



**International Science Group**

**ISG-KONF.COM**

**XXVII**

**INTERNATIONAL SCIENTIFIC AND PRACTICAL  
CONFERENCE "MULTIDISCIPLINARY ACADEMIC  
RESEARCH AND INNOVATION"**

**Amsterdam, Netherlands**

**May 25 – 28, 2021**

**ISBN 978-1-63848-662-6**

**DOI 10.46299/ISG.2021.I.XXVII**

# **MULTIDISCIPLINARY ACADEMIC RESEARCH AND INNOVATION**

Abstracts of XXVII International Scientific and Practical Conference

Amsterdam, Netherlands  
May 25 – 28, 2021

UDC 01.1

The XXVII International Science Conference «Multidisciplinary academic research and innovation», May 25 – 28, 2021, Amsterdam, Netherlands. 839 p.

ISBN - 978-1-63848-662-6

DOI - 10.46299/ISG.2021.I.XXVII

## EDITORIAL BOARD

<u>Pluzhnik Elena</u>	Professor of the Department of Criminal Law and Criminology Odessa State University of Internal Affairs Candidate of Law, Associate Professor
<u>Liubchych Anna</u>	Scientific and Research Institute of Providing Legal Framework for the Innovative Development National Academy of Law Sciences of Ukraine, Kharkiv, Ukraine, Scientific secretary of Institute
<u>Liudmyla Polyvana</u>	Department of Accounting and Auditing Kharkiv National Technical University of Agriculture named after Petr Vasilenko, Ukraine
<u>Mushenyk Iryna</u>	Candidate of Economic Sciences, Associate Professor of Mathematical Disciplines , Informatics and Modeling. Podolsk State Agrarian Technical University
<u>Oleksandra Kovalevska</u>	Dnipropetrovsk State University of Internal Affairs Dnipro, Ukraine
<u>Prudka Liudmyla</u>	Odessa State University of Internal Affairs, Associate Professor of Criminology and Psychology Department
<u>Slabkyi Hennadii</u>	Doctor of Medical Sciences, Head of the Department of Health Sciences, Uzhhorod National University.
<u>Marchenko Dmytro</u>	Ph.D. in Machine Friction and Wear (Tribology), Associate Professor of Department of Tractors and Agricultural Machines, Maintenance and Servicing, Lecturer, Deputy dean on academic affairs of Engineering and Energy Faculty of Mykolayiv National Agrarian University (MNAU), Mykolayiv, Ukraine
<u>Harchenko Roman</u>	Candidate of Technical Sciences, specialty 05.22.20 - operation and repair of vehicles.
<u>Belei Svitlana</u>	Ph.D. (Economics), specialty: 08.00.04 "Economics and management of enterprises (by type of economic activity)"

## TABLE OF CONTENTS

ADVERTISING		
1.	Fedushko S., Kolos S. ВИЯВЛЕННЯ ТЕХНОЛОГІЙ ПРОСУВАННЯ В FACEBOOK НА ПРИКЛАДІ БРЕНДУ "MEET THE UKRAINIANS"	23
AGRICULTURAL SCIENCES		
2.	Karunskyi A., Voietska O., Makarynska A. THE TOMATO SHOOTS IN PIG BREEDING	28
3.	Poleva J. USE OF ECOLOGICAL-ANALYTICAL MONITORING METHODS IN THE STUDY OF THE AQUACULTURE DISCIPLINE OF ARTIFICIAL WATERS	33
4.	Воропай Г.В., Молеца Н.Б. ДОЦІЛЬНІСТЬ ВІДНОВЛЕННЯ ДОЩУВАННЯ В УМОВАХ ЗМІН КЛІМАТУ ДЛЯ ЗБІЛЬШЕННЯ ВРОЖАЙНОСТІ ОВОЧЕВИХ КУЛЬТУР НА ОСУШУВАНИХ ЗЕМЛЯХ В ЗОНІ ПІВНІЧНОГО ЛІСОСТЕПУ УКРАЇНИ	35
ARCHITECTURE, CONSTRUCTION		
5.	Вишневський Д.С. ПРОБЛЕМНІ АСПЕКТИ ТЕРИТОРІАЛЬНОГО РОЗВИТКУ НА НАЦІОНАЛЬНОМУ РІВНІ	45
6.	Охтень І.О. ВПЛИВ ПОЧАТКОВИХ НЕДОСКОНАЛОСТЕЙ ФОРМИ НА СТІЙКІСТЬ ТОНКОСТІННИХ СТЕРЖНІВ	47
7.	Савенко В.І., Нестеренко І.С., Шатрова І.А., Демидова О.О., Клюєва В.В. ОСНОВА РОЗВИТКУ БУДІВЕЛЬНОГО ПІДПРИЄМСТВА- ДІЛОВА ДОСКОНАЛІСТЬ ТА ІННОВАЦІЙНІ ТЕХНОЛОГІЇ ЗА ПІДТРИМКИ ДЕРЖАВНИХ ІНСТИТУТІВ	49
8.	Султанаев К.Т., Алшоразов Д.М. ХИМИЧЕСКИЕ ПРОЦЕССЫ ПРИ НАГРЕВАНИИ ИСХОДНОГО СЫРЬЯ ДЛЯ КЕРАМИЧЕСКОЙ ЧЕРЕПИЦЫ	57

9.	Султанаев К.Т., Алшоразов Д.М. РАЗРАБОТКА СОСТАВОВ И ТЕХНОЛОГИЯ ФРИТТОВАННЫХ ГЛАЗУРЕЙ	62
BIOLOGICAL SCIENCES		
10.	Sokolov T., Pet'ko L. "NEW LOOK" AND CHRISTIAN DIOR'S ROSES	68
11.	Pasichnyk S., Kravchuk K., Suietska K., Khodanitska O. LIPASES IN THE SEEDS OF OIL CULTURES	83
12.	Sverdrup A.E., Frolova L.L. BIOINDICATORS OF KABAN LAKES IDENTIFIED BY MARKER GENE 16S RRNA CYANOBACTERIA	85
13.	Yorkina N., Cherniak Y. LICHENOINDICATION ASSESSMENT OF THE STATE OF URBAN ECOSYSTEM OF MELITOPOL	87
14.	Василенко К.А., Поліщук В.Ю. ВАКЦИНИ НА ОСНОВІ РНК У ЛІКУВАННІ РАКУ	91
15.	Рибалка І.О., Вергелес Ю.І. ЩОДО ВДОСКОНАЛЕННЯ СИСТЕМИ МОНІТОРИНГУ НАСАДЖЕНЬ ТЕРИТОРІАЛЬНИХ ГРОМАД МІСТ ТА СЕЛИЩ УКРАЇНИ	93
CHEMICAL SCIENCES		
16.	Niyazbekova A.B., Salimova D.K. ELECTROCHEMICAL STUDIES OF MODEL SOLUTIONS OF RESERVOIR WATER IN THE PRESENCE OF PHOSPHATE- CONTAINING INHIBITORS	96
17.	Tangarikov N.S., Turabdjanov S.M., Mamadiyorova S.I., Хасилов І.Н. НЕКОТОРЫЕ МЕТОДЫ ПОЛУЧЕНИЯ АЦЕТАЛЬДЕГИДА И АЦЕТОНА	102
18.	Tangarikov N.S., Turabdjanov S.M., Kadirov S.M., Jurakulov M.M., СИНТЕЗ ПИРИДИНОВ ИЗ ФЕНИЛАЦЕТИЛЕНА И АММИАКА	105

## "NEW LOOK" AND CHRISTIAN DIOR'S ROSES

**Sokolov Timothy**

Student of Faculty of Science Education and Ecology  
Dragomanov National Pedagogical University

**Pet'ko Lyudmila**

Candidate of Pedagogic Sciences, Associate Professor  
Dragomanov National Pedagogical University

*After women, flowers are the most lovely thing God has given the world*

*Christian Dior*

Created within the confines of wartime, Dior's designs revolutionized women's clothing with its feminine and luxurious elegance. Christian Dior (Fig. 2) has been one of the most successful designers in the fashion industry in the world, both for his unparalleled creativity and exceptional design of clothing, and for his unparalleled business skills [2], see video [4; 8; 39]

Christian Dior discovered gardening at his childhood home in Granville, France (Fig. 3). Roses profoundly influenced the designer, especially with his famous *New Look* aesthetic, where they were placed beneath the iconic corolla symbol. *Dior and Roses* [28] was published on the occasion of the exhibition at the Musée Christian Dior in Granville (Fig. 3), this volume explores the rose's importance in Dior's history. The inspiration for Christian Dior's flowery vision of femininity runs deep throughout the House's collections; reinventions by subsequent artistic directors pay homage to Dior's wish to design dresses for "flower-like women." A focus on a new variety of rose, the Rose de Granville, underscores the perennial significance of the rose today – from inspiring Haute Couture creations to perfume making [36].



**Fig. 1. The Christian Dior Rose.**



**Fig. 2. Christian Dior with models (about 1955).**

Villa *Les Rhumbs* was built in the late nineteenth century and was named after the old marine term "Rhumb" (Fig. 3), designating a wind rose divided into 32 rhumbs, a symbol which appears as a mosaic floor ornament in one of the house's entrances. Christian Dior's parents bought this grand house with its winter garden located in a park in 1905 at the shipowner Beust. Christian Dior was particularly fond of this place. He wrote in his autobiography "Dior by Dior": "I have most tender and amazed memories... of my childhood home. I would even say that my life and my style owe almost everything to its site and architecture" [36].

In 1925, the future fashion designer decided to replace the greenhouse with a pergola and a small pond (Fig. 4).



**Fig. 3. Villa Les Rhumbs, 1930.**



**Fig. 4. The pergola and pool at Villa Les Rhumbs.**

As an extension of the pergola, Christian Dior's mother Madeleine Dior added a rose garden supported by the wall along the "sentier des douaniers" (custom officers' path), thus offering the roses shelter from the salty marine winds (see video [41], Fig. 5). In 1932, shortly after Christian Dior's mother Madeleine had died, the father, who was an industrial, got ruined by the crisis and the property had to be sold. The villa was purchased by the town of Granville and the garden was open to the public from 1938.

In 1997, the villa became the "Christian Dior Museum," unique "Musée de France" labeled museum dedicated to a couturier. [36].



**Fig. 5. A rose garden at Villa Les Rhumbs.**



**Fig. 6. Miss Dior (1947).**

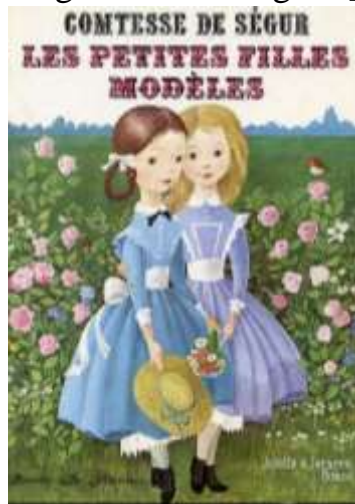


**Fig. 7. 70 years ago. Natalie Portman in Miss Dior campaign (2017).**

Dedicated to the most glorious of flowers, which was also one of Christian Dior's favourites, *the Dior and Roses* exhibition (5 June–31 October 2021) can be seen in his childhood home, the Les Rhumbs villa in Granville. The rose inspired the flower-woman silhouette, initially imagined in the garden in Granville, before it bloomed in 1947 at the Dior fashion house's first show. Its scent also features in the many perfumes created from 1947, including the first fragrance, Miss Dior (Fig. 6).

The word "rose" refers not only to a flower, but also to a colour: pink. It is the colour of the family home, with its "pastel pink roughcast walls" (as Dior himself described them). It echoes the delicate shade of the fragrant flowers that he admired in the rose garden added by his mother, Madeleine. It is the colour of childhood, that of *Les Petites Filles Modèles* ("Good Little Girls", 1858) [13], the famous novel by the Countess of Ségur (Fig. 8) published as part of the Bibliothèque Rose collection.

In 1939, this book (Fig. 9) inspired a dress by Christian Dior, who at the time was a pattern cutter for fashion designer Robert Piguet [10], Fig. 10.



**Fig. 8. The Countess of Ségur. Fig. 9. *Les Petites Filles Modèles*. Fig. 10. Piguet and Dior (1938) (ed. 1966).**

The evocation of childhood and the garden in Granville is followed by an exploration of Christian Dior's "other" gardens, which were inspired by the first: the



**Fig. 11. Christian Dior (1905–1957).**

**Fig. 12. The flower theme by Dior.**



garden in Milly-la-Forêt, south of Paris, then his last garden in Montauroux (Provence), which allowed him to “find, in another climate, the enclosed garden that protected my childhood.” Roses were present there, just as they were in the creations of his artist and poet friends: Raoul Dufy, Salvador Dali, Léonor Fini, Christian Bérard and Jean Cocteau also adopted the rose and its pink colour, both so versatile in the worlds of poetry, art and fashion, which in this case were closely connected [10].

*“Elegance must be the right combination of distinction, naturalness, care and simplicity. Outside this, believe me, there is no elegance. Only pretension”, writes Dior.*

From pale pink to redder shades, sometimes associated with the world of little girls, sometimes with that of the femme fatale, pink was constantly used by Christian Dior and his successors in the Haute Couture designs and accessories selected for the exhibition: jewellery, scarves, bags, shoes... There are many variations from different periods and different designers: Yves Saint Laurent, Marc Bohan, Gianfranco Ferré, John Galliano and Raf Simons in the past, and Maria Grazia Chiuri today, have adapted them skilfully for their times [10], Fig. 12, **see video [40]**.

Dior started his design career only in 1935, when he began selling sketches, which helped win him a job with Figaro Illustré.

In the 30s, women of the middle and upper class would basically wear the same attires due to the Great Depression. In contrast, after World War II, Dior's exclusive, lavish costumes offered a symbol of the new, divided society.

Like all great revolutionists, Christian Dior is a creature of destiny. He did not create the New Look single-handed. But he appeared at the psychological moment as its man on plush horseback. As far back as the late 1930s Martha Graham's modern ballet troupe was wearing the knee-covering, bosom-exposing garments currently featured as the New Looks. In 1941 Harper's Bazaar solemnly warned its readers: 'Watch your skirt length. If this longer skirt length looks right to you, you're a woman of the future' [3], Fig. 13.



Fig. 13. This skirt length.



Fig. 14. Dior's Bar Jacket, 1947.



Fig. 15. New Look (1947).

In 1946, a year after the war ended, Dior founded his couture house. One of his first lines, Corolle, debuted on February 12, 1947. Dior develops the theme of the flower woman, the second collection deepens it: "Soft shoulders, slender waists, rounded hips and new lengths, emphasizing the mystery of the leg.

Negotiations to establish the house of Dior had begun in 1946 when the world was just coming out of World War Two. In 1946, Marcel Bossac, one of France's richest factory owners (Fig. 16), invited Christian Dior (Fig. 18) to work as a designer with the Philippe et Geston fashion house, but Dior, who himself had decided to open a new fashion house, declined the offer [2]. Finally, on 16 December 1946, Dior, with the support of Marcel Bossac, opened his fashion house in Paris (Fig. 17).

After the austerity of the war and the boxy silhouettes, Dior introduced a more glamorous look. The launch marked the return of the Parisian fashion industry” [1].



**Fig. 16. Marcel Bossac (1889–1980).**



**Fig. 17. Christian Dior, 30 Avenue Montaigne, Paris, 2016.**



**Fig. 18. Christian Dior.**

In 1947, Christian Dior presented his first show, ‘Corolle’. Fabric rationing from the Second World War had ended and Dior relished an opportunity to step away from the silhouettes of wartime styles, calling them “hideous and repellent”. His new, fresh designs presented in ‘Corolle’ became synonymous with the feminine and voluptuous. The show made the cover of



**Fig. 19. Models wearing Christian Dior in 1947.**



**Fig. 20. Christian Dior with models.**

*Life* magazine and was dubbed “The New Look” by Harper’s Bazaar, which described the designs as “a curving, opulent day silhouette that is the most elegant fashion for decades”.

Christian Dior introduced two leopard silhouettes (1947). A sheath called ‘Jungle’ and an evening dress called ‘Africa’. Expression of feline grace, the print finds a particular echo in the Dior creation. Monsieur owes it in fact to his muse, Mitzah Bricard [21], (Fig. 21). The leopard pattern becomes totemic for the House of Dior [17], Fig. 22–24.



**Fig. 21. Mitzah Bricard (1950). Fig. 22. Queen Elizabeth II. Fig. 23. E. Taylor. Fig. 24. Jacqueline Kennedy.**

According to his autobiography, she was a living incarnation of elegance. “Madame Bricard is one of those people,” he writes, “increasingly rare, who make elegance their sole *raison d’être*. Gazing at life out of the windows of the Ritz, so to speak, she is superbly indifferent to such mundane concerns as politics, finance or social change” [1]. She would always wear some leopard print, often pearls, and beautiful hats. “Her whole life was devoted to her look, and her ideas – she was his confidante.” Bricard, it seems, not only inspired his ideas, but was necessary to the process of creation. In the 1954 book *Talking about Fashion*, Dior says: “Her moods, her extremes of behaviour, her faults, her entrances, her late appearances, her theatricality, her mode of speech, her unorthodox manner of dress, her jewels, in short her presence, bring the touch of absolute elegance so necessary to the fashion house” [1].

“*Individuality will always be one of the conditions of real elegance,*” writes Dior.

Dior helped restore beleaguered post-war Paris as the capital of fashion. Each of his collections had a theme. The spring 1947 collection was called *Carolle*, the latter suggesting the silhouette of the New Look, with its prominent shoulders, accentuated hips and small waist. The spring 1953 collection was dubbed *Tulip*, and featured an abundance of floaty, flowery prints (Fig. 25).

This slightly off-the-shoulder cream gown for Dior's Spring 1953 cemented the woman's waist as the center of focus for the designer. The dress curves in at the waist and flares out into an hourglass shape. Dubbed the “*Tulip*” dress, the design also

featured a form-fitting V-shaped neckline [18].

Along with the "New Look" and a smattering of other silhouettes, Dior also introduced the H-Line dress for his Fall 1954 collection (Fig. 26). With the fabric sheathed at the chest and a crisp neckline (in the shape of an H), Dior's designs were praised for ushering in a different type of femininity at the time.

Dior's A-Line skirts and jackets for Spring 1955 gave the models slender shoulders, flaring out gradually from the waist to create an A shape (Fig. 27) [18]. The predominant feature of spring 1955's A-line collection (Fig. 27) was just what the name indicated, with its undefined waists and smooth silhouette that widened over the hips and legs [35].



**Fig. 25. The "Tulip" dress, 1953. Fig. 26. The H-Line dress, 1954. Fig. 27. Dior's A-Line skirts and jackets.**

For Fall 1955, Dior kept all of the bulky material at the top, with a slim silhouette from the waist down. The effect was a jacket and dress combination that created a Y-shape (Fig. 28).



**Fig. 28. Y-Line, 1955.**

**Fig. 29. The ball gown, 1957.**

**Fig. 30. Prince Rainier and Grace Kelly, at Imperial Ball, 1956, see video [27].**

For his penultimate collection in Paris SPRING 1957, Dior unveiled a number of breathtaking ball gowns in materials of silk and layered taffeta. **Actress Ingrid Bergman** (Fig. 29) was in attendance for the show and as with many of Dior's last collections, the designer began incorporating more romantic silhouettes, chemises, narrow tunics, and sari-like wraps [18].

Grace Kelly's life may have transformed from that of a Hollywood star to Princess of Monaco (Fig. 30), but her status as a style icon remained constant throughout her life. There is perhaps no better record of this than her close thirty-year-long relationship with the illustrious house of Dior. We can rediscover the classic elegance of Grace Kelly's wardrobe through the gorgeous designs created for her by Dior [22], Fig. 31, 33.



Fig. 31. Grace Kelly in Dior. Fig. 32. The rose Christian Dior. Fig. 33. A dress "Colinette", 1956.

Marlene Dietrich (Fig. 34–36) and Christian Dior (see video [19]) met each other during the first Dior show in 1947. Many people were surprised by their friendship and collaboration due to the fact that Marlene Dietrich had been a regular customer of Coco Chanel, Dior's main competitor. She constantly judged him for his too heavy skirts and tight waists.



Fig. 34. Marlene Dietrich, *Stage Fright* 1950. Fig. 35. A dress by Dior. Fig. 36. The ball gown by Dior.

However, Marlene Dietrich was impressed by the young designer's elegance of clothes and fell in love with them. She decided that she wanted to wear more feminine clothes and started to slowly depart from her usual pantsuits. From that moment on, Dietrich was filmed only in Dior clothes. For instance, when Hitchcock offered her a role in his movie *Stage Fright*, she said that she would take part in it only if she was wearing Dior's clothes in the movie. The quote "No Dior, No Dietrich" became a legendary one, and Hitchcock was forced to agree to her requirements [37], see video [34].

Entering the 1950s, blouses paired with long skirts and flat shoes quickly became the most popular fashion trend. The waist is what catches the eye right away for Dior's Spring 1952 collection (Fig. 31).

Mr Dior dressed Princess Margaret (1930–2002) for her 21st birthday in 1951, he would unassumingly lay the foundation for the type of trusted fashion relationships we see today (Fig. 37).



**Fig. 37. Princess Margaret (1951). Fig. 38. Elizabeth Taylor, 1961. A dress Soirée à Rio by Marc Bohan.**

A distinctive reputation among elite clientele popularized Dior's designs, establishing the fashion house on five continents in only a decade. North and South American patrons embraced the uniqueness of Dior's daring, ornate designs, and Hollywood actresses became notable clients such as Marilyn Monroe, Rita Hayworth, ballerina Margot Fonteyn, and Elizabeth Taylor [33], (Fig. 38).

Now, it is the likes of Charlize Theron, Jennifer Lawrence, Marion Cotillard and Lady Gaga who showcase Dior's haute couture creations. Since Christian Dior's era, the Dior house has gone from strength to strength and has had at its head some of the world's most talented designers, from Yves Saint Laurent to John Galliano and Raf Simons. And now, for the first time in its history, there is a woman at the helm of Dior, Maria Grazia Chiuri [1].

Since Dior himself six artistic directors have followed, each bearing a unique stamp on the identity of the fashion house: Yves Saint Laurent (1958–1960), Marc Bohan (1961–1989), Gianfranco Ferré (1989–1996), John Galliano (1997–2011), Raf Simons (2012–2015), and Maria Grazia Chiuri (2016–present) [12].

Today's design history-makers Thom Browne, Miuccia Prada, Vivienne Westwood, and Alexander McQueen have all referenced Dior's fashion inspiration in their work. The House of Dior retains the full elegance of its founding vision, Christian Dior's couture artistry [12].

**The Christian Dior rose** is named in honor of the famed designer, this award-winning hybrid tea features blooms of an exceptionally clear true red coloring. Opening from shapely, long buds on elegant cuttings stems, the flowers display classic form and have a sweet, spicy perfume. Because they are heavily petaled, the flowers open best in warm climates, but they can also burn in hot direct sun. If possible give this rose some afternoon shade and it will reward you with wonderful bloom displays. It is nearly thornless and has clean, attractive foliage. Most of all it has wonderful clear color [6].

**Parentage:** (*Independence* x *Happiness*) x (*Peace* x *Happiness*) (Fig. 39–42) [30].



**Fig. 39.** The rose *Independence* (1951).



**Fig. 40.** The rose '*Happiness*' (1949).



**Fig. 41.** The rose *Peace* (1939).



**Fig. 42.** The rose '*Happiness*' (1949).

*Christian Dior* is an old rose variety that performs well having good foliage and showing good disease resistance. Strong stems bear shapely, double and slightly scented blooms of vibrant deep red. It should be pruned from late winter to early spring,

reducing the main stems to 25-45cm (10-18in) above the ground (Fig. 43–46) (**video [9]**) [14].

**Pruning:** Remove old canes and dead or diseased wood and cut back canes that cross. In warmer climates, cut back the remaining canes by about one-third. In colder areas, you'll probably find you'll have to prune a little more than that. Requires spring freeze protection [32].

### The Rose *Christian Dior* Characteristics

**Kingdom:** Planta.

**Clade:** Tracheophytes.

**Clade:** Angiosperms.

**Clade:** Eudicots.

**Clade:** Rosids.

**Order:** Rosales.

**Class:** Hybrid multiflora.

**Family:** Rosaceae.

**Genus:** Rosa.

**Species:** rose Christian Dior.

**Latin name:** Rosa 'Christian Dior'.

**Type:** Deciduous Perennial.

**Colour:** Crimson red.

**Flowering:** Repeat Flowering.

**Fragrance:** A light and fruity.

**Bloom size:** Big.

**Family:** Hybrid Tea Rose.

**Height:** 60cm.

**Spread:** 90cm.

**Light:** Partial or Dappled Shade.

**Time to prune:** January to March.

**Rate of Growth:** Moderate.

**Hardiness:** Hardy.

**Wildlife Attractant:** Birds.

**Breeder:** Meilland International SA. Meilland International SA is a family-owned rose growing business founded circa 1850. The business operates today out of the Domaine de Saint André in Le Cannet-des-Maures, Le Luc en Provence, Var, France with branches all over the world [20].

**Year of Introduction:** 1960.

**Drainage:** Well drained.

**Maintenance Level:** Medium.

**Water:** Occasional watering.

**USDA zone:** 7b through 9b.

**Disease susceptibility:** susceptible to Mildew.

**Propagation methods:** Cuttings: Leaf, Bulbs [29].



**Fig. 43.** The Rosebud of the flower 'Christian Dior'.



**Fig. 44.** The flower.



**Fig. 45.** The bush of the rose Christian Dior.

**Cultivation:** It is best to plant roses in winter or early spring, provided there is little frost. To plant, dig a hole large enough to take the roots when fully outspread. Distribute the roots evenly around the hole and put in a little fine soil to which has been



added a small amount of bonemeal. Fill in a further 5cm of ordinary soil over the roots and tread in firmly. Generally speaking the depth of planting roses will vary between 10-20cm, but examination of the plants should let you know quite clearly the depth to plant. It is vital that roses are planted firmly, to ensure that winds will not damage or disrupt the roots. Apply a balanced fertiliser every 3-4 weeks in the spring/summer and it is also recommended that you apply a mulch in the winter for protection [31].

Large, crimson red flowers up to 5" wide with strong, glossy leaves make Christian Dior rose is a real show stopper. Christian Dior makes good cut flowers and its sweet fragrance attracts bees & butterflies. Hybrid Teas produce large individual blooms on tall straight canes. They are ideal for cut flowers and make excellent showpieces in your garden or yard [5].



Fig. 46. Christian Dior rose.



Fig. 47. Miss Dior blooming bouquet.



### References

1. Baker Lindsay. The formidable women behind the legendary Christian Dior. URI : <https://www.bbc.com/culture/article/20190129-the-formidable-women-behind-the-legendary-christian-dior>
2. Biography Of Christian Dior, Famous French Designer. *Fashion*. March 31, 2021 URI : <https://fashionnova-mag.blogspot.com/2021/03/biography-of-christian-dior-famous.html>
3. Cosgrove Ben. LIFE. URI : <https://www.life.com/people/christian-dior-rare-photos/>
4. Christian Dior (Кристиан Диор) - Человек легенда | История модного дома Dior. URI : <https://www.youtube.com/watch?v=2RU6Gq9Qf8M&t=451s>
5. Christian Dior HT Rose. URI : <https://gardenlandusa.com/shop/product/christian-dior-rose/>
6. Christian Dior Hybrid Tea Rose – 1 bare root plant. URI : <https://fallgardenplants.com/christian-dior-hybrid-tea-rose-1-bare-root-plant/>

7. Christian Dior and roses: an exhibit traces the couturier's floral inspiration. *Fashion*. May 17, 2021. URI : <https://ww.fashionnetwork.com/news/Christian-dior-and-roses-an-exhibit-traces-the-couturier-s-floral-inspiration,1302616.html>
8. CHRISTIAN DIOR, LA FRANCE (bande-annonce documentaire). URI : [https://www.youtube.com/watch?v=EHwU\\_tVwc5s&t=4s](https://www.youtube.com/watch?v=EHwU_tVwc5s&t=4s)
9. Christian Dior Rose Flowers at Mughal Gardens, New Delhi. URI : <https://www.youtube.com/watch?v=SOqg7RqxPG4>.
10. CHRISTIAN DIOR MUSEUM. *DIOR AND ROSES*. JUNE 5th TO OCTOBER 31st 2021. URI : <http://musee-dior-granville.com/en/les-expositions/dior-images-de-legende-2/>
11. *DIOR: The Legendary Images*. Publisher : Rizzoli. New York. 2014. 240 p.
12. Escalante Ana. Inside Christian Dior's Blooming Mind. December 27, 2020. URI : <https://www.crfashionbook.com/fashion/a34834259/christian-dior-history-flowers/>
13. Good Little Girls. URI. [https://en.wikipedia.org/wiki/Good\\_Little\\_Girls\\_\(novel\)](https://en.wikipedia.org/wiki/Good_Little_Girls_(novel))
14. Hybrid Tea Rose.  
URI : [http://www.bbc.co.uk/gardening/plants/plant\\_finder/plant\\_pages/13241.shtml](http://www.bbc.co.uk/gardening/plants/plant_finder/plant_pages/13241.shtml).
15. Kirilchuk N., Pet'ko L. The Style Icon And The Rose "Audrey Hepburn": Abstracts of the IV<sup>th</sup> International Scientific and Practical Conference «Prospects and achievements in applied and basic sciences» (Budapest, February 9–12, 2021). Hungary. Budapest : Bookwire<sup>TM</sup>. 2021. Pp. 57–72.
16. Kloster Caroline. Why John Galliano's Dior can never exist again. November 9, 2020. URI : <https://www.crfashionbook.com/fashion/a34500073/john-gallianos-dior-never-exist-again/>
17. Leopard And Hounds-tooth: Iconic Dior Patterns. *Icon-Icon*. 20 Yune 2020. URI : <https://www.icon-icon.com/en/leopard-and-hounds-tooth-iconic-dior-patterns/>
18. Lin Summer. Charting Christian Dior's most iconic looks throughout the years. URI : <https://www.crfashionbook.com/fashion/g15391269/christian-dior-most-iconic-looks/>
19. Marlene Dietrich In Paris (1949). URI : <https://www.youtube.com/watch?v=CwjYzi7WGcE&t=176s>
20. Meilland International SA URI : [https://en.wikipedia.org/wiki/Meilland\\_International\\_SA](https://en.wikipedia.org/wiki/Meilland_International_SA). (13. 01. 2021).
21. Mitzah Bricard: Christian Dior's Leopardess. URI : <http://thecoincidentalandy.blogspot.com/2018/11/mitzah-bricard-christian-diors.html>
22. Müller F., Mitterrand F., Richart B. *Grace of Monaco: Princess in Dior*. Publisher : Rizzoli. 2019. 152 p.
23. Pet'ko Lyudmila. Developing students' creativity in conditions of university // Research: tendencies and prospects: Collection of scientific articles. – Editorial Arane, S.A. de C.V., Mexico City, Mexico, 2017. P. 272–276.
24. Pet'ko L. Multicultural upbringing of students and the formation of professionally oriented foreign language teaching environment // Perspectives of research and

development : Collection of scientific articles. – SAUL Publishing Ltd, Dublin, Ireland, 2017. P. 164–170.

25. Pet'ko L. V. Teaching of students' professionally oriented foreign language writing in the formation of professionally oriented foreign language learning environment // Economics, management, law: innovation strategy: Collection of scientific articles. Henan Science and Technology Press, Zhengzhou, China, 2016. P. 356–359.

26. Pet'ko L., Turchynova G., Sokolov T. The *William Shakespeare* Rose and the Rose in Shakespeare's works // Impact of modernity on science and practice: Abstracts of XVIII International Scientific and Practical Conference. (26–27 May). Boston, USA 2020. Pp. 116–125

27. Prince Rainier And Grace Kelly At Imperial Ball (1956). URI : <https://www.youtube.com/watch?v=CDemAtZdkqQ>

28. Pujalet-Plaà Éric, Richart Brigitte, Leret Vincent. Dior and Roses. Publisher: Rizzoli. 2021. 160 p.

29. Rosa 'Christian Dior'. URI : <http://onlineplantguide.com/plant-details/2288>

30. Rosa 'Christian Dior'. URI : <https://garden.org/plants/view/2167/Rose-Rosa-Christian-Dior/>

31. Rose Christian Dior : <https://www.dutchbulbs.co.uk/plant-0001685-fb-1/rose-christian-dior/>. (27. 01. 2021).

32. Rose 'Christian Dior' Description. URI : <https://www.helpmefind.com/rose/l.php?l=2.1166.0>. (27. 01. 2021).

33. Sauer Jennifer. The history of the House of Dior. November 20, 2018.

URI : <https://www.crfashionbook.com/fashion/a25167232/the-history-of-the-house-of-dior/>

34. Stage Fright (1950) Directed by Alfred Hitchcock. With Jane Wyman and Marlene Dietrich. URI : [https://www.youtube.com/watch?v=\\_7u3wyxjTaQ&t=167s](https://www.youtube.com/watch?v=_7u3wyxjTaQ&t=167s)

35. The Big Four: The Legends of the World of Couture and Fashion. URI : <https://hashtaglegend.com/style/legends-couture-fashion-chanel-saint-laurent-dior-hedi-slimane/>

36. The Dior garden. URI : <http://musee-dior-granville.com/en/the-garden/the-history-of-garden/>.

37. Top Three Women in Christian Dior's Life. URI :

<https://thepawprintdaa.com/2020/03/03/top-three-women-in-christian-diors-life/>

38. Tyler Elizabeth. How Christian Dior's Gardens Inspired Fashion Greatness. *Vogue*. 15 April 2020. URI : <https://www.vogue.co.uk/article/christian-dior-gardens-inspiration>

39. Выставка "Christian Dior: Кутюрье мечты" в Париже. URI : <https://www.youtube.com/watch?v=-SHjJWNgyTw>

40. «Диор и я» (Dior and I), 2014. URI : <https://www.youtube.com/watch?v=mOdLKQFBuow>

41. Модный дом Dior: эволюция или революция. URI : [https://www.youtube.com/watch?v=\\_cvlYKaLbz4](https://www.youtube.com/watch?v=_cvlYKaLbz4)

42. Петько Л. В. Актуальність навчання студентів читання текстів іноземною мовою шляхом формування професійно орієнтованого іншомовного

навчального середовища в умовах університету / Л.В.Петько // Наукові записки : [зб. наук. статей] / М-во освіти і науки України, Нац. пед. ун-т імені М.П.Драгоманова ; укл. Л.Л.Макаренко. Київ : Вид-во НПУ імені М.П.Драгоманова, 2014. Випуск СХХ1 (121). С. 182–190. – (Серія педагогічні та історичні науки). **URI** <http://enpuir.npu.edu.ua/handle/123456789/16667>

43. Петько Л.В. Імператив глобалізаційних перспектив – формування професійно спрямованого іншомовного навчального середовища в умовах університету / Л.В.Петько // Педагогіка вищої та середньої школи: зб.наук.праць ; за ред. З.П.Бакум. – Криворізький педагогічний інститут ДВНЗ «Криворізький національний університет». – Вип. 41. – Кривий Ріг : Друкарня Романа Козлова, 2014. – С. 254–261.

44. Турчинова Г. В. Тематика, тексти, мовний та мовленнєвий матеріал у курсі навчання викладання біології англійською мовою. *Наукові записки* Національного пед. ун-ту імені М. П. Драгоманова. Серія: Педагогічні та історичні науки : [зб. наук. статей] / М-во освіти і науки, молоді та спорту України, Нац. пед. ун-т ім. М. П. Драгоманова. Київ : Вид-во НПУ ім. М. П. Драгоманова, 2013. Вип. 109. С. 205–210.

**URI** <http://enpuir.npu.edu.ua/handle/123456789/7509>