

# DREAMING OF CHANEL

26 AUGUST - 16 OCTOBER

## A HISTORY OF WOMEN

**Dress 1920-29**

United States  
Silk, satin, glass beads

In the 1920s Edith Dewees and her sister Alice were determined to venture where no woman had gone before on their overseas travels ... When the sisters arrived in Vienna, they decided to splurge on a room at the best hotel in town ... But they were rudely awakened at six o'clock the next morning by a highly indignant concierge... He told his guests in no uncertain terms that it was 'an outrage' that such a prestigious hotel had underwear hanging on the balcony and to remove it at once. Secretly delighted that they had caused a scandal, the girls fought to stifle an attack of the giggles as they retrieved their clean – and perfectly aired – clothes.

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**Dress (Graduation) 1930-39**

United States  
Taffeta with velvet trim

When Quaker Anna Aubrey wore this pink plaid silk taffeta dress to her graduation ball in the 1930s, it could not have been more different to her mother's graduation gown. As it was the middle of the Depression, Anna's mother had made her daughter's dress herself from a bolt of taffeta she had been saving for years, waiting for the right moment to use it.

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**Barbara Coty**

**Dress (Graduation) 1951**

Australia  
Silk with painted polka dots

By the early 1950s Christian Dior's 'New Look' had taken the world by storm, and the little country town of Canowindra in New South Wales was no exception ... After joining the weekly sewing circle at the church hall, Barbara Coty proved to be so gifted that she won a scholarship to East Sydney Technology College. Barbara hand-painted polka dots on this gloriously frothy silk confection she made to wear to her graduation ball in 1951.

*Dreaming of Chanel* page 24. Illustration by Grant Cowan, watercolour and pencil on paper.

**Dress (Evening) ca.1915**

United States  
Lace, silk

This dress represented an important turning point in Lucy's life because she wore it to an historic gathering of women at the Hague Conference in 1915. The Congress of Women called together hundreds of American and European women from twelve countries to try to stop the slaughter of the First World War. Many of their initiatives were later embodied in President Wilson's Fourteen Points and led to the formation of the Women's International League for Peace and Freedom in 1919.

*Dreaming of Chanel* page 274. Illustration by Grant Cowan, watercolour and pencil on paper.

**Dress 1880-89**

United States  
Wool, Mother of Pearl

In 1880 young Anna Mae Dubell lived with her parents in a gracious plantation house, surrounded by white post and rail fences, near Gettysburg ... Unlike her rich Yankee cousins who wore brocaded

silk bustle dresses and extravagant matching bonnets, Anna Mae preferred wearing printed cottons and embroidered wools, with the simplest of straw hats.

*Dreaming of Chanel* page 258. Illustration by Grant Cowan, watercolour and pencil on paper.

**Riding suit 1890-1900**

United Kingdom  
Wool

Born and bred in the English countryside, Ida Heaton lived to ride with the hounds, one of the more energetic highlights of a gentlewoman's social calendar at the turn of the twentieth century. An accomplished equestrian, Ida had to be even more adept than her male counterparts at handling the rough terrain and negotiating jumps, because, in accordance with the decorum of the times, she had to ride side-saddle.

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**Dress 1920-29**

United States  
Lace, cotton voile

In the 1920s Mary Edgar Blood majored in Greek and Latin at New York's Cornell University... A passionate supporter of the underdog, she was a committed human-rights activist and campaigner for women's suffrage ... One day Mary came out of her house to find people marching down her street in a procession she assumed was a protest march. Mary was enjoying herself until she discovered that she was marching in Al Capone's funeral procession. She ducked out and made a quick getaway.

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**Hardy Amies (founded 1946)**

**Ensemble 1970-79**

United Kingdom  
Linen

Judith was a spunky, lively woman, ever resilient, and had a strong sense of what was right and wrong. Doris recalls her friend showing these qualities during an extremely difficult time in her life, when Judith was suing the university where she had worked for twenty years for age discrimination. Despite a formidable and well-resourced opposition, Judith was determined that justice would prevail and she would win her case. And in the end she did.

*Dreaming of Chanel* page 118. Illustration by Grant Cowan, watercolour and pencil on paper.

**David Jones (founded 1838)**

**Ensemble 1970-73**

Australia  
Polyester

Any woman who can pull off a bold red, white and blue printed and flared polyester pantsuit like this would surely have had front row seats at the Astrodome in Houston on the 20th of September, 1973. It was standing room only for the 'Battle of the Sexes' between tennis champ and notorious male chauvinist, Bobby Riggs, and women's world champion, Billie Jean King ... It was a big day for women's lib, with 30-year-old Billie Jean cleaning the floor with her 55-year-old opponent.

*Dreaming of Chanel* page 64. Illustration by Grant Cowan, watercolour and pencil on paper.

## F IS FOR FASHION

**Christian Dior New York (founded 1948)**

**Marc Bohan (b. 1926)**

**Suit 1960-69**

France, United States  
Wool, metal

My mother was in an utter quandary about what to wear when she received an invitation to dine with the captain of the QEII ... Deciding to err on the safe side, Mum put on her beloved 1960s classic navy blue Dior suit. Because, as every woman knows, you can't go wrong in Dior.

*Dreaming of Chanel* page 44. Illustration by Grant Cowan, watercolour and pencil on paper.

**Emilio Pucci (1914-92)**

**Skirt 1960-68**

Italy  
Silk

In the 1960s the 'youthquake' movement in fashion and music in London was reverberating around the world. Those with a little more cash to splash embraced the bold and wildly colourful prints of Italian designer Emilio Pucci. Pucci's haute couture headquarters on the Isle of Capri helped establish him as a darling of the international jetset ...

Tanned, beautiful people flocked there, everyone from Marilyn Monroe and Sophia Loren to Jackie Kennedy.

*Dreaming of Chanel* page 28.

**House of Chanel (founded 1913)**

**Gabrielle "Coco" Chanel (1883-1971)**

**Wedding Dress 1937**

France  
Silk, lace

For most of us, dreaming of owning a Chanel original is as good as it gets. But for Anne, the daughter of a wealthy Boston family, her dream came true in 1937 in the form of a wedding gown custom made for her by Chanel ... Friends of the Bouviers and Kennedys, Anne may have moved in a glittering circle but a Chanel wedding dress, especially one as spectacular as this, would have still made her friends green with envy.

*Dreaming of Chanel* page 146. Illustration by Grant Cowan, watercolour and pencil on paper.

**Coat (Opera) ca.1903**

France  
Wool, silk

Any night at the Metropolitan Opera is a glittering event ... but a performance by the legendary Enrico Caruso presented New York's high society ladies with a solid gold opportunity to parade their most elaborate new ensembles. In the audience, Elizabeth Hosking watched from one of the best seats in the house ... Elizabeth knew that she would be on show, and in this spectacular embroidered wool opera coat, just arrived from Paris, her performance was pitch-perfect.

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**Dress ca.1940**

France  
Silk, velvet

Those who could not join the Resistance fighters during the Second World War, or fight on the front line found other ways to show their patriotism. Some, like the woman who wore this 1940s black silk dress, chose fashion as their voice. The dress has velvet fleur de lys appliqué all over it, declaring subtly but proudly her love for France. I like to imagine this woman smoking a cigarette at a party, the picture of casual elegance, knowing her message to her countryman was written all over her.

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**Akira** (founded 1993)  
**Akira Isogawa** (b.1964)  
**Ensemble** ca.2007

Australia  
Wool, felted wool

This spectacular ensemble is the result of three Australian icons meeting in an unforgettable fashion moment ... Akira Isogawa was commissioned by Australian Wool Innovations to create a garment celebrating Australian Merino Wool. In turn, Akira drew his inspiration from the work of another iconic Australian designer, Florence Broadhurst ... This outfit is a celebration of both how versatile wool is and how effectively Australian designers like Akira fuse so many cultures and influences to create unique fashion stories of their own.

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**Zandra Rhodes** (b.1940)  
**Dress** ca.1983

United Kingdom  
Printed nylon with lurex threads, silk, faux pearls, diamantes, silk cord

The first 'princess of punk' Zandra Rhodes's early passion was textile design but her bold prints were considered far too outrageous by conservative British manufacturers. Undeterred, she opened her own store in West London in 1969 ... For this striking 1980s dress, Zandra combined contemporary art with Chinese traditions ... it was part of a collection she called 'Chinese Constructivism'.

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**Ceil Chapman** (1912-79)  
**Cocktail dress** 1950-59

United States  
Silk brocade and Mink fur

Whenever Ethel Gilmore wore this sensational 1950s Ceil Chapman dress with its brown mink fur collar ... she felt a little like a film star. Little wonder as the creator of this coffee cream silk brocade outfit was reputedly adored by Hollywood actresses from Marilyn Monroe to Elizabeth Taylor for the highly engineered fit of her fabulous gowns.

*Dreaming of Chanel* page 284. Illustration by Grant Cowan, watercolour and pencil on paper.

**Dress 1900-09**

United States  
Cotton

In Edwardian times, wearing all white was not only considered the height of fashion, but a reflection of a lady's wealth and social standing. Socialite Edith Rodman boasted an entire wardrobe of what became known as Edwardian Whites ... her favourite was this day dress with dramatic cutwork on the skirt, a masterpiece that took one seamstress more than six months to create.

*Dreaming of Chanel* page 18. Illustration by Grant Cowan, watercolour and pencil on paper.

**James Galanos** (b.1924)  
**Dress (Evening)** 1950-60

United States  
Wool and lace

Ruth Epstein loved her James Galanos dress because it was both versatile and simple. Made from wool crepe, rather than expensive silk or velvet, she felt her Galanos dress was suitably understated... But in the case of someone like Ruth, it didn't matter how simply she dressed, she always looked magnificent.

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**Vivienne Westwood** (b.1941)  
**Ensemble** ca.1990

United Kingdom  
Wool, velvet, tulle

From injecting punk into fashion in the 1970s with then-partner Malcolm McLaren of Sex Pistols fame to being honoured with an OBE, Vivienne Westwood is a true original. And trying to categorise Vivienne Westwood's designs is, as she herself once said, like trying to get a ship into a bottle ... Once described as 'Marie Antoinette meets the power suit' this 1990s bodice and skirt is a classic example.

*Dreaming of Chanel* page 52.

**Jean Muir** (1928-1995)  
**Dress** 1970-79

United Kingdom  
Silk jersey

Wendy Batson was strolling down Kensington High Street in London when the sight of this distinctive 1970s Jean Muir dress in a thrift shop window stopped her in her tracks ... she just had to buy it for her friend Doris. All these years later anything from the 1970s is decidedly vintage and sought after. And, as Jean Muir couture is hard to find, this dress has become one of the collection's most popular and valuable pieces.

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**Mary Quant** (b.1934)  
**Leotard** 1964-69

United Kingdom  
Nylon

From her Bazaar boutique on Kings Road, London, Mary Quant developed the 'Chelsea Look' that turned her signature daisy label into the grooviest of groovy brands for young fashionistas in the mid-1960s. Chelsea girl Daisy Fellowes was a devoted Mary Quant fan ... and loved this mod tie-dye leotard because it was 'so very Mary Quant'.

*Dreaming of Chanel* page 186. Illustration by Grant Cowan, watercolour and pencil on paper.

**Dress 1966-69**

United States  
Paper and polyester blend

Of all the fashions of the 1960s, the paper dress was not meant to be taken seriously ... But when half a million women flocked to buy the paper dress and the fashion world caught on, an exciting new trend was born. Delores Brooks loved the idea of being able to afford a whole new wardrobe in the coolest new prints ... The inevitable limitations of clothing that ripped or disintegrated ended the reign of the paper dress... But this dress is a reminder of the 1960s, when Delores was not the only one willing to embrace something new and different.

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## THINGS I TREASURE

**House of Chanel** (founded 1913)  
**Gabrielle "Coco" Chanel** (1883-1971)  
**Suit** ca.1960

France  
Wool, silk, metal

All my life I have dreamed of owning a Chanel suit. While a new Chanel suit was way out of my league, vintage was another story. I found my dream online in America ... Now I just had to fight for it at auction – at three o'clock in the morning! Suddenly the phone rings ... my heart pounds as I join the frenzy of bidding and then an eternity seems to pass before the hammer bangs down and the auctioneer exclaims: 'Sold to Miss Down Under!' At last, my very own Chanel.

*Dreaming of Chanel* page 10. Illustration by Grant Cowan, watercolour and pencil on paper.

**Dress (Evening)** 1950-59  
**Fur** 1950-60

United States  
Tulle, silk, sequins

Topsy was the apple of her son's eye. Her real name was Margaret, but Sam always called her Topsy – the reason has long been forgotten but everyone remembered her for her larger than life personality and generosity ... Topsy always looked wonderful but this 1950s party dress was Sam's favourite. Swathed in champagne-coloured tulle and sparkling sequins, his mother looked as if she could make magic happen – and invariably she did.

*Dreaming of Chanel* page 70.

**Caftan** 1970-79

United States  
Silk

On hot and humid days in Palm Beach when only something flowing and light would do, Sidney Kendall loved to wear this silk batik caftan printed with butterflies ... Renowned for her forthright nature, Sidney was one of my godmother's favourite people. This divine 1970s classic was one of the many generous gifts Sidney gave Doris.

*Dreaming of Chanel* page 106. Illustration by Grant Cowan, watercolour and pencil on paper.

**Dress 1949-51**

United Kingdom  
Taffeta, velvet

Trawling through the treasures in my mother's writing desk one day, my daughter Olivia discovered a grand invitation tucked between two black and white photographs. It read: The Lord Chamberlain is commanded by Their Majesties to summon Miss Margaret Stafford to an afternoon presentation tea party at Buckingham Palace. The photographs showed my mother dressed in an elegant silver and black striped dress ... she looked so sophisticated and yet so very young.

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**Cape** 1920-25

United States  
Velvet, lamé

This 1920s silver lame and velvet cape is one of those spectacular pieces that makes you wish you could travel back to a more glamorous age. Along with this divine cape, Doris was given a wardrobe of fabulous flapper fashions like this by the son of their original stylish owner, Mary Elizabeth. His mother's cape went on to star in Doris's shows all over the world.

*Dreaming of Chanel* page 216.

**Dress (Evening)** 1920-29  
**Fur (Fox)** 1915-25

United States  
Silk, chiffon, glass beads

Inheriting a priceless vintage clothing collection from my American godmother Doris Darnell was unexpected, exciting and downright scary ... But the day I pulled back the packing tape on the first box and gingerly lifted out

the first dress ... Gossamer silk, covered in glittering silver and white glass beads ... I was enchanted, as Doris knew I would be.

*Dreaming of Chanel* page 8.

**Dress (Evening)** 1900-1910

United States  
Silk satin, lace

Annie Burnham loved to paint and was inspired by the pre-Raphaelite pleasure in detail, not only in her art but also in her choice of heavenly gowns ... Made of the finest lawn, printed cotton or gossamer silk, often featuring delicate lace panels and satin bows, her Edwardian dresses were works of art in themselves.

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# LOVE STORIES

## Ivy Spooner

**Wedding dress** ca.1950

Australia  
Lace, taffeta, tulle, net

31

Every girl in Toowoomba and Sydney in the 1940s and 1950s knew there was only one dressmaker to go to if you wanted an unforgettable wedding dress ... Ivy Spooner. When one very special customer came to her she knew this had to be the best one yet. She was quietly pleased the dress needed eight yards of lace, six yards of taffeta eleven yards of tulle and ten yards of net ... Her niece Annette deserved nothing less.

*Dreaming of Chanel* page 282. Illustration by Grant Cowan, watercolour and pencil on paper.

**Dress** 1920-29

United States  
Silk organdie

32

When Eleanor was invited to attend her first big party, her mother resolved to buy something suitably demure on their next trip to town. Eleanor had other ideas. She was determined to wear a 'proper' party dress ... finally her mother relented and bought her this divine princess-like ice blue party dress ... From that day on Eleanor never lowered her standards when it came to party dresses – and was always the belle of the ball.

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**Dress** ca.1971

United Kingdom  
Cotton

33

I feel blessed to have had two fairy godmothers. My American godmother, Doris, changed my life by leaving me her priceless vintage collection. My English 'Auntie' Jill gave me another precious gift by teaching me the true meaning of hospitality. My most vivid memories of her are of the long dresses she wore with big picture hats, presiding graciously over garden parties ... All the vegetables and fruit had come from her garden behind the house.

*Dreaming of Chanel* page 206.

**Hanae Mori** (b.1926)

**Dress (Evening)** 1960-70

Japan  
Velvet, silk, glass beads

34

Having spent more than forty years as an advisor to New York's Japan Society, Mary Eijima was a great supporter of all things Japanese. She especially loved clothes by Japanese couturier Hanae Mori ... Hanae Mori was the first Japanese woman to present her collections on the runways of Paris and New York, and to have her fashion house admitted as an official haute couture design house by France's Fédération Française de la Couture.

*Dreaming of Chanel* page 110.

**Ceil Chapman** (1912-79)

**Dress (Evening)** 1940-50

United States  
Lace, silk, horsehair

35

It takes a woman of style and substance to pull a dress like this off and Imogen Mason had those qualities in spades ... Apart from having peerless taste in clothes, Imogen had created a beautiful home, adored her husband, and was always there with a comforting hug or reassuring word when her children needed her. But as her good friend Doris observed, while Imogen was the perfect homemaker, she was no homebody. Certainly no one wearing a dress like this could ever be accused of that.

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**Dress** 1930-38

United Kingdom  
Lace, net

36

After Victoria Brooke married Charles Reed they settled in Boston ... it was said that Victoria and her mother-in-law Eugenie were not only the same statuesque height and build, but they had the same sense of style. Eugenie was so fond of Victoria that she gave her this gown she had worn to a reception at Kensington Palace in the 1930s. Charles always said it was his favourite dress because it reminded him of the two most important women in his life.

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**Peignoir** ca.1910

United States  
Cotton, lace

37

Kate Ludwig was a sought-after professional dressmaker who worked from home in Pennsylvania in the early 1900s. Every lady in town knew that if she wanted a dream wedding dress and trousseau, she needed to call on 'Miss Ludwig.' When it was finally Kate's turn, for the year leading up to her wedding, she spent every spare moment handstitching and embroidering her wedding dress and a trousseau, full of gowns, petticoats and peignoirs like this ... Tragically, Kate never had the opportunity to show hers off because the day before her wedding her fiancé jilted her, announcing that he had fallen in love with someone else.

*Dreaming of Chanel* page 36.

**Cocktail dress** 1950-60

United States  
Silk

38

After one of my godmother's popular 'living fashion' talks, a man turned up on her doorstep with a mysterious parcel tucked under his arm. Doris never forgot what he said when he handed over the package: 'I have been holding on to this dress, which my wife adored, ever since she died ... She loved this dress and I loved her in this dress.' Doris would always refer to it as her 'out of the blue' dress for the way it – and its sweet love story – came to her.

*Dreaming of Chanel* page 138. Illustration by Grant Cowan, watercolour and pencil on paper.

**Dress** 1900-10

United States  
Cotton voile, velvet

39

Kathryn James fell in love with William Bernard when they were both students at Harvard University in the early 1900s. All the most romantic moments of their courting days would come rushing back to Kathryn whenever she took out this floaty chiffon dress – picnics, garden parties, long carefree walks, not to mention William proposing ... They enjoyed a long and happy marriage. In the last weeks of her life, Kathryn wrote love poems to William and hid them in the books beside her bed.

*Dreaming of Chanel* page 142. Illustration by Grant Cowan, watercolour and pencil on paper.

**Dress** 1950-59

Label reads 'Dandre Gowns'

Australia  
Cotton, seersucker

40

Jennifer Johnson described this 1950s gem as her 'falling in love' dress and it's easy to imagine why. Since the dress and matching bolero were handed over with only a shy smile I'll never know the details... It was a beautiful spring day when I hung the dress and jacket on the line, but unfortunately someone else fell in love – our puppy Monty... that night I discovered the only remaining part of the bolero sticking out of Monty's mouth ... I'm grateful that the dress survived Monty's affections.

*Dreaming of Chanel* page 242.

**Swimsuit** ca.1956

Label reads 'Atkins'

Hong Kong  
Cotton

41

It was Valentine's Day 1956 and Mary Kent was sixteen when she fell in love ... the swish cocktail party was in

full swing when she caught the eye of a handsome young man, Steve English. No one noticed as they slipped out for a romantic rendezvous on the moonlit beach. Wearing her new pink bathing suit, Mary felt wonderfully reckless ... Years later Mary told Doris that she fell deeply in love that night. And she didn't wear her pink bathing suit again until eight years later when she was on her honeymoon in Venice and had become Mrs Steve English.

*Dreaming of Chanel* page 258. Illustration by Grant Cowan, watercolour and pencil on paper.

**Dress** 1929-38

United States  
Lace

42

Rebecca Edwards was eighteen when she met the man she wanted to spend the rest of her life with. It was the 1930s and Thomas Shannon had been sent to Rebecca's home town in West Virginia as a trial minister for her Parish. After two years it was clear that she and Thomas were meant for each other, but Thomas thought it inappropriate for a minister to fall in love with a member of the congregation so he tendered his resignation. The small town rose up and wrote letters protesting his resignation and begging him to stay ... Thomas relented, and after marrying his beloved Rebecca, served as minister for the next ten years.

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**Dress** 1900-10

United States  
Cotton

43

This Edwardian dress belonged to Yuko, whose parents worked as servants for a wealthy Maine industrialist ... When Yuko's parents decided to return to Japan, their employers asked if they could adopt Yuko. Her parents were torn but relented because the family loved Yuko like a daughter and could offer her more than they ever dreamed possible. Soon after she married though, tragedy struck when her young husband died suddenly ... It wasn't until Yuko met writer Simon that she decided to remarry. Many years later when Yuko died, Simon created a tranquil garden he called Yuko Park in memory of the woman he adored.

*Dreaming of Chanel* page 94. Illustration by Grant Cowan, watercolour and pencil on paper.

**Dress** 1940-50

United States  
Lace, taffeta, cotton

44

Once, when Doris had finished a talk about the history of fashion at a local university, an elderly man came up and announced that, although he was legally blind and couldn't see the show very well, her stories had put paid to his plans to sneak out early ... Two days later, this stunning dress arrived in the post. Enclosed was a note: 'My dear wife wore this dress. It was her favourite. I hope you will tell her story. She was my greatest love.'

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**Dress (Evening)** 1960-68

Label reads 'Cotillion Formals'

United States  
Moire

45

Doris's closest friend Dorothy Steere shared her love of beautiful clothes but usually preferred to wear simple, understated outfits herself. When a very special occasion arose in the 1960s that demanded something a little more arresting ... Dorothy decided it was time to really splurge. The special occasion turned out to be her wedding to her high school sweetheart. For Dorothy, yellow was the perfect choice because it symbolised a pledge of faithfulness to the one you loved.

*Dreaming of Chanel* page 180.



# ACCESSORIES & EPHEMERA

Cabinet, from left to right

## Shoe travelling trunk 1929-39

United States

Leather, metal, corduroy, suede, silk

In the 1930s a luxury cruise was the perfect opportunity for a society lady to show off her wardrobe... So as soon as Dorothy Carmody's husband announced he had booked tickets for them on a cruise ship from New York to Bermuda, she ordered twenty pairs of handmade shoes... and commissioned a custom-made leather travelling box with separate compartments for each pair of shoes.

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## Bodice ca.1899

United Kingdom

Velvet, silk, glass and jet beads, silk cord

Having lived through three centuries, my English grandmother, May Stafford, had more than her fair share of Christmas mornings. One of her favourite memories as a little girl was receiving this decadent purple silk velvet bodice and a matching skirt as a present ... it was 1899.

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**Photograph** of the Ivy Spooner wedding dress in 1956 worn by Ivy's niece, Annette Brereton.

**Pamphlet** from 'A Century of Elegance' presented by Doris Darnell in the 1970s.

**Invitation** to Buckingham Palace, 1951, addressed to Charlotte's mother.

**Photograph** of Doris and Howard Darnell, taken while on their honeymoon in 1937 at 'Honeymoon Cottage' in West Chester, Pennsylvania. "A wealthy Quaker donated this cottage for use by young newly married Quakers who wanted to have a honeymoon, but didn't have the funds. The cottage was a beautiful stone mill on the edge of a stream near Philadelphia. Of all coincidences, when my parents bought their first house and excitedly called up Doris and Howard to tell them about it, it was this cottage! We lived there for 25 years." - Charlotte Smith

**Personal letters** to Doris Darnell regarding the collection

**Photograph** of Doris with Charlotte and her sister in Philadelphia, 1966.

**Photograph** of Doris Darnell, 1946

**Ephemera from the Queen Elizabeth I:** Photograph of Charlotte and her siblings Sarah and Alastair; swing tag and information booklet, 1960s.

## Necklace ca.1900

Afghanistan

Lapis Lazuli, silver

This stunning necklace was Astrid Bevan's most treasured gift from her beloved husband, Berkeley. A mining engineer who had to travel constantly for his work, Berkeley made up for his long absences by seeking out a unique gift for his lovely wife on each trip... this lapis necklace from the mountains of Afghanistan was the finest, and the most romantic.

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## Tiffany & Co. (founded 1837)

### Brooch ca.1922

United States

Diamonds, onyx, platinum

Manly and Violet Whedbee fell in love the first day they met. They were both just sixteen. When they were engaged in 1921, Manly solemnly promised Violet that

he would buy her a beautiful piece of jewellery from Tiffany & Co every year to mark the anniversary. For their first anniversary, he dutifully kept his promise with this diamond and onyx bow brooch.

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## Ring 1950-60

Australia

Emerald, diamonds, platinum

Valerie knew her husband had an eye for the ladies, but she always believed him when he told her she was the only one. One day, a ritzy jewellery store in Sydney called Valerie to say her ring was ready to collect. The minute Valerie saw the stone she was suspicious, but she thanked the jeweller and tucked the box into her handbag ... Later that evening Valerie arranged herself in the lounge and placed her ring hand just so on her hip to ensure it would be the first thing her rat of a husband would see as he walked in the door ...

*Dreaming of Chanel* page 256.

## Fan ca.1900

Paris

Ostrich feathers, tortoiseshell, silk

Along with her ability to make an unforgettable entrance, Sarah Longfellow was renowned for her collection of feather fans, each more lavish than the other, commissioned from an exclusive boutique on rue de la Paix just two doors up the House of Paquin."

*Dreaming of Chanel* page 288.

## Bonnet 1860-75

United States

Velvet, silk, ostrich feathers

The night Sarah Emlen was born on the 12th of April, 1861, will always be remembered by her family and countless other American families ... Sarah was born on the fateful night the Confederate forces fired on the Union garrison at Fort Sumter in Charleston, setting off the American Civil War.

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## Shoes 1980-89

Italy

Leather, metal

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## Bonnet 1820-30

United Kingdom

Straw, Silk

The Darnell Collection

Like all ladies of good sense and style in the 1820s, Perky Lloyd was always sure to wear a bonnet outdoors to protect her porcelain skin from the ravages of the sun. This was her best bonnet, woven by a Norfolk milliner from Leghorn straw, famous for its lightness and durability as well as its pale colour.

*Dreaming of Chanel* page 272.

## Slippers ca.1820

United States

Satin, leather

Abigail was so light on her feet when she danced ... The most important dance of her life was in 1820 aboard the steamship, The Monarch. This night, when dashing young Mr George Marino gallantly led her to the dance floor, he vowed to never leave her side, and kept his word. The evening was so special that Abigail pencilled the date and the steamer's name on the sole of her satin dancing slippers and put them lovingly away as a keepsake.

*Dreaming of Chanel* page 120.

## Elsa Schiaparelli (1890-1973)

### Shoes (Evening) ca.1950

France

Crêpe, leather

As flamboyant and outrageous as her chief rival Coco Chanel was elegant and minimalist, Elsa Schiaparelli was without doubt one of the most accomplished trend setters, in more ways than one ... as a designer Schiaparelli was a true innovator, entrepreneur and style icon ... But in the 1950s, all that mattered for women like Dorothy Asquith was that slipping on an exquisite pair of Schiaparelli shoes like these instantly made her feel like the most stylish woman at any party.

*Dreaming of Chanel* page 248.

## Hermès (founded 1837)

### Gloves 1930-39

France

Suede

*Dreaming of Chanel* page 246.

## Handbag 1955-65

United States

Crocodile skin

*Dreaming of Chanel* page 134.

## Handbag 1890-1900

Attributed to the House of Worth

France

Suede, jet, sequins

Forced to flee Russia in the late 1800s, Asta Girey ended up stranded in Hong Kong without a passport. But as Asta's ethereal beauty never escaped notice for long, she found an obliging Englishman to agree to a hasty marriage of convenience and passage to France. Soon after arriving in Paris and divorcing her rescuer, Asta found work as a companion to a French lady and began designing accessories for her ... but the ultimate accolade came from the House of Worth, and before long Asta was designing handbags like these under the famous label.

*Dreaming of Chanel* page 90.

## Handbag 1939-45

Australia

Felt

When Annouska arrived in Melbourne from Europe during WW2, strict rationing had forced women to make do without luxuries and become creative about keeping up a semblance of style ... After a hard day's work as a seamstress, Annouska would collect all the scraps of fabric on the floor and create wonderful concoctions for herself and her friends. From a few scraps of felt, Annouska created this appliqué handbag to complement the Rockmans of Melbourne suit she had gone without for six months to buy.

*Dreaming of Chanel* page 48.

## Selection of Hats 1950-69

United States

Wool, felt, feathers, silk

For many women, accessories are what make an outfit. Ginny McMullin loved wildly colourful and expensive hats more than anything. In the 1950s, in between marriages, she had a boyfriend who would take her to New York and buy her \$50 hats, just because he wanted to indulge her. At the time paying \$50 for a hat was above and beyond – and that boyfriend was a keeper.

*Dreaming of Chanel* page 200.

This material includes edited extracts from *Dreaming of Chanel* by Charlotte Smith, published by Harper Collins, 2010.