

Some New Styles in Belts, Buckles and Girdles

The belt is always an important item in the summer outfit. The simplest of shirtwaist frocks takes on smartness when associated with an attractive belt and modern neckwear...

There is, apparently, no fashionable shade which can not be matched in leather of the greatest softness and suppleness. In the belt departments of certain shops...

The number and beauty of the brown belts is a conspicuous feature of the showing. There have always been belts of tan and of brown leather...

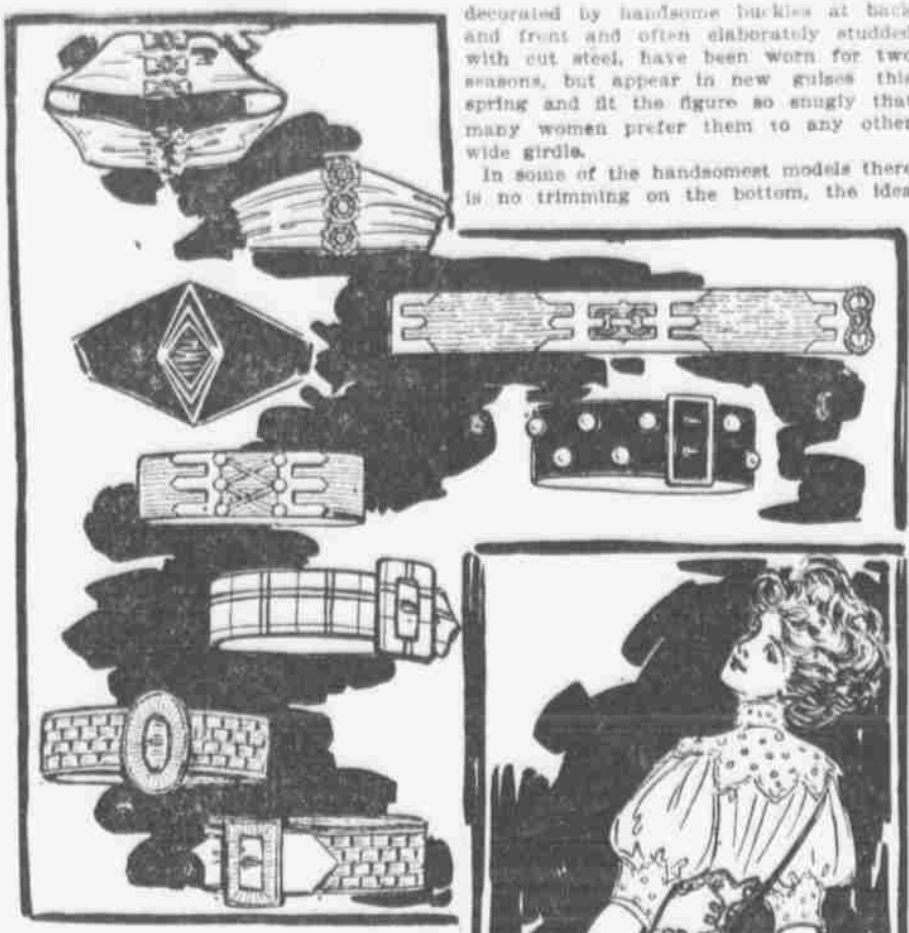
Concerning the width of the belt there appears to be no fixed rule. One sees the severe narrow leather belt with harness buckles...

Tortoise shell buckles are attractive upon the brown leather, but are liked even better in association with white leather belts. Either the light amber shell or the darker mottled brown is used and a large circle for the back, with one smaller for the front...

The light bluish, sand color, putty color and similar shades are prominent among the new leathers, harmonizing well with these same popular shades in linen, pongee, cloth, etc.

All of the old rose, raspberry and dull red tones are to be found in leather, and the apricot gray and green tones, as well. The blues are not so good, but lovely shades of blue are offered in the elastic belts...

These elastic belts have been worn all during the last year, but the designers have developed many new ideas in the heavy silk elastic, and by combining elastic and leather have achieved excellent results...



BELTS OF GOLD RIBBON, WHITE SATIN, PATENT LEATHER WITH STRIPES, EMBROIDERED LEATHER MOUNTS, PLAIN LEATHER AND TWO BELTS OF STRAW.

Fashionable brown hats, a brown and white belt and brown and white shoes would fit out the summer girl in admirable style.

One of these brown and white models has been sketched for this page. The body of the belt is of the heavy white elastic, while strapping, buckle and lacing are of brown leather.

Ribbed belts of elastic in plain colors, with severe buckles of dull or burnished gold, are practical things with the severe tailor costume and come in all of the accepted shades. The wide girdles of elastic...

decorated by handsome buckles at back and front and often elaborately studded with cut steel, have been worn for two seasons, but appear in new guises this spring and fit the figure so snugly that many women prefer them to any other wide girle.

In some of the handsomest models there is no trimming on the bottom, the idea

majority of the modish belts are by no means inexpensive.

Patent leather is used for some excellent models of the narrower types and is finished simply by good, though severe buckles or, perhaps, is studded, as was the patent leather belts of our sketch, with round brass knobs. Black patent leather is used, too, for the trimming of belts in white or light color.

A new belt material which really looks better than it sounds is found in straw. Some of the imported belt models in this material are as pretty as they are bizarre, both belt and buckle being made of finely plaited, flexible straw, held by lines of metal.

Another French idea is the combining of pongee and straw, in their natural shades, but these, of course, are fashion fantasies and the average woman will prefer more conservative belts.

One very exclusive firm makes a specialty of very wide soft belts of leather, steel studded and finished with steel studded leather buckle, or plain and having a handsome monogram buckle of gold, silver or gunmetal. The chief beauty of these belts lies in the extreme suppleness of the leather and in the beauty of the colorings, even the most subtle of the season's shades being furnished, if ordered.

Embroidered linen belts are to be worn more than ever and one may buy them in all grades of elaboration, from the simple belt with embroidered dot to the linen belt elaborately embroidered in intricate designs. Of course, cheap machine embroidered linen belts abound, but it is easy to distinguish the hand embroidered articles from that embroidered by machine.

White pearl buckles are the best thing for such belts, and the linen so buttons to the buckle than it is an easy matter to remove it and launder it.

The buckles of leather and girdles the variety is limited only by the variety in handsome ribbons, and that seems endless. There

being to match the skirt in the belt color and so avoid an abrupt line of demarcation.

Around the top of the deep elastic girle is a design embroidered in cut steel beads, often relieved by touches of coral, turquoise or other colored stones.

The buckles, of course, echo the coloring of the embroidery. Some of these belts command very high prices and, indeed, a

too the fancy buckles that reflect colors, but the art buckles must be seen to be appreciated. Description cannot do them justice.

All of the semi-precious stones are pressed into service for them and beautiful effects are obtained in art enamel. The exquisite flowered ribbons are often used for these handsome, wide crush belts and very handsome heavy ribbons are woven in widths suitable for narrow belts, the plaid and stripe designs being conspicuous among these heavy silk bands.

Leaves From Fashion's Notebook.

The dark lines make a delightful change from the eternal light washing gowns, and in some of the new colors, as well as the old, promise to be most attractive.

Black laces are most beautifully embroidered for this purpose, but it is for the gown and matinee that the lace coat runs rampant, and a great many beautiful designs are being made in it.

Shawls and plaids coming from just above the waist-line or between the shoulders give the effect of a high bust; the skirts have to be medium length, but the front and the back should be long enough to rest on the ground.

Extra and silver, with a line of dark blue running through it, is one of the new wool velle designs, and a simple pattern shows regular inch-square checks designated by quarter-inch lines in alternating blue and gold on a blue ground.

Somewhat new and decidedly beautiful is an evening frock formed of layers of palest tinted silk net, very fine in pink, blue, mauve, green, and so forth, including an opal, and embroidered with an exquisite design in opal beads—large bogles, cabochons, and cut crystals.

The empire mode is conspicuous in the gowns for evening, but in a modified form that is favored by maid and matron and under skilful manipulation becomes exceedingly artistic. The princess robe yet retains its prestige and in the filmy fabrics that command attention this season its severity is lessened by garniture of lace and embroidery. Maryquites, chiffon, mull, and transparent materials of all kinds, with soft silks, chiffon velours and panne are on the march, and handkerchiefs are a feature of all the modes.

For walking and shirtwaist suits the plain and fancy styles are used according to the purpose they are to serve. These too may be trimmed with bands of contrasting material. The correct skirt of this order reaches barely to the ankles, displaying therein the well known and the pointed skirts of the one that hangs from the hip-length plaits is used, and there is a new design especially adapted to the soft silks. The top part is cut in seven or nine pieces, which reach to the knees, which meet in a full skirt at the waist, and the two are joined underneath at a shaped bias band, which is stitched and may be further ornamented as desired.

The Art of Ermete Novelli

NEW YORK, April 13.—"The street," said Signor Ermete Novelli, "is the best dramatic school that there is."

He was sitting in the Turkish room of the Waldorf-Astoria, facing the crowded thoroughfare, where hansom cabs, automobiles and pedestrians formed a continuous procession. He watched it intently for a time, white expressions ranging from serious to amused chased one another across his face.

Incidentally, it may be said that Signor Novelli does everything intently. His tall, well knit frame is full of action. His face reflects his thoughts.

He is the incarnation of the misplaced. He was intended for another age, for an age of romance. He wears the conventional garb of the twentieth century with unconscious protest. He offsets the commonplace in his clothes by loading his fingers with rings which stop only at the thumb and include strange, huge circles of elaborate chasing and weird colored stones.

It is his first visit to the United States and he confesses himself utterly unable to cope with the many problems of life presented to his view daily. Judging from his modesty in this direction, there is no danger that he will publish his impressions as soon as he returns home. But that he is storing away impressions was evident as he repeated again his remark that the character actor can get his greatest inspiration from watching the faces of the people in the market place, in the daily walks of life, in the crowded centers, and that the greatest masters of all time have studied there.

"Shakespeare," he said, "was the greatest writer of all time because with his wonderful sympathy and understanding he studied men and women as he found them, not in books and in the imagination, not by watching the work of others and imitating it, but face to face, the corners and scores, those he met in his profession, in his home, in the book shop, in this place, that place or the other.

"The difference between the artist and him who is merely an actor is that the one creates his art, the other merely copies. The artist, like Shakespeare, takes any story or legend or play that comes his way and with the genius of his art creates something that he presents to the world. The actor, on the contrary, studies the



SIGNOR NOVELLI, IMPRESSED WITH THE SIGNS OF OUR CIVILIZATION.

work of other people, cleverly mosaics one to the other until he produces something pleasing, perhaps, but that has in it no trace of originality.

"I have been accused here by some of the critics of playing Petruccio in 'The Taming of the Shrew' with more understanding of Shakespeare's significance than some others because that is so essentially an Italian play and exhibits certain phases of the Italian temperament better than any other.

"After a study of Shakespeare that extends over my whole life, I can say that the wonderful underlying truth of his whole work seems to me to be that he has absolutely no nationality in his dramas, no age of the world. They are played today, although they were written in the sixteenth century, because they are true today as they were then.

"The fundamental difference of the man's nature and the woman's makes the story of Petruccio and Katherine just as effective to the people of New York as it would be in St. Petersburg. I play Petruccio as I play Shylock, Othello, all characters that I essay, mistakenly perhaps from the standpoint of the critic, but as I have interpreted it myself, without the aid of another's reading, although I do not deny that the other reading may be truer than my own. But the other's interpretation would do me no good, for then I should not be an artist, only an actor, if I accepted it in lieu of my own.

"Hamlet." And for a moment Novelli was silent. "They say my nose is too long for a Hamlet and that I am not youthful

again. Reflection came and with it the bill. "I made up my mind hastily that there was little use in being an actor if one could not be one when an emergency arose as well as a curtain. I took my valise in hand, smacked my forehead and the waiter told him that I would place it in the diligence so that I could get a good piece and would then return to settle my account.

"He never questioned me with a suspicious glance, so I took the bag out and begged them to keep it as a hostage until I should pay my fare, and in the meantime, the bill for my dinner? Again did my histrionic ability prevail and they did as I requested without question.

"I did not, however," concluded Novelli, modestly, "allow my overwhelming success as an actor to overwhelm my knowledge of my obligations as an honest man, and I repaid in time every cent that I had borrowed. But, oh, that dinner! and oh, the surpassing satisfaction of playing the game with such a critical audience to mark the time of my ability."

Novelli is a master of makeups. His six feet odd of height, when he says so no unusual stature for an Italian of northern Italy—the man of Verona and its vicinity being especially of lofty stature, a fact which makes him think that Romeo was tall and slight—he can make short at will, and he can add weight until he is a veritable Falstaff in appearance; or he can create an agile figure for a young lover.

His long nose, which, when he first began to play, was hailed as the indubitable mark of the born comedian, is broad, short, aquiline or Roman as he wills, and when he is depicting the comedian it gives his face a droll expression which seems to make excuse for those early times when his audiences would not let him essay tragedy. His fifty odd years he treats as a bagatelle, like his weight and height, when they stand in the way of his chosen character.

Like Balzac, who roamed the streets to find appropriate names for his characters, so he roams about looking for second-hand shops where he can find just the outfit necessary to accentuate the peculiarities of some fantastic role. He has chests full of overcoats of every age and mode, grotesque hats and an array of properties of one kind or another. He has a collection of wigs which he began to make, literally with his own hands, when he was hard up, and today will wear one that he has not refitted to his head, with an experience gained in the time when he fitted wigs for other actors.

Referring to the last, to the American methods of advertising, Novelli held up his hands while a look of horror, succeeded by one of tragico-comic mirth, and lastly by one of stupefied wonder, took possession of that wonderful face.

"I have never seen anything like it. I can't help wondering why you don't close all your windows and advertise on them; it really seems a great pity to lose all that space, now, doesn't it?" "I have only had the good fortune to hear two of your American artists, Soboron and Marlowe, and I was perfectly astounded when I arrived to see their faces lining the entrance halls of the ante-rooms. If I should do that in my beloved Italy, they would—"

"Pignone, would you like to know what they would do with me? They would kill me dead right there in front of the pictures where I stood, and—they would be justified, I think."

"Having consumed enough for four or five people I became a normal person



The Monument to Poor Work

A Wail of Discontent

HERE I am—the Monument to Poor Work—

I have every defect it's possible for a Suit to have. My Collar is Shapeless—and ill fitting—it stands aloof from the Back of my Neck. My Lapels Dig in a most discomforting way. Fashion—my Shoulder—is in place of being Smooth and "Clean fitting" are "broken down" and Wrinkled at the Edges.

Would that I could improve myself but, alas, I'm only a Result—the Cause of me I do not Control—

The Cause of me is the poor Work of Those Two who are trying to live them away.

—The incompetent Tailor and his Chief Accomplice—Old Dr. Goose—the Hot Flat Iron.

I was poorly cut and made up by that rascally Tailor—the Foundation of my present Defect was laid by him.

And, instead of having me Carefully taken to pieces and made over by Expert Needleworkers—to remove as much as possible his Mistakes—

Forsooth, I was handed over to his Right Hand Accomplice—the cheap Old Dr. Goose to be seized and stretched and pressed and shrunk until I appeared to be a Well Made Suit—

Would that I were really well made. Like "Sincerity" Suits.

"Sincerity" Suits are built on a Solid Foundation of Excellence.

They are properly Designed—Carefully Cut and made up by Expert Needleworkers who saw permanent Shape and Style into the Cloth from which they're made.

A "Sincerity" Suit, when it leaves the Expert Needleworkers' hands, is Tailored not merely put together.

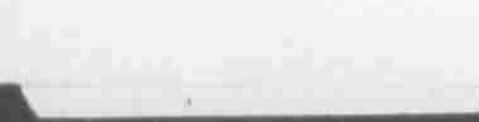
It is then put through a Rigid and Searching Inspection and slight Alterations to make a Perfect Suit is made by the expensive and slow process of taking the Suit apart and Re-making the part to be altered.

While I, forsooth, and the 99 per cent of Poorly Made Suits like me, are only temporarily "sized" by the Hot Pressing Iron—Old Dr. Goose.

That's why I'm a Monument to Poor Work—Shunned by all men.

The genuine goodness of the Making of "Sincerity Clothes" is the Cause of their being worn by the best clad in this Country.

See that your next Suit is a "Sincerity" Suit—Your best ready-to-wear dealer will Carry them. Just examine them the next time you think of it—You won't be asked to buy—See that this label is in the Coat. It's the guarantee of Style—Service and Satisfaction.



Easy Terms at the Cash Price. \$28.60. With Six 10 inch Records. Limited Special Offer. New Columbia Graphophone (type BN) and Complete Outfit—\$28.60; including your choice of six 10-inch Columbia Disc Records. This handsome new Graphophone has a large quartered oak Cabinet, a noiseless Motor that can be wound while running, and a beautifully decorated flower Horn—black or red. It is equipped with the same patent aluminum Tone-Arm and the same Reproducer that have made the Graphophone famous for mellow resonance and sweetness of tone. The six records are regular 10-inch Columbia disc records,—beyond comparison for pureness of tone, faithful reproduction and absence of foreign noise. That's the outfit that costs you \$28.60—and is sold under our written guarantee which accompanies each machine. Come in and let us show you. COLUMBIA PHONOGRAPH COMPANY, 1621 FARNAM ST., The Only Exclusive Talking Machine Store in the City.

SENIOR BRAND RAINCOATS. (Priestley Cravenetted) are really 2 garments in one—a useful mackintosh for a rainy day and a swagger Overcoat when the weather is clear. Unquestioned Quality, Lowest Prices. If your dealer hasn't these Clothes in stock, we'll gladly direct you to one who has. KAHN, WERTHEIMER & SMITH CO. Makers New York City.

Old Dutch Cleanser. Best displays its unequalled cleansing qualities in cleaning house. The best and most successful cleanser for any kind of cleaning in all parts of the house. CLEANS—SCOURS—SCRUBS—POLISHES. Sold in Large Sifting Top Cans AT ALL GROCERS 10c. MADE BY THE CUDAHY PACKING CO., SOUTH OMAHA.

A Good Train for Chicago ILLINOIS CENTRAL. NO. 2. Leaves Omaha . . . . . 6:00 p. m. Arrives Chicago . . . . . 8:00 a. m. Union Depot connections in Chicago for DETROIT, BUFFALO, NEW YORK, BOSTON and intermediate points; also for INDIANAPOLIS, CINCINNATI, NASHVILLE, MEMPHIS, NEW ORLEANS and intermediate points. AGENTS for Steamship Lines. Tickets and information at City Ticket Office—1402 FARNAM ST., OMAHA. Samuel North, District Passenger Agent