



CORSAGES FOR THE DANCE, THE DINNER, THE THEATRE AND THE HOME.

Parisian Ideas of a Garment That Will Form an Important Role in a Woman's Winter Wardrobe. Fashion Whims from the French Capital.

By Nina Goodwin.

PARIS, Nov. 1.—The silk corsage again plays an important role in a woman's winter wardrobe. There are lovely corsages at the shops that serve for every occasion that calls for an especial toilette.

For morning toilettes the silk blouses are fashioned on the lines of an up-to-date shirt waist, the fulness at the front being arranged in flat plaits, in tiny tuck, or the fulness may simply be gathered at the neck and allowed to blouse over the corsage.

The collar for this style of morning blouse is changed several times during a single season. But the very latest thing out is a high stock of ribbon or tartan that fastens at the back, with a small, full cravat bow placed low down on the stock at the front.

There are quantities of corsages designed especially for theatre toilettes that are exceedingly rich. They have supplanted the theatre gowns altogether, and they certainly recommend themselves to a frugal-minded woman who knows how a handsome skirt suffers on dusty theatre floors. With a stunning theatre corsage and a chic theatre bonnet a woman may wear a rather passe black silk skirt without spoiling the dressy effect of her toilette.

At all of the shops there are a great many extra décolleté waists fashioned of all sorts of fluffy materials suitable for dances or dinners.

With a pretty satin or silk skirt a change of bolices gives the effect of a totally different gown.

A pretty new theatre corsage is made of brocade velvet in two shades of heliotrope. It is trimmed with heliotrope chiffon the same shade as the paler tint in the velvet. It fastens to the left side and blouses over a girdle of deep heliotrope velvet. The corsage is covered with broad, horizontal strips of the velvet between bands of chiffon that are arranged in flat folds. Where it fastens at the side there is a jabot effect in pale heliotrope Ottoman silk outlined in a narrow fold of deep heliotrope velvet. The sleeves of the brocade are close fitting, with chiffon laid in folds trimming them at the wrists. Over the top of the sleeves fall epaulettes of sun plaited chiffon. The collar is a high, draped affair, ending in a graceful bow that falls over the jabot.

Another pretty theatre corsage is made of coral bengaline. It is cut blouse fashion, and has short, circular basques that are cut away at the front. At the neck it is cut away to show an empiement of heavy, yellow lace over white satin, and at the side where the corsage fastens the bengaline is cut into two points to show the under corsage of lace. Entre deux of narrow cream lace form diamonds at the front and back of the corsage, and two deep frills of cream lace finish the edge of the corsage where it fastens at the side. The sleeves are slightly full at the top, and just below the fulness they are trimmed with five folds of the bengaline that reach nearly to the elbow. The high, straight collar is of bengaline and mounted by frills of lace. A draped corsage of black velvet fastens at the left side with a double heading.

A corsage of prune-colored moire is made very simply. The fulness at the back and front is laid in broad tucks that blouse over a narrow belt of the moire. At the back there is a broad collar of ivory satin, embroidered thickly in silver threads, slashed twice and brought over the shoulders to form epaulettes. Down the side where the bodice fastens there is a jabot of the braided white satin. Around the collar and jabot there is a frill of prune-colored chiffon in a lighter shade than the blouse. The sleeves are close fitting and long, and are finished at the wrists with frills of the chiffon. A large, square buckle of wrought silver fastens the narrow corsage of the moire.

The décolleté waists that are fashioned a great deal of tulle are nearly all square necked. The tulle is put on over the tight-fitting lining with

very full, draped effects, and the shoulder straps are all trimmed high.

A chic corsage that I noticed at an informal dinner the other evening was made of cream chiffon over a blue white satin lining. The chiffon was put on in narrow, horizontal puffs, with flat folds of the chiffon intervening.

At the front the puffs stopped on either side of a broad, full vest of the chiffon that was trimmed on the left edge with graceful knots of the cream chiffon. The puffs were slashed and narrow, black velvet ribbons were run through them. Broad black velvet ribbon was employed in making the corsage. It was drawn through a large, oval brass buckle at the front of the corsage, and the ends of the ribbon were cut short. The sleeves were close fitting of the satin draped slightly with the chiffon. The chiffon was draped full on the high collar, and tiny frills of the same gave a finish to the neck.

Another fluffy corsage of pink tulle was made over a close-fitting pink satin lining. The tulle was laid in narrow, horizontal puffs that were separated by narrow, black velvet ribbons. The sleeves were covered in the same way and were finished with frills of pink and white tulle at the wrists. Down the front of the corsage were seven cravat bows of the tulle drawn through tiny brass buckles. It was belted with a narrow, black velvet ribbon.

