

# Town & Country

ESTABLISHED IN 1846

## A TRIBUTE TO GRACE KELLY

1929-1982

## THE MAKING OF A PRINCESS

30 PAGES  
OF CLASSIC  
PHOTOS  
AND  
INTERVIEWS



NOVEMBER 2007  
U.S. \$4.50 CANADA \$5.50  
FOREIGN \$5.50



# SPECIAL ISSUE: A TRIBUTE TO GRACE KELLY

## 186 **Ultimate Grace**

On the twenty-fifth anniversary of her death, we present a thirty-page homage to the American star who became Princess of Monaco, complete with exclusive recollections from those who knew her best.  
*By Pamela Fiori.*

## 216 **Style & Grace**

Evoking the beauty and sophistication of Hollywood's most genteel blonde, model Carolyn Murphy strikes a series of cinematic poses in fashions that the princess herself surely would have approved of.

## 225 **PLUS, a T&C Guide: What You Need to Know About Alzheimer's**

A comprehensive report for families dealing with the pain of one of our nation's most prevalent illnesses.



# The Making of an Issue

THERE ARE four women whose very names signify elegance to the readers of *Town & Country*. I am referring, of course, to Audrey Hepburn, Jackie Kennedy, Babe Paley and Grace Kelly, who are in a class by themselves and always have been. ("Widely imitated, never duplicated," we like to say at *T&C*.) We admire these four for many reasons: their innate and unfailing sense of style, their regal bearing, the way they spoke and behaved, how they made others feel in their presence and the way they discreetly guarded their private lives. The one we've written about the least is probably Grace Kelly. I'd like to think that this special issue corrects that in a major way—and it's about time.

It was twenty-five years ago, in September 1982, that Princess Grace of Monaco, as she was then known, died after a tragic car crash on a perilous strip of road on the French Riviera. She left behind a husband, Prince Rainier III; a son; and two daughters. She also left a legacy: a fascinating life that began in Philadelphia and ended in one of the most glamorous places on the planet—the Principality of Monaco. Hers was a journey that we explore in both words and pictures in our tribute to Princess Grace (page 186).

I followed Grace Kelly's path from her first leading role, in *High Noon*, to her marriage to Prince Rainier, of the ruling Grimaldi family.



Grace Kelly, 1955.

To an outsider, the life of Grace Kelly seemed like every American girl's dream: she had a brief but brilliant career as an actress, during which time she was romanced by some of Hollywood's handsomest leading men. After she won the grandest prize of all—an Oscar, for her role in *The Country Girl*—everyone wondered what the beautiful, talented Grace Kelly would do next. She had her choice of suitors as well as movie directors and studios that wanted her for their next film.

But she fooled everyone by falling in love with Prince Charming and becoming Princess Charming. And they lived happily ever after.

Well, not quite. Kelly's marriage was a complicated one, and her life in Monaco was not always the stuff of fairy tales. This is not to say that she and Prince Rainier didn't care for each other or that being a princess didn't have its pluses. But reality reigns, even in palaces.

In our thirty-page homage to Princess Grace, we examine her life, talk to her family and friends, and portray her during many periods and various moments in her lifetime. Our creative director, Mary Shanahan, and I both went to Monaco this past spring to start the process of producing this issue. For several days we pored over vintage photographs and handwritten letters, and we went through racks of her clothing and boxes containing her signature white gloves. It was both eerie and exciting.

I also met with her son, Prince Albert II, the current ruler of the prin-

cipality, and several other key people who had known or worked with Princess Grace, all of whom openly shared their memories.

When we returned to New York, we were off and running, and from that point on, Princess Grace became a huge part of our working lives. I was steeped in interviews and background reading. Mary, meanwhile, was up to her eyes, culling the best of old

photographs, movie stills and clips from home movies. What started out as a single article kept expanding. We loved what we were seeing and ended up dropping other stories scheduled for the issue to provide more space for our findings. In addition to the pieces about the princess herself, we decided to do a fashion feature built around her style (page 216). It was John Demsey, group president of the Estée Lauder Companies, who suggested that we consider casting Carolyn Murphy, who has been one of the fabulous faces of Lauder and who bears a striking resemblance (as you can see, above) to the young Grace Kelly. When I walked into the suite at New York's St. Regis Hotel, where we were shooting, and saw Carolyn pretending to be Grace Kelly, my heart skipped a beat. It was as if the princess had come back to life.

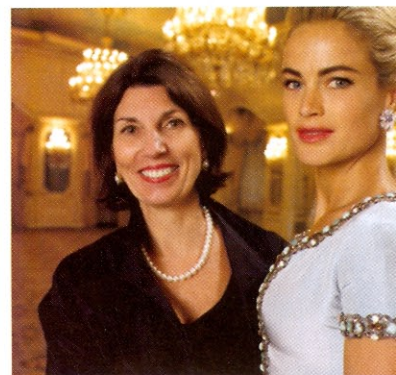
Because the late Estée Lauder and Princess Grace had been friends, the company decided to create a limited-edition lipstick shade called Princess Grace Coral (page 144) as part of the year's tributes. And what would a princess be without magnificent jewelry? To that end, I direct you to page 131, where you will see some offerings from three of the princess's favorite designers: Van Cleef & Arpels, Cartier and Harry Winston.

Beyond what's in *Town & Country* about Princess Grace of Monaco, there will also be an exhibition (October 15 to 26) and two glamorous events (October 24 and 25) at Sotheby's New York. (For information on these, turn to page 214.)

Of the many people who helped us with this project and to whom I am deeply grateful, there are two who deserve special recognition. First, Mary Shanahan, who never fails to surprise and delight me with her extraordinary vision, and never more so than with this edition. Second, Maguy Maccario-Doyle, consul general of Monaco in the United States, who opened so many doors for *T&C*, several of them at the palace. Maguy and I met more than thirty years ago, when I was a young travel editor on a press trip to Monaco and she was my guide. There's something to be said for enduring friendships.

There's also something to be said for enduring icons. I hope you enjoy this issue as much as we loved creating it.

**PAMELA FIORI** *Editor in chief*



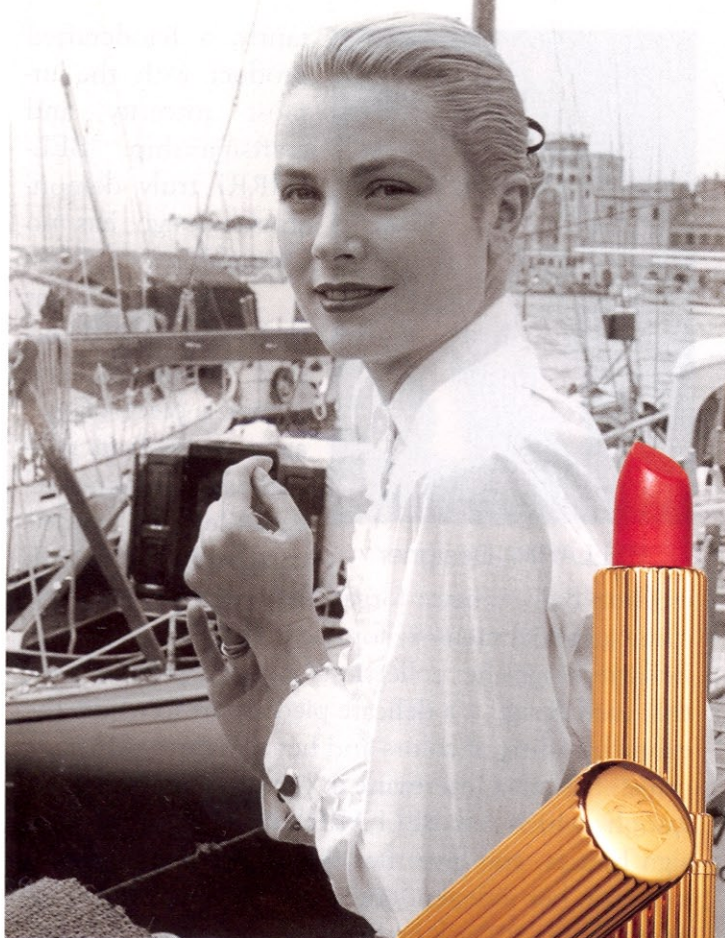
**TO PARTICIPATE** in our survey on women and money, visit [townandcountrymag.com](http://townandcountrymag.com). See page 44 for details.

## GRACE KELLY'S GEMS

The star was a vision in everything she wore, especially jewelry. Here, we show a selection of pieces that resemble her favorites. Clockwise from top right: CARTIER South Sea-pearl necklace with 18k-gold and diamond clasp (price on request), 800-CARTIER; cartier.com. HARRY WINSTON 1944 platinum and diamond bracelet (price on request), 800-988-4110. VAN CLEEF & ARPELS 18k-white-gold, pearl and diamond Guermentes necklace (\$31,800), 800-VCA-5797; vancleef-arpels.com. CARTIER 1961 18k-white-gold, aquamarine and diamond earrings (price on request). VAN CLEEF & ARPELS platinum and diamond estate necklace, circa 1937 (price on request), and 18k-white-gold and diamond Eole earrings (\$121,000).



Produced by *Heather Bracher Severs* Photograph by *Gabriella Imperatori-Penn*



## HAUTE LIPS

Grace Kelly secured her celebrity first as a Hollywood actress and then as a princess, and twenty-five years after her death, her star continues to shine. Because women worldwide covet her radiance, **Estée Lauder** has made emulating it a little easier. The company researched the shade of lipstick that Kelly wore on her wedding day and created a replica: the limited-edition Signature Hydra Lustre Lipstick in Princess Grace Coral (\$19.50). Carolyn Murphy models the red-orange hue on page 219, and you'll see that it's Grace Kelly through and through—regal and elegant. [saks.com](http://saks.com); [esteelauder.com](http://esteelauder.com).



## EDITOR'S CHOICE: ON THE MARC

Just about all the home fragrances that cross my desk promise to deliver freshness, and most fall short by a nose; they're too citrusy, floral or overpowering. But leave it to designer **MARC JACOBS** to dream up a scent that's just right: bright, breezy and subtle. Marc Jacobs Home sprinkles notes of tropical rain on passionflower and beech amber. I placed the handsome diffuser in my bedroom and awoke to an aroma as sparkling as the morning dew. From left: Scent Decanter With Sticks (\$65; sticks not pictured); Moisturizing Hand Wash (\$30); Room Fragrance Mist (\$65). At Bloomingdale's, Saks Fifth Avenue and Neiman Marcus stores.

NINA J. JUDAR



## GREEN ALERT

Australian organic brand **JURLIQUE** is expanding its eco-mission. The company has replaced the synthetic preservative hydroxymethylglycinate with a patent-pending natural preservative system and has cut back on waste by manufacturing its boxes with 80 percent postconsumer fiber. In step with the makeover, the line's once pharmaceutical-looking bottles have been updated with a more stylish design, and the following four botanical-rich products have just made their debut: Citrus Purifying Mist (\$30); Replenishing Foaming Cleanser (\$39); Balancing Day Care Cream (\$75); Replenishing Cleansing Lotion (\$39; not pictured). [jurlique.com](http://jurlique.com).

# ULTIMATE GRACE

Remembering  
GRACE KELLY, a great  
American actress  
and a real-life princess,  
on the *twenty-fifth*  
anniversary of her death.

*BY PAMELA FIORI*

THERE HAS BEEN a bounty of charismatic blondes on the silver screen—Jean Harlow and Carole Lombard in the 1930s; Veronica Lake, Lana Turner and Betty Grable in the 1940s; and in recent years, Sharon Stone, Cameron Diaz, Gwyneth Paltrow and a host of look-alikes, many of them forgettable. But no celluloid blondes were like those in the 1950s, which was a decade of luscious fair-haired babes who had one thing in common: their commonness. Sexpots all, there was, most famously,

Marilyn Monroe, followed by Mamie Van Doren, Jayne Mansfield and Kim Novak. The French version was the pouty Brigitte Bardot.

There were two exceptions to the ripe-and-ready rule. The first was Doris Day, who usually portrayed the perky virgin whom a fellow felt safe taking home to Mother. (He kept the other girls under wraps, in the backseat of his car—at least in his fantasies.) But even Doris seemed ultimately conquerable. The second exception was in a

Classic Kelly: Beautiful, but more than that. In a departure from the usual publicity still, Kelly asked photographer Howell Conant to capture her dripping wet, as she emerged from the sea during a 1955 Jamaican holiday. The resulting image became—like its subject—iconic.

For all photography credits, see page 234.



The Kelly clan,  
1936: Grace,  
Margaret, Mrs.  
Kelly, Mr. Kelly,  
Lizanne and  
John Jr.

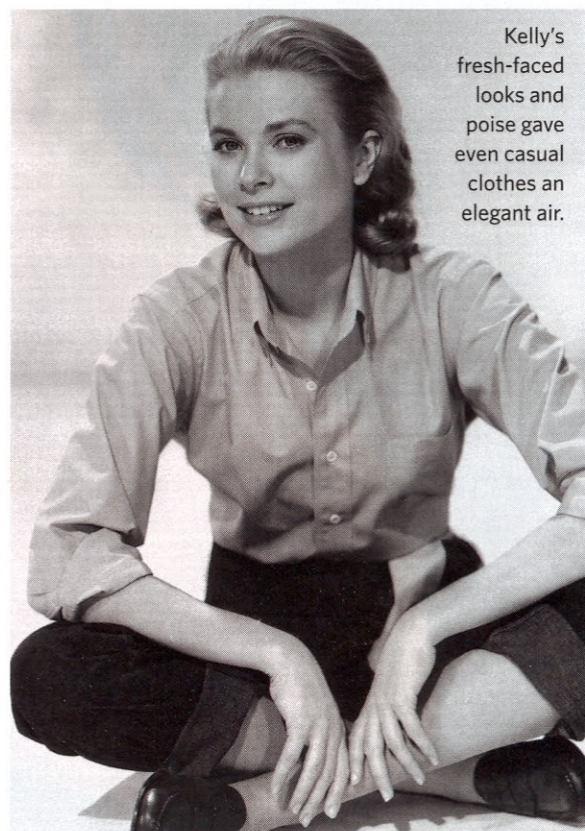


A 1952 portrait.




"Gracie," the  
third of the four  
Kelly children,  
at two in 1931.

Above left: With  
younger sister  
Lizanne, who often  
accompanied her  
on sets. Right: The  
Kelly kids, 1945.  
Their athletic par-  
ents (John Sr. was  
an Olympic gold-  
medalist rower, and  
Margaret was the  
first woman coach  
at the University  
of Pennsylvania)  
emphasized  
physical pursuits.



Kelly's  
fresh-faced  
looks and  
poise gave  
even casual  
clothes an  
elegant air.



class by herself—a seemingly untouchable, cool beauty whose appeal was far more subtle. Her name was Grace Kelly, and her sex appeal simmered just beneath the surface. But simmer it did.

Grace Kelly made only eleven films, between 1951 and 1956. In that brief period she left an indelible impression on the moviegoing public, one that persists to this day. In her most memorable films—*Rear Window*, *To Catch a Thief* and *High Society*—she played to her type: elegant, remote, ravishing. But it was her 1954 role in *The Country Girl*, as the dowdy, long-suffering wife of an alcoholic, washed-up musical star, played by Bing Crosby, that won her an Oscar.

Hollywood didn't hold on to Kelly for long. To everyone's astonishment, she said goodbye to all that in 1956 to play the role of a lifetime: that of Princess of Monaco, the pint-sized principality on the French Riviera. For the next twenty-six years, as wife of Prince Rainier III of the ruling Grimaldi family and mother of Caroline, Albert and Stephanie, she lived a life that contrasted with her freewheeling, independent days as an actress who had almost as many lovers as she had film roles. As Her Serene Highness Princess Grace, she spent most of her time behind palace walls, protected by ladies-in-waiting and existing in a bubble. Rather than live by her wits, as she did when she was acting, she abided by ritual and protocol. But it was a role she chose and a challenge she rose to with a magnificence that may have surprised many who knew her, most of all her own family.

Grace Patricia Kelly was born in Philadelphia on November 12, 1929. The Kellys were often compared to the Kennedys of Massachusetts: both were big, wealthy Irish Catholic clans whose money was made by ambitious, arrogant and dynamic patriarchs. Whereas Joseph Kennedy made his fortune in the stock market, in Hollywood deals and, it's been speculated, in bootlegging, Jack Kelly made his in brickwork. And although the children in both families included sons as well as daughters, it was the boys who were favored and upon whom their fathers pinned their hopes.

When she was growing up, Grace Kelly, the third of four children, was rarely paid much attention by her parents, and as beautiful and talented as she would someday prove herself to be, they didn't fully recognize her attributes, not even after she went on to fame, fortune and much, much more. If they did see her potential, they almost never told her. The lack of encouragement was, in fact, a sore point and may have been one of the reasons,

the story goes, that she had her share of romances in her early days (often with seriously married men). Some suitors, like Ray Milland, William Holden and Bing Crosby, were her costars. But not all. She had a dalliance with the French screen idol Jean-Pierre Aumont, and her involvement with fashion designer and bon vivant Oleg Cassini almost caused a major rift in the Kelly family. He was madly in love with Grace, and when he was finally invited to spend a weekend with the Kellys for a look-over, they were unspeakably rude to him—so much so that Grace, realizing she would never get her parents' approbation, broke off the relationship.

It was hard to know whom the Kellys pictured as a perfect match for their second-eldest daughter, but it was certainly none of the aforementioned. The man who was closest to being their ideal was the then senator from Massachusetts, John Fitzgerald Kennedy, but his father had other plans for his son, and they didn't include marrying a budding Hollywood actress (even though, paradoxically, Joe Kennedy had had a longtime affair with Gloria Swanson).

In May 1955, Grace Kelly attended the Cannes Film Festival. This was just after winning an Oscar for *The Country Girl*. Seizing an opportunity, *Paris Match's* movie editor, Pierre Galante, arranged for a meeting between Kelly and Prince Rainier as a publicity stunt, nothing more than that. But when the two met in the palace gardens, a courtship began. When she returned to America, Kelly began filming *The Swan*, based on a Ferenc Molnár confection, about a princess whose down-at-the-heels family promises her to a crown prince, played by Alec Guinness. Just days before the movie's release, life imitated art and Kelly was married to Prince Rainier in what was broadcast to millions of TV viewers as "the wedding of the century," and until Prince Charles and Diana Spencer were married, in 1981, it clearly was.

Grace Kelly never made another movie after the wedding and settled into her new life as a princess. It was not an easy adjustment. She didn't speak French, the country's language. Initially, as an American, she was regarded by the Monegasques as an outsider. It took some time to win them over, but eventually she did, although she never mastered the language. She devoted herself to being a wife and mother and took on her official role with the same dedication that she had brought to her craft as an actress.

Her relationship with her husband had its difficulties. While good-looking and charming, Prince Rainier was also a Mediterranean man through and through, as well



as a member of a titled family. There were times when he went his own way, no questions asked—or expected. Whether Princess Grace truly accepted this arrangement is anyone's guess. As an American-born woman and a Hollywood actress who had lived quite happily on her own for years, she could not have been altogether pleased to play the understanding wife. But she gave it her best.

On the other hand, she loved being a mother and raising her children. As they grew older and less dependent on her, she had to cope with their attempts to express themselves—sometimes rebelliously. But whatever they did, Princess Grace stuck by them. She was their mother, after all.

Every so often, acting offers would come her way. She turned them down, even though one, in 1962—a starring role in *Marnie*, which would have reunited her with her friend and favorite director, Alfred Hitchcock—was tempting. But when it was revealed that the part was that of a wayward woman and the film included a scene in which she was to kiss her leading man, the citizens of Monaco objected.

By this time the princess had become thoroughly involved in the principality and had endeared herself to the Monegasques. She was *their* princess. She took on local charity work and put Monaco back on the map. What Somerset Maugham once called “a sunny place for shady people,” because of its ties to gambling and the high life, slowly came to be regarded as a glamorous but now respectable locale, especially Monte Carlo. Much of this was also Prince Rainier's doing, as he gradually wrested power from Aristotle Onassis, the chief investor in the Société des Bains de Mer, which ran the casinos. Together, the prince and princess ruled over a new Monaco—one that lured rich people seeking a tax haven, entrepreneurs who saw it as a place for prime real-estate investment and travelers looking for a luxury experience. One of Princess Grace's most significant contributions was in the arts. She also elevated two annual charity events—the Bal de la Croix Rouge (the Red Cross Ball) and the Bal de la Rose—to international status.

Princess Grace's biographers—and there have been several—all wrote that her later years were lonely, leav-





When Howell Conant joined Kelly in Jamaica to do a story for *Collier's* magazine, he became not just her favorite photographer but a lifelong friend. At the same time, though, "I hadn't yet learned how far I could go with her," Conant remembered. "Though she rejected the traditional studio image, she disliked the sloppiness of candid photography, too. In time, we found a middle ground."

Kelly in March 1956, surrounded by photographers and well-wishers in New York a month before her wedding. She was twenty-six and about to begin the second phase of her life: for the next twenty-six years she would be Princess Grace of Monaco.







Kelly as a screen goddess, the way studio photographers and the public liked to see her. Top left: Getting ready to catch a thief, 1954. Center left: With designer Oleg Cassini, one of her many dashing suitors, 1955.



Up close, in her signature pearls.



In Paris with actor Jean-Pierre Aumont—a week after meeting Prince Rainier.



In Cannes with Alfred Hitchcock and Cary Grant, 1954.



With Cary Grant in *To Catch a Thief*. Left: With Bing Crosby, in her Oscar-winning role as a bitter wife in *The Country Girl*. Below, from left: With Frank Sinatra in *High Society*, her last Hollywood movie; with Gary Cooper in *High Noon*.



With Ava Gardner in *Mogambo*. After the film was made, the two remained close friends.



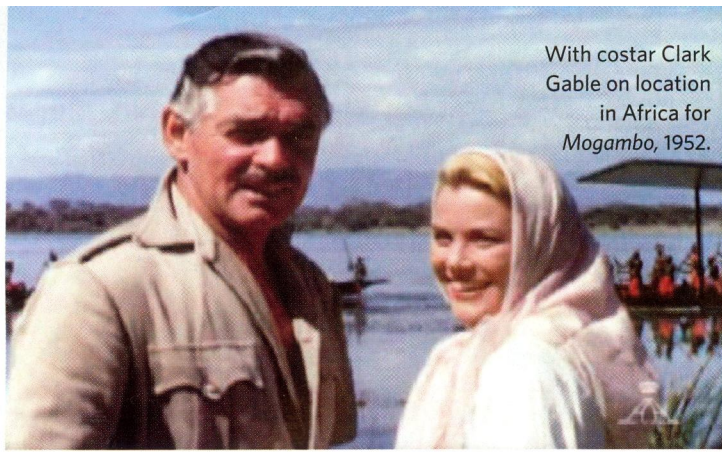
## MOVIES

*Fourteen Hours* (1951)  
*High Noon* (1952)  
*Mogambo* (1953)  
*Dial M for Murder* (1954)  
*Rear Window* (1954)  
*The Country Girl* (1954)  
*Green Fire* (1954)  
*The Bridges at Toko-Ri* (1954)  
*To Catch a Thief* (1955)  
*The Swan* (1956)  
*High Society* (1956)

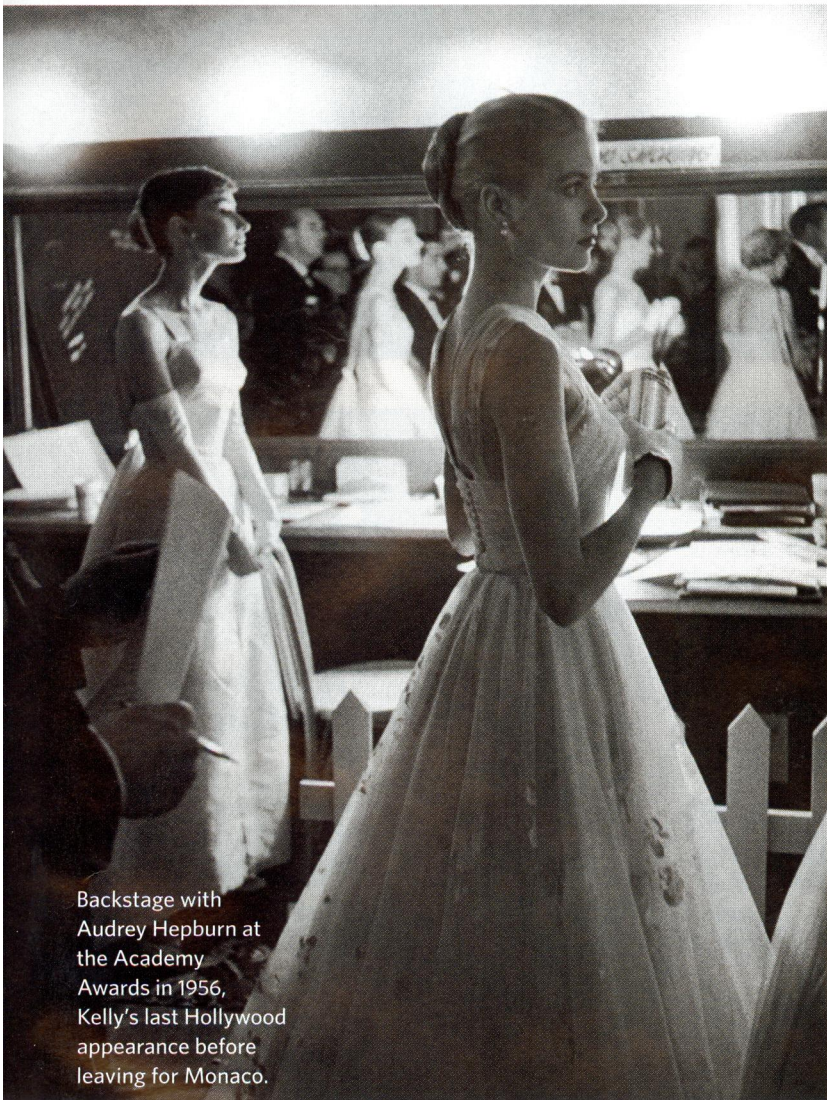


In *Dial M for Murder*, with Robert Cummings.

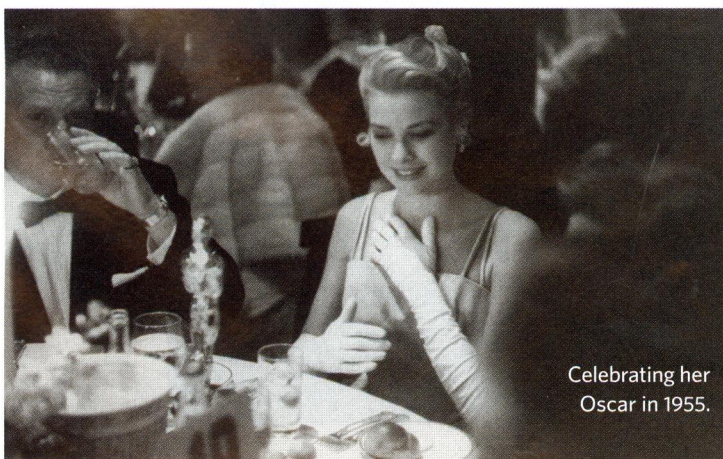
Playing a fashion model—to perfection—in *Rear Window*, with Jimmy Stewart.



With costar Clark Gable on location in Africa for *Mogambo*, 1952.



Backstage with Audrey Hepburn at the Academy Awards in 1956, Kelly's last Hollywood appearance before leaving for Monaco.



Celebrating her Oscar in 1955.

ened only by her visits to America and by a series of poetry readings outside Monaco in which she participated that enabled her to travel and gave her great personal satisfaction. It is said (and written) that in the last months of her life, she was not in good spirits, had gained weight and was generally not up to par. She made what was to be her final trip to the States in the summer of 1982.

Then, on the morning of September 13, shortly after she had returned home, Princess Grace left the family's private residence, Roc Agel, in the mountains above Monaco, with seventeen-year-old Princess Stephanie to go back to the palace. They were to leave for Paris that night, but before departing, Princess Grace had an appointment with her couturier in Monaco. The roads along the Côte d'Azur are some of the most beautiful on earth. They are also treacherous, full of twists and sharp turns. Exerting caution is not simply advisable—it is essential. An investigation later concluded that Princess Grace had suffered a mild stroke on a particularly perilous stretch of country road, with Stephanie in the passenger's seat. It presumably happened just before their Rover swerved off the road and plunged over a cliff. Both women were injured and taken in separate ambulances to Princess Grace Hospital. Stephanie recovered, but the princess fell into a coma and never came out of it. She died on September 14, 1982.

This year marks the twenty-fifth anniversary of her death; hence, our special tribute in words and pictures. As a great beauty, a gifted actress and a princess, Grace Kelly holds a significance for the readers of *Town & Country*, many of whom regard her as an icon.

But before we put her on a pedestal, it is well to remember one of the most famous scenes in 1955's *To Catch a Thief*, directed by Hitchcock. It takes place in a sumptuous suite in a grand hotel on the French Riviera. In the distance a dazzling fireworks display is lighting up the sky. Alone in the living room are Cary Grant, as a reformed jewel thief, and Grace Kelly, as an American heiress. He is in black tie; she is wearing a strapless white chiffon gown accented by a glittering diamond necklace. Attempting to trap Grant into confessing that he is the culprit responsible for the Riviera's latest rash of robberies, she accuses him of being distracted by her diamonds. They move closer and closer to each other. Finally, he says, "You know as well as I do that this necklace is imitation." On cue, she whispers ever so seductively, "Well, I'm not." And neither was Grace Kelly.

# MEMORIES OF PRINCESS GRACE

## PRINCE ALBERT II OF MONACO

It was important for my sisters and me to somehow bring my mother back and to pay tribute to her life. The exhibition [at Sotheby's New York] is also a great opportunity for a younger generation to learn about her.

She was generous, patient and loving. And, yes, beautiful. Kids all over the world think their mother is the most beautiful. But when others tell you so, it becomes pretty clear.

Growing up here in the palace and at Roc Agel, our country house, I never had a bad memory. She was very busy, she had a lot of duties to carry out, but she always managed to spend time with us, to have lunch together, to play. She exposed us to her movies at her own pace. My favorite is *Rear Window*.

We spoke English at home. In fact, I can remember only two sentences I ever spoke to her in French. Family meals were always in English, but I was bilingual from Day One. I would travel with my mom to the States two or three times a year, to Philadelphia to see her family.

Mom loved nature and loved to take walks with her children through the garden, to pick flowers. She worked hard to arrange our property, and that care has carried through to all of us. She showed us the way.

I believe she will be remembered for her compassion and for her beautiful, dignified way. It is amazing that she touched so many people's lives, so many people she never even met.

## LOUISETTE LEVY-SOUSSAN AZZOGLIO

*Private secretary*

Princess Grace was pregnant with Stephanie when I started to work for her in 1964, on a part-time basis. Then I became her full-time secretary. She was a very simple person who would put you at ease. To the outside world she seemed distant and aloof, but she was not at all like that. Yes, she would test you. But if you could do it, whatever it was, she would trust you until the end.

You would see her in the morning or afternoon looking normal, although always beautiful. Then you would see her dressed up, and she was exquisite. I will always remember the way the light fell on her face.

Princess Grace had a great influence on my personal life. I lost my husband in 1974, and she was very kind to

me. She took me and my young sons to Paris with her. She said, "You can't stay here" [in Monaco]. We went back and forth for five years. She loved culture, music and ballet, so Paris was the right place. In Paris she lived close to French playwright Marcel Pagnol and to pianist Artur Schnabel. It was there that she made an exhibition of pressed flowers. Eventually, she wrote *My Book of Flowers* with Gwen Robyns, one of her biographers.

She was president of the Monaco Red Cross and loved charities for children. She encouraged the women of Monaco to breast-feed their babies (she herself breast-fed her own). She created the Garden Club of Monaco because she loved flowers. She even did a film about them.

She was a real princess. She stayed close to the palace and to the prince. She adopted our country and the Monégasques. For each child born in the principality, she would send a card and, if it was a boy, a Saint Patrick's medal. For a girl, she would send a Saint Dévote in honor of a Corsican girl persecuted by the Romans, who became the patron saint of Monaco.

Prince Rainier was very Mediterranean, but they got along well, and with their senses of humor, they made their marriage work. Every once in a while certain things would disturb her or take her by surprise, and she would become upset.

In the last year of her life she read poetry aloud—in America, in Ireland and in other places in Europe.

I was on holiday in Amsterdam when I learned of the accident. I came back right away. I cried all the way on the plane. When I got to Monaco she was still alive, but she was suffering.

She once said, "I would like to be remembered as a decent human being." To me, she could not die.

## STÉPHAN-GABRIEL FORMHALS

*Childhood friend of Prince Albert*

I was born in Monaco. My parents came from Strasbourg, France, during the war. Prince Albert and I have known each other for forty-five years. As children, we took swimming lessons together at the Monte Carlo Beach Club, and we were on the same swimming team in grade school.

Princess Grace defined the word *charismatic*. She was totally fascinating. She was magic...as perfect as a Mozart opera.

# “She had strong feelings, strong passions and a good heart.”

When the accident happened, nobody was expecting it to end the way it did. I was on the beach and heard only that there had been an accident. It was terrible, a big shock. But it still seemed like a normal car accident. We were a little afraid but not anxious. Then after we heard the news [that she had died], there was absolutely nobody on the streets. Monte Carlo was like a dead city.

I was very touched and knew how hard it was on Prince Albert. He was only twenty-four, too young to lose his mother.

## FRÉDÉRIC MITTERRAND

*Curator of the 2007 Monaco exhibition,  
“The Grace Kelly Years: Princess of Monaco”*

Prince Albert is the son of his mother—he has a similar personality, her shyness and her goodness.

The relationship between Princess Grace and Prince Rainier was not so easy. When she married Rainier, she hardly knew him. She had been with him for only ten days, and based on that she decided to change her life. They were married for nearly twenty-seven years. It was complicated. He had a lot of charm and a strong personality. He was proud of her; he knew she was a great person, but he didn't always know how to cope with everything that she was.

When she arrived in Monaco, she didn't see very well—literally; she was seriously myopic—and because she didn't speak French, she wasn't able to communicate. She was, in a real sense, all alone. She went from having America at her feet, even being on the cover of *Time* magazine, to a place where she was unknown and, moreover, to a place that was full of traditions, rituals and behaviors that she didn't know or understand.

Before Grace, Monaco was sleeping. It had a wonderful past: at the beginning of the 20th century, there was the Ballets Russes; in the 1920s, the era of Prince Albert I, Erich Von Stroheim made a film in Monaco. Those were the glittering years. In the 1930s Monaco was nothing. In the early 1950s Aristotle Onassis was king and Rainier was the prince. After Princess Grace died, in 1982, there followed a quarter of a century of amnesia. It is only now that Monaco is remembering her again, and that is, in large measure, thanks to Prince Albert II.

She was, I have learned, a tormented person—not a saint but much more. She had strong feelings, strong passions and a good heart.

She loved literature, and she was highly conservative, not modern. Still, she was more tolerant than people

used to think. She was shy, but she also had a great sense of humor. And, of course, she was deeply religious.

Hitchcock was, in his way, in love with Grace. She was his fantasy. She was his perfect actress, the one he'd been looking for, for years.

During the last years of her life, there were moments when she was sad, was not well, was not well-dressed and had put on weight. She was still beautiful, but her beauty was changing. Princess Grace was used to controlling everything, so when she was having problems with her daughters, she had a tough time because she couldn't let go.

## MAGUY MACCARIO-DOYLE

*Consul general in the United States  
for the Principality of Monaco*

I was born and raised in Monaco. While I knew there was a prince and a princess, they weren't a factor in my life. Sometimes I would see a photograph of Princess Grace in a window near my parents' shop (they owned an art gallery). She was pretty, but there was also a radiance about her.

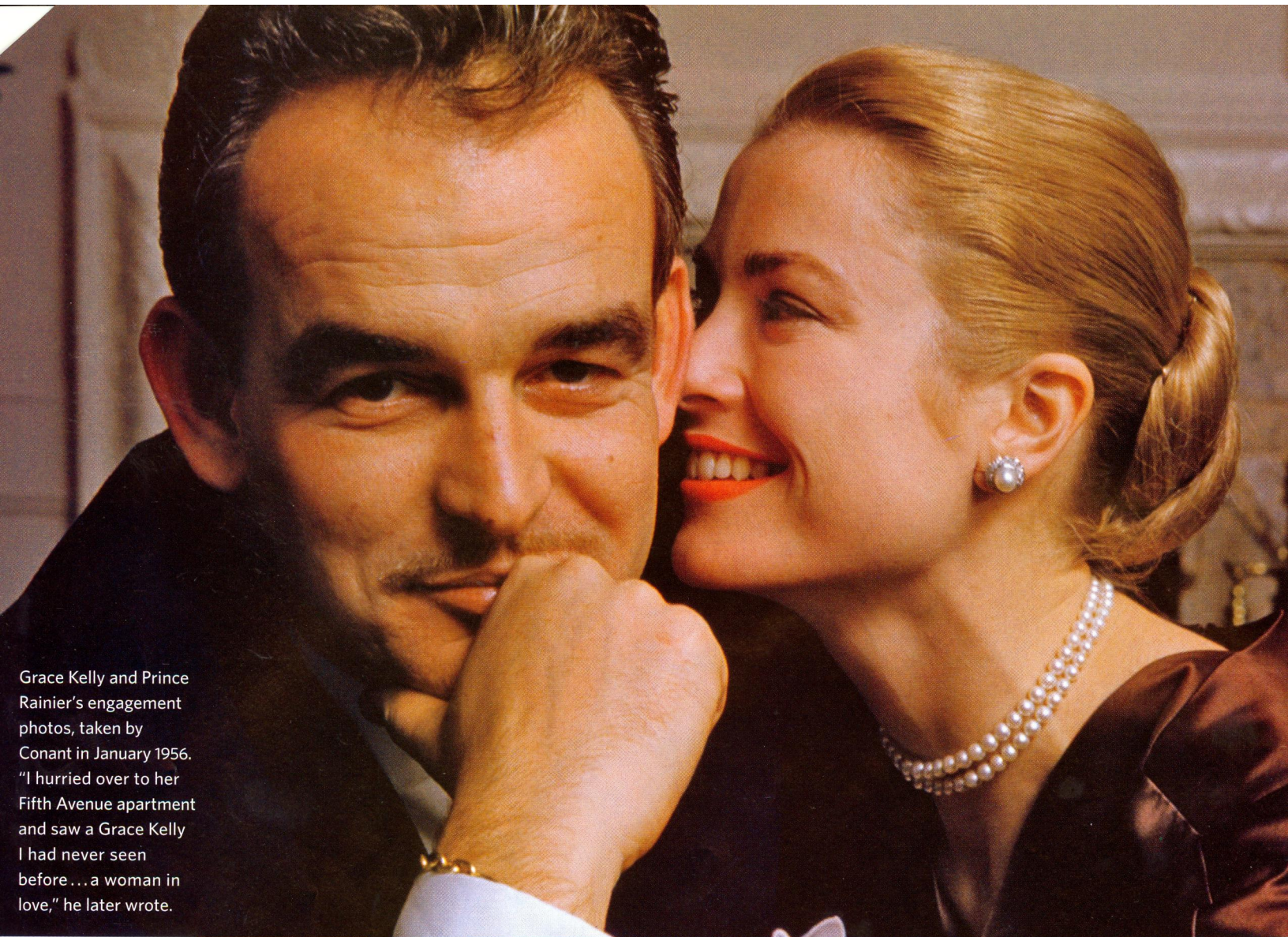
I went to my first Red Cross Ball at the age of eighteen. It was Princess Caroline's first official appearance, at age sixteen, and I empathized with how nervous she was.

Later, when I started working for the Monaco Tourist Board, I went to an event for AMADE [Association Mondiale des Amis de l'Enfance], an organization that Princess Grace founded to help with children's schooling, child abuse and so on. At one point Princess Grace looked at me and smiled, and our eyes linked. This was in the early 1970s. I didn't see her again until three years later, when I came to work at the Monaco Tourist Office in New York.

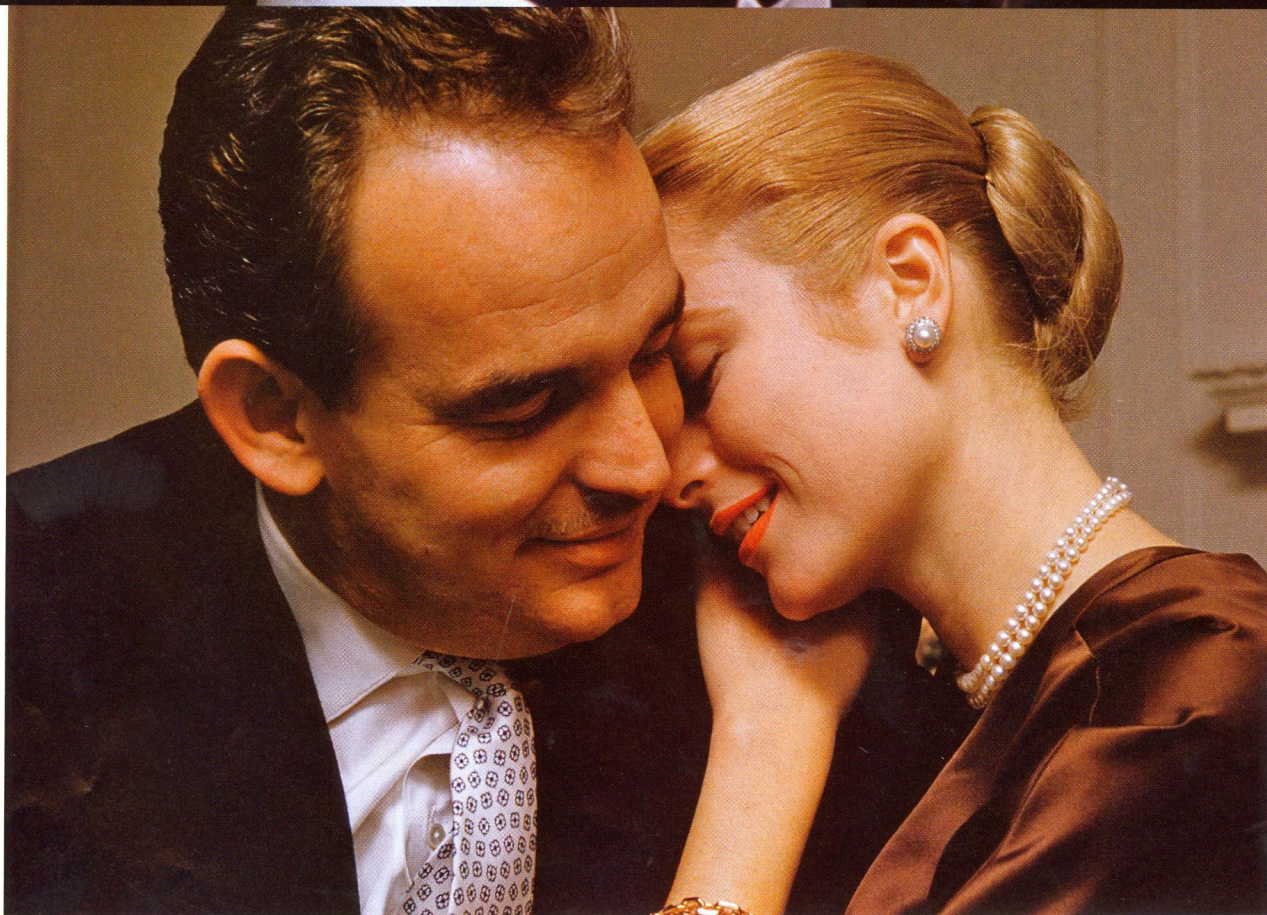
My first real encounter with her was when I was asked to pick her up at the airport. I was only twenty-one, had no idea what to do and was terribly nervous. I sat next to her in the back of the car as she was reading her mail. I didn't feel she was approachable. But eventually, I began to tell her about myself. I spoke from the heart. She started to warm up, to ask me questions about why I left Monaco. I realized that she had done what I did—but in reverse. I went from an insular place to a big, complicated one. She had done the opposite. When I asked how she had made the difficult transition, she said, “When I first arrived in Monaco, everything was ‘no’ or ‘impossible.’ I had to stay very focused if I was to achieve what I wanted and to never forget the final mission.”

When Kelly sailed for Monaco on the SS *Constitution*, she was accompanied by seventy-two friends and relatives and a huge press corps. But even amid the frenzy over the "wedding of the century," she managed to look calm and collected, as captured by Howell Conant.





Grace Kelly and Prince Rainier's engagement photos, taken by Conant in January 1956. "I hurried over to her Fifth Avenue apartment and saw a Grace Kelly I had never seen before... a woman in love," he later wrote.



After months of speculation over Kelly's dress, the world finally got to see it on April 19, 1956. Designed by MGM's chief costumer, Helen Rose, and created over six weeks by thirty-five MGM craftspeople, the ivory-colored gown featured a bodice of rose-point lace, a pleated cummerbund and a full-length, bell-shaped silk-faille skirt. Both the gown and its veil were accented with thousands of seed pearls. Just before the ceremony, Conant photographed the pensive bride in the palace's Galerie d'Hercule.





After the wedding, the prince and his new princess, mobbed by an adoring public. More than 100,000 people gathered in Monaco for the occasion, while thirty million more Europeans watched it on TV.



From that day on, she always wanted to have me around her. She would take me to events when she was in New York. As time went on, I began to feel as if I were part of the family.

On the morning of September 13, 1982, my mother called and said to telephone the palace, that there had been an accident with the princess. I was scheduled to fly to Monaco that night with a crew from *Good Morning America* to do an interview with the princess later in the week. I was told that it would be better to postpone it.

When she died, it was a shock. For the longest time I had a dream that she was simply hiding in the palace and would finally come out.

For me she was an inspiration and a mentor. No one ever treated me as genuinely as she did. It was like having another mother.

### **SALLY PARRISH RICHARDSON**

*Former roommate and bridesmaid*

We were in the senior class at the American Academy of Dramatic Arts together. We shared an apartment in New York and had a lot of fun. Our main meal was hamburgers and Champagne. It was a close friendship that lasted until she died.

After the wedding my husband and I went to Majorca, Spain, to recuperate. While we were there, the honeymoon yacht pulled up, to everyone's surprise (it was supposed to be going to Rome). We sent a note to the boat, and she sent one back: "Come right over."

Grace and Rainier were very much in love and a wonderful couple. He was quite charming, and for a long time they were very happy together. As parents, they were hands-on.

She was a loyal friend. If you'd been close to her, you remained so. And she was especially appreciative of those who didn't exploit her.

We visited her often, usually staying at the family's country place in France, Roc Agel, where we'd cook hot dogs outside and the kids would jump up and down on the trampoline. That house was truly their home.

I was rehearsing a play in New York when I heard that she had broken a leg in a car accident. Then came the dreadful news after that. My husband left a message for me to call him during a break. I just couldn't talk without weeping.

She was a generous, warm person with a delicious sense of humor. I miss her to this day.

## DENNIS STANFILL

*Former chairman of the board and CEO of Twentieth Century-Fox Film Corporation*

I met Grace Kelly in 1975. We wanted a woman on the board, and Jay Kanter, who had been her agent, suggested Grace. He sounded her out, and she said she'd be interested. She came on in 1976 and stayed through 1981. We had at least four board meetings a year in L.A., and she rarely missed one, although it was an onerous journey. She was active. She studied the material. She participated in discussions. I found her to be a person of real intelligence, yet she also had a practical side and a good business sense. She didn't stand on ceremony and was friendly and outgoing. In public she fulfilled her role. But in private there was none of this "Princess Grace" routine.

After I left Fox, in 1981, she invited my wife, Terry, and me to stay at the palace and attend the Red Cross Ball. Afterward, we had a nightcap. She read us Shakespeare sonnets in the garden at about three in the morning.

## LIZANNE LE VINE

*Sister*

When we were young, like all sisters, we had our fights and our hair pulling. Despite that, we were pretty close. I went to Hollywood to be with her...to be her chauffeur (Grace didn't like to drive). I was on the set for most of her pictures. I would shop for her and cook for her. It was in Hollywood that I met people like Bing Crosby and Cary Grant. I fell in love with Cary Grant; he was so nice. Alfred Hitchcock called me Auntie Liz.

When she met Rainier, it was quite exciting. We didn't have too many princes around. He was very sweet, and you could tell he was in love with Grace.

I was in Monaco when she went on the drive with Stephanie. I was leaving that day, and by the time I got back home, we'd received word that she had been in the accident. No one thought it was that serious. The phone rang, and I saw my husband's face drop. When he got off, he said, "You won't believe this.... Grace died today."

## PRINCESS CAROLINE OF HANOVER

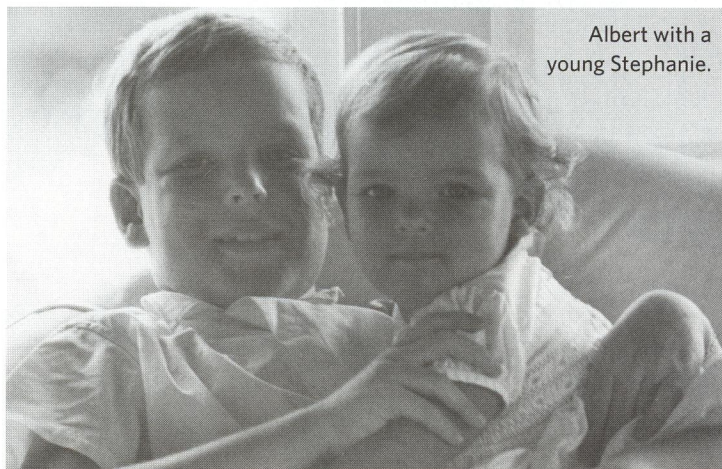
I remember my mother most for her self-control and for the fact that she always looked impeccable. I was influenced by her religious faith. It helped with our charity work—our Catholic education made it clear that we must first care about others. I think history will remember my



Baby Caroline and her parents.



The wedding made all of Monaco sit up and pay attention—even this four-legged citizen, photographed by Jacques-Henri Lartigue, paid tribute.



Albert with a young Stephanie.



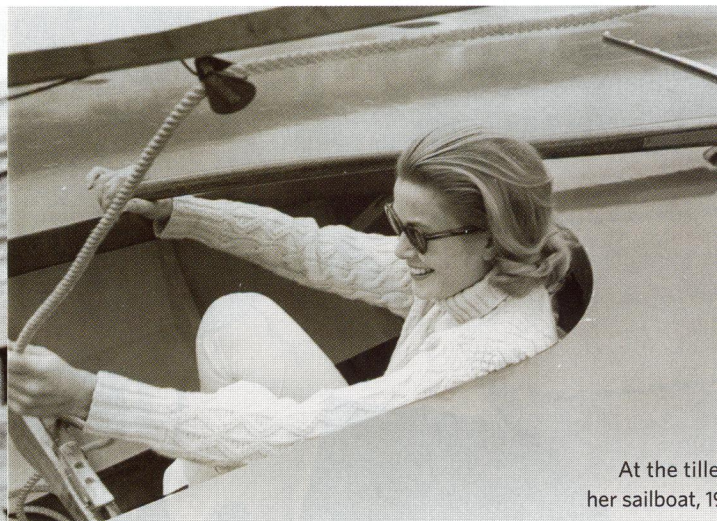
Albert, ready to do his duty at four. Left: With big sister Caroline.



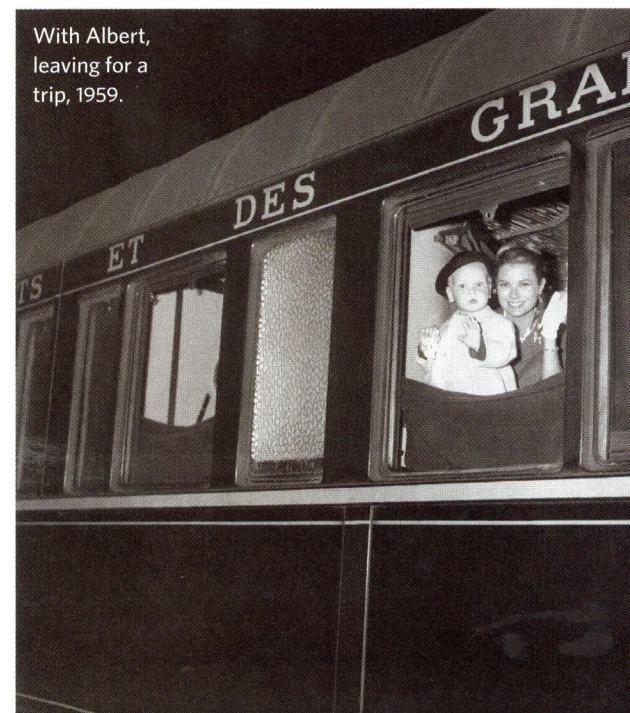
With Caroline in hand.



Caroline helping two-year-old Stephanie in the palace courtyard, 1967.



At the tiller of her sailboat, 1967.



With Albert, leaving for a trip, 1959.

With the birth of Princess Caroline, in 1957, followed soon after by that of Prince Albert, Monaco's continued independence as a sovereign nation was assured, as was the Grimaldis' status as the longest-ruling family in Europe. Noted portraitist Philippe Halsman, who had known the princess since her Hollywood days, photographed two generations of princes and princesses during a sailing excursion in 1959.



“She was a wonderful person, as close as you could get to perfection.”



mother for her beauty. My favorite of all of her movies was *Dial M for Murder*. It's a brilliant story, and as children, we loved to see our mother stab the bad guy in the back.

### PRINCESS STEPHANIE OF MONACO

She was a wonderful person, as close as you could get to perfection. Yet she was also very human and always available to us. I was close to my mom. When we were together, we'd giggle a lot and be silly.

I admired her values and her sense of self-respect (which in turn enabled her to respect others). She knew it was important to be honest, to be true to yourself. And, of course, she was beautiful—she was my mother.

In the beginning of her time in Monaco, it was not so easy for her. Her training as an actress came in handy. Learning French was hard. We would tease her about it.

When I was young, she would take me to the old people's home for her work with the Red Cross. Now I do it naturally. I work a lot with sick children in hospitals and for the prevention of HIV/AIDS.

If we had disagreements, we would talk things over. She was always there to listen to us and to try to work things out.

### LYNN WYATT

*Family friend and a founder of the  
Princess Grace Foundation*

I met her when she was Princess Grace. She came to Texas, where I live. We were seated next to each other at an event and became fast friends. My husband, Oscar, and I spent years both owning and renting houses on the Riviera, and it was there that Grace and I really got to know each other.

I admired her values—most of all, her loyalty. And she was so beautiful. Often, when you get to know a person, you forget how they look. But I remember one day seeing her at the Monte Carlo Beach Club. She was wearing a wide-brimmed hat with all her hair tucked up. I said, “Grace, forgive me, but I simply can’t help staring at you. You have such beautiful bone structure.”

One time we were invited to a big party in Monaco, and when I arrived, a lady-in-waiting took me aside and said, “Oh, Mrs. Wyatt, you and Her Serene Highness are wearing the same gown.” It was a brown-and-white flowing pajama outfit with a boa of feathers, designed by Marc Bohan for Dior. I replied, “Well, what do I do?” She answered, “You’ll have to go home and change.” So my husband and I jumped in the car, drove forty minutes

Though they were the heirs of a prince, the younger Grimaldis were also the children of an actress and loved donning costumes for birthday parties and other special occasions. Here, Albert and Caroline as two little Indians.







Princess Grace took pride in being a hands-on mother and not relying on palace staff to raise her children, and perhaps because his own parents were divorced when he was just six, Prince Rainier, too, emphasized family life. This page: With nine-year-old "Albie" while on holiday in Jamaica, 1967. Opposite: A doting prince with Stephanie during the same trip.



back to our villa, and I changed into something else. We laughed about it, of course. At least, I said, we had the same good taste.

Prince Rainier was wonderful in small groups. He was very quick and very witty. And both he and Grace were good at making people feel at ease.

As time went on, she missed her acting but understood her place. Instead, she did readings for charity.

She was supposed to visit me in Houston sometime in September 1982, when she died. I was in New York when I heard the news. I literally could not leave my hotel room for two days. Both Oscar and I went to the [funeral] service in Monaco. I'd never seen the prince so devastated. There was only one Grace; she was aptly named.

## BARBARA SINATRA

*Widow of Frank Sinatra and family friend*

My husband and Grace had been friends for a long time. Then, during the filming of *High Society*, in 1956, Frank first met Prince Rainier, who had recently become engaged to Grace. At that same time, Prince Rainier was also introduced to Bing Crosby and Cary Grant. They invited the prince to come by their dressing rooms, where they offered him tea, coffee and cookies. But my husband said, "Why don't you come to my dressing room and we'll have some Jack Daniels!" From that time on, they became friends.

One of my fondest memories was of an intimate luncheon around the pool at the palace. Grace was helping one of her nieces with a problem she was having. Grace was so caring and gentle.

In 1981 Prince Rainier and Princess Grace and their family spent a week or so celebrating their twenty-fifth wedding anniversary at our home in Palm Springs. I'll never forget Grace getting up very early to attend sunrise Mass. On Easter Sunday, both our families participated in the Mass at the St. Francis of Assisi Catholic Church in La Quinta, California. Father Bluett arranged a unique celebration in honor of their anniversary. Imagine how stunned the congregation was to see Cary Grant pass the collection basket and Prince Albert of Monaco bring up the gifts and to hear Frank Sinatra, Gregory Peck and Tom Dreesen do readings!

## JAMIE NIVEN

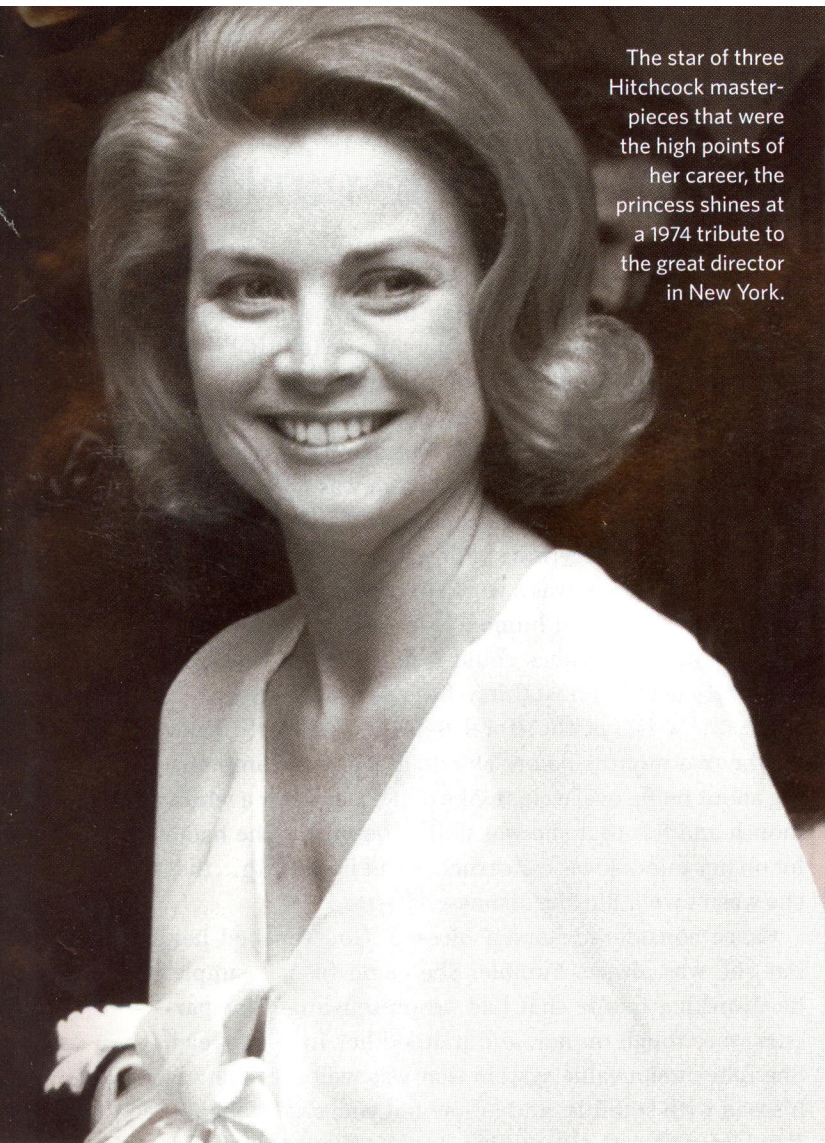
*Sotheby's vice chairman for North and South America and son of actor David Niven*

I first met Grace Kelly at my parents' house in Pacific Palisades. It was just before she made *High Society*—this



Above: With Liz Taylor and Richard Burton at a Red Cross gala, 1971. Here, stepping out with her prince and her namesake bag, 1956.





The star of three Hitchcock masterpieces that were the high points of her career, the princess shines at a 1974 tribute to the great director in New York.



With Maria Callas at a gala, 1963



With old friend David Niven at a ball, 1951  
Below: With Jack Kennedy in Spain, 1961



With Estée Lauder at a private dinner, mid-1970s.



# “She was so grounded, so planted in the earth.”

was 1955—and became engaged to Prince Rainier. I didn’t see her again until my family bought a house in the south of France, around 1961, when I was in school in Switzerland. Grace was good about including me in things at the palace, like the Red Cross Ball, especially when her Philadelphia nieces were around. And she’d come to our house with her kids.

Rainier was a very European guy, with a perfect English accent. He was charming, but he could be tough. There was nothing not to like about Grace. She was warm, loved to laugh and was unbelievably beautiful, and, as many people are now aware, she was kind. There was no hardness, and she was not at all grand. In my book, she never took herself that seriously, and I always found her fun to talk to.

## RITA GAM

*Actress and documentary filmmaker, former roommate and bridesmaid*

When Grace and I both went to Hollywood, we decided to share an apartment. We had a one-bedroom in a building where there were a lot of call girls. We’d be heading for the studio at six in the morning, and they’d just be coming home.

Grace was very ambitious and very straightforward. She really wanted to be a stage actress. The next thing I knew, she was engaged to Prince Rainier. She called six of her closest friends to be her bridesmaids. I had just married my second husband, Tom Guinzberg. We went to Sicily, then drove up to Monaco for the wedding. I remember my bridesmaid’s dress, a yellow organdy thing with puffy sleeves.

The pressure of the wedding was too much. I remember the white-flowered cathedral and racing around, trying not to talk to the 1,500 reporters (for only 600 guests). I was happy for Grace, but there was all the media pressure. I was trying to form a relationship with my new husband, and I was unable to deal with the pressure. I had

chronic insomnia. But Grace weathered it. She was so grounded, so planted in the earth. She was also very religious and secure. She was a fair person and felt that there was nothing that Sunday couldn’t straighten out.

I’d go to church with Grace on Sunday mornings—there I was, a nice Jewish girl. But she had great faith and believed that the Catholic Church was right for her. She lived a very sophisticated and worldly life, so for her, Sunday solved everything. For Grace, there wasn’t a world to fight; there was a world to follow. She also had a great natural sense of humor. Grace had a bit of a temper, too, and sometimes could lose it, but we had only one set-to in our almost thirty-five-year relationship.

I last saw her at the Hotel Bel-Air, in Beverly Hills, maybe two months before she died. She was complaining about being overweight. She’d had a cold for a whole month and felt that she was doing too much. She had a lot on her mind. I was concerned about her health...that she wasn’t well. But she dismissed it.

Grace considered herself blessed. God touched her, but she was always humble. She came from a simple, hardworking family that had no pretensions. Her parents were tough on her, and it stood her in good stead. She inherited a value system that was well set. She was blessed with stability, and let me tell you, she needed it. Fundamentally, she was a nice, unique, beautiful lady. ❖

## BOOKS

- ♦ *Princess Grace* (McKay, 1976; out of print), by Gwen Robyns.
- ♦ *Grace* (G.P. Putnam, 1994; out of print), by Robert Lacey.
- ♦ *Grace: The Secret Lives of a Princess* (Dell, 1987; out of print), by James Spada.
- ♦ *Grace: An Intimate Portrait of Princess Grace by Her Friend and Favorite Photographer* (Random House, 1992; out of print), by Howell Conant.
- ♦ *True Grace: The Life and Death of an American Princess* (St. Martin’s Press, 2007), by Wendy Leigh.
- ♦ *Grace Kelly: A Life in Pictures* (Pavilion, 2006), foreword by Tommy Hilfiger.
- ♦ *The Grace Kelly Years: Princess of Monaco* (Skira/Rizzoli New York, 2007), by Frédéric Mitterrand.

## REMEMBERING GRACE

To commemorate the twenty-fifth anniversary of the death of Princess Grace of Monaco, several important events are taking place at Sotheby’s New York.

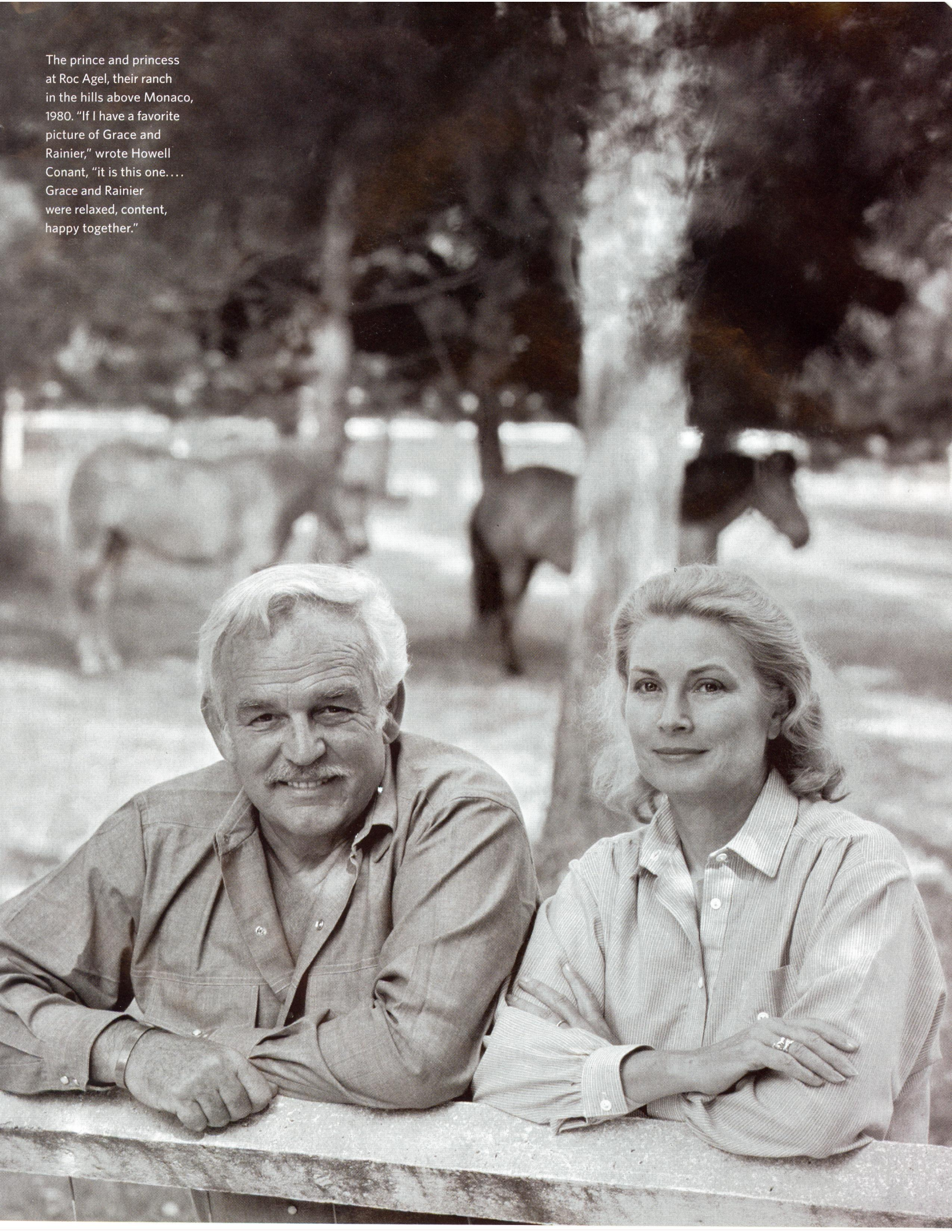
“*Grace, Princess of Monaco: A Tribute to the Life and Legacy of Grace Kelly*,” October 15–26.


*Casino Couture Evening to Benefit the Arts*, October 24. Cohosted by Wynn Resorts, the Principality of Monaco and the Société des Bains de Mer.

*25th Anniversary Princess Grace Awards Gala*, October 25. A black-tie event and live auction featuring two of Princess Grace’s fabled dresses. Emcee: Larry King. Special guests: Prince Albert II of Monaco and the Prince and Princess of Hanover.

*Proceeds from the evening events on the 24th and the 25th will go to the Princess Grace Foundation-USA (pgfusa.org). For more information on all three Princess Grace events, visit [acelebrationofgrace.com](http://acelebrationofgrace.com).*

The prince and princess  
at Roc Agel, their ranch  
in the hills above Monaco,  
1980. "If I have a favorite  
picture of Grace and  
Rainier," wrote Howell  
Conant, "it is this one....  
Grace and Rainier  
were relaxed, content,  
happy together."



A man and a woman are standing in a grand ballroom. The man is wearing a black tuxedo with a white shirt and a black bow tie. The woman is wearing a light blue silk-faille gown with a long train, embellished with pearls and semiprecious stones along the neckline, sleeves, and hem. She is also wearing a pearl necklace, diamond earrings, and a gold minaudière. They are standing in front of a large, ornate chandelier. The room has a high ceiling with other chandeliers and draped curtains in the background.

In the ballroom of New York City's St. Regis Hotel, Carolyn Murphy, as Grace Kelly, is romanced by a pretender to the throne. Her regal silk-faille gown, by Chanel Haute Couture, is embroidered with pearls and semiprecious stones (price on request). Fred Leighton diamond pendant earrings, circa 1950 (\$40,000), and 18k-gold minaudière (\$46,500); Van Cleef & Arpels pearl and diamond Guermandes necklace (\$31,800). Giorgio Armani peak-lapel tuxedo (\$2,995), cotton shirt (\$650) and silk bow tie (\$95).



Photographs by *Jonathan Skow*  
Styled by *Amelia Vicini* and *Eric Helbig*

# STYLE & GRACE

As pretty as a princess, Carolyn Murphy elegantly plays the role of a modern-day Grace Kelly.

NOVEMBER 2007

**From Philadelphia,** where she was raised, to Hollywood, where she rose to be a shining star, and eventually to the Principality of Monaco, where she ascended to head-spinning heights, Grace Kelly always seemed sure of herself. As an actress, whatever the part was, she dressed for it. On-screen she was Gary Cooper's demure Quaker bride in *High Noon*, the first film in which she was cast as a lead, in 1952; Ava Gardner's coolly elegant rival in *Mogambo*; and Bing Crosby's plain, long-suffering wife in *The Country Girl*. But the image of Grace Kelly

that persists is the one that is a composite of her more glamorous roles in *Dial M for Murder*, *Rear Window*, *High Society* and *To Catch a Thief*.

She may well have been the most classically beautiful blonde movie actress of all time. But it wasn't merely her looks that captivated us—it was everything about her. Grace Kelly had poise and perfect posture, and when she walked, she held her head high. She had a melodic speaking voice and proper diction to go along with it. The camera loved her—and she, in turn, loved the camera.

She was especially fond of mirror images of herself, as seen in the black-and-white portrait at left, taken in 1954 by Philippe Halsman.

When she married Prince Rainier, in 1956, and became Princess Grace of Monaco, she assumed her new position with confidence, keenly aware of her status as a style icon. While pregnant with Caroline, her first child, she carried her Hermès pocketbook discreetly, to conceal her bulge. Forever after, the accessory was formally known as the Kelly bag, and it is still among the most sought-after handbags in the world.

Princess Grace also had a predilection for pearls, short white gloves, wide-brimmed hats, turbans, Hermès scarves and oversized sunglasses (not unlike those worn by Jackie Kennedy). She was dressed by Dior, Givenchy and all the best Parisian couturiers. After Prince Rainier gave her a Cartier emerald-cut-diamond engagement ring, she became accustomed to other Cartier pieces, as well as to jewelry by Van Cleef & Arpels and several prominent French designers. And she wore a tiara as if she were to the palace born.

On these pages, model and actress Carolyn Murphy, herself a classic blonde beauty, conjures up a magical day in the life of Grace Kelly—and, for a moment, time stands still.

PAMELA FIORI





Upon reflection, was any silver-screen siren as alluring as Grace Kelly? The mirror doesn't lie. Elie Saab Couture silk-chiffon gown with Swarovski-crystal details (price on request); Graff diamond necklace (price on request); Leiber Austrian-crystal Contessa minaudière (\$1,395).



High society: In a class by herself, as this portrait of refined sophistication suggests. Donna Karan Collection jersey dress (\$2,495); Fred Leighton diamond earrings (\$85,000); Van Cleef & Arpels pearl Arthemise necklace with diamond strand in back (price on request). Opposite: With her red crocodile Kelly bag by Hermès (\$16,900), the “city girl” cuts a chic figure. Gucci linen coat with patent-leather belt (\$2,995) and citrus cotton blouse (\$695); Fred Leighton 1940s 18k-gold bracelet (\$25,000); Bottega Veneta sunglasses (\$1,500).







Evoking the most famous scene in *To Catch a Thief*, Murphy tempts a would-be cat burglar who, in the end, steals her heart. Michael Kors strapless chiffon-jersey gown (\$2,895); Fred Leighton 1940s pearl and diamond earrings (\$22,000) and 1950s platinum and diamond necklace (price on request). Valentino tuxedo (\$3,295), cotton shirt (\$450), silk bow tie (\$125) and silk pocket square (\$125). For shopping information, see page 234.

Hair by John Ruidant at See Management. Makeup by Tracy Crystal. Manicure by Ana Marie for artistsbytimothypriano.com. Grooming by Vaughn. Photographed at the St. Regis Hotel, New York City.