

A A

FR



Centième

SPRING-SUMMER 1951

Nocturne

AUTUMN-WINTER 1948

Invitation

AUTUMN-WINTER 1956

A A



Centième

SPRING-SUMMER 1951

Photo Laziz Hamani

A wise woman never discards an evening or dinner dress that's becoming to her, no matter how often she's worn it.

— *COMPLETE BOOK OF ETIQUETTE: A GUIDE TO GRACIOUS LIVING*,
AMY VANDERBILT, 1954



FR

LINE	<i>Naturelle</i>
OCCASION	Two-piece cocktail/dinner dress
ATELIER FLOU	Maggy
MANNEQUIN	Alla
TEXTILE	Silk satin; crystal bead embroidery by Vincent

991.147.4.1-2

GIFT OF MRS. O.D. VAUGHAN ▪ ON LOAN FROM THE ROYAL ONTARIO
MUSEUM, TORONTO



A A

Press Sketch

Press sketch of *Centième*, which means hundredth, perhaps referring to the beadwork.

DIOR HÉRITAGE COLLECTION, PARIS

Publicité
Christian Dior
SOCIÉTÉ À RESPONSABILITÉ LIMITÉE CAP. 25.000.000 FR.
30. AVENUE MONTAIGNE
PARIS

CENTIÈME



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The beaded design by Vincent is conceived as a complete work in the round.

© PHOTO LAZIZ HAMANI





The embroidery house, Vincent, used only 4 different clear, smooth, and faceted beads, and one size of crystal to make the sumptuous 18th-century style pattern.

PHOTOS LAZIZ HAMANI

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Nocturne

AUTUMN-WINTER 1948

Photo Laziz Hamani

Velvet. No material is more flattering than velvet. It is most becoming to the complexion... It is always good to have velvet near the skin.

— LITTLE DICTIONARY OF FASHION, CHRISTIAN DIOR, 1954



FR

LINE	<i>Ailée</i>
OCCASION	Two-piece dinner dress with cummerbund
ATELIER FLOU	Marthe
MANNEQUIN	Noëlle
TEXTILE	Silk velvet, iridescent beads

956.153.6.A-C

GIFT OF MRS. JOHN DAVID EATON ▪ ON LOAN FROM THE ROYAL ONTARIO MUSEUM, TORONTO



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Press photograph, *Nocturne* worn by Noëlle.

Nocturne evokes the night and is used to describe music and painting compositions.

© ASSOCIATION WILLY MAYWALD / ADAGP, PARIS / SODRAC, MONTREAL (2017)



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Christian Dior photograph for
registering copyright of the design,
Nocturne.

© CHRISTIAN DIOR



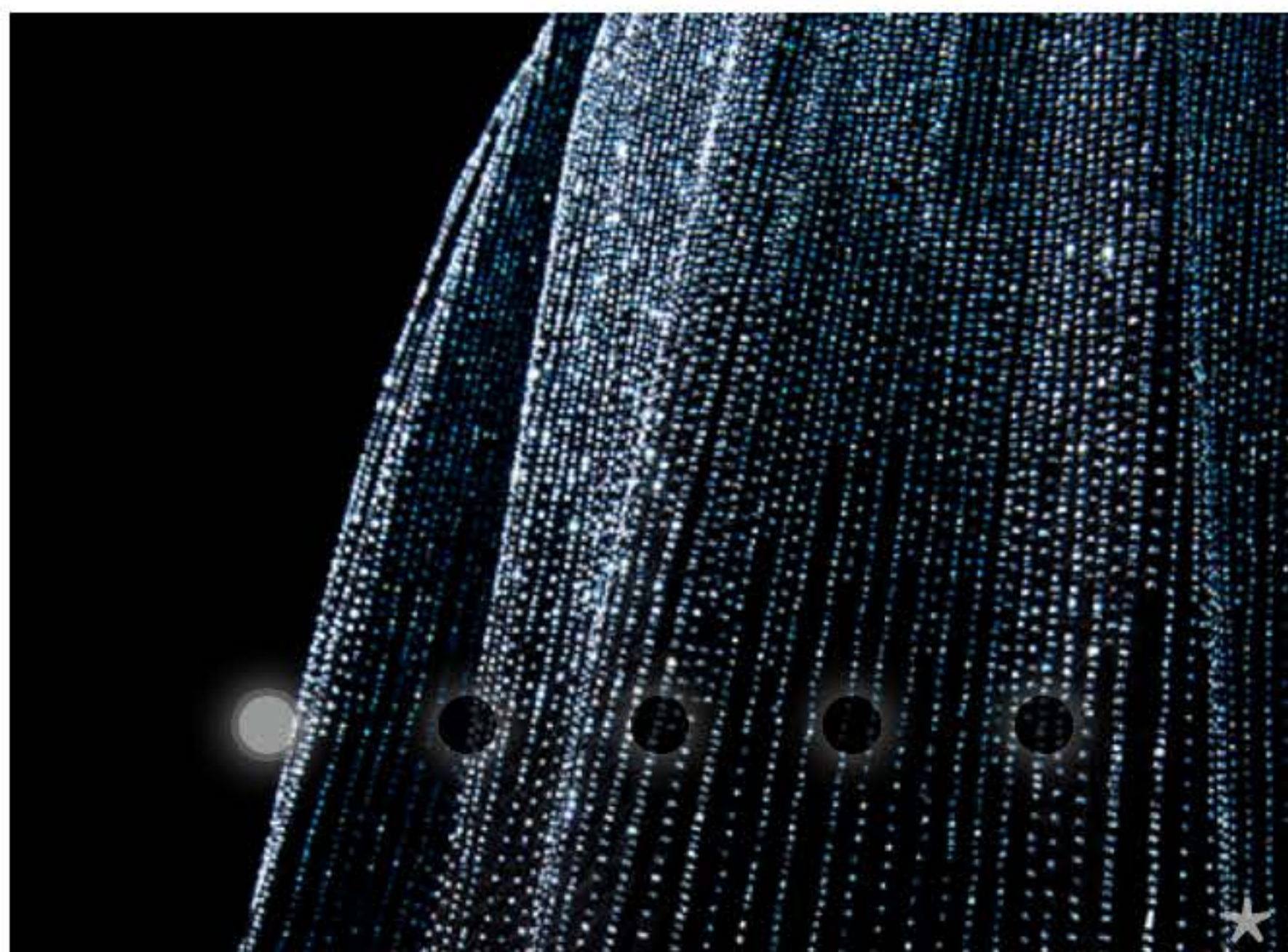
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Signy Eaton wore this ensemble as a hostess for dinners in her home, never as a guest. She wore the lapels down, not up as shown by Christian Dior.

- Bodice is beaded in radiating lines away from the midriff that is covered with a velvet cummerbund
- Smooth silk lies flat inside the skirt over the hips
- No records document the name of the embroidery house

* PHOTOS LAZIZ HAMANI



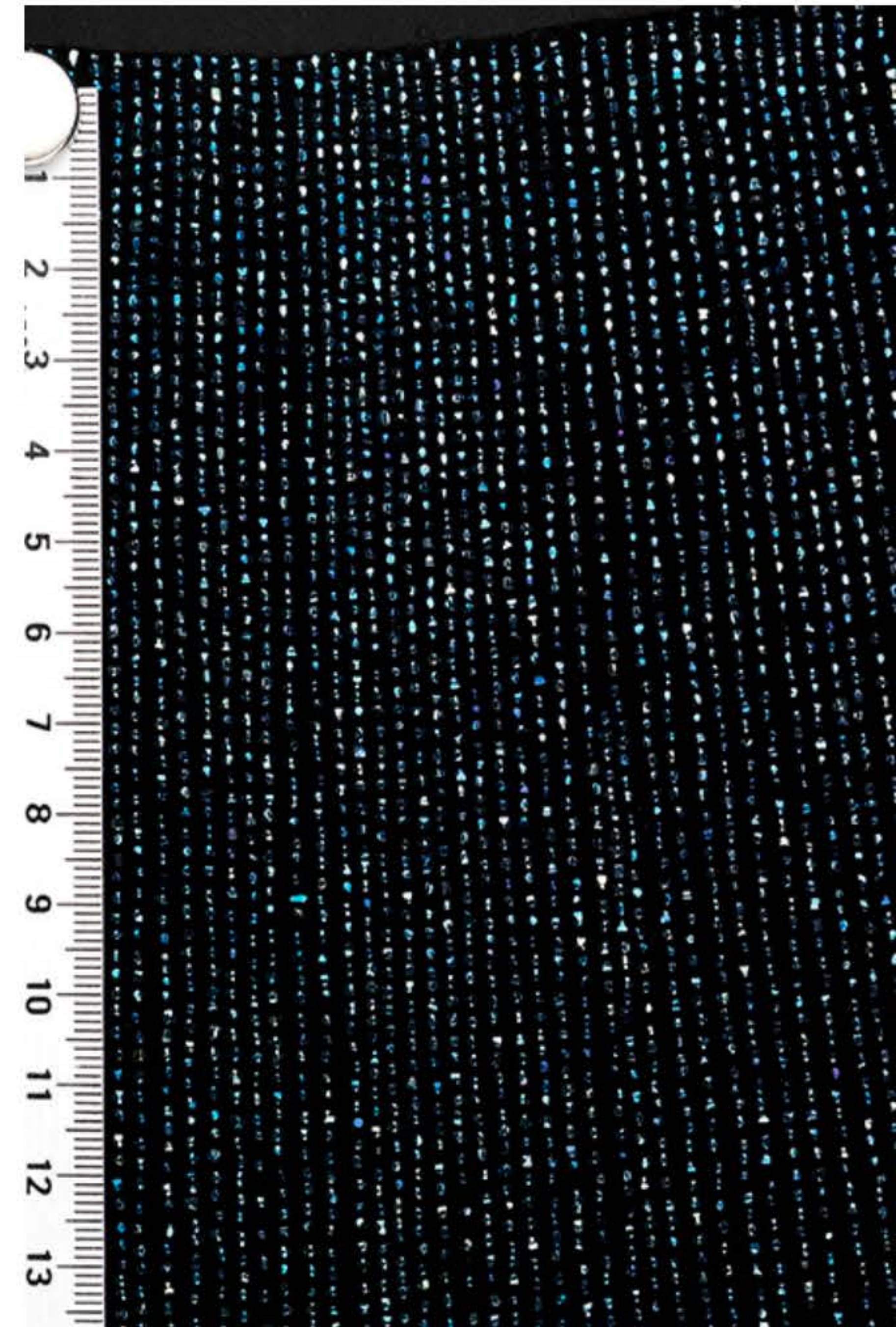
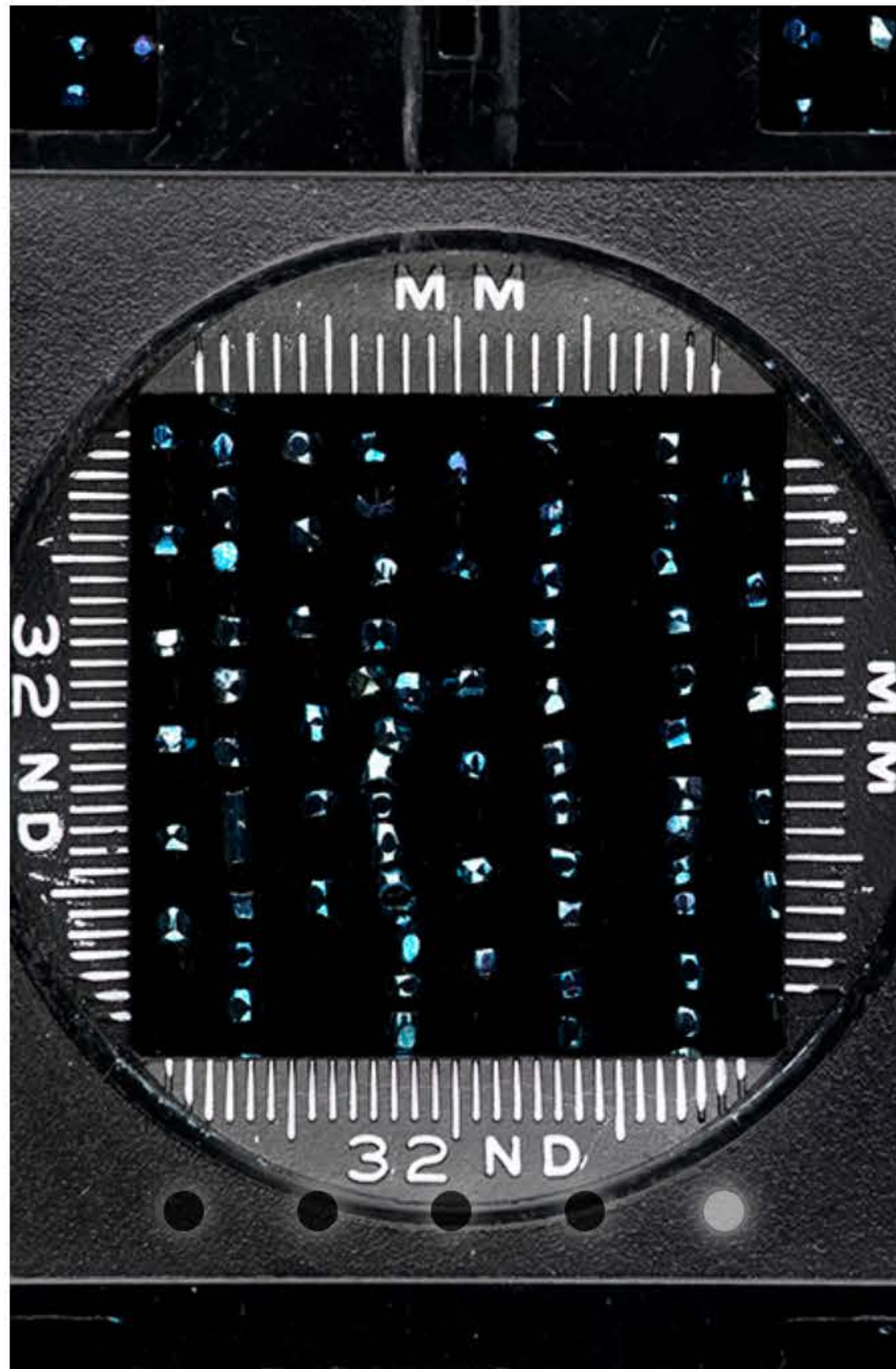


Left: The skirt has only one seam in the centre back. Bias pieces are inset at the back waist.



Right: Detail of irregular, faceted beads.

Below: The beading stops above the hem, framing the skirt. The marked lines for beading are drawn on the reverse.



A A



Invitation

AUTUMN-WINTER 1956

Photo Laziz Hamani



FR

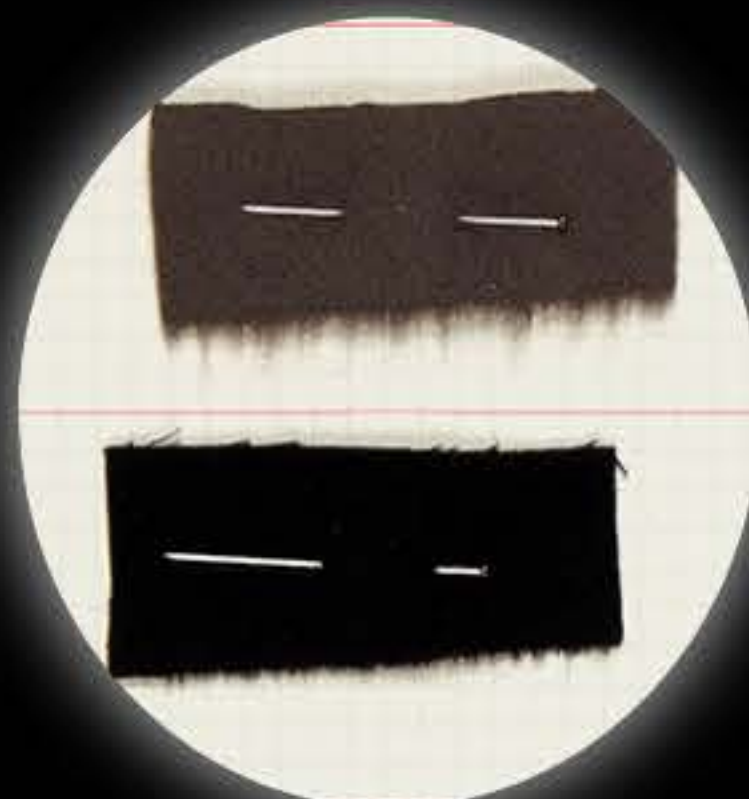
Bodices. This is the most important part of any garment. It is near your face and has to make a nice frame for it.

— *LITTLE DICTIONARY OF FASHION*, CHRISTIAN DIOR, 1954

LINE	<i>Aimant</i>
OCCASION	Two-piece late-day dress
ATELIER TAILLEUR	Ida France
MANNEQUIN	
TEXTILE	Wool crepe called <i>Gérolaine</i> by Gerondeau; leather belt (reproduction)

974.280.2.A-B

GIFT OF MRS. A.J. WALKER • ON LOAN FROM THE ROYAL ONTARIO MUSEUM, TORONTO



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Press Sketch

DIOR HÉRITAGE COLLECTION, PARIS

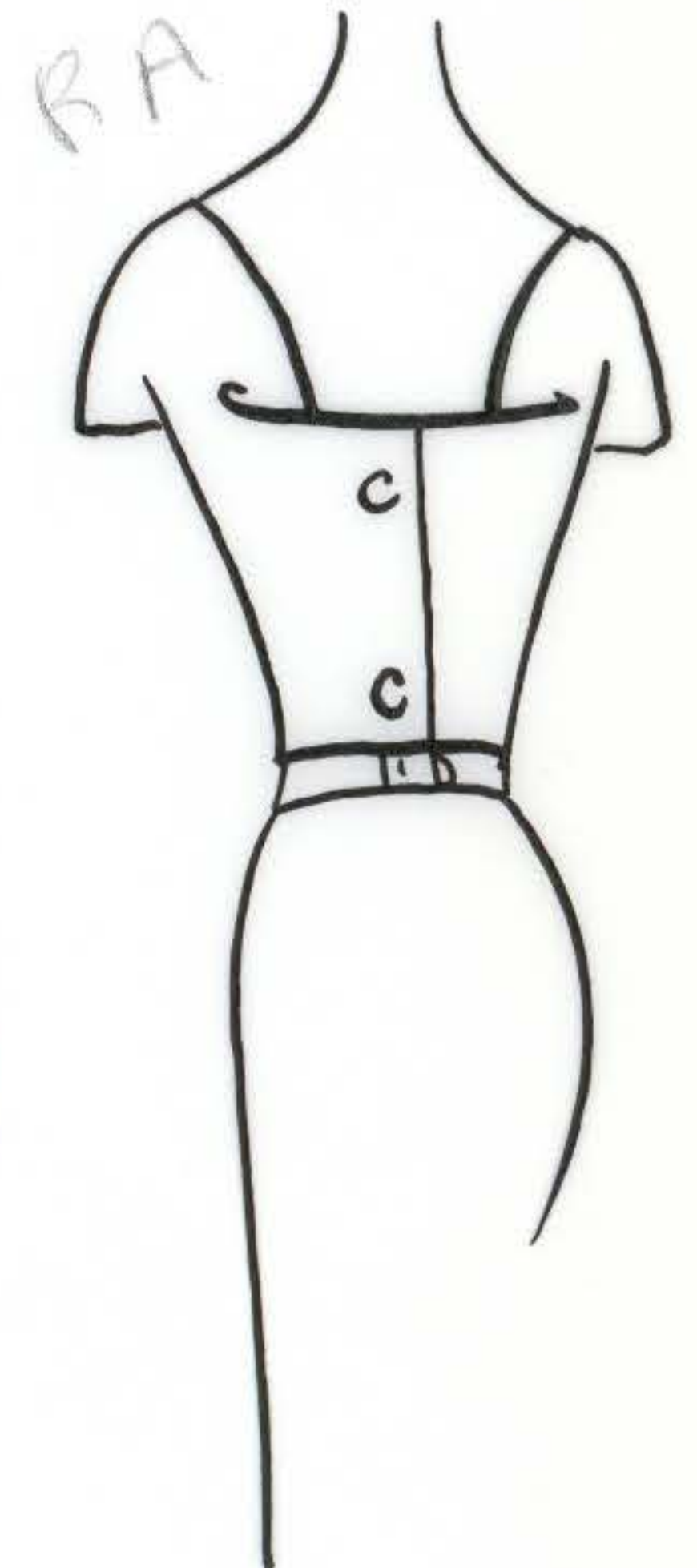
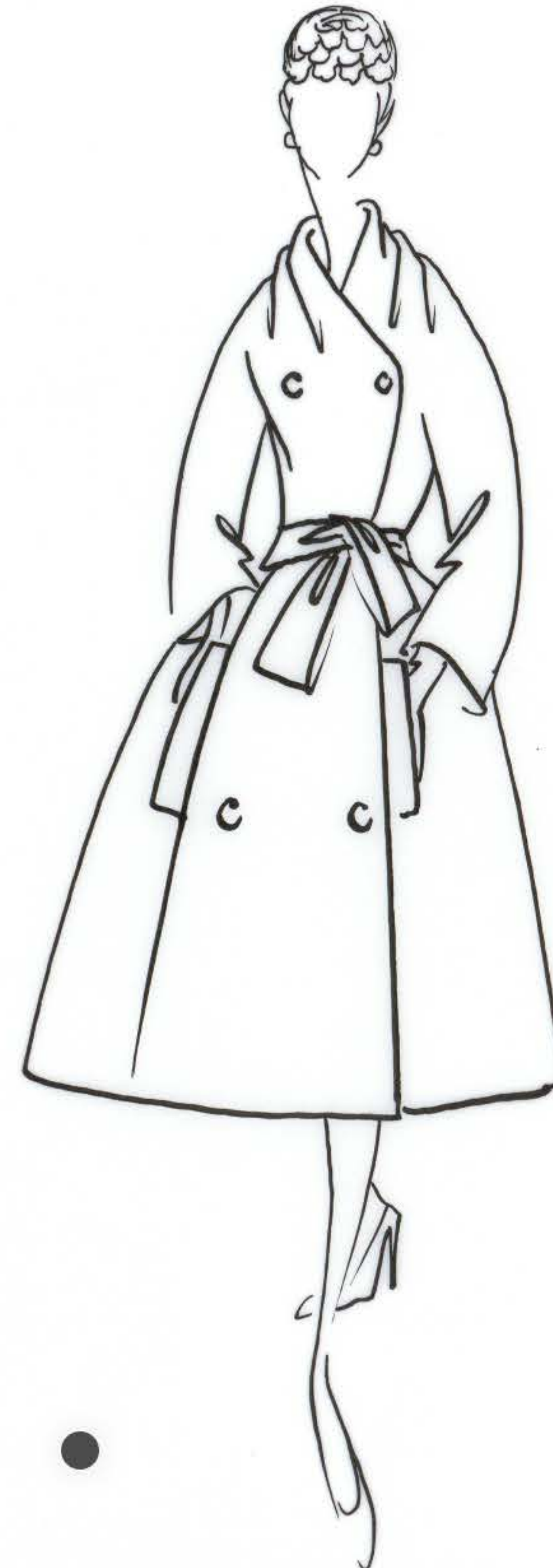
Christian Dior

30, AVENUE MONTAIGNE

PARIS-8^e

INVITATION

31



Chart

DIOR HÉRITAGE COLLECTION, PARIS



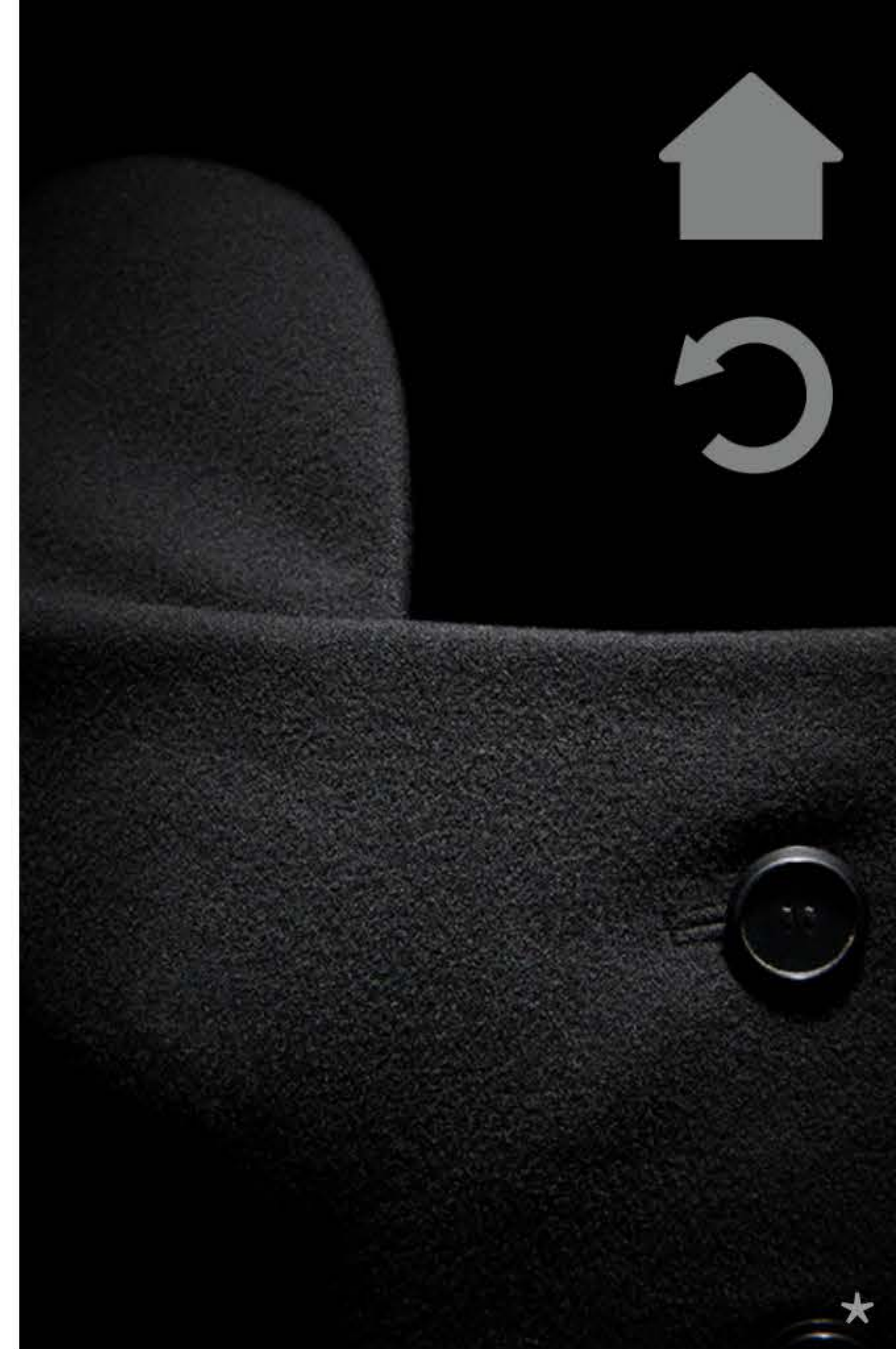
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		R 133 M 96	Rustique
		R 144 M 102	Rustique
		R 151 M 102	Rustique
		R 152 M 102	Rustique

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Christian Dior's mannequin, France,
was the tallest in Paris (1.9 m / 6'3")

© ASSOCIATION WILLY MAYWALD / ADAGP,
PARIS / SODRAC, MONTREAL (2017)





This ensemble was worn by Hannah Walker, wife of Alvin Walker, President of Holt Renfrew, who secured the licence to the Canadian rights to sell Christian Dior products.

The skirt attaches to the bodice with hooks and eyes – like 19th-century two-piece dresses.

* PHOTOS LAZIZ HAMANI



The three-panel skirt uses the selvedge to reduce finishing. The selvedge is woven with the name of the textile *GEROLAINE*.

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Gérolaine – a velvety wool – developed
by Gérondeau

© LES ÉDITIONS JALOU « L'OFFICIEL 1955 »

