



# Dior

GIANFRANCO FERRÉ

1989-1996

ASSOULINE

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1989 - 1996

*Text by Alexander Fury  
Photography by Laziz Hamani*

**ASSOULINE**



The House announces the release of the book *Dior by Gianfranco Ferré*, published by Assouline (on December 15 in Europe, and from January 15, 2019 in the United States). Through photographs by Laziz Hamani and words by the journalist Alexander Fury, this fourth volume in an unprecedented series of books dedicated to each of the House's Creative Directors reveals the rigor and precision of the cutting, as well as the opulence of the materials that define the silhouette championed by the Italian couturier.

At the dawn of the 1990s, Gianfranco Ferré brought a sense of bold glamour, imbued with sumptuous materials and rich colors, in voluptuous and exuberant proportions, expressing a femininity that was both sophisticated and contemporary. It was powerful, too, reflecting the growing role exercised by women in society. Moreover, this successor to Yves Saint Laurent and the pairing of Marc Bohan and Frédéric Castet designed for an archetype: the woman of the moment, and not with specific customers in mind.

From his first haute couture collection, shown in 1989 in the garden of the Hôtel Salomon de Rothschild, up until 1996, Gianfranco Ferré drew on the House's history and codes, which he infused with the spirit of the time. He revived a tradition inherited from the founding couturier, giving a name to each of his designs. As the House's first foreign Creative Director, he was also the first to have never worked with Christian Dior, a man with whom he shared many similarities, such as his passion for the mix of masculine and feminine, as well as the color red, flowers and gardens, music and opera.

Page by page, this new opus establishes an imaginary dialogue between the two men. Both were fond of dark wool suits, which the Italian designer embellished with a gold safety pin, and, more than anything, were passionate about architecture. "A dress as I design it is a form of ephemeral architecture, intended to exalt the proportions of the female body," wrote Christian Dior, to whom Gianfranco Ferré, an architecture graduate, responded: "My creations are the result of textile architecture conceived for the body, which gives life to the body."

This exceptional tome, illustrated with "portraits of dresses" that reflect the incredible richness and diversity of ornamentation and the most minute details, provides a unique look at the talent and creative universe of this master couturier.

Gianfranco Ferré photographed by Jeanloup Sieff for Elle US, February 1995 © Jeanloup Sieff

“ Couture is the most  
perfect personal expression  
of a designer’s creativity ”

GIANFRANCO FERRÉ

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*Forcément* trench coat in white gazar with wide black patent leather belt over a dress  
in white shantung, haute couture Spring-Summer 1991, *Rendez-vous d'Amour*.

Dior Héritage collection, Paris.

Photos © Laziz Hamani

# 1991

## 1992

*Venise, Venise* short dress embroidered with silver beads, strass, sequins, and paillettes,  
haute couture Autumn-Winter 1991, *Autumn Splendours*.

Dior Héritage collection, Paris.

Photos © Laziz Hamani





# 1994

Suit in black gabardine with turned-back sleeves, large bow at the neck, and detachable cuffs in black organza with white polka dots. Special creation inspired by the *Walt suit*, haute couture Autumn-Winter 1989, Ascot-Cecil Beaton, worn by Sophia Loren in the Robert Altman film *Prêt-à-Porter*, 1994. Dior Héritage collection, Paris.

Photo © Laziz Hamani

# 1995

*Floridante* sheath dress in bright yellow embroidered lace,  
haute couture Spring-Summer 1995, *Extrême...*  
Dior Héritage collection, Paris.  
Photo © Laziz Hamani



*Niué* ensemble consisting of a long coat with train effect in white satin organza,  
the interior painted with a floral motif, and a long strapless embroidered dress,  
haute couture Spring-Summer 1995, *Extrême...*

Dior Héritage collection, Paris.

Photos © Laziz Hamani





# 1995 1996

*Corps de Feu* suit in red python painted with a harlequin pattern, with a kimono-sleeve jacket and a blouse embroidered in a red-and-black harlequin pattern, haute couture Autumn-Winter 1995, *Tribute to Paul Cézanne*.

Musée Christian Dior collection, Granville.

Photos © Laziz Hamani

*Flambeaux Terrestres* blouse in floral-patterned lamé chiffon over iridescent burgundy-and-green tulle, haute couture Autumn-Winter 1995, *Tribute to Paul Cézanne*.

Dior Héritage collection, Paris.

Photo © Laziz Hamani





1996

1997

*Shalimar* long dress in black chiffon embroidered with gold lace,  
haute couture Autumn-Winter 1996, *Indian Passion*. Dior Héritage collection, Paris.

Next page: *Delly* suit in black silk crepe and organza embroidered with gold Mughal-style  
flowers, haute couture Autumn-Winter 1996, *Indian Passion*.

Dior Héritage collection, Paris.

Photo © Laziz Hamani





*Elixir* dress in fuchsia pleated tulle, the bustier embroidered in gold,  
haute couture Autumn-Winter 1996, *Indian Passion*.

Dior Héritage collection, Paris.

Photos © Laziz Hamani



*Lalita* suit in slate grey wool, the cuffs trimmed with ostrich feathers,  
haute couture Autumn- Winter 1996, *Indian Passion*.  
Musée Christian Dior collection, Granville.  
Photos © Laziz Hamani





*Koh-I-Noor* dress in peach pleated tulle and lace embroidered with arabesques in strass, crystals, and gold beads, haute couture Autumn-Winter 1996, *Indian Passion*.

Dior Héritage collection, Paris.

Photos © Laziz Hamani

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