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# **PROSPECTS AND ACHIEVEMENTS IN APPLIED AND BASIC SCIENCES**

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BIOLOGICAL SCIENCES

## The Style Icon And The Rose "Audrey Hepburn"

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*The beauty of a woman must be seen from in her eyes,  
because that is the doorway to her heart.  
Audrey Hepburn*

Audrey Hepburn was a legendary film actress. She is also one of the most quintessential fashion icons of all time. Her simple style and classic nature still influences our fashion choices today (see video [9]), Fig. 1, 2, 3.



**Fig. 1. *Funny Face* (1957). Fig. 2. *Roses and Audrey Hepburn*. Fig. 3. *How to Steal a Million*, 1966.**

She has become so associated with the idea of ultimate elegance that she still resonates so much with technology-obsessed millennials. Her figure on the silver screen will always be that of a strong, free-spirited lady dressed in clean cut silhouettes created by the then-unknown couturier Hubert de Givenchy. It was this not-so-secret

love affair that did two things to the fashion world. The first was to catapult Hepburn and Givenchy as stars of the scene, with the world watching their every move together. The second, was revolutionizing the fashion world's idea of the modern woman. we present a history of this romance between artist and muse, muse and artist, and how their destined fashion romance endured the test of time [21]... His life would change after meeting a girl named Audrey Hepburn.

Working closely with eight-time Oscar winner, costume designer Edith Head (E. Head designed costumes for a number of Audrey Hepburn's films, including her silver screen debut in *Roman Holiday*. The costumes in the romantic comedy earned her another Academy Award, (see video [15], Fig. (4, 5, 6, 7, 8), Hepburn had taken it



**Fig. 4. Edith Head (1954). Fig. 5. *Roman Holiday* (1953). Fig. 6. Audrey Hepburn puts puts on her tiara and necklace (1952).**

into her own to source gowns for the modern fairy tale *Sabrina*.

Who was Edith Head? She believed in the importance of style, famously saying, "You can have anything you want in life if you dress for it."

Edith Head (1897–1981) was a brilliant Hollywood fashion designer who collaborated with Hitchcock on many of his films [35]. She has won 8 Academy



**Fig. 7. *Roman Holiday* (1953). Fig. 8. *Princess Ann*. Fig. 9. *Oskar* (1954). Fig. 10. "Lucky dress".**

Awards & 35 nominations, more than any other woman (Fig. 4). Her first job was as a teacher of French, Spanish and Art at the Bishop School for Girls at La Jolla, California. She got into films by answering a wanted ad as a sketch artist for Paramount. She also executed the design of Hubert de Givenchy for Audrey Hepburn's famous gown. [14].

Before escaping the confines of her royal duties to fly around Rome on the moped of a gorgeous Gregory Peck, Hepburn, in her role as Princess Ann, adorns a stunning diamond tiara with floral cut detailing, a pair of pear-shaped diamond earrings and coordinated necklace [23], (Fig. 6, 7).

At the 26th Annual Academy Awards (1954), Audrey Hepburn wore a white floral, belted dress created by couturier Hubert de Givenchy.

The white dress had a floral pattern and tight white belt which showed off Hepburn's very slim waistline. It featured a bateau or boat neckline, considered unusual for an Oscar dress (Fig. 9, 10) [42]. This dress is now regarded as one of the classic dresses of the 20th century.

The designer and actress forged a special bond that lasted the duration of both their careers, shaping their works in Hollywood and the fashion industry. Hepburn, who served as Givenchy's greatest muse from the '50s until her death in 1993, wore the label in some of her most famous roles including *Breakfast at Tiffany's*, *Sabrina* and *Funny Face* [1], (see video [18; 39; 44; 40]), Fig. 11, 12, 13.



Fig. 11. The designer and actress (1988). Fig. 12. Muse and artist (1956). Fig. 13. Givenchy's Show (1983).

Paramount Studios called. I was told that "Miss Hepburn" was coming to look for clothes for her new movie, "Sabrin". Since I loved Katharine Hepburn's style and look, I thought this was fantastic. But when the door of my studio opened, there stood a young woman, very slim, very tall, with doe eyes and short hair and wearing a pair of narrow pants, a little T-shirt, slippers and a gondolier's hat with red ribbon.

"Audrey was someone who knew perfectly how to dress, and knew perfectly what she should wear. What counted was her eyes, her face and her silhouette", said Givenchy [38], see video [46; 47; 48].



*Sabrina* (1954) would go on to win the Academy Award for Best Costume Design at the Oscars the following year. Although Edith Head had one it (rules state that costumers win the award, and since Givenchy's gowns were simply curated and not designed for the film, he could not be credited with a nomination), it was mostly due to the beautiful designs of Givenchy. Everything Hepburn had worn in the film was created in his studio, including the stunning white ball gown with black floral embroidery (Fig. 14, 16). Hepburn would soon negotiate in her contract that all her



Fig. 15. The Audrey Hepburn rose.



Fig. 16. Audrey Hepburn as Sabrina.

Fig. 14. *Sabrina* (1954).

Movie wardrobe be designed by the French designer for her next few films (save the work done by **Cecil Beaton** [7] for the 1964 Best Picture winner *My Fair Lady* (Fig. 17, 18, 19). This was the first contract of its kind [21].



Fig. 17. *My Fair Lady* (1964). Fig. 18. Audrey Hepburn as Eliza Doolittle. Fig. 19. Eliza's ball gown.

"She had an elegance, she knew how to walk, she knew what she wanted, she knew the faults in her face, she knew herself perfectly. She was true, honest... And she was kind" [38].

Photo taken by renowned photographer Howell Conant featuring Audrey Hepburn wearing some glamorous and fashionable hats [5], Fig. 20, 21, 22, 23)



**Fig. 20. A cocktail hat. Fig. 21. A pillbox hat. Fig. 22. A Straw hat. Fig. 23. An extravagant hat.**

Audrey Hepburn and hats: a match made in heaven. From 1954 onwards, the Hollywood style icon was dressed exclusively for contemporary films by French couturier **Hubert de Givenchy**, who was also an accomplished milliner. For period pieces, she often worked with celebrated designer/photographer, Cecil Beaton. From the black wide-brim hat she wore in *Breakfast at Tiffany's* (Fig. 25, see video [12]) to



**Fig. 24. *Breakfast at Tiffany's* (1961). Fig. 25. A black dress and a hat.**

**Fig. 26. At the party.**

the monumental feathered and flowered hat she immortalized in *My Fair Lady* (Fig. 17, 18, 19; 27) Hepburn epitomized style in hats of all shapes and forms for decades.

Pictured here is Bud Fraker's late-50s photograph of Hepburn in costume for *Funny Face* [53] (Fig. 1, 28, 29, 32).

The romantic weddings in the films evoke many women's yearning for wedding [24]. The iconic tea length wedding dresses Audrey Hepburn worn in 1957 in the movie *Funny Face* designed for her by Givenchy (Fig. 30, 31), **videos** [53; 54].



**Fig. 27.** *My Fair Lady* (1964).



**Fig. 28.** *Funny Face* (1957).



**Fig. 29.** *Funny Face* (1957).



**Fig. 30.** Givenchy's wedding dress. **Fig. 31.** A. Hepburn as Jo Stockton. **Fig. 32.** *Funny Face* (1957).

Pictures of the actress as a bride are familiar across the globe. A portrait taken in 1952 wearing a gown that never made it to the aisle, when the 23-year-old actress's wedding to businessman James Hanson was suddenly called off. The couple got engaged while she was filming *Roman Holiday*, for which later she won an Oscar (Fig. 9). In personal letters to a friend, Hepburn shared how she was so focussed on wedding planning that she interrupting rehearsals in order to attend dress fittings [13], (Fig. 33, 34, 35).

The history of Rome's oldest fashion house, the glamorous Sorelle Fontana, reads like a fairy tale. The three women, sisters Zoe, Micol and Giovanna came from Traversetolo, where they were taught dressmaking by their talented mother. Zoe decided to move and found it difficult to decide between Rome and Milan. Her instinct told her to travel to Rome, the city of the Italian aristocracy. The Sorelle Fontana atelier overlooks the Piazza di Spagna in Rome. The couturier's designs are still worn by Hollywood stars and international royalty. The Fontana sisters didn't just achieve their dream of opening an atelier; they came to own one of the most famous in the world, synonymous with glamour and elegance [13].



**Fig. 33. Audrey Hepburn as a bride (1952).**

**Fig. 34. Audrey Hepburn and Fontana's sisters.**

The design in question was created by the Fontana sisters (video [45]), who at the time ran one of the most renowned ateliers in Rome. It was there where they created the off-white satin gown with a bateau neckline, French sleeves and buttoned back, a famous silhouette and central character to this story.

Although the romance between Hepburn and Hanson was over, the gown designed by the Fontana sisters survived (Fig. 34 35), and Hepburn made a request to the atelier just after announcing the wedding cancellation: that the dress be donated to a worthy young bride [13].

Although her relationship with James Hanson ended, Hepburn's romances



Fig. 35. Audrey Hepburn (1952). Fig. 36. With Mel Ferrer (1954). Fig. 37. With Andrea Dotti (1969).

carried on, going on to marry (for the first time) actor Mel Ferrer (Fig. 36) two years later in a dress by **Pierre Balmain** (the bride wore a typically full-skirted '50s ballerina-length dress. The romantic style featured a high neck, leg-o-mutton sleeves and a cinched waist with a bow at the back [13].

In 1969, Audrey married Italian psychiatrist Andrea Dotti in a town hall ceremony in Switzerland (Fig. 37). For her second wedding, she unsurprisingly chose a dress by **Hubert de Givenchy**. It was a long-sleeved mini-dress in pale pink, paired with ballet flats and a matching headscarf [21].

This stunning yet simple black cocktail dress (Fig. 38, 39, 41) which Audrey Hepburn wore in the 1954 romantic comedy *Sabrina* is – believe it or not – one of the most controversial frocks in cinema history. It helped to make *Sabrina* one of the most stylish films of the 1950s – and to establish its young star's famous chic gamine look. It also marked her first collaboration with Hubert de Givenchy, the French couturier, with whom her style would be inextricably linked for the rest of her life [36].



Fig. 38. *Sabrina* (1954). Fig. 39-40. Black cocktail dress. Fig. 41. Audrey Hepburn as *Sabrina*

Known for her effortless glamour, the key to pulling off an Audrey Hepburn – inspired look is to find minimal, classically-tailored pieces that showcase streamlined sophistication.

One of the surprises about *Breakfast at Tiffany's* is that there aren't that many different dresses (Fig. 42, Fig. 43) – the same ones pop up more than once, but with different accessories. If you simply alternate a couple of frocks and vary the accessories, then it is possible to throw your chic outfit together super-fast... (see video [11; 12]).

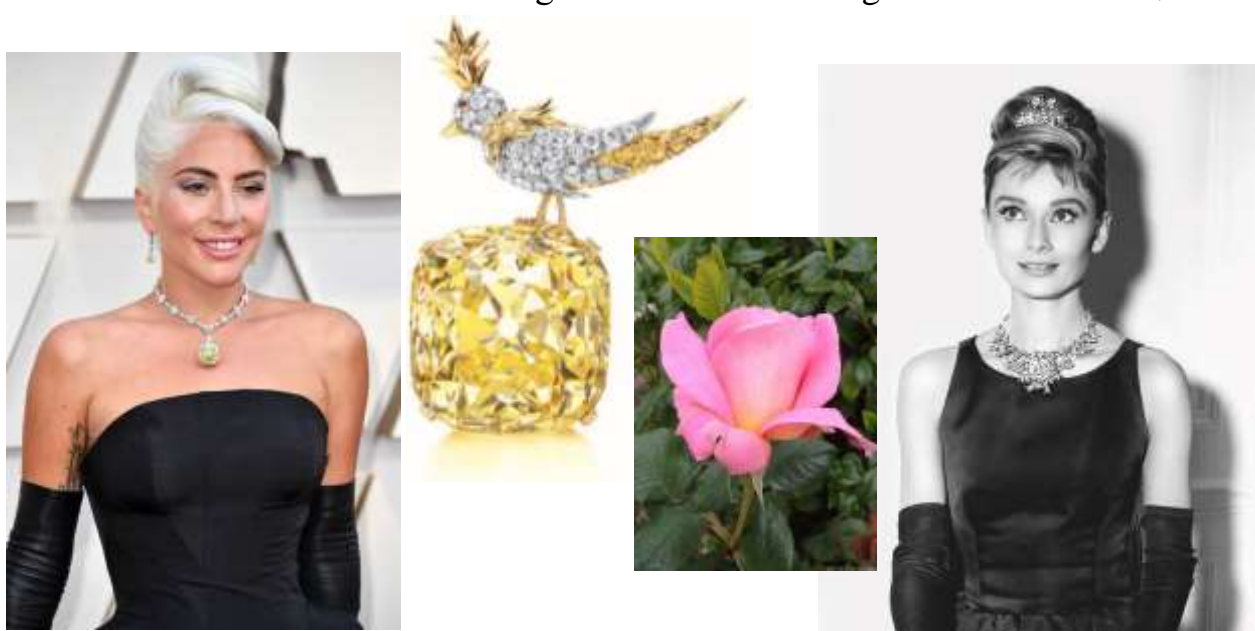
Holly Golightly is one of favorite female movie characters. Strong, independent, & of course fashionable. Her care-free style and easy, yet beautiful, outfits are a true inspiration to any fashionista. In many ways, Holly has a capsule wardrobe. A capsule wardrobe takes a minimalist approach to your closet-in essence, you have between thirty to fifty pieces of clothing that can be interchanged to created numerous outfits. The pieces tend to be classics, such as a trench coat or basic dress [19], (Fig. 24, 25, 26, 42, 43).



Fig. 42. *Breakfast at Tiffany's* (1961). Fig. 43. The long black dress. Fig. 44. Sleeveless cocktail dress.

Cocktail dress and coat designed by Givenchy for Audrey Hepburn in *Breakfast at Tiffany's* (1961). *Breakfast at Tiffany's* may have made the little black dress internationally famous (Fig. 42, 47), but Holly Golightly's little pink dress is also quite adorable. This sleeveless cocktail dress is accented waist and highlighted by its matching coat and sparking tiara (Fig. 44).

And some words about The Tiffany diamond (Fig. 46) – one of the largest yellow diamonds in the world – has a history which spans over a century, pre-dating not just the Oscars ceremony, but the birth of cinema itself (the first films are considered to be those of the Lumière brothers, shown in 1895). Discovered in South Africa's Kimberley diamond mines in 1877, it was purchased by eminent American jewellery trader Charles Lewis Tiffany a year later for \$18,000 (the transaction saw him deemed “the King of Diamonds...the figure would be over \$30



**Fig. 45. Lady Gaga (2019).**

**Fig. 46. The Tiffany diamond.**

**Fig. 47. A. Hepburn (1961).**

million today – and the stone remains unsold, and essentially priceless, today [37].

In its 144 years, Lady Gaga is only the third woman to have worn the Tiffany Diamond, and both previous outings were over half a century ago. Its appearance on the Oscars red carpet marks the diamond's first awards ceremony appearance, though the precious gem is no stranger to media attention. We can see Lady Gaga wearing the 128.54-carat Tiffany Diamond (Fig. 46) at the 91st Academy Awards in Los Angeles (Fig. 45).

At the 1957 Tiffany Ball held in Newport Rhode Island, Mary Whitehouse wore the diamond in a necklace among the 1,200 guests in attendance (the total value of jewellery worn at that ball is said to have reached \$20 million). Four years later in 1961, it was the turn of Audrey Hepburn to wear the diamond, this time set in a necklace designed by Jean Schlumberger. It was, quite aptly, in promotional photographs for *Breakfast at Tiffany's* that Hepburn wore the necklace, and the whole

look – black Givenchy dress, black gloves, and a diamond tiara (Fig. 47) to match the necklace – has since become one of the most recognised in fashion history [37].

Finally, the delicately-tinted pink blossoms of the "Audrey Hepburn" tea rose (Rosa "TWOadore"), also known as "TWOadore" and "Joan's Desire," sway gently



**Fig. 48. "Audrey Hepburn" tea rose. Fig. 49. Jerry F. Twomey. Fig. 50. "TWOadore" and "Joan's Desire".** in the spring breeze. Developed by Jerry F. Twomey (Fig. 49) and patented in 1992, the "Audrey Hepburn" rose has a medium to large flower and blooms throughout the growing season. The tea rose, also known as the monthly or everblooming rose, is native to China, thriving in U.S. Department of Agriculture plant hardiness zones 7b to 10b. Most modern tea roses are hybrids; the original tea roses were crossed with "hybrid perpetual" roses, combining the lovely blossoms of the tea rose with the everblooming habit of the hybrid perpetual rose [1].

This floribunda rose is also suitable as a shrub rose. The flower present itself in delicate pink, flowering abundantly on the first display.

Audrey Hepburn' \_ Audrey Hepburn' is an upright, deciduous shrub with thorny stems bearing pinnate leaves divided into ovate, toothed, glossy, dark green leaflets and large, fragrant, double, pale pink flowers from late spring into autumn [33]. Plant in moist but free-draining or free-draining soil, preferably in full sun. Water deeply and regularly. Avoid overhead watering. Provide good air circulation. Avoid planting in sites that have previously been used for growing roses.



## Rose "Audrey Hepburn" Characteristics

**Family:** Rosaceae  
**Genus:** Rosa  
**Class:** Hybrid Tea  
**Breeder:** Jerry F. Twomey (1991)  
**Botanical name:** Rosa 'Audrey Hepburn'  
**Other names:** Audrey Hepburn',  
Hybrid tea rose 'Audrey Hepburn',  
Rosa 'Joan's Desire', Rosa 'Twodore', Rosa 'Twoadore'  
**Height:** 80 - 100 cm  
**Flower:** 10 cm  
**Bloom size:** Large: 4-5  
**Petal count:** double: 16-25 petals  
**Rose bloom color:** Light pink (Fig. 48, 50, 51, 52, 55)  
**Plant Habit:** Shrub  
**Foliage:** medium sized, light green  
**Hardiness:** normaly  
**Life cycle:** Perennial  
**Climatic zone:** 4-9.  
**Habit:** Upright [33].  
**Propagation methods:**  
Budding, Hardwood cuttings  
**Parentage:** Evening Star x seedling (Fig. 53) [22; 41].



Fig. 51. Rosa 'Audrey Hepburn'.



Fig. 52. Flowering.



Fig. 53. *Evening Star*.



Fig. 54. Audrey Hepburn (1954).



Fig. 55. The 'Audrey Hepburn' Rose.

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