

MUSÉE CHRISTIAN DIOR - GRANVILLE



DIOR EN ROSES

5 JUIN - 31 OCTOBRE 2021

Illustration de René Gruau pour le parfum Miss Dior, 1966. © René Gruau - www.renegruau.com



GRANVILLE
MUSEE



LVMH
MOËT HENNESSY · LOUIS VUITTON

Christian Dior
COUTURE

Christian Dior
PARFUMS

DIOR

and roses

Press kit

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DIOR AND ROSES

Dedicated to the most glorious of flowers, which was also one of Christian Dior's favourites, the Dior and Roses exhibition can be seen in his childhood home, the *Les Rhumbs* villa in Granville. The rose inspired the flower-woman silhouette, initially imagined in the garden in Granville, before it bloomed in 1947 at the Dior fashion house's first show. Its scent also features in the many perfumes created from 1947, including the first fragrance, *Miss Dior*.

The word "rose" refers not only to a flower, but also to a colour: pink. It is the colour of the family home, with its "*pastel pink roughcast walls*" (as Dior himself described them). It echoes the delicate shade of the fragrant flowers that he admired in the rose garden added by his mother, Madeleine. It is the colour of childhood, that of *Les Petites Filles Modèles* ("Good Little Girls"), the famous novel by the Countess of Ségur published as part of the *Bibliothèque Rose* collection. In 1939, this book inspired a dress by Christian Dior, who at the time was a pattern cutter for fashion designer Robert Piguet.

The evocation of childhood and the garden in Granville is followed by an exploration of Christian Dior's "other" gardens, which were inspired by the first: the garden in Milly-la-Forêt, south of Paris, then his last garden in Montauroux (Provence), which allowed him to "*find, in another climate, the enclosed garden that protected my childhood.*" Roses were present there, just as they were in the creations of his artist and poet friends: Raoul Dufy, Salvador Dali, Léonor Fini, Christian Bérard and Jean Cocteau also adopted the rose and its pink colour, both so versatile in the worlds of poetry, art and fashion, which in this case were closely connected.

From pale pink to redder shades, sometimes associated with the world of little girls, sometimes with that of the femme fatale, pink was constantly used by Christian Dior and his successors in the Haute Couture designs and accessories selected for the exhibition: jewellery, scarves, bags, shoes... There are many variations from different periods and different designers: Yves Saint Laurent, Marc Bohan, Gianfranco Ferré, John Galliano and Raf Simons in the past, and Maria Grazia Chiuri today, have adapted them skilfully for their times. Finally, the exhibition closely links the designer's family history and his career, highlighting the exceptional character of his beloved younger sister, Catherine, who worked with flowers, and who supported and inspired her brother.

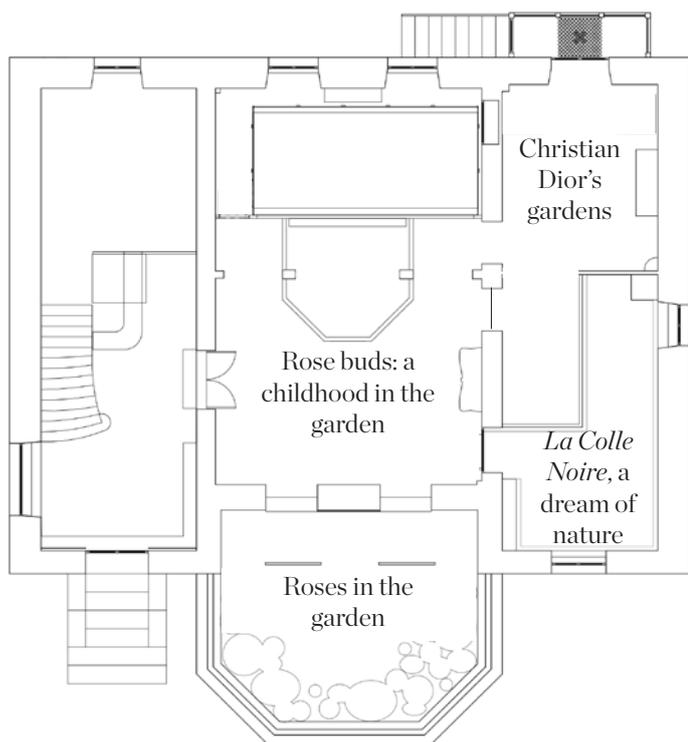
The exhibition offers an original interpretation of Christian Dior's collections, by exploring the presence, layering and interactions of an extraordinarily beautiful flower, the rose, and a boundless palette of pinks. Haute Couture designs and accessories, artwork, and decorative items and objets d'art create an infinite unfurling of roses and pinks. They include exceptional loans from Christian Dior Couture, Parfums Christian Dior and museums in Paris: the Musée des Arts Décoratifs and the Musée National d'Art Moderne (France's national museum of modern art in the Pompidou Centre), as well as museums in Normandy: the Musée André Malraux (MUMA) in Le Havre, the Musée d'Avranches, and the Granville museums. There are also loans from individuals.

The pinks and roses of the collections in the house are echoed by a bed of "*Jardin de Granville*" roses. The flowers, created by the company André Eve and gifted by Parfums Christian Dior, will adorn the edge of the large lawn that is visible from the villa's winter garden.

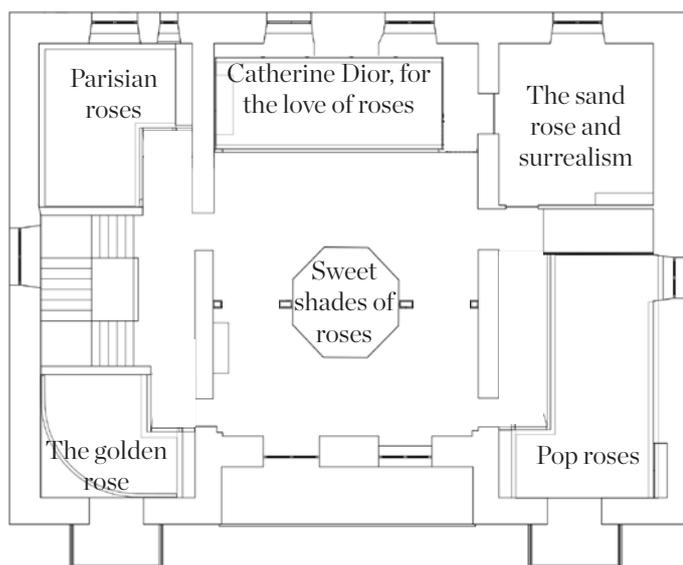
DIOR

and roses

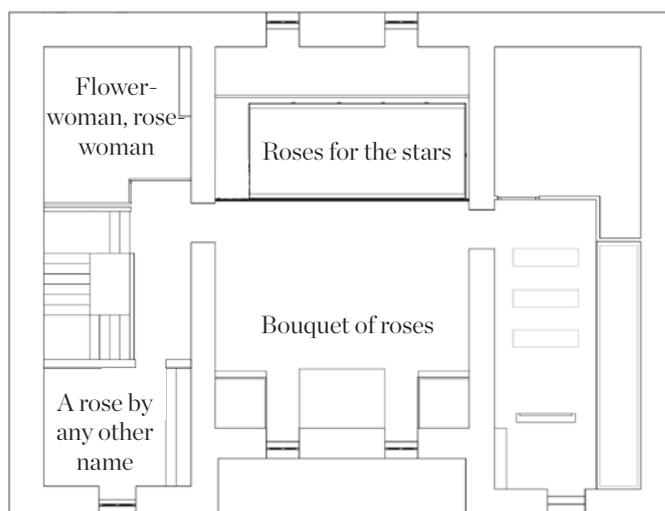
Ground floor



First floor



Second floor



DIOR

and roses

Ground floor

FROM THE DIOR HOME TO CHRISTIAN DIOR MUSEUM

Built at the end of the 19th century, the *Les Rhumbs* villa was bought by Christian Dior's parents in 1906, a few months after the birth of their son the preceding year. His father, Maurice Dior, managed the prosperous family fertiliser production business in Granville. His mother, Madeleine, supervised the transformation of their home and took charge of landscaping the garden, where Christian Dior spent a safe and happy childhood. In his adolescence, Christian Dior saw himself as an architect, and was already showing his creativity alongside his mother by designing the fishpond, the pergola and the modernist-style garden furniture. In 1911, the Dior family moved to Paris, but would spend their summers in Granville. The 1929 crisis ruined Maurice Dior, forcing him to sell *Les Rhumbs*, which was bought in 1938 by the Granville town authorities.

Much later, during the 1980s, the idea of making *Les Rhumbs* into a site dedicated to the memory of Christian Dior emerged, on the initiative of curator Jean-Luc Dufresne (1949-2010), a distant cousin of the fashion designer. Thanks to the creation of the *Présence de Christian Dior* association in 1987, the family house was adapted to display the collections of the museum (under development at the time).

The museum opened to the public in 1997. All the spaces in the family home are devoted to its scientific and cultural programme. Every year, an exhibition on a different theme sheds new light on the life of Christian Dior and the creations of his fashion house, from 1946 when it was founded on Avenue Montaigne in Paris to the present day.



Les Rhumbs villa, Christian Dior museum
© Benoit Croisy, coll. ville de Granville





Antibes ensemble, Christian Dior, Haute Couture collection spring-summer 1955, A line
Christian Dior Museum collection, Granville
© Benoit Croisy, coll. ville de Granville

ROSE BUDS: A CHILDHOOD IN THE GARDEN

“I drew flower-women: blossomed full busts, slender waists like vines and wide skirts blooming like corollas.”

Pink, the colour of the rose, is also the colour of childhood, that of *Les Petites Filles Modèles* (“Good Little Girls”), the famous novel by the Countess of Ségur published as part of the *Bibliothèque Rose* collection. In 1939, this book inspired Christian Dior’s first creation to gain the interest of the press. At the time, he was a pattern cutter for fashion designer Robert Piguet. This design, with its swirling skirt, prefigured Christian Dior’s New Look, the line that launched the Dior fashion house and its style in 1947, based on the corolla silhouette resembling a circle of flower petals. The success of the “flower-woman” shows the importance of the couturier’s childhood garden in inspiring his creations, illustrated by a selection of floral and flower-inspired designs.

The family photographs show that life was lived as much outdoors as inside the house, where the main lounge was decorated with artwork and objets d’art chosen by Madeleine Dior: *“Behind the glass, marquesses were squeezed in alongside shepherdesses: Meissen porcelain figurines, their skirts decorated with roses and lace (...).”*

A set of four paintings by painter Paul-César Helleu (1859-1927) reminds us that in Granville, the garden is closely connected with the sea, as Dior remembered: *“the property directly overlooked the sea, which was visible behind the railings, and it was exposed to all the storms, just like my life, which has not been one of tranquillity”.*



Paul César Helleu
Throwing flowers on a garden table
undated (44x74 cm ; oil on canvas, num inv 2010.1.28)
© Bayonne, musée Bonnat-Helleu - cliché A. Vaquero

DIOR *and roses*

ROSES IN THE GARDEN

“Having inherited my mother’s passion for flowers, I was happiest in the company of plants and gardeners. This attraction even influenced my reading choices, and more than anything, I loved learning by heart the names and descriptions of flowers in the Vilmorin-Andrieux colour catalogues.”

This winter garden, which Madeleine Dior added to the house in 1907, offers a panoramic view of the landscaped areas of the garden.

A bed of *Jardin de Granville* roses adorns the edge of the large lawn. The botanical origins of these flowers come from the *pimpinellifolia* rose, which grows in the wild on the coast around Granville. Created by Jérôme Rateau for the company André Eve and known for its exceptional flowers, the *Jardin de Granville* rose is now grown for Parfums Christian Dior in La Haye-Pesnel, in the heart of the Granville area, just a few kilometres from the museum. In the Christian Dior garden, this new rose bed complements the original rose garden, located not far from the pergola designed by Christian Dior.



© Joseph et Moi pour Christian Dior Parfums

DIOR *and roses*

him to “*find, in another climate, the enclosed garden that protected my childhood*”.

“(…) *my house in Provence is in Montauroux, near to Callian, where fifteen years ago a lucky star allowed me to find tranquillity and prepare a new existence. It is simple, sturdy and noble, and its serenity is suited to the period of my life that I will have to face in a few years.*”

CHRISTIAN DIOR'S GARDENS

“*That was the start of my quest to find a house for myself. What I wanted was neither a château nor a weekend villa for Parisians, but a real rural home, born of the land, made for life in the fields, with a stream nearby if possible.*”

Even as a Grand Couturier (Paris-based haute couture designer), Christian Dior wanted his countryside homes to feel like rustic, traditional rural dwellings, pursuing the “*ideal of a Rousseau-style cottage*”. Once again, his romantic inspiration came from his memories of the house and garden in Granville. He liked the *Moulin du Coudret* in Milly-la-Forêt, south of Paris, because it was undeniably reminiscent of the *Les Rhumbs* villa, being “*isolated and surrounded by water*”. Around it was a garden which he wanted to be “*as simple, as modest as the little gardens of peasant homes along the roads in my beloved Normandy (…)*. With just the sight of my flowers, my channels and my little pond, I can hear the sound of the Milly-la-Forêt bells in peace”. The garden of *La Colle Noire* in Provence, a property that he acquired in 1950 a few years before his death in 1957, allowed



LA COLLE NOIRE, A DREAM OF NATURE

When renovating and improving *La Colle Noire*, Christian Dior sought an elegant, neoclassical feel. The entrance hall is paved with pebbles in the pattern of a wind rose, in memory of the *Les Rhumbs* villa (this pattern appears in the tiles of the bow window adjacent to the office of Christian Dior's father). Inside, he furnished *La Colle Noire* with 18th-century furniture, such as this screen decorated with flower vase and potpourri motifs.

In the haute couture collections, cascades, garlands and festoons of roses, along with long, rose-coloured dresses, evoke fairy-tale princesses and rococo shepherdesses. Christian Dior's successors would also draw greatly on this historical inspiration.



Up :
Christian Dior by the pool of the villa *Les Rhumbs*.
Christian Dior museum collection, Granville
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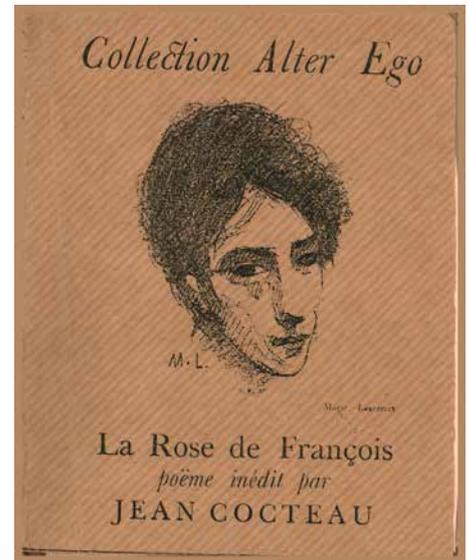
Below :
Christian Dior at the edge of the large pool of the Château de *La Colle Noire*, Montauroux.
Christian Dior museum collection, Granville
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Embroidered tulle dress from the Spring-Summer 2020 ready-to-wear collection, Christian Dior by Maria Grazia Chiuri
Dior Héritage collection, Paris
© Laziz Hamani

DIOR *and roses*

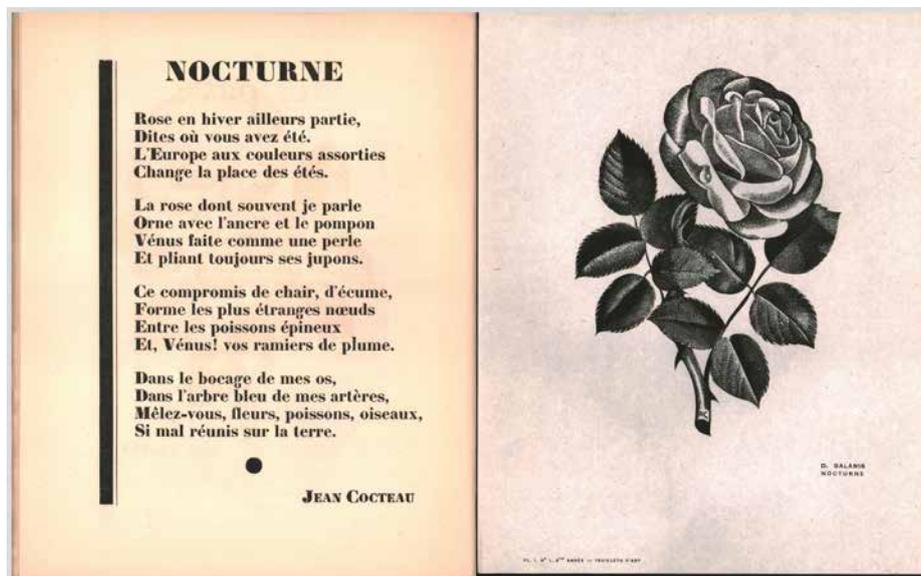
FIRST FLOOR



Jean Cocteau, *La Rose de François*,
Paris: Bernouard, undated.
Cover illustrated with a portrait of the author by Marie Laurencin.
Richard Anacréon museum of modern art collection, Granville
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PARISIAN ROSES

In 1911, the Dior family moved to Paris. From then on, they returned to Granville for their holidays. As a child, a teenager, then a young man, Christian loved the French capital's artistic scene. Around "*Jean Cocteau, who towered over all avant-garde endeavours like a lighthouse, illuminated everything, explained everything,*" a constellation of artists, musicians, writers and poets gravitated. This group, who became Dior's close friends, included the composer Henri Sauguet, the poet Max Jacob, the set designer Christian Bérard, and the painters Raoul Dufy and Léonor Fini. Thus acquainted with all the forms of artistic expression, Dior chose to open a gallery in the late 1920s and passionately promoted the creations of his artist friends: "*Our ambition was to exhibit, alongside the masters we admired the most (Picasso, Braque, Matisse, Dufy), the painters who we knew personally and already held in high esteem (Christian Bérard, Salvador Dali, Max Jacob, the Berman brothers...)*." In Dior's time as a fashion designer, these works were a major source of inspiration for him. A favourite theme in both couture and decor during the Roaring Twenties, roses were also the flower of poets.



Nocturne, poem by Jean Cocteau with wood by Galanis
in the review *Feuillets d'arts* n°1 - october-november 1921. Paris. Editions Lucien Vogel, 1921
Richard Anacréon museum of modern art collection, Granville
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Ensemble *Bluebell Wood*, Christian Dior par John Galliano, collection Haute Couture printemps-été 1998
Hommage poétique à la marquise Casati
Collection Dior Héritage, Paris
© Laziz Hamani



Manuela dress, Christian Dior by Yves Saint Laurent, Spring-Summer 1959 Haute Couture collection, *Longue* line
Christian Dior museum collection, Granville
© Benoit Croisy, coll. ville de Granville

DIOR *and roses*

CATHERINE DIOR, FOR THE LOVE OF ROSES



Portrait of Catherine Dior before the war, coloured photo (composite)
© RR - Christian Dior Parfums collection, Paris

The *Miss Dior* dress and the perfume of the same name were dedicated to Catherine Dior, the couturier's sister.

This name was given by Mitzah Bricard, the designer's muse, who cried out "*Look, here's Miss Dior!*" when she saw Catherine arriving at 30 Avenue Montaigne.

Catherine lived an exceptional life, and she both supported and inspired Christian as his muse-confidante. Her career working with flowers is evoked by the monochrome "bouquet of dresses" presented in this room. She also inspired composer Henri Sauguet's "impromptu waltz, *Miss Dior*". The *Miss Dior* perfume bottles in blue, white and red Baccarat crystal evoke Catherine's involvement in the French Resistance. It was because of this that she later became a flower trader then a flower farmer: a career attributed to her when she returned from her deportation. "*My younger sister, with whom I had shared months of gardening and hardship in Callian, had been arrested, then deported in June 1944,*" the designer remembers. It was to this region of Callian, in Var, around twenty kilometres from Grasse, that the Diors withdrew in 1940. After the war, it was also here that Catherine farmed roses for fragrance production. In 1950, Christian Dior acquired La Colle Noire, a few kilometres from his sister's house, with the same plan to plant and cultivate flowers there, in the Grasse tradition.



Catherine Dior and Hervé des Charbonneries at their flower stand at Les Halles, 5 rue Jean-Jacques Rousseau, around 1957
© RR - Christian Dior Parfums collection, Paris



Exceptional *Miss Dior* edition with hand-embroidered pink silk bow, limited to 25 pieces - 2015
© Laziz Hamani



Miss Dior evening dress, Christian Dior, Spring-summer 1949 Haute Couture collection, *Trompe-l'œil* line
© Laziz Hamani

DIOR *and roses*

SWEET SHADES OF ROSE

“Every woman should have pink in her wardrobe. It is the colour of happiness and femininity. I like it for scarves and blouses, as well as for little girls’ dresses. It is a delightful colour for suits and coats, and marvellous for evening dresses.”

From the simplest daytime outfits to the most sophisticated evening wear, Christian Dior used shades of rose extensively. Today, pink (which shares the name “rose” with the flower in French) is also heavily used in the collections created by Kim Jones, creative director of *Dior Homme*.

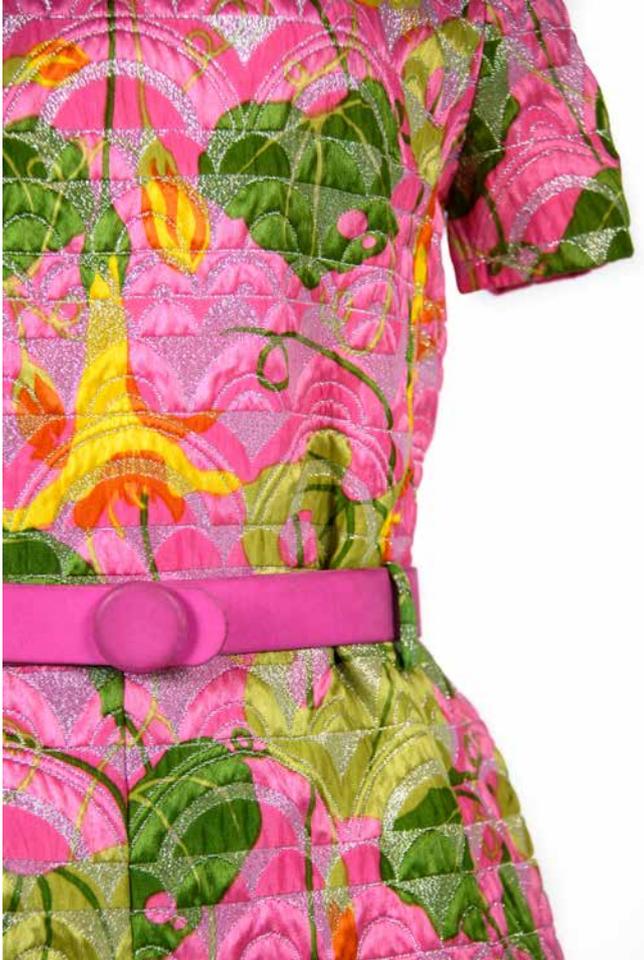


Mélie evening dress, Christian Dior by Marc Bohan
Autumn-winter 1961 Haute Couture collection
Christian Dior museum collection, Granville
© Benoit Croisy, coll. ville de Granville

DIOR *and roses*

THE SAND ROSE AND SURREALISM

Steeped in artistic references, Christian Dior approached the theme of the rose in his couture creations similarly to the Surrealists, for whom the queen of flowers was also an inexhaustible source of inspiration, as were marine elements such as beaches, sand, cliffs and rocks, which were strongly present in Christian Dior's childhood. Dresses were his "chimeras" and his flower-women were cousins of Salvador Dalí's *Women with Heads of Flowers* in enigmatic landscapes, "desolate expanses" that undoubtedly reminded Christian of the beaches of his childhood. Christian Dior was among the first gallery owners to exhibit Dalí's work in France between 1931 and 1934, in association with Jacques Bonjean then Pierre Colle. For Dalí, the flower-woman was connected to the sea and to his mythological references, like the goddess Venus. Dalí's compatriot, the Catalan architect Antoni Gaudí, built a house inspired by the shapes of the sea, representing a wave on a stormy day, which would be remembered by Emilio Terry, an architect and a friend of Christian Dior. Architecture, surrealism and haute couture were finally united when Christian Dior stated that he wanted "my dresses to be 'constructed', moulded to the curves of the female body whose contours they will stylise".



ROSES POP

In 1960s fashion, roses seemed to be dethroned by a profusion of other flowers: camellias, hibiscus, daisies, chrysanthemums, wisteria, dahlias, peonies, water lilies, moonflowers and palmettes. Of folk, exotic or abstract inspiration, these flower patterns appeared in popular prints and embroidery. The Flower Power years brought the launch of the *Miss Dior* ready-to-wear line by Philippe Guibourgé, giving rise to scarves printed with illustrations by René Gruau in which pink, in its brightest shades, was a prevalent colour. For the Parfums Christian Dior publicity campaigns, Gruau made skilful use of all the graphic possibilities offered by bright pink and vivid rose shades. In the 1980s, Marc Bohan, Dior's creative director from 1961 to 1989, took inspiration from American painter Jackson Pollock's drip paintings, to create a pure pink colour explosion. A few decades later, John Galliano paid tribute to René Gruau, evoking the dynamism of his pictorial style.



Exceptional *Diorissimo* edition in Baccarat clear crystal designed by Christian Dior.
Floral stopper made by Charles.
© Laziz Hamani

DIOR *and roses*

THE GOLDEN ROSE

Roses and rose windows are traditionally associated with a mystical meaning. The rose motif in gold lamé, in *or nué* goldwork or in silver embroidery evokes the verse of writer Robert de Montesquiou (1855-1921) recalling the age-old custom in which “*To the most deserving Queen of the year / The Supreme Pontiff gives the Golden Rose*”.

Sacred art was part of Christian Dior’s upbringing, and in 1933, at Jacques Bonjean’s gallery, he saw Giuseppe Capogrossi’s *Annunciation*, presented in this room. This image was just one of his spiritual references. Its colours, pale tinted grey and subtle lilac, feature in several designs given the name Saadi. This name evokes the lines (inspired by the Persian poet who wrote *The Rose Garden* in the 13th century) of the poetess Marceline Desbordes-Valmore (1786-1859): “*This evening, my dress is still perfumed with them... / Breathe in their fragrant memory that lingers on me.*” Diorissimo, Christian Dior’s first posthumous perfume, was decorated with golden roses prefiguring Gianfranco Ferré’s baroque “*flower-woman*”.



Sari cocktail dress, Christian Dior, circa 1955 Ready-to-wear collection.
Christian Dior museum collection, Granville
© Benoit Croisy, coll. ville de Granville

DIOR *and roses*

SECOND FLOOR

FLOWER-WOMAN, ROSE-WOMAN

A comparison of the *Chérie* dress (spring-summer 1947) and the *Gruau* dress (autumn-winter 1989) reveals the ambiguity of roses. With its pale colour, pleated skirt and sober silhouette, the *Chérie* dress, worn by actress Dominique Blanchar, evokes the world of childhood, whereas the *Gruau* sheath dress in flamboyant pink is the embodiment of the femme fatale.

ROSES FOR THE STARS

Drawing on Christian Dior's theatrical and cinematographic influences, the "flower-woman" aspired to the dramatic passion of the great heroines. Inspired by dance, she was dressed for the ball. Therefore, this femininity was embodied not only by models, but also by dancers, singers and actresses. Ingrid Bergman, Gina Lollobrigida, Jean Seberg and Maria Callas magnified the beauty of the rose-coloured, rose-shaped and rose-embellished designs they wore on or off stage.



Lady Dior handbag, Christian Dior by John Galiano, 2000.
Christian Dior museum collection, Granville
© Benoît Croisy, coll. ville de Granville

BOUQUET OF ROSES

From pale rose to redder shades, pink has been constantly used by Christian Dior and his successors in haute couture designs and accessories. Roses might inspire a collection or a silhouette, or they might simply appear on scarves, bags, hats, gloves, jewellery, make-up, nail varnishes or lipsticks, which along with perfumes, make up the palette of the "flower-woman".



Cherry red silk satin covered sandals
Delman for Christian Dior, 1954
Christian Dior museum collection, Granville
© Benoît Croisy, coll. ville de Granville

A ROSE BY ANY OTHER NAME

Roses and the associated shades of pink (a colour that shares the name "rose" with the flower in French) have been constantly used by Christian Dior and his successors, including in the names of designs.

DIOR *and roses*

Présence de Christian Dior association

Jean-Paul Claverie, President

Gilles Ménard, vice-president

Curator of the Dior en Roses exhibition

Brigitte Richart, general curator, curator of the Granville museums

Eric Pujalet-Plaà, curator, curator at the Musée des Arts Décoratifs in Paris

assisted by

Gwénola Fouilleul, assistant to the curator

Barbara Jeauffroy-Mairet, research officer

With the help of Sarah Perriot, Pauline Robin, Ophélie Verstavel, Gilles Hamel and Morgan Leclerc

Scenography and graphic design

Simon Jaffrot and Noémie Bourgeois - Agence Alighieri

Christian Dior Couture

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Olivier Colombard, Justine Lasgi, Joana Tosta, Pauline Paillard, Philippe Le Moul,

Solène Auréal-Lamy, Camille Bidouze,

Amélie Bossard, Daphné Catroux, Cécile Chamouard-Aykanat,

David Da Silva, Nicolas Lor, Anne-Charlotte Mercier, Hélène Poirier,

Solenn Roggeman and Jennifer Walheim

Christian Dior Parfums

Frédéric Bourdelier, Vincent Leret and Sandrine Damay-Bleu

LVMH / Moët Hennessy - Louis Vuitton

Loïc Bégard

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Jérôme Pulis, Director of International Communications for Christian Dior Parfums.

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Musée des Arts décoratifs - Paris, Olivier Gabet, Director

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Musée Bonnat-Helleu - Bayonne, Benjamin Couilleaux, Director

André Malraux Museum of Modern Art - Le Havre, Annette Haudiquet, Director

Musée d'Art et d'Histoire and Musée d'art moderne Richard Anacréon - Granville, Brigitte Richart, Director

Museum of Art and History - Avranches, Bérengère Jehan, Director

Musée des Beaux-Arts - Saint Lô, Emmanuelle Siot, deputy director of museums

Musée maritime - Tatihou, Eric Jacob, Director

Musée du Pays Rabastinois, Guy de Toulza, Director

Musée de la Rose - Grisy-Suisnes, Philippe Carton, President of the association *Au Gré des Roses*

Tool Museum - Claude and Françoise Pigeard Collection, François Collinot

Commune de Canisy, Jean-Marie Lebehot, mayor, Brigitte Galbrun, curator of Antiquities and Works of Art of the Département de la Manche

ELLE



PRINTEMPS

1956

Collections

N° 532 - 5 MARS 1956 - 108 PAGES - 50 FR. S. - SUISSE : 1 FR. S. - CANADA : 25 CENTS

ELLE magazine of 5 march 1956

The model is wearing the *Rose rose* dress, Christian Dior, Spring-Summer 1956 Haute Couture collection, *Fleche* line
Christian Dior museum collection, Granville

© Lionel KAZAN - www.lionelkazan.com / ELLE France

DIOR *and roses*

CHRISTIAN DIOR MUSEUM

Built at the end of the 19th century and bought by Christian Dior's parents in 1905, the villa *Les Rhumbs* takes its name from the marine term for the thirty-two sections of the compass rose. A bourgeois family, the Dior family had deep roots in Granville, where Christian Dior's father ran a fertilizer factory. Christian Dior's mother, Madeleine, oversaw the transformation of the house into a bourgeois, seaside villa in the Belle Époque style. She also had the garden landscaped, with the active help of the young Christian. Ruined by the 1929 crisis, Maurice Dior was forced to sell the villa. In 1938, it was acquired for its garden by the town of Granville, which planned to raze the building to the ground in order to install a water feature, a project that never saw the light of day.

Gradually, under the impetus of the curator Jean-Luc Dufresne, the couturier's grand cousin, the idea emerged to transform *Les Rhumbs* into a place dedicated to the memory of Christian Dior. In 1987, the exhibition «*Christian Dior, the other himself*» at the Richard Anacréon Museum of Modern Art in Granville, led to the creation of a collection, initially made up of donations from the designer's family, in particular his two sisters, Catherine and Jacqueline, and from collaborators. To this, the curator added purchases by the town of Granville. From 1991 onwards, the year the *Présence de Christian Dior* association was created, improvements were gradually made. Until 1995, the City of Granville made the acquisitions while the association encouraged donations.

Since 1995, the *Présence de Christian Dior* association has made purchases with the help of Dior Couture and Parfums Christian Dior - as well as the LVMH group, the City of Granville, and the Regional Museum Acquisition Fund.

In 1997, the creation of «showrooms» made it possible to present costumes and accessories in the best possible conditions and to open the villa to the public on a regular basis. The centenary of the designer's birth, in 2005, will be the occasion for major works and a landmark exhibition «Christian Dior, man of the century», recognised as being of national interest.

Currently chaired by Jean-Paul Claverie, Advisor to the Chairman of LVMH, the association manages the museum and conducts the cultural and scientific project by delegation of public service from the town of Granville. It benefits from the support of public partners - city, department, region, State - and private sponsors -Dior, LVMH. Although the museum's walls and collections are the property of the City of Granville, the financing and management of its activities are the responsibility of the association. Preserving the inalienable collections and enriching them through an active acquisition policy, and making Christian Dior's work known through exhibitions, publications and cultural events organised at the Villa *Les Rhumbs* are the association's essential mission. The Christian Dior Museum is one of the only «Musée de France» dedicated to a fashion designer. From 2010 to 2016, in addition to the annual thematic exhibition, it organises an autumn-winter exhibition, «A house, collections», presenting its permanent collections and its most recent acquisitions. In June 2012, it was awarded the «Maison des Illustres» label by the Ministry of Culture.



Les Rhumbs villa, Christian Dior museum
© Benoit Croisy, coll. ville de Granville

DIOR *and roses*

CULTURAL PROGRAM

Subject to change

★ Christian Dior Cup

Golf tournament on July 18th 2021
Golf of Granville, in Bréville-sur-Mer
Information on 02 33 50 23 06

★ European Heritage Days

Saturday 18 and Sunday 19 September 2021 :
Free admission to the museum, by reservation.
Please allow time to wait

Currently suspended,
likely to be organised again
depending on health measures :

★ Workshop « Little Stylist »

Public : children, from 6 to 12 years old
From 15:00 to 16:30
Price : 6 € (on reservation)

★ Workshop « Apprentice perfumer »

Public : adults
From 15:00 to 16:30
Price : 6 € (on reservation)

★ Guided tour of the exhibition

Public : adults
Price : 12 € (on reservation)

Reservation : reservation@museechristiandior.fr

PRACTICAL INFORMATIONS

★ Find us

Christian Dior museum and garden
Villa *Les Rhumbs*
1, rue d'Estouteville
50400 Granville
+33 2 33 61 48 21
musee@museechristiandior.fr
www.musee-dior-granville.com

★ Opening dates and times

From June 5th to October 31st 2021,
Until September 30: everyday from 10:00 to 18:30
Last admission at 18:00.
From October 1st: Tuesday to Sunday and every day
during French school holidays, 10:00 to 12:30 and
14:00 to 18:00. Last admission at 12:00 and 17:30.

The garden is open all year round free of charge :
January and February from 9am to 5pm
March, and October to December from 9am to 6pm
April, May and September from 9am to 8pm
June to August from 9am to 9pm

★ Health measures

Wearing a mask is mandatory
Hydro-alcoholic gel is available
Reduction of the gauge to allow for physical
distancing

★ Prices

Full price : 9 €
Concessions (disabled visitors, job-seekers and
students, groups) : 7 €
Free for children under 12 years old

★ Buy tickets online

Reservations on
www.musee-dior-granville.com

★ Conditions of visit for groups

Group rate : 7 € for 12 people or more.
Reservation required :
reservation@museechristiandior.fr
Free visit inside the museum

★ *Between museums* : the museum ticket gives
access to a reduced rate ticket for a week at the
Richard Anacréon museum of Modern Art

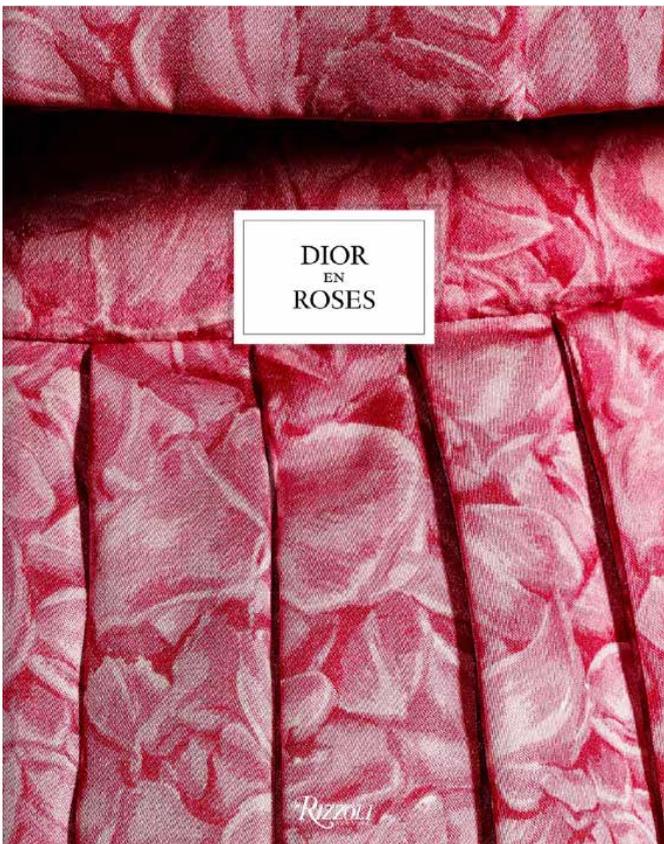
TEA ROOM *La Bonne Aventure*

Open every day until September 30 2021
From 10:00 à 18:30

DIOR *and roses*

PUBLICATION
Exhibition catalogue

DIOR AND ROSES



An exquisite look into the legacy of the rose at the House of Dior, from Christian Dior's early passion for gardening to contemporary floral-inspired designs.

Christian Dior discovered gardening at his childhood home in Granville, France. Roses profoundly influenced the designer, especially with his famous New Look aesthetic, where the iconic corolla silhouette evoked the flowers' shape. Published on the occasion of the exhibition at the Musée Christian Dior in Granville (May 1 to October 31, 2021), this volume explores the rose's importance in Dior's history. The inspiration for Christian Dior's flowery vision of femininity runs deep throughout the House's collections; reinventions by subsequent artistic directors pay homage to Dior's wish to design dresses for "flower-like women." A focus on a new variety of rose, the *Rose de Granville*, underscores the perennial significance of the rose today—from inspiring Haute Couture creations to perfume making and fine jewellery. This fascinating immersion in Dior's universe continues with texts by experts, accompanied by sublime photographs, including shots by the most acclaimed twentieth-century masters as well as contemporary photography.

Price: 35 €

Languages : french and english

160 pages

DIOR

and roses

Christian Dior - biographical landmarks

Christian Dior was born on 21 January 1905 in Granville, Normandy, into a family that had made its fortune in fertiliser production. His parents envisaged him becoming a diplomat: he abandoned his dream of a career as an architect and started further studies at the Institut d'Etudes Supérieures in Paris. In 1928, he opened an art gallery, together with Jacques Bonjean. In 1931, Christian Dior lost his mother and his father was ruined. He joined Pierre Colle's gallery in 1932. The hard years that followed were marked by illness and financial difficulties. Encouraged by his friends, Christian Dior, who had a talent for drawing, learned fashion illustration and sold his sketches to milliners, couturiers, and newspapers including *Le Figaro*. He became a pattern cutter for Robert Piguet in 1938, then for Lucien Lelong in 1941.

In 1946, he joined forces with industrialist Marcel Boussac to create the Christian Dior fashion house. On 12 February 1947, the first collection was a huge success. It caused a revolution in fashion, baptised the *New Look*, because the silhouette with its flared skirts and cinched waists transformed the codes of fashion and femininity. The international press made Dior a world-famous name in just a few days. The couturier quickly expanded his fashion house by launching perfumes and accessories, and by conquering the international market, starting with the United States from 1948. When Christian Dior died in 1957, he was the most famous fashion designer of his time.



Christian Dior in the courtyard of the *Moulin du Coudret*, in Milly-la-Forêt
Christian Dior museum collection, Granville
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Visuals available for the press

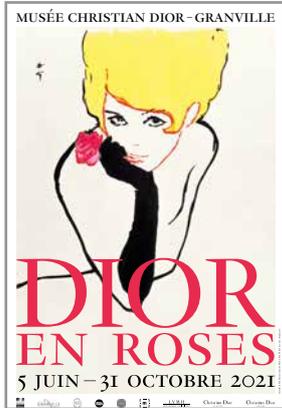
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DIOR *and roses*



1

Dior and roses poster
Illustration by René Gruau for the *Miss Dior* fragrance, 1966.
© René Gruau - www.renegruau.com



2

Manuela dress in coral faille with a rose of the same fabric on the belt, Spring-Summer 1959 Haute Couture collection, *Longue* line. Christian Dior by Yves Saint Laurent. Christian Dior museum collection, Granville.
© Laziz Hamani



3

Plaza cocktail dress in raw silk, with a decorative rose made from the same fabric. Christian Dior-New York, Spring-Summer 1956 collection. Christian Dior. Dior Héritage collection, Paris.
© Laziz Hamani



4

Afternoon dress, *Miss Dior* by Philippe Guibourgé, Spring-Summer 1967 Ready-to-wear collection. Christian Dior museum collection, Granville.
© Benoit Croisy, coll. ville de Granville



5

Bustier dress, Christian Dior by John Galliano, 2001 Ready-to-wear collection. Christian Dior museum collection, Granville.
© Benoit Croisy, coll. ville de Granville



6

Antibes ensemble, Christian Dior, Spring-Summer 1955 Haute Couture collection, *A* line. Christian Dior museum collection, Granville.
© Benoit Croisy, coll. ville de Granville



7

Sari cocktail dress, Christian Dior, circa 1955 Ready-to-wear collection. Christian Dior museum collection, Granville.
© Benoit Croisy, coll. ville de Granville



8

Embroidered tulle dress from the Spring-Summer 2020 Ready-to-wear collection. Christian Dior by Maria Grazia Chiuri. Dior Héritage collection, Paris.
© Laziz Hamani



9

Bluebell Wood ensemble including a hand-painted silk velvet coat and a hand-painted long chiffon dress, Spring-Summer 1998 Haute Couture. Christian Dior by John Galliano. Dior Héritage collection, Paris.
© Laziz Hamani



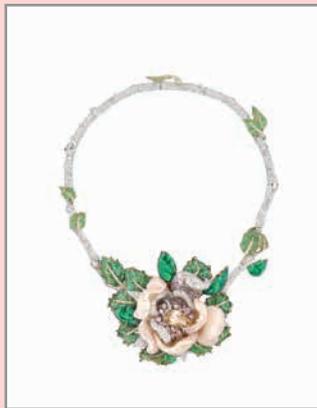
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Mélodie evening dress, Christian Dior by Marc Bohan, Autumn-Winter 1961 Haute Couture collection. Christian Dior museum collection, Granville.
© Benoit Croisy, coll. ville de Granville



11

Miss Dior evening dress, Christian Dior Spring-Summer 1949 Haute Couture collection, *Trompe-l'œil* line
© Laziz Hamani



12

Bal de Mai necklace. White and yellow gold, diamonds, fancy brown diamond, fancy pink diamonds, fancy lilac diamonds, fancy mauve diamonds, pink opal and emeralds. Dior High Jewelry by Victoire de Castellane, 2011.
© Dior



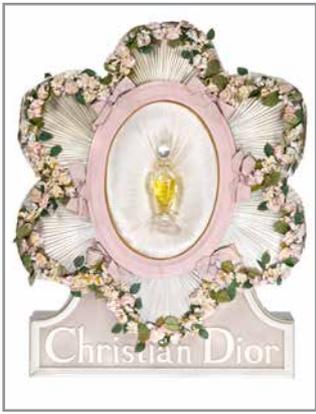
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Cherry red silk satin covered sandals, Delman for Christian Dior, 1954. Christian Dior museum collection, Granville.
© Benoit Croisy, coll. ville de Granville



14

Lady Dior handbag, Christian Dior by John Galliano, 2000. Christian Dior museum collection, Granville.
© Benoit Croisy, coll. ville de Granville



15

Large display of Parfums Christian Dior decorated with roses created by Victor Grandpierre.
© Philippe Schlienger



16

Exceptional *Miss Dior* edition with hand-embroidered pink silk bow, produced in 25 pieces - 2015.
© Laziz Hamani



17

Exceptional *Diorissimo* edition in Baccarat clear crystal designed by Christian Dior. Floral stopper made by Charles, 1956.
© Laziz Hamani



18

Illustration by René Gruau for the *Miss Dior* fragrance, 1966.
© René Gruau - www.renegruau.com



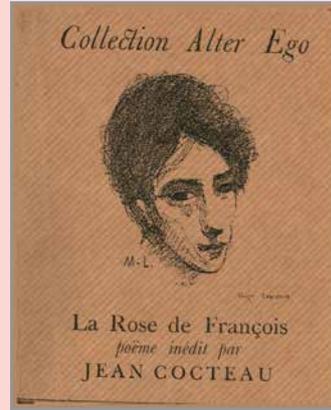
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Illustration by René Gruau for the *Miss Dior* fragrance, 1983.
© René Gruau - www.renegruau.com



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ELLE magazine of 5 March 1956. The model is wearing the *Rose Rose* dress, Christian Dior, Spring-Summer 1956 Haute Couture collection, *Fleche* line. Christian Dior museum collection, Granville. © Lionel KAZAN - www.lionelkazan.com / ELLE France



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Jean Cocteau, *La Rose de François*, Paris: Bernouard, undated. Cover illustrated with a portrait of the author by Marie Laurencin. Richard Anacréon museum of modern art collection, Granville. © Rights reserved



22

Portrait of Charlotte Lhomer by Alcide Théophile Robaudi, 1900. Christian Dior museum collection, Granville.
© Benoit Croisy, coll. ville de Granville



23

Paul César Helleu, *Throwing flowers on a garden table*, undated (44x74 cm; oil on canvas, num inv 2010.1.28).
© Bayonne, Bonnat-Helleu museum - cliché A. Vaquero



24

Nocturne, poem by Jean Cocteau with wood of Galanis in the review *Feuillets d'art* n°1 - October-November 1921. Paris, Edition Lucien Vogel, 1921. Richard Anacréon modern art museum collection, Granville © Rights reserved



25

Tableau Final formal gown, Spring-Summer 1951 Haute Couture collection, *Naturelle* line, Christian Dior. Photograph by Willy Maywald (colorized).
© Association Willy Maywald/Adagp, Paris 2021



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The Dior family in the garden of *Les Rhumbs* villa. Christian Dior museum collection, Granville.
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27

The southwest façade of the *Les Rhumbs* villa, autochrome by Marcel Vasseur, 1930. Christian Dior museum collection, Granville.
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Christian Dior at the poolside of the villa *Les Rhumbs*. Christian Dior museum collection, Granville.
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29

Christian Dior at the edge of the large pool of the Château de *La Colle Noire*, Montauroux. Christian Dior museum collection, Granville.
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Christian Dior in the courtyard of the *Moulin du Coudret*, in Milly-la-Forêt. Christian Dior museum collection, Granville.
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Portrait of Catherine Dior before the war, coloured photo (composite).
© RR, collection Christian Dior Parfums, Paris



32

Catherine Dior and Hervé des Charbonneries at their flower stand at Les Halles, 5 rue Jean-Jacques Rousseau, around 1957.
© RR, collection Christian Dior Parfums, Paris



33

Catherine Dior picking roses on her estate in Callian.
© RR, collection Christian Dior Parfums, Paris



34

© Joseph et Moi pour Christian Dior Parfums



35

Cliff garden of the villa *Les Rhumbs*, Granville.
© Ambroise Tézéas for the book *Dior par Amour des Fleurs*, Editions Flammarion, 2020



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Christian Dior museum and garden, Granville.
© Benoit Croisy, coll. ville de Granville



37

Pergola of the garden *Les Rhumbs* in Granville designed by Christian Dior around 1920.
© Ambroise Tézéas pour le livre *Dior par Amour des Fleurs*, Editions Flammarion, 2020



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Rose garden of the Christian Dior garden, Granville.
© Benoit Croisy, coll. ville de Granville



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Pergola of the Christian Dior garden, Christian Dior museum, Granville.
© Benoit Croisy, coll. ville de Granville



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Les Rhumbs villa, Christian Dior museum, Granville.
© Benoit Croisy, coll. ville de Granville



41

Les Rhumbs villa, Christian Dior museum, Granville.
© Benoit Croisy, coll. ville de Granville

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