

What We Owe To Very Foreign Fashions



A Beautiful "Lucile" Wedding Dress of Russian Inspiration.



By Lady Duff-Gordon
(LUCILE)

I HAVE often said that fashion knows no time nor geographical limits. The sources of fashion are in human nature itself, and, as Kipling said—

"The Colonel's lady and Judy O'Grady
Are sisters under their skins."

I confess that I find inspiration in every corner of the earth. But although "the Colonel's lady and Judy O'Grady are sisters under their skins," they are not sisters on the outside of their skins—and fashion has to take this into consideration. For this reason if the French or the Italians or the Swiss or even the Hottentots have something that is beautiful and striking, something that stirs inspiration, before we use

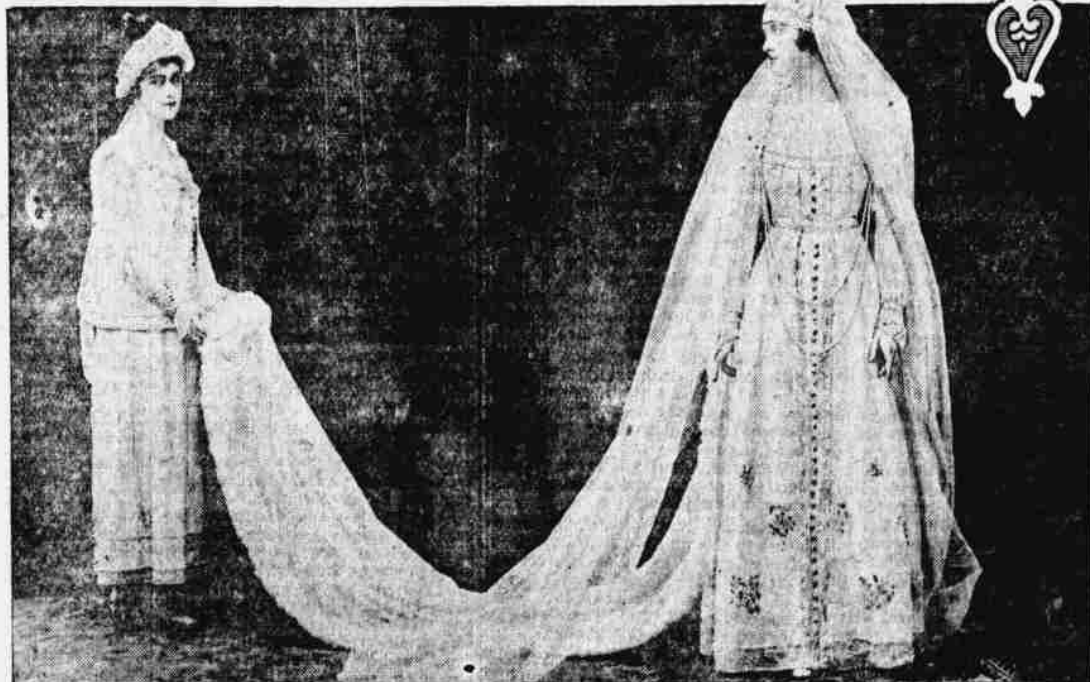
it we must modify it to harmonize with what it is to dress.

Here in this Russian bridal dress we have a perfect example, I think, of how to mould a foreign fashion to our own needs.

And in the extraordinary headdress and veil, whose inspiration has been the headdress and face markings of the Zulu, we have something to avoid. And yet these same extraordinary things with a little manipulation can be made beautiful. I show it as an example of too much fidelity to the source.

Wherever you see something in the foreign fashions, no matter where they are, that you like, take it, of course. But be sure to adapt it to the particular style of woman that you are.

An Extraordinary Hat and Veil Directly from Africa—an Example of What Lady Duff-Gordon Calls "Too Extreme" Imitation.



Another View of the Russian Wedding Dress.

(All "Lucile" Designs.)



A Curious Headdress Which Has Its Inspiration in Arabia.