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Twist Muffs and High Hats



A Charming House Gown with Long Graceful Line, Adapted to a Subtle Blending of Colors.

Worn with the New Winter Costumes They Supply a Novel and Fascinating Touch

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest and best in styles for well-dressed women.

Lady Duff-Gordon's new Paris establishment brings her into close touch with that centre of fashion.

Lady Duff-Gordon's American establishment is at No. 17 West Thirty-sixth street, New York.

By Lady Duff-Gordon ("Lucile")

WHY should a muff remain a plain, ugly cylinder of fur while every other accessory of the winter costume is designed to please the eye, as well as for utility? The flat muff, and muffs of satin and ribbons, fur lined, were improvements—and now I am submitting as a further concession to the artistic what might be called the "twist muff."

The illustration shows how its pliable construction of fur-lined satin bound about with silk cord makes it a graceful addition to the costume whether actually worn as a hand warmer or carried on one arm.

Shown with the same costume is a new hat, very high, and with its large, drooping plume having the appearance of a bushy. Like the twist muff, it is a strikingly pleasing addition to the winter costume.

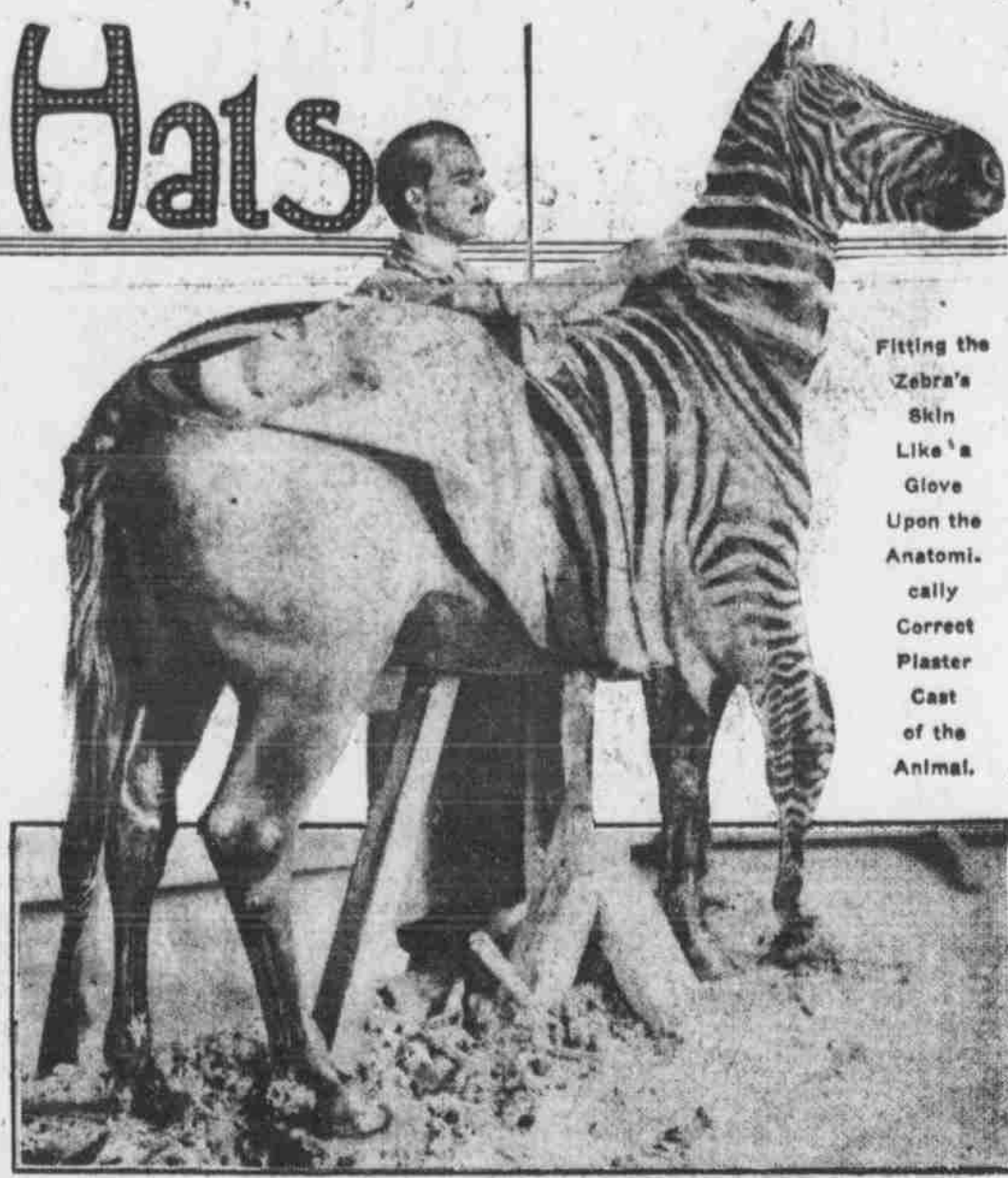
That the tailor-made costume portrayed for you here is something quite new is at once proclaimed by—for example—the apron curves of the skirt front, the double braid-bordered tunic effect at the sides, and the belting of the coat to get a very high waist line.

So it only remains for you to imagine, as the material, a black cheviot striped with rather bright green, and well to note the exact position of the military braid which figures so prominently on both coat and skirt, while you must not undervalue, either, the decorative importance of that aforementioned

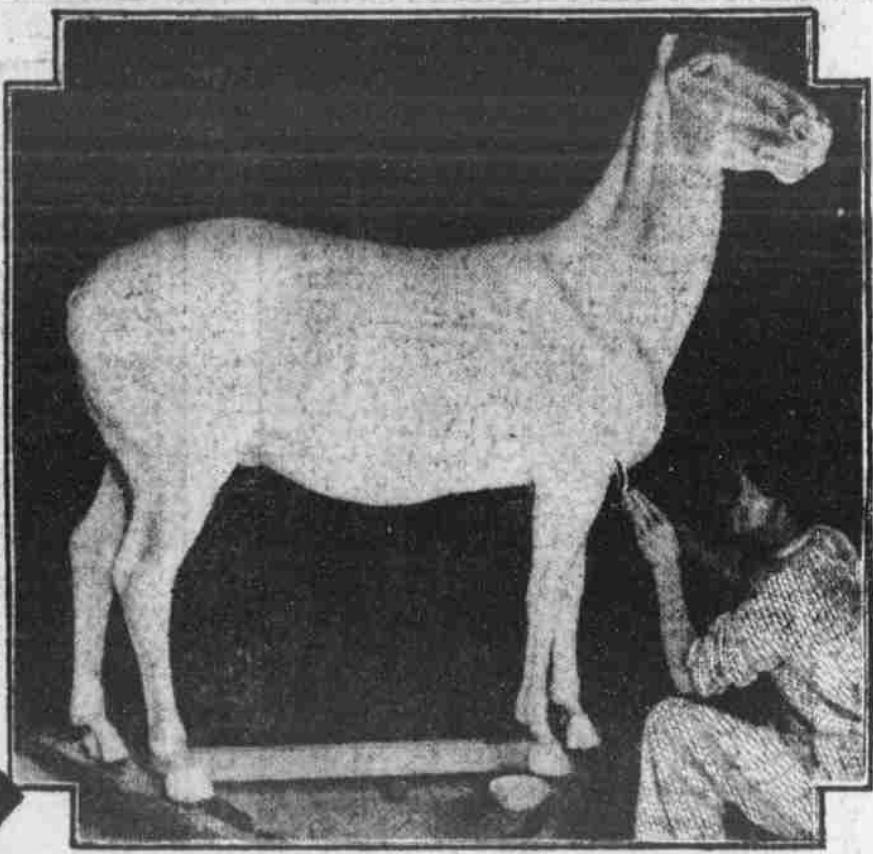
belt as carried out in black patent leather and white kid, the two contrasting leathers being joined together in the bands of many little gold buttons, strengthened by a piping of green cloth and a line of gold cord.

The other gown shown here achieves its effect, and success, by its subtle blending of colors, and its long, graceful lines. The satin charmeuse is shot with mysterious mauves, deep blues and purples, to each of whose soft tones an equal prominence is given by the arrangement of the skirt draperies.

Black chiffon, too, is utilized for the fashioning of the right side of the corsage, where its filmy folds are edged narrowly, first with flame color and then with vivid sapphire blue, beyond which again there comes just a glimmer of gold, while swathed about the waist is a sash whose device of blue and gold is wrought on a background of bronze brown, one end of this warm-hued silk being tasseled with ornaments which bring together each and every one of the colors of the gown. And as the skirt draperies fall apart with every movement they show inner secrets and treasures of color—deep moonlight blue shadowed by a cloudy black chiffon and the gleaming gold and blue of the tissue underdress.



Fitting the Zebra's Skin Like a Glove Upon the Anatomically Correct Plaster Cast of the Animal.



How the Imperishable Concrete Body of the Zoo Animal of the Future is Made.

"Fixing" Our Wild Animals for the Zoos of 2000 A. D.



"Caliph"—the Preserved Hippo, in Life Long an Attraction at the Central Park, New York Zoo. His Hide, Covering a Plaster Body, is Now Used as an Educational Figure—One of the Forerunners of the Inhabitants of the Future Zoo, When All Wild Animals Will Have Been Wiped Out by the Progress of Civilization.

WHAT will the zoos and menageries have to offer the public when all the wild animals—the elephant, lion, tiger, hippopotamus, zebra, giraffe—become extinct? For that is bound to happen, so naturalists agree, at the rate they are being killed off by hunters for pleasure and for profit.

These animals cannot be bred successfully in captivity, and it is estimated that another hundred years, or less, will see the last of them. Are our great-great-grandchildren to know about them from books and pictures?

Fortunately, this threatened deprivation has been foreseen, and there is an interesting new handicraft which is already preparing to stock the zoos of 2000 A. D. with specimens as nearly lifelike as human ingenuity can make them. Externally—skin, hair, horns and tusks—they will be the real thing; the rest will be plaster, modeled from life. The specimens already shown are very much more realistic than those turned out in the ordinary way by the taxidermist, besides being virtually indestructible.

Instead of depending upon photographs, which invariably prove unsatisfactory, giving false perspectives and distorted shapes, the idea is to work direct from life.

With the intelligent and spirited zebras posing only within a few feet, the sculptor is able to incorporate into his model the minutest detail of proportion, the characteristic, natural pose, and particularly to catch all the delicate gradations of muscular anatomy

which are distinguishing traits and the real charm of the finished mounted figure.

In the case of the zebra of the zoo of 2000 A. D., with the limb bones, the skull and the pelvis put into position on a temporary framework, the wet clay is applied and the anatomy and form of the zebra is gradually worked up to the finished state. Each figure is modeled, of course, as the animal will be without the skin. This takes its place finally on a mannikin cast.

The skin is temporarily tried on at intervals, and the figure can be immediately altered at those points where improvements are thought necessary. From the finished sculptured form, a plaster mould is obtained from which a thin mannikin cast is made, having a lining of burlap introduced, to combine strength and durability with a minimum of weight.

On becoming dry this is given several coats of taxtrine to make it waterproof, when the skin is permanently fitted on. The finished male zebra mannikin weighs a little over 100 pounds.

One of the most commanding of African mammals just mounted is Caliph—the hippopotamus which for thirty years was the leading attraction in Central Park menagerie,



The Zebra Poses for the Statuette. The First Stage in the Preservation of Wild Animal Types for the Museums.

New York. It was twelve feet long, fourteen feet in circumference and weighed four tons when alive. Owing to the great bulk of the hippopotamus and the peculiar difference of texture of the skin of a water-living animal, it required a different scheme to adjust the skin.

The working of the huge skin into the many folds and wrinkles, especially around the massive head, neck and legs, which are all marvelously brought out in the mannikin, is a most difficult task. The great skin weighed 1,200 pounds when first removed from the body, and in some parts was six to eight inches thick. The skin was shaved down to only sixty-eight pounds for final use. This required the service of six men for four days. The skin contained 100 square feet of surface and was from one-quarter to one-half inch in thickness when ready for its final place on the mannikin.

The accompanying photograph indicates how Caliph will look in the zoo of 2000 A. D., surrounded by school children—lifelike, but no longer to be feared.



An Original New Winter Costume with High-Belted Coat—Showing Also the "Twist Muff" and High Plumed Hat. Both Photographs Are from Exclusive "Lucile" Models.