

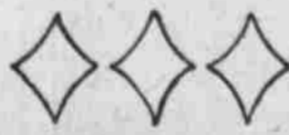
## Making Use of Grandmother

*Lady Duff-Gordon Tells Just How Old Fashions Can Be Made Over Into Attractive New Fashions*

**L**ADY 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 Paris establishment brings her into close touch with that centre of fashion.



A Silhouette of Grandmother's White Gown



This Gown of White Fillet Reproduces the Broad, Full Flounces and Large Fichu of Our Grandmother's Time

By Lady Duff-Gordon  
(“LUCILE”)

I KNOW that the title of this article may sound a trifle irreverent, but I assure you that it is not meant that way at all. In fact, I think it is a very high tribute to grandmother, and I might just as well include great-grandmamma and great-great-grandmamma and so far back as you desire.

The feeling that so many have expressed that “grandmamma was behind the times” and that the dresses she wore are hopelessly old-fashioned and so on is unjust.

What people forget is that grandmamma in her time was just as much up to date as the most up-to-date woman of to-day is and that forty years from now those who pride themselves on being so model and who laugh at the fashions of the old days are going to be laughed at themselves in just the same way by their irreverent descendants.

Now, as a matter of fact, the spirit of fashion is never really new—no more than spring is never new. And yet spring is always new, and so will true fashions be. Grandmother in the tempo and pitch of her day was exquisite and embodied the eternal spring of fashion. She materialized this spring in various ways, and it is our duty to study her, to pick out those wonderful flashes of beauty that embodied themselves in her dresses and to transmute them into the fashions of to-day. That is what I call making use of grandmother.

There is a charm in quaintness—a very great charm—and it seems hard



This Costume Has the Prim, High-Waisted Bodice and the Stiff, Straight Front of Silk, Suggesting the Jewelled Stomacher of More Magnificent Times

It Was Thus, in the Canary Silk Gown Beloved of Our Grandmother, She Sat, Waiting Shyly, and a Little Anxiously, to Be Asked to Dance

to disassociate from quaintness the idea of past times. Why this is so I don't know, but it is so. Quaintness is of no time and no age, and yet it does have that atmosphere of old lavender and rose leaves.

In the large photograph the touch of old fashion and quaintness is especially apparent in the tight bodice with the pointed front reminiscent of the jewelled stomacher of more remote and yet more magnificent times than even grandmother's. It invokes the shade of great and great-great-grandmamma. There is a suggestion of primness about its straight front effect. The entire costume in rose colored net and a deeper tone of rose colored silk, with garniture at hem and sleeves of silver embroidery, whisks one back to the days of demure flirtations.

In the photograph on the extreme left the quaint charm lies in the large fichu, in the wide ruffled sleeve, and in the broad, full flounces. The robe is of white fillet, daintily embroidered.

The third of the standing figures gives another view, a silhouette, of the grandmotherly fillet, and yet essentially modern gown so delightful for a good-by-to-Summer gown. The lower middle figure reproduces the posture of our grandmothers while shyly, and doubtless a little anxiously, waiting for a partner at a dance. The foundation is of the canary silk beloved by our grandmothers. The deep flounce is of white net elaborately embroidered in floral colors. Even the curve of the décolletage is distinctly of another time, one characterized by captivating archness and primness.