

CHANEL

WINTER
FASHION

MAIN COVER LINE 1

FOR YOUR PERFECT DRESS

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DRESS TO IMPRESS



NEXT VOL

MARCH 23

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COCO CHANEL, BYNAME OF GABRIELLE BONHEUR CHANEL, (BORN AUGUST 19, 1883, SAUMUR, FRANCE—DIED JANUARY 10, 1971, PARIS), FRENCH FASHION DESIGNER WHO RULED PARISIAN HAUTE COUTURE FOR ALMOST SIX DECADES. HER ELEGANTLY CASUAL DESIGNS INSPIRED WOMEN OF FASHION TO ABANDON THE COMPLICATED, UNCOMFORTABLE CLOTHES—SUCH AS PETTICOATS AND CORSETS—THAT WERE PREVALENT IN 19TH-CENTURY DRESS. AMONG HER NOW-CLASSIC INNOVATIONS WERE THE CHANEL SUIT, THE QUILTED PURSE, COSTUME JEWELRY, AND THE “LITTLE BLACK DRESS.” CHANEL WAS BORN INTO POVERTY IN THE FRENCH

COUNTRYSIDE; HER MOTHER DIED, AND HER FATHER ABANDONED HER TO AN ORPHANAGE. AFTER A BRIEF STINT AS A SHOPGIRL, CHANEL WORKED FOR A FEW YEARS AS A CAFÉ SINGER. SHE LATER BECAME ASSOCIATED WITH A FEW WEALTHY MEN AND IN 1913, WITH FINANCIAL ASSISTANCE FROM ONE OF THEM, ARTHUR (“BOY”) CAPEL, OPENED A

TINY MILLINERY SHOP IN DEAUVILLE, FRANCE, WHERE SHE ALSO SOLD SIMPLE SPORTSWEAR, SUCH AS JERSEY SWEATERS. WITHIN FIVE YEARS HER ORIGINAL USE OF JERSEY FABRIC TO CREATE A “POOR GIRL” LOOK HAD ATTRACTED THE ATTENTION OF INFLUENTIAL WEALTHY WOMEN SEEKING RELIEF FROM THE PREVALENT CORSETED STYLES. FAITHFUL TO HER MAXIM THAT “LUXURY MUST BE COMFORTABLE, OTHERWISE IT IS NOT LUXURY,” CHANEL’S DESIGNS STRESSED SIMPLICITY AND COMFORT AND REVOLUTIONIZED THE FASHION INDUSTRY. BY THE LATE 1920S THE CHANEL INDUSTRIES WERE REPORTEDLY WORTH MILLIONS AND EMPLOYED MORE THAN 2,000 PEOPLE, NOT ONLY IN HER COUTURE HOUSE BUT ALSO IN A PERFUME LABORATORY, A TEXTILE MILL, AND A JEWELRY WORKSHOP.

Coco Chanel

THE ICONIC CHANEL BRAND,

WITH ITS UNIVERSALLY RECOGNIZED INTERLOCKING Cs LOGO, IS ONE WITH A LONG AND ILLUSTRIOUS HISTORY. GABRIELLE BONHEUR "COCO" CHANEL WAS BORN IN FRANCE IN 1883. HISTORIANS CREDIT HER WITH BEING THE DRIVING FORCE BEHIND A DRAMATIC CHANGE IN WOMEN'S APPAREL FOLLOWING WORLD WAR I. AS A FASHION DESIGNER, HER INNOVATIVE IDEAS FREED WOMEN FROM THE RESTRICTIVE, CORSETED LOOK THAT WAS THE STANDARD AT THE TIME. INSTEAD, SHE PROMOTED A STYLE THAT EMPHASIZED A MORE SPORTY, CASUAL AESTHETIC. FROM CLOTHING, SHE EXPANDED HER CREATIVE INFLUENCE TO FRAGRANCES, HANDBAGS, AND JEWELRY. AT ONE POINT, HER CHANEL NO. 5 WAS ARGUABLY THE MOST WELL-KNOWN PERFUME IN THE WORLD AND SHE WAS ONE OF THE WORLD'S MOST PROMINENT FASHION EXPERTS. IN FACT, SHE IS THE ONLY DESIGNER INCLUDED ON TIME MAGAZINE'S LIST OF THE 100 MOST INFLUENTIAL PEOPLE OF THE 20TH CENTURY.

SO LET'S TAKE A CLOSER LOOK AT THE HISTORY OF CHANEL, ONE OF FASHION'S MOST RECOGNIZED LUXURY BRANDS.



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OLGA THOMAS, DRAWING

IN VOGUE, NOVEMBER 1920.

CHANEL TUNIC AND SKIRT ENSEMBLE

EMBROIDERED WITH THE CHAIN

STITCHING TYPICAL OF HER RUSSIAN PERIOD.

THE EMBROIDERED DRESSES PROVED SO POPULAR

THAT CHANEL CREATED A WORKSHOP

DEDICATED ENTIRELY TO EMBROIDERY.

THE DIRECTRICE WAS GRAND DUCHESS

MARIE, DIMITRI'S SISTER.



AN EMBROIDERED COAT
BY CHANEL, VOGUE, 1922.

WITH SQUARE
COLLETAGE,
RUSSIAN TUNIC
(UBACHKA)
MADE OF BLACK
LACE DE CHINE.
DRAWING BY
ALDO LUZA
VOGUE, 1922.



SKETCH IN VOGUE, 1923.

AT DEAUVILLE THERE WAS A SHOW OF
CHANEL FURS
MODELED BY RUSSIAN LADIES, WHO
MORE THEM WITH SUCH EASE THAT THE
RICH GARMENTS SEEMED LIKE EVERYDAY
CLOTHES. WHENEVER THE MANNEQUINS
ENCOUNTERED DIMITRI, THEY CALLED HIM
"YOUR MAJESTY" AND KISSED HIS HAND,
TO THE GREAT
ASTONISHMENT OF THE
FRENCH PUBLIC.

COCO CHANEL —

THE RUSSIAN PERIOD

BY CHERYL ANDERSON

SKETCHES AND TEXT OF SOME OF
CHANEL'S FASHIONS FROM THE
RUSSIAN PERIOD.

EDMONDE CHARLES-ROUX, WHEN
COMMENTING ON THE WOODRUFF
DRAWING IN VOGUE (1923),
WROTE: "NEVER WOULD SO MANY FUR
COATS AND FUR LININGS BE SEEN AT
CHANEL'S AS IN THESE YEARS (1923-
1924)." ALSO OF NOTE,
FROM THIS PERIOD, ARE THE
GRACEFUL EMBROIDERED
HAND-BEADED WATERFALL GOWNS
THAT SHIMMERED AND SWAYED IN
THE RAREFIED ATMOSPHERE OF THE
EARLY 1920'S WORLD
OF COCO CHANEL.

MORE WRITING HERE

GABRIELLE



COCO CHANEL

GABRIELLE COCO CHANEL OPENED HER FIRST HAT SHOP

IN 1910 UNDER THE NAME "CHANEL MODE" AND CONTINUED TO ADD STORES IN LATER YEARS TO SELL DRESSES. SHE ACQUIRED REPUTATION RAPIDLY, LARGELY BECAUSE HER DESIGNS CHALLENGED TRADITIONAL WOMENSWEAR PIECES, SUCH AS THE CORSETS, BY INTRODUCING A SPORTY, SIMPLE SILHOUETTE. IN 1918, SHE OPENED HER FIRST COUTURE HOUSE IN PARIS.

EXACTLY A CENTURY AGO, COCO CHANEL UNVEILED HER FIRST FRAGRANCE —

THE ICONIC CHANEL N°5. IT REMAINS A TRULY TIMELESS SCENT EVEN TODAY AND IS PERCEIVED AS "THE ULTIMATE SYMBOL OF FEMININITY". IN MADEMOISELLE CHANEL'S OWN WORD, IT IS "A WOMAN'S PERFUME WITH A WOMAN'S SCENT". THE N°5'S PLACE IN HISTORY WAS SECURED WHEN MARILYN MONROE REVEALED, AT THE HEIGHT OF HER CAREER IN 1952, THAT SHE WEARS JUST A FEW DROPS OF NO. 5 TO BED.

1926 - THE LITTLE BLACK DRESS

THE DEBUT OF THE ICONIC LITTLE BLACK DRESS REVOLUTIONIZED WOMEN'S FASHION.

ON CHOOSING THE COLOUR BLACK, COCO CHANEL LATER EXPLAINED HERSELF THAT "BLACK WIPES OUT EVERYTHING ELSE AROUND".

THE DRESS WAS CREATED IN THE GREAT DEPRESSION ERA WHEN SIMPLICITY AND AFFORDABILITY WERE KEY. LATER DURING THE WAR WHEN TEXTILES AND FABRICS WERE RATIONED, THE LITTLE BLACK DRESS BECAME A STAND OUT STYLE BECAUSE ITS SIMPLICITY ALLOWED WOMEN TO LOOK ELEGANT WITHOUT BREAKING THE BANK. HISTORY OF CHANEL ICONIC PIECES HISTORY OF CHANEL ICONIC PIECES

1931 - CHANEL MEETS HOLLYWOOD

AT THE PERSONAL REQUEST OF SAMUEL GOLDWYN, GABRIELLE CHANEL WENT TO

HOLLYWOOD TO CREATE OUTFITS FOR THE LEADING STARS BOTH ON AND OFF THE SCREEN.

SHE DESIGNED OUTFITS FOR THE LIKES OF GLORIA SWANSON, MADGE EVANS AND BARBARA WEEKS. WHEN HOLLYWOOD DISMISSED HER LOOKS FOR BEING TOO CLEAN,

GABRIELLE CHANEL CHOSE NOT TO COMPROMISE AND WALKED AWAY. IN SPITE OF HER LEAVE, PEOPLE IN THE US CONTINUED TO WORSHIP AND SUPPORT HER. HISTORY OF CHANEL ICONIC PIECES.



THE CHANEL SUIT WAS A GAME-CHANGER --

NOT JUST FOR FASHION BUT FOR WOMEN'S SARTORIAL LIBERATION.

COCO CHANEL INTRODUCED HER FIRST TWO-PIECE SET IN THE 1920S, INSPIRED BY MENSWEAR AND SPORTSWEAR, AS WELL AS THE SUITS OF HER THEN LOVER, THE DUKE OF WESTMINSTER. KEEN TO FREE WOMEN FROM THE RESTRICTIVE CORSETS AND LONG SKIRTS OF PREVIOUS DECADES, CHANEL CRAFTED A SLIM SKIRT AND COLLARLESS JACKET MADE OF TWEED, A FABRIC THEN CONSIDERED MARKEDLY UNGLAMOROUS. THE SUIT WAS MODERN, SLIGHTLY MASCULINE IN ITS CUT, AND IDEAL FOR THE POST-WAR WOMAN MAKING HER FIRST FORAY IN THE BUSINESS WORLD. ITS POPULARITY CONTINUED THROUGH THE YEARS, AND FEATURED ACROSS COLLECTIONS FROM THE HOUSE OF CHANEL, INCLUDING THOSE BY KARL LAGERFELD. SOME OF THE MOST INFLUENTIAL WOMEN OF ALL TIME WORE THE CHANEL SUIT, TOO, FROM AUDREY HEPBURN AND GRACE KELLY TO BRIGITTE Bardot AND PRINCESS DIANA.

THE PRIMA BALLERINA POURED HERSELF INTO CHANEL AS THE FORMIDABLE, CREATIVE GENIUS, WHO TRANSFORMED FEMALE FASHION AND FORGED HER SIGNATURE STYLE.

WITH COSTUMES DESIGNED BY CHANEL, WE ARE SHOWN A CATWALK COLLECTION OF BLACK AND WHITE CHECK, TWO PIECE SUITS, PARED BACK DRESSES, DRAPES OF PEARLS AND STRIPED SWIMWEAR.

FASHION-INFUSED SCENES REVEAL THE LOVE AFFAIR WITH MUSE ARTHUR CAPEL, THROUGH A HEARTFELT PAS



DE DEUX WITH DIVINE JACOPO TISI. COCO CHANEL NO. 5 PERFUME IS CELEBRATED WITH CLEAR BOTTLES DANCING WITH HER BOLSHOI BALLERINA ASSISTANTS WHO PERFORM WITH PANACHE.

THE INFLUENCE OF BALLET AND FASHION IS SHOWCASED THROUGH THE CREATIVE COLLABORATION OF CHANEL AND DIAGILEV FOR BALLET'S RUSSES WITH A FASHION INSPIRED EXERT FROM APOLLO AND THREE MUSES IN WHITE TUTUS. CHANEL'S TAKE ON SWIMWEAR WAS REVEALED IN A SYNCHRONISED SWIMMING EXTRAVAGANZA THAT WAS REMINISCENT OF THE OLD BLACK AND WHITE DANCE AND SWIMMING MOVIES OF THE ERA.

WITH EACH SCENE CAME ANOTHER STUNNING COSTUME FROM LONG WHITE TENNIS DRESSES, THE ICONIC LITTLE BLACK DRESS TO LAYERED GOWNS AND MODELS STRIPPED OF EXCESS PUFF FREEING THE FEMALE FORM AND CREATING COCO'S CASUAL FEMININE STYLE. WITH THE INTENSE GAZE OF CHANEL HERSELF, ZAKHAROVA STRUT ONTO THE STAGE, HIPS FORWARD, SHOULDERS BACK, HEAD HIGH IN LONG TROUSERS, A CLASSIC BRETON STRIPED TOP, AS SHE ADJUSTED FABRIC SURROUNDED BY HER ASSISTANTS AND ATELIER'S CREATING HER COUTURE COLLECTIONS.

ZAKHAROVA'S DRAMATIC PORTRAYAL OF CHANEL IS RICH AS SHE WEAVES THE COMPLEXITIES OF THIS EXCEPTIONAL WOMAN INTO HER EXCEPTIONAL PERFORMANCE THAT IS FILLED WITH EXPLOSIVE MOVEMENTS OF HYPER SPLIT JETES, FAST PIROUETTES, AND EXPRESSIVE GESTURES ILLUMINATED LIKE A BLACK AND WHITE FASHION PHOTO FIT FOR THE COVER OF VOGUE. THIS STUNNING ONE ACT BALLET IS FULL OF DRAMA, DESIGN, LOVE, DECADENCE, BEAUTY AND STYLE THAT BEFITS THE MEMORY OF THE WOMAN SIMPLY KNOWN AS COCO.

COCO MADEMOISELLE EAU
DE PARFUM INTENSE.

THE ESSENCE OF A FREE AND
CAPTIVATING WOMAN.

AN AMBERY WOODY
FRAGRANCE WITH A
FULL-BODIED
CHARACTER: SENSUAL, DEEP
AND ADDICTIVE.

OLFACTORY ATMOSPHERE
COCO MADEMOISELLE EAU
DE PARFUM INTENSE IS AN
AMBERY WOODY FRAGRANCE
WITH AN EXTREME CHAR-
ACTER. THE FRAGRANCE IS
STRUCTURED AROUND AN
OVERDOSE OF PATCHOULI,



WARMED BY AN
AMBERY ACCORD OF
VANILLA ABSOLUTE AND
TONKA BEAN. A HEART OF
ROSE AND JASMINE AND THE
CONTRASTING FRESHNESS
OF CITRUS ADD THEIR NOTES
TO WRITE THIS POWERFUL
SCORE. INSPIRATION COCO
MADEMOISELLE. A DOUBLE
NAME, A DUAL PERSONALITY.
FREE AND ENDEARING,
MISCHIEVOUS AND
PROVOCATIVE, LIGHTEARTED
AND EXCESSIVE.



Coco CHANEL

PRODUCED BY KELLY HUGHES