

# BIARRITZ PRESENT CAPITAL OF WORLD OF FASHION

## New Autumn and Winter Models Are Being Shown at French Resort

By CLAUDE CHÉRY.

At the moment when I am writing this article the French capital so far as the Government is concerned is at Biarritz. But the French capital so far as fashions are concerned is Biarritz.

Biarritz has become a centre of excitement. It is thronged with Parisians who have been driven from their homes. It is impossible to find a vacant room in any of the hotels, large or small. Several of the more important buildings, the great Casino for example, have been taken by the Government as hospitals for the wounded soldiers.

The beautiful "Queen of the Emerald Coast" is crowded to overflowing, but there are no gay dances, no casinos, as I have just said. The black and white wounded soldiers are everywhere but to be closed because the men concerned with it have gone to the war. There are no banks, no concerts, no dances, nothing but the glorious sea and the sight of your old friends. Yet every one is thankful to be here, very thankful to be out of Paris for the moment.

As I said at the beginning of this article, Biarritz is this autumn the centre of the world of fashion. Many of the leading Paris dressmakers and milliners have branch establishments here which are open all the year round and just now the new autumn and winter models are being shown here instead of in Paris.

Even if Europe had remained at peace Biarritz would have been an important fashion centre at this moment. The beautiful women who form the court circle of Spain are accustomed to buy their dresses and hats at Biarritz, and they are extremely fond of pretty clothes. In the month of September and October large purchases are made by the Spaniards and also by rich visitors from the Argentine Republic, who are here in great numbers.

I have sketched this week two of the newest winter models created by the Maison Paquin. In them you have depicted several of the most important novelties of the season. No. 1 shows a quaint costume composed of nut brown velvet and trimmed with silver fox.

The ultra long tunic is very full at the hem, but at the waist it is shaped to the figure. Then the coat, which in front looks like an Eton jacket, has a cleverly arranged basque at the back. This basque is bordered with fur and the folded sash is made of Ottoman silk in a peculiar shade of dahlia red. The buttons on the front of the coat are covered with rough brown leather which looks like crocodile skin, and the sleeves are rucked at the wrists like long mousquetaire gloves.

There is something Russian in the whole outline of this costume. It is an eminently attractive model and one which would look well if copied in black velvet and trimmed with skunk, or in the new canvas cloth which has soft hairs all over its surface.

The second sketch shows one of the picturesque tippet capes, which are a revival of a very old and attractive fashion. We shall find capes of this order very popular all through the winter and they will be worn by women of uncertain age as well as by pretty young girls.

The model shown in my sketch was made of black chiffon velvet and trimmed with bands of ermine. The tippet was lined with shot taffeta, which gave an impression of mother of pearl shades, faintest pink, blue, pearl gray and silver. The tippet cape was beautifully made. It was slightly gathered round the neck and there were two long sash ends which seemed to be tied at the back rather low down. These ends were not really tied. A large loose velvet bow was made and invisibly fastened where the ends crossed.

This quaint garment was accompanied by a long, very narrow muff, which was made of the same velvet as the tippet. The muff was barrel shaped and bordered at either end with bands of ermine.

Similar models were made of sapphire blue velvet trimmed with skunk and of pearl gray velvet trimmed with white fox. The latter set was quite charming. Both tippet and muff were lined with shell pink taffeta and they were to be worn in conjunction with a tailored suit of pearl gray faced cloth.

The two hats shown on my full length figures are admirable winter models. That shown on the first figure is a Cartier design, a modified Napoleon hat in ottoman silk lined with velvet. The imposing models are made of the new horsehair which imitates so cleverly those wonderful agrettes and ospreys which were fashionable a season or two ago.

The second figure shows a rarely lovely picture hat. This shape became very popular at the beginning of the season at the seaside. Some of the more elaborate hats designed for the Deauville race week were of this order; beautiful picture hats made of thick corded silk or of fine felt and lined with mirror velvet. The model I have sketched was lavishly trimmed with beautiful ostrich feathers.

A considerable effort has been made to bring small waists into fashion again. One of the most influential dressmakers in the Place Vendôme in Paris declared, early in the summer season, that he would deal a death blow to the natural corset. We are still waiting for this death blow to be struck. As a matter of fact prominent society women of Paris are becoming more and more wedded to the comfortable corsets which allow freedom of movement while giving an exceedingly graceful and classic outline to the bust and hips.

The style of corset which is now generally worn by the smartest Parisiennes is particularly becoming to almost all figures. It brings the bust and hips into correct proportion, and though it increases the actual size of the waist it does not make a normal figure look at all clumsy. All the new tailored suits are intended to be worn in conjunction with such corsets as this.

The coats are practically tight fitting, that is to say, they mould the form, but the "ligne" is classic. One realizes the charm of this "ligne" when one comes to consider the new coats which have borrowed so much from the Louis XV. period. These graceful garments would look ridiculous if they were worn over an hour-glass corset. Their subtle charm depends on the vague suggestion of a manlike figure. All these Louis XIV. and Louis XV. coats mould the figure without being actually tight. They seem to hang loose from



WINTER MODELS BY PAQUIN.

At the Left—A highly original winter costume composed of nut brown velvet and trimmed with bands of silver fox. One of the new coats is shown in this sketch. At the back there is a deep basque, while in front the coat is cut like an Eton jacket. The hat shown on this figure is one of the latest autumn models, a modified Napoleon shape made of Ottoman silk and lined with velvet.

At the right—A picturesque tippet cape made of chiffon velvet and ermine. This style of garment will be very fashionable all through the winter. The cape was accompanied by a long barrel muff made of the same materials as the cape. A Lewis picture hat is shown on this figure.

the shoulders just as did the wonderful broad-cast coats worn by the two monarchs named.

For afternoon and evening dresses also the natural corset is the only model possible. Even the most pronounced 1880 dresses, which are tight fitting and laced down the back to the hips, are worn over tricot corsets or elastic centures which support the figure without compressing it.

Sashes, wide and narrow continue to be amazingly popular. These long lengths of ribbon or embroidered chiffon are worn by all sorts and conditions of women, young and old. No costume, except perhaps a classic tailored suit,

is considered correct unless accompanied by an elaborate sash, and in many cases these long lengths of wide ribbon are tied round the waist exactly like the sashes worn by children when they are dressed up.

I am strongly of the opinion that we are carrying this craze for sashes much too far. There really should be an age limit. And also something approaching a weight limit. A broad ribbon sash which will look charming round the waist of "sweet seventeen" cannot look equally attractive when twisted round the portly waist of "fair, fat and forty."

The loose sash is in all circumstances a childish affair. In certain circum-

stances it is delightful. In others it is just a little bit absurd.

But with regard to the new sashes. These are made of shot gauze and embroidered at the ends with bright colored silks and very small porcelain beads. They are worn with linen and muslin dresses; they are also worn with jumper suits made of fine silk cashmere and Oriental satin.

I saw one of these suits on the Grand Place at Biarritz and it was exceedingly smart and attractive. There was a pleated under dress made of navy blue satin and a jumper tunic made of navy blue silk finished cashmere. The tunic

seemed to be held up by two flat buttons, covered with bead embroidery, which appeared on either shoulder, and at the waist it was confined by a long length of dark blue shot gauze which had elaborate embroideries worked in silks and beads on the ends.

There was an effective gleam of dark crimson in the gauze and several shades of red and blue appeared in the embroideries. The ends were fringed with beads and silk and the costume was accompanied by a flat brimmed hat in soft black felt. The only trimming on the

## Velvet and Fur and Russian Note in New Costumes—Tippet Capes Revived

among poor people, to put all manner of minor ailments down to "teething," as though they were inevitable, and in this way sensible dieting and rest is omitted with much unnecessary suffering, and sometimes serious results, to the unfortunate baby.

With artificially fed babies there is, undoubtedly, more or less discomfort at the time, the gums being painful locally and the general system upset, with possible diarrhoea, vomiting and sleeplessness, or the broken, fitful sleep, which is a sure sign of "something wrong" in a small child. A delicate, rickety or neurotic child will suffer from these symptoms in exaggerated degree; sometimes, too, aerial twitches of face and limbs are present, and if this is the case most certainly a doctor should be called in; indeed, it is wise to get advice always if there is much derangement. The twitches allude to must be specially taken notice of, however, as they may be the prelude to convulsions, from which some unfortunate little ones suffer at this time.

A wise mother can do much to assist her baby over the trying time, and it is certainly well to take the bull by the horns, for prevention in this, as in almost all cases, is far better than cure. The main thing is to pay special attention to the diet, and to reduce the quantity for the time if any untoward symptoms are present. A baby requires less food when teething than generally, and it is a mistake to try to force the little one to take more food than it desires, as nature is often enough the best guide in the matter. Let the child, however, have plenty of cold boiled water to drink—as much as it likes; considerable thirst is generally present, and the cool water will relieve this as well as soothe the swollen, inflamed gums; moreover, increased salivation is always present—with its consequent perpetual dribbling—and the giving more or less makes up moisture lost. A dose of magnesia suitable for tiny children is also useful.

Do not, however, let the child have something always to bite, or suck, an unfortunate habit very often started at the period of teething, when rings or "comforters" are so often given. In the first place, the delicate membrane of the mouth is often hurt in this way, and in the second the habit of constant sucking, so productive of harm, is formed, to say nothing of the entrance of evil germs from dust, floor, &c., into the mouth from unclean dummy or ring.

A wakeful baby is an anomaly, and it may confidently be asserted that something is wrong. Often, however, especially nowadays, the wrong is found in the nervous and not the physical condition, and when there are no signs of bodily disturbance this may be assumed to be the case. Not that it makes it any the less serious—rather the contrary indeed—only that the remedy cannot be sought in diet or drugs, but in those conditions of environment and influence which directly affect the nerves. The commonest reason is found in efforts to "amuse" the little one—efforts which are entirely superfluous, for a baby finds ample amusement in its own wee fingers and toes, in the mysteries of its cot coverlet and the rest. If, therefore, a child is found to be sleeping badly, to have difficulty in going off to sleep, and so on, and there are no indications that it is physically out of sorts let all exciting influences be rigorously avoided and the baby be left alone and unnoticed as much as possible. Under all circumstances the hour before bedtime should be kept free from excitement, whether of play or later on of work or worry, the child of any age going to bed with as tranquil a body and mind as possible.

The wise mother learns much of her little one's health by watching it during the hours of sleep. This of course is well known where breathing is concerned, and it is certainly a matter of the first importance. But it is not often realized that the way in which the mite places its arms is often enough an indication of distinct conditions. Very often baby sleeps naturally with its arms stretched up above its head—a curious position peculiar to the early weeks of life, which at the same time is a perfectly healthy and natural one. The only danger is that of cold catching, and to prevent this it is far better to provide the child with a little knitted Shetland jacket rather than to try to

keep its arms under the clothes, the jacket having quite long sleeves which will almost cover the hands. When a baby is noticed to sleep with its arms pressed closely to its sides some difficulty in breathing should be suspected, whether from chest or throat trouble, or from obstruction in the nose, and the conditions should be inquired into. Any bowel trouble is usually accompanied by the arms being unnaturally straightened—there is practically always something amiss if this takes place in a young child—and stretched down at the sides. When this is the case the baby will draw its legs up too, instead of sleeping with them extended as it should do in health, and these two things together are virtually infallible signs of bowel or digestive troubles.

### STARCH AND GLAZE COLLARS.

SEE that the collars are quite dry after washing before attempting to starch them; place them in a clean, dry towel on your left hand side and have a clean plate in which to place them after starching on the right hand side, and have ready a basin of well made cold water starch. Mix the starch up well from the bottom, lay in as many collars as the starch will easily cover at one time, and let the starch soak well through them; squeeze them with your hands in the starch, then wring them as dry as possible and place them in the plate. When all are starched spread out the towel on the table, take a collar at a time, rub between the hands to get the starch well through the different folds of the linen, draw out straight and lay smoothly on the towel, leaving a few inches at the top so that there is a dry end to double over; proceed with all the collars in this way, laying them close together on the towel, but do not put them one on top of the other; roll the towel up as you get it filled and when you come to the end double it across and beat it well between the hands. Leave them for at least half an hour before ironing; do not let them get too dry, keeping them in a cool place well covered. When ready to iron, spread out the collar wrong side uppermost, and iron once or twice across until slightly dry, then turn on to the right side, being sure it is put down quite smoothly, iron it well and then go back to the wrong side again. Iron slowly at first, then more and more quickly backward and forward until there is quite a glossy surface and the collar is quite dry. The right side naturally requires the most ironing, but the wrong side must be ironed quite smooth. Lift the collar occasionally when ironing to let the steam escape, and dry the sheet under it with the iron. When there are points to be turned down, be careful to iron them principally on the wrong side as that will show the most. When turning them down make a mark first with the side of the iron on the right side of the collar, then press down with the fingers. When the whole collar is turned down, be careful to see which is the right side when starting to iron.

To polish the collars have ready at hand a polishing board, a basin of cold water, a piece of soft rag and a well heated polishing iron, and see that everything is absolutely clean. Lay the collar flat on the polishing board, dip the clean rag into cold water and then lightly wet the surface of the collar, but be careful not to make it too wet or it will blister, and also see that no drops of water fall on it. Hold the collar in position, and rub the polishing iron up and down it. At first it will look streaky, but the ironing must be continued till the surface is evenly glossed all over, changing the iron when it cools. Be careful to polish the turned down points. You can procure glasses which are used instead of the polishing iron, but directions for the use of these are generally sent out with them. Some are added to the starch, where others are in a liquid form and are rubbed on the surface of the linen when ironing.

### To Enlarge China's School System.

PARIS, Oct. 3.—The Minister of Education, Tsing Hua-ling, is planning to establish an educational bureau for each province independent of provincial authority. This bureau will be under the direct control of the Minister of Education.

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