

The first comprehensive overview of the legendary house of Dior, from its founding in 1947 to today. Featuring over 180 collections presented through original catwalk photography, this ambitious book is published in collaboration with Dior to mark the house's 70th anniversary in 2017.

Dior

Catwalk : The Complete Collections

Introduction & designer profiles by Alexander Fury

Over 1,100 illustrations

27.7 x 19 cm

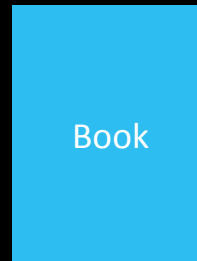
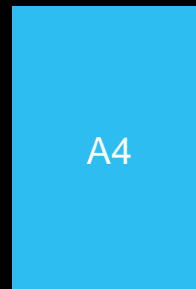
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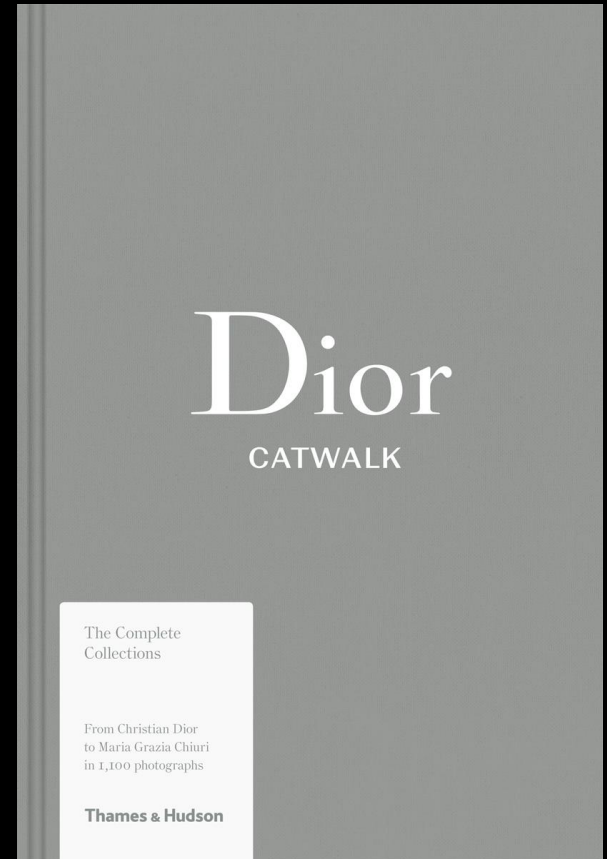
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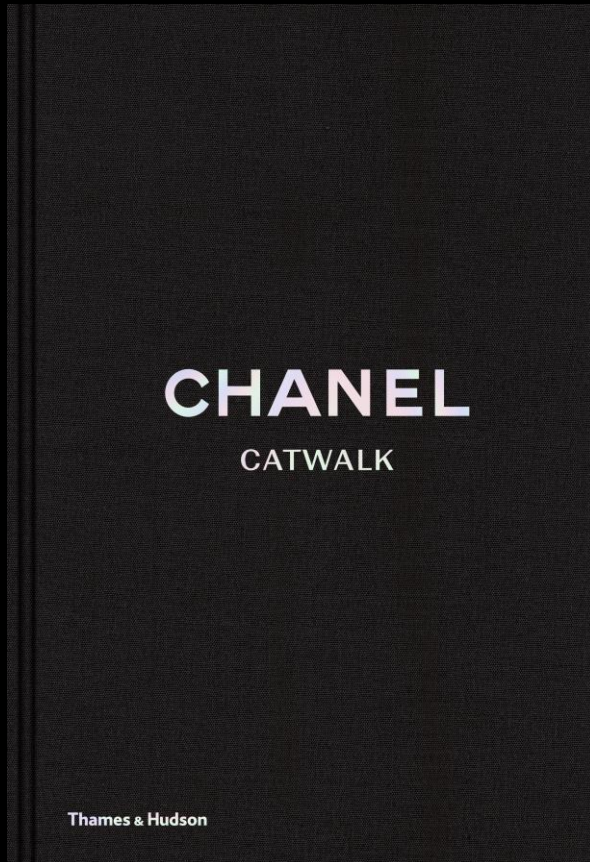
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Key Sales Points

- Discover or rediscover over 180 Dior collections presented through original catwalk photography including haute couture and ready-to-wear.
- Featuring Christian Dior, Yves Saint Laurent, Marc Bohan, Gianfranco Ferré, John Galliano, Raf Simons, and, most recently, Maria Grazia Chiuri designing for Dior
- Over 1,000 looks as they originally appeared in Dior's iconic fashion shows, styled as the designer intended
- Book being published to celebrate 70th anniversary of Dior
- Published to coincide with a special anniversary haute couture show & special celebration in July, as well as a major exhibition in Paris
- Book features several previously unpublished images

Related Titles



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The 'H' Line

Described as a 'Silhouette Hanchée' (hip-based silhouette) in the original collection notes, the H-line was defined by the couturier as 'an entirely different line, based on the lengthening and the shrinking of the bust: it is on those parallels forming the tall letter H that dresses, suits and coats are built'.

With garments cut high and loose on the chest, and draping, pockets or belts placed under the waist, right at the top of the hips, Dior achieved 'this effect of a long bust resting on the hips, which is the defining feature of the season'.

'If one were to find an analogy in the past for the slender body of today's woman,' he wrote, 'it would be the body of the nymphs of the School of Fontainebleau – the H of Henri II, the king who ruled France 400 years earlier (1547–59) and whose court at Fontainebleau castle welcomed artists such as François Clouet (who captured the beauty ideals of the time on his canvas, painting slim, high-chested, aristocratic beauties – perhaps most famously the king's mistress, Diane de Poitiers).

'The same love of style and purity. The same love of elegance and elongation. The same love of reserve and youth,' wrote Dior, linking 1555 to 1955.

Artistic parallels continued in the dainty shoes' new 'Watteau heel' and in the couturier's choice of colours: bright 'Vermeer blue' for day, a greyer 'Fontainebleau blue' and 'pure Vermeer yellow' for evening, plus reds and pinks that 'match the shades of the house's new lipsticks'.

'The H line marked the final evolution begun in 1952 [see p. 56] by the liberation of the waist,' Christian Dior would later declare in his autobiography. 'Almost immediately the new line was baptized the "Flat Look"; but it had never been my intention to create a flat fashion which would evoke the idea of a runner bean.'

Vogue concurred, arguing in its Paris report that 'Dior, far from flattening the bosom, has flattered it; has raised it, rounded it, given it an alluring look of youth' and praised 'the new statuesque evening line at Dior, exemplified by ensembles such as 'Zaire' (opposite) and 'Amadis' (p. 80, left).

Finally, 'a salvo of bravos burst forth when the last dress, an enchanting bridal creation [see p. 81], came into the Dior showroom... There were cries of "divine" for this was unquestionably the best collection Christian Dior has made since his first of new look fame,' *The New York Times* reported.









New 'Flower Women'

For his first Dior collection (whose creation was captured in Frédéric Tcheng's *Dior and I* documentary film), Belgian designer Raf Simons looked to the clothes created by Christian Dior himself for inspiration.

'Mr Dior was a supreme architect of pattern,' Simons said. 'He could construct something so perfect and yet he would often throw in a gesture on purpose to break that perfection. He would make what he did human for the wearer. You could tell he loved women in that way, in that incredible gestural way.'

Simons set out to 'take the codes of Mr Dior and transpose them to make the haute couture dynamic,' with an emphasis on 'the architectural symbolism of the Bar suit ... [shifting] the jacket's construction into other garments,' the collection notes stated.

The designer's Dior debut was set in a grandiose *hôtel particulier* on the avenue d'Iéna, where walls had been covered with hundreds of thousands of fresh flowers (from white orchids and pink peonies to blue delphiniums and yellow mimosa), whose colours and 'architecture' were echoed in the clothes, creating new Dior 'Flower Women' (the way Mr Dior himself referred to his 'New Look' silhouettes and attitude, paying tribute to his flower obsession).

'Perhaps the contemporary flower woman is seen at her clearest in the dissected ball-gown silhouettes,' the house explained. 'Starting with the pattern of a ball-gown from the archives, the original silhouette is sliced and shortened to form a short dress or a top to be worn with simple black cigarette trousers. The upper half of the silhouette remains the same, untouched, the bottom half stresses the way we live now.'

After the black wool tuxedo 'Bar' jacket that opened the show (right) came embroidered cut-off ball-gown bustiers worn with tailored trousers (including a tulle creation embroidered with fuchsia velvet polka dots, see overleaf, inspired by the 'Esther' dress from Dior's autumn/winter 1952 collection), day and evening dresses with structured bustier insets, a striking 'Dior Red' cashmere 'Bar' coat (opposite) and an unexpected electric blue astrakhan fur bustier cocktail dress (overleaf).

Simons was keen to push for the development of new techniques and fabrics in couture, as demonstrated here through multicoloured mesh layered ensembles (see for example p. 534, right) and, most memorably, the subtle Sterling Ruby prints that were developed exclusively for the collection and turned into duchesse-satin coats and evening dresses (see pp. 531 and 534, bottom left). A splendid white organza dress embroidered with 'Pointillist' degrade chiffon (see p. 535) closed the collection.



'Dio(r)evolution'

For her first Dior collection (the first to be imagined by a woman in the house's history), Italian designer Maria Grazia Chiuri declared that she set out 'to create fashion that resembles the women of today... Fashion that corresponds to their changing needs, freed from the stereotypical categories of "masculine/feminine", "young/not so young", "reason/emotion".'

The central theme she chose was fencing, 'a discipline in which the balance between thought and action, the harmony between mind and heart are essential,' Chiuri explained. 'The uniform of the female fencer is, with the exception of some special protections, the same as for a male fencer.'

The designer explored 'the form and shape of a silhouette that's contemporary, agile and Olympian; exhibiting an elite sporting elegance,' announced the press notes. The padding and corseting of the New Look were transformed here into strong, protective fencing jackets and 'un-oppressive' flesh-coloured bustiers worn under fluid, transparent dresses.

The iconic 'Bar' silhouette was revisited in a freer way: 'the white jacket, which accentuates the narrowness of the waist and volume of the hips, is worn over a white t-shirt [emblazoned with a programmatic 'Dio(r)evolution' slogan], while the black skirt is reinvented in tulle to give a peek at the knitted lingerie beneath,' the house stated (see p. 610, left).

Key to Chiuri's approach was the desire to look at the entire history of the brand, and the work of the designers who preceded her. 'Sometimes people believe that Dior is only Monsieur Dior, but Dior is a brand that is seventy years old,' she told Tim Blanks. 'There were incredible artists who worked in the house — Christian Dior was only ten years. After there was Saint Laurent, Marc Bohan, John Galliano — for my generation, John Galliano at Dior is a reference — but also Raf Simons, Slimane [for Dior Homme], and Gianfranco Ferré. So I decided to look at the brand in a different way — on the one hand I decided to look at it like a curator.'

The bee motif that decorated white trainers and shirts was borrowed from Hedi Slimane's collections for Dior Homme, for example, while a new slogan, 'J'Adior' was everywhere from black-and-white elastic straps to choker necklaces and pendant earrings (see p. 611, bottom right), and echoed John Galliano's own 'J'Adore Dior' t-shirts (see p. 343) and 'Adiorable' tattoo prints (see p. 391).

Christian Dior himself inspired the theme of rich and intricate eveningwear creations: 'his lucky charms such as the star, the heart and the four-leaf clover are sprinkled here and there, cosmic and horoscope elements are embroidered in silver on midnight blue tulle, while tarot symbols were reinterpreted in the colorful embroideries of the evening dresses that closed the show,' the house concluded.



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