

dressed: knowing yourself and being true to yourself in what you wear.

During the past three years, possibly half the women in America have in various ways tried to look like Jacqueline Kennedy. Some have been successful; most have not. The reason is simple: neither physically nor in personality are they the Jacqueline Kennedy type.

Mrs. Kennedy knows herself better than any other woman for whom I have designed clothes. As a result of this knowledge, plus her superb taste, she has been able to create and project an intellectual image of classical womanhood. She does not live for clothes; she makes clothes live for her. They are a tool to round out her personality.

Sophia Loren is far from Mrs. Kennedy in physical appearance and in social background. But she, too, is an intelligent woman, and her attitude toward clothes is similar to that of the First Lady.

The sensuous actress has the kind of figure that ancient Greek statues glorify. But, unfortunately, modern high-fashion clothes are designed with slim, boyish mannequins in mind—and they look terrible on Sophia (as they would on Venus de Milo, for that matter).

I suppose she could wear Grecian gowns and be ravishing. But she is very much a 20th-century woman; and to be true to herself, she must reflect the modern idiom in her dress.

This is a problem that Sophia shares with a great many American women. As soon as you leave haute couture's beachhead in New York, you find that the average woman wears dresses at least one size larger. To look well in modern clothes, these women must know some secrets.

A basic precept is that such a woman should eliminate unnecessary yardage in material. Loose clothing makes a big girl look bigger. Also, she should be careful not to wear too straight lines, which contrast with—and therefore overemphasize—her rounded figure.

EVERY WOMAN needs support in bust, waist, and hips, but the full-bodied need it more. Undergarments must be chosen judiciously. I am appalled that so many American women use undergarments to suppress the body. They are not meant for that; their function is to support and enhance the figure. With too much compression, a woman loses her individuality—and looks like a salami.

I wish more American women would learn the secret of their European sisters; that is, that a natural, gently supported bust and *derrière* are not vulgar but chic. (And they might also learn something about the importance of sleep. The early-afternoon siesta is what gives European women 10 more years of being attractive than American women have.)

Being true to yourself means that you

can even wear glasses if you need them and still be well-dressed. In private life, Princess Grace of Monaco wears glasses most of the time, and she doesn't lose her attractiveness by doing so.

But you can never put them on as an afterthought; they must be integrated as part of the over-all effect you wish to create. For example, when a girl is wearing glasses, she cannot wear a glamorous, full hat. The two clash in their very intent. The glasses tend to create a cool, proper, career-girl look, while the big hat is a bid for high drama. And glasses, of course, virtually rule out jewelry, particularly earrings, necklaces, and other such hard-surfaced accents near the face.

Princess Grace's pristine beauty (with or without glasses) is the result of her taking stock of herself and realizing that she is, above all else, interested in being proper. She knows she is not wildly sensuous and does not try to be. She once said: "If I were just a little different here and there, I would be what everyone thinks of as the schoolteacher type."

TO PROTECT this image of a refined person, Princess Grace always selects the subdued rather than the dramatic. This means conservatively cut clothes, relatively high, small collars, and colors that never shout. When such simplicity is the theme of a woman's dress, great attention must be given to details, for the smallest *faux pas* stands out glaringly against such a muted background. Even stockings of the wrong shade or texture could ruin the whole effect.

I am sure many women say to themselves: yes, the real me is very much like this proper, career-girl type—but you just can't dress that way and be physically attractive.

That is not true. Many men find a particular allure in the nurse, the stewardess, and other women in uniforms. Knowing this, I often have incorporated the little white collars and starched cuffs of women's uniforms into my fashions. In fact, some are included in the new line which I have just introduced.

Princess Grace's direct opposite is Mrs. William S. Paley, who is always listed among the best-dressed women. Princess Grace asks: what is the right thing? Mrs. Paley says: what I do is the right thing.

She seeks out the dramatic and experiments with daring colors and sumptuous fabrics. Such an approach is fraught with danger; the slightest mistake can give the look of an overdressed woman (and there is no more horrible look). But she can bring this off, for she has the long, elegant figure and aristocratic bearing and beauty for which modern fashions are primarily created.

Mrs. Paley's social and financial position give her the self-assurance that is needed to dress dramatically. But, while

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