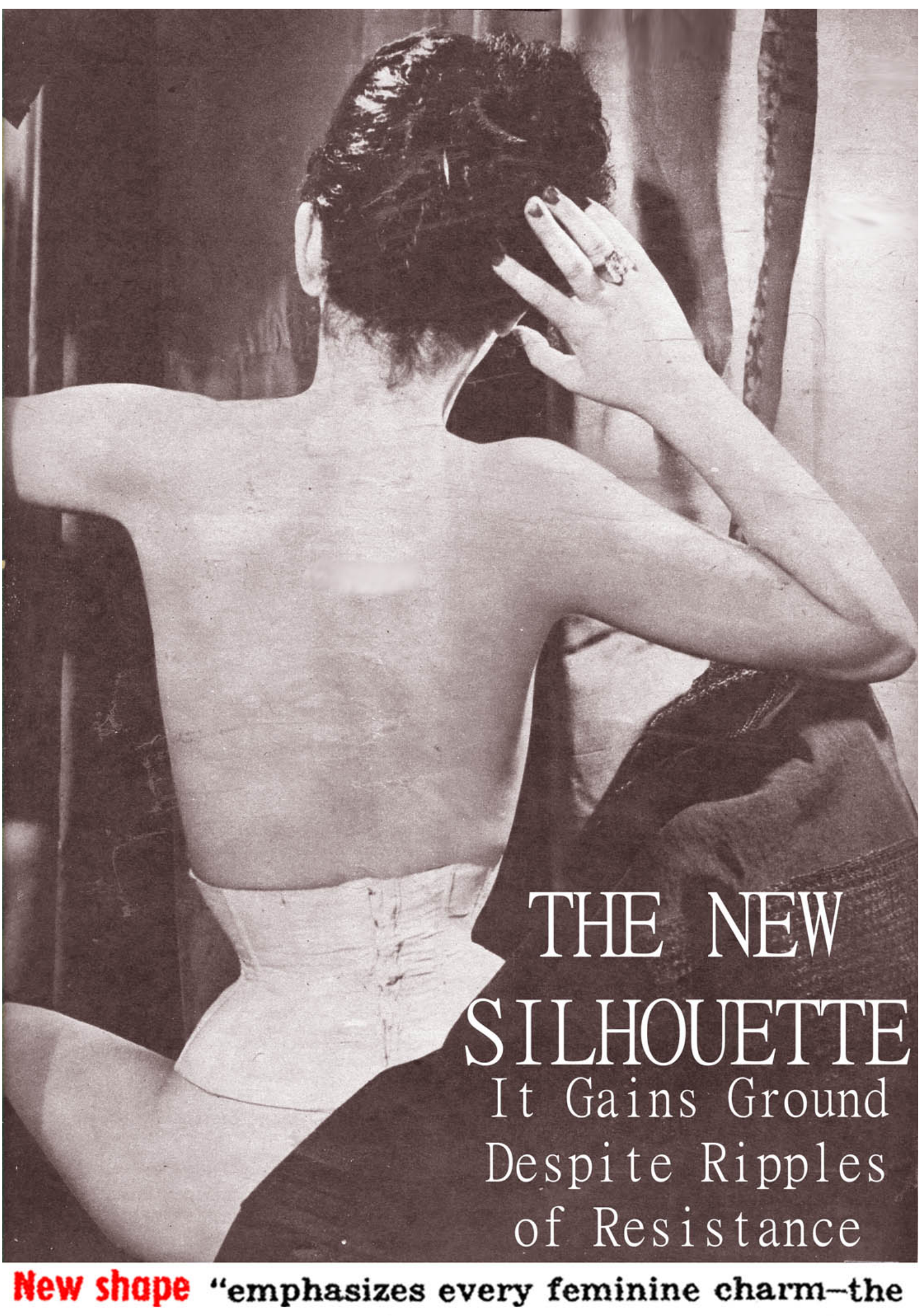
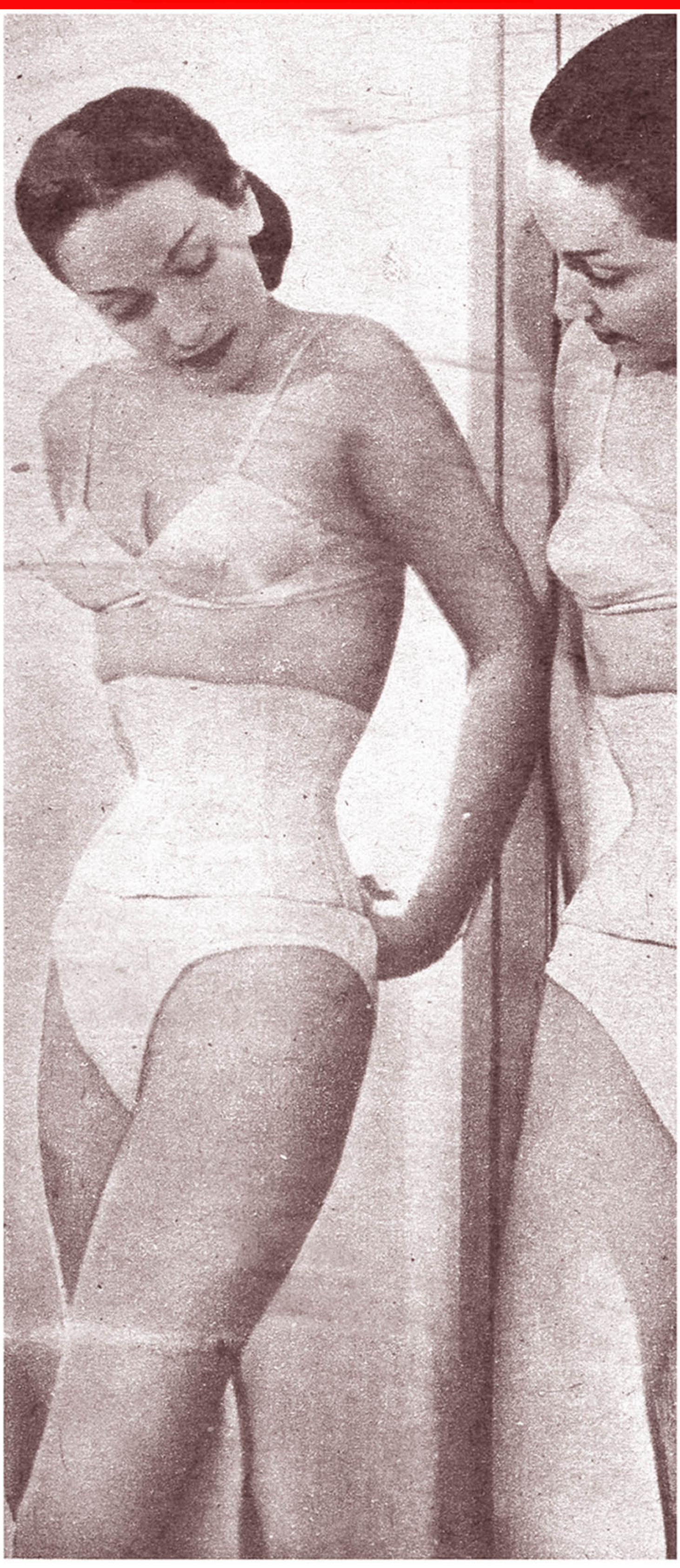


THE NEW SILHOUETTE

It Gains Ground Despite Ripples of Resistance

New shape "emphasizes every feminine charm—the very tiny waist, rounded bosom, curve of hips," according to authoritative *Harper's Bazaar,* which continues, "This is most natural, charming and easy fashion in years. It makes a body comfortable. Dior model demonstrates method of achieving "very tiny waist."

"REVOLUTIONARY" SHAPE REQUIRES NARROW CORSET, UNDERSKIRT TOPPED BY RUFFLED GIRDLE



1. Tiny waist-producing, eight-inch-low corset is fastened by Dior's French model.

(continued)

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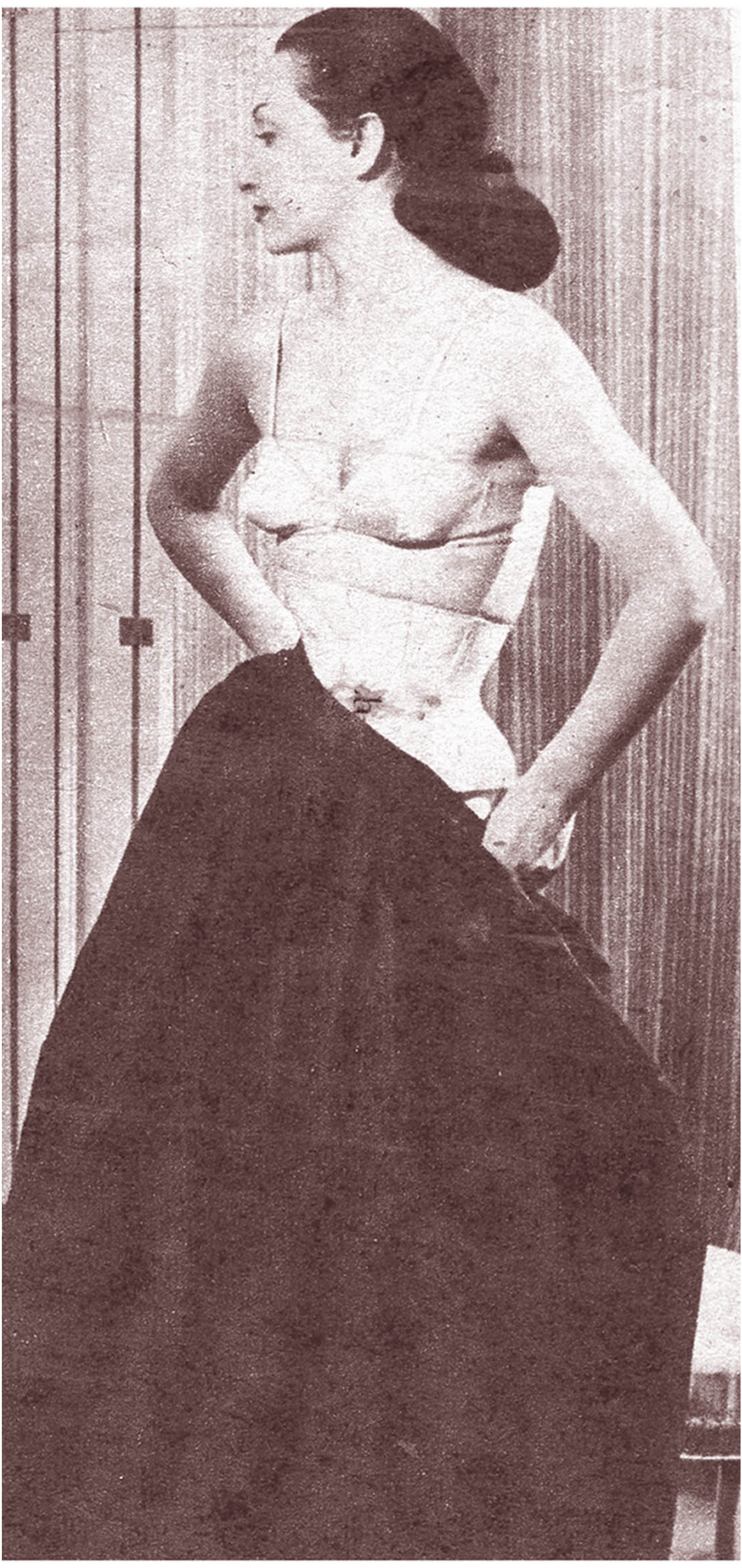
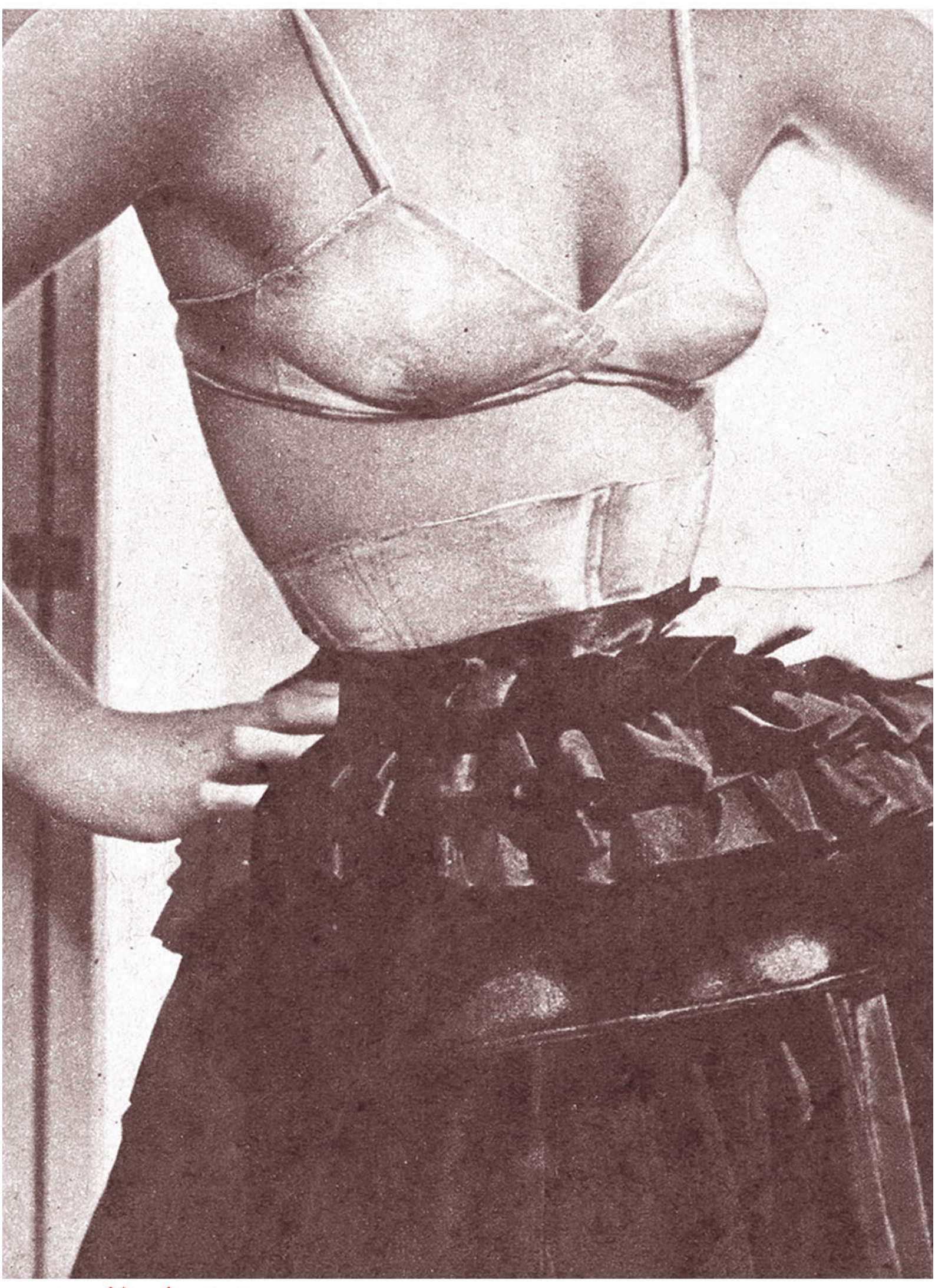


2. Voluminous black underskirt emphasizes fullness of dress, enhances illusion of narrow waist.



3. Ruffled girdle accentuates hip curve, thins waist to insignificance. Model donned a black velour gown over the foundation garments.

TO a perplexed reader who asked, "What happens when a woman simply has no 'tiny waist'?" *Harper's Bazaar* editors impatiently replied, "Every woman has a waist, and this year she must find it!"

Diverted momentarily from his syndicated castigation of Lieutenant Gen-

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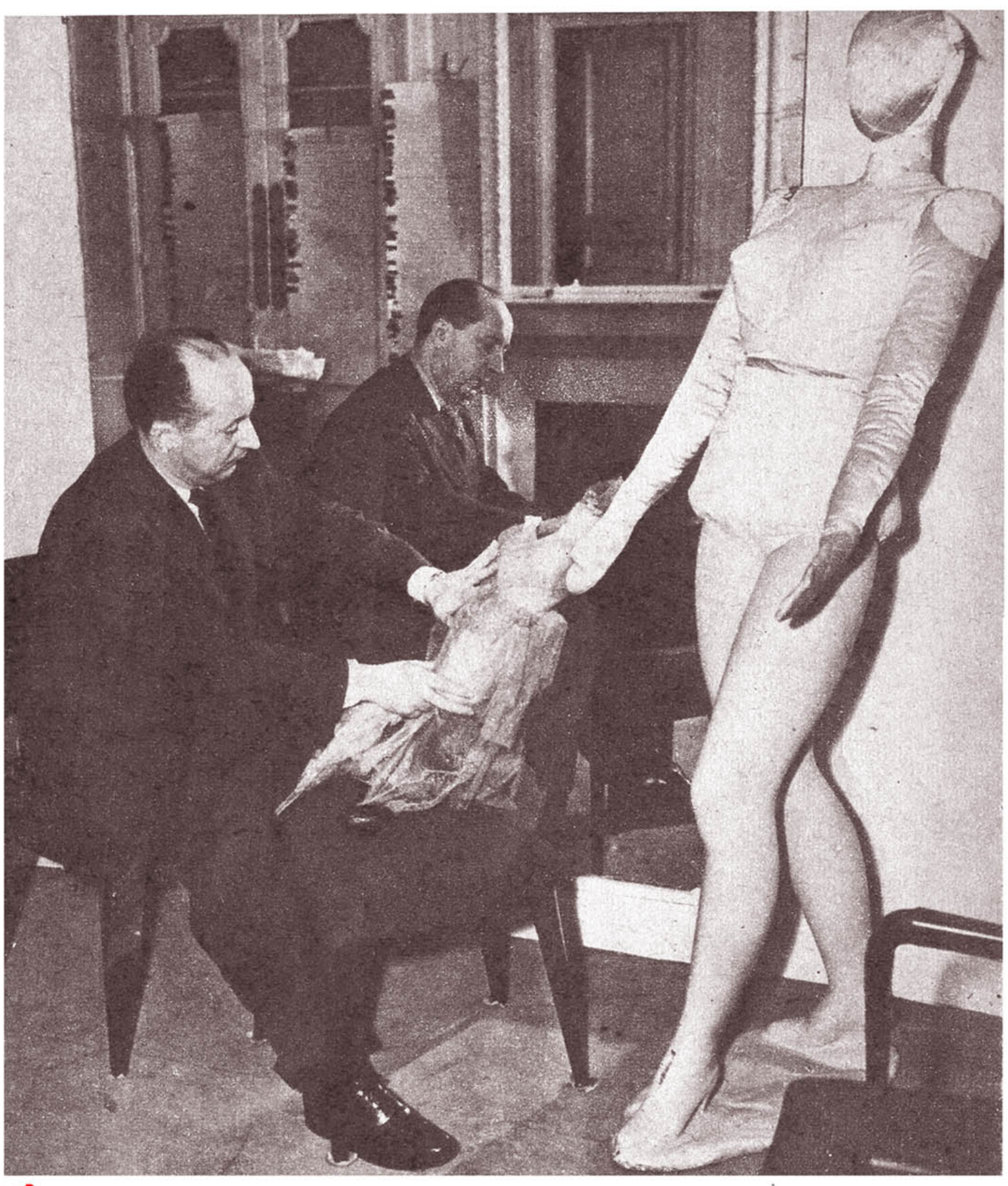

Winner of Neiman-Marcus award "for outstanding service to clothing industry," Designer Dior won international acclaim at first fashion show.

eral John C. H. Lee, militant Scripps-Howard Columnist Robert C. Ruark allowed himself to be lugged by "mama" into a Paris salon, beheld "ugly models in ugly dresses that will enhance the ugliness of an ugly purchaser!"

Financially-pinched Britons gratefully applauded the British Guild of Creative Designers' announcement that long skirts "would be resisted firmly because they require more cloth." And Princess Elizabeth officially sanctioned the manifesto by appearing in a blue suit whose skirt just covered her knees.

Fashion Historian Ethel Traphagen branded the new Paris styles "obsolete, unoriginal, an inept move by the French textile industry to sell more goods!"

While women with less than perfect figures complained that the new silhouette made them look like flour sacks tied in the middle, topflight U. S. Designers Sophie Gimbel and Valentina counseled moderation.

But the new silhouette sparked by fortyish French politician-turned-designer Christian Dior has steadily gained yardage on the field of fashion despite brave but futile ripples of resistance.

Meanwhile, Dior's zeal for remolding women into "soft, helpless but lovable creatures" succeeded in lifting the dress industry from its postwar doldrums.

New York's Fifth Avenue was crowded with little girls in big skirts, and Seventh Avenue traffic was jammed by racks of popular-priced replicas of the costly new originals. Smart businesswomen, long devoted to Adrian's square-shouldered, straight-skirted suits, submissively appeared in dresses bearing telltale creases of lengthened hemlines.

Across the U. S., department stores reported a gratifying rush for the "isosceles triangle" silhouette that was causing all the furore.

SEE here shows how a Paris manikin goes about putting on a Dior creation.

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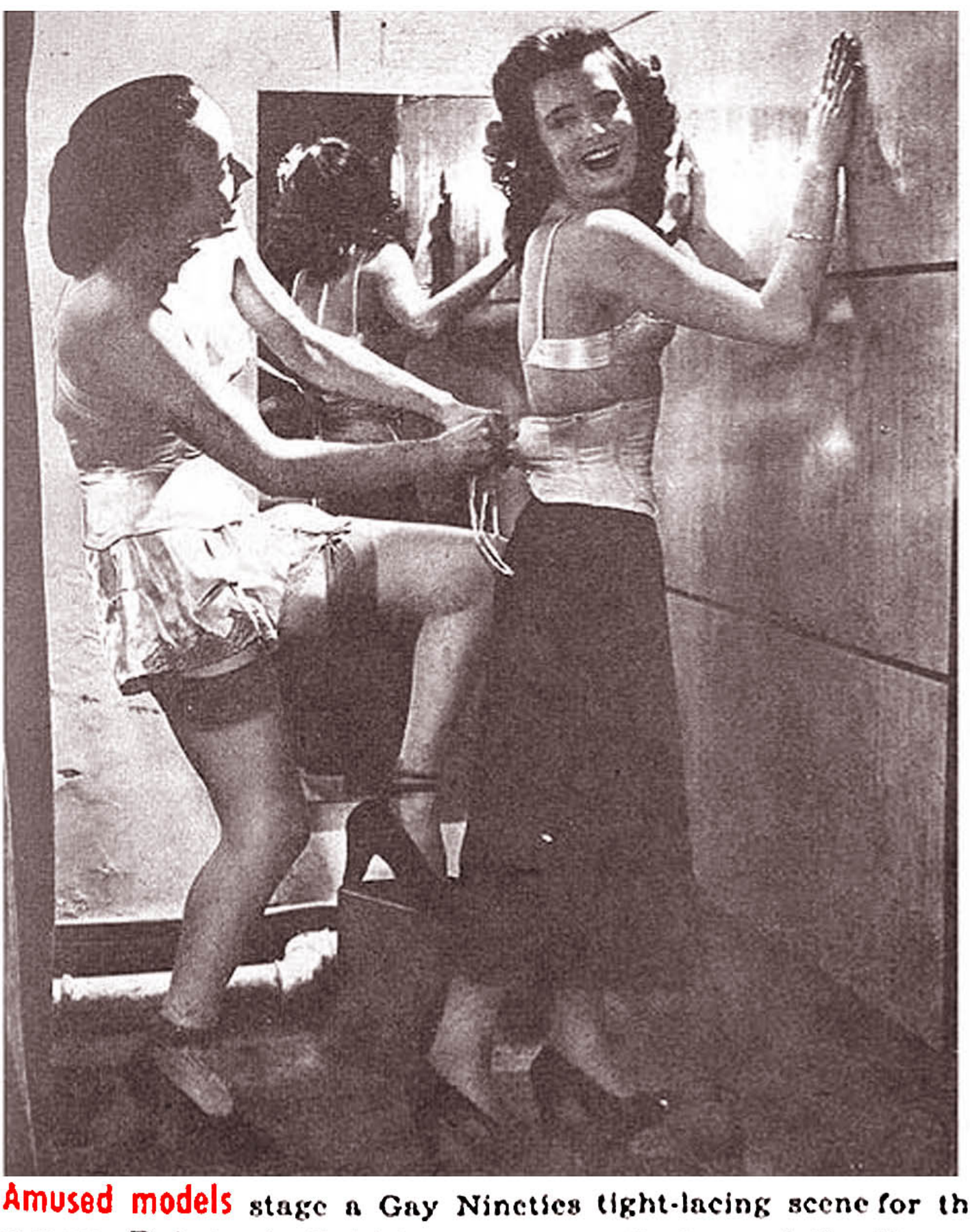
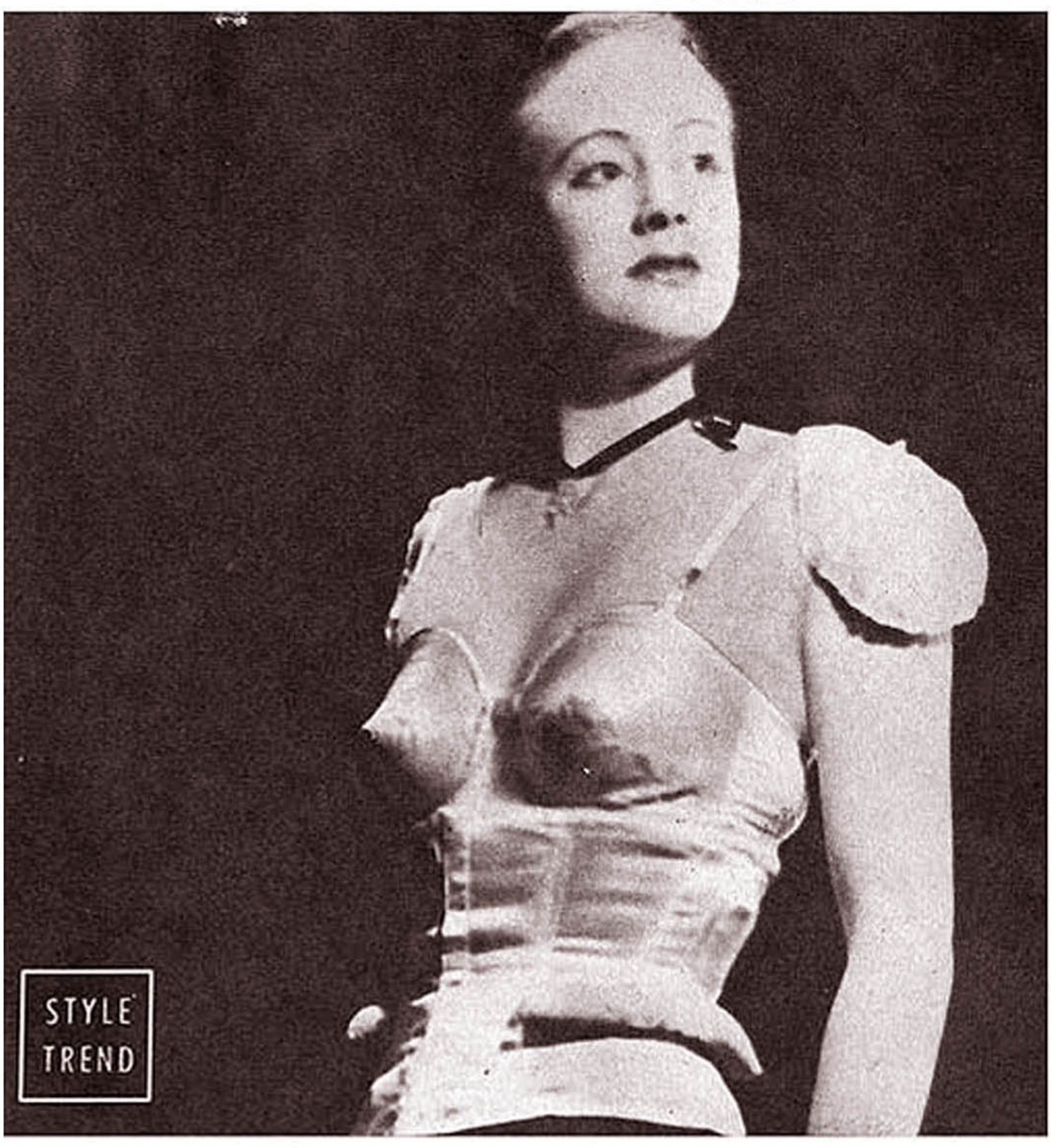
(The Previous Three Pages First Appeared in the March, 1948 issue of SEE MAGAZINE)



Amused models stage a Gay Nineties tight-lacing scene for the camera. But sturdy British women happily learned the New Look can be achieved without tears.



Armored for fashion, not football, this model wears last-word hip and shoulder pads, corset and reinforced bra. Conservative Britons rejected these ne plus ultra undergarments, relied on artful frocks to give them New Look.

SEE
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