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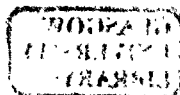
**Reviewing Chanel**  
**A Catalogue Raisonné and Critical Survey of the Dress Designs by Chanel**  
**Published in British and French *Vogue*, 1916-1929**

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**Department of the History of Art, University of Glasgow, October 1997**

**Ph.D. Thesis**

**Volume Two (Part One: 1916-1919)**



## Note

If a position is given in brackets under the Catalogue Entry Number, e.g. (Left), this refers to the design's position in the Catalogue illustration (if more than one model is shown), and not to its position on the page in the original source (this information is provided in the **Presentation** field).

The list of authors and dates given under the **Bibliography** field refers to those authors/publications listed in the corresponding Bibliography in Volume One of this thesis.

**February 1916: Spring/Summer**



**CAT. NO.:** 1

**COLLECTION:** February 1916

**SOURCE:** *Les Elégances Parisiennes*  
No. 2. May 1916, p. 15

**PRESENTATION:**

First (left, fig. 146) of three Chanel designs (see 3 and 4). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 19cm. in height.

**MATERIALS:** Jacket and skirt: Khaki wool jersey  
Blouse: White (fabric unspecified)

**DESCRIPTION:**

Informal day or country/sports jacket, skirt and blouse worn with a small brimmed hat (probably by Chanel), beads, and shoes with gaiters.

Both the loose-fitting hip-length jacket and calf-length skirt are generously cut. The safari-style jacket has straight, full-length sleeves and is secured at the natural waistline with a khaki jersey belt fastened at the front with one button. It has a wide collar, decoratively cut turn-back cuffs, and four large patch pockets with button flaps. These flaps are cut into a slight point at the lower corners, an effect which is echoed in the shape of the bottom edge of the pockets and by the pointed and curving edge of the turn-back cuff. Little can be seen of the plain blouse: it has a wide, flat collar that sits over that of the jacket. The skirt is box-pleated.

**LOCATION:**

A copy of this design, produced during the early 1990s by the house of Chanel, is held in the Chanel collection at the Union Française des Arts du Costume, Paris.

**BIBLIOGRAPHY:**

*Les Elégances Parisiennes:* May 1916, pp. 20, 23  
Charles-Roux: 1989, fig. 82  
De La Haye and Tobin: 1994, p. 14  
Leymarie: 1987, p. 56



**CAT. NO.:** 2

**COLLECTION:** February 1916

**SOURCE:** *Les Élégances Parisiennes*  
No. 4. July 1916 (no page number)

**PRESENTATION:**

Third (right, fig. 259) of three Chanel designs (see 5 and 6). Illustrated by artist's drawing against exterior setting; shown in front three-quarter profile, to a scale of approx. 21cm. in height.

**MATERIALS:** Top and skirt: Sand jersey  
Blouse: Unspecified

**DESCRIPTION:**

Informal day or country/sports ensemble worn with a brimmed hat (probably by Chanel), gloves and high-heeled shoes. The model carries an umbrella or parasol.

The slip-over, hip-length top and calf-length skirt are similar to those of 5 and 6 (although the fabric type, colour and lack of trimming relate it to 1). The top is worn open to the waist and has a narrow, buckled double belt. It incorporates a sailor collar, loose, full-length sleeves (with an extended shoulder or piping detail) and a full skirt. The skirt section of the tunic top is flat at the front and gathered slightly at the sides; a single vertical seam or piping drops down each side from beneath the belt to the hem, and continues down the full length of the skirt. The fullness of the skirt is similarly concentrated at the sides. The plain blouse has front button fastening and a sailor collar worn over that of the top.

**BIBLIOGRAPHY:**

Charles-Roux:	1989, fig. 82
Charles-Roux:	1981, p. 100
Deslandres and Muller:	1986, p. 113
De La Haye and Tobin:	1994, pp. 18, 19
Mackrell:	1992, p. 24
Moore:	1971, p. 150
Steele:	1991, p. 42



**CAT. NO.:** 3  
(Left)

**COLLECTION:** February 1916

**SOURCE:** *Les Élégances Parisiennes*  
No. 2. May 1916, p. 15

**PRESENTATION:**

Second (centre, fig. 147) of three Chanel designs (see 1 and 4). Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 19cm. in height.

**MATERIALS:** Coat: White and green jersey  
Dress and blouse: Not specified

**DESCRIPTION:**

Informal day or country/sports coat, dress and blouse worn with a wide brimmed hat (possibly by Chanel), decorated at the front with a soft bow, and shoes with gaiters.

The knee-length coat and lower-calf-length, one-piece dress are generously cut. The coat is worn open, but secured at the waist with a wide belt fastened at the centre front with two large buttons. The straight, full-length sleeves have a deep turn-back cuff and the model's hands are placed in seam pockets positioned immediately beneath the belt. The sailor collar, front opening and hem are faced in a deep band of green jersey (which may be used to line the coat). The dress has a deep V-neckline and a wide turn-back collar worn under that of the coat; it would appear to be gently gathered at the waist and may, therefore, have a separate belt or waistband. The plain blouse has a small shirt collar and front button fastening.

**BIBLIOGRAPHY:**

*Les Élégances Parisiennes:* May 1916, pp. 20, 23  
Leymarie: 1987, p. 56



A.D.

**CAT. NO.:** 4  
(Right)

**COLLECTION:** February 1916

**SOURCE:** *Les Élégances Parisiennes*  
No. 2. May 1916, p. 15

**PRESENTATION:**

Third (right, fig. 148) of three Chanel designs (see 1 and 3). Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 19cm. in height.

<b>MATERIALS:</b>	Coat and skirt:	Deep purple silk jersey
	Blouse:	Not specified
	Trimming:	Fur (not specified)

**DESCRIPTION:**

Formal day/afternoon jacket, skirt and blouse worn with a wide brimmed hat (probably by Chanel) and high-heeled shoes.

This outfit is more formal than 1, 2 or 3. It has the same basic form as 2: the belted slip-over top, worn open to the waist, has developed into a knee-length top more tightly belted at the natural waistline; the full, lower-calf-length skirt is similar to all those shown with 1 – 5. The narrow tie-belt is secured in a bow at the front and the loose, full-length sleeves, with deep turn-back cuffs, may be cut in one with the bodice. The wide collar shows six button holes on the right side and a corresponding row of buttons is just visible beneath the collar at the left; these buttons may be purely decorative or intended to allow the woman to fasten the jacket up to the neck. A small pocket is placed at a slight angle on either side of the jacket immediately beneath the belt and the fabric is gently gathered into it. A narrow horizontal band of a dark fur is positioned a little above the hem of the jacket. The plain blouse has a sailor collar and front button fastening. The skirt is gathered or loosely pleated.

**BIBLIOGRAPHY:**

*Les Élégances Parisiennes:* May 1916, pp. 20, 23  
Leymarie: 1987, p. 56





**CAT. NO.:** 5

**COLLECTION:** February 1916

**SOURCE:** *Les Élégances Parisiennes*  
No. 4. July 1916 (no page number)

**PRESENTATION:**

First (left, fig. 257) of three Chanel designs (see 2 and 6). Illustrated by artist's drawing against exterior setting; shown face-on, to a scale of approx. 21cm. in height.

**MATERIALS:** Top and skirt: Navy blue jersey  
Trimming: Gold thread embroidery; blue soutache  
Blouse: Not specified

**DESCRIPTION:**

Formal day wear ensemble worn with a wide brimmed hat (probably by Chanel) and high-heeled shoes. The model carries an umbrella or parasol.

Like 2 and 6, this ensemble comprises a hip-length, slip-over top, worn open to a belted waistline, and a full, lower-calf-length skirt. This more formal version is closer to 2 than to 6. The loose-fitting top has a narrow tie-belt fastened in a loose bow to the left side (the ends of the belt fall a short way beyond the hem), a wide turn-back collar and loose, full-length sleeves, that may have been cut in one with the bodice, and taper in slightly towards the pointed cuff. The sleeves are trimmed with a narrow horizontal band of soutache a little above the elbow (possibly marking the seam of an extended shoulder). The cuffs, collar and a wide horizontal band on the skirt are all heavily embroidered with gold thread. The plain blouse has a sailor collar and front button fastening. The skirt is loosely pleated.

**BIBLIOGRAPHY:**

Charles-Roux:	1989, fig. 82
Charles-Roux:	1981, p. 100
Deslandres and Muller:	1986, p. 113
De La Haye and Tobin:	1994, pp. 18, 19
Mackrell:	1992, p. 24
Moore:	1971, p. 150
Steele:	1991, p. 42



**CAT. NO.:** 6

**COLLECTION:** February 1916

**SOURCE:** *Les Élégances Parisiennes*  
No. 4. July 1916 (no page number)

**PRESENTATION:**

Second (centre, fig. 258) of three Chanel designs (see 2 and 5). Illustrated by artist's drawing against exterior setting; shown face-on, to a scale of approx. 21cm. in height.

<b>MATERIALS:</b>	Top and skirt:	White cotton jersey
	Trimming:	Navy blue silk embroidery

**DESCRIPTION:**

Formal day wear ensemble worn with a wide brimmed hat (probably by Chanel) and high-heeled shoes. The model carries an umbrella or parasol.

One of a group of three closely related designs (cf. 2 and 5) comprising a loose-fitting hip-length top and a full, calf-length skirt. This more formal and embroidered version is closer to 5 than to 2. The slip-over top is worn open to the waist and secured with a narrow, loosely knotted tie-belt. The sleeves are identical in cut to those of 2 and 5. The opening to the waist has a buttoned placket into which a wide sailor collar is sewn. The collar, cuffs and the lower skirt of the jacket are all embroidered with a floral motif. The plain blouse has a sailor collar, worn over that of the top, and front button fastening. The plain, full skirt has three low tiers.

**BIBLIOGRAPHY:**

Charles-Roux:	1989, fig. 82
Charles-Roux:	1981, p. 100
Deslandres and Muller:	1986, p. 113
De La Haye and Tobin:	1994, pp. 18, 19
Mackrell:	1992, p. 24
Moore:	1971, p. 150
Steele:	1991, p. 42



**CAT. NO.:** 7

**COLLECTION:** February 1916

**SOURCE:** Charles-Roux  
1991, p. 99

**PRESENTATION:**

One Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 26cm. in height.

<b>MATERIALS:</b>	Dress and blouse:	Not specified
	Trimming:	Embroidery

**DESCRIPTION:**

Formal day wear dress and blouse worn with a wide brimmed hat (trimmed with sable) and high-heeled shoes.

This lower-calf-length, slip-over chemise dress is cut straight. It has narrow-fitting, full-length sleeves with a deep cuff and is open to the waist in a deep V. The waistline is marked by a wide sash, in the same fabric as the dress, tied at the back. The fabric may be gathered slightly into the shoulder seam. The dress is embroidered at the cuffs, neckline, the ends of the sash and the lower skirt. The plain blouse is collared and has front button fastening.

**BIBLIOGRAPHY:**

Charles-Roux:	1989, fig. 81
Charles-Roux:	1981, p. 99
De La Haye and Tobin:	1994, p. 20
Mackrell:	1992, pp. 21, 22
Madsen:	1990, p. 80



**August 1916: Autumn/Winter**

**CAT. NO.:** 8

**COLLECTION:** August 1916

**SOURCE:** British *Vogue*  
1 October 1916, p. 40

**PRESENTATION:**

First (left) of three Chanel designs (see 9 and 10). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 16cm. in height.

<b>MATERIALS:</b>	Coat:	Dark red cotton velvet
	Lining:	Dark red pongee
	Trimming:	Brown rabbit fur
	Dress:	Not specified

**DESCRIPTION:**

Morning/street coat and dress worn with a soft, shallow brimmed hat, decorated with a small bow, and high-heeled shoes.

This knee-length coat is one of a group of four closely related designs (cf. 9, 10 and 11). It is generously cut with a loose-fitting bodice, a wide, full skirt and straight, full-length sleeves. It has button fastening to just above the waist but is worn open to create a deep V-neckline. A narrow tie-belt, fastened in a small bow at the front, is positioned at the natural waistline. It has a wide sailor-like collar which rises up at the back to the base of the hat, and falls to cover the entire shoulder area. The model's hands are placed in the two deep patch pockets positioned at each side of the skirt section of the coat. The opening of both pockets is cut diagonally and trimmed with a wide band of the brown rabbit fur. This trimming is repeated on the sleeves, where two narrower horizontal bands of fur are placed towards the cuff. Little can be seen of the dress beneath: it may be in a light coloured jersey with a shallow V-neckline and wrap-over bodice. The skirt is full and may be softly pleated.





**CAT. NO.:** 9

**COLLECTION:** August 1916

**SOURCE:** British *Vogue*  
1 October 1916, p. 40

**PRESENTATION:**

Third (right) of three Chanel designs (see 8 and 10). Illustrated by artist's drawing on plain ground; shown in back three-quarter profile, to a scale of approx. 16cm. in height.

<b>MATERIALS:</b>	Coat:	Grey jersey
	Trimming:	Grey rabbit fur
	Dress:	Not specified

**DESCRIPTION:**

Morning/street coat and dress worn with a soft hat (possibly of grey rabbit fur) and high-heeled shoes.

This knee-length coat is one of a closely related group of designs (cf. 8, 10 and 11). This design is generously cut and loosely belted at the waist. As it is knee-length, the proportions of this design are closer to those of 8, however the use of fur trimming brings it in line with 10 and 11. Here, the fur is applied in a narrow band at the cuff and in two wide horizontal bands on the skirt of the coat; these fur bands are broken at the side by a plain, vertical panel of the jersey which drops from the waist to the hem. The deep shawl collar which rises to the nape of the neck is trimmed with rabbit fur.



**CAT. NO.:** 10

**COLLECTION:** August 1916

**SOURCE:** British *Vogue*  
1 October 1916, p. 40

**PRESENTATION:**

Second (centre) of three Chanel designs (see 8 and 9). Illustrated by artist's drawing on plain ground; shown in profile, to a scale of approx. 16cm. in height.

**MATERIALS:** Coat: Black satin and fur (probably rabbit)  
Lining: Fur

**DESCRIPTION:**

Morning/street coat worn with a soft, shallow brimmed hat and high-heeled shoes.

This calf-length coat is one of a closely related group of designs (cf. 8, 9 and 11). It is generously cut, with a loose-fitting bodice, full skirt, straight, full-length sleeves and a narrow tie-belt positioned at the natural waistline. It is slightly longer than 8 and 9 and consequently no skirt can be seen below its hemline. The tie-belt would appear to be passed under a panel towards the front of the coat and is loosely tied at the centre. No pockets can be seen. The design is extensively trimmed in fur (contributing to the overall warmth of the coat): the fur is applied to the lower half of the coat's skirt, the cuffs and collar. The collar is distinctive and would appear to incorporate an upper, standing collar in black satin with a fur lining, and a cape collar which lies over the shoulders and the top of the arms, finishing in a point at the front of the bodice.



**CAT. NO.:** 11

**COLLECTION:** August 1916

**SOURCE:** British *Vogue*  
1 November 1916, p. 34

**PRESENTATION:**

First (left) of three Chanel designs (see 12 and 16). Illustrated by artist's drawing on plain ground; shown in profile, to a scale of approx. 15cm. in height.

**MATERIALS:** Coat: Black velvet  
Trimming: Sealskin fur

**DESCRIPTION:**

Morning/street coat worn with a hat (probably in the same black velvet as the coat) decorated with a large bow at the front, and high-heeled shoes.

This design is a version of 10 and shares the same sleeve type, belt (one which would appear to be passed under a panel at the front and fastened at either the left side or the inside of the coat), fur trimming and collar. This design is distinguished by its collar: the upper, standing collar which covers the neck, and the lower cape collar are both in sealskin fur.



**CAT. NO.:** 12

**COLLECTION:** August 1916

**SOURCE:** British *Vogue*  
1 November 1916, p. 34

**PRESENTATION:**

Third (right) of three Chanel designs (see 11 and 16). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 15cm. in height.

<b>MATERIALS:</b>	Jacket:	Dark blue jersey trimmed with rabbit fur
	Skirt:	Dark blue jersey
	Waistcoat:	Grey taffeta waistcoat with silver embroidery

**DESCRIPTION:**

Morning/street jacket, skirt and waistcoat, worn with a soft brimless hat, decorated at the front with a bow, and high-heeled shoes.

The basic shape and style of the hip-length jacket, waistcoat and calf-length skirt corresponds to that of the group of winter coats from the same period (cf. 8-11): the waistcoat is loosely belted at the natural waistline, and the loose-fitting jacket is cut with a slight flare towards its hem (emphasising the relatively wide silhouette). The jacket has straight, full-length sleeves which narrow slightly towards the cuffs. The turn-back collar is in grey fur (probably rabbit fur, which is used for the lining of the jacket) and rises to cover the nape of the neck. Narrow bands of the fur appear at the front facings, the cuffs and edge the hem of the jacket. The waistcoat has front button fastening, a V-neckline and two deep patch pockets. The tie-belt (which may be backed with the contrasting dark blue of the jacket) is fastened to the left side; the ends of the belt fall down beyond the hem of the waistcoat. The plain skirt hangs in soft, regular pleats. Silver embroidery (similar to that seen on 16) is used to border the neckline and the pointed panels at the top of the pockets on the waistcoat.

**BIBLIOGRAPHY:**

British *Vogue*: 1 November 1916, p. 25





**CAT. NO.:** 13

**COLLECTION:** August 1916

**SOURCE:** British *Vogue*  
20 January 1917, p. 18

**PRESENTATION:**

Second (far right) of two Chanel designs (see 14). Illustrated by artist's drawings on plain ground; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

<b>MATERIALS:</b>	Jacket:	White suede
	Dress and lining:	Cerise jersey

**DESCRIPTION:**

Morning/street jacket and dress worn with a boater-style hat (probably suede), decorated at the front with a bow, and high-heeled shoes.

The hip-length jacket and calf-length dress are loose-fitting and generously cut. The edge-to-edge jacket flares outwards towards its hem (cf. 12) and has full-length sleeves with a turn back cuff, a deep V-neckline and a wide collar. Two deep patch pockets are placed at the sides of the coat towards its hem. The tops of the pockets, the cuffs and collar are all faced in the cerise jersey used for both the lining of the coat and the dress. The dress has a shallow V-neckline and the bodice is decorated with a double row of three large buttons; the skirt is plain and loosely pleated.

**BIBLIOGRAPHY:**

British <i>Vogue</i> :	20 January 1917, p. 18
De La Haye and Tobin:	1994, p. 22



CHANEL

**CAT. NO.:** 14

**COLLECTION:** August 1916

**SOURCE:** British *Vogue*  
20 January 1917, p. 18

**PRESENTATION:**

First (bottom centre) of two Chanel designs (see 13). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Coat: Plain grey and checked woolen cloth  
Skirt: Checked woolen cloth  
Blouse: Not specified

**DESCRIPTION:**

Sports coat, skirt and blouse, worn with high-heeled shoes and a hat (probably in suede) decorated with a rosette.

The knee-length coat and calf-length skirt are relatively straight and loose-fitting. The coat has narrow, full-length and set-in sleeves, a deep V-neckline and a wide (possibly sailor) collar. It is secured a little above the natural waistline with a narrow tie-belt in the plain grey fabric; the ends of the belt fall down the front of the coat towards its hem. Two deep patch pockets are placed at the sides on the front of the skirt section of the coat. The coat may be lined with the checked fabric which decorates the front facings, the turn-back cuffs, collar and the top of the pockets. The skirt is pleated and in the same checked fabric used on the coat. The wrap-over blouse is plain.



CHANEL

**CAT. NO.:** 15

**COLLECTION:** August 1916

**HOUSE TITLE:** *Teheran*

**SOURCE:** British *Vogue*  
5 February 1917, p.16

**PRESENTATION:**

Third (bottom centre) of three Chanel designs (see 17 and 20). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

<b>MATERIALS:</b>	Manteau:	Beige and marine blue jersey
	Dress:	Not specified

**DESCRIPTION:**

Afternoon manteau and dress worn with a wide brimmed hat and high-heeled shoes.

The three-quarter-length manteau and calf-length dress are loose-fitting and generously cut. The manteau would appear to flare out slightly towards the hem (cf. 12 and 13). Large tasseled frog fastening is positioned at the top of the coat (but it is worn wide open to reveal the dress beneath). It has a neat, turn-back collar and full-length, straight sleeves with a deep turn-back cuff. Narrow bands of marine blue jersey are used to edge the collar, the tops of the cuff, the front opening and the hem of the coat. The dress has a deep V-neckline and a wrap-over bodice. This is secured and finished with a wide wrap-over sash which has a large tassel falling down the front section of the softly pleated skirt. The sash and the neckline are edged in a contrasting, fabric.

**BIBLIOGRAPHY:**

American <i>Vogue</i> :	February 1917.
Mackrell:	1992, p. 32 fig. 13
Leymarie:	1987, p. 58



**CAT. NO.:** 16

**COLLECTION:** August 1916

**SOURCE:** British *Vogue*  
1 November 1916, p. 34

**PRESENTATION:**

Second (centre) of three Chanel designs (see 11 and 12). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 15cm. in height.

**MATERIALS:** Dress: Bordeaux jersey  
Trimming: Bordeaux and silver chenille embroidery

**DESCRIPTION:**

Afternoon dress worn with high-heeled shoes.

This chemise-style dress shares the basic silhouette and proportions of the group of coats and the suit (cf. 8 – 11 and 12). It is loose-fitting with a relatively full skirt, gathered in with a narrow jersey tie-belt fastened a little above the natural waistline to the left side. No front opening is visible (due to the deep V-neckline, the woman could slip the dress on over her head). The full-length sleeves, which narrow towards the cuff, have a dropped arm hole detailed with top-stitching. Chenille embroidery decorates and borders the lower sleeve, the V-neckline, the hem, and a broad vertical panel which falls down the centre of the bodice and skirt.





**CAT. NO.:** 17

**COLLECTION:** August 1916

**SOURCE:** British *Vogue*  
5 February 1917, p. 16

**PRESENTATION:**

First (left) of three Chanel designs (see 15 and 20). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Dress: Black silk jersey and black lace  
Trimming: Black lace

**DESCRIPTION:**

Afternoon dress worn with high-heeled shoes.

This loose-fitting design comprises a tunic-style knee-length dress worn over a softly pleated calf-length underskirt (cf. 40 and 41, February 1917). It has a deep V-neckline, sailor collar, full-length sleeves and is belted gently at the natural waistline with a narrow double tie-belt, creating soft folds in the bodice and the skirt. The bodice and underskirt are made entirely from the plain black silk jersey; however, the lower sleeve (from the elbow to the wrist), the back section of the sailor collar, and the greater part of the skirt are in the black lace. The lace used on the skirt curves gently up to the waist, leaving only a narrow band of jersey visible between it and the belt.



**CAT. NO.:** 18

**COLLECTION:** August 1916

**SOURCE:** British *Vogue*  
15 November 1916, p.29

**PRESENTATION:**

Second (bottom right) of two Chanel designs (see 19). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 12 cm. in height.

**MATERIALS:** Dress: Black silk jersey  
Trimming: Silk embroidery (various colours)

**DESCRIPTION:**

Afternoon or evening dress worn with high-heeled shoes.

The basic silhouette of this calf-length design is close to that of 19. It comprises a loose-fitting top and a full, relatively wide, skirt. The top has a deep V-neckline, revealing a plain vest or modesty beneath, and a sailor collar. The full-length sleeves are identical in construction to those of 19: they have a deeply cut armhole and taper in slightly towards the wrist. The girdle or belt is positioned a little above the natural waistline and the lower section of the top, or basque, is gently gathered into it, creating a slightly skirted effect. This section is heavily embroidered in a cherry blossom motif using green and white silks, picked out with rose and yellow. The skirt is plain and narrowly pleated.

**BIBLIOGRAPHY:**

British *Vogue*: 15 November 1916, p. 25



CHANEL

**CAT. NO.:** 19

**COLLECTION:** August 1916

**SOURCE:** British *Vogue*  
15 November 1916, p. 29

**PRESENTATION:**

First (bottom left) of two Chanel designs (see 18). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 12cm. in height.

**MATERIALS:** Dress: Black charmeuse  
Trimming: Gold embroidery

**DESCRIPTION:**

Evening dress worn with a jewelled head piece and high-heeled shoes.

This chemise-style dress is similar to 16 and 18: it has a V-neckline, deeply cut armholes and loose fitting sleeves that taper in slightly towards the wrist. It is belted a little above the natural waistline with an interlacing girdle (three interwoven narrow bands of the black charmeuse are used to create a cummerbund effect), and has a full, softly pleated, skirt. The collared V-neckline is not as deep as that of 16. Large, gold embroidered irises decorate the skirt. Some embroidery may also be used on the girdle.

**BIBLIOGRAPHY:**

British *Vogue*: 15 November 1916, p. 25



CHANEL

**CAT. NO.:** 20

**COLLECTION:** August 1916

**HOUSE TITLE:** *Mélisande*

**SOURCE:** British *Vogue*  
5 February 1917, p. 16

**PRESENTATION:**

Second (top centre) of three Chanel designs (see 15 and 17). Illustrated by artist's drawing on plain ground; shown in profile, to a scale of approx. 13cm. in height.

<b>MATERIALS:</b>	Coat:	'Corbeau' satin
	Trimming:	Gold embroidery
	Dress:	Not specified

**DESCRIPTION:**

Evening coat and dress worn with high-heeled shoes.

This knee-length coat is generously cut with a full, relatively wide silhouette. It has straight, full-length sleeves with a deep turn-back cuff. A wide shawl collar (which may be detachable) rises towards the nape of the neck. The coat is secured at the waist with a narrow tie-belt, fastened at the back in a loose bow; it has an uneven hemline that tapers down slightly at the back towards the hem of the softly pleated and plain skirt of the dress. Gold embroidery is used extensively on the coat in the form of what would appear to be a bold circular or floral motif, decorating the cuffs, collar and skirt (where it is contained within three wide horizontal and equidistant bands).





**CAT. NO.:** 21

**COLLECTION:** August 1916

**SOURCE:** British *Vogue*  
15 December 1916, p. 29

**PRESENTATION:**

One (top right) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 17cm. in height.

<b>MATERIALS:</b>	Coat:	Geranium velvet
	Trimming:	Imitation marten fur
	Dress:	Not specified

**DESCRIPTION:**

Evening coat and dress worn with high-heeled shoes.

This knee-length, edge-to-edge coat is loosely cut with wide, full-length sleeves. The fabric may be gently gathered into a wide back belt which tapers down from a little above the natural waistline at the front of the coat; the skirt section falls in soft, loose folds. The main feature of the design is the imitation marten trimming: this is used in a continuous broad band to border the hem, the front facings and the collar. At the collar, a second band of fur covers the tops of the shoulders, tapering into the main band at the front. Fur also forms the deep cuffs on the sleeves. The coat may be secured with a hook and eye fastening.



**February 1917: Spring/Summer**

**CAT. NO.:** 22

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
5 June 1917, p. 28

**PRESENTATION:**

First (bottom right ) of two Chanel designs (see 26). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 15cm. in height.

**MATERIALS:** Top: Blue jersey and brown suede  
Skirt: Blue jersey  
Trimming: Blue silk embroidery

**DESCRIPTION:**

Morning/street suit worn with a narrow brimmed hat in beige suede (by Chanel) and high-heeled shoes.

The hip-length jacket and calf-length skirt are loose-fitting and generously cut. The cross-over jacket closes to the left side, and is secured with a broad brown suede belt a little above the natural waistline. It has a deep V-shaped opening, revealing a plain vest or modesty, and a small suede collar. The deep, unmounted armholes narrow into straight full-length sleeves with a small, flaring cuff (probably in the suede). The lower jacket is loosely gathered into the belt and flares slightly outwards over the hips. The suede sections are all embroidered with a floral motif in blue silk. The plain, box pleated skirt hangs straight.

**BIBLIOGRAPHY:**

British *Vogue*: 5 May 1917, p. 20



CHANEL

**CAT. NO.:** 23

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
5 February 1917, p. 34

**PRESENTATION:**

One (bottom left) Chanel design. Photographed against interior setting; shown face-on, to a scale of approx. 13cm. in height.

**MATERIALS:** Jacket: Grey jersey  
Dress: Black, white and grey checked jersey

**DESCRIPTION:**

Morning/street jacket and dress worn with a green straw cloche hat (by Reville), wound with a spool of white worsted. The shoes are not visible.

The hip-length jacket and calf-length dress are loose-fitting and have a relatively straight silhouette. The jacket is worn open, and secured with a buttoned double-belt, in grey jersey at the natural waistline. The sleeves are straight with deep turn-back cuffs. Two breast patch pockets, placed towards the sides, and at least one patch pocket at the lower section of the coat (into which the right hand is placed), are included. The wide collar is in the plain jersey fabric; the revers are in the same black grey and white checked fabric of the dress (cf. 14 and 24). The dress has a cross-over bodice and a deep V-neckline; the ample skirt is knife pleated.

**BIBLIOGRAPHY:**

American *Vogue*: February 1917  
Charles-Roux: 1981, p. 100

**NOTES:**

As this design was reproduced in the early February 1917 editions of both American and British *Vogue*, it is unlikely that it was included in Chanel's full haute couture collection of that month; however, it was shown as part of a forecast feature on spring fashions and may, therefore, have been part of a mid-season collection produced after August 1916, anticipating the full collection in February.





**CAT. NO.:** 24

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
20 February 1917, p. 45

**PRESENTATION:**

One (bottom left) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 16cm. in height.

**MATERIALS:** Coat and skirt: Grey 'chanella' jersey; red and green tartan  
Blouse: Not specified

**DESCRIPTION:**

Morning/street suit worn with a black turban-style hat decorated with a large bow of black satin (by Reboux), earrings and high-heeled shoes.

The short, neat-fitting jacket (as it is cut to just below the waist British *Vogue* referred to it as an Eton-style jacket) emphasizes the width of the flaring and kilted hip-length tartan overskirt sewn into the waistband of the narrower, calf-length skirt. The single-breasted jacket is secured with a narrow belt positioned at the natural waistline and fastened to the left side; it flares out slightly above the overskirt and has an uneven hemline which tapers down towards the back. A single button fastens the jacket immediately above the belt. The button, collar, revers and the deep turn-back cuffs are all faced with the tartan of the overskirt. The skirt is plain and full; the blouse has a shallow V-neckline which would appear to be trimmed with narrow ruffles or pleats in the same fabric.

**BIBLIOGRAPHY:**

American *Vogue*: 20 February 1917

De La Haye and Tobin: 1994, pp. 16, 17

**NOTES:**

'Chanella' was a very fine, lightweight jersey fabric produced especially for the house of Chanel by Rodier from 1917.



**CAT. NO.:** 25

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
5 March 1917, p. 49

**PRESENTATION:**

One (top right) Chanel design. Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 18cm. in height.

<b>MATERIALS:</b>	Coat:	Navy blue satin
	Lining:	Beige wool homespun
	Trimming:	Beige soutache and chenille embroidery

**DESCRIPTION:**

Morning/street coat worn with a turban-style hat and high-heeled shoes.

The coat has a 'barrel' silhouette and is cut to just above the ankle. It wraps over to the left side and is secured with a double belt which is tied at the back and faced in the beige wool homespun lining of the coat. It shows a wide collar and straight, full-length sleeves that flare outwards over the wrist. A large, loose patch pocket is placed at either side of the coat; the tops of the pockets are 'fastened' (or sewn) into the lower edges of the lower belt. The hem of the coat is turned under and attached to the lining. Embroidery is applied to the collar, lower-sleeve and pockets.



**CAT. NO.:** 26

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
5 June 1917, p. 28

**PRESENTATION:**

Second (top right) of two Chanel designs (see 22). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 12cm. in height.

**MATERIALS:** Coat and cape: Beige jersey  
Lining: Beige satin

**DESCRIPTION:**

Sports/travel coat and attached cape worn with a brimmed hat (in a brown cloth, banded with beige chiffon), and high-heeled shoes with gaiters.

The wrap-over calf-length coat is loose-fitting and generously cut. The plain coat has a wide collar, which lies over the top of the cape, and full-length sleeves with a deep turn-back cuff. It is secured a little above the natural waistline with a broad jersey belt; this is fastened at the centre front with one large button (cf. 1 and 28). The skirt section of the coat falls in loose folds and has two large patch pockets placed at the sides into which the model's hands are placed. The plain cape is most probably attached to the neckline beneath the collar of the coat. The straight neckline of what may be a blouse or dress can just be seen.

**BIBLIOGRAPHY:**

British *Vogue*: 5 March 1917, pp. 15, 16



**CAT. NO.:** 27

**COLLECTION:** February 1917

**SOURCE:** Charles-Roux  
1981, p. 101

**PRESENTATION:**

One Chanel design. Photographed against exterior setting; shown in profile, to a scale of approx. 22cm. in height.

**MATERIALS:** Tunic top, skirt and blouse: Not specified

**DESCRIPTION:**

Sports ensemble worn with a boater hat and boots.

The hip-length jacket and calf-length skirt are generously cut and loose fitting. The design is similar in style and cut to 3 (February 1916): the top has a deep V-neckline with, in this example, a sailor collar and loose, full-length sleeves with a deep turn-back cuff. It is gathered in at the waist by a narrow tie-belt; the ends of the belt fall down at the left side and are decorated with large pompoms. The hem of the jacket and the sailor collar are bordered with a wide band of a contrasting fabric (its sheen contrasts to the matte appearance of the plain, probably jersey, fabric). The plain skirt is full and may be slightly gathered at the waist; the blouse has a sailor collar.

**BIBLIOGRAPHY:**

Charles-Roux: 1981, p. 100

*Femina*: 1 June 1917, p, 12

**NOTES:**

Worn by Hilda May.



# PUISQUE LES TAXIS SONT RARES

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**CAT. NO.:** 28

**COLLECTION:** February 1917

**SOURCE:** *Les Elégances Parisiennes*  
No. 12. March 1917, p. 169

**PRESENTATION:**

One Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 9cm. in height.

**MATERIALS:** Jacket: Checked fabric (not specified)  
Skirt: Plain and checked fabric (not specified)

**DESCRIPTION:**

Sports/country ensemble worn with a brimmed hat and shoes with gaiters. The model carries a walking cane.

The hip-length jacket and calf-length skirt are loose-fitting and full. The jacket is made entirely from a large checked fabric (probably in black and white). It flares slightly over the hips and has front button fastening; a narrow belt is worn at the natural waistline and fastened with a single button at the centre front (cf. 1, February 1916, and 26). The full-length sleeves are cut straight and the wide collar complements the proportion of the deep cuffs. The model's right hand is placed in a deep patch pocket on the lower skirt section of the jacket. The skirt falls in soft, loose folds and is trimmed with a deep band of the checked fabric at its hem.

**BIBLIOGRAPHY:**

Charles-Roux: 1981, p. 100



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**CAT. NO.:** 29

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
20 June 1917, p. 15

**PRESENTATION:**

One (top right) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 9 cm. in height.

**MATERIALS:**       Sweater:       Emerald green silk  
                          Skirt:         Not specified

**DESCRIPTION:**

Sports sweater and skirt (only the top of the skirt is visible) worn with a wide brimmed hat. The basic style of this hip-length sweater is close to 30 and 31. Like 30, it includes a wide collar, a narrow belt worn at the waist and fastened at the back, and two large patch pockets. The deep pockets are cut with a curved top and serve to add width to the hip area of the design. The loose, full-length sleeves have a narrow turn-back cuff; the V-neckline leads to a buttoned placket, which extends a short way below the belt. The green coroso buttons (of which there are at least six) are not fastened. The skirt would appear to be cut straight and is in a vertically striped fabric.

**BIBLIOGRAPHY:**

American *Vogue*:       June 1917  
De La Haye and Tobin: 1994; pp. 13, 16



CHANEL

**CAT. NO.:** 30

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
5 June 1917, p. 52

**PRESENTATION:**

One (top right) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 13 cm. in height.

**MATERIALS:** Jacket and skirt: Grey green jersey

**DESCRIPTION:**

Sports ensemble worn with high-heeled shoes with gaiters.

The hip-length jacket and calf-length skirt are one of a group of similar designs: cf. 29 and 31. The width of the hip area is accentuated by the gathering of the fabric into a narrow belt worn at the waist and the two deep patch pockets with curved tops positioned at the sides (cf. 29). The jacket has loose-fitting, full-length sleeves, possibly cut in one with the bodice, with a deep turn-back cuff. Wide revers and what would appear to be a sailor collar are included. A vertical seam falls in a straight line from the shoulder to the belt on both sides of the jacket. The plain skirt is relatively straight and hangs in soft pleats.



**CAT. NO.:** 31

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
5 April 1917, p. 35

**PRESENTATION:**

Second (bottom right) of two Chanel designs (see 36). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 14cm. in height.

**MATERIALS:** Sweater and skirt: Bordeaux wool and silk jersey

**DESCRIPTION:**

Sports ensemble worn with high-heeled shoes.

This design is similar to 29 and 30. The hip-length sweater and calf-length skirt are loose-fitting. The sweater is gathered in at the waist with a tie-belt fastened at the centre front in a soft bow; the fabric below the belt falls in soft pleats over the hips. It has loose, full-length sleeves with decoratively cut cuffs, and a shallow V-neckline. The sweater combines two fabrics: the Bordeaux wool jersey is overlaid with a V-shaped yoke (covering the tops of the shoulders and finishing in a point at the bow) and a broad horizontal band at the hem of silk jersey. The plain skirt is cut straight.



CHANEL



**CAT. NO.:** 32

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
5 August 1917, p. 14

**PRESENTATION:**

One (bottom right) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 14cm. in height.

**MATERIALS:** Dress: Beige jersey  
Blouse: Not specified

**DESCRIPTION:**

Informal afternoon one-piece dress and blouse worn with high-heeled shoes.

This calf-length dress is loosely cut with full-length sleeves, finished with a narrow turn-back cuff, a deep V-neckline and a wide collar. The centre front opening of the bodice is fastened with two decorative bows. The bodice is gently bloused over a broad sash positioned at the hips; this sash may be in the same beige jersey as the dress and its fringed ends fall a short way down the left side of the plain skirt (cf. 33). The full skirt is gently gathered into the sash.

A plain wrap-over V-neck blouse, with a small collar, can just be seen.



CHANEL

**CAT. NO.:** 33

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
5 April 1917, p. 36

**PRESENTATION:**

One (top) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 16cm. in height.

**MATERIALS:** Dress: Navy blue tricotine  
Trimming: Tan satin embroidered with tan soutache

**DESCRIPTION:**

Informal afternoon one-piece dress worn with a wide brimmed hat, bound with a length of ribbon, and high-heeled shoes. The model carries a parasol.

This loose-fitting, calf-length dress has full-length sleeves and a shallow V-neckline with a shawl collar (cf. 38). A tie-belt is positioned at the natural waistline and the fringed ends fall a short way down the centre of the skirt (cf. 32). The skirt is gathered gently into both the belt and the welt pockets, which are set at a slight angle at the sides of the skirt, emphasising the width of the hip area. The seam of the sleeve at the shoulder is top stitched in what may be a contrasting colour. Bands of tan satin embroidered in tan soutache are used to decorate the pockets, the collar and the lower sleeve. The hemline is quite distinctive: the fabric at the hem is turned outwards and covered with a satin facing and bound with the soutache.



**CAT. NO.:** 34

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
20 July 1917, p. 15

**PRESENTATION:**

First (bottom left) of three Chanel designs (see 35 and 42). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 14cm. in height.

**MATERIALS:** Dress: Grey jersey (with red top stitching)

**DESCRIPTION:**

Informal afternoon dress worn with high-heeled shoes.

This design consists of a tunic-style dress, cut to just below the knee, worn over a calf-length underskirt (cf. 35 and 36). It is loose-fitting and, like other designs shown in this collection, the width of the hip area is emphasized by the use of deep side pockets and the gathering of fabric. This example has a square neckline and full-length set-in sleeves, with a narrow cuff. The fabric is gently gathered into the neckline and the belt, thus emphasising the fullness of both the bodice and skirt. The narrow belt is positioned at the natural waistline and fastened at the back. The skirt has two deep side seam pockets into which the model's hands are placed. The tops of the cuffs, the pockets and the belt are all detailed with decorative rows of red top-stitching; this is also used on two vertical bands, which border the edge of the neckline and drop down the front of the bodice to the waist, where they taper in gently towards the centre of the belt. The plain underskirt hangs in loose folds.



CHANEL

**CAT. NO.:** 35

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
20 July 1917, p. 15

**PRESENTATION:**

Third (bottom right) of three Chanel designs (see 34 and 42). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 14cm. in height.

**MATERIALS:** Dress: Blue jersey  
Trimming: Gold embroidery

**DESCRIPTION:**

Informal afternoon dress worn with high-heeled shoes.

This design is a version of 34 and 36: the knee-length dress and calf-length underskirt are generously cut with the fullness concentrated at the hip area. The full-length sleeves are loosely cut and narrow slightly towards the wrists (it is not clear from the illustration what style of cuff has been used). It is secured a little above the natural waistline with a narrow belt fastened at the back. The round neckline is bordered with a band of fabric detailed with gold embroidery; bands of the same width fall in a straight line from the shoulder to the belt and continue down the lower section of the top to the hem. The fabric is gently gathered into the neckline and bloused over the belt; similarly the lower section of the top seems to be gathered into the belt, causing the fabric to hang in loose pleats. The gold embroidery may also have been used to decorate the cuffs.



CHANEL



**CAT. NO.:** 36

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
5 April 1917, p. 35

**PRESENTATION:**

First (bottom left) of two Chanel designs (see 31). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 14cm. in height.

**MATERIALS:** Dress: Bordeaux satin  
Trimming: Embroidery (gold and various colours)

**DESCRIPTION:**

Afternoon dress worn with high-heeled shoes.

This design is similar to 34 and 35. It consists of a knee-length tunic-style dress worn over a calf-length underskirt. The dress has a rounded V-neckline and full-length, straight sleeves with narrow, turn-back cuffs. It is belted at the natural waistline with a double intertwining girdle, probably in the same satin fabric. The fabric is gently gathered into the belt and falls in soft folds; the hem is lower at the back than at the front. The underskirt is narrower than the skirt of the dress and hangs in soft pleats. The design is extensively embroidered in gold and other dull coloured silks; on the dress the embroidery borders the neckline and is formed into a V-shaped panel on the front of the bodice and the tops of the sleeves; the lower two-thirds of its skirt and the hem of the underskirt are decorated with embroidery organized into horizontal bands and including a bold floral motif; small floral shapes pattern the area between these bands and the V-shape on the bodice.



CHANEL

**CAT. NO.:** 37

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
5 March 1917, p. 16

**PRESENTATION:**

First (top centre) of two Chanel designs (see 40). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 10cm. in height.

**MATERIALS:** Dress: Blue satin  
Trimming: Gold embroidery

**DESCRIPTION:**

Afternoon dress worn with high-heeled shoes.

This tunic-style, calf-length dress is generously cut with a full skirt. It has a cross-over bodice, forming a low V-neckline, and is secured with a wide belt. This belt tapers upwards at the front and is fastened with one large, centrally placed button. The full-length, set-in sleeves are relatively narrow and taper in towards the wrist. The skirt falls in soft loose folds and may be gently gathered into the belt. The V-neckline, the opening of the wrap over bodice, and the belt are all edged with deep bands of gold embroidery. This is continued in what may be a narrow panel at the right side of the skirt, where four bands of the embroidery rise towards the front of the skirt, following the line of the belt (cf. 39).



CHANEL.

**CAT. NO.:** 38

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
20 May 1917, p. 32

**PRESENTATION:**

One (bottom left and right) Chanel design. Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 14cm. in height.

**MATERIALS:** Dress: Green woollen fabric (not specified)  
Trimming: Red and green embroidery

**DESCRIPTION:**

Afternoon dress worn with brimmed hat, bound with ribbon, and high-heeled shoes. The model carries an umbrella or parasol. The dress was designed to be worn with a matching coat (see 39).

This one-piece calf-length dress is similar to 33: it has a shallow V-neckline (with a shirt-like collar), full-length sleeves with a narrow turn-back cuff, and the fullness in the skirt is concentrated at the hip area. The fabric is slightly gathered into a curving waistband which marks the natural waistline. This waistband is embroidered with what would appear to be a floral motif in green and red, and the design is repeated in two similarly shaped curving bands: one placed in the centre of the bodice, the other just below the hips on the skirt section (and thus emphasising the width of the hips). The position and size of the bands on this design echo those on its accompanying coat. Embroidery is also used to decorate the cuffs and collar.



**CAT. NO.:** 39

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
20 May 1917, p. 32

**PRESENTATION:**

First (bottom left) of two Chanel designs (see 38). Illustrated by artist's drawing on plain ground; shown ace-on, to a scale of approx. 14cm. in height.

**MATERIALS:** Coat: Black satin  
Trimming: Beige embroidery

**DESCRIPTION:**

Afternoon coat and dress (see 38) worn with high-heeled shoes.

This three-quarter-length coat hangs loosely from the shoulders and is generously cut. It is worn open, revealing the dress beneath, and secured by a narrow tie-belt in the same black satin. The belt is loosely tied over the front of the dress (the ends fall down towards the hem). The design includes a deep shawl collar and full-length, straight sleeves with a deep turn-back cuff. Wide bands of beige embroidery edge the collar and decorate the cuffs; three broad equidistant bands are also used on the sides of the skirt section: set at an angle, they rise upwards from the back towards the waistline (cf. 37).





**CAT. NO.:** 40

**COLLECTION:** February 1917

**SOURCE:** *British Vogue*  
5 March 1917, p. 16

**PRESENTATION:**

Second (bottom centre) of two Chanel designs (see 37). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 14 cm. in height.

<b>MATERIALS:</b>	Coat:	Black satin
	Trimming:	Beige embroidery
	Dress:	Cotton (colour not specified)

**DESCRIPTION:**

Afternoon coat and dress worn with high-heeled shoes.

This three-quarter-length coat has a relatively full skirt and a 'wide-at-the-hips' effect. It has a deep collar and low V-neckline, revealing the straight neckline of the dress beneath. The full-length straight sleeves are finished with a deep turn-back cuff. The bodice is cut straight but softly pleated at the shoulder to give additional fullness. A belt, fastened with two large buttons, is placed at the natural waistline; the skirt of the coat falls in soft, loose folds. The most distinctive feature are the pockets: a band of beige embroidery drops from the shoulder seam, widening as it reaches the waist level, where it edges the top of the side pockets. A square panel and broad continuous band of the embroidery are also used on the lower skirt and the hem. The skirt of the plain dress beneath is softly pleated.



**CAT. NO.:** 41

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
5 April 1917, p. 28

**PRESENTATION:**

One (centre) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 15cm. in height.

**MATERIALS:** Dress: Black satin  
Trimming: Silk embroidery (various colours)

**DESCRIPTION:**

Formal afternoon dress worn with a deep crowned and wide brimmed hat and high-heeled shoes.

This tunic-style calf-length design is similar to others in this collection (e.g. 34): the fullness is concentrated at the hip area, in keeping with the fashion for the 'barrel' silhouette. The width of the skirt is emphasized by the narrower and slightly longer underskirt (cf. 34, 35 and 36). It has a square neckline and straight, set-in and full-length sleeves that taper in towards a narrow cuff. No belt is used, but the waist is defined by what may be either a back belt or gathering at the sides. The sleeves are the only sections of the design not to be decorated with the white, grey, green and yellow silk embroidery. The elaborate embroidery scheme on the bodice and skirt contrasts with the plain satin underskirt.

**BIBLIOGRAPHY:**

American *Vogue*: March 1917  
De La Haye and Tobin: 1994, p. 17



CHANEL

**CAT. NO.:** 42

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
20 July 1917, p. 15

**PRESENTATION:**

Second (top centre) of three Chanel designs (see 34 and 35). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 14cm. in height.

<b>MATERIALS:</b>	Dress:	Black tulle
	Trimming:	Gold embroidery
	Guimpe:	White mousseline

**DESCRIPTION:**

Formal afternoon or evening dress worn over a plain guimpe and with high-heeled shoes.

This design is similar to 43. The calf-length pinafore-style dress has a comparatively straight silhouette, but with a relatively full, loose skirt. The guimpe has a bateau neckline and full-length sleeves (the sleeves are loosely cut). The main feature of the design is the embroidery: four large circular motifs are placed in a vertical row down the front of the bodice and top of the skirt (these may have been appliquéd onto the dress). A broad sash is incorporated into the circular motif placed a little above the waistline: passing under the embroidered section to the back of the dress, it is brought round and loosely tied across the hips (its ends fall down the front of the skirt). The sash may also be in black tulle. The embroidery is continued in a vaguely floral motif on the lower section of the skirt and is concentrated towards the scalloped hemline.



CHANEL

**CAT. NO.:** 43

**COLLECTION:** February 1917

**SOURCE:** British *Vogue*  
5 August 1917, p. 15

**PRESENTATION:**

One (top right) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

<b>MATERIALS:</b>	Dress:	Black crêpe de Chine
	Trimming:	Gold embroidery
	Guimpe:	Not specified

**DESCRIPTION:**

Formal afternoon or evening dress worn over a guimpe and with high-heeled shoes.

This calf-length design is similar to 42. The dress is sleeveless, with a deep V-neckline. The bodice is cut straight and gently bloused over a narrow, black crêpe de Chine sash. The sash is wrapped around the waist and then brought round over the hips (the tasselled ends fall down the left side of the skirt towards the hem). The skirt hangs in soft, loose pleats. The plain guimpe has full-length cuffed sleeves and a low, straight neckline. The entire dress is heavily embroidered in gold with a bold floral design.



CHANEL.



August 1917: Autumn/Winter

**CAT. NO.:** 44

**COLLECTION:** August 1917

**SOURCE:** British *Vogue*  
5 February 1918, p. 31

**PRESENTATION:**

One (centre right) Chanel design. Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 14cm. in height.

**MATERIALS:** Coat: Grey and yellow jersey  
Skirt: Grey jersey

**DESCRIPTION:**

Morning/street ensemble worn with high-heeled shoes, gloves, a dark coloured beret and a matching muff held over the right arm.

This single-breasted, three-quarter-length coat hangs loosely from the shoulders and is brought in at the waist with a narrow tie-belt; the ends of the belt fall down the left side. It has front button fastening: two large buttons are positioned immediately above the belt. The straight, full-length sleeves have a deep, turn-back cuff. The revers are in yellow jersey, corresponding to the rectangular front panel on the bodice which ends a little below the line of the belt. Narrow bands of the same yellow jersey are used to edge the top of the cuffs, the grey jersey collar and the hem. The calf-length skirt is plain.



CHANEL

**CAT. NO.:** 45

**COLLECTION:** August 1917

**SOURCE:** British *Vogue*  
5 January 1918, p. 35

**PRESENTATION:**

Second (bottom right) of two Chanel designs (see 46). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 12cm. in height.

**MATERIALS:** Coat and skirt: Marron jersey  
Trimming: Grey squirrel fur

**DESCRIPTION:**

Morning/street ensemble worn with a deep crowned and wide brimmed hat and high-heeled shoes.

The knee-length coat is single-breasted and cut straight, with full-length sleeves, and a deep, fur-trimmed cuff. A light coloured blouse, vest or modesty can be seen beneath the V-neckline. It is also decorated with a wide band of fur at the hem, and the accompanying lower-calf-length skirt is similarly plain and untrimmed, hanging in soft, loose pleats. This design has front button fastening: the small buttons run down the rever collar to the hem. A narrow tie-belt, fastened at the back, is positioned at the natural waistline. The fur is used as part of what may be a separate high collar, fastened at the front, and as trimming on the skirt of the coat in the form of narrow vertical bands.



CHANEL

**CAT. NO.:** 46

**COLLECTION:** August 1917

**SOURCE:** British *Vogue*  
5 January 1918, p. 35

**PRESENTATION:**

First (bottom left) of two Chanel designs (see 45). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 12cm. in height.

**MATERIALS:** Coat and skirt: Apricot jersey  
Trimming: Grey squirrel fur

**DESCRIPTION:**

Morning/street coat and skirt worn with a cloche hat and high-heeled black shoes.

The single-breasted, almost knee-length coat is comparatively narrow and straight. No belt is used, but the waist is defined by narrow, gathered panels of fabric at both sides. It has full-length, straight sleeves with a deep cuff, and a high collar; both the cuffs and collar are trimmed with the squirrel fur. The coat has front button fastening and two small buttons can be seen at the waistline. The skirt section is gathered gently at the waist and hangs in soft folds. It is trimmed with three horizontal bands of fur: the band at the hem is double the width of those on the top section of the skirt (cf. 47). The calf-length jersey skirt is plain.

**BIBLIOGRAPHY:**

British *Vogue*: 5 January 1918, p. 34.

Howell: 1975, p.27



CHANEL.

**CAT. NO.:** 47

**COLLECTION:** August 1917

**SOURCE:** British *Vogue*  
20 September 1917, p. 97

**PRESENTATION:**

One (bottom left) Chanel design. Illustrated by artist's drawing on plain ground; shown in back three-quarter profile, to a scale of approx. 15cm. in height.

**MATERIALS:**           Wrap:           Taupe velvet  
                                  Trimming:       Dark-coloured castor fur

**DESCRIPTION:**

Morning/street coat worn with a prune-velvet toque (decorated with a design of small flowers embroidered in silver thread) and high-heeled shoes.

This calf-length coat has a relatively straight silhouette and full-length sleeves. A cape-like effect, with a curved hemline, falls a short way down the back from beneath the castor scarf-collar. A deep band of castor trims the hem of the cape and the deep cuffs (British *Vogue* reported that 'the fastenings are buttons of fur': the buttons were covered with the same fur). The velvet is lightly gathered under the cape, an effect which is repeated under the two narrower bands positioned towards the top of the skirt section of the coat (cf. 46); these bands would appear to taper upwards towards the front of the design. The lower third of the coat to its hem is trimmed with the fur.





**CAT. NO.:** 48

**COLLECTION:** August 1917

**SOURCE:** British *Vogue*  
5 September 1917, p. 37

**PRESENTATION:**

One (bottom left) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 15cm. in height.

<b>MATERIALS:</b>	Coat:	Deer-brown duvetyn
	Lining:	Brown and green silk
	Trimming:	Kolinsky fur
	Blouse and skirt:	Not specified

**DESCRIPTION:**

Morning/street coat, skirt and blouse worn with a wide-brimmed hat of black velvet (trimmed with three feather cocardes or rosettes), earrings, gloves and high-heeled shoes with gaiters. The model carries an umbrella.

This edge-to-edge, calf-length coat is narrow-fitting, but has some fullness in its skirt; the slightly longer skirt hangs straight. The fabric of the coat is gently gathered into a waistband positioned at the natural waistline. The sleeves are straight and finished with a deep fur cuff; this fur also forms the high collar which rises to cover the nape of the neck. Fur is applied in two narrow vertical bands at the front opening, in a deep band that covers the lower third of the skirt section, and as two diagonal bands that meet at the opening of the centre section of the skirt (forming a V-shape). Little of the blouse can be seen: it is plain and has a high standing and curved collar. The plain skirt is narrowly pleated.



**CAT. NO.:** 49

**COLLECTION:** August 1917

**SOURCE:** British *Vogue*  
5 October 1917, p. 28

**PRESENTATION:**

First (top centre) of two Chanel designs (see 51). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 9cm. in height.

**MATERIALS:** Coat and cape: Black velvet  
Trimming: Grey rabbit fur  
Skirt: Not specified

**DESCRIPTION:**

Morning/street coat (with attached cape) and skirt or dress worn with high-heeled shoes.

The calf-length coat-cape (cf. 26) is generously cut and hangs straight. The cape has an uneven hemline (the front is hip-length and the back drops to just above the knee), a flat fur collar (that drops over the back of the shoulders), and a deep band of fur trimming at the hem (into which the velvet would appear to be gathered). The coat is very similar to that of 26: it has full-length sleeves, with a wide turn-back cuff, and is secured with a wide belt positioned at the natural waistline. On this model two buttons are used to fasten the belt at the front. Its skirt hangs in soft, loose pleats. The coat's deep, turned-over fur collar sits over that of the cape. Only the lower calf-length hem of the skirt or dress can be seen underneath the coat; it is plain and in a dark, possibly contrasting colour.

**BIBLIOGRAPHY:**

British *Vogue*: 5 October 1917, p. 30



CHANEL

**CAT. NO.:** 50

**COLLECTION:** August 1917

**SOURCE:** British *Vogue*  
20 August 1917, p. 11

**PRESENTATION:**

One (bottom right) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile to a scale of approx. 14 cm. in height

**MATERIALS:** Dress: Grey silk jersey  
Trimming: Grey rabbit fur

**DESCRIPTION:**

Informal afternoon/sports dress worn with high-heeled shoes.

This calf-length dress, worn with a slightly longer underskirt, is similar in basic cut and style to 34 and 35. In this design, the plain bodice has a rounded neckline with set-in, full-length sleeves that narrow towards a neat cuff. The bodice is bloused over a broad sash tied around the waist (cf. 32); the fringed ends of the sash fall a short way down the left side. The fabric is gathered into both the belt and a narrow band of fur which decorates the hem (narrowing the waist and hemline in relation to the hips, and recalling the 'barrel' silhouette of February 1917). The fur trim is the only embellishment on the design.

**BIBLIOGRAPHY:**

British *Vogue*: 20 August 1917, p. 12

American *Vogue*: August 1917

De La Haye and Tobin: 1994; p. 13

**NOTES:**

Worn by Chanel.



CHANEL.

**CAT. NO.:** 51

**COLLECTION:** August 1917

**SOURCE:** British *Vogue*  
5 October 1917, p. 28

**PRESENTATION:**

Second (bottom centre) of two Chanel designs (see 49). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 14cm. in height.

**MATERIALS:** Dress: Marron satin  
Trimming: Cashmere embroidery (red, black and beige)

**DESCRIPTION:**

Afternoon dress worn with high-heeled shoes.

This one-piece, calf-length dress is slim-fitting with some fullness in the skirt. It has loosely cut, full-length sleeves that narrow towards flared cuffs which extend over the tops of the hands. It has a deep, U-shaped neckline and the bodice is bloused slightly over the long belt. The style, position and arrangement of the belt is identical to that of 43. The skirt is gently gathered under the belt at the sides and hangs in soft, loose pleats. The embroidery may be applied in narrow vertical panels (which fall from the left shoulder to the belt), the lower sleeve, cuff, the neckline and in a fine horizontal band three-quarters of the way down the skirt.

**BIBLIOGRAPHY:**

British *Vogue*: 5 October 1917, p. 30





CHANEL

**CAT. NO.:** 52

**COLLECTION:** August 1917

**SOURCE:** British *Vogue*  
20 August 1917, p. 12

**PRESENTATION:**

One (bottom right) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 10cm. in height.

**MATERIALS:** Cloak: Blue satin  
Trimming: Grey rabbit fur

**DESCRIPTION:**

Evening cloak worn with high-heeled shoes.

This full-length, wrap-around cloak is generously cut and trimmed with a broad, continuous band of grey fur at the hemline and the front opening (cf. 21); the fur also forms a wide shawl collar at the neck..

**BIBLIOGRAPHY:**

British *Vogue*: 20 August 1917, p. 12



CHANEL.

February 1918: Spring/Summer

**CAT. NO.:** 53

**COLLECTION:** February 1918

**SOURCE:** British *Vogue*  
20 February 1918, p. 44

**PRESENTATION:**

One (top right) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile to a scale of approx. 11cm. in height.

**MATERIALS:** Coat and dress: Tobacco brown silk jersey  
Trimming: Brown wool lace

**DESCRIPTION:**

Morning/street or informal afternoon ensemble worn with a wide brimmed hat, trimmed with a dark flower, and high-heeled shoes.

The single-breasted knee-length coat has a slim-fitting silhouette; the fabric of the skirt section is slightly gathered into a narrow tie-belt positioned a little above the natural waistline and fastened at the back (this is the only visible means of fastening). The full-length sleeves flare outwards from the elbow to the wide turn-back cuff. The deep shawl collar is fastened with two large buttons at the centre front. The uneven hemline curves upwards at the centre front. The brown wool lace trims the cuffs, the collar and the coat's skirt (the top of this section of the lace follows the curve of the coat's hemline). The skirt of the calf-length dress is plain with a straight hemline.

**BIBLIOGRAPHY:**

British *Vogue*: 20 February 1918, p. 45



CHANEL

**CAT. NO.:** 54

**COLLECTION:** February 1918

**SOURCE:** British *Vogue*  
20 February 1918, p. 45

**PRESENTATION:**

One (top right) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 12cm. in height, and from the back, to a scale of approx. 3cm. in height.

**MATERIALS:** Coat: Brown and white checked velours

**DESCRIPTION:**

Morning/street coat worn with a brimmed hat and high-heeled shoes.

The calf-length coat has a straight silhouette with narrow, full-length sleeves and a deep cuff. The bodice is lightly gathered into a broad belt fastened at the front with two buttons; a small patch pocket is positioned in the belt to the right side. The main body of the design is in a brown velours; however the cuffs, belt, front opening and skirt are trimmed with a brown and white checked velour which also forms the wide scarf collar. The top of the pocket is left in the plain brown fabric. Panels of the checked velours decorate the skirt: at the front, the panel falls from a short way below the waistband to the hem. This panel is gathered at the top to create a ruffled effect. At the back a shorter panel is used, again dropping to the hem.

**BIBLIOGRAPHY:**

British *Vogue*: 20 February 1918, p. 76



*Chanel supports the  
cause of pockets in  
the same staunch way  
she has upheld jersey;  
this tête de nègre ve-  
lours coat has its one  
and only pocket in its  
tête de nègre and  
white checked belt*



CHANEL



**CAT. NO.:** 55

**COLLECTION:** February 1918

**SOURCE:** British *Vogue*  
5 April 1918, p. 52

**PRESENTATION:**

One (bottom right) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 15cm. in height.

<b>MATERIALS:</b>	Coat:	Brown wool jersey
	Lining:	Dark brown crêpe de chine
	Trimming:	Brown and green wool and gold tinsel embroidery
	Dress:	Not specified

**DESCRIPTION:**

Morning/informal afternoon ensemble worn with a wide-brimmed hat, earrings and high-heeled shoes. The model carries an umbrella or parasol.

This slim-fitting coat is cut to just below the knee and has full-length, set-in sleeves with very deep cuffs. It has a wrap-front and a V-neckline (no collar or fastenings can be seen). A narrow tie-belt is positioned at the natural waistline and fastened at the back. The cuffs, neckline, front opening and hem are all edged with narrow bands of brown wool embroidery edged with gold. The bodice and main part of the cuffs are embroidered with the same brown and gold threads flecked with a green wool; the skirt of the coat is heavily embroidered with the same threads in what may be a floral motif. The dress has a shallow V-neckline and a narrow calf-length skirt detailed with a large checked pattern.

**BIBLIOGRAPHY:**

British *Vogue*: 5 April 1918, p. 52



**CAT. NO.:** 56

**COLLECTION:** February 1918

**SOURCE:** British *Vogue*  
20 July 1918, p. 36

**PRESENTATION:**

First (left) of two Chanel designs (see 57). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile to a scale of approx. 15 cm. in height.

**MATERIALS:** Coat: Black satin  
Lining and trimming: Black and white tartan

**DESCRIPTION:**

Morning/street coat worn with a brimmed hat and high-heeled shoes decorated with small bows.

This straight calf-length coat has a wrap front, a shawl collar, and is secured a little below the natural waistline with a narrow tie-belt fastened at the left side (cf. 57). The full-length set-in sleeves have a deep turn-back cuff. The opening, collar, cuffs, hem, and the reverse side of the tie-belt are trimmed with the same black and white tartan that lines the coat.



**CAT. NO.:** 57

**COLLECTION:** February 1918

**SOURCE:** British *Vogue*  
20 July 1918, p. 36

**PRESENTATION:**

Second (right) of two Chanel designs (see 56). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 15cm. in height.

<b>MATERIALS:</b>	Coat and skirt:	Tan jersey
	Trimming:	Brown rabbit fur
	Blouse and lining:	White dotted rose foulard

**DESCRIPTION:**

Country-wear coat, skirt and blouse (see 58) worn with a wide brimmed hat and high-heeled shoes.

The coat is similar to 56: it hangs straight from the shoulders with a relatively narrow silhouette and a wrap front. The straight, full-length and set-in sleeves have a deep cuff. It has a deep V-neckline and a wide shawl fur collar. The coat is secured with a back belt positioned a little below the natural waistline. The cuffs and hem are trimmed with wide bands of the fur.



**CAT. NO.:** 58

**COLLECTION:** February 1918

**SOURCE:** British *Vogue*  
20 July 1918, p. 38

**PRESENTATION:**

Second (bottom right) of two Chanel designs (see 59). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 12 cm. in height.

**MATERIALS:** Blouse: White-dotted rose foulard  
Skirt: Tan jersey

**DESCRIPTION:**

Country wear top and skirt (designed to be worn with the matching coat 57), worn with a soft, brimless hat (secured under the chin with a ribbon) and high-heeled shoes.

The hip-length top and calf-length skirt are cut straight. The top has a deep V-neckline, sailor collar, straight full-length sleeves and a narrow tie-belt fastening (cf. 59). This model also has two narrow welt side pockets (positioned at a slight angle on the lower section of the top) and a curved hemline at the centre front. The entire top, with the exception of a narrow border at the hem, is in the white-dotted rose foulard fabric. The wrap-around skirt is in plain jersey.





**CAT. NO.:** 59

**COLLECTION:** February 1918

**SOURCE:** British *Vogue*  
20 July 1918, p. 38

**PRESENTATION:**

First (bottom left) of two Chanel designs (see 58). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 12cm. in height.

**MATERIALS:** Dress: Brown foulard with white pinstripe

**DESCRIPTION:**

Country/informal afternoon dress worn with high-heeled shoes.

Similar to 60, this tunic-style model incorporates a knee-length dress worn over a calf-length underskirt. The collar, tie-belt and sleeves are close to those of 58. A plain vest or modesty can be seen under the V-neckline. It is secured at the natural waist with a narrow tie-belt fastened in a loose bow at the back. On the bodice, the collar, the sleeves and the top two-thirds of the skirt of the tunic, the pinstripe is vertical; on the lower-third of the skirt and the underskirt, the pinstripe is horizontal.



**CAT. NO.:** 60

**COLLECTION:** February 1918

**SOURCE:** British *Vogue*  
20 August 1918, p. 37

**PRESENTATION:**

One (top right) Chanel design. Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 14cm. in height.

<b>MATERIALS:</b>	Dress:	Black and white striped marquisette
	Trimming:	Embroidery with steel or jet beads
	Sash:	Black satin

**DESCRIPTION:**

Afternoon dress worn with high-heeled shoes with square buckles.

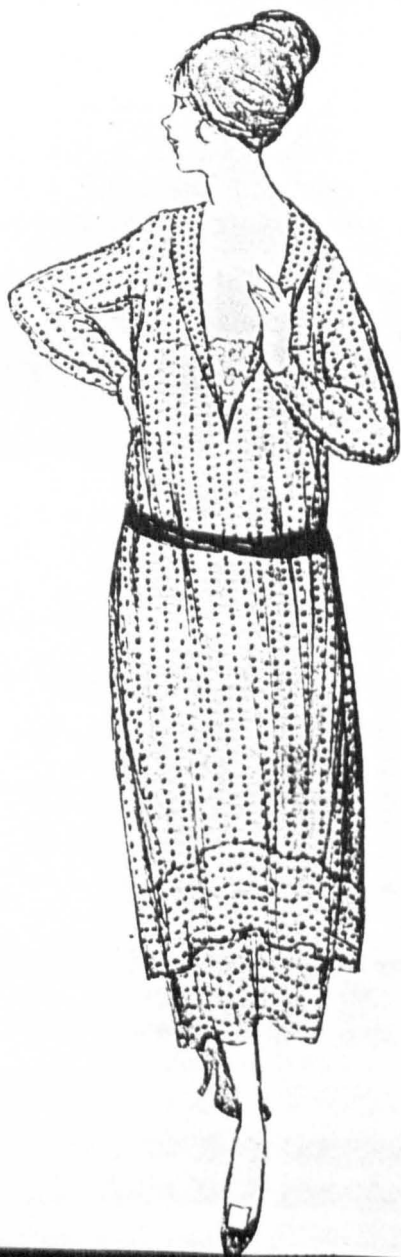
This design is similar to 59: it comprises a knee-length, tunic-style dress with full-length sleeves worn over a calf-length underskirt. A plain vest or modesty can be seen beneath the deep V-neckline with a narrow shawl collar. The waist is marked with a narrow sash in black satin fastened at the back. No cuffs are used. The beading and pin stripes are employed in a similar manner to the pinstripe of 59: that on the bodice, sleeves, collar and top two-thirds of the skirt is vertical; that on the lower section of the skirt and the underskirt is horizontal.

**BIBLIOGRAPHY:**

British *Vogue*: 20 August 1918, p. 38

**NOTES:**

Worn by Mme. Henri Letellier.



**CAT. NO.:** 61

**COLLECTION:** February 1918

**HOUSE TITLE:** *Adèle*

**SOURCE:** British *Vogue*  
20 April 1918, p. 35

**PRESENTATION:**

Second (right) of two Chanel designs (see 62). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile to a scale of approx. 14cm. in height.

**MATERIALS:** Dress: Brown Charmeuse and brown wool cloth  
Trimming: Brown and coloured cotton thread lace

**DESCRIPTION:**

Afternoon dress and matching gilet worn with a high crowned hat and high-heeled shoes.

The knee-length gilet and calf-length dress have a straight silhouette. The gilet is sleeveless and worn wide open. It is secured across the waist with a plain, narrow tie-belt that is fastened in a loose bow at the left side; the ends of the belt fall down towards the hem. The shoulder seams of the gilet would appear to be lightly pleated. It is possible that the sailor-collar (visible below the left arm) is attached into these seams. The bodice of the gilet is plain; the lower section beneath the belt (with the exception of a plain border that edges the hem and front opening) is heavily embroidered in brown and various coloured cotton thread lace. The dress has a wrap-over bodice and V-neckline (under which a vest or modesty can be seen). The narrow-fitting, full-length sleeves have a small cuff. The bodice and the top three-quarters of the skirt are in brown charmeuse; the lower quarter (the top of which is in line with the hem of the gilet) is in the brown wool cloth. The brown charmeuse skirt of the dress would appear to be lightly gathered or pleated into the waist and the brown wool hem.



**CAT. NO.:** 62

**COLLECTION:** February 1918

**HOUSE TITLE:** *Grecque*

**SOURCE:** *British Vogue*  
20 April 1918, p. 35

**PRESENTATION:**

First (left) of two Chanel designs (see 61). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 14cm. in height.

**MATERIALS:**

Dress:	Grey silk jersey
Wrap:	Cotton jersey
Trimming:	Grey cotton embroidery

**DESCRIPTION:**

Afternoon dress and wrap worn with a brown tulle hat (by Lewis) and high-heeled shoes.

The knee-length wrap is generously cut with a high standing collar and is held in place by two diagonal bands that form an X shape over the bodice of the dress beneath. The top of the collar and the shoulder section is heavily embroidered. The tunic-style dress is knee-length and worn over a calf-length underskirt. It has a rounded neckline and is secured with a wide sash at the waist. The skirt has a diagonal hemline that rises upwards from the right side. A deep band of embroidery, identical to that on the wrap, borders the hemline; the straight underskirt is plain. The neckline is also trimmed with a narrow panel of embroidery.

**BIBLIOGRAPHY:**

*British Vogue*: 20 April 1918, p. 37

**NOTES:**

Mlle. Saint-Saveur wore a version of this dress embroidered in dull gold (instead of grey cotton) in April 1918.





**CAT. NO.:** 63

**COLLECTION:** February 1918

**SOURCE:** British *Vogue*  
5 April 1918, p. 54

**PRESENTATION:**

Third (bottom) of four Chanel designs (see 64, 65 and 66). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Dress: Beige or marine blue serge  
Trimming: Beige embroidery

**DESCRIPTION:**

Afternoon dress worn with high-heeled shoes.

This tunic-style dress is one of several variations on the theme produced for the collection (cf. 59 – 62 and 64): it is straight, slim-fitting and comprises a knee-length tunic-style dress worn over a calf-length underskirt in the same fabric. This design has straight, full-length sleeves and a narrow sash fastened at the back, and positioned at the natural waistline. The bodice, which is gently bloused over the sash, is open in a deep V to the waist, revealing a vest of serge beneath. The collar is quite distinctive: it sits over the tops of the shoulders, rising up to the nape of the neck, and would appear to be sewn into the V opening in the bodice. This collar, the lower sleeves, the vest and the lower half of the skirt are all heavily embroidered. The underskirt is plain.



**CAT. NO.:** 64

**COLLECTION:** February 1918

**SOURCE:** British *Vogue*  
5 April 1918, p. 54

**PRESENTATION:**

Second (top) of four Chanel designs (see 63, 65 and 66). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Dress: Black silk jersey  
Trimming: Sapphire blue embroidery and seal fur

**DESCRIPTION:**

Formal afternoon/evening dress worn with a hat (which fastens under the chin) and high-heeled shoes.

This tunic-style dress has a straight silhouette and is similar to 63: the dress is cut to just below the knee, revealing the calf-length underskirt. It has a deep V-neckline and straight, full-length sleeves with a narrow, turn-back cuff. The fabric at the bodice may be gathered into the shoulder seams and is slightly bloused over a deep sash in black silk jersey at the waist. The right side seam of the lower skirt section is open in a short slit; the slit and the hem are edged in a deep band of seal fur. The dress is heavily embroidered; the sash, a narrow band at the neckline and the underskirt are plain.



**CAT. NO.:** 65

**COLLECTION:** February 1918

**SOURCE:** British *Vogue*  
5 April 1918, p. 54

**PRESENTATION:**

Fourth (right) of four Chanel designs (see 63, 64 and 66). Illustrated by artist's drawing on plain ground, shown in front three-quarter profile, to a scale of approx. 15cm. in height.

**MATERIALS:** Dress: Black satin  
Trimming: Taupe fur gold embroidery

**DESCRIPTION:**

Formal afternoon/evening dress worn with high-heeled shoes.

This design is similar to 66: it is straight, calf-length, with a square neckline and is secured at the natural waist with a narrow tie-belt fastened at the back. The design has full-length sleeves, and the fabric of the bodice would appear to be lightly gathered into the shoulder seams. The bodice is decorated with six horizontal bands of gold embroidery that span the width of the lower edge of the neckline. The hem of the dress is bordered with a deep band of fur.



**CAT. NO.:** 66

**COLLECTION:** February 1918

**SOURCE:** British *Vogue*  
5 April 1918, p. 54

**PRESENTATION:**

First (left) of four Chanel designs (see 63, 64 and 65). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 15cm. in height.

**MATERIALS:** Dress: Black satin  
Trimming: Jet

**DESCRIPTION:**

Informal evening dress worn with earrings and high-heeled shoes.

This calf-length design has the same slim-fitting silhouette and square neckline as 65, but with short sleeves. The bodice is lightly bloused over a narrow tie-belt positioned at the natural waistline; the long, tasseled ends of the belt fall over the hips towards the hem. Separate pointed and tasselled panels (attached under the belt) fall to the same level as the belt on both sides of the skirt. Narrow bands of jet decorate the edge of the sleeves, the tie-belt, the loose panels, and form two vertical bands that drop from the sides of the neck to the waist. Two wider, horizontal bands of the jet decorate the lower skirt.





**CAT. NO.:** 67

**COLLECTION:** August 1918

**SOURCE:** British *Vogue*  
20 September 1918, p. 60

**PRESENTATION:**

First (left) of two Chanel designs (see 71). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile to a scale of approx. 14cm. in height.

**MATERIALS:**

Coat:	Bordeaux red velvet
Trimming:	Grey rabbit fur
Skirt:	Not specified

**DESCRIPTION:**

Morning/street ensemble worn with a wide-brimmed hat and high-heeled shoes.

The knee-length coat is loose-fitting and has a relatively full skirt; the calf-length skirt is cut straight. The coat has a deep V-neckline, a wrap front and a wide fur-trimmed standing collar; the fur rises to cover the nape of the neck and is folded back to cover the tops of the shoulders. The straight, full-length sleeves have a deep fur cuff with a pointed detail that rises to the elbow. A double sash, positioned at the natural waistline and tied at the back, secures the coat. The skirt of the coat may be gently gathered into the sash; its relative width is enhanced by a deep horizontal band of fur that trims almost all of the lower half of the skirt. Two fur trimmed patch pockets are placed on either side of the skirt, immediately above the fur band. The skirt worn beneath is plain and would appear to be in a lighter shade of fabric than that of the coat.

**BIBLIOGRAPHY:**

British *Vogue*: 20 September 1918, p. 86



**CAT. NO.:** 68

**COLLECTION:** August 1918

**SOURCE:** British *Vogue*  
20 November 1918

**PRESENTATION:**

Third (bottom centre) of four Chanel designs (see 72, 75 and 77). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 12 cm. in height.

**MATERIALS:**

Coat:	Brown velvet
Trimming:	'Peruvienne' fur
Skirt:	Not specified

**DESCRIPTION:**

Morning/street ensemble worn with a brimmed hat with a high crown and high-heeled shoes.

The three-quarter-length, single-breasted coat has a relatively straight silhouette, with some fullness gathered at the hip area; the calf-length skirt is narrow-fitting with a straight hemline. The coat has loose, full-length sleeves and deep fur-trimmed cuffs. It is fastened from beneath a wide scarf collar, in fur, to the lower section of its skirt, with at least seventeen buttons. A half-belt is visible at the left side of the coat: it is sewn into a front vertical seam that drops from the top of the shoulder to the hem. The fabric of the coat is lightly gathered into the belt. A deep, loosely cut pocket is positioned on either side of the skirt of the coat, immediately beneath the belt. The hem of a plain dress or skirt can just be seen. The end of the fur scarf collar falls down the front of the right side of the coat and is trimmed with a narrow band of the brown velvet; a deep band of the fur trims the lower section and hem of the coat's skirt (cf. 67). The design is a version of 69.



CHANEL

**CAT. NO.:** 69

**COLLECTION:** August 1918

**SOURCE:** British *Vogue*  
5 February 1919, p. 28

**PRESENTATION:**

First (left) of four Chanel designs (see 73, 74 and 76). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Coat: Black velvet  
Trimming: Kolinsky fur

**DESCRIPTION:**

Morning/street coat worn with a stiff black satin 'petasus' style hat by Lewis (with paradise feather trimming, black tulle veiling edged with chenille dots, and tassels of chenille at the veil's four corners) and high-heeled shoes.

This design is a version of 68, which, due to the use of accessories, is here adapted for more formal wear. It is single-breasted, with front button fastening from beneath the deep fur scarf collar to the fur border at its hem, and has straight, full-length sleeves with a wide fur cuff. It is not clear from the illustration if a belt or sash has been used at the waist; the design may incorporate a half-belt similar to that used in 68. Deep, loosely cut patch pockets are placed on either side of the skirt section of the coat, lending a soft, ruffled effect to its silhouette. The scarf collar is fastened at the right side of the opening of the neck and left free to fall over the shoulder at the left side.

**BIBLIOGRAPHY:**

British *Vogue*; 5 February 1919, p. 29

**NOTES:**

Worn by the Duchess Sforza.



**CAT. NO.:** 70

**COLLECTION:** August 1918

**SOURCE:** British *Vogue*  
20 December 1918, p. 41

**PRESENTATION:**

One (top right) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 13 cm. in height.

<b>MATERIALS:</b>	Coat:	Black silk jersey
	Trimming:	Monkey fur
	Dress:	Not specified

**DESCRIPTION:**

Morning/street ensemble worn with a felt hat (by Marie Louise), trimmed with monkey fur, and high-heeled shoes decorated with a square buckle.

The three-quarter-length coat and ankle-length dress are cut straight. The coat has straight, full-length sleeves, a split at the left side, and is secured at the normal waist with a narrow tie-belt fastened at the back. Monkey fur is used extensively, forming the deep cuffs and the broad band of trimming on the hem. It is also used for what may be a detachable scarf collar or muffler (cf. 68 and 69 – which would appear to be fastened at the left side with a buckle), and a muff worn over the left arm.

**BIBLIOGRAPHY:**

British *Vogue*: 20 December 1918, p. 42

**NOTES:**

Worn by Mlle. Cécile Sorel.



CITANLI.



**CAT. NO.:** 71

**COLLECTION:** August 1918

**SOURCE:** British *Vogue*  
20 September 1918, p. 60

**PRESENTATION:**

Second (right) of two Chanel designs (see 67). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 14cm. in height.

**MATERIALS:** Coat: Wool jersey (colour not specified)  
Trimming: Castor

**DESCRIPTION:**

Morning/street ensemble worn with a brimmed hat and high-heeled shoes. The model carries an umbrella.

The calf-length coat is generously cut and has a straight silhouette; the lower-calf-length skirt has a straight hemline. The coat is worn open and secured with a narrow tie-belt fastened in a soft bow at the left side; the ends of the belt fall three-quarters of the way down the skirt of the coat. The loose-fitting, full-length sleeves have a deep fur cuff. The fur is also used to form a wide shawl collar which tapers inwards down the front opening to the waist; this effect is mirrored on the skirt section where it covers the lower section of the skirt and its hem.

**BIBLIOGRAPHY:**

British *Vogue*: 20 September 1918, p. 86



**CAT. NO.:** 72

**COLLECTION:** August 1918

**SOURCE:** British *Vogue*  
20 November 1918, p. 45

**PRESENTATION:**

Fourth (top right) of four Chanel designs (see 68, 75 and 77). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 12cm. in height.

**MATERIALS:** Top and skirt: Brown charmeuse  
Trimming: Castor

**DESCRIPTION:**

Informal day/sports ensemble worn with a brimmed hat and shoes decorated with a large bow.

This costume is slim-fitting, with a hip-length tunic-style top and calf-length skirt. The top has a deep V-neckline, flat collar and full-length, set-in sleeves with a narrow cuff. The fabric is gently gathered into a narrow tie-belt worn at the natural waistline and fastened in a loose bow at the left side. The ends of the belt fall a short way beyond the curved hem of the tunic. The fabric of the skirt would appear to be gathered into its waistband. The castor fur is used for the collar, cuffs and as trimming on both the hem of the top and (in a broader band) on the skirt.



CHANEL

**CAT. NO.:** 73

**COLLECTION:** August 1918

**SOURCE:** British *Vogue*  
5 February 1919, p. 28

**PRESENTATION:**

Second (top) of four Chanel designs (see 69, 74 and 76). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Dress: Brown 'bure' (homespun)

**DESCRIPTION:**

Informal day/sports dress worn with a wide brimmed hat and high-heeled shoes.

The dress has a straight, slim-fitting silhouette and is cut to just below the knee; it is worn over a calf-length underskirt in the same fabric (cf. 74 and 75). The design is similar to that of a shirtwaister dress: it has a tailored collar and a buttoned placket (only three of the six large brown coroso buttons are fastened) and full-length, set-in sleeves. The bodice is yoked and has one coroso button placed on either side of the lapels. A buttoned belt is positioned at the natural waistline and over the lower section of the buttoned placket. The skirt has an inset pocket, decorated with a button, placed on either side of the top of the skirt. The only other detail on this section of the design is a horizontal seam placed a short way above the actual hem.



**CAT. NO.:** 74

**COLLECTION:** August 1918

**SOURCE:** British *Vogue*  
5 February 1919, p. 28

**PRESENTATION:**

Third (bottom) of four Chanel designs (see 69, 73 and 76). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS:**

Dress:	'Crow' blue satin
Trimming:	Embroidery (various colours) and otter fur
Vest:	Chantilly lace

**DESCRIPTION:**

Afternoon dress worn with earrings, beads and high-heeled buckled shoes.

This chemise-style dress has a straight, slim-fitting silhouette (cf. 73 and 75); it is cut to just below the knee and is worn over a calf-length underskirt (which falls six inches below the hem of the dress). The plain bodice has a roll collar and a deep V-neckline, revealing the dark coloured Chantilly lace vest worn beneath. The full-length, set-in sleeves are loosely cut above the elbow and narrower towards the wrist. A broad blue satin sash is worn at the normal waistline and fastened at the back: the ends of the sash can be seen falling down towards the hem. The skirt section is gently gathered into the sash and its hem is trimmed with a broad band of dark coloured otter fur. Both the underskirt and the lower two thirds of the skirt are extensively embroidered in floral-like motifs of orange, gold, silver and black silks.

**BIBLIOGRAPHY:**

British *Vogue*: 5 February 1919, p 29



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**CAT. NO.:** 75

**COLLECTION:** August 1918

**SOURCE:** British *Vogue*  
20 November 1918, p. 45

**PRESENTATION:**

First (top left) of four Chanel designs (see 68, 72 and 77). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 12 cm. in height.

**MATERIALS:** Dress: Black satin  
Trimming: White angora and black bead embroidery

**DESCRIPTION:**

Afternoon dress worn with a brimmed hat and high-heeled shoes.

This chemise-style dress is cut to just below the knee and worn with a calf-length underskirt in the same fabric (cf. 73 and 74). It has a deep V-neckline, with straight full-length sleeves and a deep, angora-trimmed cuff. The dress is belted at the natural waistline with a black satin sash tied in a soft bow at the right side; the ends of the sash fall a short way down the side of the skirt. The V-neckline is bordered with a deep band of angora, which rises to cover the nape of the neck. This trimming is also applied on the skirt section of the design: the lower third of the skirt is embroidered with white angora and black beads (cf. 76) into a pattern that incorporates a diamond-shaped motif. The underskirt is plain.



CHANEL

**CAT.NO.:** 76

**COLLECTION:** August 1918

**SOURCE:** British *Vogue*  
5 February 1919, p. 28

**PRESENTATION:**

Fourth (right) of four Chanel designs (see 69, 73 and 74). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Dress: Black satin  
Trimming: White silk chenille and jet

**DESCRIPTION:**

Formal afternoon/evening dress worn with a Lewis hat (of monkey fur trimmed with fringes of jet that fall over each ear), beads, gloves, a muff, a fur shoulder wrap and high-heeled shoes.

This chemise-style dress has a slim silhouette; it is cut to just below the knee and worn over a plain, calf-length underskirt. The waist is marked by a broad sash fastened at the back. It has a deep V-neckline and a wrap-over bodice. Little can be seen of the full-length sleeves due to the wrap and muff. The lower-third of the skirt is decorated with the white silk chenille and jet embroidery (cf. 75) in an abstract geometric design. This is also applied on the sleeves and at the neckline.

**BIBLIOGRAPHY:**

British *Vogue*: 5 February 1919, p 29

**NOTES:**

Worn by the Duchess Sforza.



**CAT. NO.:** 77

**COLLECTION:** August 1918

**SOURCE:** British *Vogue*  
20 November 1918, p. 45

**PRESENTATION:**

Second (top centre) of four Chanel designs (see 68, 72 and 75). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 12cm. in height.

**MATERIALS:** Dress: Black tulle  
Trimming: 'Zibelinette' fur and wood coloured beads

**DESCRIPTION:**

Informal evening dress worn with high-heeled shoes.

This one-piece, calf-length design has a straight, slim-fitting silhouette. It is sleeveless, with a deep V-neckline. Two narrow tie-belts, fastened at the back, are positioned at the natural waistline. The front of the skirt incorporates a knee-length apron-like panel. The entire design is heavily embroidered with small wood-coloured beads; the main section of the design would appear to be based on leaves and stalks, whereas at the hem of the skirt, and the lower section of the apron panel, the embroidery is formed into a horizontal band of a flower-like motif. The hem of the apron panel, the armholes and the V-neckline are edged with broad bands of the 'Zibelinette' fur (presumably a variation of sable fur).



CHANEL

**CAT. NO.:** 78

**COLLECTION:** August 1918

**SOURCE:** British *Vogue*  
20 February 1919, p. 43

**PRESENTATION:**

One (bottom left) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 12 cm. in height.

**MATERIALS:** Dress: Black velvet  
Trimming: Black jet

**DESCRIPTION:**

Formal evening dress worn with court shoes.

This calf-length design is cut straight with a narrow silhouette. It is sleeveless, with a deep V-neckline. A sash is worn a little above the natural waistline and tied loosely at the front of the skirt (the ends fall down towards the hem). The skirt is completely plain and has what would appear to be a narrow train, in the same fabric, hanging from the back (presumably attached to the waist) and falling to the floor. The bodice and sash are entirely trimmed with the black jet fringing; at the shoulders the lengths of fringing trail a short way down the bare arm.

**NOTES:**

Worn by Mme. Vera Sergine.



CHANEL



CAT. NO.:

79

COLLECTION: February 1919

SOURCE: British *Vogue*  
20 April 1919, p. 48

**PRESENTATION:**

Second (top) of four Chanel designs (see 82, 85 and 89). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 15cm. in height.

**MATERIALS:** Coat and skirt: Black satin  
Blouse: Not specified

**DESCRIPTION:**

Morning/street ensemble worn with a brimmed hat and high-heeled shoes.

The coat is cut straight to just below the knee and the skirt is mid-calf-length. The coat has narrow-fitting, full-length sleeves (possibly raglan) and a deep, tailored cuff fastened with three buttons. Its irregular collar takes the form of a wide shawl collar at the right side, detailed with at least seven large decorative buttonholes; the left side is plain and finishes abruptly at a level in line with the underarm. The front opening of the left side of the coat is decorated with at least six large buttons. The coat is worn open, but secured with a half belt attached from the lower button of the row on the left side, to a single button placed at an equivalent position on the right side. This belt, presumably in the same black satin as the coat, is tied in a loose bow at the left side; the ends of the belt fall a short way down the front of the skirt. The skirt is pleated at the sides and has a decorative horizontal seam a short distance above its hem. The blouse worn beneath may be in lace or figured with a small motif and has a low, scalloped neckline. The entire skirt is pleated in the same manner as the coat.



CHANEL

**CAT. NO.:** 80

**COLLECTION:** February 1919

**SOURCE:** British *Vogue*  
5 August 1919, p. 37

**PRESENTATION:**

Third (right) of three Chanel designs (see 84 and 91). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile to a scale of approx. 13cm. in height.

**MATERIALS:** Coat-dress: Black satin  
Trimming: Black silk fringing

**DESCRIPTION:**

Morning/street coat-dress worn with a brimmed hat, banded with a black fabric, a handkerchief tie, and high-heeled shoes.

This calf-length design has a straight silhouette, full-length sleeves and a deep cuff. The bodice is plain and bloused over a narrow tie-belt positioned at the natural waistline; the belt is fastened in a loose bow at the left side. The handkerchief tie (probably in black and matching the band on the hat) is worn around the neck; the ends of this tie fall down the front of the bodice to the waist. The front of the skirt is decorated with three deep tiers of black silk fringing; the top tier begins a little below the belt and the lower tier ends a little above the hemline, creating an apron-like panel effect.

**BIBLIOGRAPHY:**

Mulvagh: 1988, p. 58



**CAT. NO.:** 81

**COLLECTION:** February 1919

**SOURCE:** British *Vogue*  
20 May 1919, p. 46

**PRESENTATION:**

One (right) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 16cm. in height.

<b>MATERIALS:</b>	Coat:	Sable brown silk tricolette
	Lining:	Sable brown crêpe de Chine
	Trimming:	Gold embroidery
	Dress:	Not specified

**DESCRIPTION:**

Morning/street ensemble worn with a wide brimmed hat, high-heeled shoes and elbow-length gloves.

This knee-length coat does not conform to any standard type. It is single-breasted, sleeveless, and belted at the natural waistline with a sash that is tied in a loose bow at the left side; the ends of the sash hang down towards the hem. The bodice would appear to be constructed and worn in the manner of a cape or shawl: it is fitted closely around the neck and covers the tops of the shoulder and the arms to the elbow. The fabric is then gathered into the sash. No fastenings would appear to have been used and the skirt of the coat hangs straight. Gold embroidery, in the form of stylized radiating suns against a background of a square grid, is applied to the upper bodice and skirt. The sash, the lower bodice, a narrow band at the hem and the hem of the calf-length skirt beneath are all plain.



**CAT. NO.:** 82

**COLLECTION:** February 1919

**SOURCE:** British *Vogue*  
20 April 1919, p. 48

**PRESENTATION:**

Fourth (right) of four Chanel designs (see 79, 85 and 89). Illustrated by artist's drawing on plain ground; shown in profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Cape: Black satin  
Lining: Nattier blue velvet

**DESCRIPTION:**

Morning/street or afternoon cape worn with high-heeled shoes.

The cape is constructed in two sections: a loosely cut knee-length cape (with an uneven hemline that is higher at the front) and an attached shoulder cape. The hem of the shoulder cape is also higher at the front. The velvet lining is used for the deep scarf collar; the ends of this scarf hang a short way down the back of the shoulder cape.

**BIBLIOGRAPHY:**

British *Vogue*: 20 April 1919, p. 82



CHANEL



**CAT. NO.:** 83

**COLLECTION:** February 1919

**SOURCE:** British *Vogue*  
20 August 1919, p. 34

**PRESENTATION:**

One (left) Chanel design. Illustrated by artist's drawing against interior setting; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Cape and dress: Green-blue velours de laine  
Trimming: Rabbit fur

**DESCRIPTION:**

Formal morning/street or afternoon cape (carried over the model's arm) and dress, worn with high-heeled shoes.

The dress has a slim-fitting tunic-style top with a collared V-neckline and narrow-fitting, full-length sleeves. It is secured at the natural waistline with a narrow tie-belt fastened in a bow at the left side. The mid-calf-length skirt is tiered. A plain, collared blouse can be seen; this includes a short frill that falls over the right side of the collar. Little can be seen of the full-length cape (although British *Vogue* noted that, 'The form of the cape is highly original'): it is heavily trimmed with fur at the collar, front opening and hem.

**BIBLIOGRAPHY:**

British *Vogue*: 20 August 1919, p. 35

**NOTES:**

One of several Chanel designs worn by the actress Mlle. Charlotte Lysès for the 1919 production *Pour Avoir Adrienne* at the Théâtre Michel, Paris. The house of Jenny provided the costumes for Lysès' co-star Mlle. Rysor.



**CAT. NO.:** 84

**COLLECTION:** February 1919

**SOURCE:** British *Vogue*  
5 August 1919, p. 37

**PRESENTATION:**

First (left) of three Chanel designs (see 80 and 91). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile to a scale of approx. 13cm. in height.

**MATERIALS:** Cape: Grey and black satin

**DESCRIPTION:**

Travel cape worn with a cloche hat, bound with a length of transparent fabric, and high-heeled shoes.

The cape is cut straight to just below the knee. It closes diagonally and fastens (or is held closed by the model) to the left side. A decorative horizontal seam spans the tops of the two arm slits; the fabric would appear to be gently gathered into this seam at the sides. A second horizontal seam is used on the lower section of the cape above the hemline. The black satin is used for the deep shawl collar and as wide bands of trimming on the arm slits.



**CAT. NO.:** 85

**COLLECTION:** February 1919

**SOURCE:** British *Vogue*  
20 April 1919, p. 48

**PRESENTATION:**

Third (bottom) of four Chanel designs (see 79, 82 and 89). Illustrated by artist's drawing on plain ground; shown in profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Dress: Blue serge  
Blouse: Not specified

**DESCRIPTION:**

Informal morning/sports dress worn with a blouse and high-heeled shoes.

This straight, loosely cut tunic-style dress falls to just below the knee, and is worn with a slightly longer, plain underskirt in the same fabric. It has full-length, set-in and close-fitting sleeves with a narrow cuff. The bodice shows a deep V-neckline with a tailored collar leading to a buttoned placket; the three buttons are unfastened. The dress is secured a little below the natural waistline with a narrow tie-belt fastened in a loose bow to the left side. The skirt of the dress hangs in loose folds and has a large patch pocket, positioned at a slight angle, immediately beneath the belt. Little of the blouse can be seen; it is in a lighter colour with a deep V-neckline and small collar. Top stitching decorates the armhole and a horizontal seam is positioned a short way above the hemline of the dress.



CHANEL

**CAT. NO.:** 86

**COLLECTION:** February 1919

**SOURCE:** British *Vogue*  
20 September 1919, p. 75

**PRESENTATION:**

One (right) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile to a scale of approx. 13cm. in height.

**MATERIALS:** Dress: Beige Chantilly lace

**DESCRIPTION:**

Afternoon dress worn with a wide-brimmed hat and high-heeled shoes. The model carries a matching umbrella.

This calf-length design has a deep V-neckline with a shawl (or possibly sailor) collar and close-fitting, full-length sleeves; the sleeves flare out slightly at the wrist, covering the tops of the hands. A light-coloured plain vest or modesty can be seen. The bodice is bloused over a plain, wide sash tied at the back. The skirt is tiered and each of the five flounced tiers has a scalloped hem.

**BIBLIOGRAPHY:**

British *Vogue*: 20 September 1919, p. 74





**CAT. NO.:** 87

**COLLECTION:** February 1919

**SOURCE:** British *Vogue*  
5 April 1919, p. 41

**PRESENTATION:**

First (left) of two Chanel designs (see 90). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Dress: Taupe crêpe georgette  
Trimming: Dull gold embroidery

**DESCRIPTION:**

Formal afternoon dress worn with a long tasseled rope of beads and high-heeled shoes.

This tunic-style dress has a loose-fitting, straight silhouette. The skirt is cut to just below the knee and worn over a slightly longer, narrow underskirt of the same gold-embroidered fabric. The dress has straight set-in elbow length sleeves and a U-shaped neckline. A small breast pocket may be positioned on the left side of the bodice. The low waist is marked by a broad sash, in a plain fabric, tied in a soft, loose bow at the right side; the ends of this bow fall a short way down the skirt. It is possible that the skirt is of a wrap-over design. The entire design is embroidered with a small floral motif.

**BIBLIOGRAPHY:**

British *Vogue*: 5 April 1919, p 44



TWO MODELS  
FROM CHANEL.

**CAT. NO.:** 88

**COLLECTION:** February 1919

**SOURCE:** British *Vogue*  
20 May 1919, p. 57

**PRESENTATION:**

One (left) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Dress: Black Chantilly lace and gold spun net  
Trimming: Jet

**DESCRIPTION:**

Formal afternoon/evening dress worn with a wide brimmed hat decorated with feathers, necklace and high-heeled shoes.

This design has a narrow silhouette with short, elbow-length sleeves and a round neckline. The outer-dress is knee-length and worn over a calf-length underskirt. A narrow sash or tie-belt, fastened at the back, is positioned at the natural waistline. The black Chantilly lace at the bodice and sleeves is overlaid or interwoven with the gold net. This combination is also used for the underskirt and skirt; however, an apron-like panel, of what may be plain gold net, is placed at the front of the skirt. Drapery panels are attached to the waist on both sides of the design; these are beaded with jet and trimmed with a jet fringing which hangs beyond the hemline of the underskirt. The lower bodice, sleeves and top of the skirt are also detailed with jet beading; a floral motif would appear to have been used on the bodice and skirt.

**BIBLIOGRAPHY:**

De La Haye and Tobin: 1994, p. 25



**CAT. NO.:** 89

**COLLECTION:** February 1919

**SOURCE:** British *Vogue*  
20 April 1919, p. 48

**PRESENTATION:**

First (left) of four Chanel designs (see 79, 82 and 85). Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 15cm. in height.

**MATERIALS:** Dress: Black fabric (not specified) tulle and jet  
Trimming: Black ostrich feathers

**DESCRIPTION:**

Evening dress worn with a black ostrich feather hair piece and high-heeled shoes.

Similar to 90, this design is sleeveless, with a square décolletage, a relatively low waist marked by a broad sash and a slim-fitting calf-length skirt. In this design the shoulder straps are of transparent tulle (intertwined with ropes of black jet), which also forms a sheath-like layer over the bodice itself and large, square full-length sleeves. The plain, lighter coloured sash is fastened into a large bow at the left side. The entire skirt is decorated with six horizontal tiers of black ostrich feathers.

**BIBLIOGRAPHY:**

British *Vogue*: 20 April 1919, p. 82



CHANEL

**CAT. NO.:** 90

**COLLECTION:** February 1919

**SOURCE:** British *Vogue*  
5 April 1919, p. 41

**PRESENTATION:**

Second (right) of two Chanel designs (see 87). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS :** Dress: Silver brocade (other materials not specified)

**DESCRIPTION:**

Evening dress worn with earrings, beads and high-heeled shoes.

This slim-fitting, calf-length design is sleeveless with a square décolletage and narrow shoulder straps. The slightly dropped waistline is marked with a broad sash fastened at the back. This sash may be in a semi-transparent fabric and is fastened so as to produce a ruffled, fan-like effect. The silver brocade is used on both the bodice and the skirt, but would appear to be overlaid with a plain fabric; this fabric is used at the shoulder straps and is continued as a square apron-like panel on the bodice and the skirt.





**CAT. NO.:** 91

**COLLECTION:** February 1919

**SOURCE:** British *Vogue*  
5 August 1919, p. 37

**PRESENTATION:**

Second (top) of three Chanel designs (see 80 and 84). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Dress: Black lace and black tulle

**DESCRIPTION:**

Evening dress worn with a black head band, a long string of tasselled beads worn around the wrist, and high-heeled shoes.

This sleeveless design is in two sections: an outer dress, falling to just below the knee, in the small patterned, black transparent lace and a foundation dress with ankle-length pantalettes in black tulle. The outer dress has wide shoulder straps and a square décolletage. It is tied in gently at the natural waistline with a narrow sash (probably in black tulle) wrapped twice around the figure and fastened in a large, loose bow at the left side. The skirt flares outwards over three equidistant hoops; the hem is scalloped. The neckline of the black tulle foundation dress is similarly low and square, but positioned a little higher than that of the outer layer of lace. The skirt is plain and straight; the ruffled transparent lace frills of the pantalettes are visible from beneath the knee length hem of the skirt to the ankles.



CHANEL

**CAT. NO.:** 92

**COLLECTION:** February 1919

**SOURCE:** British *Vogue*  
20 May 1919, p. 47

**PRESENTATION:**

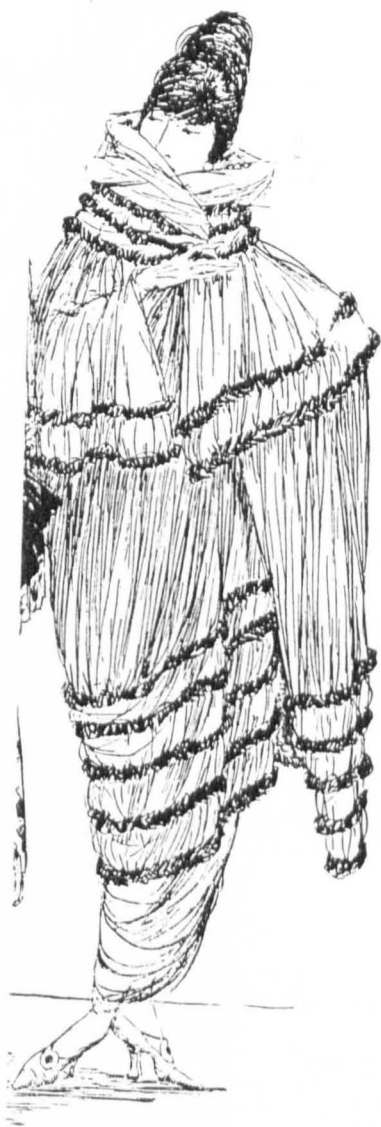
One (right) Chanel design. Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 16cm in height.

<b>MATERIALS:</b>	Cape:	Sable net
	Trimming:	Kolinsky fur
	Dress:	Not specified

**DESCRIPTION:**

Afternoon/evening cape worn over an ankle-length dress or skirt, and with earrings, gloves and high-heeled shoes.

Similar to 82, this design comprises both a shoulder and knee-length cape. It also has a high scarf collar made in the same net fabric as the cape itself. Both sections of the cape are trimmed with narrow horizontal bands of the Kolinsky fur: three bands are positioned immediately beneath the collar, two on the hem of the shoulder cape, and five on the lower half of the knee-length cape. The net is gathered into the fur bands, giving a ruffled or finely pleated effect. No fastenings can be seen and the cape is held in position by the model.



**CAT. NO.:** 93

**COLLECTION:** February 1919

**SOURCE:** British *Vogue*  
20 May 1919, p. 52

**PRESENTATION:**

One (left) Chanel design. Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 13cm. in height.

**MATERIALS:** Dress: White satin and Chantilly lace

**DESCRIPTION:**

Wedding dress worn with a floral head piece, veiling and matching shoes with ribbon ankle straps.

The white satin forms the bodice and the skirt of the dress. It is calf-length and has a slim-fitting silhouette. The low waistline is marked with a narrow sash (probably satin) tied in a loose bow at the left side. A layer of white Chantilly lace swathes the entire design; it is tucked into the top of the low-cut bodice to form a short mantle, a cap sleeve effect and a square neckline. The lace is held in position by the sash and falls down the skirt where it is gathered into pointed drapery at the sides. It also forms a manteau over the back of the shoulders.

**BIBLIOGRAPHY:**

British *Vogue*: 20 May 1919, p. 52

De La Haye and Tobin: 1994, p. 25



CHANEL

August 1919: Autumn/Winter

**CAT. NO.:** 94

**COLLECTION:** August 1919

**SOURCE:** British *Vogue*  
20 November 1919, p. 48

**PRESENTATION:**

Second (centre) of three Chanel designs (see 96 and 103). Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 14cm. in height.

**MATERIALS:** Dress: Beige wool jersey  
Trimming: Beaver fur

**DESCRIPTION:**

Morning/street dress worn with a small hat with a veil, earrings and high-heeled shoes. The model carries what may be a fur stole or wrap.

This design may be in two separate pieces: a hip-length tunic top flares outwards from the waistline over a straight, calf-length skirt. It has close-fitting, full-length sleeves and a V-neckline with a small, flat collar. The slim-fitting bodice has front button fastening to the waist, which is marked by a narrow tie-belt knotted in a small bow at the left side. The top flares outwards from below the belt (the resulting bell-shaped silhouette is created by wiring or a stiffening such as buckram); the lower section of the tunic is trimmed with what may be either three horizontal bands of a ribbed fabric or decorative stitching. This trimming is also applied in one single band at the lower sleeve. The hem of the tunic top, which may be slightly lower at the back, is edged with a band of beaver fur; this trimming is continued down the side seams of the calf-length skirt.

**BIBLIOGRAPHY:**

Leymarie: 1987. p. 59





**CAT. NO.:** 95

**COLLECTION:** August 1919

**SOURCE:** British *Vogue*  
5 January 1920, p. 42

**PRESENTATION:**

One (top right) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Cape and dress: Black satin  
Trimming: Dark brown fur (kolinsky or rabbit)

**DESCRIPTION:**

Morning/street ensemble worn with a brimmed hat with veil and high-heeled shoes.

The hip-length cape and calf-length skirt have a slim-fitting silhouette. The cape is heavily trimmed with deep bands of fur: it forms a deep collar, that covers the shoulders, and tapers into the broad horizontal band that trims the lower half of the cape to its hem. No visible fastenings are used: the pockets in the lining of the coat enable the woman to hold the cape closely around her. The skirt of the dress worn beneath is cut straight to just a short distance below the knee. Two horizontal bands of the same dark brown fur reportedly trim the hipline of the skirt (not visible).

**BIBLIOGRAPHY:**

British *Vogue*: 5 January 1920, p. 43



**CAT. NO.:** 96

**COLLECTION:** August 1919

**SOURCE:** British *Vogue*  
20 November 1919, p. 48

**PRESENTATION:**

Third (right) of three Chanel designs (see 94 and 103). Illustrated by artist's drawing on plain ground; shown in profile, to a scale of approx. 14cm. in height.

**MATERIALS:** Cape and dress: Grey wool jersey  
Trimming: Grey fox fur

**DESCRIPTION:**

Morning/street cape and dress worn with high-heeled shoes.

This generously cut and loose-fitting cape is in two sections. The top cape hangs in loose folds and has an uneven hemline, rising from knee level at the back to waist level at the front. This hem is bordered with a wide band of fur trimming, matching the high fur collar (cf. 95). The lower cape is untrimmed; it is slightly longer than the top cape, but shares its uneven hemline: the back of the cape is cut to just below the knee and rises to just above the knee at the front. The dress worn beneath is straight, calf-length, and with front button fastening; its hem is bordered with a broad band of the fur.



**CAT. NO.:** 97

**COLLECTION:** August 1919

**SOURCE:** British *Vogue*  
5 December 1919, p. 84

**PRESENTATION:**

One (bottom left) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 15cm. in height.

**MATERIALS:** Dress: Black satin  
Trimming: Monkey fur

**DESCRIPTION:**

Formal morning/street coat-dress worn with a turban-style hat, earrings and high-heeled shoes. This design is cut to just below the knee, with a relatively straight silhouette, full-length sleeves and a deep V-neckline. It is put on as a coat and has a wrap-over bodice, fastened to the left side with a narrow satin tie-belt worn at the natural waistline. Two narrow bands of the black satin are attached to the point of the V-neckline and fall down towards the deep band of monkey fur that edges the hem. Long lengths of this trimming also border the neckline.



**CAT. NO.:** 98

**COLLECTION:** August 1919

**SOURCE:** British *Vogue*  
20 February 1920, p. 37

**PRESENTATION:**

One (left) Chanel design. Illustrated by Olga Thomas on plain ground; shown face-on, to a scale of approx. 14cm. in height.

**MATERIALS:** Dress: Brown taffeta  
Vest: Pale coffee coloured linen  
Belt: Black leather detailed with white

**DESCRIPTION:**

Afternoon dress worn with a brimmed hat with veil, earrings, a leather belt, elbow-length gloves and high-heeled shoes. The model carries what may be a fur stole or wrap.

This narrow-fitting, calf-length design has some width at the hip area and straight, elbow-length sleeves. A plain vest is visible beneath its collared V-neckline. The bodice is cut straight and a wide sash or girdle, tied at the back of the right side, marks the waistline. A narrow black leather belt figured with white is worn over the sash. The hem of the sleeves and the sash would appear to have a slight petal or ragged effect. The skirt flares gently outwards over the hips and tapers in towards the hem just below the knee. The width at the hip area is created by pannier-like draperies.

**BIBLIOGRAPHY:**

British *Vogue*: 20 February 1920, p. 40





**CAT. NO.:** 99

**COLLECTION:** August 1919

**SOURCE:** British *Vogue*  
5 October 1919, p. 59

**PRESENTATION:**

First (left) of two Chanel designs (see 100). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 14cm. in height.

**MATERIALS:** Cape: Taupe velvet  
Trimming: Taupe coloured Kamchatka fur

**DESCRIPTION:**

Afternoon/informal evening cape worn with high-heeled shoes.

This full-length cape is generously cut and fits neatly around the shoulders; it is held closely around the figure by the model. The skirt of the cape is gathered in small frills onto the bodice at waist level. The fur (dyed to match the taupe coloured velvet) is used on the deep shawl collar (which rises to the nape of the neck) and possibly as trimming at the arm slits.

**BIBLIOGRAPHY:**

British *Vogue*: 5 October 1919, p. 59

*Early October*



CHANEL

**CAT. NO.:** 100

**COLLECTION:** August 1919

**SOURCE:** British *Vogue*  
5 October 1919, p. 59

**PRESENTATION:**

Second (right) of two Chanel designs (see 99). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 14cm. in height.

<b>MATERIALS:</b>	Cape:	Black velvet
	Dress:	Black crêpe de Chine and tulle
	Trimming:	Ostrich feathers

**DESCRIPTION:**

Evening cape and dress worn with earrings and high-heeled shoes. The model carries a large ostrich feather fan.

This full-length cape has a wide, fold back collar with an attached neck-tie (in the same black velvet) to secure the cape to the shoulders; the tie is knotted loosely at the front and its ends fall down towards the hem of the dress worn beneath. It is trimmed with horizontal bands of long ostrich fringing: one band decorates the upper section, a little above waist level, and at least four trim the lower skirt section. The fringing of the lower band falls to the ankles. Little can be seen of the calf-length dress; the waist is marked by a wide black satin ribbon, tied at the back, and edged at the top and bottom with ostrich fringing. British *Vogue* reported that the 'décolletage is in a deep point at one side in front and in a deep point in the back. A slit in the skirt for dancing is filled in with tulle.'

**BIBLIOGRAPHY:**

British *Vogue*: 5 October 1919, p. 59



**CAT. NO.:** 101

**COLLECTION:** August 1919

**SOURCE:** British *Vogue*  
5 March 1920, p. 57

**PRESENTATION:**

One (top) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 12cm. in height.

**MATERIALS:** Dress: Mauve tulle  
Scarf: Not specified

**DESCRIPTION:**

Evening dress worn with a scarf, earrings, a long necklace and high-heeled shoes. The model carries a large feathered fan.

This design is sleeveless, with a low square décolletage, fitted bodice and narrow shoulder straps. A narrow tulle sash, tied at the back, marks the waistline. The outline of a slim-fitting, calf-length foundation skirt can be seen beneath the wide, bell-shaped overskirt in fine, semi-transparent tulle. The tulle skirt is tiered and each of the ten tiers is finely pleated, creating a ruffled effect. The hem is a little above ankle level and held out with a hoop. The scarf is probably in the same mauve tulle as the dress; it is worn closely around the neck and the ends fall down at the back to below the waist.

**BIBLIOGRAPHY:**

British *Vogue*: 20 November 1919, p. 44  
5 March 1920, p. 57

**NOTES:**

Worn by the Countess de Roche. British *Vogue*, in its 20 November 1919 edition, stated that, 'This frock has already become a favourite. Some women have ordered it several times in as many different colours.'



*The costume of the Puck is shown in a gown*

**CAT. NO.:** 102

**COLLECTION:** August 1919

**SOURCE:** British *Vogue*  
5 January 1920, p. 41

**PRESENTATION:**

One (top right) Chanel design. Photographed by Baron Gayne De Meyer against interior setting; shown from the back, to a scale of approx. 12cm. in height.

**MATERIALS:** Dress: Jade crêpe de Chine  
Coat: Ecrú net with silver thread

**DESCRIPTION:**

Evening dress worn with a head band and high-heeled shoes.

This sleeveless calf-length evening dress has a moderately low back décolletage. The natural waistline is marked by a tie-belt, knotted in a loose bow at the centre of the back. The back of the dress is covered in a layer of transparent écrú net traced with silver thread; at the front of the dress the net opens to reveal the square necked bodice; the net is then draped at one side under a large rosette and loops made of green crêpe de Chine (not visible).





**CAT. NO.:** 103

**COLLECTION:** August 1919

**SOURCE:** British *Vogue*  
20 November 1919, p. 48

**PRESENTATION:**

First (left) of three Chanel designs (see 94). Illustrated by artist's drawing on plain ground; shown in profile, to a scale of approx. 14cm. in height.

**MATERIALS:** Dress: Burgundy crêpe de Chine

**DESCRIPTION:**

Evening dress worn with earrings and matching high-heeled shoes and stockings. The model carries a large feather fan of uncurled ostrich in burgundy.

This slim-fitting, calf-length design is sleeveless with narrow shoulder straps and a low plunging back. The dress fits the figure closely (the fabric may have been cut on the bias) and has an uneven hemline that is slightly higher at the front than at the back. At the waist the fabric is gathered into a soft bow; from this a frill, in the same crêpe de Chine, falls down to the floor. This is repeated on the left side of the dress.



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**Reviewing Chanel**  
**A Catalogue Raisonné and Critical Survey of the Dress Designs by Chanel**  
**Published in British and French *Vogue*, 1916-1929**

**Alexia Holt**

**Department of the History of Art, University of Glasgow, October 1997**

**Ph.D. Thesis**

**Volume Two (Part Two: 1920-1923)**

## Note

If a position is given in brackets under the Catalogue Entry Number, e.g. (Left), this refers to the design's position in the Catalogue illustration (if more than one model is shown), and not to its position on the page in the original source (this information is provided in the **Presentation** field).

The list of authors and dates given under the **Bibliography** field refers to those authors/publications listed in the corresponding Bibliography in Volume One of this thesis.

February 1920: Spring/Summer

**CAT. NO.:** 104

**COLLECTION:** February 1920

**SOURCE:** British *Vogue*  
5 May 1920, p. 59

**PRESENTATION:**

One (top) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 15cm. in height.

<b>MATERIALS:</b>	Cape:	Gun metal grey crêpe de Chine
	Dress and cape lining:	Grey crêpe de Chine
	Trimming:	Squirrel fur

**DESCRIPTION:**

Morning/street dress and cape worn with a toque hat, beads, bracelets and high-heeled shoes. The hip-length cape is generously cut; the calf-length dress is straight. The cape has no visible fastenings and is worn open. It has a high standing collar in squirrel fur, which is also applied in a deep horizontal band at the hem. The dress has a round neckline and is worn with a loose, narrow tie-belt at the natural waistline (the ends of the belt fall down the left side of the skirt towards its hem). It's skirt has two tiers: one positioned at hip level, the other just below the knee; both tiers and the breast pocket are finished with crêpe de Chine picot-edged fringing. The straight hem of a plain calf-length underskirt is visible beneath the lower tier.

**BIBLIOGRAPHY:**

Mulvagh: 1988, p. 61  
Dorner: 1973, p. 4  
Peacock: 1993, pp. 57, 73





**CAT. NO.:** 105

**COLLECTION:** February 1920

**SOURCE:** British *Vogue*  
5 August 1920, p. 28

**PRESENTATION:**

Second (right) of two Chanel designs (see 111). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 14cm. in height.

<b>MATERIALS:</b>	Jacket and skirt:	Dark blue serge
	Blouse:	Jade green (fabric not specified)

**DESCRIPTION:**

Morning/informal afternoon ensemble worn with a Reboux hat trimmed with a camellia, beads, gloves and high-heeled shoes.

The finger-tip-length jacket and calf-length skirt have a straight, slender silhouette. The collarless jacket has full-length and set-in sleeves with a narrow cuff. It is worn open and secured with a narrow tie-belt at waist level, which is fastened in a loose bow at the left side. The facings above the belt are edged with a narrow band of a dark-coloured fabric. A welt pocket, positioned at an angle, is placed on both sides of the lower section of the jacket. The skirt is plain and finely pleated. The blouse has a low, straight neckline and a vertical row of small buttons dropping from the neck to the waist at the left side.

**BIBLIOGRAPHY:**

British *Vogue*: 5 August 1920, p. 28

French *Vogue*: 15 August 1920, p. 11

**NOTES:**

Worn by Comtesse de Moustiers.



**CAT. NO.:** 106  
(Left)

**COLLECTION:** February 1920

**SOURCE:** British *Vogue*  
20 July 1920, p. 60

**PRESENTATION:**

First (left) of two Chanel designs (see 107). Illustrated by Olga Thomas against exterior setting; shown in back three-quarter profile, to a scale of approx. 12cm in height.

**MATERIALS:** Dress: Sand coloured crêpe de Chine

**DESCRIPTION:**

Motoring dress worn with a felt hat, decorated with ribbon loops, and long gloves (the shoes are not shown). This dress was designed to be worn with the coat 107.

The dress appears to be in two sections: a knee-length tunic worn over a calf-length foundation skirt. The tunic is cut straight with short sleeves, and is secured at the natural waistline with a narrow tie-belt fastened in a loose bow. A single vertical seam drops straight from the top of both shoulders down the bodice. The accordion pleated skirt of the tunic is overlaid with triangular panels of the flat crêpe de Chine; the centre panel at the back of the skirt drops from immediately beneath the belt to a short distance above the hem; two shorter panels are placed at the sides. The foundation skirt is entirely pleated.

**BIBLIOGRAPHY:**

French *Vogue*: 1 August 1920, p. 20



**CAT. NO.:** 107  
(Right)

**COLLECTION:** February 1920

**SOURCE:** British *Vogue*  
20 July 1920, p. 60

**PRESENTATION:**

Second (right) of two Chanel designs (see 106). Illustrated by Olga Thomas against exterior setting; shown face-on, to a scale of approx. 12cm. in height.

**MATERIALS:** Coat: Blue tricotine  
Trimming: Glazed satin ribbon

**DESCRIPTION:**

Motoring coat, blouse and skirt worn with a brimless red leather hat detailed with blue stitching. The shoes are not shown. The coat was designed to be worn with the dress 106 (although in the illustration the skirt, unlike that of 106, is not pleated and it may, therefore, be a different model).

The three-quarter-length coat and calf-length dress are slim-fitting. The coat has full-length sleeves with deep cuffs and a wide rever collar. The bodice is worn open and secured at the waist with a narrow tie-belt fastened in a loose bow at the left side; the ends of the belt fall a short way down the left side of the coat's skirt. The top of the coat's skirt would appear to have at least one side inset pocket, into which the left hand is placed. The sides of the coat's skirt are narrowly pleated. The collar and front facing are trimmed with wide bands of glazed satin ribbon. The blouse has a Peter Pan collar and is fastened with small buttons. The plain skirt may be in a darker colour than that of the blouse and coat.

**BIBLIOGRAPHY:**

French *Vogue*: 1 August 1920, p. 20



**CAT. NO.:** 108  
(Left)

**COLLECTION:** February 1920

**SOURCE:** British *Vogue*  
20 April 1920, p. 43

**PRESENTATION:**

One (top left) Chanel design. Illustrated by Olga Thomas on plain ground; shown in back three-quarter profile, to a scale of approx. 19cm. in height.

**MATERIALS:** Dress: Jacquard crêpe de Chine and satin (colour not specified)

**DESCRIPTION:**

Afternoon dress worn with a hat, earrings, elbow-length gloves and high-heeled shoes.

This slim-fitting, calf-length design has short sleeves. No collar would appear to have been used. A narrow tie belt, fastened at the front, is positioned at the natural waistline. The skirt has a double apron front: one panel is attached and gathered into the sides of the belt and falls down the front of the skirt; the ends of the second panel are brought round to the back, and fastened in a loose knot at the top section of the skirt, to fall down the centre to a few inches below the hem. The fabric of the dress, with the exception of that used for the tie-belt, is overlaid with broad and narrow diagonal stripes of satin, creating a plaid effect.



CHANEL

MARTIAL ET ARMAND



**CAT. NO.:** 109

**COLLECTION:** February 1920

**SOURCE:** British *Vogue*  
20 April 1920, p. 44

**PRESENTATION:**

One (left) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 16cm. in height.

**MATERIALS:** Dress: Beige crêpe de Chine

**DESCRIPTION:**

Afternoon dress worn with a floral patterned toque hat with short veil, beads and high-heeled shoes.

This one-piece, calf-length design is cut straight with narrow-fitting, full-length sleeves and a round neckline. It appears to be in two sections: the plain bodice is detailed at the waist with a narrow tie-belt (or waistband) marked with a bow at the front, and a short frill, or apron panel, hangs from under the belt over the top of the skirt section, giving the impression of a separate top. Wide ruffled frills of the crêpe de Chine fabric are attached to both of the side seams of the design from the underarm to the hem of the plain skirt.



CHANEL

**CAT. NO.:** 110

**COLLECTION:** February 1920

**SOURCE:** British *Vogue*  
5 June 1920, p. 87

**PRESENTATION:**

One Chanel design. Illustrated by artist's drawing against interior setting; shown in front three-quarter profile, to a scale of approx. 11 cm. in height.

**MATERIALS:** Dress: Black crêpe de Chine and organdie (colour not specified)

**DESCRIPTION:**

Afternoon dress worn with a wide brimmed hat and high-heeled shoes.

This calf-length design has a narrow, slim-fitting silhouette and a knee-length apron-like panel open at the front. The bodice has a deep V-neckline and elbow-length sleeves; it may be gently gathered into a waistband positioned at the natural waistline. The neckline and sleeves are decorated with finely pleated bands of organdie. The skirt is cut straight and similarly detailed with two horizontal bands of the organdie positioned towards the hem. A further horizontal band of this fabric marks the hips; the apron-like panel falls to just above the knees and is sewn into this band and edged with the same decoration.

**BIBLIOGRAPHY:**

British *Vogue*: 5 June 1920, p. 88

20 July 1920, p. 50

French *Vogue*: 15 June 1920, p. 17

**NOTES:**

Worn by Madame de Subercaseaux de Lamarca.



**CAT. NO.:** 111

**COLLECTION:** February 1920

**SOURCE:** British *Vogue*  
5 August 1920, p. 28

**PRESENTATION:**

First (left) of two Chanel designs (see 105). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 14cm. in height.

<b>MATERIALS:</b>	Cape:	Grey crêpe de Chine
	Trimming:	Grey ('tourterelle') fur
	Dress:	Crêpe de Chine (colour not specified)

**DESCRIPTION:**

Afternoon/evening cape worn over a dress (possibly by Vionnet cf. 112) and with a wide brimmed hat decorated with feathers, earrings, elbow length gloves and high-heeled shoes.

This calf-length cape, which may have been produced for the summer mid-season collection, is an afternoon version of 114 (cf. also 112 and 113). The cape is gathered into a wide band of dark coloured fur, which sits neatly around the shoulders. The band is most probably secured at the front with a hook and eye fastening. The dress would appear to have a plain bodice, girdled at the waist with a broad sash and a straight, finely pleated and tiered skirt cut to just below the knee. The two tiers on the skirt fall into a point at the centre front.

**BIBLIOGRAPHY:**

British *Vogue*: 5 August 1920, p. 28

French *Vogue*: 15 August 1920, p. 11

**NOTES:**

Worn by the Comtesse de Moustiers.



CHANEL

**CAT. NO.:** 112

**COLLECTION:** February 1920

**SOURCE:** British *Vogue*  
20 August 1920, p. 42

**PRESENTATION:**

One (top right) Chanel design. Photographed by Hubert de Givenchy against exterior setting; shown in front three-quarter profile, to a scale of approx. 9cm. in height.

**MATERIALS:** Cape: Crêpe de chine (colour not specified)  
Trimming: Grey fur

**DESCRIPTION:**

Afternoon cape worn over a what may be a Vionnet dress (cf. British *Vogue*, 20 August 1920, p. 34) and with high-heeled shoes.

This cape, which may have been produced for the summer mid-season collection, is a version, for afternoon wear, of 114 (cf. 111 and 113). The dress is a version of that shown with 111.

**BIBLIOGRAPHY:**

British *Vogue*: 20 August 1920, p. 34

French *Vogue*: 1 September 1920, p. 25

**NOTES:**

Worn by Madame Brach.





**CAT. NO.:** 113  
(Right)

**COLLECTION:** February 1920

**SOURCE:** British *Vogue*  
5 September 1920, p. 48

**PRESENTATION:**

One (top centre, right) Chanel design. Photographed by Hubert de Givenchy against exterior setting; shown in front three-quarter profile to a scale of approx. 8cm. in height.

<b>MATERIALS:</b>	Cape:	Crêpe de Chine (colour not specified)
	Trimming:	Fur (colour not specified)
	Dress:	Black crêpe de Chine

**DESCRIPTION:**

Afternoon cape worn over a dress (designer not named) and with a wide brimmed hat and high-heeled shoes. The model carries a small handbag.

This cape, which may have been produced for a summer mid-season collection, is a version of 114 (cf. 111 and 112). The calf-length dress is plain.

**BIBLIOGRAPHY:**

British *Vogue*: 20 August 1920, p. 34

**NOTES:**

Worn by the Duchesse de Maille.



**CAT. NO.:** 114

**COLLECTION:** February 1920

**SOURCE:** British *Vogue*  
5 July 1920, p. 30

**PRESENTATION:**

First (bottom left) of three Chanel designs (see 115 and 117). Illustrated by Porter Woodruff on plain ground; shown in front three-quarter profile, to a scale of approx. 11cm. in height.

<b>MATERIALS:</b>	Cape:	Blue crêpe de Chine
	Trimming:	Grey fur
	Dress:	Not specified

**DESCRIPTION:**

Evening cape and dress worn with earrings, bracelets and high-heeled shoes.

This calf-length cape is gathered into a wide band of dark coloured fur. The band sits neatly around the shoulders, and may be secured with a hook and eye fastening. It is probable that this cape was first produced for evening wear; its popularity and adaptability meant that it was also worn for afternoon wear and may have been produced again for a summer mid-season collection (cf. 111, 112 and 113). The dress is straight and cut to just below the knee. It is sleeveless, with a low-cut straight bodice.

**BIBLIOGRAPHY:**

British *Vogue*: 5 July 1920, p. 74  
20 August 1920, p. 34  
French *Vogue*: 15 July 1920, p. 6  
1 September 1920, p. 3  
Charles-Roux: 1981, p. 129



**CAT. NO.:** 115

**COLLECTION:** February 1920

**SOURCE:** British *Vogue*  
5 July 1920, p. 30

**PRESENTATION:**

Second (top and bottom centre) of three Chanel designs (see 114 and 117). This design shown face-on to a scale of approx. 14cm. in height (top), and with the model seated to a scale of approx. 8cm. in height (bottom). Only the former illustration is shown in the Catalogue.

**MATERIALS:** Dress: Black crêpe de Chine, tulle and chiffon  
Trimming: Ribbon, flowers and (possibly) lace

**DESCRIPTION:**

Evening dress worn with earrings, artificial flowers and high-heeled shoes.

This sleeveless design is in two sections: a calf-length, hooped skirt or 'crinoline' in transparent tulle, worn over a slightly shorter foundation dress in opaque crêpe de Chine. The foundation dress is cut straight to just below the knee; it is unwaisted with a low, straight neckline. Two black flowers, possibly in tulle or chiffon, are placed on either side of the dress at waist level, and the hem would appear to be edged with a narrow band of lace. The hooped skirt is attached to the shoulder straps of the foundation dress. Its characteristic crinoline shape is created by three concentric circles of whalebone covered with gathered black chiffon. The only trimming on this section are the single loose lengths of black ribbon attached at the top to the shoulder straps; the ribbon hanging from the left shoulder is draped around the model's wrist.

**BIBLIOGRAPHY:**

British *Vogue*: 5 July 1920, p. 74

French *Vogue*: 15 July 192, p. 6

Charles-Roux: 1981, p. 129

Howell: 1975, p. 36



**CAT. NO.:** 116

**COLLECTION:** February 1920

**SOURCE:** British *Vogue*  
5 May 1920, p. 57

**PRESENTATION:**

One (left) Chanel design. Photographed by Baron Gayne de Meyer against interior setting; shown in front three-quarter profile, to a scale of approx. 10cm. in height.

**MATERIALS:** Dress: Grey crêpe de Chine

**DESCRIPTION:**

Evening dress worn with a rope of pearls. The shoes are not visible; the model carries a feathered fan.

The dress is sleeveless with a close-fitting bodice, a low, straight, neckline and thin double shoulder straps. A narrow tie-belt positioned at the waist is fastened in a soft bow at the right side. The straight skirt is made from a series of over-tunics that fall around the skirt in soft folds, and may be belted in at the waist or tied independently.





**CAT. NO.:** 117

**COLLECTION:** February 1920

**SOURCE:** British *Vogue*  
5 July 1920, p. 30

**PRESENTATION:**

Third (bottom right) of three Chanel designs (see 114 and 115). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 10cm. in height.

**MATERIALS:** Dress: Black crêpe de Chine

**DESCRIPTION:**

Evening dress worn with bracelets and high-heeled shoes. The model carries a large feathered fan.

This slim-fitting, sleeveless design has a low-cut, close-fitting bodice, with narrow, double shoulder straps. The straight hem falls to just below the knee. A narrow peplum is attached at the waistline and cascades of the fabric hang down the sides of the skirt.

**BIBLIOGRAPHY:**

British *Vogue*: 5 July 1920, p. 74

French *Vogue*: 15 July 1920, p.6



August 1920: Autumn/Winter

**CAT. NO.:** 118  
(Left)

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
20 October 1920, p. 50

**PRESENTATION:**

First (far left) of four Chanel designs (see 119, 120 and 121). Illustrated by Olga Thomas on plain ground; shown in front three-quarter profile, to a scale of approx. 14cm. in height.

<b>MATERIALS:</b>	Coat:	Not specified
	Lining:	White brocaded crêpe
	Trimming:	Ermine fur

**DESCRIPTION:**

Morning/street or afternoon coat worn with a veiled hat, earrings and high-heeled shoes. The coat was designed to be worn with the matching dress 119 (right).

This slim-fitting coat is cut straight to just below the knee, with a wrap-front held in position at the left side by the model (the fastening can not be seen). The full-length, straight and set-in sleeves have a narrow cuff in ermine fur; this fur is also used for the roll collar. A curved shoulder yoke is just visible.

**BIBLIOGRAPHY:**

French *Vogue*: 1 November 1920, p. 12

Charles-Roux: 1981, p. 129



**CAT. NO.:** 119  
(Right)

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
20 October 1920, p. 50

**PRESENTATION:**

Second (inner left) of four Chanel designs (see 118, 120 and 121). Illustrated by Olga Thomas on plain ground; shown face-on, to a scale of approx. 14cm. in height.

**MATERIALS:** Dress: White brocade crêpe

**DESCRIPTION:**

Morning/street or afternoon dress worn with a tricorne hat, earrings, elbow length gloves and high-heeled shoes. The dress was designed to be worn with the matching coat 118 (left).

This slim-fitting dress is cut to just below the knee, with short, straight sleeves and a square neckline. A narrow tie-belt is positioned at the natural waist level and fastened in a small bow to the left side; the dress itself has an upwardly curving waistline emphasized by the contrast between the white brocade crêpe of the bodice and the dark, plain and unspecified fabric of the skirt. The brocade, which matches the lining of the matching coat and is figured with a faint design, is also used for the belt and three triangular-shaped drapery panels sewn into the side seams of the skirt.

**BIBLIOGRAPHY:**

French *Vogue*: 1 November 1920, p. 12

Charles-Roux: 1981, p. 129



**CAT. NO.:** 120  
(Right)

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
20 October 1920, p. 50

**PRESENTATION:**

Fourth (far right) of four Chanel designs (see 118, 119 and 121). Illustrated by Olga Thomas on plain ground; shown in back three-quarter profile, to a scale of approx. 14cm. in height.

**MATERIALS:** Coat: Grey crêpe de Chine  
Trimming: Grey fox fur

**DESCRIPTION:**

Morning/street coat worn with a tricorne hat, earrings, beads and high-heeled shoes. The British *Vogue* caption states that the coat is part of a three-piece costume (it is worn with a matching skirt and blouse).

This calf-length coat fits the figure closely (an effect reportedly achieved without the use of seaming at the back). It has straight, full-length sleeves and a wide roll or shawl collar in the grey fur. The fur is also used for the deep cuffs and as two wide, upwardly curving horizontal bands on the skirt.

**BIBLIOGRAPHY:**

French *Vogue*: 1 November 1920, p. 12





**CAT. NO.:** 121  
(Left)

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
20 October 1920, p. 50

**PRESENTATION:**

Third (inner right) of four Chanel designs (see 118, 119 and 120). Illustrated by Olga Thomas on plain ground; shown in front three-quarter profile, to a scale of approx. 14cm. in height.

**MATERIALS:** Coat: Black satin

**DESCRIPTION:**

Morning/street coat worn with a small veiled hat and high-heeled shoes.

This calf-length coat has a slim silhouette and fits the figure closely (cf. 118 and 120). It has full-length sleeves, a deep roll collar and a hip-length cape attached to the back of the neck under the collar. A narrow belt, fastened at the back, is positioned at the natural waistline. The collar, cape, deep cuffs and the skirt of the coat are all in quilted black satin (cf. 122); the quilting may incorporate a floral motif. The bodice of the coat, and a blouse or vest worn beneath, are plain.

**BIBLIOGRAPHY:**

French *Vogue*: 1 November 1920, p. 12



**CAT. NO.:** 122

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
20 October 1920, p. 49

**PRESENTATION:**

First (top right) of five Chanel designs (see 123, 132, 133 and 136). Illustrated by Mary MacKinnon on plain ground; shown face-on to a scale of approx. 15cm. in height.

**MATERIALS:** Coat: Black charmeuse  
Trimming: Skunk fur

**DESCRIPTION:**

Morning/street coat worn with a veiled tricorne hat decorated with a rosette, gloves and high-heeled shoes. Designed to be worn with a black charmeuse and chiffon dress (see 123).

The coat is knee-length, with narrow-fitting full-length sleeves, a straight bodice and a relatively full, flaring skirt. No buttons are used, instead the coat (which has a wrap front) is secured with a narrow tie-belt fastened in a loose bow at the left side. The skirt is slightly gathered onto a horizontal seam a short distance below the belt. Both the bodice and skirt are quilted (cf. 121); above the seam on the skirt the diamond-shaped quilting is vertical in direction, whereas below the seam it is horizontal. The plain sleeves are trimmed with a deep fur cuff, which also forms the muffler-style collar, and two horizontal bands of trimming on the skirt.

**BIBLIOGRAPHY:**

French *Vogue*: 1 November 1920, p. 8



CHANEL.

**CAT. NO.:** 123

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
20 October 1920, p. 49

**PRESENTATION:**

Second (top right) of five Chanel designs (see 122, 132, 133 and 136). Illustrated by Mary MacKinnon on plain ground; shown in profile, to a scale of approx. 15cm. in height.

**MATERIALS:** Dress: Black charmeuse and black chiffon  
Trimming: Blue fabric (not specified)

**DESCRIPTION:**

Morning/street dress worn with a veiled tricorne hat decorated with a rosette, elbow-length gloves and high-heeled shoes. The dress was designed to be worn with the matching coat 122. The black charmeuse section of the dress is cut to just below the knee, with a square neckline, slim-fitting bodice and short sleeves. A waist length charmeuse 'manteau d'abbé' is attached to the back of the neck and a narrow tie belt, positioned at the natural waistline, is fastened in a loose bow at the left side. The relatively full, transparent chiffon overskirt is gathered onto the bodice; it is slightly longer than the charmeuse skirt visible beneath. The chiffon is decorated with four horizontal bands of a blue fabric; the higher band, positioned a little below hip level, is half the width of the lower band bordering the hemline. The sides of the bodice are similarly overlaid with horizontal bands of a contrasting colour or fabric (not specified).

**BIBLIOGRAPHY:**

French *Vogue*: 1 November 1920, p. 8  
Mulvagh: 1988, p. 61



CHANEL.

**CAT. NO.:** 124

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
5 February 1921, p. 43

**PRESENTATION:**

One (top centre) Chanel design. Illustrated by Mary MacKinnon on plain ground; shown in profile, to a scale of approx. 13cm. in height.

**MATERIALS:**

Cape:	Maize homespun plaided in light grey
Lining:	Maize homespun
Trimming:	Fur (not specified)

**DESCRIPTION:**

Sports cape worn with a brimless hat (decorated with small ruffles of fabric), gloves and walking shoes.

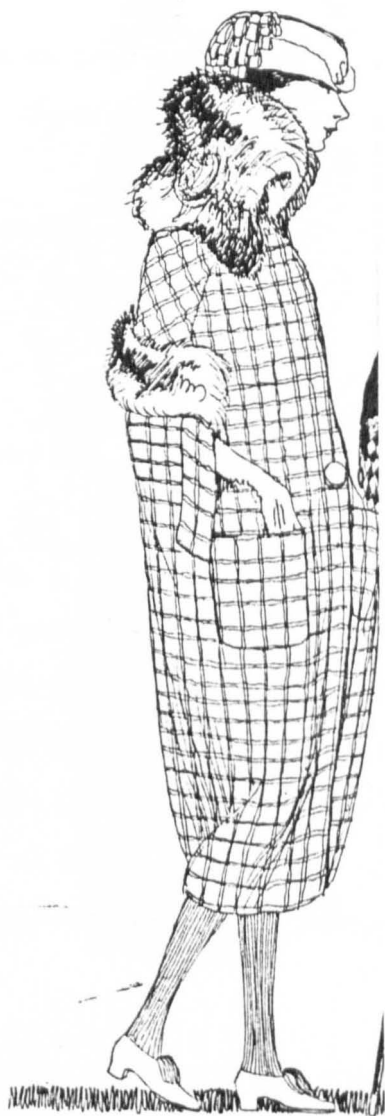
This loose-fitting cape is cut straight to just below the knee and has a front opening secured with one large button placed at waist level. Two large patch pockets are positioned just below waist level on either side of the front. The design of the arm-slit is not clear: it may incorporate an elbow-length sleeve, banded at the elbow (above the conventional arm-slit) with fur. This fur is also used for a deep collar that rises to cover the entire neck and ears.

**BIBLIOGRAPHY:**

French *Vogue*: 15 February 1921, p. 17

Mulvagh: 1988, p. 66





**CAT. NO.:** 125

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
20 December 1920, p. 44

**PRESENTATION:**

Third (right) of three Chanel designs (see 129 and 130). Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 14cm. in height.

**MATERIALS:** Jacket and dress: Wool velours and nutria fur (colour not specified)

**DESCRIPTION:**

Afternoon ensemble worn with a brimmed hat decorated with a soft bow, earrings, beads and high-heeled shoes.

The hip-length jacket and mid-calf-length dress have a slender, slim-fitting silhouette. The jacket has full-length sleeves, with a wide cuff and two deep (probably patch) pockets placed at waist level. The wide flat collar, facings and cuffs are trimmed with the nutria fur. The dress has either a bateau or square neckline. The skirt is slightly gathered into a seam just below waist level. The bodice and the very top of the skirt is in plain wool velours; the lower section of the skirt, from hip level to the hem, is overlaid with the fur. Two pockets, into which the model's hands are placed, are positioned at the top of the curving band of fur.

**BIBLIOGRAPHY:**

French *Vogue*: 1 January 1921, p. 14

**NOTES:**

Worn by Mlle. de Saint-Sauveur.



**CAT. NO.:** 126

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
5 October 1920, p. 42

**PRESENTATION:**

One (bottom left) Chanel design. Illustrated by Douglas Pollard on plain ground; shown face-on, to a scale of approx. 11cm. in height.

**MATERIALS:** Dress: Silk figured in green, white and black

**DESCRIPTION:**

Formal afternoon/informal evening dress worn with earrings, beads and high-heeled shoes with square buckles.

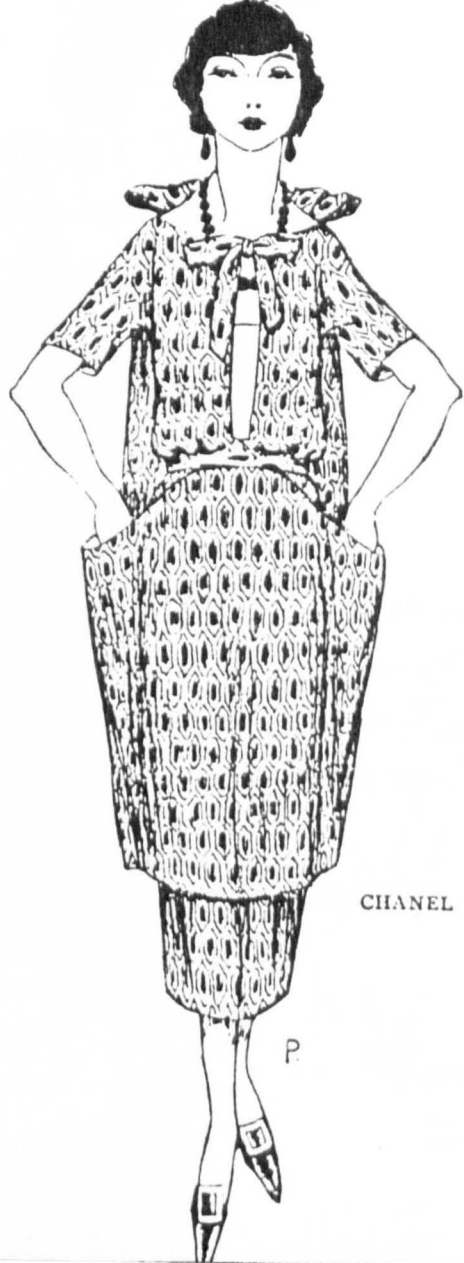
The dress is knee-length and worn over a straight, calf-length foundation skirt in the same printed fabric. It is cut straight with short sleeves, and an open-fronted bodice fastened at the round neckline with a bow. A puffed Medici-style collar and straight cape (cf. 123) are attached to the back of the neck. A plain vest or modesty can be seen. The bodice is bloused over a narrow belt positioned at the waistline and fastened at the back. A curving seam drops a from beneath the belt to the sides of the skirt, incorporating two deep pockets into which the model's hands are placed. This wide hip line tapers inwards towards the hem of the skirt.

**BIBLIOGRAPHY:**

French *Vogue*: 15 October 1920, p. 10

**NOTES:**

Worn by the Duchess Sforza.



CHANEL

P

**CAT. NO.:** 127

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
20 October 1920, p. 51

**PRESENTATION:**

First (bottom left) of three Chanel designs (see 128 and 131). Illustrated by Olga Thomas on plain ground; shown face-on, to a scale of approx. 14cm. in height.

**MATERIALS:** Dress: Brown chiffon  
Trimming: Eyelet embroidery

**DESCRIPTION:**

Evening dress worn with earrings, beads and high-heeled shoes.

This dress may be in two sections: a close-fitting, hip-length, tunic-style top worn over a straight calf-length skirt. The top has a square neckline and elbow length sleeves. It is fitted a little above the waist with a horizontal seam. The skirt hangs straight with some fullness gathered at the sides. Only the sleeves and a narrow border at the hem of the top and skirt are left plain: the majority of the fabric is detailed with eyelet embroidery. Pointed chiffon draperies are sewn into each side seam and fall a short distance below the hem of the skirt.

**BIBLIOGRAPHY:**

French *Vogue*: 1 November 1920, p. 13

Charles-Roux: 1981, p. 129



CHANEL.

**CAT. NO.:** 128

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
20 October 1920, p. 51

**PRESENTATION:**

Third (bottom right) of three Chanel designs (see 127 and 131). Illustrated by Olga Thomas on plain ground; shown face-on, to a scale of approx. 14cm. in height.

**MATERIALS:** Dress: Black velvet  
Trimming: Monkey fur

**DESCRIPTION:**

Evening dress worn with earrings and high-heeled shoes.

This tunic-style, knee-length dress is worn over a slightly longer foundation skirt; it is cut straight, with a square neckline and elbow length sleeves (cf. 127). A narrow tie-belt or sash, fastened at the back, is positioned at the natural waistline. The bodice is gathered slightly into a horizontal seam level with the bottom of the neckline, and bloused over the belt. The skirt is gathered into the belt and its hem is trimmed with a broad band of the monkey fur (cf. 129). The foundation skirt is plain.

**BIBLIOGRAPHY:**

French *Vogue*: 1 November 1920, p. 13





CHANEL

**CAT. NO.:** 129

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
20 December 1920, p. 44

**PRESENTATION:**

First (left) of three Chanel designs (see 125 and 130). Illustrated by Douglas Pollard on plain ground; shown in front three-quarter profile to a scale of approx. 14cm. in height.

**MATERIALS:** Dress: Black velvet  
Trimming: Monkey fur

**DESCRIPTION:**

Formal afternoon/informal evening dress worn with a brimmed hat, earrings, beads, elbow-length gloves and high-heeled shoes.

The dress is mid-calf-length, slim-fitting, sleeveless and with a bateau neckline. The skirt has a separate apron front that is attached at the waist and falls to just above the knee. This panel is secured at the waistline with a narrow tie-belt fastened in a bow at the left side; the top of the panel is brought up under the belt and slightly ruched. A straight cape hangs from the back of the shoulders to a level just above the knees (cf. 121, 123, 126 and 137). The hems of both the apron panel and cape are trimmed with broad bands of monkey fur (cf. 128); this is also used to form the deep scarf collar draped around the neck and the front of the bodice.

**BIBLIOGRAPHY:**

French *Vogue*: 1 January 1921, p. 14

**NOTES:**

Worn by the Comtesse de Maigret.



**CAT. NO.:** 130

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
20 December 1920, p. 44

**PRESENTATION:**

Second (centre) of three Chanel designs (see **125** and **129**). Illustrated by Douglas Pollard on plain ground; shown in front three-quarter profile to a scale of approx. 14cm. in height.

**MATERIALS:**      Wrap:            Black satin  
                         Trimming:      Jet embroidery and sable fur

**DESCRIPTION:**

Theatre wrap worn with earrings and high-heeled shoes.

This calf-length wrap is generously cut and falls in soft, straight folds. No fastenings can be seen and the model holds the cape in position. The top section is heavily embroidered with jet arranged in a zig-zag pattern (cf. **132**). A band of sable fur forms a deep shawl collar and trims the front opening to waist level where it leads into a deep horizontal curving band of the same fur. The lower section of the cape would appear to be slightly gathered into this band.

**BIBLIOGRAPHY:**

French *Vogue*: 1 January 1921, p. 14

**NOTES:**

Worn by the Princesse de la Tour d'Auvergne.



**CAT. NO.:** 131

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
20 October 1920, p. 51

**PRESENTATION:**

Second (top) of three Chanel designs (see 127 and 128). Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 14cm. in height.

**MATERIALS:** Black satin and black dotted chenille

**DESCRIPTION:**

Evening dress worn with earrings, an artificial flower and high-heeled shoes. The model carries a large feather fan.

This design comprises a foundation dress in black satin veiled with an outer layer in semi-transparent black chenille. The chemise-style satin dress is cut to just below the knee, unwaisted and fits the figure closely. It is sleeveless, with a low-cut, straight bodice and narrow, single shoulder straps. The chenille dress has short sleeves and a square neckline. It is cut straight, unwaisted and has a slightly longer hem than that of the satin dress beneath. The chenille is dotted in black and a large, possibly white, artificial flower is positioned at the left side of the waist (cf. 136).

**BIBLIOGRAPHY:**

French *Vogue*: 1 November 1920, p. 13

WIT

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CHANEL

**CAT. NO.:** 132

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
20 October 1920, p. 49

**PRESENTATION:**

Third (bottom left) of five Chanel designs (see 122, 123, 133 and 136). Illustrated by Mary MacKinnon on plain ground; shown in front three-quarter profile, to a scale of approx. 10cm. in height.

<b>MATERIALS:</b>	Dress:	Black crêpe de Chine
	Sash:	Black silk
	Trimming:	Silver thread embroidery

**DESCRIPTION:**

Evening dress worn with earrings, beads and high-heeled shoes.

The dress has a straight silhouette, with short sleeves and a square neckline. The hip-length bodice and sleeves are encrusted with silver thread embroidery organized in four horizontal zig-zag bands (cf. 130). A narrow plain sash is positioned at the waist and tied in a loose bow at the left side. Short embroidered triangular panels hang from the lower edge of the bodice over the skirt. The skirt is constructed from a series of separate, narrow pointed panels in plain crêpe de Chine.

**BIBLIOGRAPHY:**

French *Vogue*: 1 November 1920, p. 8





CHANEL.

**CAT. NO.:** 133

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
20 October 1920, p. 49

**PRESENTATION:**

Fourth (bottom centre) of five Chanel designs (see 122, 123, 132 and 136). Illustrated by Mary MacKinnon on plain ground; shown from the back, to a scale of approx. 11cm. in height.

**MATERIALS:** Dress: Black and metallic lace

**DESCRIPTION:**

Evening dress worn with a necklace and high-heeled shoes.

This calf-length design is cut straight and sleeveless, with a low, straight back and beaded double shoulder straps. A plain black sash is positioned at waist level and tied at the back in a bow. A bolero-like drapery is attached to the lower bodice and falls to just above the sash; pointed drapery wings are arranged at both sides of the skirt and fall beyond the hem to the floor. The top section of the bodice, skirt and drapery wings are all in the gold, bronze and silver lace finished with a scalloped edge. The bolero drapery, hem of the skirt and ends of the drapery wings are in all in the plain black lace.

**BIBLIOGRAPHY:**

French *Vogue*: 1 November 1920, p. 8



CHANEL

**CAT. NO.:** 134

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
5 February 1921, p. 30

**PRESENTATION:**

One (left) Chanel design. Illustrated by Douglas Pollard on plain ground; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Dress: Black crêpe de Chine  
Trimming: Diamanté and beading

**DESCRIPTION:**

Evening dress worn with earrings and high-heeled shoes.

This sleeveless, mid-calf-length dress has a narrow silhouette, a relatively fitted bodice and a low, U-shaped neckline. A square peplum is sewn into the waistline and soft folds of the fabric are attached to the side seam from the waist to the hem (cf. 103). The bodice is decorated with diamanté and beading, which form two narrow bands that fall from each shoulder to a large decorative motif at the centre, marking the waist.

**BIBLIOGRAPHY:**

French *Vogue*: 15 February 1921, p. 6

**NOTES:**

Worn by Mlle. Zigers.



**CAT. NO.:** 135

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
5 October 1920, p. 64

**PRESENTATION:**

First (bottom left) of two Chanel designs. Illustrated by Douglas Pollard against interior setting; shown in front three-quarter profile, to a scale of approx. 12cm. in height.

**MATERIALS:** Dress: Binche lace

**DESCRIPTION:**

Evening dress worn with earrings, beads, bracelets and high-heeled shoes.

The dress is cut straight and has a narrow, slender silhouette. The bodice is close-fitting with short, set-in sleeves and a square neckline. No belt or sash is used; the skirt is gently gathered into a seam dropped a little below the natural waistline. A peplum, with side wings that fall to the floor, hangs from this seam. The skirt is calf-length and gathered or gently pleated at the sides; the foundation skirt worn beneath is slightly longer.

**BIBLIOGRAPHY:**

French *Vogue*: 15 October 1920, p. 42

**NOTES:**

Worn by Mlle. Cécile Sorel.



**CAT. NO.:** 136

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
20 October 1920, p. 49

**PRESENTATION:**

Fifth (bottom right) of five Chanel designs (see 122, 123, 132 and 133). Illustrated by Mary MacKinnon on plain ground; shown in front three-quarter profile, to a scale of approx. 10cm. in height.

**MATERIALS:** Dress: Black satin and brown tulle  
Trimming: Red beads, flowers (not specified)

**DESCRIPTION:**

Evening dress worn with earrings, beads and high-heeled shoes.

This calf-length design is cut straight, with a scalloped hemline. It is sleeveless, with a low square décolletage and wide shoulder straps. A plain vest or modesty with a straight neckline can be seen. The dress is unwaisted, however the waistline is marked by four artificial flowers (cf. 131): two placed at the front sides, two at the back (this is repeated at the hem). The entire dress is encrusted with red beads in an irregular pattern. A layer of transparent brown tulle is draped and billowed around the skirt and caught in position at the four flowers.

**BIBLIOGRAPHY:**

French *Vogue*: 1 November 1920, p. 8





CHANEL

**CAT. NO.:** 137

**COLLECTION:** August 1920

**SOURCE:** British *Vogue*  
5 October 1920, p. 64

**PRESENTATION:**

Second (bottom right) of two Chanel designs (see 135). Illustrated by Douglas Pollard against interior setting; shown in profile to a scale of approx. 12cm. in height.

**MATERIALS:** Dress: Black Chantilly lace

**DESCRIPTION:**

Evening dress worn with earrings, bracelets and high-heeled shoes. The model's hair was styled by Marie Louise.

This evening dress is in two sections: a slim-fitting, calf-length and sleeveless dress with a low back décolletage, is worn under a transparent layer of black Chantilly lace. The lace is formed into a bodice with short sleeves and a 'manteau d'abbé' (cf. 123) falling from a U-shaped seam of gathered pleats at the back. The lace is arranged in soft, loose folds around the skirt, and into what pointed drapery wings at the left side. Lace ankle-length pantalettes (or a 'trouser underskirt') are visible.

**BIBLIOGRAPHY:**

French *Vogue*: 15 October 1920, p. 42

**NOTES:**

Worn by Cécile Sorel.



**February 1921: Spring/Summer**

**CAT. NO.:** 138

**COLLECTION:** February 1921

**SOURCE:** British *Vogue*  
5 May 1921, p. 64

**PRESENTATION:**

One (top right) Chanel design. Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 12cm. in height.

**MATERIALS:** Dress: Dove grey jersey and crêpe de Chine

**DESCRIPTION:**

Morning/street or country dress worn with a linen hat with a latticed brim of dark blue linen picoted bands and high-heeled shoes.

This straight, shirtwaister-style dress is mid-calf-length. It has a turn-back collar and front button fastening to just above the knee. The sleeves are short and a narrow tie-belt, positioned at the natural waistline, is fastened in a loose bow at the left side. The design is made from a combination of jersey and crêpe de Chine fabrics in the same dove grey colour: a deep horizontal band of the contrasting fabric (it is not specified which one) spans the lower bodice and hip area of the design. The fabric is slightly gathered into the hip seam which curves gently downwards towards the sides of the dress.

**BIBLIOGRAPHY:**

French *Vogue*: 15 March 1921, p. 46



**CAT. NO.:** 139

**COLLECTION:** February 1921

**SOURCE:** British *Vogue*  
5 June 1921, p. 43

**PRESENTATION:**

Fourth (far right) of four Chanel designs (see 141, 142 and 143). Illustrated by Douglas Pollard on plain ground; shown face-on, to a scale of approx. 11cm. in height.

**MATERIALS:** Blouse and skirt: Green and beige crêpe de Chine

**DESCRIPTION:**

Sports blouse and skirt worn with a brimless hat and sports shoes.

The straight, finger-tip-length blouse is turned up at the hem to allow the woman to place her hands in the patch pockets at the top of the skirt. Many of the details incorporated into the blouse are derived from a traditional man's shirt: it includes a conventional shirt collar, a buttoned placket (fastened with two large buttons) and a yoke. The full-length sleeves are cut straight, with a narrow cuff, and a dropped armhole. The skirt is cut straight to just below the knee. The large patch pockets are positioned at the front of the otherwise plain skirt. It is not specified which sections of the design are in the beige or green fabric.

**BIBLIOGRAPHY:**

British *Vogue*: 5 June 1921, p. 43

French *Vogue*: 15 June 1921, p. 23

**NOTES:**

Worn by the Comtesse Wladimir Rehbinder (formerly the Comtesse Jacques de Pourtalès).





**CAT. NO.:** 140

**COLLECTION:** February 1921

**SOURCE:** British *Vogue*  
20 June 1921, p. 35

**PRESENTATION:**

One (bottom right) Chanel design. Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 9cm. in height.

**MATERIALS:** Suit: Black crêpe tricot  
Blouse: Tricot (colour not specified)

**DESCRIPTION:**

Travel ensemble worn with cloche hat, banded with a ribbon, gloves and high-heeled shoes. The model carries a small handbag.

This suit has a straight, slim-fitting silhouette. The finger-tip-length jacket is cut straight, and has full-length sleeves with a narrow turn-back cuff. It is worn open and does not have a collar. The hip-length waistcoat has front button fastening but is worn open; it has a small, flat collar, that sits over the top of the jacket, and conventional waistcoat pockets. A sash or tie-belt, fastened at the back, is positioned at the natural waistline and worn over the waistcoat. The hip-length blouse is plain, with a straight neckline and a scalloped hem. The mid-calf-length skirt is plain and may be softly pleated.

**BIBLIOGRAPHY:**

French *Vogue*: 1 July 1921, p. 17

**NOTES:**

Worn by Mme. Jacques Porel.



**CAT. NO.:** 141

**COLLECTION:** February 1921

**SOURCE:** British *Vogue*  
5 June 1921, p. 43

**PRESENTATION:**

First (far left) of four Chanel designs (see 139, 142 and 143). Illustrated by Douglas Pollard on plain ground; shown in front three-quarter profile, to a scale of approx. 11 cm. in height.

**MATERIALS:** Dress: Black wool éponge, coroso buttons

**DESCRIPTION:**

Travel dress worn with a turban-style hat, gloves and high-heeled shoes.

Similar in basic style and cut to 73 and 85, this design comprises a straight, knee-length tunic-style dress with narrow, full-length sleeves and a deep V-neckline (revealing a vest beneath), worn over a straight, calf-length foundation skirt. The bodice has front button fastening and a wide collar: only two of the buttons are fastened at the waist, however the collar, which has button holes on the right lapel, could be fastened up to the neck (giving the design a military feel). What may be a narrow tie-belt, fastened at the back, is positioned at the natural waistline. The skirt has some fullness at the sides (it may be gently gathered into the belt), emphasising the width of the waist, and a decorative panel of eleven coroso buttons from the waist to just above the hem. Six buttons are also used on the lower sleeve. The hem of the tunic is bordered with a single decorative seam or row of top-stitching; the foundation skirt and vest are plain.

**BIBLIOGRAPHY:**

French *Vogue*: 15 June 1921, p. 23

**NOTES:**

Worn by the Comtesse Wladimir Rehbinder (formerly Comtesse Jacques de Pourtalès).



**CAT. NO.:** 142

**COLLECTION:** February 1921

**SOURCE:** British *Vogue*  
5 June 1921, p. 43

**PRESENTATION:**

Second (centre left) of four Chanel designs (see 139, 141 and 143). Illustrated by Douglas Pollard on plain ground; shown face-on, to a scale of approx. 16cm. in height.

**MATERIALS:** Coat: Black wool éponge  
Lining: Not specified

**DESCRIPTION:**

Formal morning/street or afternoon coat worn with a beret-style hat, gloves and high-heeled shoes. The coat was worn with the dress 143.

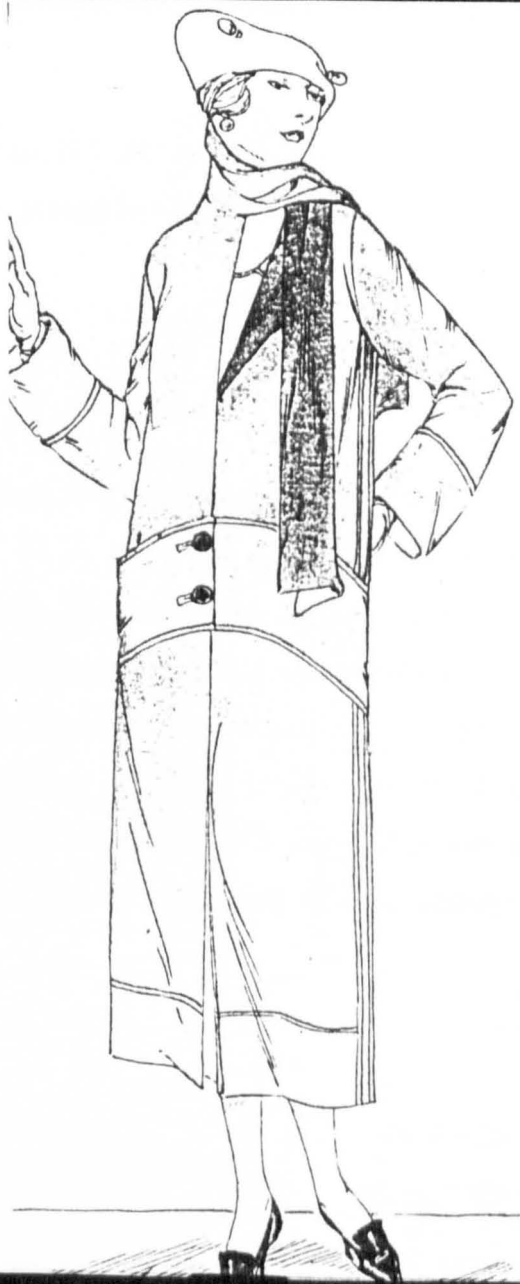
This calf-length coat is cut straight with full-length set-in sleeves. It opens at the front and is fastened at the waist area with two large buttons. No belt is used, but the buttons are set into what would appear to be a wide, curving waistband outlined with narrow bands of what may be a contrasting fabric. These bands are also used to edge the hem and the side seams which drop from beneath the armholes, to the hem and the lower sleeve (creating a deep, turn-back cuff effect). The design includes a long scarf collar faced with the contrasting fabric that lines the coat (possibly the black crêpe de Chine of the accompanying dress).

**BIBLIOGRAPHY:**

French *Vogue*: 15 June 1921, p. 23

**NOTES:**

Worn by the Comtesse François de Castries.



**CAT. NO.:** 143

**COLLECTION:** February 1921

**SOURCE:** *British Vogue*  
5 June 1921, p. 43

**PRESENTATION:**

Third (centre right) of four Chanel designs (see 139, 141, and 142). Illustrated by Douglas Pollard on plain ground; shown in profile, to a scale of approx. 16cm. in height.

**MATERIALS:** Dress: Black crêpe de Chine

**DESCRIPTION:**

Formal morning/afternoon dress worn with earrings and high-heeled shoes. The dress was worn with the full-length coat 142.

This mid-calf-length dress has a straight silhouette with some fullness in the skirt. It has straight, full-length sleeves, with a narrow cuff, and a small flat collar. A wide, pleated girdle is set into the front at the natural waistline; a half-belt, in the same fabric as the dress, is sewn into the sides of the girdle panel and tied loosely at the back. An inset pocket is shown immediately beneath the belt at the side of the dress; the skirt, which hangs in soft folds, is gathered gently into the pocket. Narrow bands of what may be a contrasting fabric edge the pocket and collar.

**BIBLIOGRAPHY:**

*British Vogue*: 5 June 1921, p. 43

*French Vogue*: 15 June 1921, p. 23

**NOTES:**

Worn by the Comtesse François de Castries at a reception given in the early summer of 1921 by the Princesse Lucien Murat.





**CAT. NO.:** 144

**COLLECTION:** February 1921

**SOURCE:** British *Vogue*  
5 May 1921, p. 58

**PRESENTATION:**

One (top left) Chanel design. Illustrated by artist's drawing on plain ground; shown in profile, to a scale of approx. 12cm. in height.

**MATERIALS:** Cape: Malay brown crêpe  
Dress and trimming: Not specified

**DESCRIPTION:**

Afternoon cape worn with a dress or separate blouse and skirt, high-heeled shoes and a brown hat (by Marguerite and Leonie) decorated with a wreath of brown horsehair braid petals.

This full-length cape is generously cut with a wide, turn-back collar. It is worn open but secured at the neck with a large bow in a contrasting fabric. The fabric at the shoulders would appear to be tucked or gathered. The cape is faced and edged at the collar with the same contrasting fabric as used for the bow.

**BIBLIOGRAPHY:**

French *Vogue*: 15 April, 1921, p. 24



**CAT. NO.:** 145

**COLLECTION:** February 1921

**SOURCE:** British *Vogue*  
5 May 1921, p. 36

**PRESENTATION:**

Second (bottom right) of two Chanel designs (see 146). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 11 cm. in height.

**MATERIALS:** Dress: Tan Canton crêpe  
Trimming: Brown organdie

**DESCRIPTION:**

Afternoon dress worn with a large (possibly tricorne) hat, decorated with feathers, and high-heeled shoes.

The basic silhouette of this design is similar to that of 146: it is slim-fitting with a straight bodice, short sleeves and some fullness in the sides of the skirt. This design is in two sections: a knee-length tunic-style dress is worn over a mid calf-length underskirt in the same crêpe fabric. It has a deep, square neckline and is secured at the natural waistline with a half-belt fastened in a bow at the back. The neckline and sleeves are both edged with small, irregularly sized squares of the brown organdie; this motif is repeated in a block at the sides of the bodice, as a horizontal band at the waist and above the hem of the skirt and as two vertical bands forming a large square at the front. The underskirt is plain.

**BIBLIOGRAPHY:**

French *Vogue*: 15 May 1921, p. 4



CHANEL

**CAT. NO.:** 146

**COLLECTION:** February 1921

**SOURCE:** British *Vogue*  
5 May 1921, p. 36

**PRESENTATION:**

First (bottom left) of two Chanel designs (see 145). Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 11cm. in height.

**MATERIALS:** Dress: White foulard striped in blue

**DESCRIPTION:**

Afternoon dress worn with a brimmed hat and high-heeled shoes.

This mid-calf-length dress has a relatively narrow, slim-fitting silhouette (cf. 145). It has short sleeves and an asymmetrical neckline: the left side of the neckline drops straight down in a vertical line to a side bodice fastening and a panel of six buttons, whilst the right side curves from the neck to the vertical edge. A waist-length cape, in the same blue 'zebra-striped' foulard as the dress, is attached to the back of the shoulders. A narrow tie-belt is positioned at the natural waistline and fastened in a loose bow at the right side. There is some fullness in the sides of the skirt which is emphasized by two short, pleated panels attached at each side under the belt.

**BIBLIOGRAPHY:**

French *Vogue*: 15 May 1921, p. 4



CHANEL

**CAT. NO.:** 147

**COLLECTION:** February 1921

**SOURCE:** British *Vogue*  
5 April 1921, p. 52

**PRESENTATION:**

One (left) Chanel design. Illustrated by Mary MacKinnon against interior setting; shown in front three-quarter profile, to a scale of approx. 11cm. in height.

<b>MATERIALS:</b>	Dress:	Black crêpe de Chine
	Shawl:	Not specified
	Trimming:	Fringing

**DESCRIPTION:**

Dinner dress and shawl worn with high-heeled shoes, earrings and bracelets.

This calf-length dress has a straight, slim-fitting silhouette. It is sleeveless with a low, scooped neckline and secured at the natural waistline with a double tie-belt, fastened at the left side in a small bow. The design is close to 134, as it incorporates both a long peplum effect with soft folds of the crêpe de Chine fabric sewn into the side seams of the skirt. Here, the hem of the peplum tapers down towards the side seams and is edged with long bands of fringing. The pointed ends of the attached drapery folds fall a short way beyond the hem of the skirt. The shawl is made from a square piece of fabric (probably the crêpe de Chine), folded diagonally and trimmed with the fringing used on the dress.

**BIBLIOGRAPHY:**

French *Vogue*: 15 April 1921, p. 28





**CAT. NO.:** 148

**COLLECTION:** February 1921

**SOURCE:** French *Vogue*  
15 August 1921, p. 14

**PRESENTATION:**

One (top right) Chanel design. Illustrated by artist's drawing against exterior setting; shown in front three-quarter profile, to a scale of approx. 9cm. in height.

**MATERIALS:** Dress: White mousseline de soie

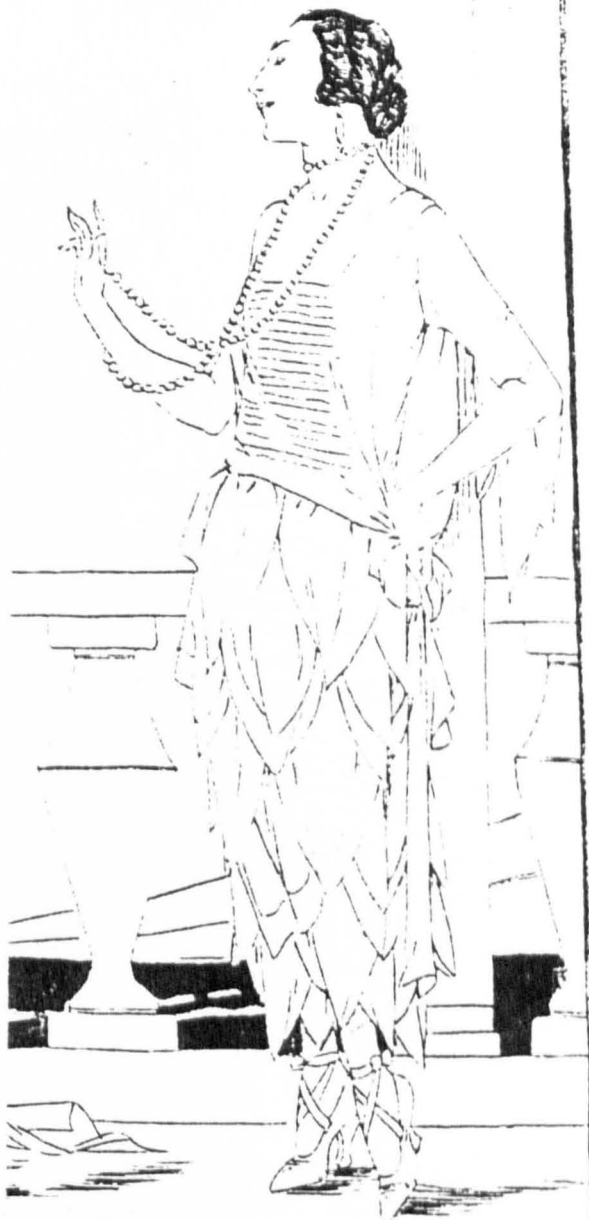
**DESCRIPTION:**

Evening dress worn with earrings, beads and high-heeled shoes.

This sleeveless design has a straight bodice with a square décolletage, and an ankle-length skirt. The entire skirt is in layers of petal-like tiers (French *Vogue* refers to these as 'marguerite' petals). The bodice would appear to be finely pleated at the front and has a loose outer layer of mousseline de soie that is attached to the shoulder seams, left open at the sides and caught in a loose bow at its hem; the ends of this bow fall a short way down the side of the skirt. A pointed drapery panel, which may be attached to the shoulder seam, falls over the left arm.

**NOTES:**

Worn by Mlle. Cecile Sorel.



**CAT. NO.:** 149

**COLLECTION:** February 1921

**SOURCE:** French *Vogue*  
15 May 1921, p. 26

**PRESENTATION:**

One (bottom left) Chanel design. Illustrated by Porter Woodruff on plain ground; shown in front three-quarter profile, to a scale of approx. 9cm. in height.

**MATERIALS:** Dress: Black crêpe and lace traced with jade

**DESCRIPTION:**

Formal evening dress worn with a tiara, bracelets, and high-heeled shoes. The model carries a large fan in silver and jade.

This design is in two sections: a foundation dress in the black crêpe, with an outer layer of semi-transparent black lace traced with jade. The straight foundation dress is narrow fitting and cut to just below the knee; it is sleeveless, with thin shoulder straps and a low décolletage. The lace fits neatly around the bodice and would appear to be belted with a narrow double tie-belt at the natural waistline. Two layers of lace form the outer skirt. The top section, which billows outwards from the waist, is cut to just below the knee, while the narrower, bottom layer drops down towards the ankles; both sections have a petal-shaped hemline and are traced with jade. The motif on the top section of the skirt takes the form of a row of large flowers above the hem.

**NOTES:**

Worn by Princesse Soutzo for the ball *Clair de Lune* at the Théâtre des Champs-Élysées, Paris.



August 1921: Autumn/Winter

**CAT. NO.:** 150

**COLLECTION:** August 1921

**SOURCE:** British *Vogue*  
20 October 1921, p. 42

**PRESENTATION:**

First (top) of five Chanel designs (see 154, 155, 156 and 159). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Coat and skirt: Black and white cloth  
Trimming: Black fox fur

**DESCRIPTION:**

Morning/street ensemble worn with a hat with an up-turned brim (decorated with a large feather), gloves and high-heeled shoes.

The three-quarter-length coat and calf-length skirt are cut straight. The coat has full-length, set-in sleeves which taper outwards towards the wrist. It is secured with a wide belt, which marks the low waistline, and fastened to the left side with two large buttons. The fur is used for a deep scarf collar and as a broad horizontal band of trimming at the hem. The skirt is plain.

**BIBLIOGRAPHY:**

British *Vogue*: 20 October 1921, p. 42

French *Vogue*: 15 September 1921, p. 4



**CAT. NO.:** 151  
(Left)

**COLLECTION:** August 1921

**SOURCE:** British *Vogue*  
20 January 1922, p. 24

**PRESENTATION:**

First (far left) of three Chanel designs (see 152 and 153). Illustrated by artist's drawing against exterior setting; shown in front three-quarter profile, to a scale of approx. 9cm. in height.

<b>MATERIALS:</b>	Suit:	Grey 'Marengo' wool
	Trimming:	Grey 'tourterelle' fur
	Belt:	Braided leather

**DESCRIPTION:**

Sports ensemble worn with matching gaiters, gloves and a small hat. The shoes are not visible. This model has a straight, slender silhouette. The finger-tip-length cape is generously cut and edged with a deep band of fur. The hip-length sweater has narrow, full-length sleeves, with a small cuff, and a rounded neckline; a braided leather belt (possibly in black) is worn at the top of the hips. A row of small, closely set buttons falls down the right side seam from beneath the armhole to the hem; this is continued down the entire length of the plain calf-length skirt which includes a knee-length side split.

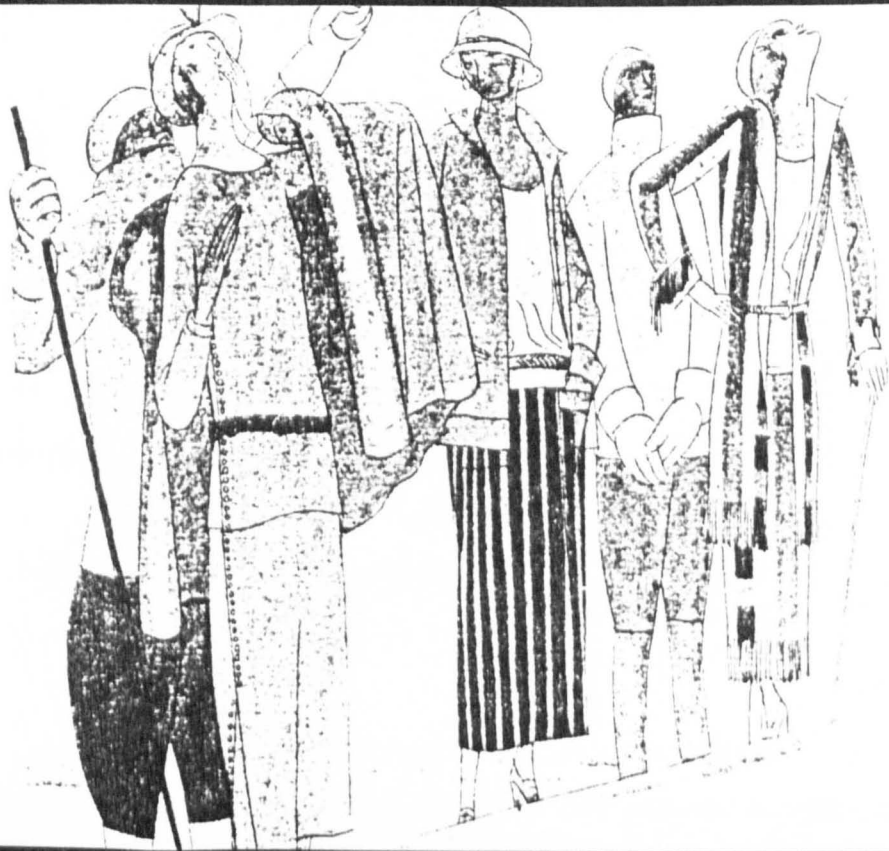
**BIBLIOGRAPHY:**

British *Vogue*: 20 January 1922, p. 25  
French *Vogue*: 1 February 1922, p. 3  
Hall: 1983, p. 122

**NOTES:**

Hall claims that this design was worn by Mlle. de Saint-Sauveur, the Countess d' Hautpool. A version of this design, adapted for spring day-wear, was shown in the subsequent mid-season or February 1922 collection (see 165).





**CAT. NO.:** 152  
(Right)

**COLLECTION:** August 1921

**SOURCE:** British *Vogue*  
20 January 1922, p. 24

**PRESENTATION:**

Third (centre right) of three Chanel designs (see 151 and 153). Illustrated by artist's drawing against exterior setting; shown in front three-quarter profile, to a scale of approx. 9cm. in height.

**MATERIALS:** Coat and skirt: Wool plaid (in beige, apricot and Nattier blue)  
Blouse: Not specified  
Trimming: Wool plaid fringing (in colours as above)

**DESCRIPTION:**

Sports ensemble worn with a close-fitting hat and high-heeled shoes.

The knee-length coat is cut straight with full-length sleeves, wide turn-back cuffs and a deep collar. It is worn open but secured at the waist with a buckled belt. The blouse is similar to that of 153: it is hip-length, plain and has a round neckline. The calf-length skirt is cut straight. Long fringing is used extensively on the design: it edges the hems of both the coat and skirt and the back of the cuffs.

**BIBLIOGRAPHY:**

British *Vogue*: 20 January 1922, p. 25

French *Vogue*: 1 February 1922, p. 3

Hall: 1983, p. 122



**CAT. NO.:** 153  
(Centre)

**COLLECTION:** August 1922

**SOURCE:** British *Vogue*  
20 January 1922, p. 24

**PRESENTATION:**

Second (centre left) of three Chanel designs (see 151 and 153). Illustrated by artist's drawing against exterior setting; shown in front three-quarter profile, to a scale of approx. 9cm. in height.

**MATERIALS:**

Jacket:	Chamois leather
Skirt:	Striped Scottish wool
Blouse:	Cotton jersey

**DESCRIPTION:**

Sports ensemble worn with a close-fitting brimmed hat and high-heeled shoes.

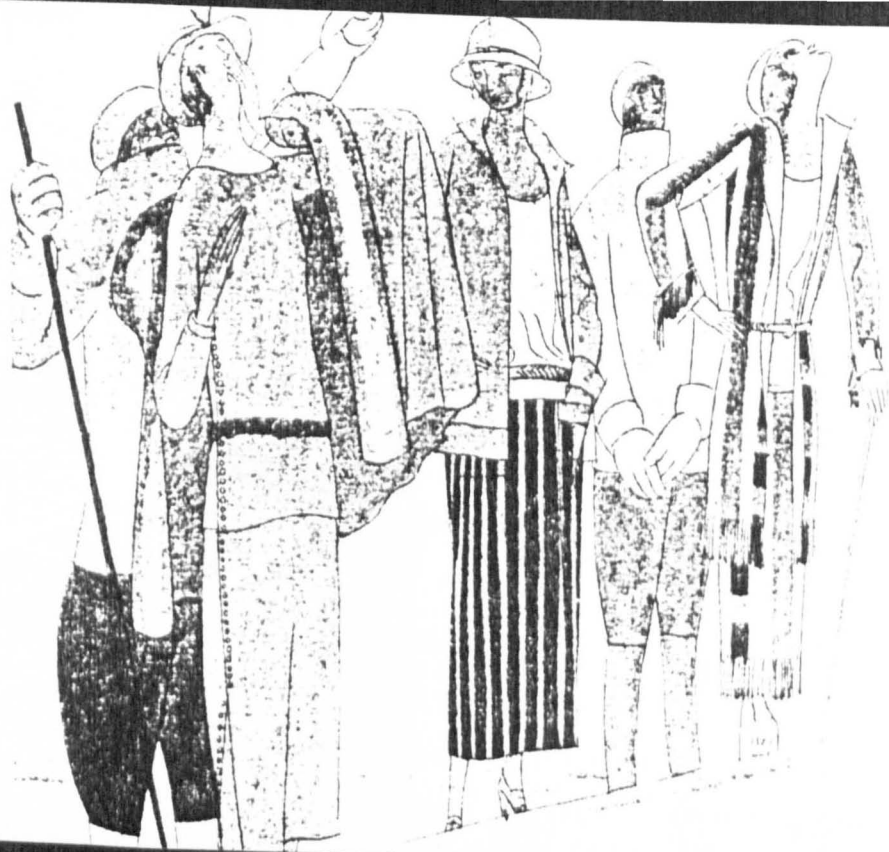
This three-piece ensemble has a straight, slender silhouette. The hip-length jacket has full-length (possibly raglan) sleeves with a deep, turn-back cuff. It includes a roll collar and a deep hip band at the hem; the jacket is worn open and no fastenings can be seen. The straight, calf-length skirt has two patch pockets at the top, which are edged with a band of contrasting fabric (possibly that of the jacket or blouse). The entire skirt is vertically striped in contrasting bands (none of the colours are specified). The plain blouse (cf. 152) has a round neckline and is belted at the hips with a narrow belt (probably leather).

**BIBLIOGRAPHY:**

British *Vogue*: 20 January 1922, p. 25

French *Vogue*: 1 February 1922, p. 3

Hall: 1983, p. 122



**CAT. NO.:** 154

**COLLECTION:** August 1921

**SOURCE:** British *Vogue*  
20 October 1921, p. 42

**PRESENTATION:**

Fifth (bottom right) of five Chanel designs (see 150, 155, 156 and 159). Illustrated by artist's drawing against an interior setting; shown face-on, to a scale of approx. 8cm. in height.

**MATERIALS:** Dress: Sand crêpe de Chine

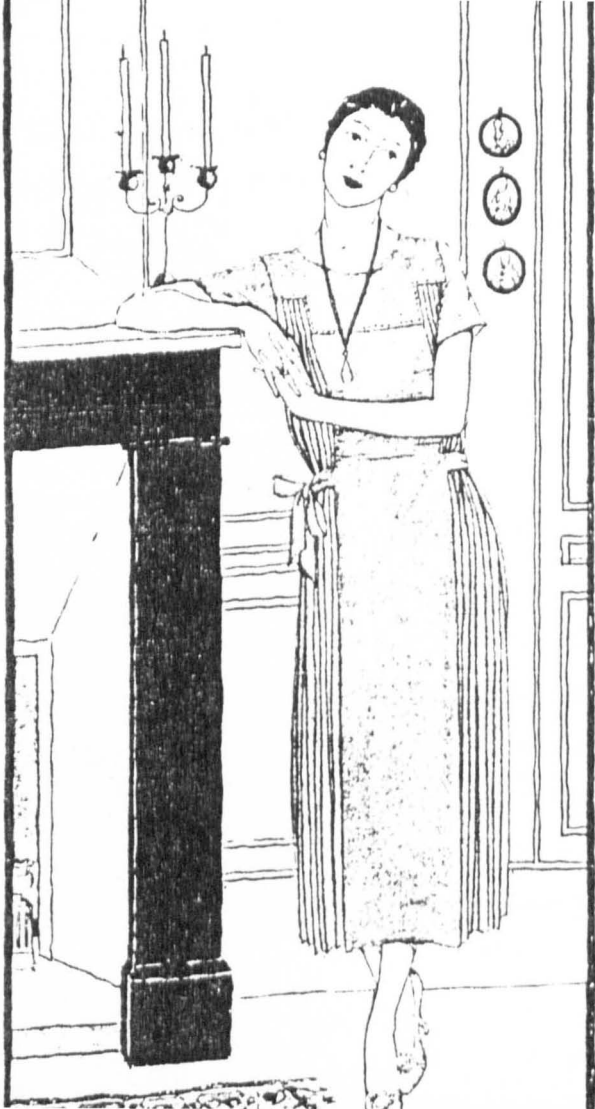
**DESCRIPTION:**

Informal afternoon dress worn with earrings, a necklace and high-heeled shoes.

This calf-length design is straight with short, set-in sleeves and a round neckline. The waistline is set at the natural level and marked by a half-belt which is attached to the sides, and tied in a small bow to the right. Narrowly pleated side panels drop from just beneath the shoulders to the hem of the skirt. The top section of these panels are detailed with a decorative top-stitching which is also used to mark a horizontal seam (or yoke) that spans the panels across the front of the bodice.

**BIBLIOGRAPHY:**

French *Vogue*: 15 September 1921, p. 4



**CAT. NO.:** 155

**COLLECTION:** August 1921

**SOURCE:** British *Vogue*  
20 October 1921, p. 42

**PRESENTATION:**

Second (bottom left) of five Chanel designs (see 150, 154, 156 and 159). Illustrated by artist's drawing against an interior setting; shown in front three-quarter profile, to a scale of approx. 8cm. in height.

**MATERIALS:** Dress: Golden brown crêpe de Chine  
Trimming: Embroidery (various shades)

**DESCRIPTION:**

Afternoon dress worn with earrings and high-heeled shoes.

This calf-length dress is cut straight with some fullness in the skirt. It has short, set-in sleeves, a deep V-neckline and a flat collar; the loose end of what may be a narrow half-belt, fastened at the back, falls down towards the hem of the skirt (cf. 156). The skirt is gently gathered into the sides of a deep band positioned a little below the natural waistline. The embroidery is applied in narrow bands at the end of the sleeves, at the top and bottom of the waistband, and as two horizontal bands that run down the front of the bodice and skirt (cf. 156). More elaborate motifs are used on the lower section of the bodice, waistband and the lower half of the skirt.

**BIBLIOGRAPHY:**

French *Vogue*: 15 September 1921, p. 4





**CAT. NO.:** 156

**COLLECTION:** August 1921

**SOURCE:** British *Vogue*  
20 October 1921, p. 42

**PRESENTATION:**

Fourth (centre right) of five Chanel designs (see 150, 154, 159 and 155). Illustrated by artist's drawing against an interior setting; shown in front three-quarter profile, to a scale of approx. 8cm. in height.

**MATERIALS:** Dress: White crêpe georgette  
Trimming: Beading (not specified)

**DESCRIPTION:**

Evening dress worn with earrings and high-heeled shoes.

This calf-length dress is slim-fitting with some fullness in the skirt. It has cap sleeves and a square neckline. The bodice is slightly bloused over a narrow tie-belt positioned a little below the natural waistline, and fastened in a loose bow; the ends of the belt fall to the hem (cf. 155). The fabric at the shoulder would appear to be lightly gathered into the neckline. The bodice and skirt are heavily beaded in a variety of small-figured motifs (cf. 155).

**BIBLIOGRAPHY:**

French *Vogue*: 15 September 1921, p. 3



**CAT. NO.:** 157

**COLLECTION:** August 1921

**SOURCE:** British *Vogue*  
20 February 1922, p. 66

**PRESENTATION:**

One (top left) Chanel design. Illustrated by artist's drawing on plain ground; shown from the back, to a scale of approx. 8cm. in height.

<b>MATERIALS:</b>	Dress:	White fabric (not specified)
	Trimming:	Diamanté and crystals

**DESCRIPTION:**

Evening dress worn with bracelets and high-heeled shoes.

This calf-length, tunic-style dress is slim-fitting, sleeveless and belted a little below the waist with a narrow sash tied at the left side; the ends of the sash hang down towards the hem of the skirt. The bodice is cut straight and bloused over the sash. The skirt is in four curving tiers that taper upwards towards the side seams; each tier may be pleated. The entire dress is trimmed with the diamanté and crystal.

**NOTES:**

Worn by Mme. Jacques Porel.



**CAT. NO.:** 158

**COLLECTION:** August 1921

**SOURCE:** British *Vogue*  
5 January 1922, p. 31

**PRESENTATION:**

One (bottom centre) Chanel design. Illustrated by Douglas Pollard against interior setting; shown face-on, to a scale of approx. 8cm. in height.

**MATERIALS:** Dress: Black lace  
Trimming: Sequins

**DESCRIPTION:**

Evening dress worn with earrings, necklace, bracelets and high-heeled shoes.

Similar to 159, this slim-fitting design includes a calf-length foundation dress, in an opaque fabric, worn with a slightly longer overdress of black lace (it is possible that there is more than one layer of lace). The lace section includes short sleeves, cut in one with the bodice, and is belted at the natural waistline with a narrow sash. The foundation dress has a deep V-neckline mirrored by the V-shaped point of the bodice at the waistline (cf. 159 and 160); this section is heavily trimmed with sequins, or 'paillettes' (set in what the *Vogue* commentary refers to as a Renaissance design).

**BIBLIOGRAPHY:**

French *Vogue*: 15 January 1922, p. 10



POLL

**CAT. NO.:** 159

**COLLECTION:** August 1921

**SOURCE:** British *Vogue*  
20 October 1921, p. 42

**PRESENTATION:**

Third (centre left) of five Chanel designs (see 150, 154, 155, and 156). Illustrated by artist's drawing against an interior setting; shown in front three-quarter profile, to a scale of approx. 8cm. in height.

**MATERIALS:** Dress: Black lace and black satin  
Trimming: Black and green beads

**DESCRIPTION:**

Evening dress worn with earrings and high-heeled shoes.

This narrow-fitting design is in two sections: a knee-length foundation dress in black satin worn with a calf-length over-dress of semi-transparent lace (cf. 149). The foundation dress is sleeveless, with a low, rounded neckline. A 'cuirass' bodice, cut in a V at the waist and completely embroidered in the black and green beads (cf. 158 and 160), is worn over that of the satin dress. This beading may also be applied in a narrow band at the hem. The lace section of the design has a low, rounded neckline and short sleeves, cut in one with the bodice and finished with a scalloped effect. The lace is belted in a little below the natural waistline with a narrow black satin sash. The skirt falls in soft, loose folds and has an uneven hemline that tapers upwards to the front from the sides. Long strands of the black beads used on the bodice fall over the lace skirt.

**BIBLIOGRAPHY:**

British *Vogue*: 20 October, 1921, p. 42.

French *Vogue*: 15 September 1921, p. 3





**CAT. NO.:** 160

**COLLECTION:** August 1921

**SOURCE:** British *Vogue*  
20 January 1922, p. 21

**PRESENTATION:**

One (top centre) Chanel design. Photographed by W. Rehbinder against interior setting; shown in front three-quarter profile to a scale of approx. 12cm. in height.

**MATERIALS:** Dress: Black voile  
Trimming: White china beads

**DESCRIPTION:**

Evening dress worn with high-heeled shoes.

This lower calf-length design has a narrow silhouette with a close-fitting bodice and some fullness in the skirt. It is sleeveless, with a low-cut neckline and triple shoulder straps. The bodice drops down into a deep V below the hip (cf. 158 and 159); this shape is mirrored by the split in the side seam of the skirt. The skirt section may be softly pleated (it hangs in loose folds which, alternatively, may be caused by the weight of the China beading). The entire bodice is beaded in a design similar to that of 158; the pattern is repeated in three horizontal bands on the skirt that curve downwards towards the side seam.



**CAT. NO.:** 161

**COLLECTION:** August 1921

**SOURCE:** French *Vogue*  
1 November 1921, p. 21

**PRESENTATION:**

First (top left) of two Chanel designs (see 163). Illustrated by artist's drawing against interior setting; shown in back three-quarter profile, to a scale of approx. 11 cm. in height.

**MATERIALS:** Dress: 'Absinthe' coloured crêpe de Chine

**DESCRIPTION:**

Evening dress worn with high-heeled shoes.

This slim-fitting, calf-length design is sleeveless with narrow shoulder straps and a moderately low, square back décolletage. The low waistline is marked by what may be a wide tie-belt, fastened at the front. The skirt hangs in soft folds, and side draperies are sewn into the right side seam. Lengths of fringing, in the same fabric as the dress, drop from the back of the neckline to the low waistline, and are continued in triangular panels from immediately below the belt over the top of the skirt.

**NOTES:**

Worn by the Marquise de Chabannes.



**CAT. NO.:** 162

**COLLECTION:** August 1921

**SOURCE:** British *Vogue*  
5 November 1921, p. 43

**PRESENTATION:**

One (top) Chanel design. Illustrated by artist's drawing against interior setting; shown in profile, to a scale of approx. 15cm. in height.

**MATERIALS:** Dress: Lemon crêpe de Chine  
Trimming: Diamanté embroidery

**DESCRIPTION:**

Evening dress worn with earrings and high-heeled shoes.

This calf-length dress is cut straight, sleeveless and loosely belted at the natural waistline. As the model's arms are raised, little of the bodice can be seen. A scarf-like drapery (possibly sewn into the shoulder strap) falls over the left shoulder. The fabric in the lower section of the skirt is gently gathered into the side seam above a short split. A wide panel of the diamanté embroidery is set into the front of the skirt, from the waist to the hem.

**BIBLIOGRAPHY:**

French *Vogue*: 1 October 1921, p. 17

**NOTES:**

The British *Vogue* caption to this design noted that it was selected for reproduction in the periodical by Chanel herself, as it represented 'her ideal of the evening gown this season.'



**CAT. NO.:** 163

**COLLECTION:** August 1921

**SOURCE:** French *Vogue*  
1 November 1921, p. 21

**PRESENTATION:**

Second (top right) of two Chanel designs (see 161). Illustrated by artist's drawing against interior setting; shown face-on, to a scale of approx. 11cm. in height.

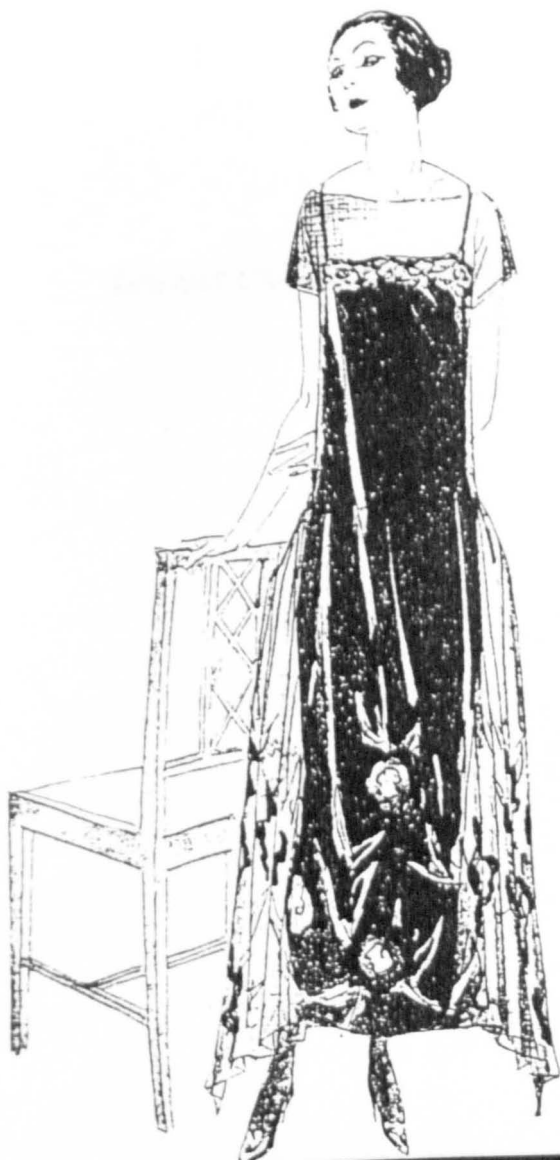
**MATERIALS:** Dress: Black satin and black lace  
Trimming: Black and gold lamé embroidery

**DESCRIPTION:**

Evening dress worn with high-heeled shoes.

This calf-length design comprises a sheath-like foundation dress in black satin, with an over-dress of transparent black lace. The plain, narrow-fitting satin dress is sleeveless, with thin shoulder straps and a low, straight neckline. The lace section of the design has a bateau neckline and short sleeves. The bodice fits neatly over that of the satin dress; the lace skirt flares outwards quite noticeably over the hips and falls in two ankle-length points at the sides. Embroidery, in the form of black roses with gold lamé leaves, is applied to the lace on the lower section of the skirt, and in a narrow horizontal band on the bodice (it is not clear if this follows the neckline of the satin dress or is actually applied directly on to the satin).





**February 1922: Spring/Summer**

**CAT. NO.:** 164  
(Left)

**COLLECTION:** February 1922

**SOURCE:** French *Vogue*  
1 March 1922, p. 42

**PRESENTATION:**

Second (centre) of two Chanel designs (see 165). Illustrated by artist's drawing against exterior setting; shown face-on, to a scale of approx. 13cm. in height.

<b>MATERIALS:</b>	Jacket and skirt:	Blue tweed
	Blouse:	Not specified
	Belt:	Brown leather

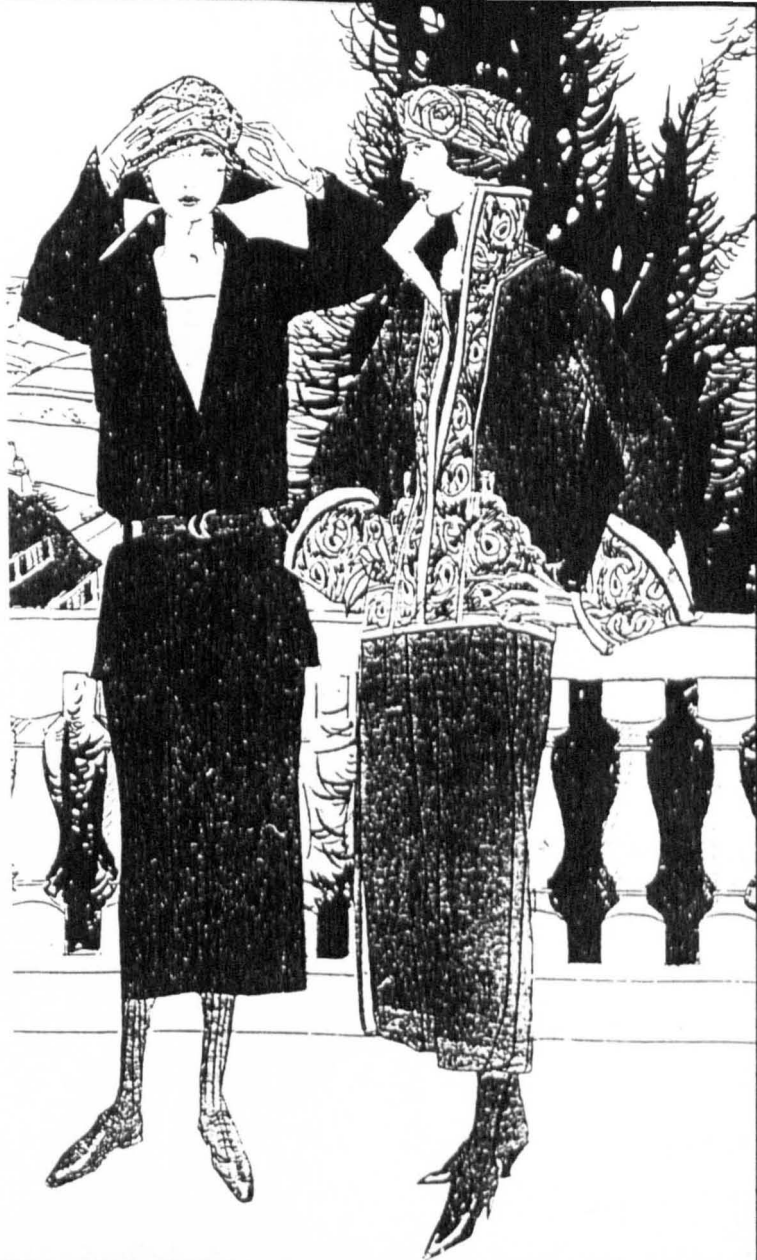
**DESCRIPTION:**

Informal morning/street or sports ensemble worn with a brimmed hat, gloves, belt and sports shoes.

The hip-length jacket and calf-length skirt are cut straight with a slim silhouette. The jacket is collared and has full-length sleeves which taper outwards towards the wrist; it is secured with a leather belt positioned a little below the natural waistline. The blouse is plain; it is not clear from the illustration if any buttons or trimmings are used on either the top or skirt.

**BIBLIOGRAPHY:**

Charles-Roux: 1989, fig. 94



**CAT. NO.:** 165

**COLLECTION:** February 1922

**SOURCE:** French *Vogue*  
1 March 1921, p. 41

**PRESENTATION:**

First (left) of two Chanel designs (see 164). Illustrated by artist's drawing against exterior setting; shown face-on, to a scale of approx. 13cm. in height.

**MATERIALS:** Cape and dress: Copper kasha  
Trimming: Squirrel fur  
Belt: Brown leather

**DESCRIPTION:**

Morning/street ensemble worn with a wide-brimmed hat, belt and high-heeled shoes.

A version of 151 (August 1921), this cape is generously cut and falls to a little above the knee. Like 151, it is edged with a deep band of fur; however, French *Vogue* reports that it has button fastening to secure it around the shoulders. The dress would appear to be in two pieces: a hip-length blouse and calf-length skirt. The blouse has a bateau neckline and full-length sleeves which taper outwards towards the wrist. It is belted a little below the natural waist with a narrow leather belt. A row of small, closely set buttons drop from the armhole to the hem of the blouse and continue down the side seam of the skirt.

**BIBLIOGRAPHY:**

Charles-Roux: 1981, pp. 130, 131

Charles-Roux: 1989, fig. 94



**CAT. NO.:** 166

**COLLECTION:** February 1922

**SOURCE:** British *Vogue*  
5 May 1922, p. 57

**PRESENTATION:**

One (bottom left) Chanel design. Illustrated by Harriet Meserole against plain background; shown face-on, to a scale of approx. 11cm. in height.

<b>MATERIALS:</b>	Cape and underskirt:	Plain brown tweed
	Dress:	Checked brown tweed
	Shirt:	Cream silk

**DESCRIPTION:**

Morning/street ensemble worn with a tricorne hat (decorated with a rosette) and walking shoes.

Both the full-length cape and calf-length dress are cut straight to create a narrow silhouette. The cape has arm slits and no collar: it hangs from a straight horizontal band which fits closely around the shoulders (cf. 114, February 1920) and fastens at the front with one large button. It is plain and untrimmed, matching the underskirt worn beneath the dress. The dress is cut straight, with full-length sleeves, a narrow turn-back cuff and a standing collar. The long bodice has a V-neckline and a breast pocket at the left side (the pocket is bordered with a horizontal row of three small buttons). A sash, in the same fabric as the dress, is worn just below the natural waistline. The pocket is repeated on the top of the skirt at the left hip. The standing collar and buttoned cuffs of a shirt is visible beneath the dress.

**BIBLIOGRAPHY:**

French *Vogue*: 15 May 1922, p. 23





**CAT. NO.:** 167

**COLLECTION:** February 1922

**SOURCE:** British *Vogue*  
5 May 1922, p. 56

**PRESENTATION:**

One (top right) Chanel design. Illustrated by Harriet Meserole against exterior setting; shown in front three-quarter profile, to a scale of approx. 14cm. in height.

**MATERIALS:** Cape and dress: Pale grey crêpe georgette  
Trimming: Squirrel fur and pale grey lace

**DESCRIPTION:**

Morning/street ensemble worn with a wide brimmed hat and high-heeled shoes.

The finger-tip-length cape is relatively straight and worn over a narrow-fitting, calf-length dress. The cape has inverted box pleats set into a yoke below the collar. The fur of the deep collar also borders the hem. The dress has a front opening buttoned bodice which is worn open to reveal a vest or modesty with a bateau neckline. A wide belt or sash is set at the natural waistline. The skirt is slightly gathered into the waist and is trimmed with a narrow band of grey lace at the hem.

**BIBLIOGRAPHY:**

French *Vogue*: 15 May 1922, p. 22



**CAT. NO.:** 168

**COLLECTION:** February 1922

**SOURCE:** British *Vogue*  
5 May 1922, p. 40

**PRESENTATION:**

Second (right) of two Chanel designs (see 170). Illustrated by artist's drawing against exterior setting; shown in back three-quarter profile, to a scale of approx. 14cm. in height.

**MATERIALS:** Cape and dress: Beige crêpe de Chine  
Trimming: Metal thread embroidery and beading

**DESCRIPTION:**

Morning/street ensemble worn with a black straw hat (by Talbot), decorated with ostrich feathers and high-heeled shoes.

The hip-length cape and calf-length dress share a straight, narrow-fitting silhouette. The cape would appear to be lightly gathered beneath the collar. The lower half of the cape is embroidered with small beads and metal threads. Little can be seen of the plain dress; it would appear to have full-length sleeves and a back pleat or split in the skirt.

**BIBLIOGRAPHY:**

French *Vogue*: 15 May 1922, p. 4



**CAT. NO.:** 169

**COLLECTION:** February 1922

**SOURCE:** French *Vogue*  
15 April 1922, p. 18

**PRESENTATION:**

One (bottom left) Chanel design. Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 8cm. in height.

**MATERIALS:** Coat: Crêpe Marocain (colour not specified)  
Trimming: Embroidery in light grey and beige silk thread

**DESCRIPTION:**

Morning/street coat worn with a hat (decorated with feathers or fringing), gloves and high-heeled shoes.

This full-length, wrap-over coat is cut straight. It has wide, full-length sleeves, a scarf collar and may be fastened at a point over the left hip. The sleeves and bodice are heavily embroidered with fine stitching. The lower, skirt section of the coat, from hip level to the hem, is in plain (probably black) crêpe Marocain.

**BIBLIOGRAPHY:**

Charles-Roux: 1981, pp. 130, 131

Charles-Roux: 1989, fig. 93



**CAT. NO.:** 170

**COLLECTION:** February 1922

**SOURCE:** British *Vogue*  
5 May 1922, p. 40

**PRESENTATION:**

First (centre) of two Chanel designs (see 168). Illustrated by artist's drawing against exterior setting; shown face-on, to a scale of approx. 14cm. in height.

<b>MATERIALS:</b>	Cape:	Not specified
	Dress:	Tan coloured fabric (not specified)
	Trimming:	Embroidery (various colours)

**DESCRIPTION:**

Formal morning/afternoon ensemble worn with a hat of black straw and net (by Maria Guy), gloves and high-heeled shoes.

The full-length cape is generously cut and hangs in loose folds over a slim-fitting, calf-length dress. The cape is distinguished by its unusual cut: the front hangs as two separate panels (the section that falls over the arms is gathered at the elbows, giving a sleeve-like effect from the shoulder to the elbow). The dress would appear to be in two sections: a knee-length, tunic-style dress worn over a calf-length foundation skirt. It has a bateau neckline and is loosely belted at the natural waistline with a narrow, dark coloured sash. The dress is heavily embroidered from the neckline to just above the knees in rose, grey and tans. This embroidery is organized into horizontal bands of varying widths (British *Vogue* states that the motif was derived from an Indian source).

**BIBLIOGRAPHY:**

French *Vogue*: 15 May 1922, p. 4





**CAT. NO.:** 171

**COLLECTION:** February 1922

**SOURCE:** British *Vogue*  
5 March 1922, p. 62

**PRESENTATION:**

First (top left) of two Chanel designs (see 172). Illustrated by Reinaldo Luza against exterior setting; shown face-on, to a scale of approx. 11cm. in height.

<b>MATERIALS:</b>	Blouse and skirt:	Black crêpe de Chine
	Trimming:	Embroidery (various colours)

**DESCRIPTION:**

Afternoon blouse and skirt worn with a brimless hat and high-heeled shoes.

Both the hip-length blouse and plain calf-length skirt are cut straight, giving a narrow, slim-fitting silhouette. The blouse has full-length sleeves, which widen dramatically towards the wrist, and a square neckline (cf. 172). It has a low waistline marked by a loose-fitting waistband. The entire bodice, the tops of the shoulders and the cuffs of the sleeves are all heavily embroidered in blue, red and yellow. French *Vogue* stated that the style of the blouse (notably the sleeves) and its embroidery was inspired by that of the Russian roubachka.

**BIBLIOGRAPHY:**

French *Vogue*: 15 April 1922, p. 8  
Howell: 1975, p. 43  
Charles-Roux: 1981, p. 130  
Charles-Roux: 1989, fig. 92  
De La Haye and Tobin: 1994, p. 32



**CAT. NO.:** 172

**COLLECTION:** February 1922

**SOURCE:** British *Vogue*  
5 March 1922, p. 62

**PRESENTATION:**

Second (top right) of two Chanel designs (see 171). Illustrated by Reinaldo Luza against exterior setting; shown face-on, to a scale of approx. 11cm. in height.

**MATERIALS:** Dress: Black crêpe de Chine  
Trimming: Embroidery (various colours)

**DESCRIPTION:**

Afternoon dress worn with a wide brimmed hat and high-heeled shoes.

This one-piece dress has a relatively fitted bodice and a full, calf-length skirt. The square neckline and full-length sleeves are similar to those of 171; however, in this design, the sleeves (which are cut high above the wrist and taper of into a point) are considerably wider. The skirt may be gathered slightly at the sides and flares outwards towards the hem. The design is heavily embroidered from the waist to a few inches above the hem in what may be Oriental-style motifs (in green red and blue).

**BIBLIOGRAPHY:**

French *Vogue*: 15 April 1922, p. 8

Howell: 1975, p. 43

De La Haye and Tobin: 1994, p. 32



**CAT. NO.:** 173  
(Left)

**COLLECTION:** February 1922

**SOURCE:** British *Vogue*  
20 April 1922, p. 52

**PRESENTATION:**

First (left) of two Chanel designs (see 174). Illustrated by artist's drawing against exterior setting; shown face-on, to a scale of approx. 11cm. in height.

**MATERIALS:** Dress: Black crêpe de Chine  
Trimming: Gold lace and red wool embroidery

**DESCRIPTION:**

Evening dress worn with a long rope of pearls or beads and high-heeled shoes.

This calf-length design has a straight, slim-fitting bodice with a low waist and some fullness in the skirt. It is sleeveless with a low, rounded décolletage. The bodice is slightly bloused over a narrow belt of black crêpe de Chine which sits at the hips. The gold and red embroidery is confined to two broad horizontal bands on the lower skirt.

**BIBLIOGRAPHY:**

French *Vogue*: 1 May 1922, p. 18



**CAT. NO.:** 174  
(Right)

**COLLECTION:** February 1922

**SOURCE:** British *Vogue*  
20 April 1922, p. 52

**PRESENTATION:**

Second (right) of two Chanel designs (see 173). Illustrated by artist's drawing against exterior setting; shown face-on, to a scale of approx. 11cm. in height.

**MATERIALS:** Dress: Gunmetal coloured lace  
Trimming: Steel beads

**DESCRIPTION:**

Evening dress worn with earrings and high-heeled shoes.

The style and shape of this design is close to that of 173: it is calf-length, slim-fitting, sleeveless and has a dropped waistline. This example has a deep V-neckline and the bodice is slightly bloused over a metal cloth girdle embroidered in steel beads. The entire dress is also embroidered with the beads in large-figured motifs.

**BIBLIOGRAPHY:**

French *Vogue*: 1 May 1922, p. 18





**CAT. NO.:** 175

**COLLECTION:** August 1922

**SOURCE:** British *Vogue*  
5 September 1922, p. 50

**PRESENTATION:**

One Chanel design. Photographed by W Rehbinder against interior setting; shown in profile, to a scale of approx. 20cm. in height.

**MATERIALS:** Dress: Rose crêpe de Chine  
Trimming: Embroidered coral beads

**DESCRIPTION:**

Evening dress worn with bracelets and high-heeled shoes.

This lower calf-length dress is cut straight with a slender silhouette. It is sleeveless and the bodice is gently bloused over a wide, closely-fitting hip band, detailed with a small bow at the left side. The skirt is slightly gathered into the hip band, hanging in soft, loose folds; it may have an irregular hemline that tapers slightly upwards from the sides. The entire dress is heavily embroidered with coral beads.

**BIBLIOGRAPHY:**

French *Vogue*: 1 September 1922, p. 17

Leymarie: 1987, p. 85

**NOTES:**

Worn by Mme. Jacques Porel.



**CAT. NO.:** 176

**COLLECTION:** February 1922

**SOURCE:** French *Vogue*  
15 May 1922, p. 3

**PRESENTATION:**

One (centre) Chanel design. Illustrated by artist's drawing against interior setting; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Dress: Black crêpe de Chine and black lace  
Shawl: Black lace

**DESCRIPTION:**

Evening dress worn with a matching shawl, earrings, beads and high-heeled shoes.

This lower-calf-length design has a slim-fitting, narrow bodice, widening at the hips into a full, relatively voluminous skirt. It is sleeveless, with a low, straight neckline and narrow shoulder straps. The bodice is finished in a deep V and edged with a short basque of pleated back lace. This finely pleated lace is used for the entire skirt (it may have an opaque black crêpe de Chine foundation skirt) and as a narrow shawl worn around the shoulders.



**CAT. NO.:** 177

**COLLECTION:** February 1922

**SOURCE:** British *Vogue*  
5 May 1922, p. 41

**PRESENTATION:**

One (top left) Chanel design. Illustrated by Helen Dryden against interior setting; shown in front three-quarter profile, to a scale of approx. 12cm. in height.

**MATERIALS:** Cape: Silver grey gaufré (crinkled satin)  
Trimming: Chinchilla fur

**DESCRIPTION:**

Evening cape worn with earrings and high-heeled shoes.

The bodice of this full-length, edge-to-edge cape billows outwards over a gathered waistband or girdle (thus providing room for the arms); the skirt section has a slight flare emphasized by the deep band of fur that borders the hem. The fabric may be gently gathered under the flat fur collar and into the waistband. Narrow bands of fur edge the front opening of the cape from the collar to the hem.

**BIBLIOGRAPHY:**

British *Vogue*: 5 September 1922, p. 39

French *Vogue*: 15 May 1922, p. 5



**CAT. NO.:** 178

**COLLECTION:** August 1922

**SOURCE:** French *Vogue*  
1 September 1922, p. 17

**PRESENTATION:**

First (top left) of two Chanel designs (see 175). Photographed by W. Rehbinder against exterior setting; shown face-on, to a scale of approx. 6cm. in height.

**MATERIALS:** Coat: Silver grey gaufré  
Trimming: Chinchilla fur

**DESCRIPTION:**

Evening cape (possibly worn with the dress shown as 175 which was reproduced beside this cape in French *Vogue*) worn with high-heeled shoes.

This full-length, edge-to-edge cape is a version of 177: the bodice section billows outwards over a gathered waistband or girdle (to provide room for the arms); the skirt has a slight flare emphasized by the deep band of fur that borders the hem. The fabric may be gathered under the flat fur collar and into the waistband. Narrow bands of fur edge the front opening of the cape from the collar to the hem.

**NOTES:**

Worn by Mme. Jacques Porel.





August 1922: Autumn/Winter

**CAT. NO.:** 179

**COLLECTION:** August 1922

**SOURCE:** British *Vogue*  
20 November 1922, p. 66

**PRESENTATION:**

One (bottom left) Chanel design. Illustrated by Douglas Pollard on plain ground; shown in front three-quarter profile, to a scale of approx. 11cm. in height.

**MATERIALS:** Dress: Heavy black satin

**DESCRIPTION:**

Afternoon dress worn with a necklace and high-heeled shoes.

This calf-length dress has a straight silhouette with a narrow bodice and a full, pleated skirt. It has a square neckline and full-length sleeves, which taper outwards towards the wrist, and a decorative cuff. The skirt is gathered into a hip yoke. Despite the extensive amount of fabric used, the skirt would hang in straight folds. The only decorative detail is the seaming: two vertical seams fall from the shoulder to the top of the waist on both sides of the bodice.



**CAT. NO.:** 180

**COLLECTION:** August 1922

**SOURCE:** British *Vogue*  
5 November 1922, p. 54

**PRESENTATION:**

One (top left) Chanel design. Illustrated by artist's drawing against interior setting; shown face-on, to a scale of approx. 10cm. in height.

**MATERIALS:** Dress: Black gaufré crêpe  
Trimming and jacket: Caracal fur

**DESCRIPTION:**

Evening dress and jacket worn with a hat trimmed with feathers and high-heeled shoes.

The hip-length, cross-over and sleeveless jacket is slim fitting; the lower calf-length skirt has some fullness gathered in pleats at the sides (it may be a wrap-over), and a slight flare towards the hem, emphasized by a deep band of the fur (cf. 177 and 176, February 1922). The jacket fastens with three buttons and a loose bow at the left hip; it has a deep V-shaped and collared neckline. the dress has a rounded neckline and narrow-fitting, full-length sleeves with a deep fur cuff.



**February 1923: Spring/Summer**

**CAT. NO.:** 181  
(Second from right)

**COLLECTION:** February 1923

**SOURCE:** British *Vogue*  
20 April 1923, p. 83

**PRESENTATION:**

Second (centre) of three Chanel designs (see 186 and 196). Illustrated by Porter Woodruff against interior setting (Chanel, Paris); shown face-on, to a scale of approx. 8cm. in height.

**MATERIALS:** Jacket: Wool tricot  
Skirt: Beige kasha

**DESCRIPTION:**

Morning/street ensemble worn with high-heeled shoes.

This suit is cut straight. The hip-length, edge-to-edge jacket has narrow, full-length sleeves; it is collarless (cf. 182) and the contrasting binding that edges the opening, the cuffs and the neckline is also used for the bow at the neck which holds the jacket in position. The wool tricot would appear to be detailed with fine, horizontal stripes. The blouse is plain with a rounded neckline; the calf-length skirt may be finely pleated and has a contrasting band of fabric at its hem.

**BIBLIOGRAPHY:**

French *Vogue*: 1 April 1923, p. 9

Charles-Roux: 1981, pp. 130-131





**CAT. NO.:** 182

**COLLECTION:** February 1923

**SOURCE:** British *Vogue*  
5 June 1923, p. 26

**PRESENTATION:**

One (centre) Chanel design. Illustrated by Porter Woodruff on plain ground; shown face-on, to a scale of approx. 12cm. in height.

**MATERIALS:** Jacket, skirt and scarf: Printed foulard  
Blouse: Not specified

**DESCRIPTION:**

Morning/street ensemble worn with a cloche hat, matching neck-scarf, beads and high-heeled shoes.

The hip-length jacket refers to both 181 and 191: it is cut rather like a box jacket with, in this example, a slight flare towards its hem and the lower sleeve. Like 181, this design is collarless and faced at the opening, neck and cuffs with contrasting plain bands of fabric. It is fastened at one point at the neck. The fabric is figured with large overlaid and equally sized squares, set at contrasting angles. This pattern is repeated on the neck scarf and on the straight, box-pleated, calf-length skirt. The plain hip-length blouse may have a low, rounded neckline with a buttoned tab detail just below.

**BIBLIOGRAPHY:**

French *Vogue*: 1 June 1923, p. 15

Mulvagh: 1988, p. 73



CHANEL

**CAT. NO.:** 183  
(Left)

**COLLECTION:** February 1923

**SOURCE:** British *Vogue*  
20 May 1923, p. 25

**PRESENTATION:**

First (bottom left) of two Chanel designs (see 185). Illustrated by Harriet Meserole against exterior setting; shown in front three-quarter profile, to a scale of approx. 9cm. in height.

<b>MATERIALS:</b>	Coat:	Navy blue serge
	Dress and lining:	Printed foulard (colours not specified)

**DESCRIPTION:**

Morning/street coat and dress (cf. 184) worn with a cloche hat, a white flower, gloves and high-heeled shoes.

The full-length coat is cut straight with narrow-fitting, full-length sleeves. It is fastened at the left hip with a large bow. The roll collar, turn-back cuffs and facings all show the printed (and vividly coloured) foulard of the lining and dress. Only the neckline of the dress (which would appear to have a tie or scarf detail) can be seen from the illustration.



**CAT. NO.:** 184

**COLLECTION:** February 1923

**SOURCE:** British *Vogue*  
5 June 1923, p. 25

**PRESENTATION:**

One (top centre) Chanel design. Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 7cm. in height

<b>MATERIALS:</b>	Coat:	Not specified
	Dress and lining:	Printed foulard

**DESCRIPTION:**

Morning/street ensemble worn with a cloche hat, necklace and high-heeled shoes.

This model has a narrow, slender silhouette. The three-quarter-length coat (possibly in a dark-coloured crêpe) is worn open to reveal the printed foulard lining which matches the dress beneath. It has straight, full-length sleeves and a turn-back collar. The calf-length dress has a bateau neckline, a straight bodice and a low waistline: a narrow belt is placed just above the hips. The skirt hangs straight and is in three deep tiers (cf. 185 and 186).

**BIBLIOGRAPHY:**

French *Vogue*: 1 June 1923, p. 15



CHANEL

**CAT. NO.:** 185  
(Right)

**COLLECTION:** February 1923

**SOURCE:** British *Vogue*  
20 May 1923, p. 25

**PRESENTATION:**

Second (bottom right) of two Chanel designs (see 183). Illustrated by Harriet Meserole against exterior setting; shown in front three-quarter profile, to a scale of approx. 9cm. in height.

**MATERIALS:** Coat: Black crêpe roma  
Trimming: Pale grey silver fox

**DESCRIPTION:**

Morning/street coat worn with a brimmed hat, necklace and high-heeled shoes.

This full-length coat has a narrow silhouette, full-length sleeves and a wide cape that is attached to the back of the shoulders and falls to just above the waist. The long, cross-over bodice is fastened at one point at the left side in a loose bow (cf. 183 and 187). The fold-back collar is in the fur (cf. 187). The skirt of the coat is plain and in three tiers (cf. 184 and 186).





**CAT. NO.:** 186  
(Far right)

**COLLECTION:** February 1923

**SOURCE:** British *Vogue*  
20 April 1923, p. 83

**PRESENTATION:**

Third (right) of three Chanel designs (see 181 and 196). Illustrated by Porter Woodruff against interior setting (Chanel, Paris); shown in back three-quarter profile, to a scale of approx. 11cm. in height.

**MATERIALS:** Jacket and skirt: Black crêpe georgette

**DESCRIPTION:**

Morning/informal afternoon ensemble worn with a fur scarf and high-heeled shoes.

The hip-length jacket is cut straight, with full-length sleeves and a square-cut cape attached to its back (cf. 185 and 194). Similarly, the plain, three-tiered calf-length skirt (cf. 185) has a narrow silhouette. Each tier may be lightly gathered or pleated.

**BIBLIOGRAPHY:**

French *Vogue*: 1 April 1923, p. 9

Charles-Roux: 1981, pp. 130-131



**CAT. NO.:** 187

**COLLECTION:** February 1923

**SOURCE:** British *Vogue*  
5 April 1923, p. 68

**PRESENTATION:**

One (bottom right) Chanel design. Illustrated by Harriet Meserole on plain ground; shown in front three-quarter profile, to a scale of approx. 11cm. in height.

<b>MATERIALS:</b>	Coat:	Yellow crêpe
	Trimming:	Caracal fur and white wool embroidery
	Dress:	Not specified

**DESCRIPTION:**

Morning/street ensemble worn with a close-fitting hat and high-heeled shoes.

This finger-tip-length coat is slim-fitting and has full-length sleeves, with a deep turn-back cuff (possibly a Magyar sleeve: it would appear to be cut in one piece with the bodice and has a low, loose armhole). It fastens at the left hip in a large bow of the plain yellow crêpe seen at the revers (cf. 183 and 185). The collar, which rises to cover the nape of the neck, is in fur (cf. 185). The entire coat is embroidered with white wool; the motif is concentrated in a broad band at the hem and at the lower sleeve. The plain dress (in either a wool or crêpe) has a bateau neckline and a straight, calf-length skirt.



**CAT. NO.:** 188

**COLLECTION:** February 1923

**SOURCE:** British *Vogue*  
20 March 1923, p. 54

**PRESENTATION:**

One (top right) Chanel design. Photographed against interior setting; shown in front three-quarter profile, to a scale of approx. 9cm. in height.

<b>MATERIALS:</b>	Dress:	Beige crêpe de Chine
	Coat:	Not specified
	Trimming:	Embroidery (various colours) and fur

**DESCRIPTION:**

Morning/street coat and dress worn with a brimmed hat and necklace. The shoes are not visible.

This straight, full-length coat has a wide, flat fur collar and full-length sleeves; the sleeves flare outwards from the elbow towards the wrist. The lower section of the sleeves and the front of the coat are extensively embroidered in white, green and gold. The dress has a V-neckline and a plain bodice. A wide sash is positioned a little below the natural waistline and caught in a large bow at the left side; the ends of the sash fall down the front of the skirt. The fabric at the right side of the skirt may be pleated. The sash and the folds of fabric at the sides of the skirt enhance its width.



**CAT. NO.:** 189

**COLLECTION:** February 1923

**SOURCE:** British *Vogue*  
20 August 1923, p. 33

**PRESENTATION:**

One (bottom left) Chanel design. Illustrated by Porter Woodruff on plain ground; shown in front three-quarter profile, to a scale of approx. 11cm. in height.

<b>MATERIALS:</b>	Wrap:	Beige woolen fabric
	Trimming:	Fur (badger or fox)
	Dress:	Not specified

**DESCRIPTION:**

Morning/street or formal wear wrap and dress worn with an orange straw cloche hat, beads and high-heeled shoes.

The wrap is similar to the evening version 196: it fits the figure closely and is extensively trimmed in deep bands of fur (at the shawl collar, opening, hem and cuffs). The lower calf-length skirt is finely pleated.

**BIBLIOGRAPHY:**

French *Vogue*: 1 July 1923, p. 8

Charles-Roux: 1981, p. 131



CHANEL





**CAT. NO.:** 190  
(Left)

**COLLECTION:** February 1923

**SOURCE:** French *Vogue*  
1 May 1923, p. 23

**PRESENTATION:**

One (top, third from left) Chanel design. Illustrated by Porter Woodruff against a plain background; shown seated in front three-quarter profile, to a scale of approx. 5cm. in height.

**MATERIALS:** Jacket and skirt: Flecked jersey (colour not specified)

**DESCRIPTION:**

Sports/resort jacket and skirt worn with a close-fitting hat and high-heeled shoes.

The hip-length jacket and calf-length skirt are cut straight. The jacket has narrow, full-length sleeves and a standing collar; it is open to just above the waist and secured with a narrow belt. The collar, facings, cuffs and hem may be edged in narrow bands of a plain or contrasting fabric. The plain skirt may be in a lighter colour than the jacket; it would appear to be a wrap-over and to have a pleated panel to the left side.

**NOTES:**

Worn by the Comtesse Elie de Gaigernon.



**CAT. NO.:** 191

**COLLECTION:** February 1923

**SOURCE:** British *Vogue*  
20 May 1923, p. 31

**PRESENTATION:**

Second (bottom right) of two Chanel designs (see 192). Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 3cm. in height.

<b>MATERIALS:</b>	Jacket:	Not specified
	Lining:	Beige crêpe
	Trimming:	Brown and yellow chenille embroidery
	Dress:	Not specified

**DESCRIPTION:**

Sports jacket and dress (cf. 192). The skirt and shoes are not shown.

The box-jacket is cut straight with full-length, straight sleeves and a small flat collar. It is worn open and no belt or fastenings can be seen. The embroidery is organized into horizontal stripes across the entire jacket. The dress is a version of 192: it has a straight or bateau neckline, a plain yoke, low waistband and a finely pleated bodice and skirt. In this design the waistband is figured with a small, regular pattern.

**BIBLIOGRAPHY:**

French *Vogue*: 1 July 1923, p. 23



**CAT. NO.:** 192

**COLLECTION:** February 1923

**SOURCE:** British *Vogue*  
20 May 1923, p. 31

**PRESENTATION:**

First (top centre) of two Chanel designs (see 191). Illustrated by artist's drawing against interior setting; shown face-on, to a scale of approx. 6cm. in height.

**MATERIALS:** Dress: Flat crêpe (colour not specified)

**DESCRIPTION:**

Sports dress (cf. 191) worn with earrings, bracelets and T-bar high-heeled shoes.

This slim-fitting, calf-length dress has a bateau neckline and short sleeves. The sleeves, the lower two-thirds of the bodice and the skirt are in a narrowly pleated crêpe; the yoke at the top of the bodice and the hip band, marking the low waistline, are not pleated (narrow panels at the side of the skirt may also be plain). The hip band curves down towards the side panels and may incorporate pockets. A large bow, positioned at the back of the design, is just visible.

**BIBLIOGRAPHY:**

British *Vogue*: 20 May 1923, p. 31

French *Vogue*: 1 July 1923, p. 23



**CAT. NO.:** 193

**COLLECTION:** February 1923

**SOURCE:** British *Vogue*  
20 February 1923, p. 21

**PRESENTATION:**

One (top left) Chanel design. Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 5cm. in height.

**MATERIALS:** Dress: Not specified

**DESCRIPTION:**

Afternoon/informal evening dress worn with a long scarf and high-heeled shoes.

This straight, calf-length dress is sleeveless with a bateau neckline; the bodice is gently bloused over the slightly dropped waistline. The scarf, probably in silk, is worn across the right shoulder and knotted at the left hip; the ends of the scarf hang down the left side seam to the hem. The fabric would appear to be patterned with square and rectangular panels of embroidery or beading.

**BIBLIOGRAPHY:**

British *Vogue*: 15 February 1923, p. 21





**CAT. NO.:** 194

**COLLECTION:** February 1923

**SOURCE:** British *Vogue*  
5 May 1923, p. 29

**PRESENTATION:**

One (centre) Chanel design. Illustrated by Douglas Pollard against exterior setting; shown in front three-quarter profile, to a scale of approx. 11 cm. in height.

**MATERIALS:** Dress: White crêpe de Chine  
Trimming: Embroidered with jet and 'brilliants'

**DESCRIPTION:**

Evening dress worn with a tiara, necklace, bracelets and high-heeled shoes. The model carries a large feathered fan.

This design has a slim silhouette and is cut to just above the ankles. It is sleeveless with a low, rounded neckline. The bodice is slightly bloused over a dropped waistline marked by a narrow tie-belt fastened in a small bow to the left side. A square cape effect (cf. 186) is attached to the back of the shoulders, and falls to the waist. The layered skirt is softly pleated; at least three underskirts of different lengths can be seen beneath the outer-layer of the dress. The hem of the calf-length over-skirt is straight at the front and softly scalloped at the sides; the lower layers similarly show uneven and scalloped hemlines. The entire dress is embroidered with floral motifs and the hemlines are edged with small beads.



**CAT. NO.:** 195

**COLLECTION:** February 1923

**SOURCE:** British *Vogue*  
5 May 1923, p. 39

**PRESENTATION:**

One (top right) Chanel design. Illustrated by artist's drawing against interior setting; shown face-on, to a scale of approx. 11cm. in height.

**MATERIALS:** Dress: Black Chantilly lace and black net

**DESCRIPTION:**

Evening dress worn with bracelets and high-heeled shoes.

This lower calf-length design has a straight bodice and a full, tiered skirt. Three fabrics may have been used: a 'foundation' fabric forming the bodice and an opaque underskirt (such as a black crêpe georgette), the net (to provide the stiff foundation for the tiers), and the outer-layer of lace. It is sleeveless with a low, straight neckline and shoulder straps that narrow towards the top of the shoulder. The dropped waistline is marked by a narrow tie-belt fastened in a bow at the right side. A straight and finely pleated calf-length underskirt can be seen. The net is attached into the waistline forming the two wide tiers draped with the transparent black Chantilly lace; these are pointed at the sides and fall to just below the knee.



**CAT. NO.:** 196  
(Third from right)

**COLLECTION:** February 1923

**SOURCE:** British *Vogue*  
20 April 1923, p. 83

**PRESENTATION:**

First (second left) of three Chanel designs (see 181 and 186). Illustrated by Porter Woodruff against interior setting (the house of Chanel, Paris); shown in profile, to a scale of approx. 6cm. in height.

**MATERIALS:**      Wrap:      Pink lamé  
                         Trimming:      Chinchilla fur

**DESCRIPTION:**

Evening coat worn with high-heeled shoes.

This full-length wrap fits the figure closely and is extensively trimmed with the chinchilla fur; the fur is used for a deep shawl collar and trims both the front opening and hemline. The illustration gives the impression that the sleeve may also be in fur.

**BIBLIOGRAPHY:**

French *Vogue*: 1 April 1923, p. 8

Charles Roux: 1981, pp. 130-131



**August 1923: Autumn/Winter**

**CAT. NO.:** 197

**COLLECTION:** August 1923

**SOURCE:** British *Vogue*  
5 November 1923, p. 40

**PRESENTATION:**

One (top left) Chanel design. Illustrated by Harriet Meserole on plain ground; shown straight on, to a scale of approx. 7cm. in height.

**MATERIALS:** Coat: Black wool velours  
Skirt: Black and white striped fabric (not specified)

**DESCRIPTION:**

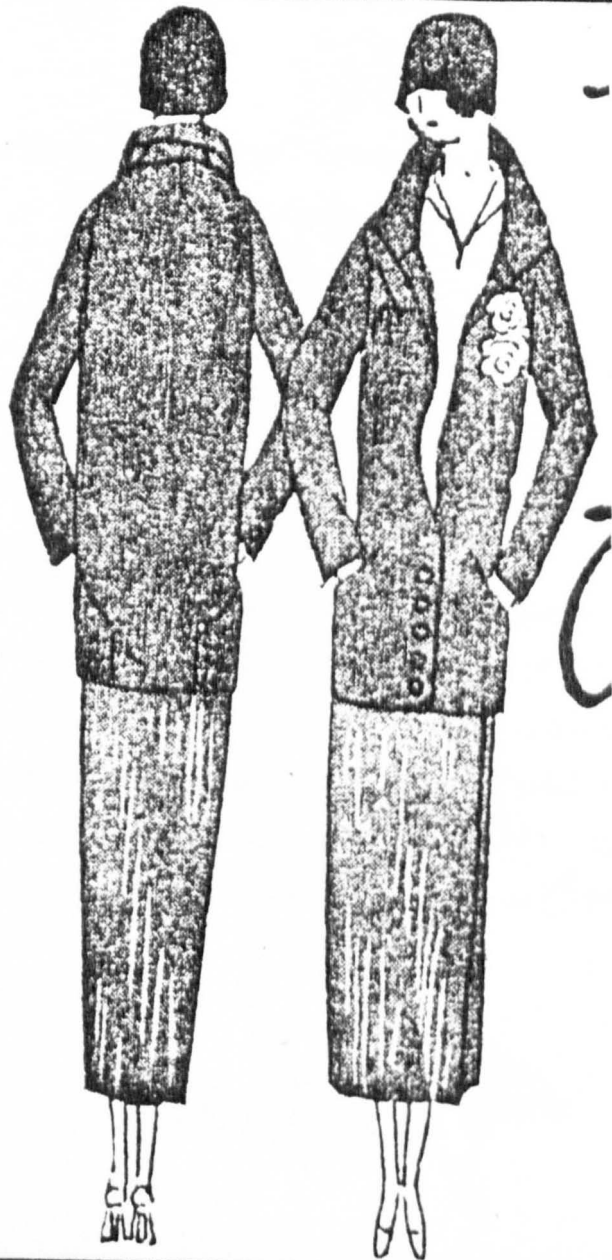
Morning/street ensemble worn with a cloche hat, large white flowers and high-heeled shoes. This hip-length jacket and calf-length skirt are cut straight. The jacket is worn open to the waist and buttoned to the hem. It has a wide collar, straight, full-length sleeves and two pockets. Two large flowers are attached to the left lapel. The plain blouse has a small shirt-like collar and the skirt is patterned with black and white vertical stripes.

**BIBLIOGRAPHY:**

British *Vogue*: 5 November 1923, p. 86

French *Vogue*: 1 January 1924, pp. 46, 60





**CAT. NO.:** 198

**COLLECTION:** August 1923

**SOURCE:** British *Vogue*  
20 October 1923, p. 34

**PRESENTATION:**

One (bottom left) Chanel design. Illustrated by Porter Woodruff on plain ground; shown in front three-quarter profile, to a scale of approx. 10cm. in height.

**MATERIALS:** Dress: Not specified

**DESCRIPTION:**

Formal morning/afternoon dress worn with a cloche hat, necklace and high-heeled shoes.

This calf-length dress has a straight bodice with some fullness in the skirt. The round neckline is edged with a narrow band of contrasting fabric, and finished at the front with a small bow. Two small buttons can be seen immediately beneath the bow. The full-length sleeves are straight, loose-fitting and decorated with a similar ribbon and bow effect at the top of the cuff (in accordion pleated fabric, cf. 199), that flares out over the tops of the hands. The skirt is gently gathered into a low, curving waistline; the back of the skirt is in three accordion pleated tiers or panels (cf. 199). The ends of a half-belt, attached to the sides and fastened at the back, are visible.



**CAT. NO.:** 199

**COLLECTION:** August 1923

**SOURCE:** British *Vogue*  
20 October 1923, p. 32

**PRESENTATION:**

One (bottom right) Chanel design. Illustrated by Porter Woodruff on plain ground; shown in front three-quarter profile, to a scale of approx. 10cm. in height.

**MATERIALS:** Dress: Not specified

**DESCRIPTION:**

Formal morning/afternoon dress worn with a cloche hat (decorated with a large bow) and high-heeled shoes.

This calf-length design has a slender silhouette with straight, full-length sleeves and a low, square neckline. The bodice is cut straight and has a dropped waist marked with a broad sash or belt. Narrow vertical bands, detailed with small buttons, drop in a straight line from the shoulder to the waist, creating a rectangular panel at the front of the bodice edged with two narrow and finely pleated bands. The button and pleating detail is repeated at the lower sleeve and cuff (cf. 198). The skirt is arranged into five tiers of fine accordion pleating at the front and into two at the back (cf. 198).



**CAT. NO.:** 200

**COLLECTION:** August 1923

**SOURCE:** British *Vogue*  
20 February 1924, p. 54

**PRESENTATION:**

One (top right) Chanel design. Illustrated by artist's drawing on plain ground; shown in back three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Dress: Biscuit coloured crêpe georgette  
Trimming: Gold bead embroidery

**DESCRIPTION:**

Evening dress worn with high-heeled shoes. The model carries a large feathered fan.

This lower calf-length design has a narrow silhouette and is sleeveless, with a low, rounded back décolletage. The long bodice is cut straight and finished in triangular points which fall over the top of the hips. A broad sash, tied in a large loose bow at the left side, is passed beneath the points; the fringed ends of the sash fall a short way down the side of the straight skirt. The entire bodice and the hemline of the skirt is detailed with a large motif in gold bead embroidery.

**BIBLIOGRAPHY:**

French *Vogue*: 1 February 1924, p. 5



**CAT. NO.:** 201

**COLLECTION:** August 1923

**SOURCE:** French *Vogue*  
1 January 1924, p. 9

**PRESENTATION:**

One (left) Chanel design. Illustrated by artist's drawing against interior setting; shown in front three-quarter profile, to a scale of approx. 13cm. in height.

**MATERIALS:** Dress: Black velours

**DESCRIPTION:**

Evening dress worn with earrings, beads, bracelets and high-heeled shoes.

This calf-length design has a slim silhouette and is sleeveless, with a low, straight neckline and narrow shoulder straps. The straight bodice is gently bloused over a narrow sash or waistband marked by a large white flower at the left hip. The skirt has some fullness and may be gathered into the sash. A cape-effect (cf. 202), in the same fabric as the dress, is sewn into the back of the shoulder straps, falling to just below the hips.





**CAT. NO.:** 202

**COLLECTION:** August 1923

**SOURCE:** British *Vogue*  
5 February 1924, p. 27

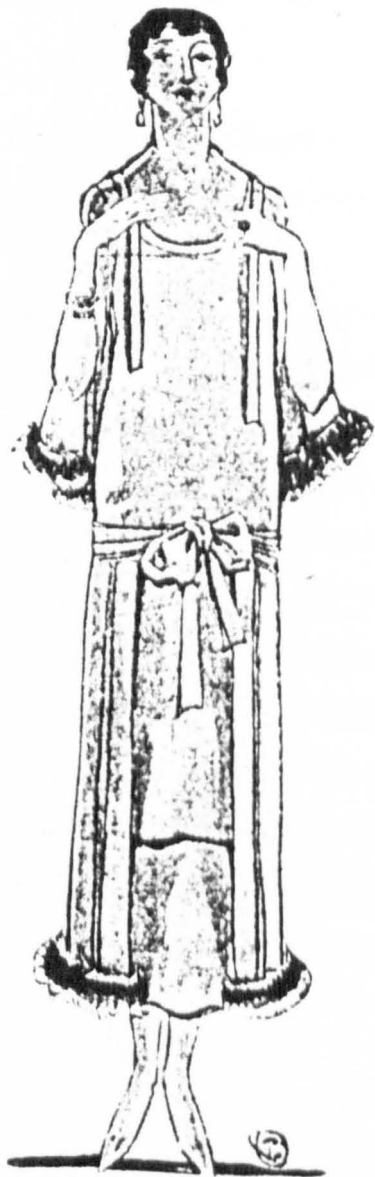
**PRESENTATION:**

Second (top centre) of two Chanel designs (see 203). Illustrated by Porter Woodruff on plain ground; shown face-on, to a scale of approx. 8cm. in height.

**MATERIALS:** Dress: Pale straw coloured crêpe romain  
Trimming: Grey fur

**DESCRIPTION:**

Evening dress (for the theatre) worn with earrings, necklace, bracelets and high-heeled shoes. This lower-calf-length, sleeveless dress has a straight, narrow silhouette, a low, rounded décolletage and narrow shoulder straps. The dropped waistline is marked by a broad sash tied at the front in a large, soft bow (cf. 203). A short cape (cf. 201), edged at its hem with a wide band of fur, is attached to the back of the shoulders. Narrow, free-floating bands fall from the tops of the shoulder straps down the front of the bodice. The skirt is in two tiers and maintains the slender lines of the bodice. An 'outer' skirt is sewn and gently gathered into the sash; this is left open at the front and bordered with fur at its hem.



CHANEL

**CAT. NO.:** 203

**COLLECTION:** August 1923

**SOURCE:** British *Vogue*  
5 February 1924, p. 27

**PRESENTATION:**

First (bottom centre) of two Chanel designs (see 202). Illustrated by Porter Woodruff on plain ground; shown in front three-quarter profile, to a scale of approx. 8cm. in height.

**MATERIALS:** Dress: Straw coloured crêpe jersey

**DESCRIPTION:**

Evening dress worn with gilt kid evening slippers.

This calf-length dress is slim-fitting and sleeveless, with a square, moderately low décolletage and narrow shoulder straps. Long, narrow bands of fabric drop from the back of the shoulder straps and are wrapped around the models wrist; these streamers are a little wider than the actual shoulder straps themselves. The long bodice is cut straight, and gently bloused over a broad sash which is tied at the front in a soft bow. The skirt is in two tiers (cf. 202): the top tier is straight at the front while the lower tier falls in loose folds; both have gauged and gently gathered side flounces which fall a little below the hems of the tiers themselves. The neckline is bordered with what may be a band of decorative stitching or a contrasting fabric.



**CAT. NO.:** 204

**COLLECTION:** August 1923

**SOURCE:** British *Vogue*  
20 December 1923, p. 39

**PRESENTATION:**

Second (right) of two Chanel designs (see 205). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 17cm. in height.

**MATERIALS:** Dress: Cobalt blue fulgurante

**DESCRIPTION:**

Evening dress worn with earrings, a necklace and high-heeled shoes. The model is carrying a large fan (probably of ostrich feathers).

This lower-calf-length design is slim-fitting with some fullness in the skirt. It is sleeveless with a low, square décolletage and narrow shoulder straps. The front of the long bodice fits the figure closely; the back has a cape-like effect with elongated panels at the sides brought towards the front, and loosely tied in a small bow at the left side. The ends of this bow hang down the side of the skirt. A separate panel of fabric would appear to be attached to the left shoulder strap, and falls down the side of the dress to its hem. The fullness of the skirt is concentrated at the sides with uneven panels which drop below the main hemline.

**BIBLIOGRAPHY:**

French *Vogue*: 1 December 1923, p. 14



**CAT. NO.:** 205

**COLLECTION:** August 1923

**SOURCE:** British *Vogue*  
20 December 1923, p. 39

**PRESENTATION:**

First (left) of two Chanel designs (see 204). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 17cm. in height.

**MATERIALS:** Dress: Black chiffon  
Trimming: Ostrich feathers

**DESCRIPTION:**

Evening dress worn with earrings, a necklace, bracelets, and high-heeled shoes.

This lower-calf-length dress has a slim silhouette relieved by an outer layer of semi-transparent chiffon and a cape effect. The dress is sleeveless with a rounded décolletage and narrow shoulder straps; it has a dropped waist marked by a narrow sash tied at the left side. The chiffon cape is attached at the back and covers the right shoulder and arm. The skirt is composed of three chiffon layers and has an uneven hemline that tapers up from a pointed wing at the right side. The cape-effect is edged with a deep band of ostrich feathers. These feathers also border one of the top layers of the skirt (following the diagonal line of the hem). A scalloped effect (possibly on the opaque foundation fabric) is visible at the top of the bodice.

**BIBLIOGRAPHY:**

French *Vogue*: 1 December 1923, p. 14





**CAT. NO.:** 206

**COLLECTION:** August 1923

**SOURCE:** British *Vogue*  
20 October 1923, p. 33

**PRESENTATION:**

One (right) Chanel design. Illustrated by Porter Woodruff on plain ground; shown in front three-quarter profile, to a scale of approx. 20cm. in height.

**MATERIALS:** Dress: Not specified

**DESCRIPTION:**

Evening dress worn with a necklace, bracelet and high-heeled shoes.

This dress has a slender silhouette and falls to just above the ankle. It is sleeveless, with a moderately low, rounded décolletage. The bodice is cut straight and the low waistline is marked by a broad sash tied in a loose knot at the left side (the ends of the sash fall down towards the hem). A pointed drapery wing is attached to the back of the right shoulder strap and falls down to just below the hips. The skirt is in three curving tiers that taper upwards towards the sides, creating a petal-like effect. A plain straight underskirt is worn underneath.



**CAT. NO.:** 207

**COLLECTION:** August 1923

**SOURCE:** British *Vogue*  
20 February 1924, p. 26

**PRESENTATION:**

One (bottom right) Chanel design. Illustrated by Porter Woodruff on plain ground; shown in back three-quarter profile, to a scale of approx. 8cm. in height.

**MATERIALS:** Dress: Not specified

**DESCRIPTION:**

Evening dress (for dancing) worn with earrings, necklace, bracelets and high-heeled shoes.

A version of 206, this ankle-length design is slim-fitting and sleeveless, with a low rounded back and narrow shoulder straps. The bodice is cut straight and the low waistline is marked by a broad sash tied in a loose knot at the right side (the ends of the sash fall down towards the hem). Pointed drapery wings are attached to the back of the shoulder straps and fall down to just below the hips. The skirt is in three curving tiers that taper up towards the sides, creating a petal-like effect.



**CAT. NO.:** 208

**COLLECTION:** August 1923

**SOURCE:** British *Vogue*  
5 October 1923, p. 34

**PRESENTATION:**

First (left) of two Chanel designs (see 209). Illustrated by artist's drawing on plain ground; shown in front three-quarter profile, to a scale of approx. 16cm. in height.

**MATERIALS:** Dress, coat and lining: Green crêpe de Chine  
Trimming: Brown fur and gold embroidery

**DESCRIPTION:**

Evening dress and matching coat (cf. 209) worn with earrings and high-heeled shoes.

The calf-length dress is slim-fitting and sleeveless, with short shoulder straps and a straight neckline. The long bodice is cut straight and would appear to be bloused over what may be a narrow belt or waistband. The skirt is straight with an uneven hemline that tapers up towards the side seams. Pointed drapery wings are attached to the side seams of the bodice and skirt (falling a short distance beyond its hem). The drapery wings and the underskirt are both plain; the main body of the design is extensively embroidered in a motif of grapes and tendrils.

**BIBLIOGRAPHY:**

French *Vogue*: 1 October 1923, p. 18



**CAT. NO.:** 209

**COLLECTION:** August 1923

**SOURCE:** British *Vogue*  
5 October 1923, p. 34

**PRESENTATION:**

Second (right) of two Chanel designs (see 208). Illustrated by artist's drawing on plain ground; shown face-on, to a scale of approx. 16cm. in height.

**MATERIALS:** Coat: Green crêpe de Chine  
Trimming: Gold embroidery and brown fur

**DESCRIPTION:**

Evening coat and dress (cf. 208) worn with a necklace, earrings and high-heeled shoes.

The calf-length coat is cut straight with narrow-fitting, full-length sleeves. It has a cross-over bodice fastened at one point at the left hip; a narrow tie-belt or sash, with large tassels at each side, marks the dropped waist. The flat collar is in dark fur and the revers are edged with narrow parallel bands or stitching. The sleeves are finished with deep, possibly open, fur cuffs. The entire coat is heavily embroidered with tarnished gold embroidery: the bodice and top two-thirds of the skirt and sleeves are patterned with large oval shapes and the lower third of the skirt and sleeves show widely spaced horizontal bands.

**BIBLIOGRAPHY:**

French *Vogue*: 1 October 1923, p. 18



