

DIOR

MAKING-OF COLLABORATION ERL

On-screen:

The video begins by showing several people in a sewing room with a model dressed in a printed vest and blue shorts.

A woman stands in front of the model and places a necklace around her neck.

The next image shows the profile of a model wearing a net veil decorated with flowers and a blue blouse. He is in the studio with other people.

Then we see a person spreading a newspaper on the floor and exposing pieces of fabric in front of other people while explaining.

Man 1:

Kim's idea for this season was to look at how we could refresh the codes of Dior.

That was one of the reasons he chose to work with Eli Russell Linnetz of ERL.

On-screen:

The following image shows a model wearing a blue t-shirt printed like the piece of newspaper displayed by the person next to him.

Then we can see a man with glasses that is displayed in close-up and explains.

The next image shows people playing skateboard on a courtyard.

Then we can see a banner with an inscription attached between the traffic light posts.

The next one shows brightly colored houses followed by large coconut trees under the heat of the sun.

Eli Russel Linnetz:

I'm from Venice Beach, California.

It's the farthest point on the West Coast.

There's kind of this excitement because there's no place else to go.

It's a place for crazy people to live

On-screen:

The next image returns to the character with glasses who continues his explanation.

Then we see him talking with another person while leafing through photo albums.

Eli Russel Linnetz:

Kim was like: "Go into the archive, take what you want, create whatever you want, and I'll let you know if it's not Dior."

And so, I started in the '90s, when I was born.

We started looking through the Gianfranco Ferré archive, and it's this maximalist thing.

The gold and over the top.

On-screen:

The following image shows several people looking at a dress taken out of a box to be displayed on the table. Then these people look at the other dresses on the closets one by one and examine the fabrics and patterns.

Then the man with the glasses returns to his explanation and presents a model and illustrates it as an example.

Eli Russel Linnetz:

The ornateness and the embellishment and embroidery.

So, for me that was a really strong start.

Man 1:

It was really refreshing to see this new take on something that maybe we look at all the time but don't see as much.

On-screen:

The next image shows people working around a model in the shooting room.

The next one shows the models' photo sessions.

Man 1:

So, you'll see within it references to Kim's first collection, with the inside-out tailoring.

On-screen:

The following image shows a seamstress showing a jacket model on a mannequin to a person.

Woman:

We put the details of the interior of the classic jacket on the outside.

Man 2:

Okay.

Woman:

Yes?

Man 2:

Great.

On-screen:

The next image shows mannequins wearing these jacket models.

The next one shows the seamstress continuing to chat with the man with the beard.

Woman:

On the outside, you can really see the inside details of the jacket, the facing, the inside pockets.

Man 2:

Now what we have to do is place the woven label on the front.

Woman:

Of course.

Man 2:

What Eli liked was having this quirky aspect that could match well with the Venice vibe.

We'll have two color variations.

The first is light gray with the crepon in Dior pearl.

And the second is a dark gray.

On-screen:

The following image shows models with the jacket model during the fashion presentation and also other clothing models with embroidered beads.

Eli Russel Linnetz:

One piece that really epitomizes the spirit of this collection is a pair of gray silk taffeta embroidered shorts.

On-screen:

The following image shows the bead poses and embroidery to be made on the shorts and clothing models in the workshop.

Man 1:

We thought it would be a really interesting way to take something that was very ERL, but to reinterpret it in a way that really celebrates the level of savoir-faire that is capable at Dior. As these shorts are moving, you can see, like, real moving water, through the refraction of light in all of the different facets of these beads.

And it is kind of this feeling of California, Venice Beach, but revisited in a couture way.

On-screen:

The next image is of the man with glasses continuing his explanation of the clothing models. We can see other models with fabrics with patterns DIOR oblique red or check with bangs.

Eli Russel Linnetz:

Kim really wanted to explore the sense of Americana.

And for me, when I think of '80s and '90s in America, I think of Christmas.

Growing up, so much of what you see is families at Christmas time and "Home Alone" and all these amazing films.

So, I was like, "Kim, we should make the sweaters look like amazing Christmas presents."

I hope I didn't scare him away, but he was like, "Alright, alright." Like, "Okay."

Actually, one of the most famous ERL pieces is our gradient sweater, so Kim came up with the idea of combining the two.

On-screen:

The following image shows photos of models dressed in various models of clothing in different colors during the fashion presentation.

Man 1:

Each look plays with tones, grounded by the padded tongues of skate shoes.

But then finished off with these beautifully sleek, aerodynamic felt hats.

On-screen:

The following image shows people talking around a shoe.

The next one shows another pair of brightly colored shoes on the screen.

Eli Russel Linnetz:

When I first met with Thibault I said, "First of all, we have to make an amazing skate shoe."

They have this really worn down, washed fade to them.

So, it's not just pink.

You get the sense of California, the sun fading, the, you know.

On-screen:

The following image shows a pair of blue quilted shoes on the feet of a model.
Then we can see another person who makes these shoes, explaining the process of making these models.

Man 2:

An airbrush artist came to highlight all the seams and to give a sense of depth and relief to all the motifs.
On the sole, there's a tiny, tonal 'Dior Oblique' motif made with a laser.
We padded the tongue with lots of wattine and made the laces super chunky.
All these elements that evoke the skater universe as well as the Dior heritage.

On-screen:

The following picture shows the making of hats or caps in the sewing room.
A person presents the steps to follow for the realization which requires a lot of ironing.

Man 3:

Monsieur Dior loved red hats.
Occasionally he'd put a red hat in a collection.
And he used to say, "That's to wake everybody up."
I have to shape it now while it's hot.
When you're making a felt hat, the fabric is made from sheep's wool.
So, it's not woven, it's not knitted.
It's a felting process, which is completely different to everything else.
I stretch it and pull it, and pin it into shape.
It's very, very physical.
You've got to put a lot of pressure on it.
When we've molded the felt, we have to push it in somehow.
And we use this cane with pins in it, and that's what will keep the dent inside.
You take this off.
And there's our hat.

On-screen:

Then we see the person who is putting the hat with veil that he has just made on a model.
The next image shows models wearing different models of hats, models of shoes resembling skateboard shoes with quilted fabrics in bright colors, as well as models of clothing in various cheerful colors.

Eli Russel Linnetz:

In these pieces that really felt like couture, there's also this roughness to them which I love, which is so Venice Beach.
So, you get these bold pinks, purples and reds that are clashing with the soft tinsel and the pastels, which are Kim's world.
So, you have this nice battle between our two worlds that came together in such a beautiful way.

On-screen:

The next image shows a banner advertising DIOR during the fashion show.

Inlay:

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