

VOGUE

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THE WHIMS OF THE WINTER MODE ARE EXPRESSED FIRST OF ALL IN VARIED SLEEVES



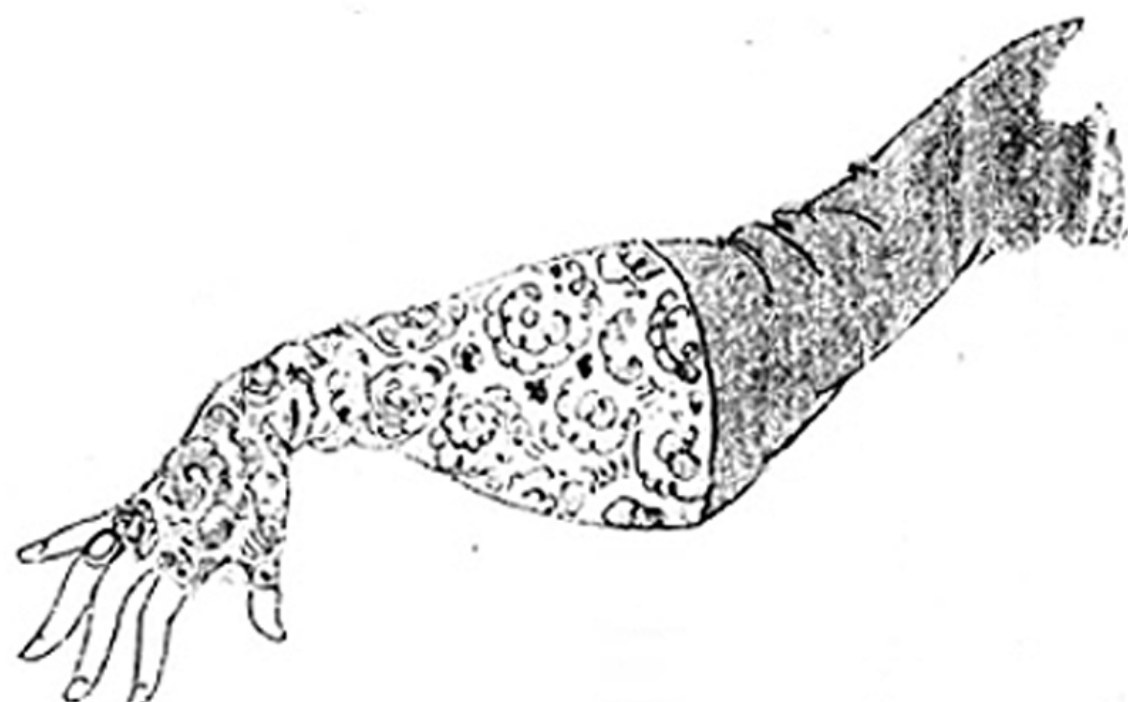
Jenny completes a tailleur by extravagantly wide beaver cuffs accompanied by a matching collar and makes them all detachable, so that they may be worn with various suits. The collar is just an oblong of beaver, widening at the corners and finished with large beaver buttons



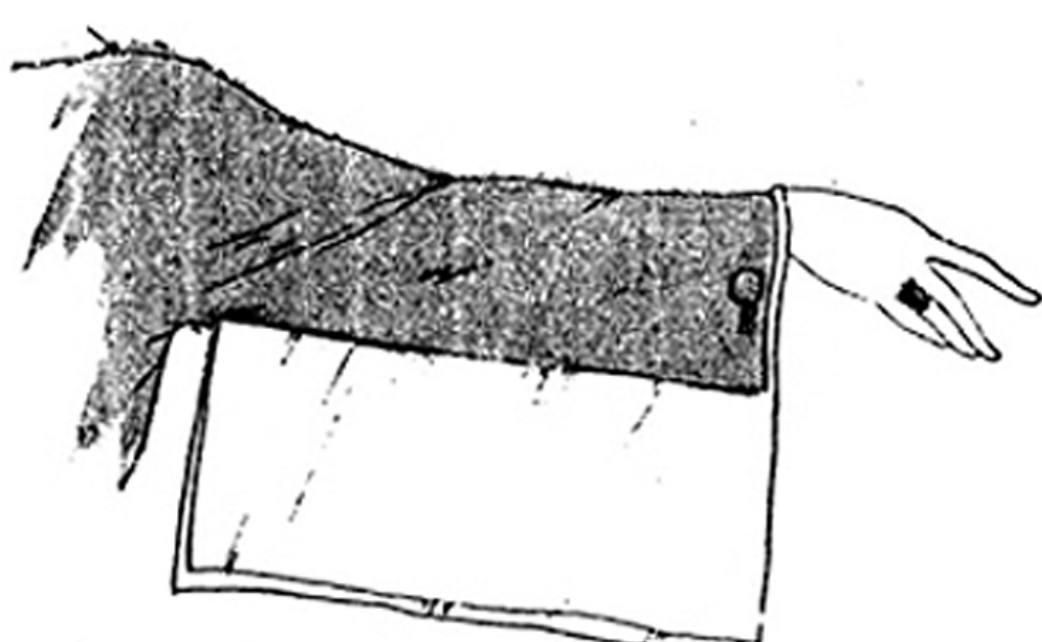
Furred up to the elbows and the ears and down to the eyes, the Parisienne mocks at winter from behind this Jenny barricade of dyed slynx, accompanying any tailleur



Whatever their variations, sleeves tend to display clearly the curve of the arm to the shoulder. Molyneux makes this one of grey velvet and mole with steel nail-heads



While some sleeves are notably revealing, others are amusingly concealing, as is this which Jenny makes of plain, dark velvet ending in a veritable mitt with gauntlet top, all in a gay, flowered velvet



The square sleeve also engages Jenny's attention. This is of crêpe or chiffon, with the under section of the material in a different colour

the sleeves of 1921



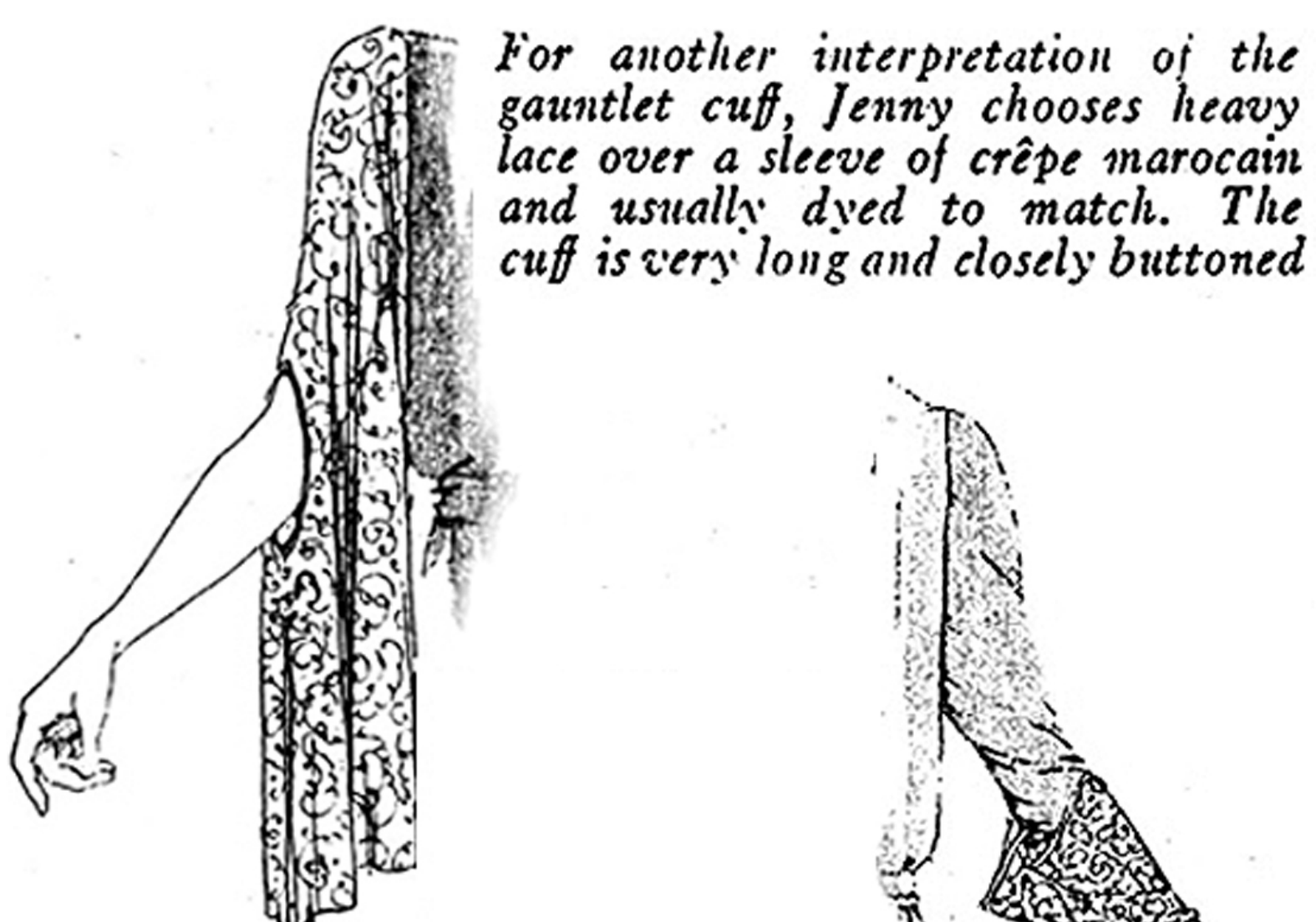
Width at the wrist, another characteristic of the new sleeves, is emphasized in this Molyneux sleeve of grey chiffon by bands of silver embroidery; Oriental motif above



Though plainly on the square, this lace sleeve is but little attached to the Jenny gown of crêpe, which holds it only by the bands of beads



The beginning and the ending of this Worth sleeve are black crêpe marocain, but between, the sleeve is deflected in a loop of black and grey



The mediæval, hanging sleeve is a decided favourite with the new mode. Martial et Armand interpret it thus engagingly in a soft, filmy lace



A new cape sleeve devised by Madeleine et Madeleine defines the arm snugly almost to the fingers and forms three capes at the shoulder



Wide, yet definitely outlining the arm, this Worth sleeve is of black-velvet lightly embroidered with silver, with folded cuff of white crêpe