



many of the costumes so exaggerate this style that several of the sleeves have the effect of actually starting nearer the elbow than the shoulder.

THE WING SLEEVE OF MIDDLE AGES.

The first sleeve sketched is the fashionable three-quarter length sleeve, to be worn with evening gowns. It is made of accordion-plaited black chiffon, and headed with a shoulder strap of velvet and a cap of lace. Another unusual and pretty way of making an evening dress sleeve is shown in the second sketch.

The third sleeve belongs to a French tea-gown. It is funny and graceful, and made of accordion-plaited chiffon. To the elbow it clings to the arm, the chiffon showing the plaits running round the arm. Then comes the wing-like drapery, edged with a frill of lace.

Frills and furbelows distinguish more than half the new sleeves. A fashionable sleeve for a cloth gown, is shown in No. 4. It is entirely a mass of lace frills, the frills widening as they go up the arm. At the head of the lace frills is a narrow turn-back cuff of velvet, trimmed with appliques of lace. The upper part of the sleeve is most conventional, and is made of cloth.

Handkerchiefs are used to add to the novelty of the fifth sleeve. The upper

part of the sleeve is gathered, the handkerchiefs forming the frills.

CRINOLINE-STIFFENED SLEEVES.

The sixth sketch is an extremely graceful sleeve of satin cloth, puffed at the elbow, finished with a velvet cuff and a mull frill trimmed with lace. This style of sleeve is the latest mode for a cloth or velvet coat.

For a walking dress the seventh sleeve is a fashionable model. It is a cloth sleeve, with an abrupt widening at the elbow. The elbow puff is lined with crinoline, and trimmed with a band of contrasting cloth embroidered with silk braid. Another odd feature is the tight fitting mitaine cuff.

For an Eton or bolero jacket sleeve, No. 8 is the latest fancy. It is three-quarter length, and a goodly portion of it is made of black silk fringe. The upper part of the sleeve is black silk, encrusted with jet; then comes a jet-trimmed net of the silk fringe; and then the deep fall of fringe itself.

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A GRACEFUL WRAPPER.

Quite one of the most elegant blouses appears in the attached illustration. Developing in silk and lace, the design comprises the highest art in this direction, and represents the cream of fashion. The tucked yoke part is crumpled on the sleeve, as is the draped fold which is brought over the bust to tie in front with a lustrous bow. Then the artistically-designed volante of lace has its counterpart in the same way, the position of the arm serving to exhibit it in all its beauty. Such a blouse may be accounted a precious possession by any well-dressed woman at this period of the season.

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The 1830 sleeve is really the sleeve of the moment, with just a slight modification, and it is the languishing 1830 sloping shoulder that we see to-day in the newest French frocks. This quaint long shoulder effect is the successor of the broad, straight shoulder; and all sorts of clever devices are introduced in the way of trimmings to lengthen the effect of the shoulder line. In fact,



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