

Sprightly Are The Styles in Men's Clothing for Spring



The designers of men's clothes seem to have recovered from their debauch of extreme ornamentation in the styling of men's clothes. The reaction has set in. Last Spring was the first after the close of the war—the first opportunity that designers had had for two years to exercise their designing originality unencumbered by the restrictions of the Government Economy Board which enforced decrees of strict simplicity in fashioning. It was natural when the ban had been lifted and all restraint removed that the designers should burst forth with renewed vigor to show the novelty ideas which they had stored away during the simplicity period.

This condition resulted in a riot of fanciful conceptions—each designer vying with his brother to launch a more extreme or unique conception many times regardless of good taste or the tendencies for American ideas for distinctive refinement.

Young men wore these styles simply because they seemed to be the vogue but accepted them with a no-features of the young men's models.

Noticeable reluctance, and, as the year progressed, there was an obvious recession to the less ornate designs.

Designers are quick to sense the acceptance or rejection of their ideas and men's styles cannot be forced to the degree that is possible with women's modes, so that this Spring you will note a new aspect in the fashioning that is more in accord with refined American tastes.

Of course, younger men will always lean toward some novelty ideas—such as will evidence distinctiveness in grooming in contrast to the regulation styles of the older men and due recognition is accorded to them in Spring modes.

This, however, will be expressed more in the cut of the garment, than in decorative treatment. Lines of modelling that lend youthful trimness and dash to the figure and emphasize physical development of the athlete, is the keynote of the Spring styles.

Full-shouldered coats with English shoulders, high line waists, slightly longer skirts to the coat and a more perceptible flare, are the outstanding features of the young men's models.



You'll see a gradual retirement of stripes, club checks, small mixtures, small overplaids and iridescents will be most popular.

The fabrics cover a wide range of choice. Flannels are tremendously popular in rich dark tones and some light shades. These are for the most part, in dark blues, dark greens, purples, myrtles, various shades of browns, and gray, olive greens and tans, with pin stripes, pencil stripes and chalky stripes, also two-tone effects.

Vests are largely of the collarless, single-breasted sort, with hardly any ornamentation—pleats and pocket buttons are few.

Trousers continue to be narrow and trim in cut and those without cuffs are more popular than the turn-up sort.

In the lounge suits, some pleats, yokes and panels are shown, but for the most part, what novelty details are presented will be mostly indicated in button treatments on pockets and cuffs.

There are no particular lines of patterns prescribed as most fashionable, but small effects will be more noted than the larger plaids. Narrow

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Gabardines, too, are well placed in the Spring modes and these are shown in light color tones, and iridescents. Tweeds, serges, cheviots and cassimeres are profusely shown in the young men's suits and in the styles for older men, close sheared worsted, and hard finish worsteds predominate.

A great many double-breasted suits are shown. The mid-summer suits will be largely in the sport models described in a foregoing paragraph. These are in light weight flannels, tropical worsteds, novelty weaves, Palm Beaches, mohairs, homespuns, crashes and rich pongee, Shantung and habitual silks.

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