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Four Women - Their lives, their style,
their influence on fashion in
the 20th century.

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ACKNOWLEDGEMENTS

Nikki Gordon Bow - N.C.A.D. Dublin

Jane Neilson - Harpers & Queen, London

Berkely Library - Trinity College, Dublin.

"FASHION. Once this meant the rule of the
hemline, the reign of Balenciaga and the power
that was Paris. Fashion dictated and the world
obeyed."

Charlotte Du Cann - Vogue Modern Style

INTRODUCTION

Inside every successful fashion look has been the person who carried it off, so well, that it has influenced others around her. She could be a socialite, whose clothes reflect her status - like the Duchess of Windsor and Jacqueline Bouvier Kennedy; or a film star, whose character roles often dictate to their fans to imitate them - like Grace Kelly and Audrey Hepburn.

What these women had was chic. It was about good breeding and a clean-cut image. Chic is beauty without sex, although the chicest women can often be the ugliest, (the Duchess of Windsor was not renowned for her beauty). In the fifties, when John F Kennedy married his French-speaking debutante and Grace Kelly married her Riviera prince and Audrey Hepburn danced up a Champs Elysees backdrop with Fred Astair, chic became a Franco-American affair. Jackie Kennedy was a Bouvier, her slim-boyish body spoke an international language of style and wealth. For the Duchess of Windsor, chic didn't come easy. It took her many years to achieve it. Grace Kelly found chic as a "Hitchcock Girl", a classical beauty, she was fire under ice. And Audrey Hepburn, she had a clean-cut and cute image, a youthful approach for both her and Givenchy.

In their heydays, these women's names were only famous. But, as the

years went by they became legends of dress and style. Their influence, as we'll see, appears again and again in modern day fashion forecasts and magazine spreads. Their lives often revolved around how they looked. This obsession with appearance may seem trivial, sometimes their beauty was created for them, like in the cases of Duchess of Windsor and Jackie Kennedy. But, they always looked good and always made headlines. Their clothes were designed by the best, but they were never influenced, each had her own unique way of dressing. In this thesis I will show what is so special about these women that they continue to be talked about long after they made their impact.

"But now as she stood before the stunning creations hanging in the wardrobe she found herself face to face with a new kind of beauty - an artificial one created by the hand of man the artist, but aimed directly and cunningly at the heart of women. In that very instant she fell victim to the artist; at that very moment there was born within her a craving to possess such a garment a Dior dress."

Paul Gallico, Flowers for Mrs Harris (1958)



Fig. 1 Wallis Warfield Spenser 1916

THE MOST FAMOUS AMERICAN IN LONDON

Wallis Warfield Simpson Windsor 1896 - 1986

Wallis Warfield Windsor, better known as the Duchess of Windsor, was a woman whose story resembles that of Cinderella. She was born to Alice and Teackle Warfield on 19 June 1896 in Blue Ridge Summit, Pennsylvania. Her father died of tuberculosis five months after she was born, so her mother had the task of bringing Wallis up alone.

To make ends meet Alice Warfield ran a boarding house in Baltimore, so Wallis had little knowledge of the finer things in life as a child. She would trot into school with homemade dresses and darned stockings. She was never pretty. This was a fact she knew from an early age and which shadowed most of her early life. With a long bumpy nose and large jaw, she would have made a good-looking boy. She took her looks from her father's Warfield side. (Fig 1).

In those days if a girl wasn't pretty she had to develop other attributes to make herself attractive. Wallis's ambition was to improve herself. She started out as a girl without much to offer. She got herself invited to parties and got to know the right people. Steadily, through marriage she succeeded in bettering herself.

She met Winfield Spensor in 1914, who made an immediate impression on



Fig. 2 Wallis in London 1928

her. Although not rich, he showed considerable promise in the navy. They married in 1916, but dissatisfied with his alcoholism, she divorced him 11 years later.

Ernst Simpson and Wallis met in 1927. He was a shipping broker and also a divorcee. After a short romance they married and moved to London where Ernst took up position in the Coldstream Guards.

At first, Wallis hadn't much love for England, but soon grew fond of London Society life. Her new sister-in-law, Maud Kerr-Smiley, was to play an influential part in Wallis's early life in London. She was a friend of the Prince of Wales, then a soldier. All this was far from what she was used to in Baltimore. (Fig 2).

Both Ernst and Wallis were eager to climb the social ladder. Through parties and dinners they met all the right people, one of them being Elsie De Wolfe, better known as Lady Mendl. Wallis met Lady Mendl at a weekend Lady Sackville, a top society hostess at the time, gave at her country house. She was one of the worlds fashion leaders in the 30's and would further Wallis's progress. She not only taught Wallis what clothes to wear, but where to buy them. "In those days, Wallis didn't dress well at all," a friend recalled, "I remember she once came in with a floppy hat and it looked terrible on her."



Fig. 3 Wallis in a Schaparelli silk jersey dress and jacket with baroque gilded scrolls.



Fig. 4 Photographed by Cecil Beaton for
Harpers Bazaar 1933.

(The Windsor Story - J. Bryan and C.J. Murphy)

What Wallis had of her own was taste. Style was something else, although she was willing to learn. She had a visual memory and learned style not only from Lady Mendl, but from looking sharply at what the best-dressed women wore at parties and dinners. Upon meeting Cecil Beaton he recalled -

"She was coarse, her arms were heavy, her voice high pitched and had a nasal twang, she was loud and brash, terribly so rowdy and rauchous. Her squeeks of laughter were like that of a parrot." (Cecil Beaton - Duchess)".

The Viscomtese de Ribes also described her as vulgar and loud in her behavior, but her restraint and neatness in dress was in contrast. She was learning.

Her new social status started to open many doors for her, including that of Italian designer Elsa Schiaparelli. This was the beginning of a life-long friendship between the two women, from the time they met in 1930. "Her taste was good and quiet", Schiaparelli said, "Wallis was the most independant woman I ever met she had wit and a sense of fun!" (Elsa Schiaparelli - The Windsor Style) (Fig. 3 & 4).

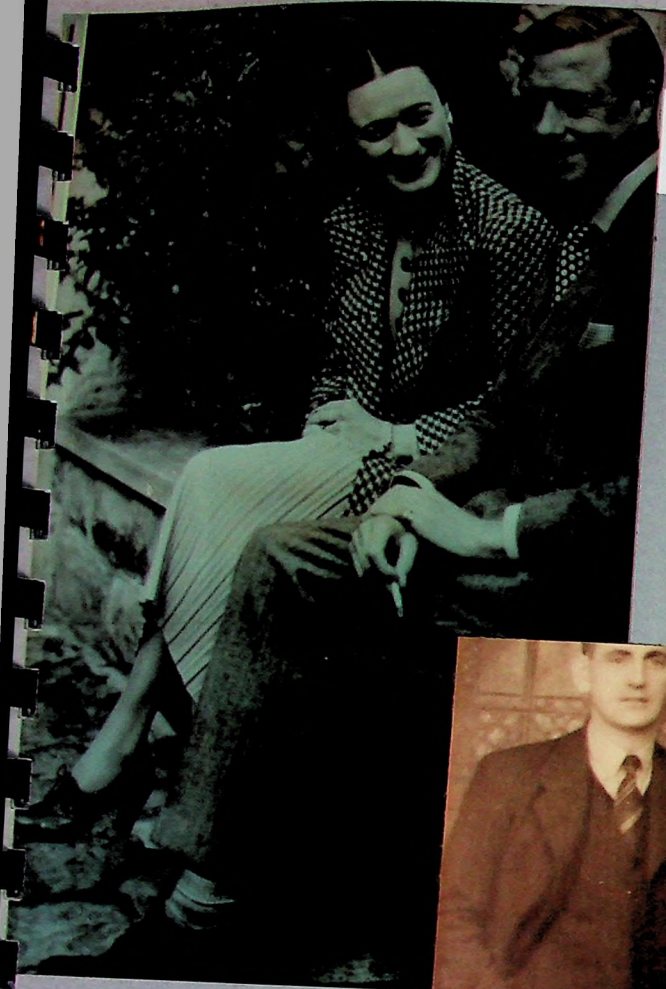


Fig. 5 Wallis and Edward before they married in 1937



Fig. 6 An example of how Wallis's severe look and simple style was imitated in the late 30's

In 1931, she was presented at court at Buckingham Palace by Lady Sackville. Here she met Edward, Prince of Wales (Fig. 5). They became friends, a friendship which matured over a number of years, until, eventually they married in 1937. Wallis was granted a divorce from her husband, to the disgust of the royal family. Edward, who had become King in 1936, after his father's death, felt obliged to abdicate from the throne, owing to Wallis's marital status.

Through the scandal of the King's abdication, her fame grew. She was on the front page of every magazine and newspaper. She had been a public face since the mid 30's but now she was a celebrity. Women started to notice her severe look, her sense of style and of course copied it. (Fig. 6). She began to be included on the best-dressed women lists, a list which would never be without her name from the 30's on. Most women dress for other women; she dressed for the public. She was very conscious of this, she knew she was being looked at and admired from all sides. Fashion writer Daphne Fielding wrote -

"Her style of dress was based on classical simplicity of line and with her trim figure, clear complexion and 'spick and span' American grooming, she was capable of over-powering some of the more beautiful English roses, who, in her presence looked like croquet mallets besides a polished arrow." (Daphne Fielding - The Windsor Style)



Fig. 7 Wallis's wedding dress by Mainbocher.

Wallis's was the epitome of self-improvement. She was plain, but worked hard at being chic and enjoyed her quest for fashion perfection. In the 40's "Womens Wear Daily" pronounced her one of the "Impeccables" (W.W.D. 1985). Her striving for perfection dominated her wedding in France: everything from the dress design and flowers, to the menus and vintage of champagne, to the use of colour and seating of guests. Everything had to be perfect, for the world was watching. It was the first glimpse of a women who was to shape fashion in the years to follow.

She choose Mainbocher to design the wedding gown. He was one of the world's leading fashion designers, best known for his "little black dress" and decorated sweaters. The dress he designed for Wallis was of silk crepe. The colour he choose was to match the salon where the ceremony was held. It was between a pastel blue and watery green - this be christened "Wallis Blue". The dress was devised as a two-piece gown, (Fig. 7), bias cut with a long clinging skirt which flared at the feet. The top was severely simple, cut high at the neck and draped into a heart-shape at the bust, tied with nine tiny covered buttons. On her head she wore a halo of blue straw covered in pink and blue feathers and on her feet blue suede pumps. Her gloves were of silk crepe and the fourth finger opened so that the Duke could slide on the platinum wedding ring.



Fig. 8 The Duke and Duchess on their
wedding day.



Fig. 9 The Duke and Duchess - The Stylish Couple.

A Vogue editor at the time criticized the dress, saying, for the marriage to a former King, Wallis and Mainbocher could have done better. Wallis stated, "like any other woman who has been married before, my idea was to have a perfectly simple dress"! (Wallis Warfield Windsor - Duchess of Windsor Memoirs).

The closely guarded secret of the dress, however, was in vain. The design and colour was somehow found out and was put into production in the United States almost at the very time it was being worn at the wedding. This made it the most copied wedding dress around the world that year. But the dress wasn't the only inspiration taken from the wedding. Wallis's press representative, Herman Rogers, told reporters that the new engagement ring was of platinum and emeralds. Almost immediately local bars were offering a new cocktail, a concoction of gin and cordial called "My Blue Heaven" Restaurants also followed suit with new dishes on their menus called - "a la Mme Simpson". The wedding went down in social history as the most famous wedding that decade. (Fig. 8).

So, their married life began as the Duke and Duchess of Windsor. The Duke became known for his elegance and eccentric clothes and the Duchess her simple dress and flamboyant jewels. They were the quintessential stylish couple. (Fig. 9). The Duchess sleek 1930's "cocktail shaker" chic is part of a vanished world, where Paris



Fig. 10 Wallis's subdued look - simple clothing against exquisite jewels. This particular brooch was bought by Elizabeth Taylor at an auction in 1986.

designers created clothes in an atmosphere of sophisticated glamour. They revealed that she was a woman with an eye for fashion, a clear understanding of her own image and sense of fun.

She definitely know what suited her. Like all fashion leaders, she handled herself and her appearance as though she was a business in herself. But she was not alone in her quest for fashion. The Duke generated a feeling of style around him also. His ever changing wardrobe attracted much attention. His greatest commercial success was in selling clothes. He only had to appear in an unusual shirt and tie and half the men who had seen him would soon be wearing the same.

The Duchesse's speciality was an elegance so simple, so subdued and so neat, that it could only have been achieved after a lot of study and great expense. (Fig. 10). When her taste and judgement achieved maturity, she began to request minor modifications in her clothes - a collar narrowed, a button removed, a belt raised, even in a design by one of the masters. She had a great relationship with her designers. Asked if she could choose one designer, who would it be? She said, "the one who lets me play with the clothes - not only lets me change the models a bit, but in charming about it when I do". (Fleur Cowles, fashion writer, Duchess).

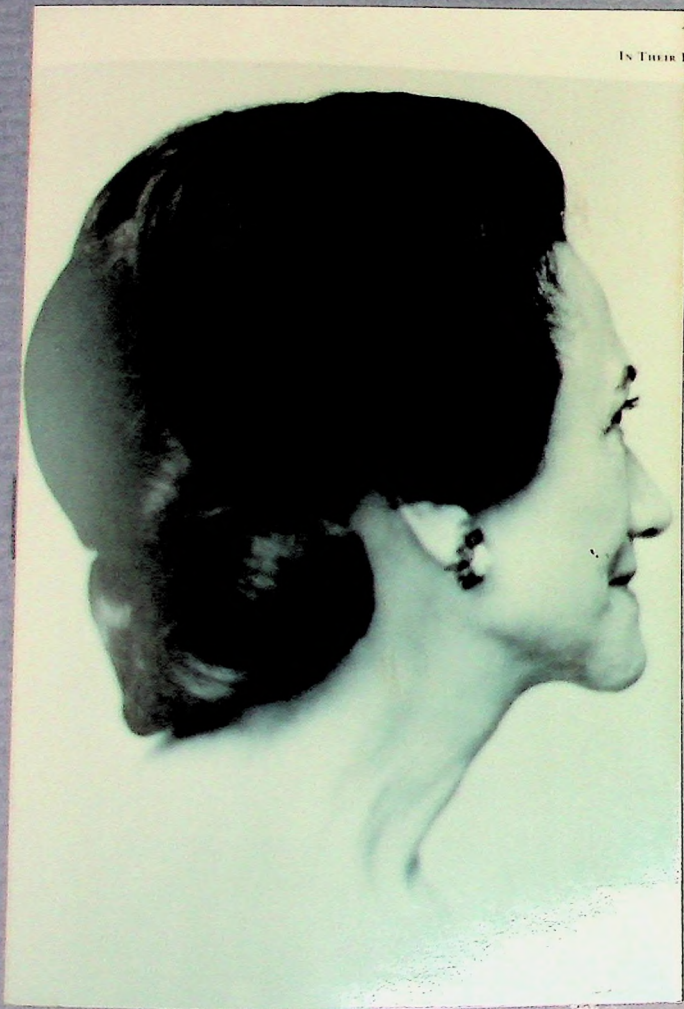


Fig. 11 Wallis's hair was considered her best feature.



Fig. 12 Wallis's simple neatness set off her flamboyant jewelery.

The hairdresser she attended was famous Alexandre of Paris (she sponsored him early in his career which led to his great success). As a school girl she had begun to part her hair in the centre and had never changed it. Many people considered this her best feature, second to her eyes, was her wide square forehead. This coiffure set it off to good advantage and helped to give an impression of poise and intelligence (Fig. 11). Although Cecil Beaton was often harsh in his descriptions of her manner and physique he said "her eyes were expressively bright, slightly frog-like, also wistful!" (Cecil Beaton - The Women He Loved). Her eyebrows became a fashion statement.

The clean-cut image was her very own. Being immaculate was her hallmark. The simplicity of the line and shape of her clothes were the perfect backdrop to display her flamboyant jewelery (Fig 12). Wallis was always a lover of jewels, particularly rubies, sapphires, emeralds and diamonds. The men in her life were conscious of this and were generous. None more so than the Duke. Friends recall how she sparkled not only from her personality, but by her jewels. Dudley Farwood escorting her on a visit in Paris remembers -

"She was beautifully dressed as always, but she was blazing with rings, brooches, bracelets, earrings and necklaces. She almost stooped under their weight. I said, "Ma'am I wonder if you are'nt wearing too many

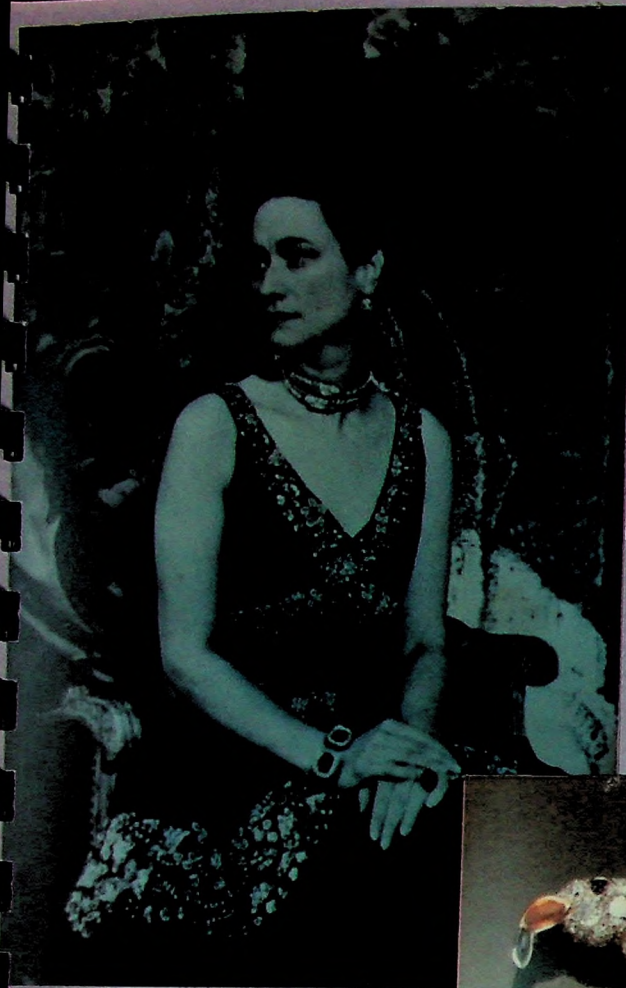


Fig. 13 Dress by Mainbocher 1939,
Jewelry by Cartier.



Fig. 14 The flamingo brooch bought
for her by the Duke in 1940.



Fig. 15 A bedroom in the Windsor household.

jewels?" She replied, "You forget that I am the Duchess of Windsor. I shall never let the Duke down".

(Dudley Farwood - The Windsor Style) (Fig. 13)

Wallis's collection of jewelry became an inspiration for jewelers worldwide. In 1986 after the sale of her jewels many designers copied some of the flamboyant pieces of jewelry for the massmarket, e.g. the flamingo brooch (Fig 14).

Many designers had much acclaim for her sense of style and dress. Edward Molyneux said, "she had a distinct flair ... there was a clear-cut individual air to all her things! (The Windsor Style). Wardener commented, "she is interested in clothes that are becoming to her, easy to wear, simple and practical. She doesn't try to set style, but dresses to suite her tastes" (Duchess). "She was chic and worried about it! said Lady Diana Copper (Duchess). "The duchess was never a slave to fashion ... she was above fashion", said Marc bohan, who continued to say, "You couldn't influence her. She understood what was new and what was right for her". (Marc Bohan - The Windsor Style). (Fig. 15).

In the same way that her clothes were a backdrop for her jewels, was how she styled her house. The halls and rooms were painted in powder-puff pastels which acted as canvas for the elaborate French 18th



Fig. 16 Always elegant.



Fig. 17 Dress by Schaperelli.



Fig. 18 Lobster dress by Schaperelli.

century decor. She wanted surround herself with beauty. She was living up to the role of Duke wanted her to play. Everything she did, was to please him. (Fig. 16).

She struggled most of her life to maintain her slim figure. She had a "you can never be too rich or too thin", (The Windsor Style) attitude. She disciplined herself not to get fat. "She dreaded putting on weight", said Agnes Bertraned of Dior, "she would pat an imaginary stomach and say, "that dress makes me look fat". (The Windsor Story).

Her clothes from Schiaparelli were the humourous collection in her wardrobe. Schiaparelli had designed a "circus" collection in 1938 and a "music" collection in 1937. She and the Duchess shared their love for buttons. She had designed various shapes including fish, violins, acrobats and butterflies. Wallis loved these little details, like an extension of the clothes. It was like a form of jewelery all on its own. These clothes were what Wallis called her fantasy garments (Fig. 17). They ranged from a dinner dress embroidered with colour glass flowers, a gown of white organdy on the front of which Salvador Dali had painted a lobster (Fig. 18), two fitted suites and jackets in tweed and afternoon dresses in black crepe. None of her dresses had deep necklines, as she was always conscious of her protruding collarbone and she preferred the effect of form fitting lines.

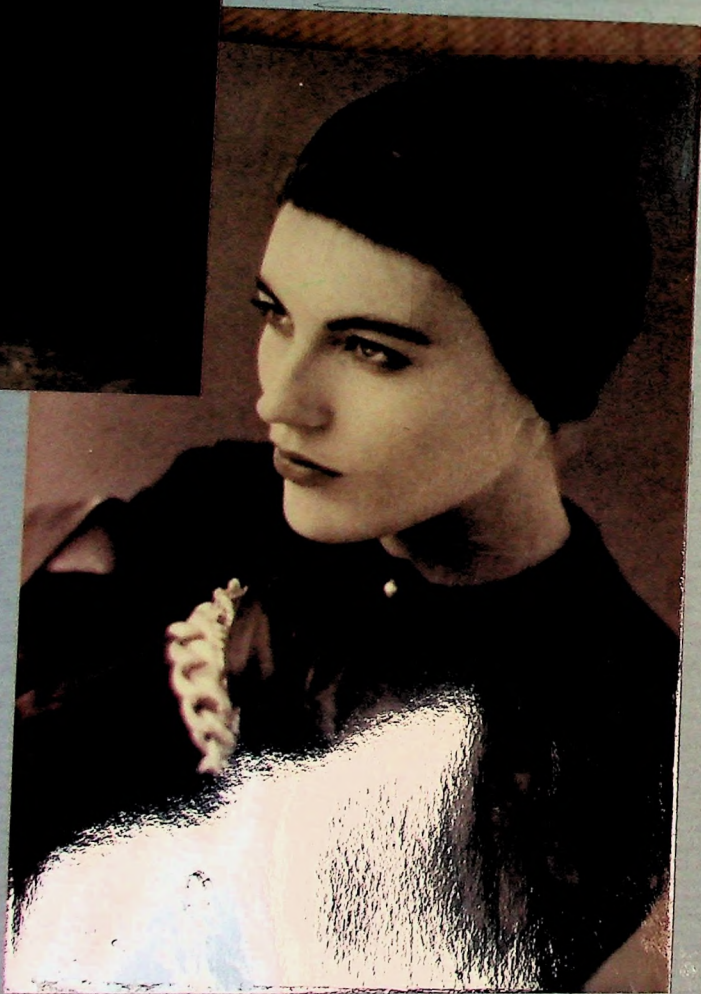
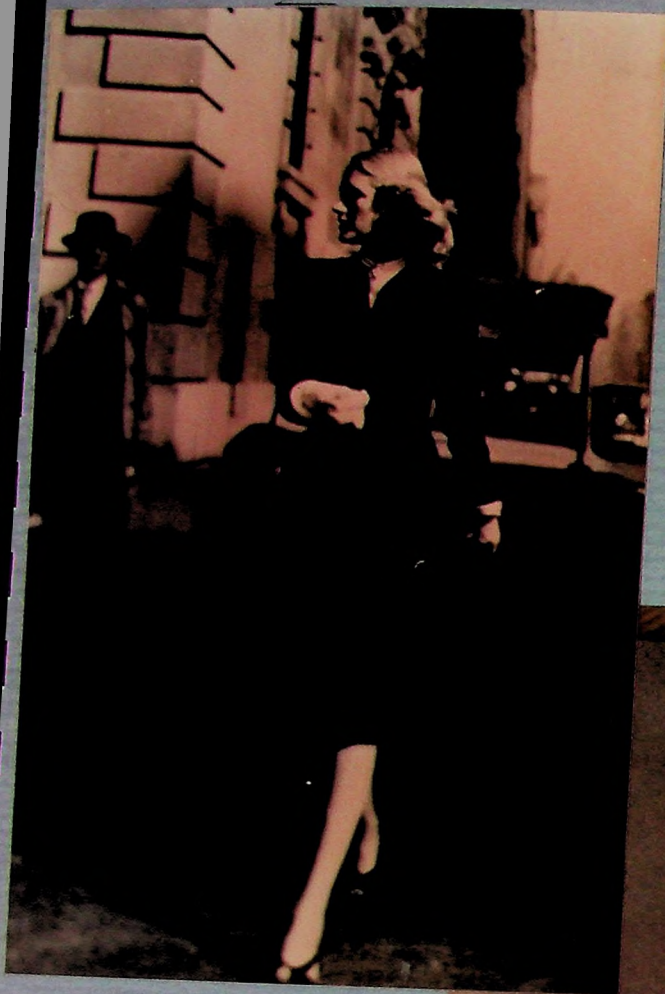


Fig. 19 Wallis's neat and simple style
influenced fashion in the 40's.



Fig. 20 & 21 Wallis at the Parish fashion shows.

In the years leading up to a following the wedding of the Duke and Duchess, there was a clear influence of her style on the fashion world. A strong content of neatness and a clean-cut image controlled most French and English fashion houses. (Fig. 19). Shapes like high-cut necklines and fitted dresses echoed in image of sophistication and chic, without giving too much away. This influence was prolonged, as so many women continued to look to Wallis as a fashion leader. "They all wanted to know what she was wearing", said Givenchy, who didn't start to dress her until the early 50's. Everybody wanted to copy her even women without her figure and style wanted to look and dress as she did". (Givenchy - Conture).

Once a designer had sold her a dress, they would have orders for a hundred. She loved Paris and the collections. As the Duke said, "the Duchess loves this city because its not too far from Dior". (The Duke of Windsor - The Windsor Style). She was always invited to the shows, sure of a front seat (Fig. 20), the press always concentrated around her, she was always the most photographed woman there. Designers fought to have her on their list of clientele, everyone wanted to design for the Duchess of Windsor. At the shows, which she attended twice a year, she knew exactly what she wanted, and she knew that she had influence over designers. "My favourite designers simply cannot start on a blank board. The individual he dresses must inspire his first ideas", she said, "I nearly always



Fig. 26 Wallis at 88. Still incredibly stylish in Dior.



Fig. 22 The Duchess in "Wallis Blue".

recognise a dress designed with me in mind". (The Duchess of Windsor - The Windsor Story). (Fig. 21).

In a poll of 100 fashion editors at the New York Dress Institute in 1950, she was voted best-dressed woman in the world again and again. She was said to have spent between 30,000 dollars and 100,000 dollars on clothes a year. The Duke denied these figures as extravagant. According to Schiaparelli, "she cut costs as most wealthy women do, by selling her old dresses". (Schiaparelli - Duchess). Wallis told fashion writers, "Paris prices are frightful. You have to buy less and wear them longer and more often". (The Duchess of Windsor - The Windsor Style). In doing this she frustrated the hat industry by wearing a favourite beanie and she caused a similar consternation for the Paris fashion leaders, by joining the British fight against long skirts. Later in the 60's she favoured the mini skirt because she said, "at least it gives you an idea of what your getting", (The Duchess of Windsor - The Windsor Style).

She dressed in the same classical way all her life, letting little influence her, avoiding fads. Clothes to her were an investment. "She always spent money where it showed", said Schiaparelli (Duchess). (Fig. 26).

Through her refinement and simplicity in clothes and her love of



Fig. 23 Wallis in the 60's. She always kept with the "in" styles, but still wearing jewelery from the 30's.



Fig. 24 & 25 An Yves Saint Laurent dress. This was her contribution to the "hippy look".



Fig. 27 A typical neat "Wallis" style, still worn today.



Fig. 28 A shape taken from Mainbochers wedding dress used in 80's fashion.

exquisite and flamboyant jewels, the Duchess of Windsor has left behind her a unique style which has entered into social and fashion history. (Figs. 27, 28 and 29).

"She was a coquette. And she stayed a coquette to the end, even when she was losing her lucidity. She would look at her reflection in the mirror, and she seemed to see the face of a young girl"

(Coiffeur Edward - The Windsor Style)

"VIVE JACKIE"

Jackie Bouvier Kennedy Onassis 1929-

Jackie Bouvier Kennedy Onassis is not a woman who has caused great events to occur. She is on the other hand a woman whom a number of memorable things have happened, and, in the cause of being the object of these happenings, she has become one of the most famous women in the world. She has been admired, most-argued about and more publisized than any other First Lady. Through it all she has remained an enigma, a riddle.

Jackie was born in 1929 in East Hampton, Long Island of French - American parentage. Her father's Bouvier family were rich land-owners from the South of France. Jackie and her sister Lee grew up in a wealthy family atmosphere, being taught the airs and graces of a young socialite.

From the early age Jackie was taught about fashion. Jack Bourvier laboured to instill in his daughter a sense of fashion. He wanted his daughters to be special and apart from other children. Jackie's parents had divorced in 1938 and he often disapproved of the way their mother dressed the two girls, so he set out to better her. He bought them pretty dresses and flattered and praised them, so, naturally they dressed to please their father. In growing up Lee was the prettier of

the two. Jackie was the brainy one - quieter, introspective and shy. She had inherited her mother's "too sharp" chin and had unmangable hair, but her eyes - dark and widely spaced were her best feature. (Fig. 30). Still her father stressed that a woman's looks were less important than how she dressed. If she dressed well, even a plain girl would stand out in a crowd. He also taught them about woman's attractiveness to men. He told them to create an aura around themselves. "Stand out in the crowd" he would tell them. "Don't appear too eager or too available. Never get too friendly, just hold a little back". (Jackie Bouvier - Jackie Oh). This gave them a mysteriousness about them.

In 1943 she entered Farrington Girls School. It was a finishing school for East coast rich girls. Every girl there wore a junior - cut mink coat for winter. It was the style. Jackie, however, didn't have one, her winter coat was of sheared beaver. Her father's lessons on fashion prevailed. Her own sense of nonconformity would not succumb to any standards. She didn't dress outlandishly, but individually, fitting no patterns.

She was different. This was something about her, that you couldn't identify. It was during her Farrington years that she became a legend. Her head-master described her as "an extraordinary girl". She had a good appreciation of history and the arts. Invitations poured in for



Fig. 31 Jackie - the rich girl.

dates from boys prep schools, but Jackie, taking her father's advice, would pick and choose, sometimes not accepting at all. This put her in even more demand.

Iger Cassini, society columnist, voted her "Débutante of the year" in 1947. He noted her popularity, although she never pushed herself on anyone, always keeping herself at white gloved arms length.

Again at college, invitations flooded in from Harvard and Princeton and again she approached them in the same way. As a date she was known to be mysterious and withdrawn. She was from a wealthy family and known to be an expensive date. Not that she asked to be taken to expensive places, but she had an expensive aura about her, that suggested she expected to be treated expensively. This was another lesson coming from her father's book. (Fig. 31).

In the early 50's at George Washington University she met John Husted. They were engaged for a short while, but this was broken when she realised that his line of work (shipping brokerage) was too tame and predictable for her tastes. She was ambitious and needed an ambitious husband to fulfill her needs.

After college she won a Vogue's writing contest, in which she was offered six months in Vogue Paris office and six months in New York.



Fig. 32 As a photographer with the Washington Times - Herald.

Her mother urged her to turn it down, as she felt it was like a scholarship and that was what the poor received. Living up to "East Coast" standards was all important.

In 1952 she started work as a photographer at the Washington Times - Herald (Fig. 32) but her ambition for success got her promoted to political interviewer. This is when she met Senator John F. Kennedy (Fig. 33). She was 22, he was 35. After a short romance they married in 1953. It was a dazzling wedding. She appeared in not a traditional white dress, but in a dress of cream taffeta and yellow veil set with orange blossoms; as always, different (Fig. 34).

As a senate wife, she was nothing unusual. She got no mentions in magazines or newspapers. The public knew that Senator Kennedy was married, but no one could recall the name of his bride. The other senate wives weren't anything special, but Jackie was beautiful and that did set her apart from the rest (Fig. 35). As a hostess, she was known to serve good food and people said she wore nice clothes. She realised that her husband had ambition and wanted to be president, being a true Kennedy. She also shared his enormous drive and energy - together they would become a legend.

John F. Kennedy was elected President of the United States in 1961. Despite her growing number of appearances on television and in the



Fig. 33 Senator Kennedy and Jackie Bouvier. They met in 1952.



Fig. 34 Mr & Mrs Kennedy on their wedding day.



Fig. 35 The new Senate Wife.

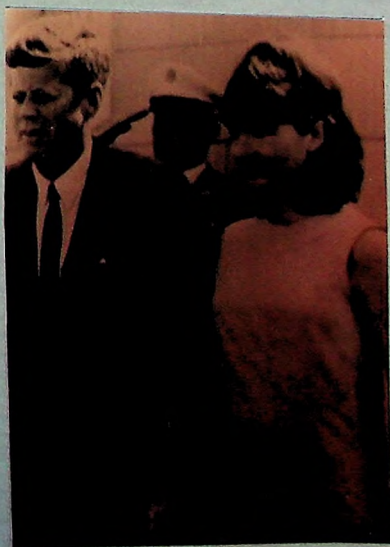




Fig. 37 Jackie in Chanel

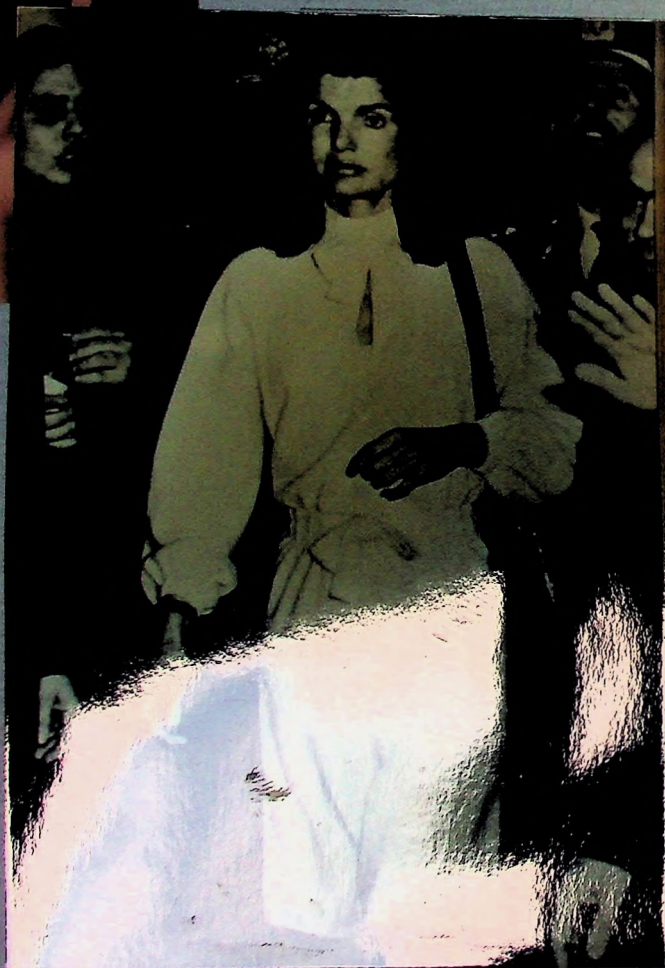


Fig. 36 Her exotic look wasn't common to American standards.



Fig. 38 Jackie sporting her new American style.



Fig. 39 Jackie with her famous pill-box hat.

media, during various stages of the Inauguration, Jackie Kennedy, the First Lady was by no means the international heroine she was to become. The initial public reaction to her was rather cool. She was beautiful, but in an exotic way. She accepted no American standards (Fig. 36), unlike her "squeaky clean" husband. Her figure was slim-hipped and boyish. Also, try as she might, she could not help but look expensive (Fig. 37). Even when the public was told that she bought clothes off bargain rails, it somehow knew better. She had a rich girls look and a rich girls distance. Americans have never sympathised with rich girls. It was hard to feel cosy with a girl who had everything.

Soon after the elections, her clothes hit the headlines. They reported that she spent 30,000 dollars on clothes in Paris - "dizzily, extravagant, frivolous Mrs Kennedy", (Washington Times - Herald - J.B.K.O.), they dubbed her. Because the press made such an uproar about her French clothes, she was faced to buy American. She chose Igor Cassini as her designer and made him famous. Although she had people design for her, she always retained her own style (Fig. 38). In the beginning, the President's wife's influence was mainly felt on 7th avenue, where the fashion industry described her as incredibly chic. The little pill-box hat she wore in those days, proved to be an inspiration for the millinery business (Fig. 39). To the public she was mannequinn, what we would call "plastic" today.

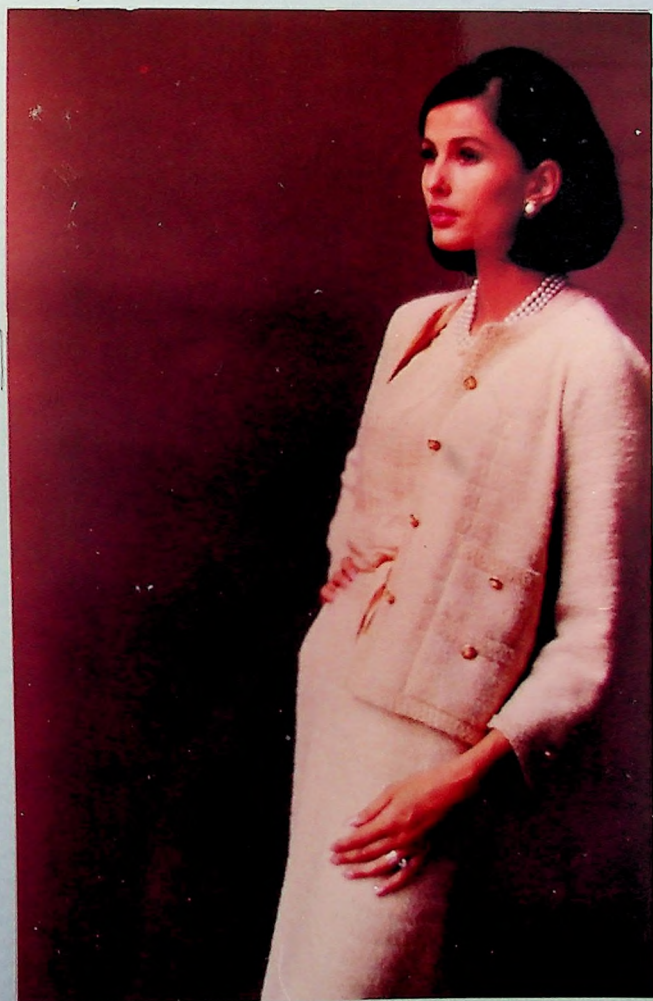
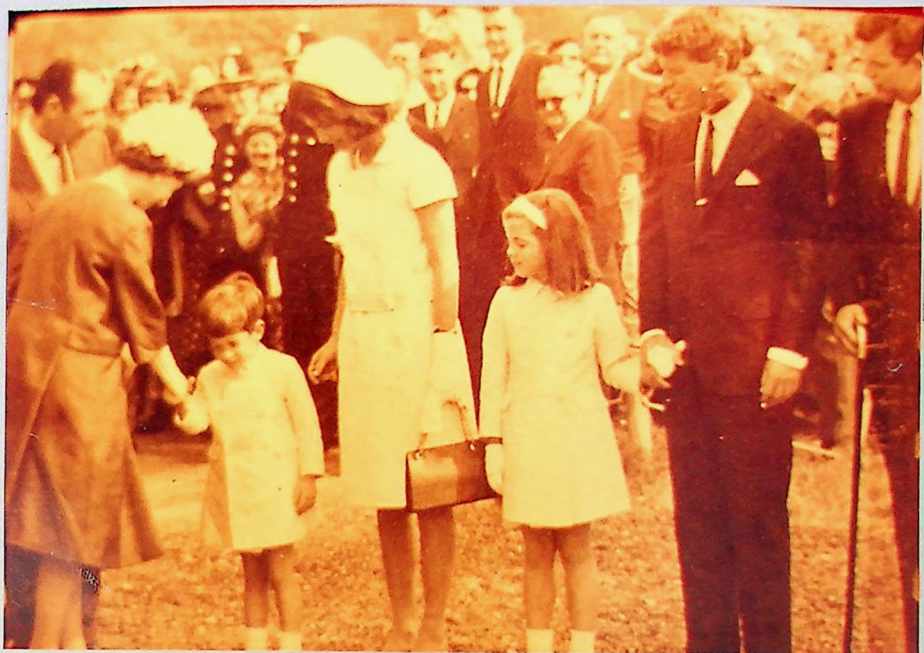


Fig. 40 These are the typical outfits she has been famous for.

As her popularity grew, she became famous for her bone simple little dresses and coats in pastel colours and flat fabric low heeled shoes, a bouffant hair style and that little pill-box hat (Fig. 40). All over the world women imitated her neat-style. (Fig. 41). She had fans like a film star. Womens Wear Daily, had, as for the Duchess of Windsor, a name for her, they pronounced her "Her Elegance" (W.W.D. - 1985).

Her influence reached its height in the early 60's. The State Department was worried about an organised trip of the Presidential couple to France. The French didn't like French-Americans very much. Jackie had also become an American fashion-figure, and no one knows more about fashion than the French. When she stepped off the plane at Orly the enormous crowd that had gathered began to chant "vive Jackie! vive Jackie!". They virtually ignored the Head of State travelling with her.

The French Press praised her and approved of her clothes. (Fig. 42). Every Bouvier in France claimed to be her cousin. She was an instant success. To please them even more, she wore a gown that Givenchy had given her to wear at a banquet given in their honour at Versailles. It was a white satin gown studded with red, white and blue rhinestones (Fig. 43). Again, she made a stunning entrance to a cheering crowd.

Back in America, magazine editors realised that if her name or picture



Fig. 42 Her triumph in Paris.

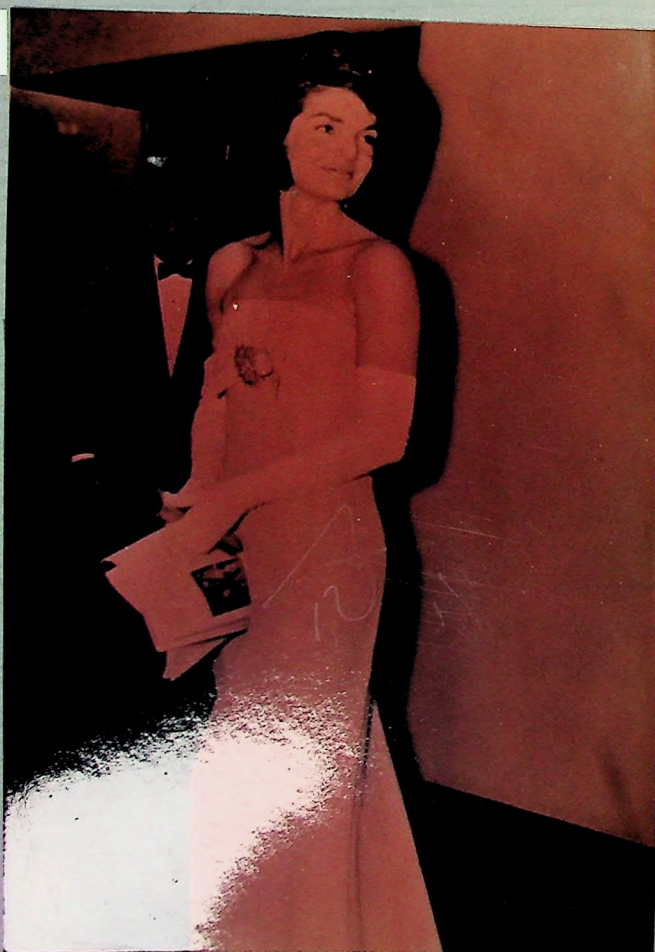


Fig. 43 Her famous Givenchy dress.

was on the front page, it was an instant success, a sell-out. She was box-office material. What Americans had suddenly discovered, was that, it had been thirsty for elegance and for aristocracy on an international level. It seemed that American housewives longed to dream about princesses, tiaras and jewelled gowns. They had become bored with the plain, house-wifey, First Ladies of previous years: Eleanor Roosevelt, Bess Trauman and Lou Hoover, even their names dripped with dullness and ordinariness.

But Jackie Bouvier Kennedy was a lady with style, glamour, money and class. She represented concepts which Americans had been ashamed to admit they liked, good breeding, elegance and finer things. Things like Art and European History which had been confined to Antique dealers and limp-wrist librarians was now considered fashionable and important by the public, who had ignored it for so long. They had a certain image of her and she was expected to comply. They didn't expect her to get angry, to curse or to have too much to drink. They expected to dream of princesses and fairytales.

Jackie's friends and relatives felt that after becoming First Lady, that she had become self-centred. It seemed that Jackie as a giant public figure, didn't want to share her position with anyone else. President Kennedy that after the great reception from the French that his wife had become a huge political asset. She provided something



Fig. 44 She was set apart from other Kennedy women.

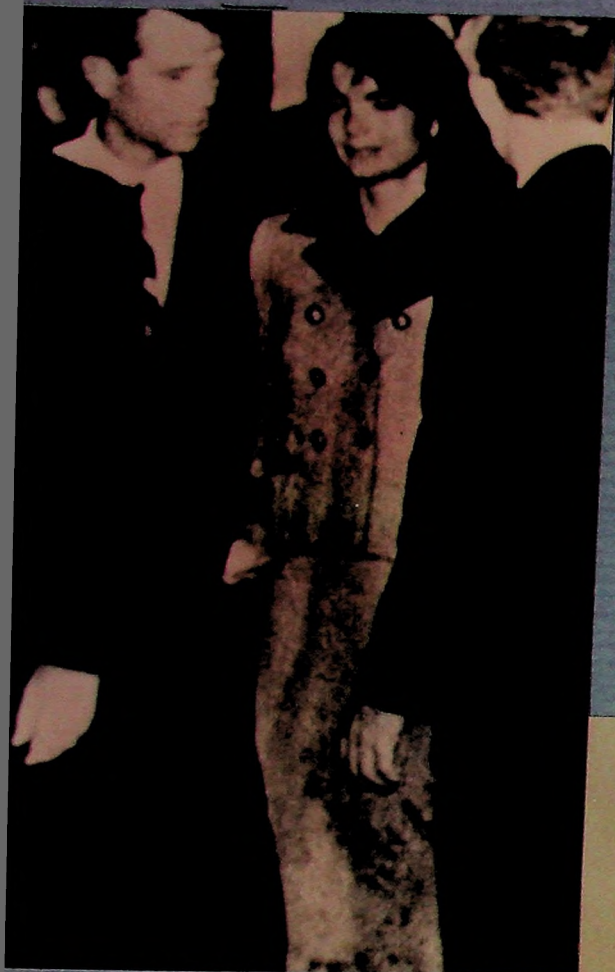


Fig. 45 She was more than just a decorative role for her husband.

that the Kennedy family never had before - elegance and style (Fig. 44). None of the other Kennedy women had it and the public loved it. Jackie knew that politically she was highly exploitable property and she knew she had to fill more than just a decorative role for her husband. (Fig. 45). Their marriage had lost all romance and become little more than a mutual convenience. They were two strong-willed, stubborn people, who, like so many children of rich, were used to getting their own way. All that was needed now was public faces. She hid behind her wall of elegance, shielding her private life from the new American aristocracy.

After the assasination of John F. Kennedy in 1963, she retreated into her private life, showing little of herself to the press, although they hungered for her. She was the chic American woman who had overturned American dreams of style. They wanted to see more of that Chanel-clad women.

In 1967 she married Aristotle Onassis, a shipping tycoon from Greece. Her life with Onassis was one of jet-setting: nightclubbing in Paris, sun bathing in the Carribbean, shopping in New York. Her expense account was 30,000 dollars a month, which ran her apartment and cars, clothing, hair, medical and staff expenses. Women around the world longed for her lifestyle and her influence reigned. Women again and again turned out in clothes inspired by Jackie, in Chanel type suits



with matching lining
the hood (from
750), hat (from
200 from a
selection), necklace
from £400, shoes
from £190, and
earrings (from £45)
from a selection, all
by Chanel. Black
girth (£1.95) by
Jean Paul Gaultier.
He wears a green top
with zip (£275), a
rock coat (£360) and
trousers (£200), all
from a selection by
Jean Paul Gaultier.
Four Gaultier. Short
black commando
socks (from £25)
from H&M.

Look no hands, far
right. She wears a
light pink wool and
silk mix shawl coat
from £360, which
from the end of
October 1960, in
London.



Fig. 46 Her influence on clothes in the 60's.



Fig. 47 She was always chic
even in casual clothes.

Fig. 48 The famous sunglasses.



(Fig. 46) or slim pants or casual wear (Fig. 47). She spent days with designers in Paris. She was the modern woman they wanted to dress. women copied every feature, even her sunglasses (Fig. 48), which she popularized in the 60's, are still worn today, by both Jackie and the public.

What made her famous, perhaps the most famous woman in the world, was the fact that she had the power to attract the most glamorous men, but also the misfortune to lose them. In 1972, Aristotle died after a long illness. Again she was alone.

Through all the pitfalls and indiscretions, she has always bounced back with a fresh surprise, with that extraordinary smile (Fig. 49), a smile that stays in our heads. Still her father's lessons linger on.

"Don't give too much of yourself, withhold a little,
keep them guessing. They may not always understand
you, but at least they'll come back for more. They may
not like you, but at least darling, they'll never
forget you". (Jack Bouvier - Jackie Bouvier Kennedy Onassis)



Fig. 49 The famous extraordinary smile
of Jacqueline Bouvier Kennedy Onassis.



Fig. 50 Audrey with her mother,
The Baroness Van Heemstra.

GAMINE GLAMOUR

Audrey Hepburn Ferrer 1929-

Audrey Hepburn, the sweet faced actress, enchanted the movies of the 50's and 60's. Her gamine features were a powerful influence on the teenagers of England and America. She had a touch of youthful class, she never thought, as a frail Dutch child, that she would put her mark on the fashion industry as an image maker.

Born in Brussels in 1929, she was the only daughter of a British bank manager and a Dutch aristocrat. She inherited her mothers beauty, who was from a rich line of ancestry (Fig. 50). She had a dashing personality and fondness of good living, which didn't reflect in Audrey as a child. Audrey was a quiet, dreamy child with a love for ballet and romantic music. She locked herself away in her dancing world, struggling with her ambition to be a ballerina.

As a child, she hated her appearance. She didn't have the balletic poise, which she achieved later in her life. She thought her eyes too big and her teeth irregular. She wasn't a very happy child. She had to grow up too fast. Firstly, through the divorce of her parents and then the hard hungry years she lead with her mother in "Nazi Occupied" Belgium.

In her teens, she moved to London to pursue her dancing career. She gave up everything for ballet. As an eighteen year old she never went out at night, had any boyfriends and she certainly had no interest on money for clothes. Although some remember her as gamine - like, wearing a sweater, skirt and ballet pumps, an image she made her trademark. She had style.

In post-war London, things weren't easy for the young Audrey. She found that dancing wasn't enough to keep her alive. She started acting, getting small parts in the theatre and then in movies. She began to get noticed and found she was getting bigger parts. Her break came when she was discovered for the leading role in the stage adaptation of "Gizi". This opportunity lead to more screen tests, where she was spotted by director William Wyler, for the lead in this film "Roman Holiday", in 1953. Everyone who saw this movie at the beginning knew Audrey had star quality. The film was a hit and the public responded enthusiastically to the wispy, girlish, yet elegant Audrey. She won a number of awards for this film. She was on her way.

Audrey was baffled by her success. She was certainly no sex goddess, like Marilyn Monroe, whose career was also taking off at this time. She had a ballet dancers' body and an unusual face. William Wyler observed, "after so many drive-in waitresses in movies, it has been a real draught - here is a class somebody, who went to school, can



Fig. 51b Hubert de Givenchy.



Fig. 51 Audrey dressed in a Givenchy gown in "Sabrina".

spell and possibly play the piano". (William Wyler - Screen Goddesses). After appearing in this film she was instantly compared to Garbo, Bergman and Katherine Hepburn. (Fig. 51).

After "Roman Holiday", Audrey starred in a string of successful films, "Sabrina", "War and Peace", "The Nuns Story", and "Funny Face" (Fig. 52). "Funny Face" launched her career as a model and her friendship with top designer Givenchy.

The young twenty-eight year old, Givenchy was creating a lot of competition for his peers. Dressing the worlds best-dressed woman, including the Duchess of Windsor. From a wealthy background, he had an impressionable talent. He had worked for fashion houses such as Lelong, Piquet and Schiaparelli, but with family backing he opened his own house in the early 50's.

When Audrey and Givenchy met in 1953, she couldn't have known that this tall, handsome man would forever be as closely associated with her as her own skin. He would be as much of the "Audrey Hepburn" persona as her own remarkable will.

Givenchy's designs reflect his love of classical art and sculpture. (Fig. 53 and 54). Since Audrey's figure resembled that of a geometric squareness, she was ideally suited to his absolute simplicity of style, reflected in his straight lines, boxed shoulders and subdued off-



Fig. 52 Hepburn and Astaire in
"Funny Face".

B.

to the great advantage of the many to buy and enjoy wearing British fashions. The collections showed certain design trends, coming much more serious. It's a matter of attitude as much as of mood, with coordinated looks, a refreshing change. Thinking about the client (whose life is anyway?) and catching seasonal trends ensured excellent collections from J. Alistair Blair, the Emmanuels, Jasper Nicole Farhi, Edina Ronay, Arabella and Antony Price, John Galiani. Further each season, this time to pure elegance.

By day, chiffon and organza, tweed, velvet, whipcord; at night, it's a cocktail of textures: the play of velvets, sequins, crusted lace in black and a dramatic Anouska Hempel theatrical eye. Catherine Walk, tailoring, Antony Price rises to marry seduction.

Choice is evident too. It's not a diverse season, the grey trousers and jacket, the rain lengths. It is also fact that the as clearly linked in their quite different in design: Jean For Freedom, and Vivienne cuts impeccably strict and suits while pressing all the the British psyche. Person



Fig. 53 Audrey in Givenchy for
"Breakfast in Tiffany's"



Fig. 54 Evening-wear in the 80's inspired by the Hepburn look.



Fig. 55 Audrey in Givenchy suit
and "A" line coat for "Funny Face".



Fig. 56 Fashion from the 80's. The Gamine style returns again and again in many fashion magazines.

Black woven ribbon
collie hat,
by Graham Smith
at Kungai, £80,
at Harvey Nichols.
White cotton scooped
and fitted short dress
with minimally draped
and gathered waist,
by Jasper Conran, £100,
at The Jasper Conran Shop,
37 Beauchamp Pl, S.W.2;
Harrods; Browns, 22-27
South Molton St, W.1.
Short black leather
gloves, £41.95, at Harrods.
Shops, sizes, colours,
accessories,
see Fashion Information

Black woven ribbon
collie hat,
by Graham Smith
at Kangal, £80,
at Harvey Nichols.
White cotton scooped
and fitted short dress
with minimally draped
and gathered waist,
by Jasper Conran, £100,
at The Jasper Conran Shop,
37 Beauchamp Pl, S.W.2;
Harrods; Browns, 22-27
South Molton St, W.1.
Short black leather
gloves, £41.95, at Harrods.
Shops, sizes, colours,
accessories,
see Fashion Information



Synthesizing
 short-sleeved vest with belt in
 diagonally check
 wool, \$245
 Calhoun
 straight cotton
 shirt, \$125.00
 Phipps, Purtillo
 rock top with cut
 away back,
 \$100.75, Minerva
 Black stone
 structure hat, \$35
 Graham Smith at
 Gargoyl Muck-
 ermacher
 nanoting, \$100.00
 Fine China, Stone
 bottle-lying
 wares, \$10
 Woolly or Groomed
 ingers, Co. Pretty
 Fluffy, Glover
 \$100.00 Groom, rib
 vest, \$110.00, Hous-
 ton for Men
 Fox Feather
 Grooming, vest top
 price \$100



Fig. 57 Audrey in "War and Peace".

whites, blacks and delicate pastels that complimented her angular figure (Fig. 55). Givenchy's designs cleverly feminized Audrey and gave her a sexy quality that a less apt designer might have failed to do.

They influenced each others' style. Not only were Givenchy's designs a centre stone for Audrey to work from, but in turn he was captivated by Audreys informal man-tailored shirts and self designed skirts worn with ballet pumps, which, together created an extremely feminine effect.

Audrey was so at home in Givenchy's clothes. As relaxation on the film set, she would wear a Givenchy gown, pedalling a bicycle around the car park. When filming "War and Peace", she annoyed the costume department by flying Givenchy in to supervise every stitch, despite the fact that he was not an authority on period costume (Fig. 57).

She was, like the Duchess of Windsor, a perfectionist, but this time with costume. When filming, she would research her character clothes in costume and illustration books, especially in "War and Peace". Everything had to be right and true to life.

In "Funny Face" in 1957, where she starred with Fred Astaire, she played a Vogue model. To give the movie a chic look, with bright colours, classical composition and a highly glamourized backdrop,

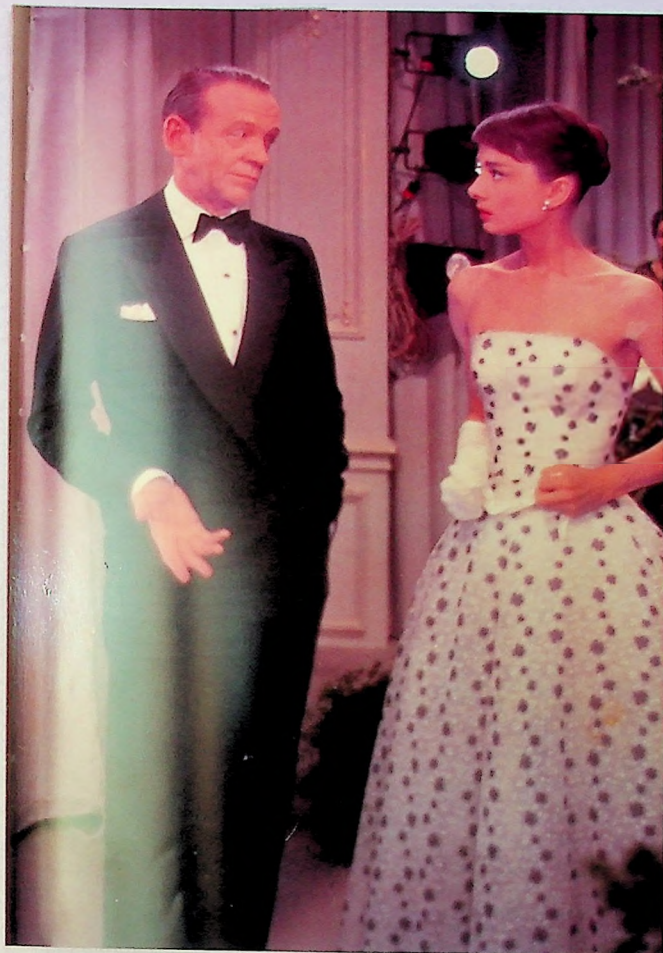


Fig. 58 Givenchy's shimmering gown in "Funny Face".



Fig. 59 "My Fair Lady" - Ascot costume by Cecil Beaton.

Audrey suggested a Givenchy wardrobe. In this film he created the most dazzling gowns he had ever produced. Audrey never looked so stunning, especially in the fashion show scene, where she makes an amazing entrance in a vivid ivory-white and gold shimmering gown (Fig. 58).

' Funny Face ' was not only a success for the film industry, but also for Givenchy, suddenly everyone wanted to look like the princess-like girl in Paris.

Film wasn't the only medium, in which Audrey and Givenchy worked together. She was a powerful source of advertising for him, he even called one of his shapes after her - "The Audrey Line". She had a full wardrobe of his designs. In her marriage to Mel Ferrer in 1953, she wore a Givenchy wedding gown.

She always preferred to be dressed by Givenchy, as she felt he protected her figure and made her feel certain of herself. She was always conscious of her body, she felt skinny and awkward. She often used other designers. Film roles often needed alternative designing and costumes. In "Two for the Road", in 1967, she worked with Paco Robanne and Mary Quant, which gave her a modern girl image and also with Cecil Beaton in "My Fair Lady" in 1964 (Fig. 59). A film with splendidly elaborate costumes of early 19th Century London.

Her's was a youthful style and appeal. Her sense of dress was couture,

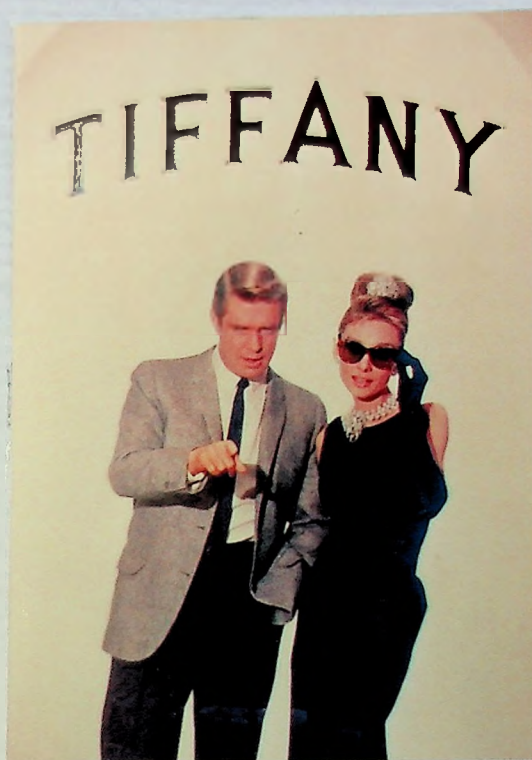


Fig. 60 Audrey in "Breakfast at Tiffanys".



Fig. 61 "Breakfast at Tiffanys" was a powerful form of inspiration for many young girls for the past few decades.

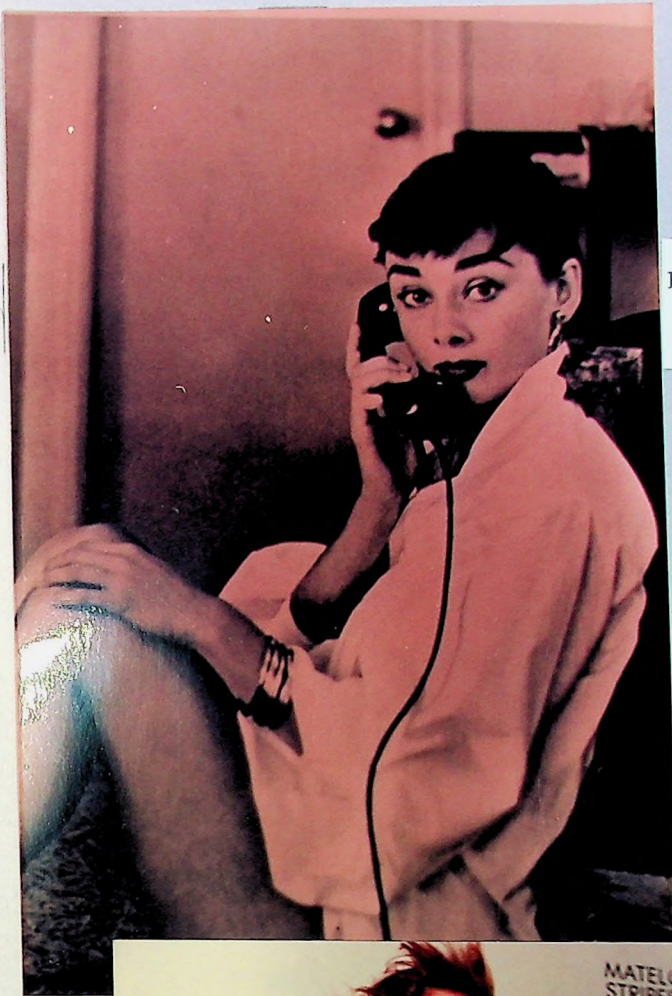
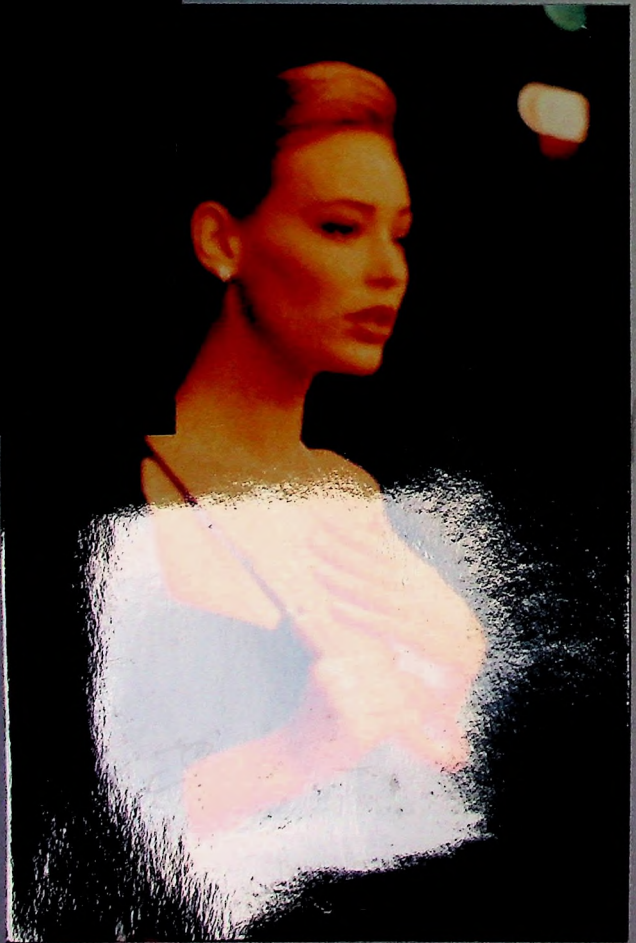


Fig. 62 Gamine glamour, the young balletic image in which Audrey became famous for.







For ladies,
 Save beautifully
 with Revlon's glosses
 colors for lips and nails.
 Get shades of **BARBER LASTING LIPSTICK...**
 Get shades of **REVLON PAUL CHAMBER...**
 Each one divine,
 each one created to
 last and last and last.
 So, you could dance all night,
 breakfast at Tiffany's
 and never look less than radiant.

Audrey Hepburn
 Switzerland

the most unforgettable women in the world wear **REVLON**

Fig. 63 Audrey advertising in the 80's
 for make-up and furs.

Fig. 65 Hepburn hair - the famous
beehive, another 80's inspiration



Fig. 64 Audrey modelling for Givenchy
in the 60's

VOGUE

ST
OK
SHAPE
89

COLLECTIONS

FASHION
ENTURES
DAD

1111



ELLE

ONE
COOL CAT
COURTNEY
MODELS

ONE
HOT BLOND
JENY HOWE
TALKS

ONE
BLUE MOM
DAVID LYNC
DIRECTS

INTERNATIONAL
STYLE
FASHION'S NEW NEW LOOK



Fig. 66 The Hepburn innocents making front pages.

but not stuffy. There was something fresh and breezy about her that influenced young girls everywhere (Fig. 60 and 61). It was the gamine glamour. A short elfin haircut, strong swept brows and strongly lipsticked mouth, together with a small waist and coltish limbs, were a perfect base for this balletic image (Fig. 62). Gamine was vast hats and tailored suits, A-line coats and dark glasses, but also, black stove-pipes, matelot stripes and ballet pumps in pure Paris beat.

Even though her film career came to a halt in the seventies, through her own choice, her image prevailed. She appeared all over the world representing fashion (Fig. 63). On Japanese TV for fashion commercials, fashion spreads in Harpers Bazaar (Fig. 64 and 65) and at Givenchy Tributes in New York at the Fashion Institute of Technology and in Tokyo. She's one of the five only English women listed in the 78 American Hall-of-Fame best-dressed women. She has never lost her millions of fans. They wait eagerly for her return, for the wistful, innocent and tender sense of nostalgia that she has projected for decades (Fig. 66).

While Audrey never attained the sort of mystic status that she seemed destined for as a movie star, she added more than a touch of class to an era of film history in which class was generally lacking.

As a fashion leader her contribution was a young feminine elegance, clean-cut and cute and incredibly chic.



Fig. 67 Cool sophisticated Grace.

PRINCESSES AND FAIRYTALES

Grace Kelly Grimaldi 1929 - 1982

Grace - the cool sophisticated woman was an American dream. Her career was the ultimate fulfillment. Daughter of a German-Irish family, she made it big in Hollywood, joined an instant American aristocracy and then became a princess, with a castle on the Riviera. She projected a cool, regal image, which was unique to her (Fig. 67).

Born in 1929 in Philadelphia, she was one of four children. Her family, Irish builders, were wealthy and proud people. They were high achievers, something that had been driven into them since childhood by their father Jack Kelly. Grace's brothers and sisters were very athletic. Her brother was on prestigious sculling (rowing) teams, a sport handed down by her father, who had been in the 1920 Olympics. Grace however, was the least athletic, she preferred drama and dancing.

She attended private schools in her locality. In these years she became a beauty. Always the prettiest in school photographs, she had her own identity. She wore sweaters, pleated skirts, white socks and loafers. Tall and long-legged, she was always taken for older than she was. On Graduation in 1947, she shocked her parents, by informing them that she wanted to become an actress. Even though her uncle, George Kelly, was a famous and successful playwright, they had hoped for a more conventional career (Fig. 68).



Fig. 68 Grace with her father.



Fig. 69 The sexy appeal behind Grace's girl-next-door image.

She went to New York to study at the American Academy of Dramatic Arts. She was a hardworker and knew her craft well. However, she was technical in her ability and some said she wouldn't make a good actress. She wasn't liked very much by her fellow classmates. They found her cold and snobby, with a rich girls attitude. She had started work as a model in her spare time and they resented this. "She was very sedate", a friend recalled. "Always wore tweed suits and sensible shoes". (Grace - The Secret Life of a Princess). She wore white gloves, a badge of genteel femininity harking back to the 30's.

But, behind that wall of polite image, the public view that was so prim, was a wild, sexy and beautiful girl. She was fire under ice - cool and calculating, hot and passionate (Fig. 69). At drama school she had many boyfriends, who have all described her as "nun-like" in public, but totally different in private. One even described her as dancing naked to Hawaiin music!

She had a lot going for her, even though she was a good actress, she was also incredibly beautiful and it got her places. In 1948 during college, she put together a portfolio, after the advise from a friend and brought it to a model agency. She suddenly became a modeling success. She was photographed with everything from cigarettes to washing powder, lingerie to raincoats (Figs. 70 & 71). But, although she appeared on covers of national magazines like Cosmopolitan and



Fig. 71 Grace advertising cat food.



Fig. 70 Grace modelling on a billboard, advertising cigarettes.



Fig. 72 Grace in "Mongambo", "High Noon",
"The Country Girl", and "High Society".

Ladies Home Journal, she could never project the kind of high fashion image that could have put her on the pages of Vogue. She was beautiful, but not painfully thin as most models were at the time. She was instead good clean stuff. the girl-next-door. No glamour, no cheesecake, but glitteringly photogenic.

Grace's true love was the stage. After drama school she starred in many TV shows and on Broadway, but it wasn't until M.G.M. discovered her as leading role with Gary Cooper in 1952, that she became a hit. The film was "High Noon", it was the first of a series of successful films for Grace, which included, "Magambo", "Dial M for Murder", "The Country Girl", "The Swan" and "High Society". (Fig. 72).

As an actress, she was her own woman. "Behind that frigid exterior is a smouldering fire In the Hollywood of chippies and the tramps, a lady is a rarity. That makes Grace Kelly the most dangerous dame in the movies today" (Confidential Magazine - Grace)

She projected an innocents and charm, she was never brash or loud. Here was a woman, gracious and stunning who was going to be a star. The public loved her. She had chic. This was inherited from Hitchcock roles in "Dial M for Murder" and "To Catch a Thief". Hitchcock was fascinated with her, he described her as having "sexual elegance" (Hitchcock - Grace).



Fig. 73a Grace being escorted by Oleg Cassini with Alfred Hitchcock.



Fig. 73b Grace with Jean-Pierre Aumont.

Her years in Hollywood were turbulent and never without scandal. Her tense relationship with her father was reflected in her desire for older men. She nearly always had an affair with her leading man. She has been connected with Bing Crosby, Gary Cooper, Clarke Gable, Jean-Pierre Aumont, Oleg Cassini and many more. (Fig. 73). "She had a strong aura of availability and was very sexy". (Gary Cooper - Grace). She was in manner and bearing every inch a lady, but she was also a vibrant, sensual, sexually arousing young woman. Her sex appeal, wrapped as it was in decorum, became all the more potent. For many men she solved the "whore - madonna" dilemma, she possessed elements of both.

In the same way she portrayed her manner, her clothes were worn. She opted for neat, classical clothes, like every well-dressed woman. Her style was chic, but not over-fashionable. Her classical beauty was enough to carry off the most subdued clothes. She also had the power to reveal her sex appeal without being vulgar.

She typified a style of 50's clothes that are still in use today (Fig. 74). Her clear complexion with little make-up was a base for her "twin-set" style clothes (Fig. 75). She didn't set trends, but made popular anything she wore. Classical silk shirts and wide tailored trousers or neat knee-length skirts. To this form of dressing a head scarf or sunglasses would be added to create the chic "Grace Kelly" look as we know it today.

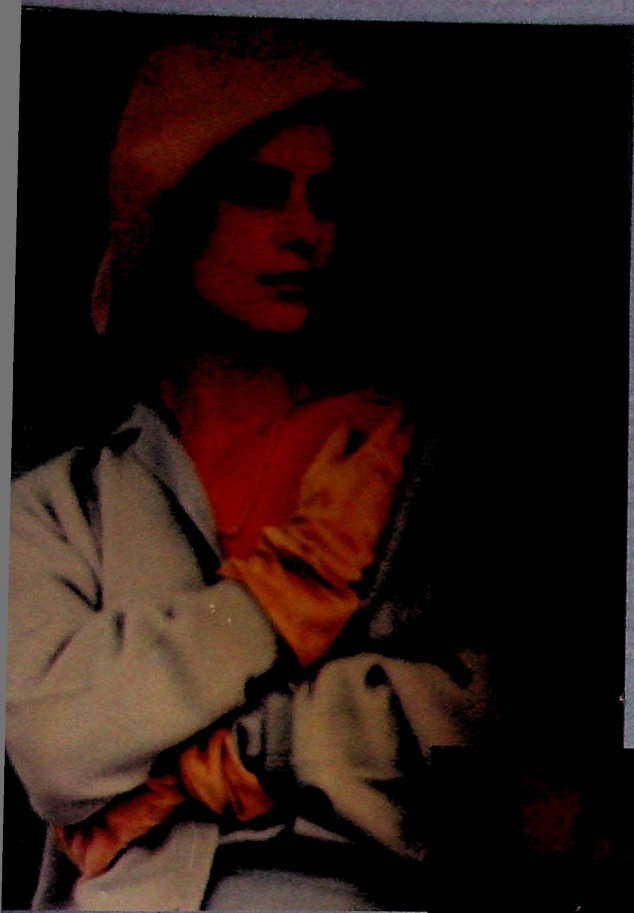
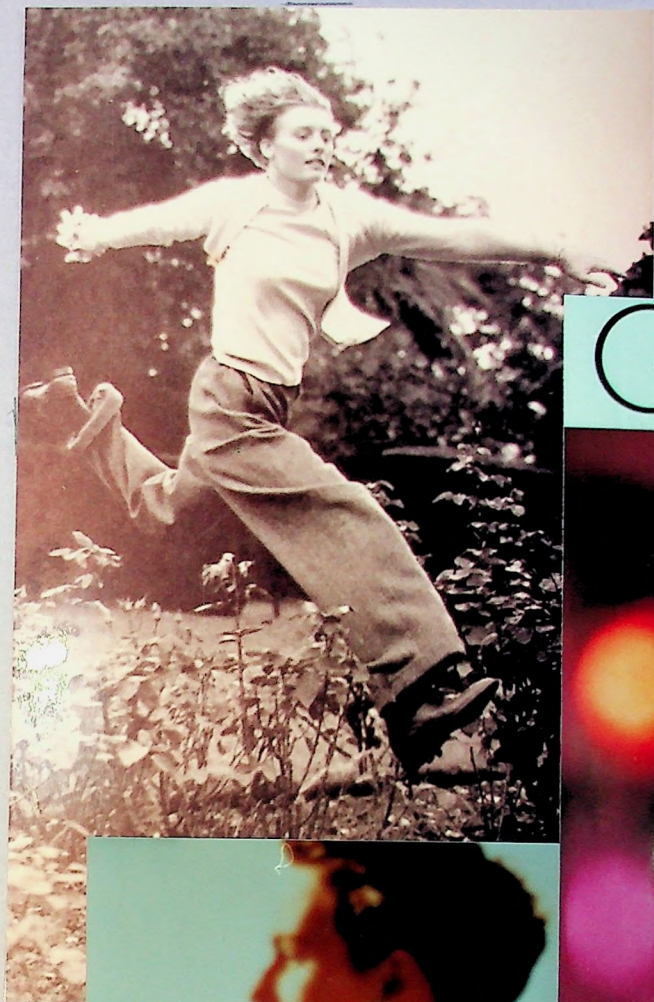


Fig. 75 The twinset style so typical of Grace.



GLAMOUR

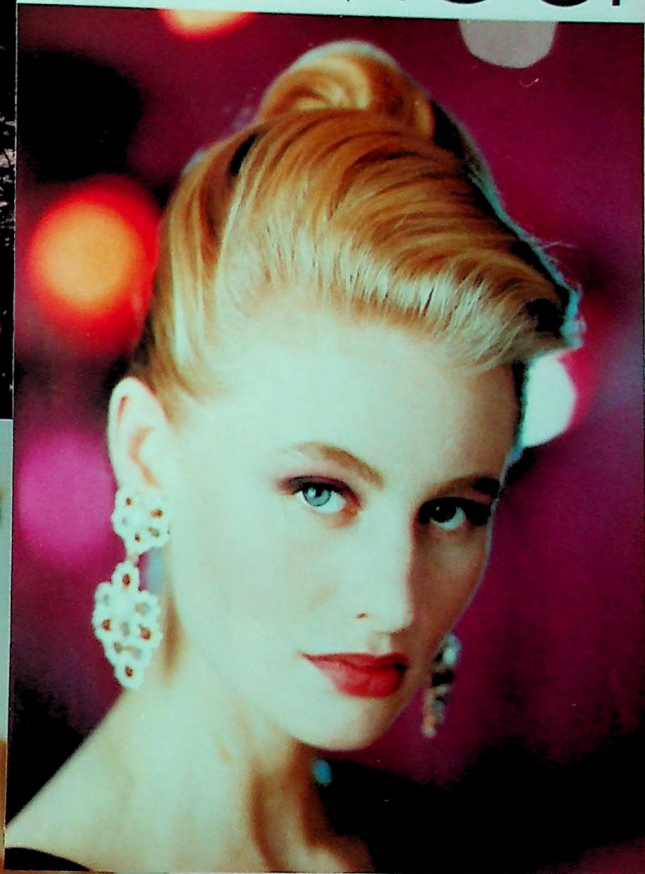




Fig. 74 Magazines inspired by the "Grace Kelly" Look, note the classical shirt and pants.



Fig. 76 Grace with Prince Rainer. Her glamorous style became more powerful when they married.



Fig. 77 The sophisticated Grace leaves for Monaco.



Fig. 78 Princess Grace and Prince Rainier on their wedding day.

She didn't have any particular designers, like Kennedy or Hepburn, but nearly always bought American in the early days. It wasn't until she was publicaly connected with Prince Rainier that her dress change (Fig. 76). They met in 1955 when she was attending the Cannes Film Festival. The press announced their engagement in 1956 and the reaction was mixed. Hollywood mourned for the loss of a star, the public saw it as an American fairytale dream. It was the wedding of the century.

In April 1956, she left America to make an eight-day journey by boat to her new home in Monaco (Fig. 77). There she was met by thousands, who had lined the streets and hills around Monaco harbour to welcome their new princess. The scene was like an epic film in true Hollywood style. The wedding, which set out to be a solomn and dignified affair, turned into a media circus, the likes of which the world had never seen. It was a glamorous occasion with no expense or effort spared. Grace said later that she hated every minute of it. She was under a lot of stress and strain. "It was partly the seriousness of getting married and partly the fact that there were 1500 photographers and jounalists in Monaco (Princess Grace - The Story of a Princess).

Wearing a beige gown of lace over silk taffeta and a close-fitting juliet cap, she sat stiffly in the throne room of the palace where the ceremony was held. The dress was designed by an American, Helen Rose. It was a shimmering creation (Fig. 78), which seemed exactly what it

was - a labour of love. Rose had designed it to attract as much attention away from the wearer as possible. It was most expensive dress Rose had ever made at a mere 7,266 dollars, it was a real Hollywood spectacle. It's 125 years old rose print lace had been bought from a museum. Added to this were 25 yards of silk taffeta and 100 yards of silk net. Thousands of tiny pearls were sewn onto the veil, even the three unseen petticoats were decorated with tiny blue bows.

More important to the splendour, however was a design suitable to Grace and to occasion, and the dress is a Masterpiece to that respect.

Highly traditional and elegant (unlike the wedding gowns of Simpson, Kennedy and Hepburn), the gown highlighted Grace's youthful slimness with its perfect fit along her arms, shoulders, neck and tiny waist.

With her to Monaco, she also brought 25,000 dollars worth of clothes, chosen with Grace by fashion consultant Eleanor Lambert. They were clothes from some of New York's most famous designers. They were sable and mink coats, cocktail, evening and ball gowns, day-dress and twenty hats. In addition to the haute couture, she packed dozens of sweatshirts and jeans. When Rubert Allen (a magazine editor) saw them he protested that she'd never wear them. "Oh yes I will", Grace replied, "all the time", (Princess Grace - The Story of a Princess).



Fig. 79 Grace dressed for a charity ball, leaving the palace.

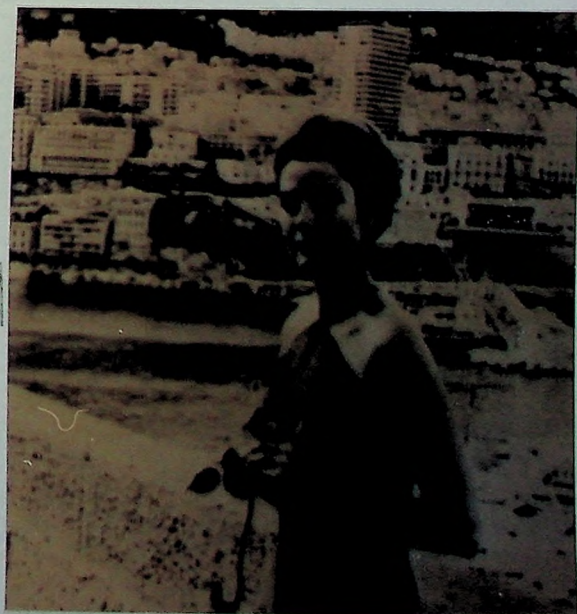


Fig. 80 Princess Grace photographed against the Monaco skyline.

These clothes were the beginning of Grace's wardrobe. She was now a Princess and it was her duty to dress accordingly, but she masterfully remained chic and fashionable (Fig. 79). Grace proved to be a most worthy Princess. The movie star - becomes - Princess mystic served her well, but so did her singularity as a wife of a Head of State (Fig. 80). Few political consorts were so beautiful, as elegant, as fashionable, as charming in personel encounters with Her Serene Highness, Princess Grace of Monaco (Fig. 81). The same glamorous qualities that separated Jackie Kennedy from the other wives of heads of State, distinguished Grace, and it was she who charmed Charles DeGaulle years before Mrs Kennedy's triumph is Versaille.

She was Europe's most gracious hostess, devoting her time to charitable causes and was a caring mother to her three children, Princess Caroline, Princess Stephanie and Prince Albert (Fig. 82). In the same way as Grace was a great beauty in the 50's, her two daughters are in the 80's. Her love for beauty and fashion influenced them greatly like the public. Caroline became a glamorous and chic princess with a French style usually unseen in Royalty (Fig. 83), Princess Stephanie has shared her mothers love for clothes by becoming a designer at Dior and now sells her own range of swimwear (Fig. 84).

Sadly in 1982, it all came to an end. She and Stephanie were involved in a car crash. Stephanie was injured, but Grace died. Her death



Fig. 81 Princess Grace at 40 still as elegant and as beautiful.



Fig. 82 The Grimaldi Family.

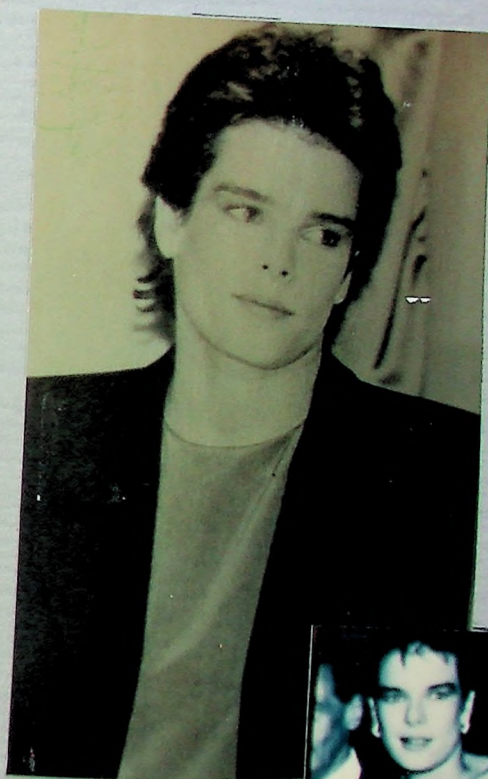


Fig. 84 Princess Stephanie. She represents 80's beauty in the same way her mother was at 50's beauty.





Fig. 83 Princess Caroline inherited her mother's beauty. She took over as State Representative when Princess Grace died.



stunned the world, evoking headlines normally reserved for world leaders. She was the American girl who succeeded in turning real life into fantasy. When asked what they missed about her, many friends replied "her presence", (Grace - James Spada).

"Grace Kelly had a classical Renaissance beauty, as if she stepped out of a Botte~~ch~~elli painting. She was like Pygmalian sculpture came to life, and she had humour sparkle and personal charm that corresponded with the fortunate features God gave her"

(Charles Scribner III - WB Magazine)

CONCLUSION

We have seen how four women's lives have dominated their dress and influenced others. What they had was a classic style, it was about confidence, a timeless and universal fashion that never let them down. They endured a spirit, never messy, but cool and immaculate, a style which never yearns for sudden bursts of wit or fashion fads.

They had a lot in common. They all strived for perfection in their appearances. They knew what to wear and when to wear it. Being well-groomed has been the basic ingredient for their influential style which has returned again and again over the decades (Fig. 85).

What these women had was status, through marriage or film they achieved images in which the public wanted to imitate. These images were carefully developed, each woman having her own attributes. The Duchess of Windsor was known for her extravagant jewels. She provoked a costume jewellery industry, when it was only proper to flaunt them if you have them. Jackie Kennedy had her presidential pill-box hat and those jet-setting black "fly-eyed" sunglasses. Audrey Hepburn's contribution set off a teenage revolution in chic Givenchy suits, the little black dress and ballet pumps. The classical beauty of Grace Kelly was a base for the twinset, the great white shirt and classic pants she wore from her film days in Hollywood to her princess days in Monaco.

NEW COLOURS,
THE INTENSELY
PRETTY SUIT:
JUGAR AT **CHANEL**,
PRICE AT **LACROIX**



Next

THE NEW AUTUMN COLLECTION

Fig. 85 The way in which women look now, showing inspiration from the four women. Influenced by (from top right) (a) Grace Kelly, (b) Audrey Hepburn (c) Jackie Kennedy and (d) Wallis Warfield Windsor.



selection is set off with
is all the eyes and
This honey-sweet
your's breath and
around Eye Shadow
Dark Black Touch
on the eyes on the
hair (ouch) on the
mouth.

High fashion in the 30's and 40's and even well into the 50's was limited to the rich. The best dressed women lived in aristocratic or famous circles, so they could afford to look well and set trends amongst each other. The lower classes were restrained to reading about them or watching them in the cinema. There was no such thing as mass market production, where one could imitate a design, until, these women provoked an industry, through public demand for their style. Through the decades, the shapes and styles they made famous have revolved from when they made their first impact to the present day. No doubt their inspiration will continue into the future for they will always be the women we want to look like.

"Hundreds of people influence the way we dress. Each person has their own sense of inspiration, a magazine photograph of a model, a friend, film star or simply someone in the street We have to capture a little glamour, of the eccentricity and fascination of the women that have been the most influential".

(Jane Mulvagh, Vogue - History of 20th century fashion)

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Fig. 29 Her love for flamboyant jewels
against simple clothes continues to
inspire the costume jewelery industry.



Fig. 30 Jackie as a child in East Hampton.