

# Womans Changing World of Fashion

**The Gay Apparel of "Fair Forty."**  
**N**EW YORK, June 10.—In the heyday of her charms every woman vows that when she gets to be 40 she will dress like 40. But when that time comes she changes her mind. "The truth is," declares a dressmaker of note, "that few women of fashionable pretensions care to dress as suits their years. Often the whitest heads will take to foolishly gay hats, and figures which have lost their grace squeeze into waists whose tightness displays every defect. Consequently those women who wish to appear young are made to seem really older, for nothing is so aging as colors and effects too youthful for one's years."

But, notwithstanding this tendency, the shops and private makers have always considered the needs of elderly wearers, and styles now include effects as well suited to the old as to the young. These are the gun-metal grays, the shoulder capes with stole ends, under sleeves and poke bonnets.

The last are Parisian novelties and in the larger shapes the pokes may be worn by maids still in their teens. Those for women who are no longer blooming are less eccentric in size and shape, and are trimmed more staidly, for the "young" pokes are almost theatrically "B30" in genre. Generally, for old and young, they are made of very coarse straws, sometimes with narrow ribbon bindings, and the other trimming put on to create a quaint look.

But really old women—those who are conservative in dress—prefer the small flat bonnets long worn. Ruffling becomingly about the face, many of these include a slight fall of lace or a shower of buds or grasses at the back, and narrow velvet ribbon is still preferred for the strings and little bow under the chin. Crin (horsehair braid) is a very stylish medium for such bonnets, which show all the rich violets and dim grays of the season.

Headgear for women neither old nor young—of ages between 35 and 50—include flat toques without strings and medium-sized hats whose brims are without much flare or undulation. These are variously trimmed, but a becoming feature of the season is to match the lace veil to the hat—brown with brown, violet with violet, gray with gray, etc. This fashionable wrinkle smooths away those which nature has planted beneath the veil, for colored nets over the face are rejuvenating.

Other devices followed by milliners for the softening of lines are fluffy underbrim trimmings for hats, as well as wide chiffon or lace or net strings. Sometimes there may be only a single scarf, which, coming from the back of the hat, wraps several times around the throat and at last falls, back or front, in a wide square end. A frill of lace around the edge of the brim is a softening trick with other dressy hats.

First and foremost in the discussion of the costume, with any age, is the need of a street dress which will admit of both comfort and a smart appearance. A well-made tailor gown supplies this necessity with perfect taste for elderly wearers. They may introduce upon the coat such softening touches as seem necessary.

For instance, the neck of many severely tailored jackets is often cut out to show a circle of white, treated with a bit of color and subdued with black. This treatment in a cuff or band will also appear upon the sleeves, and it is wonderful how its slight radiance will illuminate a grave get-up.

A tailored costume of gun metal gray Panama cloth is relieved in this way with white silk worked with black French knots and edged with violet. A circular band about the neck of the coat and the flaring cuffs are made of this, with sleeve falls of white lace.

The model of coat and skirt especially considers the form which has lost its elasticity. The coat, which is semi-loose and inserted at the back with a square of pleats, is single-breasted and falls some ten inches below the waist. The apron of the gored skirt is extremely narrow, and all the seams are lapped. A bonnet of violine straw, trimmed with the same color, will be found effective with such a suit.

Not a few of the practical dresses worn by gray-haired and younger women are of brillantins, sometimes with the bodice assuming cape effects at the shoulders. With pleats at each side of a plain and very narrow gore, the skirt for such a bodice frequently escapes the ground all around. Heavy machine stitching, done in close rows, is a feature of many of these gowns, and in some of the shades of brown the brillantins has a dazzling lustre.

More colors and delicately figured weaves are, observed in the new mohairs than plain black, for black is not much admired

now except for rich materials, and even if the gown is black, some color appears in the bonnet. Often, indeed, the bonnet for a black dress is all in color, made perhaps of small violet or blue flowers, or of autumn-tinted foliage with velvet trimmings.

But to go back to skirts with narrow apron gores, and especially those whose side panels are lapped over the front, not sewed to it. Such sorts are called "potticoat skirts," and are much in vogue for old and young, though in trained shape they seem more suited to gray hair and the dignity of years.

Some pretty old women who have taken to them for grand dinner wear carry the same picturesqueness to the bodice, which shows concealing fichus of soft lace and

a French correspondent writes, is seen in it, as well as royal blue and trianon pink—a faded rose, adorably beautiful in satiny textures. In a modest quantity it may appear upon the bonnet of the oldest dame.

With the French any woman between 30 and 40 is a "femme de trente ans." So, if she is well preserved, she may attire herself "en jeune femme" (the French "young" woman is never more than 24), but if she is not she does the bourgeois middle-aged thing, which is to appear always in black. The American woman scorns this somewhat melancholy apparel, and rightly, for, except in the case of stout and florid types, all black is aging. Nevertheless, the woman in the "30s" knows the value of the inky gown. Chiffon and lace neck ruffles

ends, as the sash is distinctly the privilege of the young.

In house wear, soft laines and silks and dimities, with lace and ribbon deckings, are much seen in wrappers and tea gowns, which are cut loose and show cape effects of every sort. French barege is likewise used for these garments, whose province is to fall with a certain elegance while affording as much ease as possible, for even in the bedchamber fashion considers beauty above all things.

Numberless are the details which the trained mind may select, from the general fund, for elderly use. Among these are the shaded ribbons, which in sedate colors have in themselves a delicately middle-aged air, and which beautifully colorless textures. For instance, a very dressy gown of gray voile has a shoulder cape trimmed with a ribbon shading from gray to white. Other grays, especially those of gun metal cast, show shadings of violet or blue, while the browns melt softly into corn yellows, and with materials of the darker shade all go well. But they must be used sparingly, and then knotted and twisted in a way to make the shading appear like different ribbons. Otherwise the correct effect is entirely lost.

A still more youthful notion for the elegantly-inclined are the colored kid shoes which fashion is once more introducing. These are in all the staple shades—brown, red, blue, violet, gray and yellow—and, though designed especially for carriage use, they will be worn out of town on any smart occasion. With violine gowns, with little mantles of the same, violine headgear and gloves stitched with the color, the purple kid shoes are effective. The grays, blues and browns also show up well with matching costumes, but if the wearer is far past the flower of comparative youth, the graver colors are in better taste.

In sunshades the tiny carriage parasols used this long while seem almost a guarantee of lineage, so aristocratic do they appear. Younger women are carrying them again as in olden times, and some of the lace covers which embellish the modern article are exactly patterned after those of long ago. A "toilette casino" in shaded blue nets, trimmed with black, includes a tiny parasol with a black cover. The handles are all jointed, so that the parasol may bend, like the sunflower, to the sun.

MARY DEAN.



TWO LATE MODELS OF EVENING GOWNS FOR SUMMER RESORT WEAR.

elbow sleeves billowing with volants of the same. Supple silks and satins are preferred for these elegant evening gowns, in silver grays, violets and ashes of rose tints, while the hair combs may be studded with rhinestones.

For dressy day wear, a silk gown is also acknowledged to be the correct thing for elderly wearers, and all the soft silks of the season are used for such costumes. They are fashioned rather plainly, and frequently show shoulder capes of the same, trimmed with narrow velvets or ribbon bands or bias pipings, which may ornament the skirt.

Sometimes a grave silk gown will be offset by a cape of chiffon or net or lace, for a light covering of some sort is demanded by almost all oldish women, and if lace is used it may be dyed the same shade as the gown material. Gray mossaline, self-figured, composes a charming visiting dress for a woman of 50, with gray "snow lace" forming a round shoulder cape with stole ends. The bonnet is of gray straw, with gentian blue roses and gray velvet ribbon.

Snow lace (dentelle neige), by the way, is a new and very modish web. Upon a diaphanous background are heavy snow balls, which doubtless give it the title, for very frequently the lace is dyed to match the gown textures of the season. Even scarlet,

may make it wonderfully coquettish and in airy evening textures it is often most attractive.

Some beautiful black gowns observed on women who coolly acknowledge the flight of time show girdles and vests in flowered silk. In several instances these were in the palest hues, pink and green, azure and rose, and two shades of blue. The crush belts were very high; in one case almost half the bodice.

With this beautiful gown, which was of black crepe de chine and for visiting use, went a pretty Parisian hat. It was a brim shape of black chip edged with white, and topped at the low, wide crown with a trianon wreath of pink roses. Black chiffon, ruffled all round, composed the wide strings, which were worn tied under the chin.

Lace gowns in combinations of black and white are considered very suitable for middle-aged women, and perhaps, all things considered, they form the most elegant evening wear for them. But for obvious reasons, unless the lace costume is for very elaborate service, it is rarely cut out at the neck. The high stock, however, is transparent, and unlined bishop sleeves frequently give the look of a décolletage. Anywhere up to 50, it is reckoned admissible to wear colored ribbons with these gowns, though girdles must be without

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