

# The 1953 line

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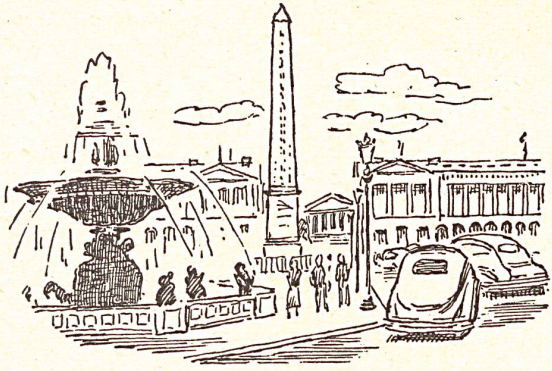
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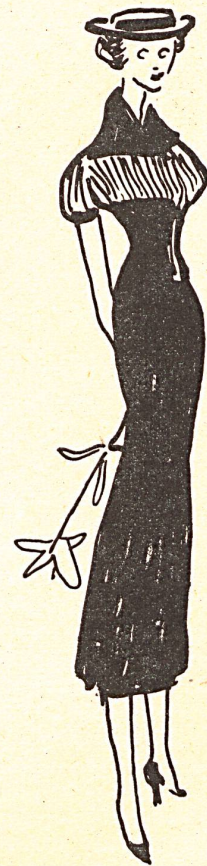
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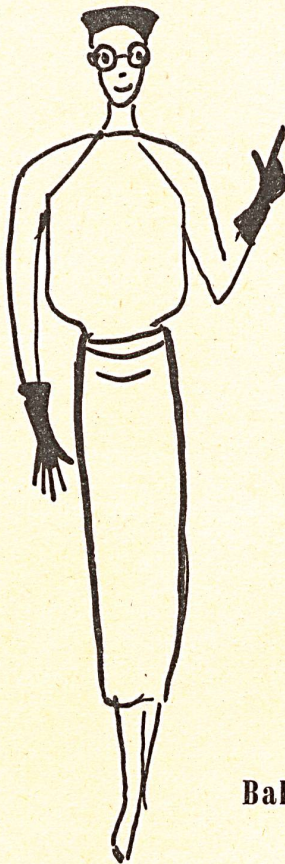
## THE 1953 LINE

« You may do anything you please without any fear of being out of fashion » wrote a harassed fashion reporter, probably at his wits end and absolutely overcome by the number of different and contradictory trends this season.

Take the position of the waist, for example; it is placed high by Balmain and Grès, in its natural position by Dessès, Fath, Givenchy, Maggy Rouff, M. de Rauch and Schiaparelli, and low by Heim, Lafaerie and Griffe. Here the shoulder is square, there rounded like a champagne bottle. With regard to general trends, there is more detail at the bust, the waist is comparatively free to roam, within certain limits, and the



Christian Dior



Balenciaga



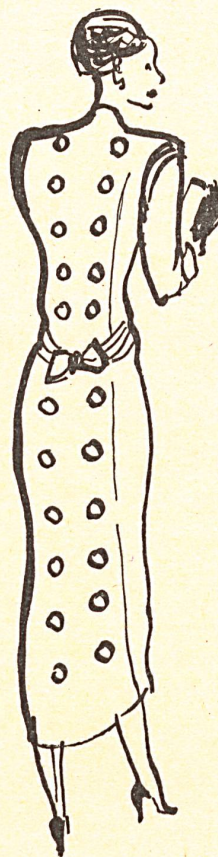
Jacques Fath

décolleté is at the back, where in fact all the effects are concentrated. Average length of skirts is about 12 inches from the ground.

On the whole it can be said that the main interest of the collections this season lies more in the choice and quality of the materials than in the subtleties of cut. One is struck



Hubert de Givenchy



Jacques Heim

dumb with admiration by the impressionist prints recalling the fields of flowers beloved of Renoir and Van Gogh, that have been designed for Christian Dior, and by the motifs of fruits, vegetables and shells created for Hubert de Givenchy.

1953 however brings us a new style, one that is once again dictated by that extraordinary creator Christian Dior. There is no need to accuse us of snobbery or of mouthing commonplaces for simplicity's sake. From the point of view of technique and form, Christian Dior's collection is just out of this world. His line is inspired by the open tulip. There is a complete reversal of the proportions in that the bust is emphasised while the hips tend to vanish. These proportions are to be found throughout the whole collection, from the tailormade and afternoon dress to the evening dress, thus creating a unity of style. The waist remains in its proper place and, by the effect of a new dart, the bust is full and high, giving the impression of ample breathing room. The shoulders retain their natural shape. The skirt is variable in length, but slightly shortened. Apart from grey there are no neutral tones, but more navy blues, black and white and especially a fresh, cool green, reminiscent of Botticelli, a vernal green, and then yellow, vermilion, pink and pale blue.

Another thing — hats this time really cover the head. They are of all sizes but mostly rather large. Gone is the windswept hair, hairstyles are tidy and less head-hugging. By comparison with the robot woman, the diabolical invention of Balenciaga, Dior offers us an essentially feminine woman, whose appearance reminds us a little both of the Empire and the 1900's.

*Clerc.*



Serge Kogan