

A woman with short, dark, wavy hair is smiling and looking to her left. She is wearing a sleeveless, peach-colored dress with a large bow at the waist, a multi-strand pearl necklace, and white gloves. She is holding a small, light-colored clutch bag. In the background, other people are visible, including a woman in a blue dress and a man in a white shirt.

# BAZAAR

BAZAAR pays  
homage to the  
women who  
have ALWAYS  
gotten it right

# Best Dressed of All Time

By Suzy Menkes



In all her exotic fabulosity, iconic editor Diana Vreeland only once put her tiny foot wrong. That was when she used the dreary phrase “elegance is refusal.”

Oh no, it's not! And it certainly wasn't for Vreeland herself, who knew that embracing the unexpected—her poinsettia-red fingernails, for example, or her eclectic Chinese jackets—was a much better guarantee of fashion immortality than a wardrobe of bland politeness.

Refusal sounds like a horse up against the hurdle, while, as everybody knows, when

her smooth, blue-bottle-black hair that suggested the geisha she ultimately was.

That style fidelity and consistency (think Aerin Lauder's ballerina flats are different from looking “classic,” which is mostly a mild insult in the ever-changing fashion world. Cecil Beaton, the photographer and laser-sharp social commentator, talks about the twin no-no's of impermanence and conformity in his book *The Glass of Fashion*. Published in 1954, when postwar glamour was at its height, it encompasses fashion figures as diverse as American-born Lady Emerald Cunard, who set off her canary-yellow hair with a mad Paul Poiret dress with dual trains edged in sable, and Audrey Hepburn, whom Beaton called “a troubled

should worship for inventing the sequined tuxedo jacket. But Coppola, with her wash-and-wear hairdo, made the dress her own, just as she has always done with a wardrobe of could-be-vintage coats and dresses from her good friend Marc Jacobs.

Modernity was certainly the aim of Gloria Guinness, with her “perpetual youth and easy elegance”—although, significantly, she wrote a diatribe against the ever-upward miniskirt in *Harper's Bazaar* in the 1960s.

Perhaps she hadn't the age or the legs to make the mini work for her. Or maybe she remembered that famous put-down in Oscar Wilde's play *An Ideal Husband*: “You are remarkably modern, Mabel. A little too modern, perhaps. Nothing is so dangerous

### THE BEST OF THE BEST



Daisy Fellowes



Kate Moss in vintage



Katharine Hepburn



The Duke and Duchess of Windsor



Bianca Jagger

the rangy Slim Keith or the sporty C.Z. Guest were put on best-dressed lists, it was for their easy freshness in the way that they wore casual clothes—not for being tame country ladies.

Among the panoply of 20th- and 21st-century women who have left an indelible mark as style icons, the vital factor is to have a trademark, whether it is Jackie O—style oversized sunglasses or the Gloria Guinness black-sweater-and-ball-skirt combo (a haute-couture take on her Mexican origins).

The Duchess of Windsor may have changed her lean 1930s style to fit with Dior's New Look, but she never abandoned

sprite” but whose gamine elegance, highlighted by Givenchy, looks modern to this day.

Ah! Modernity! Is looking modern another crucial ingredient to being up to the moment but still your own woman?

I once watched Azzedine Alaïa fitting Sofia Coppola with a sculpted black cocktail dress for the Cannes Film Festival. The designer, pins in his mouth and eyes fixed on every single seam, could have been doing a couture fitting from the 1950s or even the 1930s—say, the “studied simplicity” of Mrs. Reginald “Daisy” Fellowes (*Bazaar's* Paris editor in the mid-'30s), whom we all

as being too modern. One is apt to grow old-fashioned quite suddenly.”

*Ouch!* (And stop thinking about Mia Farrow and whether elves, apart from Hepburn, can ever age well.)

The other Hepburn—Katharine—created a casual, mannish best-dressed look before androgyny was reinvented as high fashion. She and Lauren (Betty) Bacall (whom Slim Keith spotted on the March 1943 cover of *Bazaar* and introduced to her then-husband Howard Hawks to star in his *To Have and Have Not*) were the worthy successors to Coco Chanel, who is indisputably on everyone's ►

# Harper's BAZAAR

## Best Dressed

### 140th

best-dressed list. But Chanel belonged to a different era, when a woman had to please a man, as well as herself, although her own potion of one part seduction to two parts practicality was a heady brew.

Truman Capote's "swans" were delicious, delicate creatures who snared husbands as they scrambled up the tree of wealth. One of them, the future Babe Paley, had two sisters, one who married an Astor (and then passed him on to the famously gracious Brooke) and another who married a Roosevelt, then a Whitney. The sisterhood reputedly encompassed a total fortune of \$125 million, back in the days when that was real money, not just a hedge-fund bonus!

So do you have to be superwealthy to be

a pair of short shorts and look fabulous.

Most models—and this goes back to the 1950s, when Dovima posed for Richard Avedon in an Yves Saint Laurent for Dior gown with a herd of elephants—have an intrinsic fashion personality that even the worst things they wear on the runway cannot hide. Let's just think of it as star quality and inner grace. Or, in the case of Linda Evangelista, it is a bold presence that strikes an irresistible pose.

Do fashion icons—those who have discovered a style and grown into it like a second skin—still work hard at it? You bet! The fact that Betty Catroux, the angular blonde who was joined at the hip to Yves Saint Laurent, was able to switch her allegiance to

reduced her looks but not her voice.

That other princess, Lee Radziwill, Jacqueline Kennedy Onassis's younger sister, has kept those gorgeously sculpted cheekbones and the girlish figure that makes her look as good in a vintage Valentino gown as in the Marc Jacobs outfits that she picks up in Paris.

The newly minted royals, chosen for their intelligence as well as their looks, seem to get the streamlined modern look, like Marie-Chantal of Greece, who adds a touch of fun to the classics. Princess Diana led the way, although she never quite discovered her own fashion identity, while Queen Rania of Jordan is the prime example of a woman who can wear a native abaya robe,



Coco Chanel



Prince Rainier and Grace Kelly



Millicent Rogers



Audrey Hepburn in Givenchy

best dressed? It helps if you have exquisite taste as well as the loot. L'Wren Scott is just one of those Mick Jagger women (think Bianca, Jerry Hall, and Mick's daughter Jade) who has a real sense of how she wants to look. Her own line has a sumptuous appeal in its rich, dark colors and strict, architectural shapes. But those fabulous pieces of diamond jewelry add the extra personal identity.

Kate Moss, both in her own grungy glamour and in the cheap and cheerful clothes she created for Topshop, seems to be living proof that if you have style, you can stand knee deep in mud in rubber boots and

Tom Ford and still look entirely herself shows the imposition of fashion will. Then there is the way that Amanda Harlech, the perfect English romantic in vintage finds, has been able to make Chanel's sharp, flat-plane clothes look like something out of a trunk in the attic now that she is Karl Lagerfeld's muse.

There are a few iron-clad rules for being the best of the best dressed. Keeping the same figure with which you started your fashion life makes things much easier than when Grace Kelly, for all her classic American beauty, thickened up as Monaco's princess or when Marianne Faithfull's abuse

a Dior coat, or blue jeans and look elegant.

Royals, celebrities, and society mavens do have some things in common, especially their ability to buy the perfect classy Bottega Veneta bag and the private spa massage.

When those bandbox American beauties, like Slim Keith, were described in the 1950s as icons "scrubbed clean, healthy, shiny, and golden," you can bet they worked as hard as today's women at looking good. And the Duchess of Windsor's memorable words still hold true: "You can never be too rich—or too thin." ■

*Suzy Menkes is the fashion editor at the Inter-*





Betty Catroux, Yves Saint Laurent, and Loulou de la Falaise



Chloë Sevigny in Yves Saint Laurent



Diana Vreeland



Stephanie Seymour



Elsa Schiaparelli



Julie Christie



Charlotte Casiraghi in Chanel couture



Jerry Hall

# FASHICONS

MEMORABLE MUSES and style setters through the years



Amanda Harlech in Chanel couture



Naomi Campbell



Carolyn Bessette Kennedy



Jemima Khan in Dolce & Gabbana

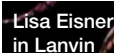
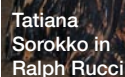


Jean Shrimpton





Outrageous, exotic, idiosyncratic—ONE OF A KIND

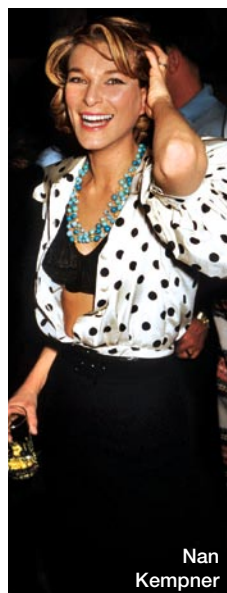
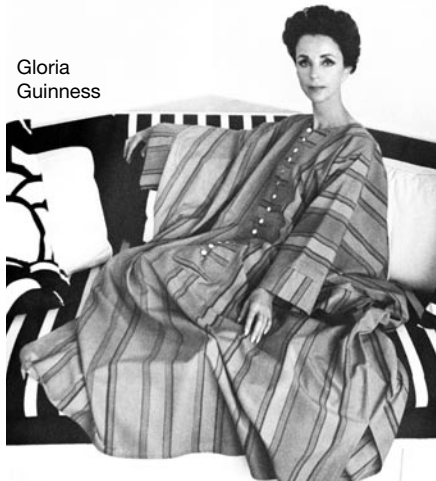


LOOKWISE FROM TOP LEFT: JAMES PELTEKIAN/CAMERA PRESS/RETNA; ROXANNE LOWIT; FOTOS INTERNATIONAL/GETTY IMAGES; ROXANNE LOWIT; MICHEL DUFOUR (2); BILLY FARRELL/PATRICKMULLAN.COM; PASCAL LE SEGRETAIN/GETTY IMAGES; DOMINIQUE MAITRE/WWW.CONDE NAST/CORRIS; THE CFCIL REATON STUDIO ARCHIVE AT SOTHERY'S; TERRY O'NEILL (4) ION ARCHIVE/GETTY IMAGES; MPTVNET



# BAZAAR

Harper's  
140th



## SWANS

HIGH-SOCIETY beauties with timeless, classic style



CLOCKWISE FROM TOP LEFT: SHARLAND/TIME & LIFE PICTURES/GETTY IMAGES; CONDE NAST ARCHIVE/GETTY IMAGES; KEYSTONE/GETTY IMAGES; SLIM AARONS/HULTON ARCHIVE/GETTY IMAGES; ARCHIVE/GETTY IMAGES; NEIL PASMUS/PATRICKMCMULLAN.COM; MARK PETERSON/CORBIS; ANDERS OVERGAARD FOR BAZAAR; NILS JORGENSEN/REX USA; PICTORIAL PARADE/HULTON ARCHIVE/GETTY IMAGES; PATRICK DEMARCHELIER FOR BAZAAR; ALEX LUBOMIRSKI FOR BAZAAR; SLIM AARONS/HULTON ARCHIVE/GETTY IMAGES





Serge Gainsbourg and Jane Birkin



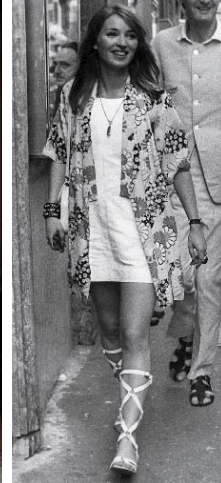
Ashley Olsen



Charlotte Gainsbourg



Ines de la Fressange



Kirsten Dunst in Chanel



Marianne Faithfull



Madonna in Juicy Couture

# STREET CHIC

Edgy, inventive, of-the-moment FASHION MAVERICKS



Mary Kate Olsen



Catherine Deneuve



Jacqui Getty in a Derek Lam turtleneck and Balenciaga jeans



Sofia Coppola



Queen Rania of Jordan



Linda Evangelista

CLOCKWISE FROM TOP LEFT: RUE DES ARCHIVES/THE GRANGER COLLECTION, NEW YORK; USB MEDIA/INPHOTO.COM; TONY BARSON/WIREIMAGE.COM; CATHERINE CABROL/CORBIS; KEYSTONE/GETTY IMAGES; SIMON EARL/SPASH NEWS; ANG/FAME PICTURES (2); PATRICK DEMARCHELIER FOR BAZAAR; PATRICK MCMULLAN/PATRICKMCMULLAN.COM; CAMERA PRESS/RETNA; RODRIGO MARQUES/SPASH NEWS; KCS/SPASH NEWS; EXPRESS/GETTY IMAGES





Angelina Jolie in Emanuel Ungaro



Demi Moore in Lanvin



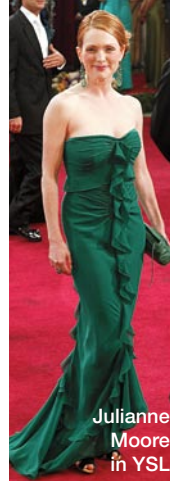
Richard Burton and Elizabeth Taylor



Oprah Winfrey in Vera Wang



Sarah Jessica Parker in Oscar de la Renta



Julianne Moore in YSL



Ali McGraw



Lauren Bacall

# HOLLYWOOD

Glamorous, showstopping SCREEN SIRENS



Kate Bosworth in Calvin Klein Collection



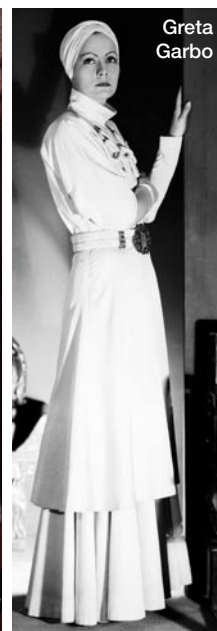
Cate Blanchett in Armani Prive



Jennifer Connelly in Balenciaga by Nicolas Ghesquiere



Nicole Kidman in Dior by John Galliano



Greta Garbo



Gwyneth Paltrow in Gucci

CLOCKWISE FROM TOP LEFT: FITZROY BARRETT/LANDOV; KAREN SANTOS/STARTRAKSPHOTO.COM; EVERETT COLLECTION; KEVIN WINTER/GETTY IMAGES; TOM WARGACK/WIREIMAGE.COM; BETTMANN/COBIS; JULIANNE MOORE: KEVIN MAZUR ARCHIVE/WIREIMAGE.COM; CLARENCE SINCLAIR: BULL/JOHN KOBAL FOUNDATION/GETTY IMAGES; RON WOLFSON/GETTY IMAGES; PETER KRAMER/GETTY IMAGES; BILLY FARRELL/PATRICKMCMULLAN.COM; PETER KRAMER/GETTY IMAGES; ROBIN PLATZER/FILMMAGIC.COM