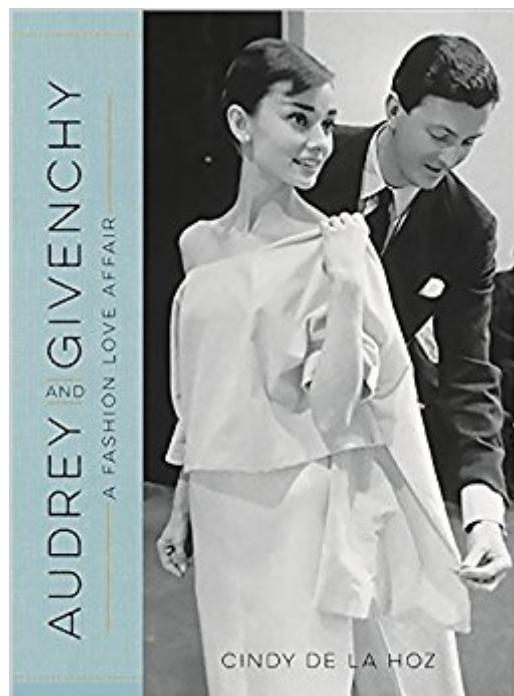


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Audrey And Givenchy: A Fashion Love Affair



Synopsis

The words "Audrey style" • conjure images of ballet flats, little black dresses, bateau necklines, capri pants, and countless stunning fashions. Audrey Hepburn, the fashion icon, got her start in the early 1950s, just as a young French designer, Hubert de Givenchy, was beginning his legendary career. Together Audrey and Givenchy were a brilliant meeting of minds. Over the course of their forty-year friendship and professional partnership, both became fashion icons whose collaborations influenced trends for generations to come. *Audrey and Givenchy* is a celebration of their work both onscreen and off, featuring fashion profiles on such classics as *Sabrina*, *Breakfast at Tiffany's*, *Charade*, *How to Steal a Million*, and perhaps greatest of all, *Funny Face* (who could forget the many looks of Audrey's transformation from dowdy librarian to high-fashion model?). Also covering their greatest off-screen fashion hits for awards shows and events and featuring photos throughout, *Audrey and Givenchy* is a stunning showcase of the most influential teaming of star and designer in fashion history.

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Customer Reviews

Cindy De La Hoz is a film and fashion buff inspired by the legends of the silver screen. She is author of the books *So Audrey*, *A Touch of Grace: How to Be a Princess, the Grace Kelly Way*; *Lucy at the Movies*; and *Lana: The Memories, the Myths, the Movies*, which Leonard Maltin reviewed as "one of the best books about a star I've ever read." Cindy lives in Philadelphia.

The above quote was from Audrey Hepburn in praise of her close friend and collaborator the

Parisian courtier Hubert de Givenchy. Theirs was an inspired and brilliant partnership in eight films beginning with *Sabrina* in 1954 culminating in 1979 with *Bloodline*. This book concentrates primarily on their professional partnership, but does give reference to their close personal relationship; they felt like brother and sister, he would be a pallbearer at her funeral. The book is small, approximately 8 x 6, slim but very nicely done, the pages have a glossy, satisfying finish under one's fingers, with the signature robin's egg blue color of Tiffany's used as accents on the front cover and spine, and sprinkled throughout. Ms. De La Hoz's prose is not extensive, concentrating primarily on the various costumes used in each film, but is easy to read and has enjoyable, interesting vignettes such as the initial meeting between the two in 1953 at Givenchy's fashion house, where he anticipated another Hepburn, Katharine. The highlight is the wealth of beautiful photographs used, both in color and black in white. For each film presented there is at least one accompanying photo of every costume Ms. Hepburn wore. The author has chosen well, the one minor flaw is that several of the more colorful creations such as the vivid deep fuchsia gown worn in *Breakfast at Tiffany's*, and the bright floral dress used in the flower market photo sequence in *Funny Face*, are presented in black and white. Some of my favorites are a color publicity shot for *Funny Face* a strapless white gown sprinkled with a delicate pale green design, another color head shot of a gorgeous Hepburn for *Breakfast at Tiffany's* in one of the more sensational hats, black with a white swan's down puff in front, another from the same is a publicity shot inside Tiffany's with a gleeful Holly Golightly at table having breakfast at Tiffany's coffee and a Danish. She is wearing the iconic black evening gown from the opening sequence, one glove clad arm with her cigarette holder flung over her head while the other hoists her coffee cup in a toast. There is a glamorous yet oddly wistful promotional shot of Ms. Hepburn with her hair swept back from her face, an ethereal gauze stole floating around her swan neck for *L'Interdit*, the perfume created for her by Messer. Givenchy. From *How to Steal a Million* there is a pair of delightful color publicity shots of Ms. Hepburn and her co-star Peter O'Toole. In one she wears one of her sexiest outfits; the black lace cocktail dress accessorized with black lace patterned stockings and a matching black lace mask. In the other perched on the trunk of a sleek canary yellow sports car with O'Toole at the wheel, she wears a snappy matching suit and pillbox hat. Finally there is a black and white photo of Audrey looking over her bare shoulders and back clad in a classic full skirted formal gown with a full panel flowing from the back that gives the effect of a train. She wore this to the premiere of her film "The Nun's Story" in 1959. These are just a few; there are

many other memorable illustrations, culminating at the end with the two of them circa late 1970's early 1980's smiling out at the viewer in glowing color, their affection for each other quite apparent. For aficionados of Audrey Hepburn such as I, or Hubert De Givenchy, film or fashion, this is a charming, worthwhile addition to one's library, and a fitting celebration to a legendary, creative pair.

If you ever watched a Hepburn/Givenchy movie and wanted to know more about the clothes, this book is for you. Good balance of pictures and prose. The book I've been waiting for!

Another fabulous gift for my sister

A small sweet tribute.

Really enjoyed getting a new story of Audrey's life and her friendship with Givenchy.

a great lady

Love it! :)

Cindy De La Hoz is a wonderful writer, and her account of the romance between star and designer is well-told and fills out what is basically a tiny book with some real insight, but I feel she lets us down a little. First off, I think she accepts too readily the French side of things regarding the 20th century's most eternal mystery—who designed Audrey's costumes for *Sabrina*? We kind of know who kidnapped the Lindbergh baby, and we kind of know Oswald killed JFK, but there will always be an element of doubt regarding who gets the credit for the beautiful outfits "Sabrina" comes from with from her school years abroad, during which she grows from a duckling to a swan. Edith Head, Paramount's #1 designer, has her name in the credits, in "official" typeface: "Gowns by Edith Head." The credits do not even say, "Except for the Dresses You Loved the Best, which are by Hubert de Givenchy." But even while Head was alive (Givenchy, unbelievably, is actually still alive and working) her Parisian rival was telling everyone that he made them, Audrey bought them right off the models' backs, and she took them back to Hollywood where she first tried to break Head's union contract and when that failed, wore them anyway and told people that Head was a liar and that Hubert was the real designer. Head heard these rumors right away and she took them to

heart. They followed her to the grave. But I say, what evidence is there that Givenchy made them? People think Edith Head is a talentless busybody—especially the French, Belgian and Dutch people among us, because of Audrey's ceaseless whispering campaign. I do not believe for an instant in Givenchy's recently uncovered designs for the dresses in question. He is covering his cul, sans doute! Don't get me wrong, I love him, but he killed Edith Head with the Big Lie and it's about time he admitted it. I can see why Cindy De La Hoz, no matter what her real beliefs might be, was forced to write her fanciful chapter on the pro-Givenchy side of things. She couldn't begin her otherwise admirable account of the long Audrey-Givenchy relationship with the horrid way it began, for a shadow would have fallen across each succeeding chapter. Audrey insisted on Givenchy for every script she could reasonably say she needed him for. And most often when she took parts as a European girl, or an American living in France, or just an international tramp like Holly Golightly. In Charade, Funny Face, and Breakfast at Tiffany's, the partnership triumphed, but De La Hoz goes on and on about the awful How to Steal a Million like it wasn't a terrible misstep for Audrey. Then her great comeback began, with Wait Until Dark and Two for the Road, neither of them, puzzlingly, featuring Givenchy's designs, though he would have been so right for them! I guess her managers thought Givenchy played out. But they too were wrong! Weirdly, and maybe this was the result of spending half the book trying to talk up How to Steal a Million, De La Hoz had far too little space, a few pages at most, on Audrey's final pair of films with Givenchy—she seems to regard them as not worth talking about. But when you think of Sidney Sheldon's Bloodline, and the way Audrey Hepburn looked at 50 inside Givenchy's most beautiful creations, and even Love Among Thieves with Robert Wagner, you think of a great star designer team in excelsis. Pity that Audrey's budget's shrank to the alarming degree they did, so that for Love Among Thieves, as De La Hoz reports, she had to dye a Givenchy to make it look like there were more than one dress in the picture. Audrey fans, of whom I am one, can report many Hepburn sightings in our streets and bays and hills, but few other films were shot here. I will never forget the slightly overcast day in 1987 when I bumped into Baroness Caroline DuLac (played by Audrey Hepburn) stealing some fabulous Faberge eggs from the main branch of the San Francisco Public Library—the library which is now the Asian Art Museum. Well, I was trying to return some overdue books on Romy Schneider's final days when officious hussars employed by Lorimar Productions barred my way—my way and that of several of the patrons. Our protests were shushed and we were told that Lorimar was trying to make a movie. Out of the front doors swept my favorite star, Audrey Hepburn herself, in a Givenchy coat holding the eggs. When she saw us, she gulped, perhaps believing we were the police. "Cut!" cried the director, telling the goons to get rid of

us. But this is something up with which our beloved Audrey would not put. "See here," she called out to the "security" guards. "I won't have this. These are my fans, bring them all some hot chocolate on the house." With a charming wave she disappeared once again into the closed main library—this is the one where the notable Piazzoni murals of "The Sea" and "The Land" used to be in the basement—and when she came out again a few minutes later, she carried off her scene beautifully in front of an avid audience. Then hot chocolate was brought out from Ghirardelli's "factory" on old Fisherman's Wharf. Audrey was already ill but didn't show it—up close—well, about thirty feet away—she looked like the world's youngest baroness slash blackmail victim, learning to love again after heartbreak. And Givenchy made that illusion come true, on the TV screens of the world.

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