect, is one in which bold stripes are shown and the collar is so cut that the stripes on the collar and lapel so meet

with the stripes on the coat as to make it look as if it were all cut in one piece. In the back of the collar the stripes run horizontally around the neck. Another striped effect in a coat shows its singularity, especially on the cuff. In this model stripes are cut from the cloth, the sleeves are slit through so that these stripes can be latticed right through the cuff. This coat has a shawl collar and the pockets are slashed vertically. Still another odd suit model that is entirely too fanciful to conform with good taste is one in which the pockets are elaborately strapped, the cuffs of the coat are double fold with two rows of buttons running up the cuff diagonally and meeting in a V. The same ornamentation is

carried out on the cuffs of the trousers and the waistcoat had soutache edging. Another coat has the collar, sleeve cuff, trouser cuff and pocket flaps in cloth of a solid contrasting color from the foundation cloth. There are so many other variations of cuff ornamentations and singularities that we will make no attempt to describe them in the space allotted here. In the overcoats there are not nearly so many new ideas, but a few are worth commenting upon. One is what is called the "En Masse" overcoat, that means that it is practically cut in one piece, having no seams whatever that are visible to the outward eye. It is naturally full and flares considerably from the arm pits. Another overcoat shows the inverted

pleat in the back and is belted at the waist. This coat is neither seasonable nor practical for Spring and will find more favor in the Fall styles. An opera cape that is sensible and beautiful in its lines is cut very full and flares from the shoulder. It has long slits on either side, vertical slashes for the arms to go through. It also has the double fold military collar and both the front of the coat and the arm slashes

button through. It reaches just below the knees. Some of the new raincoats for Spring have a cash pocket in the left hand sleeve, just above the cuff. These are also sometimes seen in the sack suits. Other raincoats are made with a fly front, are very long and have a button under the lapel, which buttons through this single button being a species of "boutonnere" and the sole ornamentation of the coat.

—styles and fashions, in the season's latest models of men's Spring clothes, in the newest patterns of all-wool quality, may be seen in vast array at this store—the home of Hart, Schaffner & Marx fine suits and overcoats.

DETAILS IN FASHIONABLE HABBERDASHERY

IN the minor appointments of the man's wardrobe, or at least what are too often considered minor appointments, it is well that the proper things be defined. Not that the changes are very marked, but as a rule these are matters that men give insufficient intelligent thought to. In neckwear the D'Joinville ties are again bidding for popularity and are really the swell thing. This shape is one of the prettiest cravat effects that men ever wore, and we welcome their return after seasons of obscurity. Ascots come next in favor, and after them the various other shapes in the four-in-hand family. Club ties and bat wings have some following, but not to any degree of prominence. Windsor bows will also be worn somewhat during the negligence month, but are not really recognized by those who adhere strictly to the fashions. Crocheted and knitted ties are shown again by the smartest haberdashers, but only in the more expensive sorts, as the cheap and unstable effects that were thrown on the market during the popularity of these ties have eliminated the cheap weaves as neither practical nor attractive. The fine grades are shown in cross stripes and mixed patterns, and the most exquisite effects are designed. The most prominent colors in all neckwear for Spring are greens in medium and dark tones, soft blue, plum, wistaria, taupe, dark red shades, burgundy, catwba, rich lavender, heliotrope and gunmetal. Some of the patterns show small fruits and flowers, but bold stripes and large conventional designs are more fashionable. For later in the Summer, when the negligence effects are in vogue, the colors for neckwear will assume a lighter tone than the early Spring showing. Very pale pastel tones are in evidence. The patterns in these are mostly in swivel designs of contrast-

ing color from the foundation. Green, brown and mauve shades are extensively featured, as well as gold effects. Solid colors in silks and rich satins are also anticipating popularity. For the negligence wear many of the bat wing ties will have rounded ends similar to those in the full dress ties. Others have fancy border effects in self colors on the ends. In hostery, silk will, of course, be favored by those who can afford to indulge themselves, and since the popularity of the turn-up trousers and low shoes, it is well to cheapen up somewhere else and appropriate the silk hose, as hostery is an important feature of the man's wardrobe. However, there are many beautiful effects to be had in the near-silk materials, such as the silk plaid, lisle or mercerized fabrics. High colors will predominate chiefly in the Jacquard and clocked effects. In the silk hose, the accordion weaves are most popular, and next to these the monotonous with self clocks. A new effect, borrowed from the ladies' hose, is the hose's foot clocking in contrasting colors. In all hose, stripes and embroidered flowers are popular. The hose must match the cravat, hence the same colors are fashionable. A novelty in collars pointed to be used with dinner coats is a pique with the stripes crossing the collar and not running lengthwise. These, it is expected, will meet with much favor not only as a novelty but as well from their practicality, as they will outwear the regular collar in laundering. They are shown in a high fold-over model with close lock front and square corners. The fashionable handkerchiefs this season have the narrow border and there is a tendency to show more white ground and less color. In both white and fancy effects the border is about one-quarter and three-eighths inch wide. Some attractive effects have the

white ground with borders in colors of blue, green, heliotrope, tan, gray and Havana brown, also in black for mourning wear. Handkerchiefs are now shown with enormous monograms, some of them three inches long and a half inch wide. Walking sticks, after a period of retirement, are now highly fashionable. Greenish shades predominate in the suspenders, as they are pointed to match the shirts and the suits. Two-color combinations are also shown with contrasting colors between the ends and bands. In suspenders, stripes are most fashionable, and the designs and colorings are more of a subdued nature. Solid shades are also shown. In garters, the colorings are bright, but not bold. Gloves should match or harmonize in contrast with the suit or overgarments in color scheme. Oxblood, tan, green, pearl, gunmetal, champagne, black and brown shades are fashionable. Mocha, suede or glace are all fashionable finishes. Champagne chamol gloves are very smart for street wear. In belts, the narrower effects are the real swag thing, one inch and one and one-half inch being the favored widths. Many shades of green are shown, but blacks and grays rule as favorites. Brown and tan are shown much less than formerly. Novelty buckle effects and clasps are features of the season. In jewelry for evening dress, sets of novelty studs and cuff links are shown. Moonstone, set in either mother of pearl or gold, are the smartest effects. In the scarf pins, the long oval and pear-shaped styles are prominent. These have cabochon-shaped stones set in narrow bordered gold setting, and are shown in many precious and semi-precious stones. Jade, amethyst, freshwater pearls, malachite and topaz are very popular. There is also a pronounced liking for the hand-craft styles in verdigris effects.

Sam'l Rosenblatt & Co.

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