

- 1 ★ **Press release**
- 2 ★ **Christian Dior at the villa “Les Rhumbs” in Granville**
by Jean-Luc Dufresne, curator
- 3 ★ **Evolutions:
from Christian Dior to John Galliano 1947-2007**
extract from the catalogue by Jean-Luc Dufresne
- 4 ★ **The palette of Monsieur Dior**
extract from the catalogue by Barbara Jeauffroy, associate curator
- 5 ★ **60 years of colours**
extract from the catalogue by Vincent Leret, associate curator
- 6 ★ **Animations, catalogue and useful informations**
- 7 ★ **List of photo captions**

1 ★ Press release

«Dior : 60 years High in Colors»

At the Christian Dior museum of Granville in 2007

2007 : year of all celebrations...

The 60th anniversary of Dior's House and the 10th anniversary of Christian Dior museum

The childhood house of Christian Dior is located in a remarkable cliff garden facing the sea and the Channel Islands. Between 1906 and 1930, Madeleine Dior and her son Christian arranged the garden as a rare example of an artistic garden. It has been recently restored and every summer, an exhibition shows the links between the art of gardening and the Dior creations.

This memorable place today transformed into a fashion museum, has been labelled as "museum of France" by the Ministry of Culture. This is the unique museum in France, devoted to a french fashion designer. In the past ten years, ten temporary exhibitions illustrated various themes related to the genius and multiple faces of Christian Dior in: Dior overlooking the garden, Dior the fashion architect, Dior and his life styles, Christian Dior, man of the century...this year, we also celebrate the 60th anniversary of the couture house at 30 avenue Montaigne in Paris.

To celebrate this double anniversary, the temporary exhibition "Dior: 60 years High in Colours" will be opened from May 13th to September 23rd 2007 in Granville. Since 1947, five fashion designers followed one another: Christian Dior, Yves Saint Laurent, Marc Bohan, Gianfranco Ferré and John Galiano. At the museum, you will be able to see the collections since 1947 underlining the evolution of the fashion world as well as the continuity of the fashion codes and the importance of colours in Christian Dior's work.

In 1954, Christian Dior wrote in the Little Dictionary of Fashion: "The colours are marvellous, they enhance your seduction but they have to be used delicately". Eighty haute couture dresses created with the palette of nine colours: red, lilac, pink, grey, black, white, blue, green and gold, will give you a rare taste of Christian Dior's and his successor's elegance and know-how. Moreover, nine dresses (one of each color) symbolizing strong codes of the house of Dior, such as the knot of Fontanges and the hound's-tooth and the panther pattern... will be emphasized and deciphered.

The winter garden will be the theatre of explosive colours and scents with: from yesterday to nowadays, the Dior make-up and cosmetics will be exhibited with the emblematic perfumes from Miss Dior to Miss Dior Chérie...

In conclusion, we invite you to come and discover the magical universe of Dior during this exceptional anniversary exhibition.



Dior : 60 years High in Colours
PRESS RELEASE

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2 ★ Christian Dior at the villa “Les Rhumbs” of Granville

by Jean-Luc Dufresne, Curator



3



4



5

Born on the 21st January 1905 in Granville, a seaside resort in Normandy, Christian Dior lived there as a child at the overhanging sea “grey and pink” villa “Les Rhumbs”. The Dior family already has its regional reputation with their Granville based fertilizer factory. Among this world of entrepreneurs, Madeleine Martin the mother of Christian Dior, will bring her bourgeoisie traditions through her refined outfits and mannered elegance. Thanks to her, this house was transformed into a villa surrounded by an English landscape garden.

Like most of children born before 1914, Christian Dior will keep a great nostalgia of his beautiful childhood time. He inherited from his mother the passion for the art of gardening, developed his taste for parties, costumes, the secret alcoves, and the old-fashioned style. Against his wishes of studying at the “Beaux-Arts”, his parents wanted him to become a diplomat, he thus subscribed at the Politics Science school in Paris. However, Christian Dior is more motivated by arts and music and meets among many other artists, the musician Henri Sauguet, the painter Christian Berard and the historian Pierre Gaxotte.

Following his military service in 1927, Christian Dior decides to open an art gallery.

He shows Picasso, Matisse, Dufy, Berard, Dali...In 1935, he becomes a fashion illustrator for the famous magazine the Figaro. In 1938, he is recruited as a fashion designer by Robert Piguet then by Lucien Lelong in 1942, and in 1946, thanks to the Boussac group, Christian Dior starts his business at 30 avenue Montaigne.

The couture house Christian Dior is born and provokes the New Look revolution with its first fashion show on 12th February 1947.

Fourty years later after the creation of the couture house, Jean-Luc Dufresne has the idea of converting the villa “Les Rhumbs” into a museum evoking the career and the personality of Christian Dior. In 1938, Christian Dior’s father went bankrupt and the town of Granville acquired the villa making its park public.

Since 1991, thanks to the association “Presence of Christian Dior”, the museum is coming back to life with building works and exhibitions.

In 1997, the floors of the villa are restored as a fashion museum: costumes and accessories are exhibited behind a window. The museum’s collections pay homage to numerous souvenirs and treasures of Christian Dior such as portraits, his star, his pair of scissors, his agenda, his watch. These collections illustrate the history of fashion in its artistic and cultural context as well as Christian Dior’s haute couture and ready-to-wear models. We can also find other accessories such as shoes, hats, jewellery, perfume bottles, a collection gathering photographs and fashion sketches, or works of artists of the inter-war period.



6



7

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3 ★ Evolutions: From Christian Dior to John Galliano 1947-2007

by Jean-Luc Dufresne, Curator

In 1947, the name of Dior becomes a double brand: Couture and Perfumes. In 2007, Christian Dior became the reference of a group with multiple luxury brands in which two brands complement each other. **Mixing symbols and reality**, Dior summarizes the idea of luxury. The ambition of the “total look” is present among the multiplicity of Dior’s items. In 2005, the Dior museum celebrated Dior as the man behind his brand by “**Christian Dior and I**”, and “**I am a fashion designer**”, collecting the interviews previously given to the magazine “Elle” in 1951. The 2007 publication is a text written in 1952, proofread in 1953, and published in 1954. This is a timeless original French text which is more about elegance rather than fashion! Celebrating the continuity of Dior’s work through these texts, is a way of respecting the “Presence of Christian Dior’s” spirit, official association which leads Christian Dior museum in Granville since 1993. This updated edition is also going with the exhibition: “Christian Dior, 60 years High in Colours”. This last one is about demonstrating **the timelessness of Dior’s style**.

Indeed this timelessness exists through recurrent choices of colours, such as grey and pink from Christian Dior’s childhood villa, representing the Dior elegance. Since the New Look period, Christian Dior liked communicating on colours and product such as, the red Dior, but also the little black dress! The most fundamental fashion codes comes from Christian Dior’s culture. He constantly referred to the 18th century French way of life, 19th century style and his childhood. For instance, you can find **obvious aesthetic signs of Louis XV, Louis XVI’s style** within his perfume bottles and package styles as well as in the couture or the boutique. In 2006, the exhibition “Christian Dior and the World” shows his avant-garde years evoking Dior’s passion for exoticism with his most popular panther patterns.

Yet of course, 60 years, is also the movement of the fashion history on six decades with five great creators and a nebula of talents!

We would have liked to show the **121 Haute Couture collections**; from Spring-Summer 1947 (February 12th,1947) to the most recent one shown on January 22nd, 2007. Editing these collections’ programs, is one of our main project. This year, we concentrate our work on the succession of the Artistic Directors.

The French fashion history knows certain ruptures, like the New Look style’s death provoked by Dior in 1953, which then gives birth in 1957 to **Yves Saint Laurent’s style**. The period 1957-1961 was the most hectic as three Artistic Directors succeeded one another at the Haute Couture house while Serge Heftler Louiche, the co-founder’s perfume was disappearing.

In 2006 we evoked with **Marc Bohan this long rollercoaster from 1961 to 1989 in the fashion history**. We also insisted on the period 1987-1989 when the first signs of recognition and cultural heritage came alive. The parallel creations of our collection, first outline of the Granville museum, and the archives of the house Haute Couture in Paris, are part of the 40th anniversary celebration in 1987. The movement of the of the patrimony institutionalization and the bringing closer of the couture and perfumes in 1988 after 20 years of belonging to different groups, induced the passage in 1989, of a new Italian creator who had his own brand. The house feels confident enough to take the risk with this new designer. Finally, in 1996-1997 another step is reached, marked by the will to consolidate Dior in its role of avant-garde style.



8



9



10



11

Dior : 60 years High in Colours

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4 ★ The palette of Monsieur Dior

extract from the catalogue by Barbara Jeuffroy, associate curator

Nine colours and nine codes of recognition are used to present the palette of Christian Dior, feeding stories to talk about the Haute Couture from Christian Dior to John Galliano, as well as to understand the meanings of the Dior House's codes.

The lilac, associated with the popular Panther pattern also called "Jungle", would not have been so important to him without his main inspiration: the elegant and mysterious Mitzah Bricard. She used to wear at her wrist a muslin scarf with Panther prints. Thanks to her the colour lilac and the Panther print will become major elements within Dior's syntax.

The pink, reference colour of Dior's villa "Les Rhumbs", the colour of the roughcast coating made of grey and pink gravel. For Christian Dior this is "the colour of joy and femininity". The knot for Christian Dior is part of the dress but can also be used as an embellishment. You can also see it above the cartouche of the villa as a Fontanges knot.

As for the black colour, Christian Dior asserts he could have written a whole book on it.

Only the sky blue colour could go well with the pattern of the star. The blue colour represents emptiness and peacefulness. Christian Dior is using a big spectrum of blue in his programs. Before the blue Klein existed already the blue Dior: it is a blue with a touch of violet. The star is one of his most favourite print since the April 18th, 1946 when he walked on a cast iron star in the street: and therefore believed it was a sign of his destiny. It became a lucky charm, he had to say yes to Mr. Boussac to set up his house of Couture.

For Dior, the colour of grey is neutral and practical. He is using it everywhere in his House located at 30 avenue Montaigne under the advice of his architect friend Victor Grandpierre. The hound's-tooth will show the contrast between the white and grey. This last one was seen as a masculine shape until Dior declined it for his own feminine models in 1948. Gianfranco Ferré and his ladies' suit made with a hound's-tooth knot for the Autumn-Winter 1989 will assure the continuity of Dior's invention.

The polkadots, qualified as adorable, elegant and easy by Christian Dior, also will be a recurrent shape. It is always a mark of extravagance. More chic on black textiles, the colour green will enhance the polkadots shape in a more joyful way.

According to Dior, the colour of white is the most beautiful one for the evening whereas daytime it has to be spotless. This colour, symbol of purity, has to be placed like the black colour into the "non-colour" section. The white is associated with the white of his favourite flower, the lily of the valley.

The most magical colour, which links Dior and Galliano is obviously the red one. Cecil Beaton says in her portrayal of Christian Berard, "the colour of red is as primitive as subtle". In the collection Spring-Summer 1951, only the blue and an Indian pink will bring strident notes to the classical red of Dior. All the shades of the intense red will be found in the rose (as a print or as an accessory) often shown in Dior's collections. John Galliano dedicates the entire Spring-Summer 2006 collection to the colour red.

"This subtle genius of our time holds the magic pun in his name with the words God and Gold" Cocteau says. The colour of gold symbolised wealth and creation, it enhances the neo Louis XVI style and scenery as well as the caneworked chairs.

At 30 avenue Montaigne, a pile of Napoleon III style golden chairs will welcome the elegant women at the first fashion show, establishing the canework as a code. The Roll's Royce cardigan created by Marc Bohan in Autumn-Winter 1961, displays this print. The canework print will then come up on the famous Lady Dior Bag in 1995 and on the facade of Dior's building at Ginza in Japan.



12



13

Dior : 60 years High in Colours

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5 ★ 60 years of colour

extract from the catalogue by Vincent Leret, associate curator

On February 12th, 1947, the colour becomes one of the keys of success for Christian Dior's first collection: "Vivid red", "eucalyptus green", "sigh pink" are the first colours of Christian Dior's palette. Christian Dior wishes a real return to the French luxury after the monotonous war occupation, when women had a restricted amount and choice of decent dresses.

Not only the textile is rare but also the colours, however "Why shall we deprive fashion and women of the prestige and the charms of the colour?" wonders Christian Dior. The colour belongs to the patrimony of the brand. It is intrinsic with each haute couture collection. Christian Dior pays homage to the colours in one chapter of each of his collection programs. He dubs himself the colours for his new creations. Dior is easily recognised thanks to his theatrical, literary and pictorial glimpses and manners: "Titien dark brown", "Trianon grey", "Bertin pink", "Vermeer blue", "Royal red".

From 1928 to 1934, when he was an art gallery manager, he was training his fashion designer culture.

In 1955, Christian Dior presents his first red lipsticks in fashion magazines, a product affordable for all type of women and social class. Red is the spotted colour for him. Very soon, this colour marks its territory at the avenue Montaigne and attracts the customers and press attention from every corner. Red becomes the Red Dior. What is more natural for a fashion designer than satisfying his customer's smile? Christian Dior definitely has it. He launches eight different shades going from bright red to pure orange. He wants to be remembered and give a new nobleness to the make-up products.

The red lipstick is also well-known for its unique scent. Since 1955, its flowery and powdered notes hardly change, this is how he kept his faithful customers who were always looking forward to a new shade. Here is the difference between a simple lipstick and a lipstick made by a perfumer. The success of the lipstick market keeps increasing and it encourages Dior's team to create new products. The first factory of Christian Dior's Perfumes opens in 1965. The second one will open in 1973 in Saint Jean de Braye. 1969 is a turning point for the perfumes of Christian Dior. For the first time, a couture house launches a complete range of make-up named "Explosion of Colours" from face powder to foundation cream, eyes products to blusher. However, the difficulties are legions. Serge Lutens joins Christian Dior to face these problems and to improve the Christian Dior make-up.

In 1980, Christian Dior Perfumes passes on the make-up artistic direction to a new talent, Tyen, who uses original visuals. In 1997, the adverts for the Diorific lipstick show the talent of the photographer who enhances the make-up thanks to the haute couture accessories created by John Galliano.

Christian Dior believed in the power and the magic spell of the colour. He had to match the colours of his haute couture outfits with the skin pigment of his favourite models. It is at a very early stage of his career that he got interested in the make-up range. According to Christian Dior, cosmetics played a fundamental role in the secret of beauty. This is perhaps the reason why, nowadays creators are always in search for a new prism of colours.



From 1949, Christian Dior associates the perfumes with the Baccarat glassmakers' know-how. To mark this historical link, Baccarat takes part in the 60th anniversary at the Dior house by lending perfume bottles and "Zenith" lampshades created by Philippe Starck. The designer joins again with the forgotten tradition of the black crystal, inviting us to explore the darkest face of nature in which the lightning of crystal flashed in the darkness.

Baccarat

Dior : 60 years High in Colours

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6 ★ Animations, catalogue and useful informations

the events and animations around the exhibition:
"Dior, 60 years High in Colours"



16



17

★ Rally Paris-Granville

Old-fashioned car rally of Club de l'Auto: reception at the museum on 17th May at 10.30 am.

★ Perfumes workshops

Workshops will take place at the old reading room of Dior's family located in the garden (left corner) on Wednesdays from June 6th to September 19th, 2007, at 3 pm, 4 pm and 5 pm for small groups (10 persons max.) booking required.

★ National Night of Museums and Heritage Days

At the occasion of the Night of museums, on May 19th 2007, the Christian Dior museum will be open from 8.30 pm to 12.30 pm, free entrance. The Heritage Days will take place on September 15th and 16th, special ticket price 2,50 Euros.

★ Meeting in the gardens

The Christian Dior museum and garden in partnership with the town of Granville will participate to the national event of Meeting in the gardens initialised by the Ministry of Culture, on June 1st, 2nd, 3rd 2007. There will be free animations based on the theme of water.

★ Lighting

On Fridays, Saturdays and Sundays evenings on July and August at the sunset, the museum and the garden Dior will be lighted up.

★ Publications

- **Catalogue-book** on the exhibition co-published by the museum Christian Dior and the editions Artlys, 128 pages, 19,50 Euros. It includes the unpublished french translation of the «Little Dictionary of Fashion» which original version of 1954 was in english. Authors: Jean-Luc Dufresne, Barbara Jeuffroy, Vincent Leret, Florence Müller.
- **The guide of the museum** and Christian Dior garden co-published by the museum Christian Dior and the editions Artlys, 32 pages, 8 Euros.

★ Paris Currency

Limited edition by the Currency of Paris, of a coin representing the portrayal of Mister Dior on one side and one the other, the façade of the museum, in two versions: **gold and silver**. On sale at the museum's shop.

★ Opening hours and fees

- Opened everyday from 13th May to 23rd September 2007 from 10 am to 6.30 pm without interruption. Unguided visit.
- Shop inside the museum; tea room and audiovisual tent outside (free entrance)
- The garden is opened all year (free entrance and access) from September to June: 9 am to 8 pm. July and August: 9 am to 9 pm
- Admission fees for the Museum: full price: 5€/discount price (disabled visitors, unemployed and students): 4€/family (from 4 people):15€. Free for members of the association Presence of Christian Dior.

★ Access

- Motorway A13 Paris/Caen then A84 between Caen and Granville in the direction of Rennes/Le Mont-Saint-Michel (about 3 hours).
- SNCF station from Granville, daily connections Paris (Montparnasse/Vaugirard station), Caen and Rennes.

★ Complementary informations

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7 ★ List of photo captions

Cover :

Exhibition visual: Christian Dior
by John Galliano, S-S 2007
Ga-Ya-San: evening dress in grey gazar
and rose degrade, hand embroidered
Model: Milana Keller (Viva Models agency)
Photo: Guy Marineau © Guy Marineau

1 ★ Seasight from the Christian Dior
garden's terrace,
Christian Dior museum
Photo: Vincent Leret
© Christian Dior museum

2 ★ Pergola of Christian Dior's garden,
with its Art Deco furniture
Photo: Vincent Leret
© Christian Dior museum

3 ★ Villa "Les Rhumbs"
current Dior museum, Granville
Stereochrome 1930
Photo: Vasseur Dior
© Christian Dior museum

4 ★ Villa "Les Rhumbs"
Christian Dior museum, Granville
Photo: Anne Forest
© Christian Dior museum

5 ★ Villa "Les Rhumbs"
Christian Dior museum, Granville
Photo: Vincent Leret
© Christian Dior museum

6 ★ Christian Dior and his sister
Jacqueline
© Christian Dior museum

7 ★ Christian Dior and his brothers
and sisters in 1920
© Christian Dior museum

8 ★ Christian Dior
By John Galliano A-W 2005,
"MADELEINE" dress
In embroidered tulle, in grey degrade,
Worn with a flesh trompe-l'oeil corset,
Christian Dior Archives
Photo: Ludovic Le Guyader
© Christian Dior museum

9 ★ The three Bar suits at the Christian
Dior museum : Christian Dior 1947,
Gianfranco Ferré 1988,
John Galliano 1997
Photo: Ludovic Le Guyader
© Christian Dior museum

10 ★ Christian Dior
by Gianfranco Ferré
Detail of the "GRUAU" dress
Christian Dior Archives
Photo: Ludovic Le Guyader
© Christian Dior museum

11 ★ Christian Dior by Marc Bohan
powdered rose dress
Anouschka collection
Photo: Ludovic Le Guyader
© Christian Dior museum

12 ★ Christian Dior, S-S 1952
"BONNE ETOILE" dress
Christian Dior Archives
Photo: Ludovic Le Guyader
© Christian Dior museum

13 ★ Photo published in L'Officiel
Christian Dior, A-W 1952
Suit in blue Dior wool
Photo: Pottier@l'Officiel

14 ★ Victor Grandpierre
in 1955 drawing for the Dior lipstick
a luxury light glass version
reproducing the shape of the
Diorama
Perfume's Obelisk
Photo: Vincent Leret
© Christian Dior museum

15 ★ Christian Dior draping
Lucky in a red fabric
Photo: Bellini
© Christian Dior Couture

16 ★ Perfume Workshop
at the Christian Dior museum
Photo: Anne Forest
© Christian Dior museum

17 ★ Lighting of the villa "Les Rhumbs"
Photo: Thierry Seni
© city of Granville

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