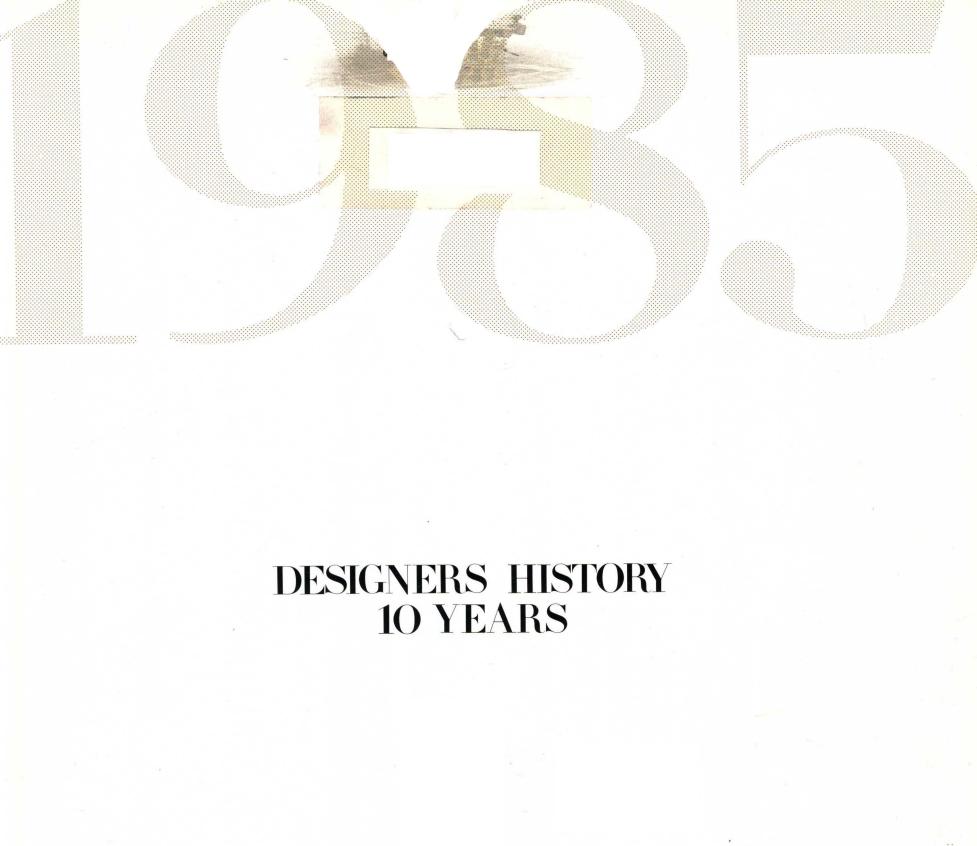
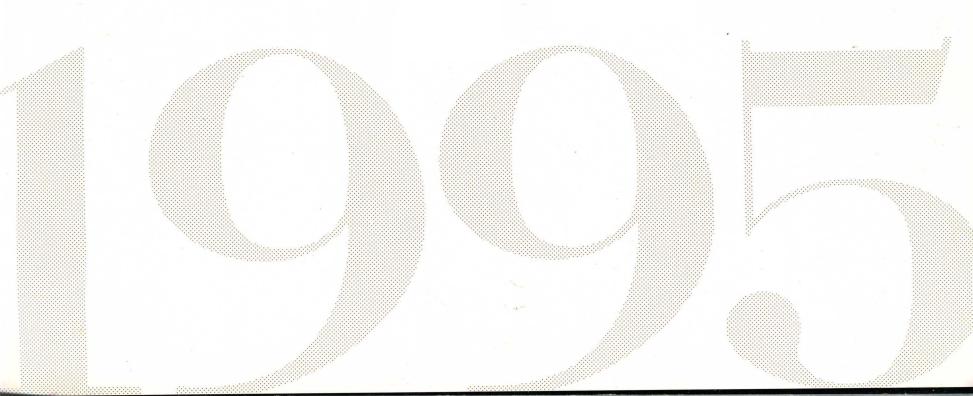
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DESIGNERS HISTORY 10 YEARS

CHRISTIAN DIOR

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CHRISTIAN DIOR

TEN YEARS HISTORY OF CHRISTIAN DIOR

This is a selection from the Great Collection

DESIGNERS HISTORY-10 YEARSIX

from Spring & Summer 1985 to Autumn & Winter 1994-1995.

世界を代表するデザイナーの

This history covers all the great

1985年春夏から1994・95年秋冬のコレクション作品を収録。

creativity, and depicts fashion trends worldwide.

素晴らしいクリエイティブを掲載すると共に、その時代のモードを紹介し、

This volume is compiled as a reference work for World Fashion,

デザイナーの10年の功績を讃え保存版として編集いたしました。

which we will continue to publish

私達はデザイナーの作品やモードを知る手がかりとなり、

for as long as the fashion exists. We sincerely hope

ファッションの歴史に貢献することができればと考えております。

that this volume will contribute to both the history and future of fashion.

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CHRISTIAN DIOR

CHRISTIAN DIOR

DIOR AND I

A MOVING ENCOUNTER

JUNKO OUCHI

"It was a tremendous shock; like being hit by thunder". This was the reaction of the audience who saw the first Christian Dior haute couture collection held in Japan in 1953. This had been the true feelings of the core of Japan's fashion world, eight years after the war.

Many people were not even aware of the fact that the style called the "New Look" was a creation by Christian Dior. Many flocked to this new silhouette which had found its way to Japan via the United States.

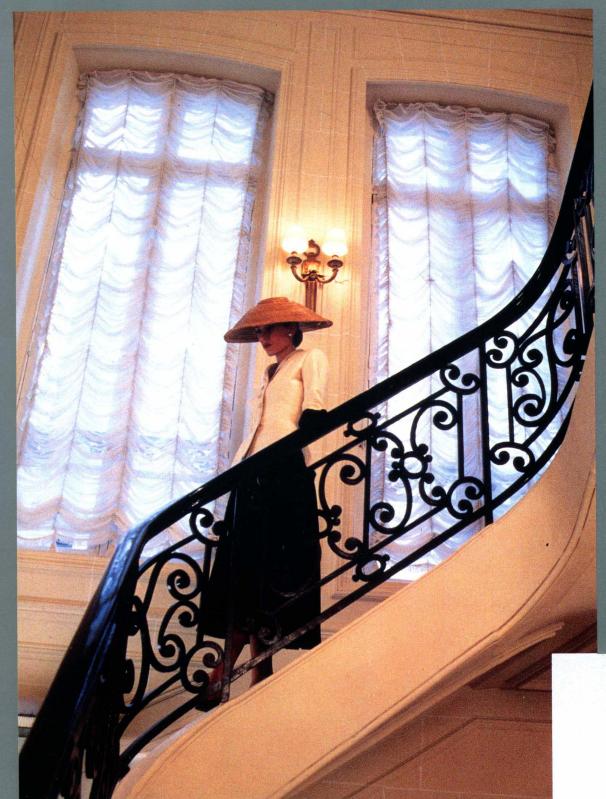
At that time the only information available to Japanese fashion professionals was from the few imported magazines. Japanese dressmakers attempted to create shapes that resembled the New Look to the best of their ability. But most of them were cut flat, in the two-dimensional influence of the kimono. This had been the environment in which the Dior collection took place. Even more surprising, all the models were flown in especially for this show.

The beauty of the tailoring was more than just impressive, but it was truly a shock to the fashion professionals of Japan. It served as the impetus to "three dimensional clothing" designs in Japan.

I was very fortunate to see this Dior show which was held at the Tokyo Kaikan.

It was unique and quite a privilege for a teenage girl to be able to attend such a show. Since I was not yet a "fashion professional", perhaps I was able to simply appreciate the beauty of the clothes and the models.

I still recall that there was an Asian of Mongolian descent named Alla among the models who came to Japan, as well as funny-faced Victoire who later left the house of Dior to join Saint Laurent.



NEW LOOK



NEW LOOK DESSIN RENE GRUAU

Subsequently, in 1958, during my first trip to Paris I saw the Dior collection designed by Saint Laurent. And since 1960, for nearly 30 years I followed the work by Marc Bohan as chief designer of Dior. And in 1989, Gianfranco Ferré became chief designer, who upholds the Dior of today.

I secretly take great pride in the fact that I was able to witness the works by all four designers who created and supported Dior until today. In retrospect, the first encounter with Parisian fashion was the Dior collection, and the first collection I saw in Paris was also Dior.

Today my work consists of introducing the latest fashions by the world's top designers. This, perhaps, was rooted in the strong impression that I received from those first encounters with Dior. Needless to say, not only did Dior have great influence upon me, and Japanese fashion of the fifties, but I remember that Mr. Hubert de Givenchy who recently retired, also spoke about the influence that Christian Dior had upon him. He said, "Just before Monsieur Dior started his maison, I was introduced to him at a party. He must have heard about me from someone, and he asked me if I would like to work with him in his new maison. I was only nineteen at that time, and had just begun working for Lucien Lelong. So I turned down the offer, saying 'perhaps in the future'. The following year, Dior had enormous success. When we met again he again offered me a job. But at that time I was enjoying my work at Schiaparelli and could not leave. In the end, I was never able to work with Monsieur Dior, but his words truly gave me encouragement".

Christian Dior greatly influenced even those who never worked with him. For those who did: such as Saint Laurent, Cardin, and Scherrer, ... those who left the nest of Dior, his influence must have been even greater.

Dior himself and the house of Dior force me to reexamine the great influence they have had upon Paris fashion, and for that matter, fashion around the world.

PERMANENT ELEGANCE

AKIKO FUKAI

A Cezanne exhibition was held in Paris in autumn, 1995, making headlines. In the autumn winter '95 haute couture collection for Dior, Gianfranco Ferré took up painter Paul Cezanne as the theme, reproducing his wide range of colors on the podium. It served as a reminder of the intimacy between mode and art, which had been retained intact in the maison since it was founded by Christian Dior.

Christian Dior, who stunned the world with his New Look debut after the Second World War, was one of the key persons of the golden age of haute couture, a star designer who issued orders to the world. He took a mere ten years to die of heart attack in Italy after his belated debut at the age of 41. However, this 1947-57 period was long enough to bring the world at the feet of Dior and to continue to recognize Dior as one of the major maison de haute couture until the present day.

It began in 1947 with the world still exhausted by war when he sent out his first show. Women had been constrained by utilitarian clothes during the war under rigorous living conditions of controls and rationing, until Christian proposed a horizontally contrary fashion, a dream-like mode that was more than long skirts using meters of cloth, narrow waist, swollen breasts, and high-heeled shoes. This elegant look, which Carmel Snow, chief editor of American magazine Harper's Bazaar, baptised the "New Look," instantly captured the hearts of women the world over.

Before this fortunate debut, he did not follow a smooth path. Born in 1905 of a wealthy family in the Normandy region of France, Christian received a college education to become a career diplomat, but became an art dealer, dealing in the works of the then rising painters such as Raoul Dufy, Giorgio de Chirico and Fernand

Léger. Then one misfortune followed another, including the death of his mother, the bankruptcy of his father's business, and tuberculosis. At the suggestion of one of his friends, Christian began drawing fashion illustrations. He joined the maison of Robert Piguet in 1938. Later he moved to the maison of Lucien Lelong. In 1946 he encountered Marcel Boussac, a cotton king in France. With his support he became independent, which set the stage for his eventual rise.

Following the New Look, he unveiled one look after another, codenamed Zigzag, Tulip, A, Y-line....., which were immediately communicated to every corner of the world. Dior's evening dresses carried an indescribable elegance and integrity, and yet were fascinating. Tailored suits, originating in menswear, were turned into feminine lines and details by Christian Dior. These are recently repeatedly emulated by John Galliano and other designers when sophisticated couture dressmaking is being reappraised.

Common to Dior's contemporary designers, Cristobal Balenciaga and Jacques Fath Haute Couture items of the 50's are worn by a bevy of beautiful women who may represent perfect beauty in a demure posture with whole weight on one leg and chin slightly raised ahead. Their images were imprinted by such photographers as Dahl-Wolfe, Penn, and Maywald as permanent styles of the 50's characterized by such sublimity, splendor and beauty that they now look unapproachable objects of adoration. They remain a source of influence and aspiration.

After the death of Christian, Dior's maison was taken over by Yves Saint Laurent, Marc Bohan, and then the foremost Italian designer Gianfranco Ferré in 1989 (menswear by Patrick Lavoix). Vitriolic skepticism of the trinket-loving Italians' capability to do justice to the elegance of France disappeared soon in the presence of the reproduction of Dior offered by Ferré, a modern incarnate of permanent elegance and femininity, the quintessence of the genius created by Dior.

THE RESTORATION OF "DREAMS" AND "BEAUTY"

THE ULTRA FEMININE CREATIONS OF CHRISTIAN DIOR

KIYOKAZU WASHIDA

Always wearing miniskirts makes you desire long ones. When you get tired of oversized clothes, you want to try tightly fitted dresses that cling to your body. After an expensive designer-brand boom settles down, you become attracted to shabby and grungy styles. Fashion is like a game of disrobing one's image layer by layer. And in that way, people constantly swing from one extreme to another.

When Dior presented the New Look, the world was going through hard times. Most people were still wearing simple clothes, solely by dint of wartime practicality. Amidst all this, luxurious and graceful clothes appeared unexpectedly, using fabric abundantly. Suddenly, dreams and beauty returned to clothes. That was in February, 1947.

With an elegant line emphasizing the woman's soft curves, plenty of gathered expensive fabric, and an almost architecturally calculated structure, this dress represented the feminine charm that people had been forced to forget. Splendor and elegance radiated all around it. Christian Dior continued to introduce ultra-feminine lines in quick succession starting from the Corolle Line, followed by the H-Line, and the A-Line. The fashion that defines "the essence of femininity" had returned by contorting the body, and emphasizing the body line. A critic said of Dior's clothes, "it creates a solid form like a structure for architecture, that would stand upright even without the body inside". Dior's brilliance was well received by women trying to live in a new era, and Dior's name rapidly echoed throughout the world. However, at the same time there was reaction against this. In Paris, there was an incident where a Dior-clad woman was attacked by a group of middle aged women, who tore apart her clothes. But the maison continued to grow rapidly, and became synonymous with Parisian elegance.

With regards to structure, Dior's style was the revival of the western fashion tradition of honey bee and hourglass silhouettes. These silhouettes had been previously reintroduced by Balenciaga before the Second World War. Although sophisticated, the structure was nothing new. Rather, it was a resuscitation. In fact, there were criticisms from other designers that Dior once again imprisoned the woman's body back into a dress, into a mold to which men's eyes are compelled, making her a mere object to be evaluated.

Coco Chanel reacted most strongly to this. She was once known as the "Queen of Fashion" but had retired after closing her maison. The New Look was an anti-revolution which eradicated the fashion revolution that she had actualized in the 1920s. It looked as though everything from which she had previously liberated women, was being returned to fashion once again. A retrograde nostalgia, fashion facing backwards ... the former Queen found that so unforgivable, that after fifteen years of silence, she suddenly returned to the Parisian fashion scene in 1954. Chanel was seventy-two years old at the time. It was after her second debut, that the basic wardrobe of latter 20th century fashion, the immortal Chanel suit, spread to the Far East.

Slim necks, small waists, soft bosoms, rounded hips, small feet, smooth skin, gentle line.... The desire to alter the body is never-ending. There had once been a tradition in the Orient of feet binding; it is strikingly similar to the high-heel silhouette of today. The only difference is that one changes the shape of the foot itself, and the other changes its contour with shoes. Tools to correct the body line such as bustles, crinolines and corsets have been developed. The suffering and the cost of all this is overwhelming. As long as fashion remains the media for sexual seduction, and as long as it is based on the transformation and the processing of the body, this phenomenon will never cease.

