LATEST FADS AND FANCIES OF FASHION

Special Correspondence of The American.

NEW YORK, March 15.

IT is difficult to realize that it will be Palm Sunday when this is being read. Lent began so early and seems to have gone so rapidly that it requires a generous effort to realize how near Easter really is. That we will have an early showing of spring costumes is an assured fact, for not alone does Easter open the season, but we have had such a mild season that we seem fully prepared.

Wonderful materials, infinite variety of styles and marvelous color effects seem to be the salient features of the spring display. We are taking much of our suggestion for the prevailing fashions from a semibarbaric source and the brilliant, somewhat crude coloring that belongs thereto is apparent, but already it is being largely subdeud and it is so cleverly handled that excellent results are obtained. Really rich emerald green is being used and green is always a restful spring color. The rich, warm blue and the dark red found in the Bulgarian colorings are fashionable, and yellow is to be extensively worn. In many of its shades it is cool in effect, altogether a delight, and it is benig treated in a way to give its best. Altogether the outlook is an attractive one.

The Season's New Colors.

While it undoubtedly is true that the coming of warm weather will see the bright tones laid aside to be revived perhaps in the autumn, for the nonce, they are exceedingly smart and some really wonderfully interesting color effects are the result of the fancy. Among the costumes of an Easter trosseau is to be found an afternoon toilette that combines brocaded crepe in a wonderful shade of yellow, known as mandarin, with Japanese blue and black. Recapitulation sounds startling, but the gown is a delight. The simple skirt is made of brocaded crepe, which is soft and lustrous, falling in graceful folds about the figure. It is cut with a slight train and at the front there is one of the openings that is so much liked, but the opening is treated in a really beautiful way, as are most of the gowns made after this manner. The edges are overlapped and there is opportunity to walk without being bound by the narrow skirt, while only the instep is revealed. As a finish are used two little flat bows of the material which hold the lapped portions in place and there is just a slight drapery formed by a few folds. The brocaded figures in the upper portion of the skirt; that is, from the waistline nearly to the knees, are outlined in Japanese blue floss and there is a little bodice, the lower portion of which is of the embroidered brocade, the upper part of yellow chiffon and over the whole gown is worn a tunic of plain black net, this tunic being cut off slightly below the hips and finished with a deep ruffle. The sleeves extend to the elbows, where ruffles finish them and there is a tiny little flat collar of madarin yellow satin. The whole costume is an exceptional one and it stands for the best in the brilliant coloring of the day.

Japanese Blue.

A very beautiful costume displayed by a leading importer shows the wonderful Japanese blue, with trimming of green, and illustrates not the color effect alone, but the way in which materials are combined. We are talking Chinese influences as well as those of the semi-Oriental countries and Chinese coats are much seen. In reality ther are only a variation of the mandarin idea, but the name is a new one and the effect is good. This particular tollette consists of a simple, plain, two-piece skirt of black chameuse satin with tunic and blouse of exquisite, soft, creamy lace, while over it is worn a Chinese coat of blue moire, wth collar and cuffs of green. The coat extends just to the waist line and is made with the three-quarter sleeves that belong to these loose coats by right. The sleeves are in kimono style and there is a little flat rolled collar that completes the neck.

Simpler evidences of the rich, bright color idea are found in the prevailing use of red in the jaunty, fascinating little coats that are worn over skirts of quiet tones and in various similar ways. Some of the new colors are really wonderful and defy description. A costume of the new soft moire silk in a purplish-blue includes a blouse of really brilliant red, yet is exquisite in effect. As seen it was exploited by the model of a noted importing house and made a singularly good impression. The skirt, in walking length, was a simple one. The soft chiffon blouse was made with full three-quarter sleeves and its color was largely subdued by an overblouse of the moire with the girdle to match, these two in combination giving almost a little coat effect, while the moire sleeves were curved and slashed to allow the red chiffon to fall through. The hat was a small, close-fitting one of the purplish straw with trimming of the red, and such combinations must be seen to be understood. The shades are so peculiar, the tones are so blended that they fit one another in spite of the crudity that the words seem to suggest. A very interesting costume that is in readiness for the first mild days consists of a skirt of champagne colored foulard with strawberry colored polka dots and just a little coat of plain cloth in the champagne, with the collar and cuffs of the bright colored silk. One of the smartest and most interesting of the simple tailored suits exploited is made of blue sponge, with collar of coarse cream-colored linen embroidered in purple, yellow and blue, with a few beads to give weight. A very, charming costume of blue serge that goes south this week is made with a plain belted coat and a plain skirt with overlapped edges, but the collar of the coat is finished with a border of bright red and the belt is of red patent leather held by a gold buckle.

Green on some of the quiet tones is beautiful. A charming costume of gray crepe de chine is finished with a collar and cuffs of emerald green satin and there is a little tunic of the same arranged over the skirt, while the vestee of the little jaunty coat is made of white cloth and held by emerald buttons. A most attractive blouse is made of sulphur colored crepe de chine, with trimming of brown velvet buttons and cream lace. A very lovely afternoon gown is made entirely of sulphur yellow satin, with girdle and neck bow of navy satin, while the collar and chemisette are of soft white tulle. Everything dainty and transparent is used for yokes and chemisettes. Either we wear round necks, or appear to do so, for the coverings when used are nearly invisible.

Heavy Embroideries.

Evidently heavy, coarse embroideries in the Bulgarian style will be extensively used. The heavy linen collar referred to is good from every point of view and amply worth the copying. All sorts of simple needlework are to be employed, and it is easy for the women of leisure to give these finishing touches themselves. Just the collar and cuffs of a blue serge costume embroidered in true Bulgarian style will give a distinctive touch, and there are numberless ways in which this simple needlework can be employed.

Tiny little coats, some in box style, some belted and some suggestive of the Eton, are among the smartest of all things, both for entire costumes and for wear with separate skirts. Almost uniformly they are made with kimono sleeves, with sleeves set in at the drooping shoulder line or with regulation sleeves showing slight fullness at the shoulders. The perfectly plain "set-in" sleeve, as it is called, does not seem suited to their lines. Almost without exception they are finished in three-quarter length and with some kind of prettily shaped, flaring cuff. A few models show the Eton or bolero short fronts, with the back elongated to form a box, with pointed lower edge or a jacket that terminates below the hips. Belted cords are of every possible kind, from the simple, plain Russian style to the very fancy creation held by a belt just below the bust.

A great many suits of Bedford cord are to be seen, and the material seems to combine with silk peculiarly well. An effective costume is made of taupe color, with a slashed skirt that falls over a plisse panel of Bulgarian silk. It includes a little coat of real box cut, that hangs just a little below the waist line, and with an individual touch found in the shaping of the collars and cuffs of Bulgarian silk and an applied belt that is adjusted over the back at the high waist line. Really wonderfully effective costumes are made with skirts of the cord in tan, gray or other quiet tones, with the coats of satin in bright color. The cords are extremely handsome and charming in effect and the new material is so soft and supple that it takes exquisite lines and folds.

For indoor wear nothing seems so popular as crepe, whether it is in silk or wool or a mixture of the two or cotton. An attractive little afternoon dress that illustrates the favor for crepe and the new overblouse in its latest form is extremely charming in an unusual way. The skirt is narrow, showing a plain triple box plait at the back, while at the front it is very slightly draped over a wedge-shaped panel. The bodice is of fine shadow lace, with the sleeveless draped blouse of crepe over it. The neck is round and collarless. The lace sleeves are finished with folds of crepe and folds of the same material make the girdle. The front edges of the skirt and the edges of the overblouse are finished with hemstitching. Scarcely anything prettier could be devised for the use for which this dress is designed. It is admirable for the luncheon or bridge party; it is quite correct for the theater, and if a little loose coat of satin, either of the same or of a bright color, were added the costume could be worn upon the street as well as within doors.

MAY MANTON.

DAILY FASHION HINTS BY MAY MANTON

A PRACTICAL AND ATTRACTIVE COSTUME.

7689 Gathered Blouse, 34 to 40 bust.
7549 Four-Piece Skirt, 22 to 32 waist.

The separate shirtwaist to be worn with odd skirts is a very necessary garment and fills many needs. This illustration shows a very new and attractive one, combined with an equally new and attractive skirt. The waist is somewhat unusual in several of its details. The yoke that extends across the back is cut in one with the sleeves, and the lower portions of the waist are gathered and joined to this yoke. This gives the long shoulder line that is so smart just now, and the fulness that so many women like. The frills at the front make a pretty feature. They are made of dotted muslin and arranged under the edges of a strip of ribbon. They can be stitched under the edges of the box plait or they can be omitted altogether. This waist is made of handkerchief linen, with trimming of lace banding. The skirt, too, is a novel one. There are two plaits at the left of the front and two at the right of the back, while the reverse sides are plain. The skirt can be finished at either the high or the natural waist line. It is equally well suited to the entire gown and to the coat suit. Here it is made of ratine, and nothing could be better for such a skirt, but there are many other materials that can be used for its making. Serge and cheviot are always good and, for the later season, linen, pique and similar fabrics will be found excellent for this model.

For the medium size the waist will require 3½ yards of material 27, 2 yards 36 or 1¾ yards 44 inches wide, with ½ yard 36 inches wide for the frills, 1 yard of ribbon and 3 yards of embroidered banding; the skirt 5¼ yards 27, 4½ yards 36, 44 or 52 inches wide if the material has figure or nap, but if there is neither figure nor nap 3½ yards 36 or 2¾ yards 44 or 52 will be sufficient. The width of the skirt at the lower edge is 2⅝ yards, or 2 yards when the plaits are laid.

The May Manton pattern of the waist 7689 is cut in sizes from 34 to 40 inches, bust measure; of the skirt 7549 from 22 to 32 inches waist measure. They will be mailed to any address by the Pattern Department of this paper on receipt of 10 cents for each.

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Boston's maidens declare they will pay a spinster's tax of $5 a year willingly if in return they are given the right to propose. We have a dim suspicion that Massachusetts legislators will not insist on the tax.—New York Evening Sun.

INSURANCE DATES FROM THE GREEKS

IN a lecture on insurance delivered recently at Hartford, Ct., Archibald A. Welch placed the birth of insurance in the fourth century B. C. The first life insurance policy, he said, according to the Pittsburgh Gazette Times, was written June 8, 1583, in favor of William Gibbons, and even in that case there was a dispute over the payment. Mr. Welch said in part:

"Insurance is today of such magnitude and has become such an essential part of our economic system, that we rarely think of the conditions under which it had its beginnings. The fourth century before Christ is usually set as marking the birth of insurance, which is traced to an old Greek custom, described by Demosthenes of advancing money on cargoes of ships returning from foreign ports, the money to be paid with big interest if the voyage was a success and no return to be made if the voyage was disastrous. As slaves often comprised the valuable cargoes on which this money was advanced, life insurance also, is said to have had its birth in that custom.

Marine Insurance in 1300.

"The writing of marine insurance for a premium, as it is today effected, dates back to about 1300 and Belgium was the country that gave it birth. It was 300 years later that the British Parliament appointed a commission to settle disputes arising under contracts for marine insurance which were being undertaken by individuals under the title of 'Lloyds,' the name of the coffee-house where the underwriters congregated.

"In fire insurance but little was done until after the great London fire of 1666, when scientific rates were formed and companies were started. Within a year after the first fire insurance office was opened in 1680, the city of London voted to insure houses at a lower rate than the fire companies would write, so we see that municipal or state insurance was threatened two and a quarter centuries ago. But at that time the courts decided that the charter of London would not allow it and threw back upon the corporations the business of conducting fire insurance.

First Life Venture in 1853.

"The first life insurance policy that was ever issued is said to have been written on June 18, 1583, and to have been for £38 6s and 8d, on the life of a certain William Gibbons. The policy was for one year and the premium was 8 per cent. of the sum insured; the age was unknown. It happened that Gibbons died on May 29, 1584, well within the calendar year, but the insurer contested the claim on the ground that 12 months of 28 days each had passed. The courts, however, decided against the insurers and the money had to be paid. Here we have litigation started with the payment of the first death claim made under a life insurance policy and, unfortunately, the example thus set was only too literally followed in succeeding years, the insurance companies too often trying to evade payment of claims on any technicality of law that might be invoked in their behalf.

"It was in 1601 that the first attempt was made to study scientifically the law of mortality, when John Graunt investigated the bills of mortality or death records of the city of London. In 1693 Dr. Edmund Halley formed the first mortality table from the records of births and deaths in Breslau in Silicia. Then for nearly a hundred years little was attempted in this line. But in 1780 Dr. Richard Price formed the so-called Northampton table of mortality. It was this table which was used by the early English companies for computing their premiums.

"About 100 years later, in 1786, Pitt, who was then chancellor of the exchequer, used the same device for raising money for government purposes. This time an actuary was consulted and Dr. Price, who had already formed the Northampton table and had found it quite safe for life insurance purposes, advised the use of the table in computing the premiums for the government annuities, and it was not until the government had lost £2,000,000 and had ceased the issue of annuities in 1823 that it was discovered that insurance and annuities must be sold on quite different mortality tables, since the mortality of each class was quite different."

Man With a Grouch.

Speaker Champ Clark refuses to speak to, or even look at, the new Secretary of State. For a man with more or less of a reputation for geniality Champ is showing himself a capable wet nurse for a grouch.—Manchester Union.

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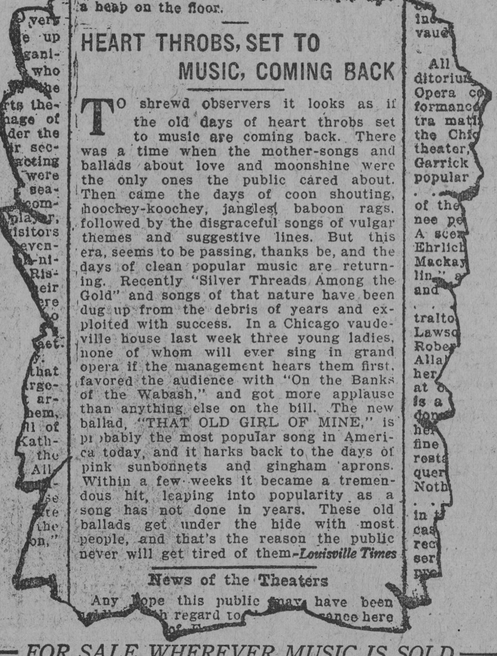

HEART THROBS, SET TO MUSIC, COMING BACK

TO shrewd observers it looks as if the old days of heart throbs set to music are coming back. There was a time when the mother-songs and ballads about love and moonshine were the only ones the public cared about. Then came the days of coon shouting, hoochey-koochey, jangles, baboon rags, followed by the disgraceful songs of vulgar themes and suggestive lines. But this era, seems to be passing, thanks be, and the days of clean popular music are returning. Recently "Silver Threads Among the Gold" and songs of that nature have been dug up from the debris of years and exploited with success. In a Chicago vaudeville house last week three young ladies, none of whom will ever sing in grand opera if the management hears them first, favored the audience with "On the Banks of the Wabash," and got more applause than anything else on the bill. The new ballad, "THAT OLD GIRL OF MINE," is probably the most popular song in America today, and it harks back to the days of pink sunbonnets and gingham aprons. Within a few weeks it became a tremendous hit, leaping into popularity as a song has not done in years. These old ballads get under the hide with most people, and that's the reason the public never will get tired of them.—*Louisville Times*

News of the Theaters

Any hope this public may have been [illegible] in regard to [illegible] here [illegible]

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WAITER'S LOVE STORY

Revolver Shot Saves Both Life and Sweetheart.

[Paris Letter London Telegraph.]

A waiter in one of the fashionable hotels in Paris has had a love adventure which many a stage hero might envy. He was on the point of losing his sweetheart and his life, and just at the critical moment things turned so that he was deprived of neither. He was of the age, 23, when love adventures are quite possible. He is evidently of a romantic disposition, and, having fallen in love with a fair-haired girl, he was convinced that there was no other like her. When she announced to him that all was up between them he concluded that life was no longer worth living, and loaded a revolver, with which he proceeded to a cemetery in the suburbs.

He selected what he considered would be a pretty spot for a grave, and then fired off his revolver in the direction of his heart. He was stunned, fell unconscious, and was conveyed to a hospital. The following morning he awoke to find his sweetheart at his bedside, and affectionately attending him. The wound was not dangerous. The bullet had struck a rib and glanced aside. The surgeon declared that there was really nothing for him to do, and if the young man did not feel too weak from the shock he might leave the hospital at once. Young Romero felt himself immediately recovered, and left the institution arm in arm with the sweetheart who had come back to him, and who promised never to quarrel with him again.

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