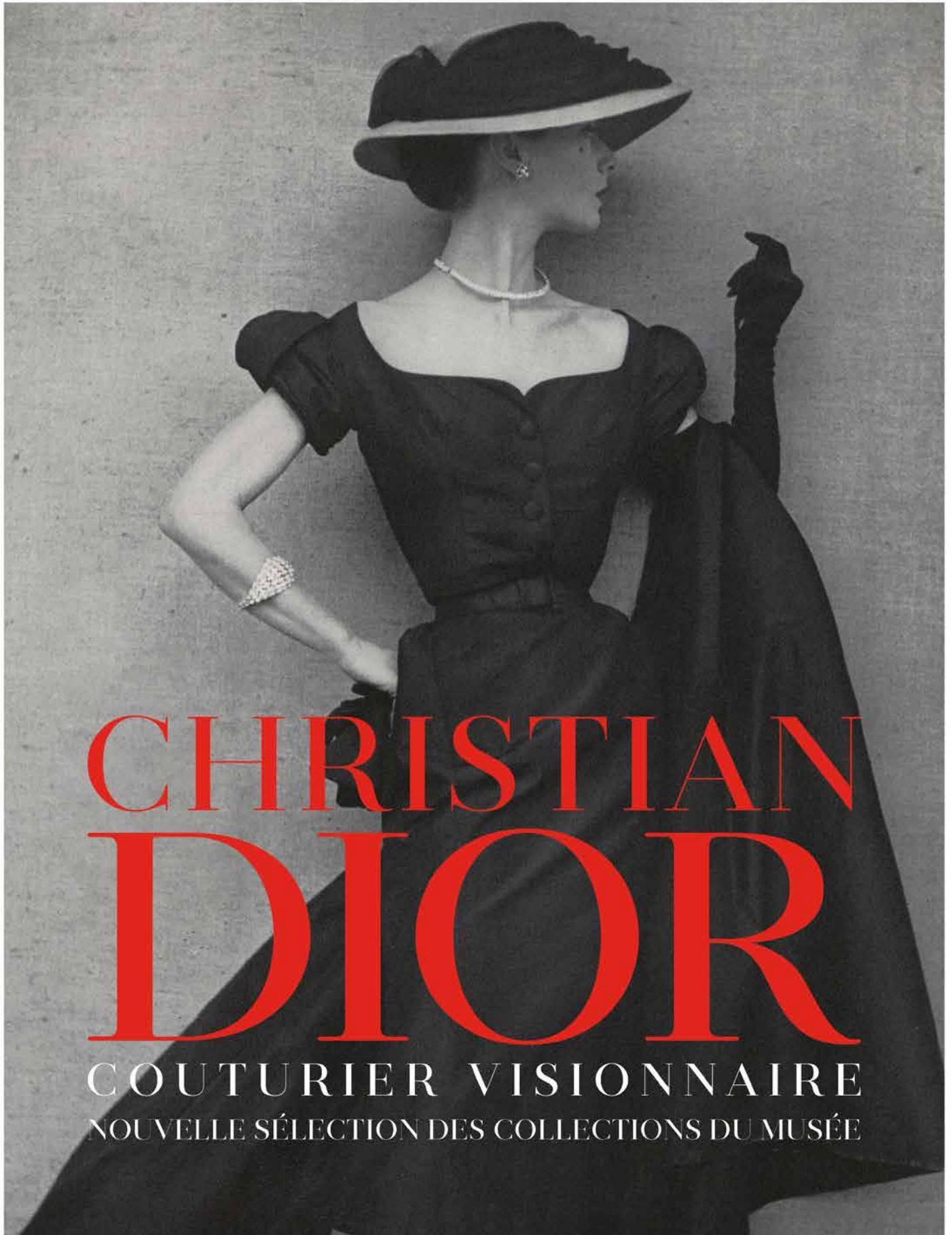


MUSÉE CHRISTIAN DIOR GRANVILLE



CHRISTIAN DIOR

COUTURIER VISIONNAIRE
NOUVELLE SÉLECTION DES COLLECTIONS DU MUSÉE

6 AVRIL / 3 NOVEMBRE 2024



LVMH

Christian Dior
COUTURE

Christian Dior
PARFUMS

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Your contact

Pauline ROBIN

pauline.robin@museechristiandior.fr

Christian Dior, visionary designer

New selection from the museum's collection

Christian Dior's childhood home, now a museum dedicated to the fashion designer's life and work, brings recognition to his hometown as the source of inspiration for an individual journey with a global impact. From Granville to Paris, London and America, Christian Dior left his mark wherever he went, just as these places shaped him. Christian Dior's carefree childhood years in the town of Granville made him who he was, both as a man and as the designer he became in Paris. The fashion house that he founded in the French capital quickly became a major attraction, and soon, the Dior name was synonymous with Parisian elegance all over the world. This dazzling international success was built on skilful adaptation to the demands and tastes of customers outside of France.

Across the villa's three floors, the three sections of this exhibition tell the story of this journey and demonstrate Christian Dior's creativity, so greatly influenced by his childhood in Granville. The pieces on display are mostly from the Christian Dior Museum's collections. Historical context is provided by items on loan from the *Musée d'art et d'histoire de Granville* (the Granville Museum of Art and History) or from individuals. There are also contemporary pieces inspired by the designer's hometown and family history, on loan from Dior Héritage.

In Granville, between land and sea

In the safe haven of *Les Rhumbs*, the villa that was his childhood home, between Granville's festivities and dips in the sea, Christian Dior developed a love of flowers, passed down by his mother. He was happier lost in catalogues from the Parisian seed seller Vilmorin Andrieux than he was reading any novel.

Flowers provided inspiration for the first Dior haute couture collection in 1947, with the "*Corolla*" silhouette resembling a circle of flower petals, in a first implicit tribute to the designer's childhood garden. This floral influence continued throughout the 1947-1957 decade and has appeared ever since in the creations of Christian Dior's successors. For example, the *Bonne Année* dress created for the autumn-winter 1957-1958 collection (*Fuseau*/"Spindle" line), with its delicate, silver hibiscus flower embroidery, is displayed together with a bustier dress embroidered with multicoloured flowers created by Maria Grazia Chiuri for the spring-summer 2021 ready-to-wear collection.

Inspired by motifs from the seed catalogues that the designer enjoyed reading as a child, several decades later Dior's homeware department, Dior Maison, released the "Granville" tableware collection (2021). It was also in Granville, at a fete, that Christian Dior first met a fortune teller, who made a significant prediction: "You will find yourself penniless, but women bring you luck and they will be the key to your success. They will earn you great profits and you will have to cross oceans many times" (translated from *Christian Dior et moi*, 1956). From that moment forth, signs, omens and predictions would be very important for him, particularly the sign that led him to launch his own fashion house in Paris in 1946. The legendary metal star that Christian Dior kept as a lucky charm all his life, which he found when he stumbled on it in a Parisian street not long before starting his fashion house, is displayed in the winter garden at *Les Rhumbs*. The lily of the valley, a symbol of good luck, appeared on many designs and accessories, and today's designers also integrate it into their collections with creativity and imagination. Kris Van Assche, creative director of the menswear division Dior Homme from 2007 to 2018, included a men's suit decorated with this flower in the autumn-winter 2014-2015 collection.

The *New Look* revolution in Paris

In a Paris still marked by the hardship of the war, Christian Dior reconnected with the style of the Belle Époque, creating dresses that recalled the luxury and femininity of times gone by. From a multitude of sketches, he built his collection. A selection of these sketches, some of which were drawn before 1947, provide a glimpse into the designer's creative process: "I sketch everywhere: in bed, in the bath, at the table, in the car, walking, in the sun, under the lamp, by day, by night" (translated from *Christian Dior et moi*, 1956).

The first collection, presented on 12 February 1947 and christened the "New Look" by an American journalist, set the tone for those that followed, with multiple variations bearing evocative names: *Cachottière* ("Secretive", autumn-winter 1950-1951, Oblique line), *Saphir* ("Sapphire", autumn-winter 1951-1952, Longue line) and *Mutine* ("Rebellious", autumn-winter 1954-1955). The unity of colour in these designs – black – emphasises their shape and its importance, closely connected to that of the cut: "a well-cut dress is a dress containing few cuts" (translated from *Christian Dior et moi*, 1956).

After the white toiles (initial prototypes) were made, the garments were brought to life in the most fabulous fabrics. Their patterns and colours served Christian Dior's desire to be a dream-maker, with the help of talented creators like Andrée Brossin de Méré, known for her bold, high-quality fabrics. A selection of samples with animal, floral or architectural motifs ignites the imagination: these would become suits, ball gowns or cocktail dresses.

Dedicated to creating a harmonious silhouette, Christian Dior opened a boutique called *Colifichets* on the ground floor of 30 Avenue Montaigne, where ladies could be dressed from head to toe. As well as accessories, ready-to-wear clothing was soon made available. Thus, in 1955, the "Christian Dior boutique" label was born. It is illustrated in the exhibition by a bustier cocktail dress in turquoise silk satin, embroidered with metallic golden thread, pearly shells, birds and beads. Shoes, gloves, handbags, jewellery and tights from all periods show the spirit that Christian Dior breathed into his fashion house. Perfume, the "final touch" in an outfit, also appears among all these accessories, including Dior's iconic first perfume, "Miss Dior", created in 1947. Common motifs of the Dior fashion house, including the amphora, the bow and houndstooth, can be seen on bottles and presentation boxes.

In return for the prestigious glow that the fashion house cast on Paris, the city provided many sources of inspiration. For example, *Amour* ("Love", spring-summer 1955), a short dinner dress, represents the A line, directly inspired by the shape of the Eiffel Tower.

Christian Dior, enterprising spirit

Christian Dior was not just an artist, but also an astute businessman. In just ten years, he breathed new life into the fashion industry, imposing his own aesthetic ideals, expanding through foreign licenses, using local suppliers, adapting to a varied clientele and opening stores in America thanks to the support of the French and international press. Collections were created especially for customers outside of France, who wanted to adopt the Parisian style while maintaining local differences.

The *Croisière* ("Cruise") collections, designed by Christian Dior from 1948, appealed to international customers with a taste for travel. More relevant than ever, these collections and the fabulous accompanying fashion shows take us to California (2018), Mexico (2019) and Morocco (2020), places that have inspired these creations and where they are often showcased.

One of the many destinations that inspired Christian Dior was Japan. From his childhood at *Les Rhumbs*, this country fuelled his creativity, and it has done the same for the creative directors who have followed him. *Surprise* (autumn-winter 1955-1956 collection, Y line), a salmon-coloured silk brocade tunic and skirt set, is reminiscent of Japan. With its shape and pattern, it reminds us of the designer's fascination with this distant country, which also inspired another great 20th-century creator, Charlotte Perriand. Two Dior pieces that belonged to her are being displayed for the first time, thanks to a donation from her

daughter in 2023. A finely crafted silver jewellery cabinet gifted by the Empress of Japan to Simone Noir (the first haute couture saleswoman at Dior from 1947) illustrates both the work of Japanese artists and the close relationship between Japan and the Dior fashion house.

The Christian Dior Museum : a museum and a historical site

As France's first museum to be entirely devoted to a couturier, the Christian Dior Museum (*Musée Christian Dior*) has a unique history. Located in the fashion designer's childhood home, it owes its existence to the popularity of the exhibition *Christian Dior, l'autre lui-même* ("Christian Dior, the Other Himself") held at the Granville Museum of Modern Art in 1987 to celebrate the fashion house's fortieth anniversary. The visitors' enthusiasm encouraged Christian Dior's former colleagues, family and friends to put together a collection, which has continued to grow, to be studied and to be shared with the public via temporary exhibitions.

Brigitte Richart,
Curator of the Christian Dior Museum
Exhibition curator

Ground floor

THE BELLE ÉPOQUE OF HIS YOUTH

Christian Dior spent a safe and happy childhood in Granville with his middle-class family. His father ran a flourishing fertiliser manufacturing business. In his memoirs, the couturier remembered Granville as «*a small peaceful port for nine months of the year and an elegant neighbourhood of Paris for the three summer months*». Elegant ladies strolled through the streets in white lace or linon dresses, protecting themselves from the sun with hats with veils or large sun umbrellas. The memory of his elegant mother, Madeleine, would haunt Christian Dior the couturier. The atmosphere of the then-booming seaside resort would seep into many of the models created in memory of this era.

«Having inherited a passion for flowers from my mother, I especially enjoyed the company of plants and gardeners»

In addition to the sea, which is omnipresent in Granville, gardens were part of the familiar environment of young Christian. Madeleine Dior took great care in their design, assisted by her son, who designed the fish pond with its pergola and the furniture. She added a winter garden to the villa, enabling her to enjoy her love of green plants all year round. Besides roses, the future couturier was particularly fond of the lily of the valley. The lily of the valley would adorn dresses and scarves, become the name of a line, serve as inspiration for the fragrance of several perfumes, and be one of the superstitious designer's lucky charms. A sprig of it would nestle in the hem of some catwalk models to bring luck to the collection.

SPOTLIGHT ON :



1. Postcard of the old Granville casino and the Plat Gousset beach, between 1903 and 1907. Art and history museum's collection, Granville

In Granville, the Plat-Gousset promenade that still runs alongside the beach was on military land. Consequently the casino had to be built of wood so that it could be dismantled and disappear in the event of armed conflict as well as during each winter. In 1911, a new permanent casino, designed by the architect Auguste Bluysen, opened its doors to the public. Christian Dior, who was a child at the time, would have witnessed this architectural evolution that changed the town centre's landscape. The bathing huts, which can be seen on the sea access ramp, were brought down onto the beach at low tide and taken back up again at high tide, so enabling women to show themselves as little as possible in bathing costumes.



« *My childhood home was roughcast in the softest of pinks, mixed with grey gravel, and these two colours have remained my favourite hues in couture* ».

The *Grand Bal* (Grand Ball) dress is an illustration of Christian Dior's remarks as well as of his taste for party outfits, fostered by his childhood visits to the Granville Carnival. As a couturier, he created costumes for the aristocracy's great balls, which he attended himself – one such being the *Bal des Masques et Dominos du 18e Siècle* (18th-Century Masks and Dominoes Ball) held by Carlos de Besteigui at the Palazzo Labia in Venice on 3 September 1951 and described as the “Ball of the century”. This dress is very much in Maison Dior's tradition of opulence and dream.

2. *Grand Bal*, pale pink ball gown.
Christian Dior, Haute Couture collection, spring-summer 1949 collection, *Trompe l'oeil* line
Christian Dior Museum collection, Granville - Gift of the Bonnefond sisters
Photograph: Benoit Croisy, coll. ville de Granville



“Behind the windows thronged marquises and shepherdesses, many of them in Dresden china, their skirts decorated with roses and lace”.

Madeleine Dior, the future couturier’s mother, had a taste for beautiful things, a taste undoubtedly marked by eclecticism and influenced by the fashions of her day. These little porcelain figurines were originally produced by German manufactories in the 18th century, the best-known being the Royal Manufactory in Meissen, near Dresden. The popularity of such “objects of vertu” led to the later production of statuettes like this little shepherdess, created in the early 20th century and similar to those that Christian Dior describes in his memoirs.

3. Charming scene, couple in Saxony porcelain. Early 20th century.
Private collection
Photograph: Benoit Croisy, coll. ville de Granville

Christian Dior was extremely superstitious: he possessed a whole collection of gris-gris and lucky charms, carried a cane so as to always be “touching wood”, and consulted his clairvoyant for every major decision. In Granville in 1919, when he was only fourteen years old, a fortune-teller had read the future couturier’s palm and told him, «*You’ll find yourself penniless, but women are lucky for you and it’s thanks to them you’ll find success. You’ll make a lot of money out of them and you’ll be obliged to cross the ocean many times*».

It was only natural that, along with the rose, the lily of the valley was his favourite flower: “*In spring 1954, I suggested the Muguet (Lily of the Valley) line, inspired by my lucky flower*”. He used it as a motif on dresses, scarves, hats, jewellery, brooches and footwear... and it was one of the notes in the famous *Diorissimo* perfume (1956).



4. Wedding dress. Christian Dior by Marc Bohan, circa 1961-1964
Christian Dior Museum Collection, Granville
Photograph: Benoit Croisy, coll. ville de Granville



Maria Grazia Chiuri, Dior’s artistic director, drew her inspiration from the history of the Dior family, honouring the emblem of the villa *Les Rhumbs*. This compass rose on the floor of the bow window adjoining Christian Dior’s father’s office was at the origin of the *Rêves d’Infini* (Dreams of the Infinite) collection (2023) and versions of it have been used on handbags, t-shirts and pieces of tableware. The motif, reinterpreted by Pietro Ruffo, is applied to the porcelain, highlighted by 24-carat gold details, and rendered in shades inspired by semiprecious stones. Victoire de Castellane, Dior Jewellery’s artistic director, has also revisited the compass rose, turning it into an eight-pointed star – a lucky star – in tribute to his childhood home.

5. Mosaic carpet from the villa *Les Rhumbs*
Photograph : Benoit Croisy, coll. ville de Granville

First floor

THE NEW LOOK REVOLUTION

In a Paris still scarred by wartime hardships, Christian Dior revived the aesthetics of a bygone Belle Epoque by offering dresses imbued with luxury and femininity. From his first New Look collection, he developed a range of variations for each line. The New Look represented a radical break with the aesthetics of recent years, drawing a line under the restrictions caused by the years of Occupation and harking back to the golden age of French Haute Couture. Everything changed, starting with the silhouette. «Soft shoulders, full busts, fine waists like liana and wide skirts like corolla» replaced the angled shoulders of female soldiers and straight bustlines.

Building on his initial success, Christian Dior offered this signature look in numerous variations twice a year over a decade. The line was always the defining principle, a silhouette drawn with a lively pencil stroke. For each collection, he produced hundreds of drawings which would define its characteristics and variations.

The success of his house enabled him to realise one of his dreams: *dressing a woman from head to toe in Christian Dior*. The *Colifichets* boutique on the ground floor of 30 avenue Montaigne was the first concrete manifestation of this dream: *[It] opened its doors at the same time as I presented my first collection. At first, it was only meant to offer a selection of trinkets, such as jewellery, flowers and scarves, but it was not long before more ambitious projects emerged*. This was the birth of ready-to-wear, which in 1955 became the «Boutique Christian Dior» label.

Paris was still the eternal city of Haute Couture and creation. The capital's iconic landmarks were celebrated in both the cut of the clothes and the photos marketing them. Paris became the house's open-air photo studio, creating legendary images forever linking the city to the Dior name.

SPOTLIGHT ON :



«I scribble everywhere, in bed, in the bath, at the table, in the car, on foot, in the sun, under a lamp, during the day, at night». It was through drawing that Christian Dior, art lover and friend of artists, made his way into the world of fashion. Forced to give up his activity as an art gallerist after the crisis of 1929, he really had to earn his living and was introduced to fashion design by a friend, Jean Ozenne. Making something of a name for himself among fashion houses, he went on to work as a designer for the couturier Robert Piguet and then for Lucien Lelong. For couturiers, drawing is an essential prerequisite to a collection's genesis.

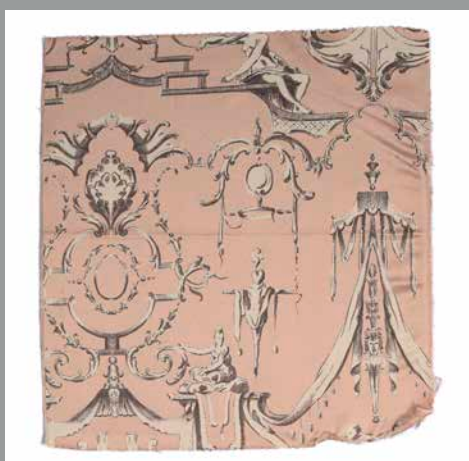
6. Sketch of a *Corolle*-style strapless dress. Second sketch showing the same model with long sleeves. Christian Dior Museum Collection, Granville

Sylvie model, spring-summer 1951 collection, *Naturelle* line was immortalised by Henry Clarke (1918-1996), one of the 20th century's greatest fashion photographers and *Vogue France*'s main photographer in the 1950s. His style is usually characterised by elegance and refinement. The mannequin's posture, body front on and face in profile, further enhances the dress and accessories: hat, earring, necklace, gloves, etc.

7. Photograph: Henry Clarke, Musée Galliera, ADAGP, Paris 2024



The 18th century was dear to Christian Dior and inspired his collections and the decoration of his first boutique, *Colifichets*, which was hung with Toile de Jouy wallpaper after an idea by artist, decorator and friend Christian Bérard. One of the samples created by the designer Andrée Brossin de Méré is alive with garlands, volutes and foliage motifs, decorative features characteristic of the Enlightenment.



8. Fabric sample, Andrée Brossin de Méré circa 1950.
Christian Dior Museum Collection, Granville
Photograph : Benoit Croisy, coll. ville de Granville



This black silk velvet tambourine-shaped hat, set off by a bias fashioned from twisted cords, was one of the many accessories on offer at *Colifichets* that enabled Christian Dior to “realise [his] dream of dressing a “Christian Dior” woman from head to toe”, also deeming “that a woman without a hat is never fully dressed”.

9. Black silk velvet tambourine, circa 1947-1953. Christian Dior *Colifichets*.
Christian Dior Museum Collection, Granville
Photograph : © Benoit Croisy, coll. ville de Granville

The fashion house's first perfume, created by Paul Vacher, *Miss Dior* had to be a “perfume that smells of love”. Its name was inspired by Christian Dior's beloved sister, Catherine, with whom it was therefore closely associated. Seeing himself “as much perfumer as couturier”, Christian Dior entrusted the management of Christian Dior Perfumes to a longstanding friend from Granville, Serge Hefter-Louiche.



10. *Miss Dior* perfume box and amphora, 1947.
Christian Dior Museum collection, Granville
Photograph: Benoit Croisy, coll. ville de Granville

This model embodies the A-Line, named after a letter whose shape is evocative of the Eiffel Tower, emblematic of the French capital throughout the world and an implicit reference to the architecture that the couturier so often referred to: *“a dress is a piece of ephemeral architecture designed to enhance the proportions of the female body”*.



11. *Amour*, short dinner dress. Christian Dior, Haute Couture spring-summer 1955 collection, line A
Christian Dior Museum Collection, Granville
Photograph: Benoit Croisy, coll. ville de Granville

Second floor

CHRISTIAN DIOR, AN INTERNATIONAL OUTLOOK

The uninitiated consider the job of a couturier to be a mix of madness, whims, dreams, wasted money, frivolity... In reality, behind the facade of perfumes, tulle, models, trinkets, behind all these frills, it is a business.

Christian Dior proved to be a shrewd businessman. In just ten years, he managed to bring new life to the fashion industry by imposing his own aesthetic ideals, increasing overseas trade, using local suppliers, adapting to a diverse clientele and opening boutiques across the pond thanks to the support of the national and international press. Tailormade collections were created for foreign clientele who wanted to adopt the Parisian style while retaining distinctive local identities.

The Cruise collections, which were first conceived by Christian Dior in 1948, were designed to appeal to a globe-trotting, international clientele.

The tour ends with a dream of the Orient: we are invited to contemplate a series of designs inspired by Japan. The «land of the rising sun» that Christian Dior dreamt of as a child in the vestibule of the villa *Les Rhumbs* also captured the imagination of French creator, designer, architect and photographer Charlotte Perriand (1903-1999), right down to her outfits.

SPOTLIGHT ON :



“As a true native of Granville, I have sea legs”. The couturier had grown up with an infinite horizon stretching before him, thanks to which he developed a taste for travel. His passion for the elsewhere never left him and was central to his creation. In 1948, a couturier well-known in France, he launched his fashion house in the United States, presenting his American clientele with a collection baptised “Resort and Spring”. The garments’ colours were summery, their materials comfortable, and the models had names to make you dream: Bahamas, Honolulu, Palm Springs, etc. In the United States, the prevailing fashion was for cruises, long sea voyages with stopovers in the sun. The search for summer in wintertime. You left on holiday to distant latitudes when the winter frosts set in. So you had to dress accordingly. You had to have a wardrobe of outfits that were easy to wear and transport, ideal for long trips on ocean liners. So the “cruise collection” was the order of the day.

Even today, dreams of voyages under the sun continue to inspire Maison Dior’s creations, and a new “Cruise” collection is created each year.

12. Look 52, strapless dress and stole. Christian Dior by Maria Grazia Chiuri, 2020 Ready-to-Wear collection.
Dior Heritage Collection
Photograph: © Dior

This miniature cabinet in engraved silver belonged to Simone Noir, Dior's first Haute Couture saleswoman, who began her career with the fashion house in 1947 and wanted to gift it to the Museum.

It was given to her by the Empress of Japan herself during a voyage to the

Land of the Rising Sun. She had the privilege of dressing Princess Michiko, the future empress, on the occasion of her wedding to the crown prince on 10 April 1959. Simone Noir spent over forty years developing the Haute Couture clientele, in particular in Asia and the Middle East.

When closed, the cabinet displays decoration composed of flowers and bamboos. When open, the two leaves on either side of the three black lacquer drawers depict a typically Japanese scene: in front of Mount Fuji, which is visible in the distance, the sea is scattered with delicately engraved islets and sailboats. The scene is completed by a pagoda and a house of traditional architecture.



13. Silver box that belonged to Simone Noir.
Christian Dior Museum collection, Granville.
Photograph: Benoit Croisy, coll. ville de Granville



Fascinated by Japan as much as Christian Dior, who had dreamt of it as a child, the designer, architect and photographer Charlotte Perriand, stayed there twice, first of all between 1940 and 1942, and then between 1953 and 1955. The country did much to inspire her imagination and creations.

The Japanese spirit was also on view at Maison Dior, in the form of patterned

fabrics and cuts drawing inspiration from traditional garments, kimonos in particular. This dress is an example, with its "luxurious" brocade and draped belt decorated with a bow, emphasising the waistline and evoking an obi, the traditional Japanese costume belt, treated asymmetrically here. It was worn by Charlotte Perriand. Her daughter decided to donate it to the Museum in 2023.

14. Dress once owned by Charlotte Perriand.
Christian Dior, circa 1955.
Christian Dior Museum collection, Granville.
Photograph: Benoit Croisy, coll. ville de Granville



Minis are small-scale dresses made in Maison Dior's workshops and reproducing the models created by all the fashion house's designers. Their inspiration comes from the *Théâtre de la Mode* (Theatre of Fashion), the title given to a travelling exhibition mounted after the war to relaunch French fashion abroad. 180 wireframe dolls about 70 to 80 cm tall were presented in fourteen stage sets depicting emblematic places and neighbourhoods in Paris. They were created by some of the era's greatest set designers under the artistic direction of Christian Bérard.

15. Minis of models created between 1948 and 2014.
Dior Heritage Collection.
Photograph: Raphaël Dautigny

Christian Dior, visionary designer

New selection from the museum's collection

6 April – 3 November 2024

Association *Présence de Christian Dior* - Musée Christian Dior in Granville

Jean-Paul Claverie, chairman

Gilles Ménard, vice-chairman

Le musée is supported by

The town of Granville,

The Ministry of Culture, DRAC Normandie

Conseil départemental de la Manche

Conseil régional de Normandie

LVMH

Christian Dior Couture

Christian Dior Parfums

Exhibition curators

Brigitte Richart, curator

assisted by

Gwénola Fouilleul,

And Sarah Perriot, Barbara Jeauffroy-Mairet,

Fanny Murison, Pauline Robin, Ophélie Verstavel

We would like to thank

Christian Dior Couture – Dior Héritage

Perrine Scherrer, director

Solène Auréal-Lamy, Cécile Chamouard-Aykanat, Justine Lasgi, Valérie Mulattieri, Joana Tosta
David Da Silva, Joséphine Imbault, Laura Latapie, Zoé Pavlides, Jessie Rupp, Sandra Touraine, Jennifer
Walheim

Museum of Art and History– Granville,

Virginie Frouin, director of culture and communication

Alexandra Jalaber, assistant museum curator

Jean-Pierre Cornille and private collectors

Scenographic design

Sandra Courtine, CIEL ARCHITECTES

Akari-Lisa Ishii, I.C.O.N. – Lighting design

Arnaud Roussel – Graphic design

Set design

Idée Fixe - layout

Ithaque – lighting

L'atelier – signage

Version Bronze - pedestal

Picto – print and framing

Romain Perrot – hanging and audiovisuals



16. Villa *Les Rhumbs*, Christian Dior Museum
Photograph : Benoit Croisy, coll. ville de Granville

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 April 6th to November 3rd 2026,
Until September 30: everyday from 10:00 to 6:30
Last admission at 5:45.
From October 1st: Tuesday to Sunday and every
day during French school holidays, 10:00 to 12:30
and 2:00 to 2:00. Last admission at 11:45 and
5:15.

The garden is open all year round free of charge :
from november to february : 9am to 5pm
in march and october : 9am to 6pm
in april, may and september : 9am to 8pm
from june to august : 9am to 9pm

★ Prices

Full price : 10 €
Concessions (disabled visitors, job-seekers and
students, groups) : 7 €
Free for children under 12 years old

★ Buy ticket 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

TEAM ROOM *La Rose du Rocher*

Open from April to September
More on : www.larosedurocher.com

CULTURAL PROGRAM

European Night of the Museum

Mai 18th 2024, from 8pm à 24pm:
free admision to the museum, by online
reservation

Christian Dior Cup

Golf tournament, Sunday 7 juillet 2024
Golf of Granville, in Bréville-sur-Mer
Informations in 02 33 50 23 06

European Heritage Days

Saturday 21 et Sunday 22 September 2024 :
Free entry to the museum, by online reservation

Guided tour of the exhibition

Public: from 16 years old
Price: €14
Duration: 1 hour

Guided tour of the garden

Public: from 16 years old
Price: Free
Duration: 1 hour

« Little Stylist » workshop

Public: children from 6 to 12 years old
Price: €6
Duration : 1h30

« Apprentice Perfumer » workshop

Public: from 16 years old
Price: €6
Duration : 1h30

« Hatmaker's Seed » workshop

Public : from 11 to 16 years old
Price: €6
Duration : 1h30

« Modiste's Headress » workshop

Public: from 16 years old
Price: €6
Duration : 1h30

Dates and bookings: see our website, section
«Rendez-vous».



17. Pergola in the Jardin Christian Dior
Photograph: Benoit Croisy, coll. ville de Granville

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 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.



18. The rose garden of the Christian Dior garden in Granville / 19. *Les Rhumbs* villa, Christian Dior museum in Granville / 20. The sea view from the Christian Dior garden in Granville. Photographs: Benoit Croisy, coll. City of Granville

CHRISTIAN DIOR

visionary designer



MUSÉE CHRISTIAN DIOR

Villa Les Rhumbs

1, rue d'Estouteville

50400 Granville

Tél : 02 33 61 48 21

musee@museechristiandior.fr

www.musee-dior-granville.com