

Sensible, Lasting Holiday Gifts

Hartman's believe that people generally appreciate articles that they actually need more than those which are mere empty ornaments. And, an article of furniture may not only prove what a certain friend or relative NEEDS, but what the entire home needs. It will make that home more complete and lend a pleasure to the entire household as well as to the individual to whom it is presented and who will use it most. So, we are making special exhibits of holiday goods now—goods particularly suitable for holiday presentation and at prices that are exceedingly attractive.



Colonial Library Table Special 11.75

Made of Badger oak, elegant finish, made specially for us and of superior quality. The top measures 41x28 inches. This table is made under our own supervision and is thoroughly guaranteed in every particular; has large spacious drawer, extra massive legs and large, broad stretcher shelf below.

Hartman's Imperial Monarch Brussels Ros 12x9 15.75
Fast colors, beautiful Oriental and Floral effects.

Solid Oak Hall Rack, large French Plate Mirror 8.25

Early English Pedestal Dining Room Table 8 feet extension, solid oak 39.50

Circassian Walnut Bed Room Suite 165.00
Bed, Dresser, Chiffonier, Toilet Table. Newest and most beautiful material.

Highly Polished Solid Oak Chiffonier 13.75

A value positively beyond duplication, serpentine front, 5 large roomy drawers, dovetail joints, hammered brass handles, large bevel edge French plate mirror. Material is of the very best selected dry kiln lumber, put together with expert workmanship.

Oak Shaving Stand \$14.75

Bissel Carpet Sweepers \$3.10

Velour Morris Chairs \$5.25

Mission Oak Rocker \$3.75

Roll Top Desks \$21.50

New Special China Closet 14.50
Made of solid quarter-sawn oak, shelves grooved for standing plates, double strength glass, bent end design, handsomely polished.

Powerful Double Heating Base Burner 32.50
Nickel trimmed, fully guaranteed.

Upholstered Rocker Large and Comfortable, solid oak 6.45

Upholst'd Foot Stools, brass legs 25c

Limoges Plaque H'dsomenly decorated 19c

6.45



Elegant Oak Sideboard 13.75
An elaborate design of superior construction, elegantly carved and ornamented, large French bevel mirror, roomy compartments, and large drawers—a most handsome piece of dining room furniture.

Six Hole Guaranteed Steel Range 26.75
Complete with warming closet.

Imported Dolls, Eyes open and close 37c

Decorated China Fruit Dishes 19c

6.45



Upholstered Rocker Large and Comfortable, solid oak 6.45

Six Hole Guaranteed Steel Range 26.75
Complete with warming closet.

Mahogany Dressing Table \$13.75

Princess Dresser, oak or mahogany \$15.50

Napoleon Beds, oak or mahogany \$19.80

Solid Mahogany Colonial Dressers \$48.65

Bed-Room Chairs or Rocker \$3.85

Combination Book Case and Writing Desk, solid oak 15.25

Large, Handsomely Decorated Parlor Lamp, heavy cast base, center burner, brass rings 3.98

3-piece Mahogany Parlor Suite—16.75
Imported velour coverings. Best of workmanship throughout. Absolutely guaranteed.

Solid Oak Dresser 8.75
Made of selected solid oak and has a beautiful polished finish. Has extra large French beveled mirror set in mahogany inlaid frame, and is of highest character in every particular—extra fine.



Open Evenings



Elegant Iron Bed 6.75
Special Value

Here's an iron bed offered at a price which makes it a value positively beyond duplication in Omaha. It is of handsome design, is made of good substantial tubing and has extra large joints and post ornaments. It is 4 ft. 6 in. wide and is enameled in various colors.

Best Axminster Rug, High Soft Pile 12 x 9 Feet 26.50
In light and dark tans. Floral and Oriental designs.

Combination Book Case and Writing Desk, solid oak 15.25

Large, Handsomely Decorated Parlor Lamp, heavy cast base, center burner, brass rings 3.98

3-piece Mahogany Parlor Suite—16.75
Imported velour coverings. Best of workmanship throughout. Absolutely guaranteed.



How it Benefited a Man Who is the World's Finest Acrobat.
All the world of aerobatics has heard of Dr. Julian P. Thomas. His courage is born of the soil. A few years ago this man had no stomach. A poor devil without a stomach is not fit to live. He is like a splendid residence with a marble or brownstone front. The front decays and falls off. The residence is a wreck. This is a rough way of saying that when a man has lost his stomach he is not able to present a good front. Thomas was at the point of death. He tried to go quail shooting near his home, Augusta, Ga., but was too weak to hold up his gun. No stomach. It was harvest time. The reapers were chewing something, and Thomas had just energy enough to inquire if it was sweet-gum or chicle. A big buck negro said: "Nether, sah; there ain' no sweet-gum trees in dis country, an we don' know de name o' chicle. We jes' chaws wheat." "You chaw wheat?" "Shay, sah; jes' takes a few heads on roll 'em 'tween our han's, blow de chaff away, an hab er hanful o' de ripe grains. It's better 'n er chaw tobacco." "Does it brace you up?" "It sho' do, sah." "Give me a few heads." Thomas rubbed and winnowed, then proceeded to chew. Continued mastication converted the wheat into aummy substance, which was not unpalatable. Thomas swallowed it. It stuck to his stomach. He felt relieved and strengthened. "More wheat," he cried. And after the second ounce or two he took up his gun and killed more birds than any one in the hunt.
One of the relics of the lost cause, a man of 65, a captain who distinguished himself on many a field of battle, said to me apropos of Dr. Thomas: "It may not be generally known that raw cereals constituted a large part of the food of the confederate soldiers. We would go through a field of corn, rip the green ears from the stalks, and eat them raw. Some of the boys would eat cob and all, and I never knew one of the command to have the colic. We almost lived on wheat—chewing it just as Dr. Thomas did. We learned it from the negroes."
Dr. Thomas is the pickiest aeronaut in the country, bar one—Mrs. Thomas. He says that a bushel of wheat, worth 25 cents a month. Before going to bed he puts a kitchen spoonful of barley and a kitchen spoonful of wheat in a bowl, and this wonderful mixture of two uncooked cereals is his daily breakfast. Nothing that he eats is allowed to touch his tongue. Little wonder he can fly! He is the ideal balloonist. Nothing needed in the basket in the way of stevens. Only a little wheat, a little barley, and some water.
Eugene Christian says: "Put the required quantity of whole wheat in a deep vessel and cover with warm water. Keep in a warm place. Allow to stand twenty-four hours or longer, if desired very soft. Drain thoroughly. It will be found sufficiently softened to be easily masticated. This makes probably the most nutritious dish of all the cereal family. A very little salt may be added."—New York Press.

HARTMAN'S

22 Great Stores Throughout the U. S. 1414-1416-1418 Douglas Street

Scenes from Plays That Have Been Praised for Perfect Stage Setting



NEW YORK, Dec. 21.—Stage decorating is still so new that the old-timers of the theater look upon it with distrust. This article largely from the fact that the new ideas it is introducing are continually running counter to the traditions of the stage. So the stage decorators have their trials as well as their successes.
Thus the stage decorators may spend weeks in collecting furnishings and fittings to represent a room of our grandmothers' time. They may attain what they think perfection. Then along comes the manager, and in obedience to theatrical traditions orders some change made which disorganizes the entire picture. But, as has been said, the stage decorators have successes which give them personal as well as professional pleasure.
"One scene that was absolutely satisfying from our point of view," said Mrs. Muchmore of Lewis & Muchmore to a Sun reporter, "was the bedroom in 'The Movers,' which had such a brief life. We have been told that it is considered the most exquisite bit of stage work that has ever been done in a modern play."
"It was certainly expensive enough to have warranted a longer run of the piece, for the curtains alone cost \$25, the entire scene amounted to \$1,800, and the two scenes for which we were responsible, this and the drawing room scene, cost \$3,500. Think of the chances a management takes that depends that sum on the mere possibility of a play's success!"
"Our satisfaction was duplicated by that of the wife of the manager incidentally. She had the entire fitting of the room taken to her residence and installed, and when you ask her if she is not sorry for the brief life of 'The Movers' diplomacy and delight are plainly opposing elements in the expression of her face and the tone of her voice. She certainly profited by the failure."
"The draperies and wallpaper were of a dove gray, with garlands of pink roses to contrast. The only material we could find for the draperies that perfectly matched the paper was dress taffeta, and as there was 120 yards used, that one item represented considerable outlay."
"The curtains were finished with a dainty French cut fringe and applique with pink ribbon, which had the effect of embroidery. There was some question as to whether the soft gray would get over the footlights, but it was perfect, the electric light neither altering nor deadening the effect."
"There wasn't an article in the room that

AMONG THE COVERSERS OF A THEATER STOREHOUSE

was not as dainty as though it had been designed for a private residence instead of having its ultimate and unexpected destination there. There was a baby's crib in it and the nurse has to take some of the child's clothes from the hamper and hold them up in view. We spent \$40 on that imitation child's outfit.
"There were three dear little gowns, two baby jackets of the sheerest flannel, the blankets and covers were of the softest, daintiest stuffs, and for the doll's head we got a real baby's wig. As the scene was finally set the audience only saw the back of the crib; the child was not in view at all, and the clothes might have cost much less with just as good effect.
"All the experience we have had in this direction tends to prove to us conclusively that the decorator, in order to make a success of her work, must control, first, the wall, and second, the colors of the costumes. One scene I saw spoiled because one of the actresses came on in a gown of the most aggressive blue, a color that no room, unless it was decorated to suit it, could possibly stand.
"You would think that any actress would find out the stage settings before she selected her gown, but I would be surprised to know that many of them do. It seems to be a case of hit or miss. They probably find out what the leading woman

is to wear, but the idea of going further in their researches does not occur to the majority of them.
"Miss Craig, daughter of Ellen Terry, has done excellent work along this line and so particular is she that she even dyes the materials for the gowns when it is necessary to have certain shades or to avoid those that might clash with the color scheme. She can get wonderful effects in this way.
"There is a great difference in the attitude of the theatrical managers in this respect. Some of them think the matter of little importance. They are content to get big general results instead of fine details.
"I remember our first experience was in staging 'Elizabeth's Prisoner' for the Frohman. Search for stage settings took us to queer parts of the city, where in old warehouses the Frohman collections of years ago are to be found.
"Looking at them, I did not wonder that they believed it possible to find any and everything needed there. On one hand a big gilded throne invited your attention. Then there were boxes of rugs and draperies; china closets filled with porcelains and dishes of all colors, kinds and sizes; papier mache chickens roosting on cut glass chandeliers; rocco snuff boxes and stuffed cats and dogs; perambulators and East Indian baths.
"We spent days fishing out what we wanted, taking out old furniture to be re-gilded or stained, pieces of canvas waiting to be made into the semblance of wood, pictures to be framed, bric-a-brac to be mended, all of which is part of the decorator's profession.
"The property room of the Hudson theater, as an example of the new establishments of this kind, is quite different from the Frohman's. In the first place, they have not anywhere near the amount of material nor the accumulation of horrors.
"What they have is of the best, and it is a pleasure to go among the pieces and pick out what you want."
Asked to mention some of the best settings on the stage of late, from the decorator's viewpoint, Mrs. Muchmore said:
"As you ask the question, I recall distinctly my impressions when I saw the scene in 'Sweet Kitty Bellairs.' And I knew that Mr. Belasco must have enjoyed the little touches of perfection, even though he



HUNTING FOR PROPERTIES IN AN ANTIQUE SHOP.

was perhaps alone in realizing their artistic value. There was, for example, a certain whisky bottle used which gave just that little artistic verity that rejoices the soul and eyes of one who understands and appreciates work of this kind.
"Mr. Belasco is perhaps the only stage manager who is sure of getting applause for his scenery. His stars may fall to reach the expectations of the public, the play that he had adopted, fathered and pruned to taste may disappoint when it comes to the crucial test of public approval, but his scenery never.
"This truth is borne out by 'The Rose of the Rancho.' There probably never was a play which depended so absolutely on its setting for its success, and the longest, most lingering applause is given when there is nobody on the stage. There is no need to suggest that this is a queer commentary on the acting. Why should not a beautiful picture be appreciated; why should not artistic work that has taken as much thought, time and creative ability as the mere playing a part receive its due reward?
"Another perfect setting, of an entirely different character, that Belasco did is the boarding house interior in 'The Music Master.' Who that has seen that play will ever forget the broken down chandelier, the curious whatnot, the pictures in round walnut frames, the wax flowers on the mantelpiece under the convex glass cover, the hat rack on which Wardell apologetically slips his hat when he enters?
"It seems easy perhaps to have made that scene, but what of the time that it took to unearth those antediluvian atrocities? Where did Belasco get them? I am sure I do not know, but I do know that he exhibited the restraint and carefulness that marks the decorative artist.
"In 'Pippa Passes,' which was another stage production whose beauties were not fully appreciated, there were stage settings which were lavish in their elegance. I recall distinctly a marvelous table cover which cost \$400, made of Italian tied lace, presented by Mrs. Lewisohn, who made her stage debut in that, and the crosses and rings worn by Mrs. Le Moynes as the Cardinal were loaned by Mrs. William Chase from her collection. The other properties



"GEE! AIN'T THAT A RICH SET."

corresponded in value and meaning.
"Depicting the character by means of the environment is one of the interesting features of stage decorative work. It is like creating a character in fiction, building it up by means of words and acts.
"When we were doing 'The Chorus Lady' we had to tackle the problem of the young man's room. He is a halfway bar sort, with downward tendencies, a smattering of education and refinements only skin deep, and yet has some regard for the de-centies of life and for its polite usages. In the words of the stage manager, he was a near devil.
"We had to give him a red room, of course, but we subdued the commonplaceness of the choice by the dark woodwork. We gave him plenty of portraits of actresses and some sporting prints, one especially of a game cock occupying a commanding position.
"Over one of his doors there was a handsome plaster cast of the Horse of Diomedes, and the furniture was comfortable, handsome and in good taste with the rest of the interior. You were a little puzzled when you looked at that room, and you were intended to be.
"Another room in that same play which attracted a good deal of attention was the chorus girls' dressing room, where the signs 'Silence' and 'No Smoking' shone on the audience through a cloud of cigarette smoke and a continuous chatter, and never failed to raise a laugh of appreciation.
"The most perfect historic room, I believe, that has ever been shown in New York was Juliet's bedroom in the production of 'Romeo and Juliet' by Sothern and Marlowe. This room was done after designs by Frank Chouteau Brown.
"Through a window in the back you got a glimpse of an Italian landscape with a profusion of lux trees. The furnishing of the apartment was Italian Gothic of the fourteenth century. There was a marriage chest, a prie-dieu, a great bed with heavy hangings and at its feet a carved seat to which Juliet had to step from a footstool.
"There was something massive, somber and still about it, the suggestion of tragedy and of many tragedies which sometimes hangs about an old chamber late which one suddenly steps.
"From the amounts of money sometimes expended on stage interiors it would seem that the decorative profession must offer great emoluments to the worker. That is rarely so. To make money one must deal in cheap, trashy effects, be content with meretricious work instead of the real thing, and grudge the time that is spent.
"When one is conscientious one usually loses material advantage, for it is quite possible to spend a week seeking through auction rooms to find some article that is, according to your trained sense, absolutely indispensable to a perfect ensemble. One, again, may spend days in a search that spells failure at its end. One cannot contract for time and labor with accuracy, for one does not know in the beginning where the end may lead.
"In one of the plays we set the scene shifters stopped work and one voiced the sentiment of the rest. 'Well, that's a rich set.' We knew then that we were doing well, for stage people are difficult to please and under an impeccable demeanor hide the makings of critics.
"The stage decorator has another problem to face; that is the indifference of the woman theater-goer to the decorative schemes of the stage. This is especially true of New York women, who are not housemakers.
"They move about so much that they get indifferent to the home atmosphere. They study costumes zealously, they will even patronize a poor play that is well governed, but not once, except on a sitting for a room, the most perfect period apartments, finds them absolutely indifferent. For that reason one cannot blame the managers who say 'What's the use?' and are content to offer the public only what they can appreciate."
Underestimated Him.
The burlly customer from the headwaters of the Missouri looked at the huge slab of meat which the waiter had just placed on the table.
"By George!" he exclaimed, cutting it in two and putting both halves on his plate, "that's something like it. He'll bring you a next I reckon."
"Why—?—that's supposed to be a porterhouse steak for two," stammered the city salesman who had taken him out to dine.—Chicago Tribune.