

# DRESSING THE PART AT FIFTY



The Mature Woman's Evening Gown Must be Rich, Not Dainty

Tailored Wear Should be Distinguished, Not Jaunty



Simple Frocks Better Than Blouses and Skirts



Extreme Styles must be Modified for the Older Woman



This is the Age when Charm and Grace Count Most

Fifty is not old—in these days when no woman thinks of "old age" as any thing under eighty or ninety, fifty is really little more than the half-way point. But neither is fifty young. At thirty, even at forty a woman may contrive to keep up the semblance of youth, by her manner of dress; by her movements and actions and by innocent—or less innocent—artificialities of the toilet; but at fifty she must yield to the inevitable and it is a wise woman who yields gracefully and makes charm her winning card instead of physical attractiveness. At forty her intellect, vital powers are at their best, her interests are keen, her sympathies are—or should be—broad, the enjoyment of life in the way of music, books, art, the drama, travel, and the like, are all for her, and she is as yet so lost to feminine coquetry that the matters of dress have not still a zest. Breeding, intelligence, sympathy, charm—these and not physical attributes, are the qualities that make the woman of fifty adorable and desirable.

### Recipes for Wrinkles and Bad Complexion

(From Art and Nature.)  
Of all the beauty recipes in my wrap book, here are two that have always given complete satisfaction:  
**Wrinkle Remover**—One ounce powdered sallol, dissolved in a pint witch hazel. Use as a weak lotion. It brings an instant result.  
**Face Peel**—Pure mercuric wash, applied at night like cold cream, only not rubbed in; wash off in the morning. It causes the worn-out scarf skin to come off in tiny, almost invisible flakes, a little weak day until the fresh young skin is wholly revealed. The beautiful rose-tint of complexion thus obtained is not to be compared with one made over with cosmetics. An ounce of the wash is sufficient.

It is and be gloriously one's self! No more striving to look younger than one knows one is; no more worrying about one's hats, gowns and wraps—lest they be "too old," setting one in the ranks of the middle-aged instead of the ranks of youth; no more being bored by things that have lost their interest, lest one be accused of the attitude of the middle-aged. One is fifty and admits it, youth is past, but there is a long time ahead to enjoy the things that make life worth while and unhampered; longer by a strenuous effort to be youthful, one may have as glorious a time as one pleases, just being one's self.

The tailored street suit, for instance, that is pictured on to-day's page could anything more graceful, more charming and more appropriate to its fifty-year-old wearer be conceived? The suit is made of plum colored broadcloth and though the lines are in perfect accord with the models of the moment, they are not extreme in any way. The coat is loose and graceful and the wide, low collar and flat revers of silk give a touch of grace and dressiness, and also soften the effect at the neck. Most well dressed women of fifty or thereabouts prefer the three-quarter sleeve under which a long-waisted glove is drawn snugly over the arm. Such sleeves are much more becoming than long, rigid coat sleeves that meet a short glove—especially when the figure is not slender and youthful. The loose, three-quarter sleeve gives a sweep suggestion to the coat and is moreover, much easier to draw on and off than the

long, close-fitting coat sleeve. Gloves of embroidered silk which come in a lustrous texture heavy enough for winter wear with a mail, are worn with these open sleeves for they are easier to draw on and off quickly than long-waisted kid gloves. A very long glove, worn in well-wrinkled mousetraps style on the wrist is more distinctive than a smoothly drawn shorter-waisted glove.

Every woman past forty-five has an instinctive knowledge that the bright colors of youth are not for her. Too often she makes the mistake of going to the other extreme and electing to wear dull, lifeless hues or assuming economical black for the residue of her natural existence. Now black may be interesting, a non-interesting, according to what its fabric is, and how that fabric is fashioned. It has to be very interesting indeed to look well on the woman whose natural physical charms have faded, yet it is the standard of most aging women because it offers an easy solution of the trouble, some color problem and because it is economical.

There are many shades which are very becoming after fifty but they are not the vivid shades that make for smartness and chic in youth. (Crim should be avoided as the plagues-bright greens also. Likewise yellows and browns. After the hair has turned gray brown should not be worn at all, although the woman who has brown eyes and dark brows, may sometimes wear a black velvet toque with a willow green ostrich feather at one side. That one touch of green, soft and subdued though the color was, made the whole costume intelligent and chic and the pretty green dots were—)

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leather harmonized well with the iron gray hair and dark eyes of its wearer. The color standbys of the woman over fifty, however, are black and white—a very different matter from all black, and certain shades of gray. Smoke and pearl grays are usually flattering to middle age. Gun metal is always distinguished when represented in handsome materials. Taupe is possible sometimes, and when the complexion is still fair and the hair gray or white blue-lavenders may be combined happily with the gray costumes. The evening gown pictured is a most distinguished harmony in gray, black and white tones, and while essentially simple in line has the dignity and distinction that are proper. The trailing skirt is of black charmeuse and is gracefully draped about the feet. The tip of a dainty black kid buttoned boot peeping from under the soft draperies. This question of length in the older woman's dress is a vital one. Too short a gown will rob the stately woman of dignity and after fifty all indoor and formal costumes should have kites as long as can be worn with comfort. It is much better to have the gown drag all around and lift it slightly with the hand as one walks than to have it escape the floor by an inch or two—so far as grace and dignity are concerned.

Over the black charmeuse skirt of the evening gown under consideration is draped a tunic of dark gray chiffon-embroidered with white jet—just now immensely fashionable. The bodice is of tucked gray chiffon over three layers of white net and at back and front a cascade of rich white Venise lace, veiled by black net, rises over the tucked chiffon bodice. Tuckers of flesh colored net veiled with white lace are set into the décolletage at front and back.

The hairdresser pictured with this evening gown for a woman of fifty is worthy of note. It is perfectly simple in arrangement and is in reality most exquisitely arranged—as the older woman's hair must be to get a graceful effect. Gray hair is seldom so shiny as more youthful hair. It comes and flutters by a touch of waving softly and it refuses to spring up fully, preferring to stick to the scalp or stand out in unpleasant strings or pins. Frequent shampooing with a pinch of bicarbonate of soda in the water will help to keep the gray hair fluffy and lustreous—which means that the white strands are clean and gleaming, and daily brushing will reduce the obstinate locks to order and make them

take the positions desired. After the hair has become gray powder may be used plentifully in it without showing and this helps to make it appear thicker and more fully. The coiffure

of the carriage without interfering with the comfort in the least. If the pleasingly arranged coiffure is important indoors, the becoming hat is even more important for outdoors and they must not be tipped too far forward, back or toward one side for dash, daring and jaunty are things to be absolutely avoided. The velvet hat pictured has both dignity and elegance and is well suited to the woman of fifty.

Best are another important consideration. They should be smart and trim—and they may even be coquettish and chic if one pleases, for a charming foot and ankle is the last beauty point that woman gives up, and there is no reason in the world why the woman of fifty or even sixty—should not wear dainty footwear indoors and out. Buttoned boots of a rich kid with high Cuban heels and turned soles are in best taste with formal gowns and for the street buttoned boots of doll calf or cloth top should be the choice.

The woman of fifty or thereabouts may wear jewelry of distinction, but she should avoid cheap ornaments. Handsome ear-rings are permissible; a brooch and an odd or individual locket chain will add elegance and distinction to the dark costume.

It is a mean husband that takes sole credit for things that come from a wife's planning and superior judgment. There are those right here in Kingston who think Sunday horse repairing even worse than Sunday ball playing.

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In the picture has been well powdered and brushed and then turned over a soft natural hair rat all around without waving or curling. At the back is a large, soft Psyche knot matched to the natural gray hair and a jewelled comb.

While the mature figure invariably looks better in a one-piece gown which gives unbroken lines, the blouse is the only alternative with a coat and skirt suit. Unless the woman of fifty has an extremely slender and youthful figure, she should banish the thought of separate white blouses, for no woman of middle-age and embryo can hope to be dignified, charming or graceful in a dark skirt and white waist. White may be added about the neck and down the front of the dark waist however, and this is easy to accomplish just now when contrasting vests and neckwear are so fashionable. The separate blouse pictured on the seated figure shows how white can be combined with dark fabric very pleasingly. This blouse accompanies a coat and white skirt of plum colored fabric, and the blouse of plum colored satin matches the fabric of the suit exactly. Stock collar, tiny yoke, revers and graceful jabot are of shadow lace, and the sleeve frills are also of this beautiful lace. A detachable collar of white crepe de chine may be removed when the blouse is worn under the coat, and smart bows and bands of black satin snuggle among the frills of lace on vest and sleeve.

The coiffure in this illustration is also worthy of note. The hair is softly waved and very simply arranged on top of the head, but it makes a charming frame for the face—a most important point when the face is no longer young.