





**001**

In the 1930s, store display became an art in itself and swept in the influence of the bold, graphic and exuberant art deco era. This American display stand holds six perfectly positioned mini tester bottles, standing like sentinels on a CHANEL plinth made from plastic, an innovative material at the time. The fragrances are N°5, N°22, Russia Leather (Cuir de Russie), Gardénia, Bois des Îles and Jasmin.

**002**

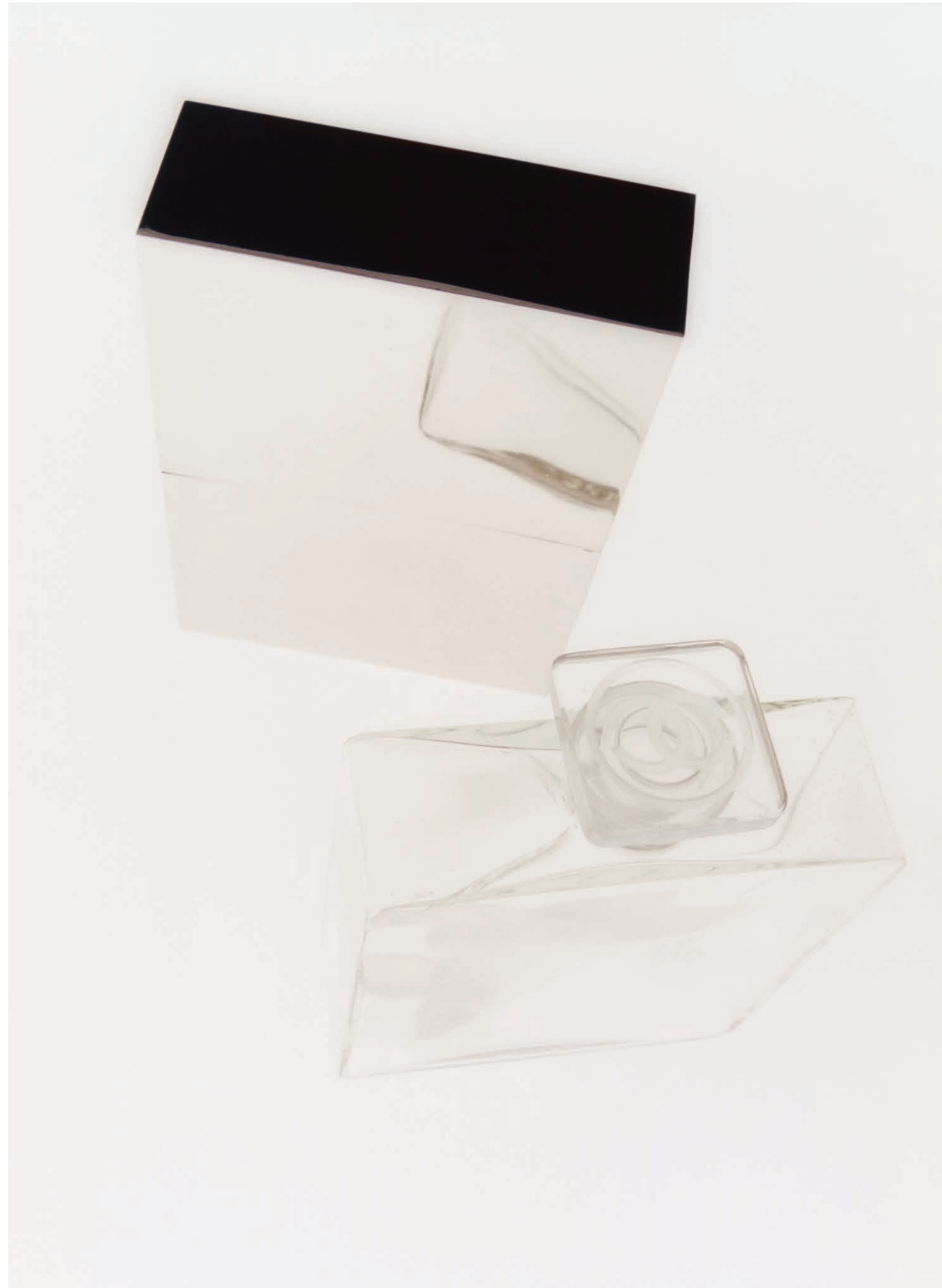
When CHANEL N°5 was created in 1921, Coco Chanel chose a fine oblong glass bottle, with a square glass stopper engraved with two interlaced Cs and a black seal. The radical design, influenced by men's cologne packaging, flew in the face of the fanciful, romanticised flacons that were popular at the time. The austere clarity of the packaging and its simple wrapper placed the focus on the scent itself. "What's inside is far more important than the bottle," Chanel insisted. Ernest Beaux, the creator of the perfume, presented two series of propositions to Chanel, numbered 1 to 5 and 20 to 24. She christened her choice with its number, her reasoning being that she presented her collection of dresses on the fifth of May, the fifth month of the year, so the number would invite luck. The naming provided an inextricable link between the wearing of couture and scent.

The bottle's design changed in 1924 and the new version featured bevelled edges and an octagonal, emerald-cut-shaped stopper.

**003**

In the 1920s, travel became fashionable thanks to transatlantic cruise liners, the start of commercial aviation and luxurious train carriages. CHANEL introduced a nickel chrome travel case that housed an extra-large, 900ml bottle. The sleek and protective case featured a mirrored surface (perfect for vanity on the go) and was lined with beige suede. The CHANEL logo was engraved discreetly on the inside.

Set design: Iune Kuipers at Lambert Lambert. Photographer's assistant: George Dragan



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004 Archive numbers, from left: C.1.748b, C.1.2471, C.1.742, C.10.11.

Bois des Îles products, 1926-1950s

005 Archive number C.T.445a. CHANEL Les Parfums commercial catalogue, 1937



**004**

Ernest Beaux created the amber woody scent Bois des îles in 1926. The layering of autumnal masculine wood and floral heart notes was a bold invention, appealing to both men and women, and deserved a monolithic, pillar-like bottle. The range included a citron wood soap box that would have subtly scented any bathroom.

From left: extra-large Bois des îles perfume, 1926; Bois des îles perfume, 1926; Bois des îles Huile pour le Bain, 1950s; and Bois des îles Savon de Toilette, 1929

**005**

Coco Chanel was as inventive in her promotions as she was in her creations and developed a unique visual language that spoke with authority and allure. This dégradé image, placing the N°5 perfume bottle as a leading character on stage, was later deployed in a long run of advertising campaigns from 1944 to 1966. It went on to inspire Andy Warhol's iconic 1985 portfolio of ten screen prints.



006

The only masculine fragrance created by Coco Chanel herself, launched in 1955, the year that saw her return to haute couture and also design the versatile 2.55 chain strap quilted handbag. The nose behind this refined chypre cologne was Henri Robert. The white and black packaging reads "After Shave", noting the Anglo-American term, with Pour Monsieur positioned elegantly at the bottom of the box.

007

Ernest Beaux created Gardénia perfume, a gorgeous floral bouquet, in 1925. Chanel was quick to realise that there was a lively appetite for scented products beyond perfume. This box of bevelled-edged, sage green Gardénia soaps would have made an exceptional gift for a host or hostess.

008

From 1924, all CHANEL perfumes existed in perfume, eau de toilette and eau de cologne, inviting customers to match the potency of the scent to the occasion. In the subsequent years, the ranges grew to encompass talcums (to deodorise and keep skin dry), pleated-paper-wrapped soaps and scented loose powders.

From left: N°5 Talcum, 1970-1980; N°5 Loose Powder, c1930; N°5 Eau de Cologne, 1950s; N°5 Lotions, 1930s; N°5 Talcum, c1938-1942; and N°5 Savon, 1930s

009

The handwritten receipt, from the Californian luxury department store I Magnin, is for \$73.15. The document states that Marilyn Monroe ordered a bottle of CHANEL N°5 on Christmas Eve, 1959, in Beverly Hills. Although she was never an official ambassador of the scent, Monroe was probably its most famous champion, declaring that she wore just a few drops of it in bed and nothing else. In 2012, the house of CHANEL bought the recording of a 1960 interview with Marie Claire in which Monroe talked about why she had originally made the confession (that part of the interview was never published).

010

From April 5 to June 5, 1997, CHANEL celebrated N°5 by launching four limited editions of packaging using Andy Warhol's 1985 screen prints that, like his Campbell's Soup Cans and Brillo Boxes, put the art of branding centre stage. This colour field packaging took inspiration from N°5 black and white dégradé images published in magazines from 1944 to 1966.

008 Archive numbers C.1.669a, C.16.228, C.1.600, C.1.654, C.1.655, C.1.647, C.1.3410, C.10.17.



The CHANEL N°5 family of products, 1930s-1980s



