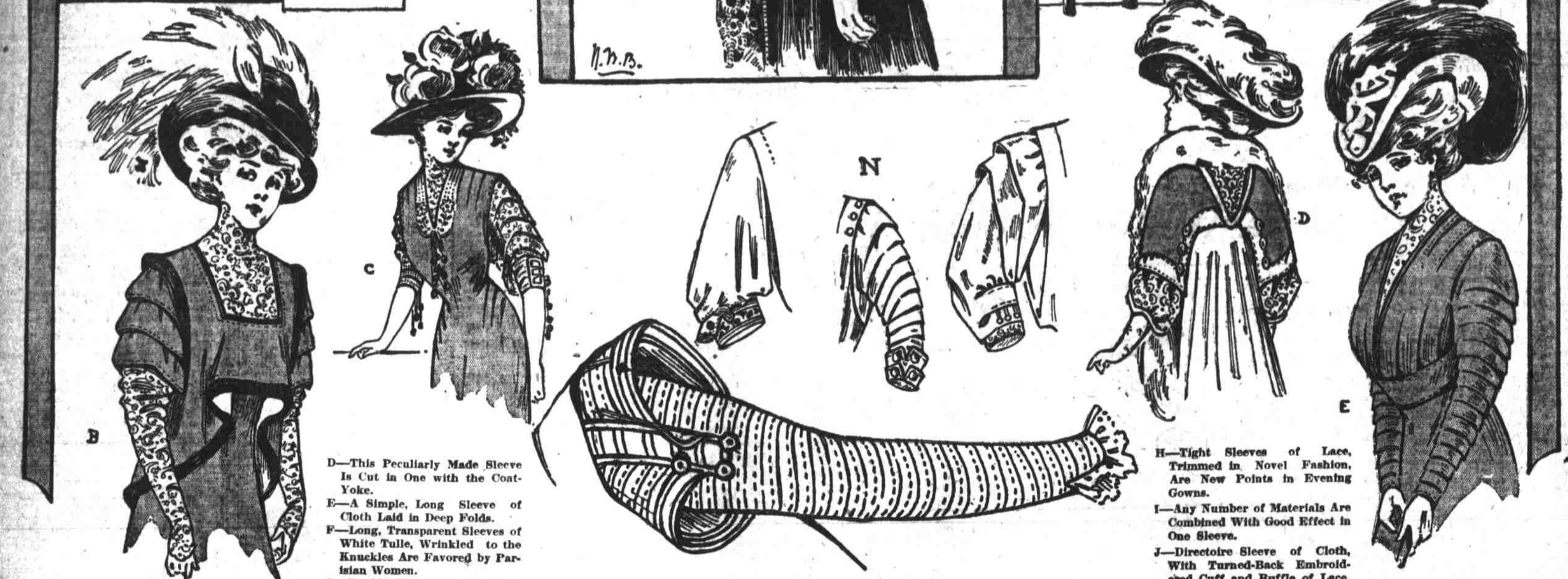


The Newest Wrinkles in Sleeves!

By Mrs. Cholly Knickerbocker.

Folds Running Around the Arm Are Used in Both Light and Heavy Materials and Odds and Ends of Materials May Be Successfully Used Up in the Making of One's Sleeves

Floating Scarfs of Airy Stuffs Drape the Shoulders and Serve as Sleeves in Evening Gowns and the Grecian Lines Demand the Grecian Effects



A—Dinner Gown Sleeve of Lace and Embroidery, Split Up the Outer Side and Caught Across With Ornaments.
 B—A Gown of Broadcloth; Has a Sleeve Composed of Three Deep Folds Over a Long Close-Fitting Sleeve of Lace.
 C—Lace Sleeve, Laid in Folds Around the Arm and Fastened With Gold Ribbon and a Large Gold Buckle.
 D—This Peculiarly Made Sleeve Is Cut in One with the Coat-Yoke.
 E—A Simple, Long Sleeve of Cloth Laid in Deep Folds.
 F—Long, Transparent Sleeves of White Tulle, Wrinkled to the Knuckles Are Favored by Parisian Women.
 G—Double Sleeves, the Upper One With Turned Back Cuff, Are Still Worn.
 H—Tight Sleeves of Lace, Trimmings in Novel Fashion, Are New Points in Evening Gowns.
 I—Any Number of Materials Are Combined With Good Effect in One Sleeve.
 J—Directoire Sleeve of Cloth, With Turned-Back Embroidered Cuff and Ruffle of Lace.
 K—The Influence of Old Greece Is Being Felt in the Lines of Gowns and Sleeves.
 L—This Form of Sleeve Is Much Used on Evening Gowns.
 M—Folds Running Around the Arm and Strapped With Cloth Are Seen on a New Model Sleeve.
 N—Three Original Coat Sleeves.

In Paris the Sleeve Moulded to the Arm Is Slowly but Surely Gaining Ground. How Long Will It Be Before American Women Take It Up?

truthfully, nothing is more becoming to a pretty arm than a soft casing of lace. Unless, perhaps, it be the long, perfectly transparent sleeve of softly wrinkled white tulle, which Parisian belles and beauties are wearing with such enthusiasm. They are used in gowns for evening wear, and come down quite to the knuckles, being sometimes shaped into an applied cuff of lace.

Those two rather eccentric modes—the bell-shaped hat and the kimono sleeve—have given every one a surprise by their extreme length of life.

Long ago their early demise was prophesied, but up to late they flourish. I see them worn by smart women everywhere, although the so-called kimono sleeve has so far departed from its original lines that I fear our little Japanese friends would have some difficulty in recognizing it.

Many dinner gowns have these wide sleeves. Often, when the gown is of transparent stuff, satin is introduced in the kimono sleeve, either the entire sleeve being made of satin or else a band of satin edging the sheer stuff.

Paris is sending us in lately imported evening gowns, the most adorable floating sleeves made of chiffon and kindred airy fabrics. They are rather so long beloved of English women. They are often split up the outer side to the shoulder, allowing the whole length of bare arm to be seen. Sometimes they are caught across with ornaments of gold, as shown in the figure marked "A." But always they hang long, loose and floating on the under side and most graceful and picturesque they are.

Another form of drapery which is really part of the sleeve is made of gauzy material. Often this drapery comes in color and fabric with the rest of the gown. It lays across the shoulder, hanging in long points back and gold or silver embroidery and ends in metal tassels to match. This is an admirable way to freshen up an old evening gown. With a light lace sleeve underneath, this drapery hanging over and half concealing it, you may feel assured of both being up to date.

The tight sleeve, both for day and evening gowns, is slowly but surely gaining ground. French dressmakers are turning out tailored suits with not a suspicion of fullness at the armhole. True, they often widen toward the hand, but quite as frequently they are close-fitting at the wrist. Many are cut in one with the rest of the garment, being moulded to the turn of the shoulder and the upper arm, while the lower sleeve with wide cuff turned back above the elbow and fall of lace below is one of the most picturesque of the close-fitting models.

But over here you can take your choice for quite as many sleeves of folds and tucks and trimmings are worn as the ones of severe outline.

And for length, I can say "ditto"—it's all a matter of individual taste. Short, long, three-quarters, seven-eighths wear what is most becoming.

At the opera I notice many sleeves of lace, tight-fitting, which end above the elbow. It's a trying fashion, but if you can wear it successfully, most chic. Very short puffs of tulle, caught up here and there with rosebuds or forget-me-nots are worn by the debutante. If you have perfect arms sleeves may be eliminated altogether without shocking here and there with rosebuds or forget-me-nots, a fold of tulle drawn lightly around the arm unostentatiously taking the sleeve's place.

If a sleeve isn't made altogether of lace, it's rather a safe bet that lace will enter somewhere into its construction. Perhaps the upper part may be wholly of some other material, and the long cuff of lace, closely fitted, but if the sleeve is a three-quarter one lace ruffles, wide or little narrow plaited ones, will finish it. Although sleeves composed of frills of overlapping lace are not quite the newest thing, I see them quite often emerging from kimono oversleeves. They are such a graceful and becoming fashion that women are loath to give them up.

Certainly what is a novelty in sleeve adornment is shown in the figure marked "C." The sleeve itself is com-

posed of all-over Valenciennes lace, laid in deep folds around the arm. Just at the elbow it is caught with a broad band of gold and fastened with a very large oval gold buckle. Some golden "danglers" drop at the back. The combination of ivory-tinted lace and gold is very good.

A peculiar sleeve, illustrating the use of several different kinds of material, is to be seen in the sketch lettered "I." The top piece is of the broadcloth of another broadcloth kind of material, the hem of the gown in long ends in front are a mode of the moment. Sometimes these ends are drawn through large round buckles on either side of the décolletage in front, but quite as often they hang in unbroken lines from shoulder to hem.

It is remarkable how often sleeves are dispensed with altogether in evening gowns, the shoulder drapery being drawn over the top of the arm, thus serving a double purpose. Draperies of

chiffon put around the shoulders at the back cloth-like, then laying softly over the top of the arm and descending to the hem of the gown in long ends in front are a mode of the moment. Sometimes these ends are drawn through large round buckles on either side of the décolletage in front, but quite as often they hang in unbroken lines from shoulder to hem.

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elements that it is kept pretty much in the background, and only called into actual being on occasion requires.

Women on the other hand (with the exception of the few passionless, cold-blooded individuals who never realize the meaning and reality of true love), respond wholeheartedly to the tide of affection. They love passionately, with heart, soul and brain. It takes possession of their whole being to the exclusion of all else. It is the keynote

of their existence, dominates both thought and action, and so, in proportion to the fate meted out to them, they sorrow or rejoice.

It may be a more erratic, sentimental affection than that of men, but when men love truly, they are apt to love to excess, allowing no margin for a middle course, either winding up on an elevated platform of joy or sinking into an abyss of despair.

Love is at once the bestower of the greatest joy and the most exquisite pain. When under its influence the whole world seems changed, the sun is brighter, the songs of the birds are sweeter. Happy the woman who loves, and is loved.

Is Woman's Love Stronger Than Man's?

The Land of Heart's Desire.
 "Somewhere," he mused, "its dear enchantments wait."
 "That land so heavenly sweet;
 Yet all the paths we follow, soon or late,
 End in the desert's heat."
 "And still it lures us to the eager guest,
 And calls us day by day."
 "But I," she said, her babe upon her breast,
 "But I have found the way."
 "Some time," he sighed, "when youth and joy are spent,
 Our feet the gates may win."
 "But I," she smiled, with eyes of deep content,
 "But I have entered in."
 —Emily Huntington Miller in the Independent.

An Auto Thought.
 "Automobiles," said Wragged Whiskers, "is gittin' so common nowadays that—"
 "I've smiled thoughtfully."
 "I'll soon be safe for us fellers to say we're hostlers lookin' fer work."
Comparatively Easy.
 "It's hard to lose the savings of a life-time," said a miserly old man.
 "Oh, not so hard. I know of a dozen men with schemes that you could get into."