

AA



Ajax

AUTUMN-WINTER 1952

FR



Chérie

AUTUMN-WINTER 1950

AA



Ajax

AUTUMN-WINTER 1952

Photo Laziz Hamani



FR

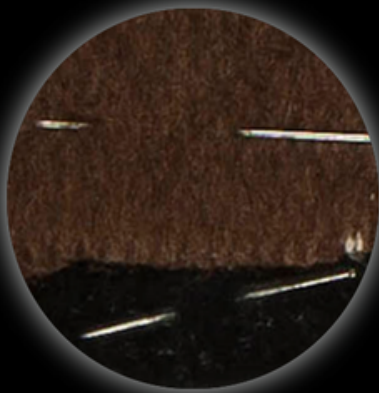
For daytime in town a dark suit in a smooth material is best...the 'little black suit' cannot be beaten for elegance and usefulness.

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

LINE	<i>Profilée</i>
OCCASION	Day suit
ATELIER TAILLEUR	François
MANNEQUIN	Jane
TEXTILE	Angora wool twill with dense, even nap

957.207.1.A-B

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



Press Sketch

Press sketch of *Ajax*, named for a Greek mythological hero and warrior of the Trojan War, implying that the woman in this suit was ready to take on the day.

DIOR HÉRITAGE COLLECTION, PARIS

Christian Dior

SOCIÉTÉ À RESPONSABILITÉ LIMITÉE - CAPITAL 35.000.000 DE FR\$

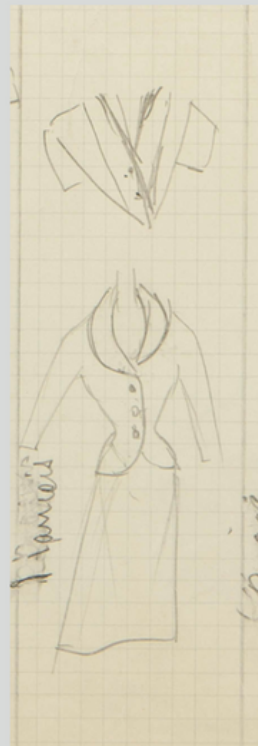
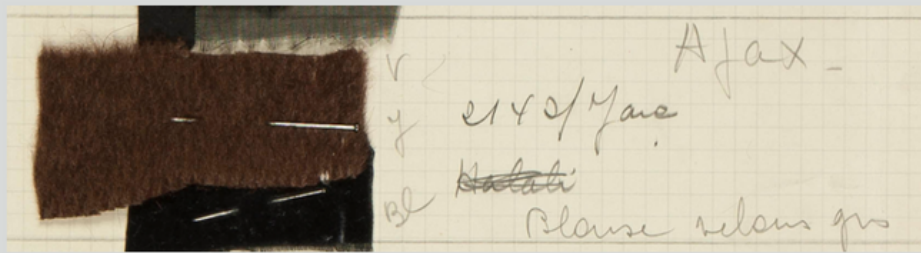
30, AVENUE MONTAIGNE
PARIS



Chart

Each chart recorded the designs in a collection by type, who made it, for whom, and with textile swatches. This ensured the ateliers' work was evenly distributed and that the mannequins had time to change during daily presentations.

DIOR HÉRITAGE COLLECTION, PARIS



L'Art et la mode, 1952

PHOTO GEORGES SAAD



A A



Above: Pocket and dart on diagonal to emphasize waist and padded hip.

* PHOTOS LAZIZ HAMANI



Left: Marcasite buttons (unknown maker)

Below: Tailor's canvas and cotton tulle for stiffening over the hip.



A A

Skirt back with kick pleat at narrow hem.



A A



- Skirt inside
- Tape seen on fold of pleat to keep it hanging straightout
- Large seam allowances



AA



Chérie

AUTUMN-WINTER 1950

Photo Laziz Hamani



FR

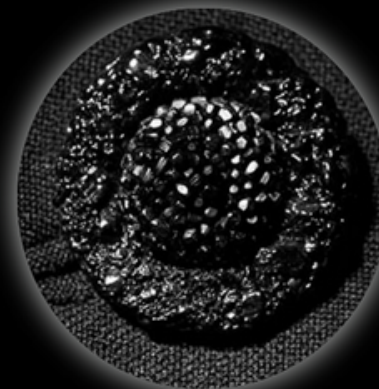
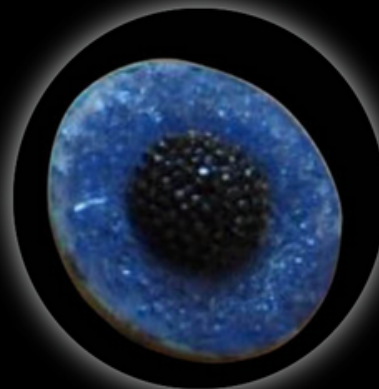
The weaving of France's fine textiles had been slowed down almost to a standstill. The phenomenal success and breadth of the Dior skirt set the weaving trade back into motion... Dior saved dressmaking in France.

— JANET FLANNER, "HOMAGE TO DIOR," *HARPER'S BAZAAR*, DECEMBER 1957

LINE	<i>Oblique</i>
OCCASION	Two-piece day dress
ATELIER FLOU	Nicole
MANNEQUIN	Hélène
TEXTILE	Wool tabby; plastic buttons by F.-V. Hugo; leather belt

956.161.1.A-C

GIFT OF MRS. DORA MATTHEWS ▪ ON LOAN FROM THE ROYAL ONTARIO MUSEUM, TORONTO



AA

Press Sketch

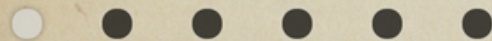
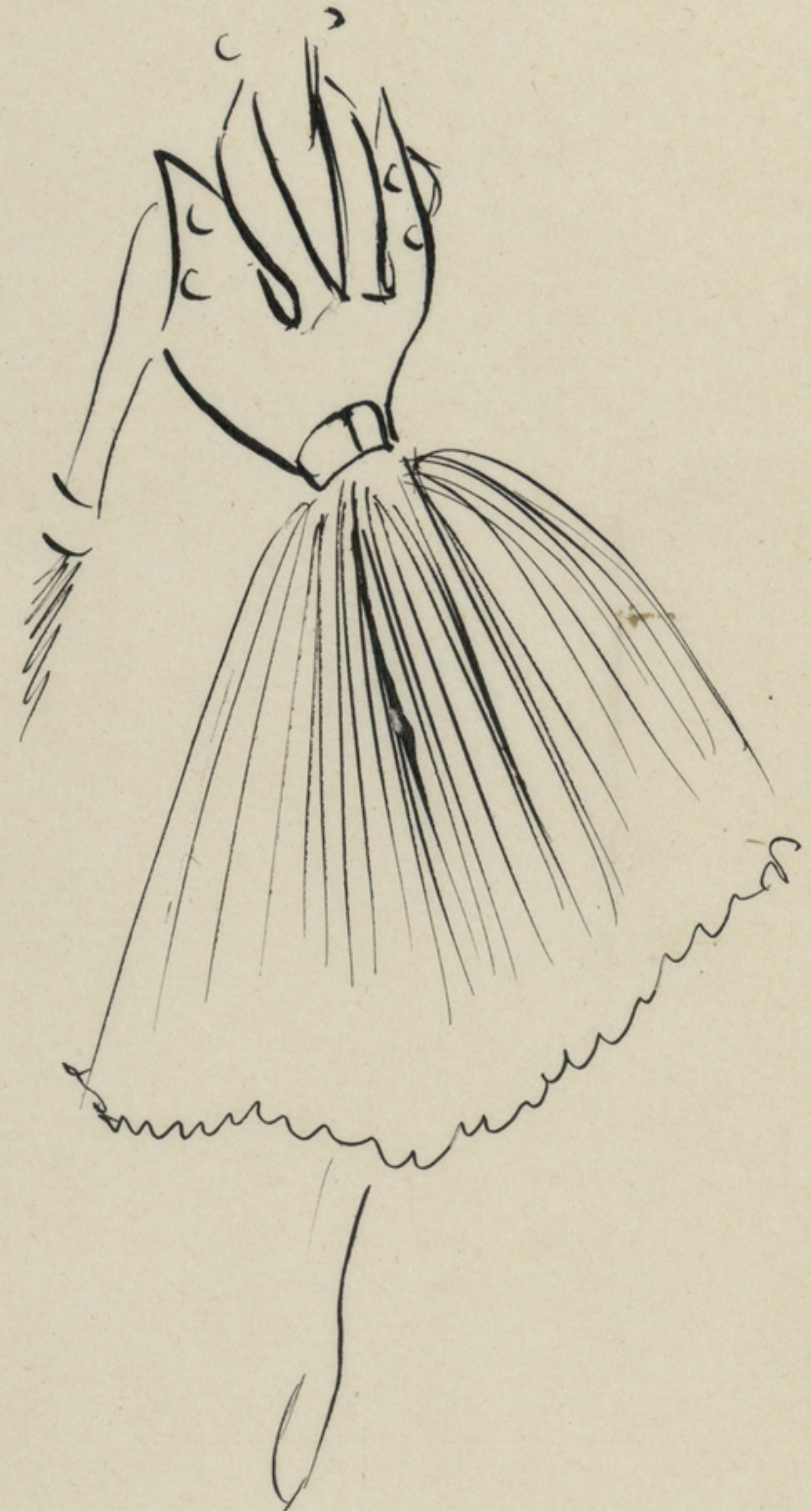
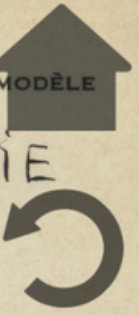
DIOR HÉRITAGE COLLECTION, PARIS

Christian Dior

30. AVENUE MONTAIGNE - PARIS

NOM DU MODÈLE

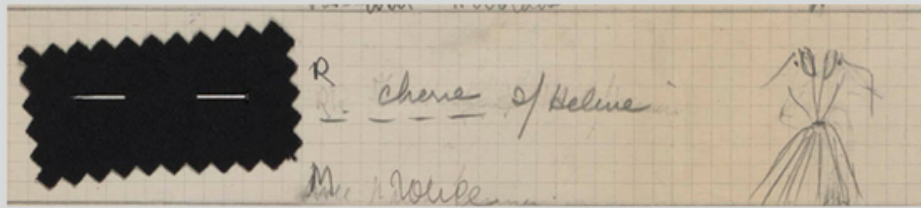
CHÉRIE



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DIOR HÉRITAGE COLLECTION, PARIS



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Presented in Eaton's fall fashion show:
"Christian Dior's Chérie in black wool illustrates his full-skirted silhouette with tight basque."

THE GLOBE AND MAIL, SEPTEMBER 12, 1950

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Buttons made by F.-V. Hugo, at 157 Faubourg Saint-Honoré, Bijoux, Boutons, Paris, 1950. François-Victor Hugo was a descendant of famous French author Victor Hugo.



A A



Left: Button made by F.-V. Hugo, whose atelier was at 157 Faubourg Saint-Honoré, Bijoux, Boutons, Paris.



Right: The wool bodice is finished with a silk panel that eliminates bulk when it is tucked under the skirt.

* PHOTOS LAZIZ HAMANI



*

A A



Left: The fine cartridge (accordion) pleats – a typical 19th century dressmaking technique – allow a large width of fabric to be inserted into a small waistband with minimum bulk.



Right: A tulle petticoat is attached to the skirt for fullness.

* PHOTOS LAZIZ HAMANI

