

# Leading Suit and Gown Makers of Omaha

SPRING  
1912



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## FASHION NOTES

Miss Hartell left Saturday for New York on her usual spring trip. She will return about the 15th, when she will make her announcement of the new spring models and importations.

This season promises to be an unusually busy one at Elkin's, one of Omaha's exclusive tailoring establishments.

Miss Fox will leave for New York March 1, returning about the 20th with her usual interesting collection of models and importations.

Mr. L. Loeff, the well-known exclusive ladies' tailor, says he is already besieged with an abundance of spring orders, but is prepared to take care of patrons in good shape.

Miss Holland is now in her new location and is ready to furnish her usual splendid service to her patrons.

The C-B corsets for which Hayden Bros. are exclusive agents here will again play their usual important part among well-dressed women.

Brandeis Stores are announcing a special value in dress forms for the spring fashions.

Mr. L. Kneeter is calling attention again to the fact that he is the original L. Kneeter and to his address, 506-S South 16th St.



A Fashionable Tailored Suit or Coat is a Source of Pleasure to Every Lady

My assortment of models, styles and exquisite cloths is unequalled. Orders executed promptly and fully guaranteed.

Please Note—I am

The Original L. Kneeter

Omaha's Best Ladies' Tailor.

And am not connected in any manner with any other ladies' tailoring establishment in Omaha. Keep my address in mind. This is the number

506-8 South Sixteenth Street

Phone Douglas 6065.



L. Loeff

Fashionable Ladies' Tailors

Exclusive Designs in Spring and Summer Gowns Robes, Dresses and Tailored Suits now here.

We cordially invite you to inspect the new woollens and imported fabrics.

2nd Floor Wead Block  
18th and Farnam Streets



## Miss Holland

Formerly in the Paxton Block

Maker of Exclusive Designs in Gowns, Robes, Dresses and Tailored Suits

Announces New Location

503-4-5 Karbach Block

New Spring and Summer Designs Now In

## Your Best Friend During the Sewing Season Is a Dress Form

It never gets tired or cross, is ready whenever you are, always keeps the same position and never wears out. It is as indispensable as the sewing machine for it saves many weary hours of re-basting. If you use it once, you will never be without one.

A \$5.00 Full Size Dress Form for \$3.50

A fine full size Dress Form with good, black jersey covered bust, long wire skirt and heavy metal extension stand mounted on casters. Is adjustable to your height and comes in all sizes from 32 to 44 bust. A regular \$5.00 form, for Monday only. \$3.50

This is a splendid French model, full form with fine grey jersey covered bust, has long wire skirt mounted on heavy stand. It is absolutely the best non-adjustable form that is made. All sizes from 32 to 44 bust, regularly worth \$7.50, for. \$5.98

NOTION DEPT.

BRANDEIS STORES

NOTION DEPT.

## THE NEW SEASON C-B MODELS

Every season the regular wearers of C-B a la Spirite corsets feel the comfortable assurance that no matter what the prevailing lines of the fashionable figure may be, the new season's C-B models will have absolutely the correct lines without sacrifice of the wearer's ease.



This season's new C-B styles are made for the new gowns and have all the grace and beauty of line that the new gowns demand. They are also made so comfortable that the wearer is rarely conscious that she has on a new corset.

There is a C-B model for every type of figure. Prices, \$1 to \$10.

C-B A LA SPIRITE CORSETS

Exclusive Agents in Omaha HAYDEN BROS. C-B

## Beauty of the New Woman

By JEAN FINOT.

With the evolution of the new woman exert a pernicious influence on her beauty? To answer this question it is first necessary to define: "What is feminine beauty?" It is, first of all, everything woman which delights our eyes and charms our soul. Now, if the eternal feminine never ceases to change, it is very easy to prove that the eternal masculine is also subject to a constant evolution.

Our way of looking upon beauty will change, not only because woman never ceases to change, but also because man's ideas of woman change just as do woman's ideas of men. The qualities of an admired object first of all depend

on the subject that admires them.

Beauty is not subject to inflexible laws. Their terms vary according to surroundings and epochs. We are all still influenced by the ideals of Greek art. We often find a woman beautiful because her form and features would have made Phidias or Praxiteles consider her so. Classical sculpture has left a powerful impression on the art and artists of all times. It is through the eyes of the artists that we judge even today. Not being able to admire the nude human form which exposed itself liberally under the clear skies of Greece, we see it only as it was seen by the great artists. Still, the centuries that separate us from those days have

brought certain changes in the physiological structure of woman. Certain plastic forms, considered as absolutely necessary or essential to beauty, have changed.

The Greek woman incarcerated in the gymnasium received no education, while women of today often is the mental equal of the male worker. The wealth of ideas and facts which her brain contains has enlarged her skill. Her forehead has grown taller and broader and the law of physiological co-ordination has caused several other structural changes of her head. Women of today cannot possibly be identical in form and shape with the woman of old Athens and Sparta.

In time we will realize this and, great though the influence of Greek art is, it will gradually cease to exert itself on points where it clashes with the ideas of modern life and the ideals which shall arise. But Greek art will never have ex-

isted in vain. The immortal breath of antique beauty will continue to vivify the art of tomorrow as it does inspire art of today, but it will not be allowed to smother it in a too tight embrace.

The idea of beauty does not allow any codification. It evolves. Based on life, it must follow life closely.

The changes in the social and moral conditions of humanity will bring about the triumph of another ideal of womanly beauty. It will be neither a superior nor inferior to that of Polykleitos or Praxiteles. It will be somewhat more, for it will have conformed to the evolution of woman and the changed taste of man.

Beauty has its historical phases just like any other branch of our material existence. This is a point we must not overlook.

The law of the never changing proportions of the human form, which has been called the canon of beauty, is a mere fiction. It varies with the evanescence and ar-

tists. There have been about a hundred canons of beauty from the days of the old Egyptians until our days, and these are very far from being identical.

According to the most famous canon of Polykleitos, the length of the height of the whole body, divided into three equal parts—from the hair to the root of the nose, from there to the point of the nose, and from the point of the nose again to the point of the chin. The other canons approach that of Polykleitos more or less, even if they vary somewhat.

The law of proportions only deals with a certain normal type, which, however, varies according to the surroundings that produce it. The beauty of the body does not consist in harmonious measures of its different parts. There is first the symmetry between the right and left side of our organism, which brutally destroys all preconceived ideas. Then there is the indisputable fact that a woman

may possess ideal physical proportions and still be ugly or lack charm.

One must not trust too implicitly in the conceptions of perfect beauty as seen by artists. The judgment of these is influenced by their sentiments and soul, which are more dependent on the customs and way of thinking of their time than of the demands of ideal canon.

As Simonetta Cattaneo, the mistress of Julius of Medici, was a consumptive, Botticelli, who immortalized her features and form in his Florentine Venus, imposed upon a whole epoch a cult of a certain normal type, which, however, varies according to the surroundings that produce it.

The change in the education of women will bring about other incarnations of the beautiful. Woman will undoubtedly become taller and stronger, but she will not cease to be graceful. Some imper-

fect specimens of this coming type of beauty are already seen among the four hundred of New York. The same type is found among certain professional beauties in Europe who show charm, strength, agility and intelligence, but whose beauty is radically different from that chiseled by the sculptor of old Hellas.

Beauty is immortal only by the impression it produces and will produce on those who see it. It is always changing and the means by which it fascinates and charms men are different now from what they were.

Some people love a very large nose, but the Tartars want the nose to be as inconspicuous as possible. While the European race considers a white complexion beautiful, the numerous colored races of Africa, America, Asia and Australia think it ugly.

The Chinese see no beauty without a yellow skin, the Indians want it red.