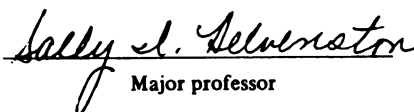This is to certify that the

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THE INFLUENCE OF AUDREY HEPBURN AND HUBERT DE GIVENCHY
ON AMERICAN FASHION, 1952-1965

presented by

KATE ELIZABETH SMITH

has been accepted towards fulfillment
of the requirements for

MASTER OF ARTS   degree in HUMAN ENVIRONMENT & DESIGN

Sally A. Helvenston
Major professor

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THE INFLUENCE OF AUDREY HEPBURN AND HUBERT DE GIVENCHY
ON AMERICAN FASHION, 1952-1965

By

Kate Elizabeth Smith

AN ABSTRACT OF A THESIS

Submitted to
Michigan State University
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Dr. Sally I. Helvenston

ABSTRACT

THE INFLUENCE OF AUDREY HEPBURN AND HUBERT DE GIVENCHY ON AMERICAN FASHION, 1952-1965

By

Kate Elizabeth Smith

The purpose of this research was to investigate the influence of Audrey Hepburn and her collaboration with Hubert de Givenchy on fashionable dress between 1952-1965. A content analysis of high fashion, general women's periodicals, and one clothing catalog was conducted using selected styles/garments featured in popular Audrey Hepburn movies to see if these styles emerged just after the movies were released. High fashion periodicals also were searched for a two year period prior to the release of each movie to look for evidence of prior trend emergence. Articles which showed a Hepburn/Givenchy collaboration for the "Hepburn Look" also were included in the content analysis.

Few examples of the selected styles (coat, bateau neckline, and black sheath dress) were found prior to the release of the movies. Examples of the bateau neckline and coat increased following the release of their respective movies, suggesting possible influence, however, there was little evidence of a collaboration between Givenchy and Hepburn in his designing for her. It was concluded that two styles traditionally associated with the Hepburn Look became popular after being featured in her movies, but in the sources used for this study no direct link to her movies or collaboration with Givenchy can be found.

DEDICATION

There are many people who helped make not only this paper, but also these last two years of school possible. I would like to take this opportunity to formally thank them for all their support.

First, to my parents without whom I never would have made it this far. Your love and support throughout all of this has been simply wonderful. Thank you also for your belief in me and making sure that I always knew I could do anything as long as I put my mind to it. To my sister, who always knows just what to do to make me laugh, and I hope she never stops. And finally to Joel, your love and friendship has helped me more than you know. With you by my side I know that I can do anything.

I thank you all from the bottom of my heart.

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Introduction

Throughout history many people have influenced fashion. From the time

kingdoms were established in early European history through the late 19th century, kings

and queens have been known for their influence over the court fashions. Henry VIII,

Queen Elizabeth I, Queen Victoria, and Louis XIV were all fashion leaders. Even those

people associated with rulers were copied, most notably Louis XV's mistresses Madame

DuBarry and Madame de Pompadour.[1] After the couture system was established in

France in the mid-nineteenth century, designers such as Charles Worth, Paul Poiret, and

Coco Chanel exerted fashion authority. Professional beauties like Lily Langtry and stage

actresses such as Sarah Bernhardt, along with other highly visible women, began to

develop a fashion following.

After the motion picture industry began, "movie stars" became a source of fashion

influence. During the 1920s, silent film stars became a source of emulation. Perhaps two

of the most popular were Mary Pickford and Clara Bow. Both women were beautiful,

Mary with her classic beauty and long hair worn in ringlets and Clara with her shingled

hair and bee stung lips. It is easy to see why these women were held as fashion ideals.

During this time most actors and actresses provided their own wardrobes and it isn't until

the 1930s that we see movie costume designers emerge. Many of the most famous

Hollywood costume designers began their careers in the 1930s. Some of the best known

designers include Adrian, Orry-Kelly and Edith Head.[2] Fashion designers also began to

work in the movie industry in the 30s, most notably was Elsa Schiaparelli, who dressed

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[1] Mary Ellen Roach and Kathleen Musa New Perspectives on The History of Western Dress (New York: Nutriguides Inc., 1980), p. 21.
[2] Nigel Cawthorne The New Look: The Dior Revolution (New Jersey: Wellfleet Press, 1996), p. 25.

some of the best known stars of the decade. Stars she dressed included Gloria Swanson, Marlene Dietrich, Norma Shearer and Claudette Colbert.[3]

By the 1950s, actresses like Marilyn Monroe and Rita Hayworth were emulated. They were beautiful and had the "womanly" hourglass figure that had become popular with Dior's New Look in 1947. They typified the ideal look, and then in 1953 a little known actress made her American movie debut. When Audrey Hepburn burst onto the scene, she was the opposite of the 1950s physical and beauty ideal. She was tall, flat chested and almost impossibly thin. Her clothes were simple and did not attempt to make her look sexy the way Marilyn Monroe and Rita Hayworths' clothing did. Contributing to this look was her collaboration with the couturier Hubert de Givenchy. She formed a lifelong friendship and working relationship with him, and he designed her costumes for many movies. She also bought his garments to include in her personal wardrobe.

Women (and men) have been copying the clothing, not to mention hairstyles and accessories, of the stars for nearly eighty years. During the twenties, the public emulated the styles that the stars themselves chose, whether they were designer garments or not. By the thirties, it becomes difficult to distinguish if it is the style of the movie star, or the designer that is being copied. Some designers put the stars in clothing they felt was appropriate to the role while others worked closely with the star to determine what was flattering and was appropriate for the part. Of course, some stars dressed the same on and off the screen. Audrey Hepburn proves to be a classic example of this.

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[3] Ibid., p.24.

While other stars were copied during the height of their career, Audrey is still widely copied today. We can still see the bateau neckline, capri pants and flat shoes pictured in magazines. Movies, poster reproductions and books all serve to keep Audrey's image in the lime light. Elements of her style, while widely associated with the 60s, have remained long after the end of that decade and almost ten years after her death. The seeming timelessness of her clothing style makes her an ideal object of investigation in order to better understand the role of movie stars in the process of fashion communication and dissemination.

Statement of the Problem

Models depicted in today's magazines faintly echo the look of Audrey Hepburn from nearly fifty years ago.[4] They are tall, thin, and waif-like. When Audrey made her film debut in <u>Roman Holiday</u>, she appeared to be the antithesis of the ideal American beauty at that time. Yet one author who has researched her image (although not from a fashion standpoint), states that "among Hollywood stars of the fifties and sixties, Hepburn's image is overwhelmingly associated with fashion."[5] Dabrina Taylor also states that her research "demonstrates the ways in which Hepburn's unique, charismatic 'feminine ideal' symbolically negotiated a complex, contradictory construction of postwar womanhood."[6] When she talks specifically about Audrey's image as it relates to fashion, she states that Audrey is increasingly connected with high fashion and fashion features in magazines such as <u>Vogue</u> and <u>Life</u>. Taylor also informs us that during the

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[4] Alexander Walker, <u>Audrey: Her Real Story</u> (New York: St. Martin's Press, 1994), p. 10.
[5] Dabrina Taylor, "Fair Lady, Huckleberry Friend: Femininity and Freedom in the Image of Audrey Hepburn, 1953-1967", diss., University of Maryland, 1997, p. 177.
[6] Ibid., from the abstract.

sixties. Audrey was pegged as the live embodiment of Givenchy's elegance.[7] Regarding Audrey and Givenchy, she concludes that while the clothing was not inherent to the film narrative, it was important to the way she was marketed.[8] There has proven to be a lack of scholarly material written on this aspect of Audrey Hepburn.

Hepburn and Hubert de Givenchy began a legendary collaboration in 1954 when he was asked to design the post-Paris clothes for Audrey's character in the movie Sabrina. The way he dressed her on and off screen could be described in a single word, "simple".[9] Audrey did not have the curvy full bosomed body that is so typically associated with the 1950s, and she shied away from "the vulgarity of costly extravagance," when it came to clothing.[10]

How would someone who seemed to be the opposite of what the ideal look of the time was, begin to develop a fashion following? Can we find evidence that her movie clothes were popularized by the fashion press? One way to explore these questions is to examine fashion magazines for evidence of the "Audrey Look". Content analysis of five magazines, Harper's Bazaar, Vogue, Good Housekeeping, Ladies Home Journal and McCall's plus Sear's Catalog, which covered a broad audience, were used in this study to answer these questions.

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[7] Ibid., p. 170, 172, 177.
[8] Ibid., p. 220.
[9] Ian Woodward, Audrey Hepburn (Howard and Wyndham Company, 1984), p. 148.
[10] Walker, Audrey: Her Real Story. p. 111.

The specific purposes of this study were:

1. To determine whether the garments/styles featured in popular Audrey Hepburn movies were pictured in the above five magazines and one catalog after the release of the movie.

2. To determine whether any of three garments and /or style features were present in <u>Vogue</u> and <u>Harper's Bazaar</u> prior to the release of the movie in which Audrey wore them, thus suggesting their prior emergence.

And,

3. To determine whether these garments/style features were attributed to Hubert de Givenchy and Audrey Hepburn as part of the "Hepburn Look".

Justification

In the forty-eight years since she first graced American movie screens, many people have written about Audrey Hepburn. There is certainly no shortage of articles, fashion spreads, and biographies about her. However, there has been relatively little scholarly research done on Hepburn. While one dissertation has been found, it does not focus on the fashion aspect of her persona. No one has studied the connection that Audrey's movies have had in inaugurating fashion trends. Even though there is a perceived collaboration between Givenchy and Hepburn, no one has explored that link at the time it supposedly occurred. This research will explore whether the fashion journalists of the day who promoted and publicized fashion to the masses picked up on Audrey Hepburn's style sense and began to communicate it to the public.

Chapter 1 Review of Literature

As this research project focuses on several aspects of fashion, a movie star and her relationship with a fashion designer, the literature review will cover five content areas. The first section will look at the concept of fashion diffusion. The second section will give a brief history of the movie industry from its beginning and into the fifties and sixties. This will help to illustrate the influence that this industry has had with the American public. The third section will look at those people who designed costumes for movies, many of whom were household names at the height of their careers. The fourth section will focus on Audrey Hepburn, by providing a brief biography of her career and personal life. Finally, the last section is on Hubert de Givenchy. His brief biography also will be provided along with an overview of his friendship and collaboration with Audrey. This section will also contain a brief synopsis for each movie that was used in this study.

Fashion Diffusion

Throughout the years there has been much interest in the diffusion of not just fashion, but of innovations. In his book <u>Diffusion of Innovations</u>, Everett Rogers points out that the main reason for this interest is the fact that getting a new idea adopted, no matter how advantageous it is, is quite difficult.[1] Rogers further defines diffusion as "the process by which an innovation is communicated through certain channels over time among the members of a social system."[2] Communication could include radio, television, newspapers and magazines. It is important to note that a social system can entail many different things. It could be a country, or a state, or something as small as a

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[1] Everett M. Rogers. <u>Diffusion of Innovations</u> (New York: The Free Press, 1983), p. 1.
[2] Ibid., p. 5.

school or neighborhood. George Sproles, a researcher of fashion diffusion, expands on

Rogers' definition. Sproles states:

> "Diffusion is the spread of an innovation within and across social systems. It's a process in which many people decide to adopt an innovation. How fast and how far an innovation diffuses are influenced by formal communications from the mass media, personal communications among adopters and potential adopters, the persuasive influence of change agents, and the degree to which the innovation is communicated and transferred from one social system to another."[3]

Both men talk about communication, which obviously is one of the most

important aspects of diffusion. However, Sproles elaborates and lists some of the

potential types of communication that can be used to aid the diffusion process. Everett

Rogers also talks about rate of adoption later in his book. We learn that if the number of

people adopting an innovation were to be plotted on a cumulative frequency, an S-shaped

curve would likely result. This curve is described as being similar to the bell curve

(frequency), but the S-shaped curve is cumulative.[4]

George Sproles, in his book Fashion: Consumer Behavior Toward Dress, poses

the question, "Who are these fashion leaders?"[5] It has been said that style leadership had

traditionally belonged to the elite and upper class. Fashion then "trickles-down" to the

middle and lower classes.[6] Sproles, however notes that analysts have come up with

several different answers to that question. Other groups such as rich consumers, public

celebrities, individuals and groups noted for their good taste, members of subcultures and

consumers who are responsive to change have all been identified as potential fashion

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[3] George B. Sproles. Fashion: Consumer Behavior Toward Dress, (Minneapolis: Burgess Publishing Company, 1979), p. 103.
[4] Rogers. Diffusion of Innovations, p. 23 & 243.
[5] Sproles. Fashion: Consumer Behavior Toward Dress, p. 7.
[6] Margaret P. Grindering. "Fashion Diffusion: A Study by Price Range of Style Dispersion and Style Leadership", diss., Ohio State University, 1965, p. 1.

leaders.[7] Movie stars would obviously fit into the celebrity category. He also identifies four steps in the process of fashion diffusion. First, a new style starts out as a fashion object distinct from current fashion and second, it is temporarily adopted. Third, it is accepted based on consumer perception and finally it is adopted by a social group or groups which perceive it as congruent with their lifestyle.[8]

In her dissertation "Fashion Diffusion", Margaret Grindering investigates the idea of similar fashions appearing at all price levels. She notes that for the time period of 1935-1965, there had been shifting economic and social patterns as well as advances in production, transportation and communication. These changes have altered the setting for fashion.[9] Between the years of 1935 and 1965, the middle class expanded, along with their disposable income. This led to increased purchasing power and a greater level of consumption.[10] Those who manufacture lower-priced goods copy best selling styles from the price range above, and, according to Grindering, the number of styles available should get smaller as the price decreases.[11] Therefore, those buying lower-priced goods would not have a large selection. The selection, however, would be made up of the best-selling goods from the higher price ranges.

Forsythe, Butler and Kim, in their research into fashion adoption, divide the process into two different components. The first is fashion diffusion. It was defined as "the collective movement of styles through a social system." The second was fashion adoption which is "the individual decision-making process used for the adoption of any

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[7] Sproles. Fashion: Consumer Behavior Toward Dress, p. 7.
[8] Ibid., p. 4.
[9] Grindering. "Fashion Diffusion", p. 1.
[10] Ibid., p. 5.
[11] Ibid., p. 13.

given style."[12] These definitions both fit into the Sproles and Rogers definitions of what diffusion is. For the purposes of this study, the term "fashion diffusion" will be used because the focus is not on how many people wore these fashions, but the process of diffusion.

Grindering's idea of fashion diffusion is a bit different from that of Forsythe, Butler and Kim. She defines it as a "process involving both imitation and differentiation."[13] Then according to Grindering's definition, we want to be similar to someone else, but without losing ourselves completely. Therefore, someone would not want to have an exact replica of a garment worn in a movie, but they would alter the garment in order to adapt it to their personality or lifestyle.

Elizabeth Lowe looked at fashion change. She described fashions as being created, rising in popularity, and then eventually disappearing.[14] This statement is a synopsis of the fashion curve. The fashion curve is used to pictorially represent the introduction, adoption and, in most cases, the subsequent decline in popularity of a certain style. It is similar to Rogers diffusion of innovation theory.

In a historical study, Bonnie Belleau studied the fashion movement, or changes in women's day dresses from 1860-1980. Two of her findings are of interest to this study. The first is that while there was one silhouette shown for each decade, the 1950s showed several fashionable silhouettes. The second finding was that the 1960s had a theme of "more fashion freedom."[15]

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[12] Sandra Forsythe, Sara Butler, Mi Sook Kim. "Fashion Adoption: Theory and Pragmatics." Clothing and Textiles Research Journal 9 (Summer 1991): p. 8.
[13] Grindering. "Fashion Diffusion", p. 4.
[14] Elizabeth D. Lowe. "Quantitative Analysis of Fashion Change: A Critical Review." Home Economics Research Journal 21(March 1993): p. 281.
[15] Bonnie D. Belleau. "Cyclical Fashion Movement: Women's Day Dresses: 1860-1980." Clothing and Textiles Research Journal 5(Winter 1987): p. 18.

This study examines fashion diffusion as it operated in the 1950s-60s with an actress and designer as the innovators, movies as the communication vehicle and fashion publications acting as a mediator accepting and further communicating the innovation. At the outset of this research, it was expected that there would be a difference in the fashions in Good Housekeeping, Ladies Home Journal, McCall's and Sears Catalog and the high fashion publications Vogue and Harper's Bazaar. These magazines represent different types of readers and possibly income levels within the social system. The expectation of a time lag between these publications will be discussed further in later sections of this study.

U. S. Movie History

The business of making movies began almost simultaneously in Europe and America during the 1880s and 1890s.[16] These early films primarily recorded events: the arriving of trains, processions and other events of interest. They were shown in music halls and fairgrounds and by the mid-1890s the novelty was beginning to wear off.[17] The growth that the industry enjoyed during the early twentieth century coincided with the industrial expansion and urban development of that period. During this time, cinemas took over for the storefront nickelodeons and then in the twenties large "picture palaces" were built.[18] In 1923 there were approximately fifteen thousand cinemas in the United States and by 1926 that number had grown to nineteen and a half thousand. Attendance increased from forty-three million in 1923 to fifty million people going to the movies

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[16] I.C. Jarvie. Movies and Society. (New York: Basic Books Inc., 1970), p. 38.
[17] Ibid., p. 39.
[18] Joel W. Finler. The Hollywood Story (New York: Crown Publishers Inc., 1988), p. 10.

each week in 1926.[19] The twenties also brought a change in the production venue. Many of the movie companies moved from the East Coast, mainly from New York, to the magical world of Hollywood. Movie stars built lavish mansions and the industry continued to grow; then came the "talkies".[20]

With the advent of sound in movies came the uncertainty that the industry would continue and be successful. Some of the theaters were closed in order to be sound-equipped while others simply closed for good. Piano players and orchestras previously used to play music to reflect the feelings and emotions of the silent movies, found themselves unemployed. Some actors and actresses also found themselves unemployed as their voices were not conducive to the talkies. Through all of this, however, the movie industry continued to thrive. In fact, in 1930, weekly attendance on average was eighty million people in twenty-three thousand movie theaters in the U.S.[21]

Attendance began to fall off some during the next five years, but rebounded during the war years. This is no doubt due in part to the war news-reels that were shown. Attendance peaked in 1945 with an average of eighty-two million people flocking weekly to the theaters (see Figure 1 for more information). While attendance trailed off after 1945 (nobody seems to have answered why, perhaps it was because of the adoption of television) and the number of theaters decreased, the number of drive-in movie theaters grew. They seem to have hit their peak during the 1960s and trailed off during the next twenty years.[22]

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[19] Ibid., p. 15.
[20] Ibid., p. 10.
[21] Ibid., p. 15.
[22] Ibid., p. 15.

Throughout the years there has been quite a bit of research done on movies and movie audiences. There are many studies that look at the composition of the movie audience. However, there are also studies that have looked at how films affect the attitudes and behaviors of the audience.[23]

Leo Handel notes that Hollywood fashions are accepted in the United States and outside the country as well.[24] This shows that people all over the world began to look to the movies and Hollywood for fashion. There were many stylish women and fashions in Hollywood for the public to emulate.

In his book Movies and Society, Jarvie talks briefly about the imitation of Audrey Hepburn:

> Sometimes one even wonders: how odd that when Hepburn began as a star, girls suddenly developed boyish figures and pixie-ish features. But of course, this metamorphosis is easy to explain. One function a star serves is to fix a type of beauty, to help a physical type identify and realize itself. So what happened when Hepburn arrived as a star, was that many girls at all resembling her took the hind and set out to exploit those features of themselves that she does. To this end they marshal clothes setting off their slim figures, crop the hair, and use eye make-up for the dewy effect.[25]

This shows that the imitation of Audrey Hepburn is not something that is just noticed in the fashion world, but is perhaps significant enough to be of interest to movie researchers.

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[23] Melvyn Stokes and Richard Maltby ed. Identifying Hollywood's Audiences. (London: British Film Institute, 1999), p. 84.

[24] Leo A. Handel. Hollywood Looks At Its Audience. (Urbana: The University of Illinois Press, 1950), p. 150.

[25] Jarvie., Movies and Society. p. 149.

Figure 1[26] Average Weekly Cinema Attendance (in millions)
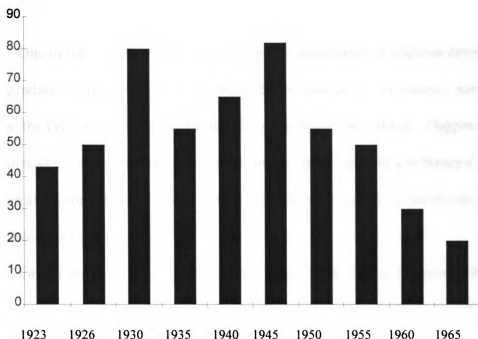
Costume Design in Movies

When movie making began, there were no costume designers. The actors and actresses wore their own garments, which meant that those actresses with good wardrobes got more work.[27] For films that required period clothing, garments could be rented from costumers that serviced Broadway and ballet and opera companies.[28] Even during the early days of film the work of the French couturiers was seen. One actress commissioned gowns from Paul Poiret to be worn for her movie.[29] Though the fashionable elite felt that Hollywood was vulgar, many fashion designers saw the

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[26] Finler. The Hollywood Story. p. 15.

[27] David Chierichetti. Hollywood Costume Design. (New York: Harmony Books, 1976), p. 8.
[28] Ibid., p. 8.
[29] W. Robert LaVine. In a Glamorous Fashion: The Fabulous Years of Hollywood Costume Design. (New York: Charles Scribner's Sons, 1980), p.4.

advantages of having their garments featured in the movies.[30] Some of the couturiers whose designs were featured in movies include: Elsa Schiaparelli, Pierre Balmain, Coco Chanel, Pierre Cardin, Hubert de Givenchy and the afore mentioned Paul Poiret.

One of the first film directors to realize the importance of costume designers was the legendary Cecil B. DeMille.[31] By the 1920s women across the country were copying not just the fashions of the stars, but also their hairstyles and makeup. Flappers could be seen in beaded dresses like those worn in films by Joan Crawford and Nancy Carroll. Women also copied Mae Murray's famous bee stung lips and black nailpolish, a look created for her by Max Factor.[32]

One of the first Hollywood costume designers was Adrian Rosenberg, better known as simply Adrian. After studying briefly at Parson's in Paris, he was invited to New York by Irving Berlin. He then went on to Hollywood where in 1924 he designed his first movie What Price Beauty.[33] His first major film assignment was a movie called The Merry Widow (one of many through the years) and it brought him public attention. He had a very clear understanding of the relationship between photography and costume and the fact that fashion and fashion for films are two separate things.[34] Adrian's career flourished and he worked with many of the top actresses of his day. While some of his designs could be considered somewhat outrageous, he reserved his most extreme designs for Joan Crawford, as her whole appearance was an overstatement.[35] He loved working with straight lines, padded shoulders to make them square, created severely tailored suits

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[30] Sarah Berry. Screen Style: Fashion and Femininity in 1930s Hollywood. (Minneapolis: University of Minnesota Press, 2000), p. 13-15.
[31] LaVine. In a Glamorous Fashion. p. 16.

[32] Ibid., p. 24.
[33] Chierichetti. Hollywood Costume Design. p. 14.
[34] LaVine. In a Glamorous Fashion. p. 26.

and used sequins galore.[36] He continued to design throughout the 1930s, but retired when

his contract expired in 1941. He disliked working with the new color pictures and left

Hollywood to open his own couture shop, producing two collections a year.

Occasionally, garments from his collections would appear on an actress in a film, but he

never designed for a movie again.[37]

Another popular costume designer was Travis Banton. Although he started

designing for the movies in the twenties, he is known mainly for his elegant designs in

the 1930s. He was lucky, as all the stars that he dressed at Paramount had wonderful

figures and knew how to move.[38] His designs were meant to enhance the female figure,

not change it completely. Banton used a close range of colors for his designs rather than

the strict black and white used by Adrian, and his choices for ornamentation provided

contrasting textures rather than color.[39]

Other major Hollywood designers included Orry-Kelly, Howard Greer, Robert

Kalloch, Walter Plunkett, Cecil Beaton, Erte, Jean Louis, Howard Shoup and Irene

Sharaff, just to name a few. Yet there was one designer who outlasted all of them, Edith

Head. Edith's career began in 1923 when she responded to an ad from Howard Greer

looking for sketch artists to assist on a Cecil B. DeMille film. She had begun art classes

to improve her sketching, and as her skills had not improved much at the time of the ad,

she borrowed sketches from her classmates to use in her interview.[40]

Greer gave her the job and soon learned that her sketching was not all that good,

but kept her on anyway, as he did not feel that she posed a threat. After eighteen years of

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[35] Chierichetti. Hollywood Costume Design. p. 15.
[36] Ibid., p. 15.
[37] Ibid., p. 32.
[38] Ibid., p. 50.

working in the industry, Edith became an overnight success with her designs for Barbara

Stanwyck for The Lady Eve (1941).[41] Her career spanned over 700 movies and almost

sixty years. She dressed many of the top stars in the business including Ginger Rogers,

Dorothy Lamour, Joan Fontaine, Loretta Young. Veronica Lake, Paul Newman, Robert

Redford, Natalie Wood, Elizabeth Taylor and Grace Kelly to name but a few. Edith's

last movie came in 1982, when she dressed Steve Martin for Dead Men Don't Wear

Plaid. She was very sick during the making of this movie and two weeks after its

completion she died.[42] (Note: at the time of her death, she was the last designer under a

studio contract.) The controversy surrounding the wardrobe for Audrey Hepburn in

Sabrina is probably what has kept Edith Head's name alive twenty years after her death.

This will be discussed further in the fifth section of this chapter.

In general, there are a couple of events that influenced movie costume design

which should be brought to the readers' attention. In his book on fashion, LaVine states

that with all the innovations in the movie industry during the thirties, the most important

one of all was the invention of Technicolor.[43] It caused problems for designers who were

used to making garments out of odd color combinations because they looked good when

filmed. Another problem was that the color did not come out on film the same shade.

This is what eventually led to the retirement of Adrian.

World War II brought shortages of people throughout the movie industry. Many

actors, directors and technicians joined the service, photographers were in demand and

seamstresses were recruited to make uniforms and parachutes. Designers found

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[39] Ibid., p. 50.
[40] Ibid., p. 58.
[41] Ibid., p. 60.
[42] Edith Head and Paddy Calistro. Edith Head's Hollywood. (New York: E.P. Dutton, Inc., 1983), p.3.

themselves with a smaller staff, budget and a shortage of material. They took old costumes and re-made them into new ones and used what few luxury items were remaining to barter with other designers.[44] At the end of the war some of the top designers got out of the movie business. In 1948, the first Academy Award was presented for costume design.

Sara Berry's book, Screen Style: Fashion and Femininity, spends some time looking at the role movies played in fashion merchandising. She states, "The Hollywood screen is shown to have bridged the gulf between urban and rural merchandising, acting as a huge, luminous shop window and beacon to the fashion-disadvantaged across the nation."[45] Cross-promotional activities soon became synonymous with movies and stars.

Stars endorsed everything from clothing lines to cosmetics to accessories and fashion lines such as "Cinema Fashions", "Studio Styles" and "Hollywood Fashions". These lines offered garments that were replicas of movie designs.[46] These fashions were available in many stores across the country, as well as in pattern form. Yet even with all the star emulation that was going on (and still is) it is interesting to note that in a study done around 1950, twenty-nine percent of eight hundred and seventy-five respondents stated that they felt the food and textile industries were profiting too much from the film industry.[47] One final thought from Berry, "it is clear that Hollywood helped to shape the modern 'fashion system' and that consumer fashion, in turn, inflected Hollywood's representations of femininity."[48]

[43] LaVine. In a Glamorous Fashion. p. 80.
[44] Ibid., p. 104.
[45] Berry. Screen Style. p.xi.
[46] Ibid., p. xv-xvi.

Audrey Hepburn

Audrey Hepburn was born on May 4. 1929. Her actual given name at birth was Edda Kathleen Van Heemstra Hepburn-Ruston. Very little information is known about her father; there are differing accounts, but her mother was a Baroness. Early on, Audrey led a very protected life. The family divided their time between estates in Holland and Belgium.[49] Audrey's parents began to argue a lot, mainly about the Baroness's money. Due to the bickering, Audrey became over-sensitive and very introverted; she also began eating compulsively.[50] In 1935 when Audrey was only six, her parents separated and divorced three years later. Her father walked out on the family and was not heard from again.[51] The Baroness took Audrey and her two half-brothers back to Arnhem in the eastern region of the Netherlands, where her family was. Audrey attended school in England, but once again returned to Arnhem when WWII broke out.

During the war Audrey became very ill due to the food rationing. She seldom had food to eat while she continued to study ballet (she had begun in England). It has been said that this led to asthma and a permanently sensitive stomach.[52] Before the war she had been offered a scholarship to the Rambert School of Ballet in England.

When the war was over and the currency restrictions lifted, she convinced her mother to let her return to England.[53] Eventually she had to give up her dreams of being a ballerina. She had been told that she could never be a great prima ballerina. She found jobs in modeling to help her mother pay the bills. She also began dancing in revue's,

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47 Handel. Hollywood Looks at its Audience. p. 217.
48 Berry. Screen Style. p. 184.
49 Ian Woodward. Audrey Hepburn. p. 18.
50 Ibid., p. 18.
51 Ibid., p. 21.
52 Ibid., p. 27.
53 Ibid., p. 42.

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namely <u>High Button Shoes</u>, <u>Sauce Tartar</u> and <u>Sauce Piquante</u> in London. It was here that she was discovered and was recruited for a brief appearance in a couple of movies. However, it was a part in the movie <u>Monte Carlo Baby</u> that would change her life forever.

While filming <u>Monte Carlo Baby</u> in the Hotel de Paris in Monte Carlo the famous French author Colette spotted her and declared, "That is my Gigi!"[54] As Audrey was getting ready to set sail for America, Paramount studios called her agent. They were looking for someone to play the part of Princess Ann in <u>Roman Holiday</u> opposite Gregory Peck.

She was given an appointment with William Wyler who would be directing the picture. He could not stay for her screen test, but he made sure to leave instructions as to how it was to be handled. British director Thorold Dickinson was to shoot her test and then leave the camera running after she finished the scene. Audrey realized the camera was still running and hammed it up a bit. She subsequently won the part.[55] Audrey played the part of the princess to perfection and was rewarded with her first and only Academy Award.

Not long after <u>Roman Holiday</u>, she met fellow actor Mel Ferrer. In 1954 they starred on Broadway together in <u>Ondine</u>, which brought Audrey a Tony Award. She is one of the few actresses to win both a Tony and an Oscar in the same year.

While working together Audrey and Mel fell in love and on September 24, 1954 they were married in Switzerland.[56] There were those who said that the marriage was "doomed" from the beginning, and in 1968 the couple divorced. During their marriage,

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[54] Pamela Clarke Keogh. <u>Audrey Style</u>. (New York: Harper Collins Publisher Inc., 1999), p. 46.
[55] Ibid., p. 66.

they collaborated on a number of projects including War and Peace. Mayerling and Green

Mansions. In 1960 after many miscarriages. Audrey gave birth to the couple's only

child, Sean.

During the summer of 1968, Audrey was invited by some friends to go on a cruise

of the Greek isles. She agreed to go and subsequently met her second husband, Dr.

Andrea Dotti, on board.[57] Six months after the cruise they were married, and in 1970,

Audrey gave birth to another son, Luca. This marriage also ended in divorce in 1982.[58]

At the time of her separation in 1980, Audrey met Rob Wolders, who would be her

partner for the next thirteen years before her death. She found herself first narrating a

gardens of the world show, and then traveling around the world for UNICEF. Late in

1992 she was diagnosed with cancer. Audrey returned to La Paisible, her home in

Switzerland where she spent her last days. On January 23, 1993 she died and is buried in

a cemetery near that home.

When Audrey began making American movies, she was described as being "un-

Marilyn Monroeish". It is interesting to note that from the age of 23 until her death, her

measurements remained 32-20-35.[59] In Barry Paris' book, he describes Audrey as being

"charming but not particularly chic" in publicity photos from 1952. She wore toreador

pants and a man's shirt tied at the waist.[60] However, it has also been noted that her

"image was increasingly connected to high fashion and the stylish star herself in fact

often situated in relation to shopping and consumption."[61] She has been described as not

being very beautiful, or even pretty in a conventional way. Cecil Beaton, who later

[56] Ibid., p. 86.
[57] Ibid., p. 163.
[58] Woodward. Audrey Hepburn. p. 279.
[59] Barry Paris. Audrey Hepburn. (New York: G.P. Putnam's Sons, 1996), p. 108-109.

worked with Audrey on My Fair Lady, analyzed her features and described them in a rather unflattering manner. He said that her features were:

> "… character rather than prettiness: the bridge of the nose seems almost too narrow to carry its length, which flares into a globular tip with nostrils startlingly like a duck's bill. Her mouth is wide, with a cleft under the lower lip too deep for classical beauty, the delicate chin appears even smaller by contrast with the exaggerated width of her jaw bones … she owes a large debt to the ballet for her bearing and abandon in movement."[62]

Although there are several full length books about Audrey, general dress history textbooks rarely mention her. Five books had no information on Audrey, Givenchy or the bateau/"Sabrina" neckline. Visual Design in Dress by Marian Davis, contained a drawing of a "Sabrina" neckline, but offered no other information about it. The drawing is not the same as the neckline Audrey wore in the movie.[63] Finally, Michael and Ariane Batterberry's book Fashion: The Mirror of History contained one photograph of Audrey. In the caption it mentions that she is wearing a Givenchy gown, she was the epitome of the ideal 1950s woman and she was regularly named to the Ten Best Dressed Women list.[64]

Hubert de Givenchy

There has not been an abundance of personal information written about Hubert de Givenchy. He was born in 1927, into a wealthy family from Beauvais, France.[65] He was influenced greatly by his grandfather who had been the director of the Gobelin Tapestry

[60] Ibid., p. 108-109.
[61] Taylor. Fair Lady, Huckleberry Friend. p. 170.
[62] Georgina Howell. In Vogue. (New York: Schocken Books, 1975), p. 216.
[63] Marian L. Davis. Visual Design in Dress. (New Jersey: Prentice-Hall Inc., 1980), p. 87.
[64] Michael and Ariane Batterberry. Fashion: The Mirror of History. (New York: Greenwich House, 1977).
[65] Givenchy. Jost Krebs, ed. Oct. 1997 edition, 20 September 2000. <http://www.unibw-muenchen.de/campus/WOW/v1041/hyper/givenchy/html>

Works. At age ten he saw the Paris Exposition and "his career was cast".[66] He studied at the École des Beaux-Arts in Paris. He worked in a string of apprenticeships beginning at the House of Fath. He left there and went on to work for Piguet, Lelong and Schiaparelli.[67] In 1952, he opened his own design house. His first collection was done almost entirely out of white cotton because of its affordability. The "Bettina blouse" from that collection was his first big hit.[68]

In 1953 he forged a relationship with fellow couturier Cristobal Balenciaga. Balenciaga became a mentor to Givenchy. The pair collectively banned the press from their shows in 1957. They wanted the buyers to purchase garments without any outside influence from collection reviews.[69] In 1968 Givenchy went on to introduce a ready-to-wear line called Givenchy Nouvelle Boutique.[70] This same year, Balenciaga closed his house and many of the people that worked there along with clientele went over to Givenchy.[71]

Over the years Givenchy has adapted his designs without ever leaving behind the simple lines and silhouettes that have made him so famous. He has worked with a wide variety of fabrics and ornamentations. His color palette tends toward bright colors, especially garnet, turquoise, purple, yellow and electric blue.[72] He has dressed some of the world's most recognizable women including Jackie Kennedy Onassis, the Duchess of

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[66] Laura Jacobs. The Art of Haute Couture (New York: Abbeville Press Publishers, 1995), p. 170.
[67] Ibid., p. 170.
[68] Ibid., p. 170.
[69] Caroline Milbank. Couture: The Great Designers. (New York: Stewart, Tabori and Chang, Inc., 1985), p. 289.
[70] Ibid., p. 292.
[71] Jacobs. The Art of Haute Couture. p. 76.
[72] Milbank. Couture. p. 292.

Windsor and of course Audrey Hepburn. By dressing Audrey for her film roles, Milbank

states, "he has influenced how generations of women the world over want to look."[73]

Givenchy sold his business to Moët Hennessy-Louis Vuitton (LVMH) in 1988 for

financial reasons. Monsieur Givenchy retired from designing in 1995 and was replaced

by John Galliano, and in 1996 it was announced that Alexander McQueen would take

over. By 1993 Givenchy hit a total sales worth one hundred and seventy-six million,

second only to Dior in the apparel division of LVMH.[74]

Monsieur Givenchy's designs are often described as minimalist. His garments are

beautifully constructed and all inessentials are left off.[75]

To quote Milbank:

"Givenchy has sometimes been mistakenly accused of not being
innovative. The originality is there, but always under complete control;
never could one of his dresses or ensembles be termed loud, overbearing or
offensive. For over thirty years Givenchy, the perfect gentleman of the couture,
has dressed a clientele ranging in age from debutante to dowager in a style that
has been young and mock-elegant, pure and sculptural, refreshingly ladylike as
well as addictive."[76]

He introduced the "sack" and while it created some problems early on, it evolved into the

chemise dress and shift, which have been fashionable ever since.[77] It has been said that

Audrey was Hubert's muse. His designs reflect his interest in classic art and sculpture

and Audrey's figure was a perfect match.[78] The way Givenchy dressed her has been

described as simple and he has always kept in mind her favorite color combinations of

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[73] Ibid., p. 292.
[74] Givenchy, p. 1-2.
[75] Walker. Audrey: Her Real Story. p. 77.
[76] Milbank. Couture. p. 286.
[77] Elizabeth Ewing. History of Twentieth Century Fashion. (New York: Charles Scribner's Sons, 1974). p. 173-174.
[78] Charles Higham. Audrey: A Biography of Audrey Hepburn. (New English Library, 1984). p. 52.

black and white and navy and white.[79] She frequently appeared in magazines such as

Vogue or Life modeling her favorites from the latest collection. This leads to Hepburn's

image being highly associated with fashion during the fifties and sixties.[80] Her look is so

classic that in 1989 Vanity Fair got the original dress from Breakfast at Tiffany's and

added new accessories in an article about the resurgence of her look on the runways.[81]

While Audrey and Hubert collaborated on many films together, three of the most

famous are: Sabrina (1954), Breakfast at Tiffany's (1961), and Charade (1963). Each of

these movies show her wearing garments that are essential to the "Hepburn Look". One

of the most famous pieces is the black dress from Sabrina. Over the years this dress has

been the source of much controversy. In this movie, Audrey plays the daughter of a

chauffeur who is in love with one of the sons of her fathers employer. She is sent to Paris

to attend cooking school (and to forget about the boy), and she returns looking more

sophisticated and worldly. David, who she loves and barely knew she was alive before,

now is intrigued by her and, of course, wants her even though he is engaged to another

woman. The oldest son, Linus, tries to keep her mind off of David and of course she then

falls for him and he for her. They sail off to Paris together and presumably live happily

ever after.

For this movie, Edith Head, who had designed Audrey's wardrobe for Roman

Holiday, was again assigned to make her costumes. However, this time, she would only

be making the "pre-transformation" garments. Audrey flew to Paris to meet with

Givenchy, who mistakenly thought he was going to be receiving Katharine Hepburn.

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[79] Woodward. Audrey Hepburn. p. 148.
[80] Taylor. Fair Lady, Huckleberry Friend. p. 177.
[81] Ibid., p. 216.

Luckily for him it was not Katharine, but Audrey who showed up. Unfortunately, as Givenchy told her, "I was in the midst of putting together my next collection and didn't have the time to spend with her. She insisted. For the sake of peace and quietude, I said she could choose anything from my current collections."[82] It has been reported that originally, Audrey was to be dressed by Balenciaga, who was favored by the wife of the Paris head of Paramount. However, nobody dared to disturb him in the middle of working on his collection.[83] It was reported in Edith Head's book, that upon her return from Paris, Audrey showed her sketches from Givenchy and told her exactly what she wanted. Edith was then asked to make her wardrobe based on those sketches.[84]

However, what appears to have actually happened is that she selected three garments while in Paris. The first was a suit that is worn upon Sabrina's return from Paris, the second is the evening dress worn at the party later that same evening, and the third is the black dress. This dress has a bateau neckline (sometimes referred to as a Sabrina neckline today) that ties at each shoulder, a fitted bodice and an A-line skirt. This is the first of the three garments used in this study. Until her death, Edith Head claimed that this was one of her designs. It was only after her passing that people who worked with her said that it was not one of her designs, it was too innovative for her.[85] Edith did win another Academy Award for Sabrina and Givenchy received no credit whatsoever. Audrey was outraged, and in 1953 added a clause to all her film contracts that he design her clothes.[86] It is of some interest that in the 1957 movie Funny Face,

[82] Warren G. Harris. Audrey Hepburn. (New York: Simon & Schuster, 1994), p. 104.

[83] Walker. Audrey: Her Real Story. p. 76.
[84] Head and Calistro. Edith Head's Hollywood. p. 104.
[85] Ibid., p. 104.
[86] Woodward. Audrey Hepburn. p. 148.

Head was again asked to design the pre-transformation clothes for Audrey, while the fashion garments were made by Givenchy.

In <u>Breakfast at Tiffany's</u>, Audrey plays the slightly off-beat Holly Golightly. Holly befriends her new neighbor, a writer who is being kept by a rich older woman (played by George Peppard and Patricia Neal).[87] Holly is really just a small town girl trying to save up enough money so that her brother can come and live with her. Unfortunately, her brother dies and she is arrested. Holly has been visiting a mobster in prison and delivering the "weather report" to his lawyer, but Holly is clueless and doesn't realize that the reports are coded messages. When she is released her fiancé breaks up with her. Yet the end of the movie gives us a glimmer of hope that she and the handsome neighbor, who has ended his relationship, will end up together. Audrey's main wardrobe consists of two black dresses by Givenchy. The first is a long evening gown and the other is a short cocktail dress. Throughout the movie Audrey wears the long dress twice and the short dress five times with various accessories.[88] The short dress is very simple. It is sleeveless with a scoop neck, a tie belt around the middle, and fringe along the bottom. This dress is the second garment used for this study.

The final garment comes from the movie <u>Charade</u>. This movie is a bit of a departure from the typical Audrey Hepburn movie. In it she does not play an ingenue, she is not transformed and the majority of the movie does not revolve around the romance between her and her leading man, Cary Grant. Audrey portrays Regina Lampert, who is widowed at the beginning of the movie. She is brought to the realization that she did not know much about her husband, not even his real name. Things take a turn

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[87] Jerry Vermilye. <u>The Complete Films of Audrey Hepburn</u>. (New York: A Citadel Press Book, 1995), p. 147.

for the worse when three strangers show up at her husband's funeral. She learns that these men, plus her husband, stole money during WWII and they believe that she has it. She teams up with Cary Grant, who goes through several name changes, to find the money as one by one each man turns up dead. In the end, they realize that she did have the money all along; it was used to buy the stamps that were on the envelope she had. The movie climaxes when the man they all left for dead (during the war) shows up and threatens to kill her if she doesn't give him the stamps. In the end he too dies and she turns the stamps in to the American Embassy where Cary Grant works. This movie too has a happy ending as he proposes marriage to her.

Audrey wears many suits and coats in this movie as it appears to be late winter or early spring. An overcoat from this movie was used for the study. This coat sports three-quarter length sleeves, a standing collar and ends just below the knee. It is also rather slim in design compared to some of the fuller cuts that were popular during this time.

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[88] Taylor. Fair Lady, Huckleberry Friend. p. 216.

Chapter 2 Methodology

Content Analysis Procedures

Content analysis is a research method that has been developed in order to quantitatively measure both verbal and nonverbal data. Jo B. Paoletti has studied content analysis as it pertains to the study of costume history. She states that, "content analysis provides a systematic, disciplined methodology in situations where objectivity might be difficult to maintain due to the number or nature of sources."[1] In her thesis, Ann Kellogg says that:

> "Content analysis can help a researcher gather all the data related to his/her topic, and not risk the elimination of data which may help to prove or disprove a hypothesis because it requires the defining of categories and the criteria used for placing the data gathered into each category."[2]

There are many different methods of content analysis. However, each method consists of five basic steps. In her article, Paoletti looks at each step as it applies to costume history. The first step is to choose the sources for data collection, assuming that the researcher has identified a question or objective. The next step is to determine the unit of analysis, which is what the researcher is looking for. This could be words, themes or visual style characteristics. The third step is to decide whether the source data is manifest or covert. Manifest data will be presented in a direct way making it easy to count. Covert data, on the other hand, is subtle and requires subjective interpretation.

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[1] Jo B. Paoletti. "Content Analysis: Its Application to the Study of the History of Costume." Clothing and Textiles Research Journal 1(1982): p. 14.

[2] Ann T. Kellogg. "Advice on Dress and Appearance to Business Women in the 1920s from Selected Business Periodicals." Master's Thesis: Michigan State University 1995, p. 25.

Next, the researcher must define the instrument categories. Finally, the last step is to quantify the data. This can vary from descriptive data to statistically analyzable data.[3]

This study uses content analysis to determine the effect that Audrey Hepburn and Hubert de Givenchy had on fashion in the United States. A total of five magazines were chosen for this study, Harper's Bazaar, Vogue, McCall's, Ladies Home Journal and Good Housekeeping. In addition to these magazines, Sears Catalog also was included. Both Harper's Bazaar and Vogue are high fashion magazines. While they do not necessarily reflect what the average woman was wearing, new fashions were most likely to be seen in these publications first and in the purest form. During the 1950s and 1960s most clothing was being purchased "off the rack" in department and specialty stores. Some couturiers were also getting into the pattern making business during the 1950s and 1960s.

The final three magazines were chosen because they represent what many middle-class American women were reading. The fashions shown in these magazines may not be exact replicas of what is in Harper's Bazaar and Vogue, but they illustrate the "trickling down" effect of fashion. Lastly, Sears Catalog was chosen for the simple fact that it depicts the kind of garments that women could actually buy. There were other magazines in print in the 1950s and 1960s that could have been included in this study. Many articles about Audrey Hepburn appeared in Time and Life. These magazines do not offer articles and fashion spreads relating what clothing styles were popular and so they were not used. However, some of the articles from these publications were used for background information during the beginning stages of research.

Prior to conducting this research, a pilot study was done in order to gain an idea of what types of information would be found. Six years of Good Housekeeping from

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[3] Paoletti. "Content Analysis" p. 15-16.

1959-1964 were reviewed. Each issue was scanned for articles about Audrey or Givenchy, as well as photographs depicting the "Hepburn Look". Upon completion of the pilot study, it was determined that only articles and fashion spreads would be used in data collection. Any sort of advertisement was omitted because those in the "home-maker" magazines were less likely to have fashion as a focal point. While advertisements in Vogue and Harper's Bazaar may show fashion that can be seen within the rest of the magazine, to be consistent, advertising from these two were not included in the data. The pilot test also allowed for changes in the data collection sheet and the number of garments/styles was reduced to three.

Data Collection Procedure

The first step of the collection procedure was to determine exactly what garments would be looked for within the magazines. The first item was the bateau neckline from the black dress in Sabrina (1954). Next, the short black dress with the fringed bottom from Breakfast at Tiffany's (1961) was selected. Finally, an overcoat from Charade (1963) was chosen. Each of these garments were designed for Audrey by Givenchy. They were chosen after this researcher watched all three movies and determined what garments were worn the most in each. Vogue and Harper's Bazaar were examined for the two years prior to the release of the movie, the year it came out, and the two years following the release. The remainder of the magazines, as well as the catalog, were looked at for the year the movie came out and the two years following it's release. It was important to look at the previous two years in the high fashion magazines to determine whether or not each fashion was already being shown.

Every time an article about Hepburn or Givenchy appeared. it was noted on the collection sheet along with a brief statement about the content of the article. Likewise, every time one of the style features/garments was pictured a count was taken and recorded on the collection sheet. There were a few overlapping magazine issues as the last two movies were released within two years of each other.

Profiles of Sources Used

At its outset <u>Harper's Bazaar</u> (1867) was designed to be a family magazine. It was to include short stories. art. science. gardening and architecture. The magazine also promised its readers to carry advanced news of fashions.[4] The magazine was published on a weekly basis through the 1890s. At the end of the century. there was a financial crisis at Harper's. Yet the magazine survived and in 1901 was converted into a monthly publication.[5] It was at this time that the publication was bought by the Hearst company and changes were implemented. It was turned into a glossy and chic magazine devoted to fashion, beauty and the like.[6] It is this form that we are familiar with today. During the fifties and sixties the magazine was almost entirely devoted to fashion. Other topics included movie and television stars who were popular at the time. Articles about the homes of the upper class also were included. However, the majority of the magazine was dedicated to showing its readers what is fashionable in clothing. including fashions from Paris, London, Italy and the United States.

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[4] Theodore Peterson. <u>Magazines In The Twentieth Century</u>. (Urbana: University of Illinois Press, 1964), p. 218-220.

[5] Frank Luther Mott. <u>A History of American Magazines</u>. (Massachusetts: Harvard University Press, 1968). vol. 4, p. 360.

[6] Peterson. <u>Magazines in the Twentieth Century</u>. p. 220.

On the other hand. Vogue was originally designed to be a fashion magazine. According to Peterson, it was a magazine that appealed "to the wealthy and socially elite, ..."[7] This magazine did not include any of the fiction that Harper's Bazaar did at one point in time. By the 1950s and 1960s. both of these magazines had similar formats. One of the features of Vogue was the "People Are Talking About" section. This particular section talked about important happenings in politics. movies. theater, art and so on. It also featured fashion from around the globe and articles about socialites and debutantes. During the fifties Vogue was published on the first and fifteenth of every month with the exception of January. June. July and December which only had one issue. In 1959, the magazine switched to having bi-monthly issues for January and only one issue in May. June. July and December. Vogue also published Butterick company patterns.

McCall's began in 1870 under the name The Queen. The name remained through the 1870s and 1880s. During the early 1890s it was changed to The Queen of Fashion. This name was short lived. however. as in 1897 it was changed yet again to McCall's. It was originally a fashion magazine. By 1949. James Wood stated that the magazine was now divided into three basic sections. They are: Fiction and News. Homemaking. and Style and Beauty.[8] It's circulation reached one million in 1908 at fifty cents per subscription. The price went up to a dollar in 1916. During the 1920s it was one of the four leading women's magazines.[9] In 1950. McCall's received a new look. Its editor and publisher Otis Weise redesigned the makeup of the magazine. He increased the amount of copy and advertising to help attract new customers. Total circulation for 1950 was

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[7] Ibid., p. 267.
[8] James Wood. Magazines in the United States. (New York: The Ronald Press Company. 1949), p.122.

nearly four million and by 1963 the number had more than doubled to just over eight million.[10] Originally McCall's was a pattern company, but it grew into a magazine that appealed to homemakers across the country. The magazine contains articles about family life, recipes, fashion and short stories. While the main focus is not fashion, it carries more fashion news than Good Housekeeping or Ladies Home Journal. It is published once a month January to December.

Good Housekeeping has barely changed its formula since it began in 1883. It relies on a mixture of ingredients, mainly, "food and nutrition, beauty and toiletries, apparel and accessories, home furnishings and management, home building and modernization and children all laced with a strong gob of light fiction."[11] In 1891 the magazine switched from a twice-monthly publication to a monthly. A subscription cost two dollars. Throughout the years it has remained a home magazine. As Mott states, "world affairs, politics, economics and social problems were generally put aside except as they directly affected the home."[12] Circulation continued to grow into the forties. In 1943 the magazine reached two and a half million people and by the mid-fifties that number grew to over three and a half million.[13] The magazine featured patterns at the end of each issue, although of all the magazines, this one probably contained the least fashion information. It was also published once a month from January to December.

Lastly, there is the Ladies Home Journal which began in 1884 as a home journal. In the late 1930s the magazine was reconstructed to broaden the topics that were covered in the magazine. The new editors felt that a woman's world extended beyond the

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[9] Mott. A History of American Magazines. vol. 4, p. 770.
[10] Peterson. Magazines in the Twentieth Century. p. 35-36, 60.
[11] Ibid., p. 73.
[12] Mott. A History of American Magazines. vol. 5, p. 136.

kitchen.[14] By 1957 the magazine had reached a circulation of almost five and a half million, after it had taken nearly twenty years to reach a million.[15]

The format of the Ladies Home Journal is quite similar to that of McCall's and Good Housekeeping. This magazine was published once a month for the entire year with a couple of exceptions. In 1962 and 1963, the July and August issues were combined to form one Summer issue. In 1964, the January and February issues were combined to make the Winter issue. However, in 1965 it was back to the once a month format.

Definition of Terms

Bateau Neckline:

The Vogue Sewing Book defines the bateau neckline as a "neckline following the curve of the collar bone."[16] Another book, entitled Styles of Fashion: A Pictorial Handbook, by Mary Tranquillo, states "also called a boat: cut in shallow curve from shoulder to shoulder."[17] For the purposes of this study, the neckline could be either slightly curved, or straight across the collarbone area, as the example from Sabrina.

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[13] Ibid., vol. 5, p. 141.
[14] Peterson. Magazines in the Twentieth Century. p. 189-190.
[15] Ibid., p. 85.
[16] "Vogue Sewing Book", (published by Vogue Patterns: New York 1975). p. 454.

Figure 2 The Sabrina Neckline on Audrey Hepburn[18]

Sheath Dress:

Tranquillo defines the sheath dress as a "slim, fitted dress without waistline seam and fitted darts at waist. Fashionable in the 1950s and early 1960s."[19] The <u>Vogue Sewing Book</u> also calls the sheath dress a close-fitting garment but adds that it has a "straight skirt".[20] It is important to note that the sheath dress in this study does not have a waistline seam.

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[17] **Mary D. Tranquillo.** <u>Styles of Fashion: A Pictorial Handbook</u> (New York: Van Nostrand Reinhold, **1984**), p.110.
[18] Taken from Keogh. <u>Audrey Style</u>. p. 31.
[19] Tranquillo. <u>Styles of Fashion</u>. p. 136.

[20] <u>Vogue Sewing Book</u>, p. 457.

The dress appears to have a waistline in the photograph, however, it is just belted. The dress worn by Audrey Hepburn in <u>Breakfast at Tiffany's</u> is not quite as form fitting as the illustration in Mary Tranquillo's book (see Appendix). For the purposes of this study, the term belted sheath dress may be more appropriate. Only sleeveless dresses with a straight silhouette and with some sort of tie around the waistline were counted.

Figure 3 Audrey Hepburn in the Sheath Dress[21]

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[21] Taken from website: www.geocities.com/Hollywood/Film/1907/bio-look3.html.

Overcoat:

The working definition of overcoat for this study was: a coat with straight lines, slight fullness throughout and three-quarter length sleeves. The collar did not have to be the same turned over version seen in the movie in order to be counted. It also didn't matter whether the coat was single or double breasted. The overall silhouette was the most important deciding factor.

Figure 4 A Still of Audrey in <u>Charade</u>[22]

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[22] Taken from Vermilye <u>Complete Films of Audrey Hepburn</u>. p.164.

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Chapter 3 Analysis

This chapter looks at the findings for each garment/style feature. Data were analyzed to determine which, if any, of these garments/style feature were found in Vogue and Harper's Bazaar prior to the release of each movie, and whether they were featured in all of the magazines after the release of each movie. Also, evidence to determine if these looks can be attributed to Hepburn and Givenchy was examined to determine if this pair were linked in American fashion. The analysis will begin with the three items of clothing that were looked for and will conclude with the findings on Audrey and Givenchy, since they encompass the entire time period.

Style Feature/Garment 1 The Bateau Neckline

During the late forties and early fifties, several types of necklines prevailed. Plain round or square necks were popular, along with the peter pan and mandarin style collars.[1] There was no mention of the bateau or "Sabrina" neckline in the text by Tortora and Eubank.

The movie Sabrina was released in 1954. Therefore, the years 1954-1956 were examined for each magazine. The years 1952 and 1953 were examined for Vogue and Harper's Bazaar. It is also important to note that necklines that had the basic shape (more horizontal than round) were also included in these counts. For example, there were some necklines pictured that had a bit of an upward curve, rather than being completely straight across. In 1952, Vogue and Harper's Bazaar showed a grand total of five bateau necklines in both. In the period of a year that number increased by three, for a total of

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[1] Phyllis Tortora and Keith Eubank. Survery of Historic Costume. (New York: Fairchild Publications, 1994), p. 420.

eight. Another year passed and in looking at all five magazines we find only ten

examples of this style feature. It is worthy of note that in this three year time span, one

finds that Harper's Bazaar has shown more examples of the neckline than Vogue.

Perhaps the editors at Harper's Bazaar found it to be a more important new fashion. The

year 1955 shows a marked increase in the number of these necklines shown in the

magazines. It spiked from ten in 1954 to as many as fifty in 1955. Twenty-nine of those

shown were from Vogue. This number spiked again in 1956. A total of sixty-two bateau

necklines were shown within the five magazines. Again, Vogue led the way with twenty-

nine. It is also of note that with all the illustrations that were seen of this neckline, only

one was by Givenchy. When we add Sears Catalog into the mix, the number for 1954

stays the same. In 1955, the number only increased by one to fifty-one and in 1956 seven

examples were found pushing the number up to sixty-nine.

It is obvious that the majority of examples come from the high fashion magazines.

But how many examples were found in the magazines that most women read? Ladies

Home Journal offered us ten examples during the 1954-56 time period. Four of those

came from 1955 and the rest were from 1956. There were very few examples in Good

Housekeeping, only four. There were two each from 1955 and 1956. McCall's showed

the most of all, three. It provided the only example from 1954 with four necklines

pictured. The following year it increased to five and by 1956 there were seven. This

might not seem like a lot in comparison to the high fashion magazines. However, for a

magazine geared toward housewives to be showing more bateau necklines in 1954 than

Vogue and almost as many as Harper's Bazaar is quite interesting. During the course of

the research it was found that these magazines tend to lag behind the fashion publications

just a bit. Almost all of the examples in <u>McCall's</u> were found at the end of the periodical in the pattern section. Likewise, <u>Good Housekeeping</u> featured most of their examples in the pattern section. In comparing these numbers to those in <u>Sears Catalog</u> it becomes quite obvious that this style was something that was available as a commercial pattern as early as it could be purchased ready-to-wear.

This film was so popular that not only did the neckline become known as the "Sabrina neckline", but Givenchy also named a special weave of cloth "Sabrina" to honor Audrey.[2] The majority of examples found for the five-year period were not pure examples of this neckline. No examples were found with the bows on the shoulder. Some examples were not photographs, but sketches of garments with the neckline. Many of the examples found had some sort of sleeve on the garment, usually a long sleeve.

It is very important to state that not once during this research was a photo of Audrey seen wearing a garment with the bateau neckline. She was photographed wearing clothes by some of the top Paris designers, and not one of them put her in a bateau neckline. This then poses the question of whether or not this neckline gained in popularity because of Audrey. It is clear from Figure 5 that after the release of her movie the number of bateau necklines pictured in magazines skyrocketed. Is this neckline something that can be attributed to the pairing of Hepburn and Givenchy? This will be discussed further in the Conclusions chapter.

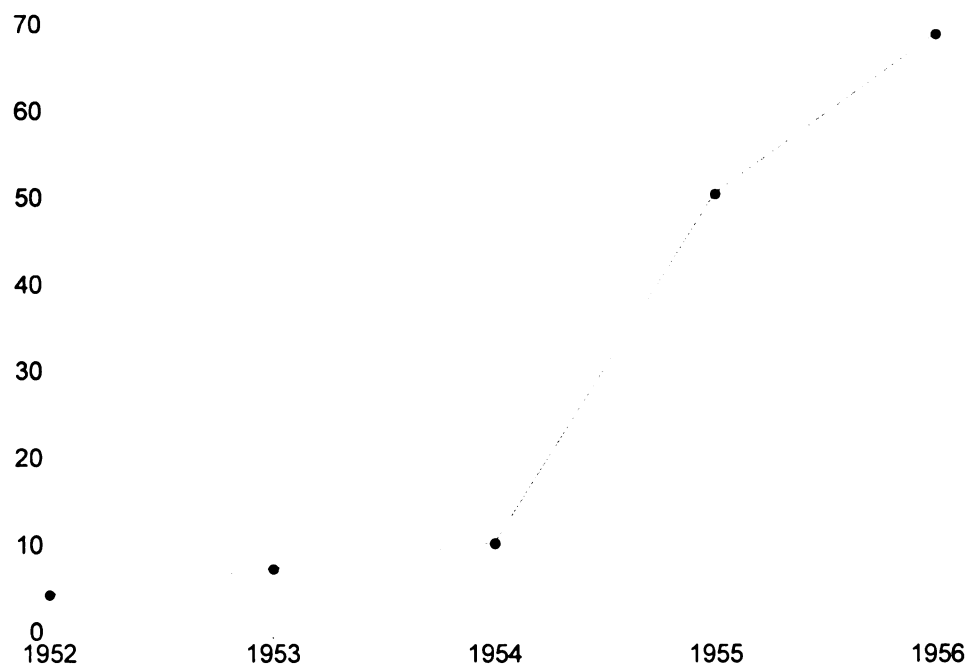[2] Walker. <u>Audrey: Her Real Story.</u> p. 78.

Figure 5 Total Number of Bateau Necklines

1952-1956

- H.B.   ■ Vogue   ◆ G.H.
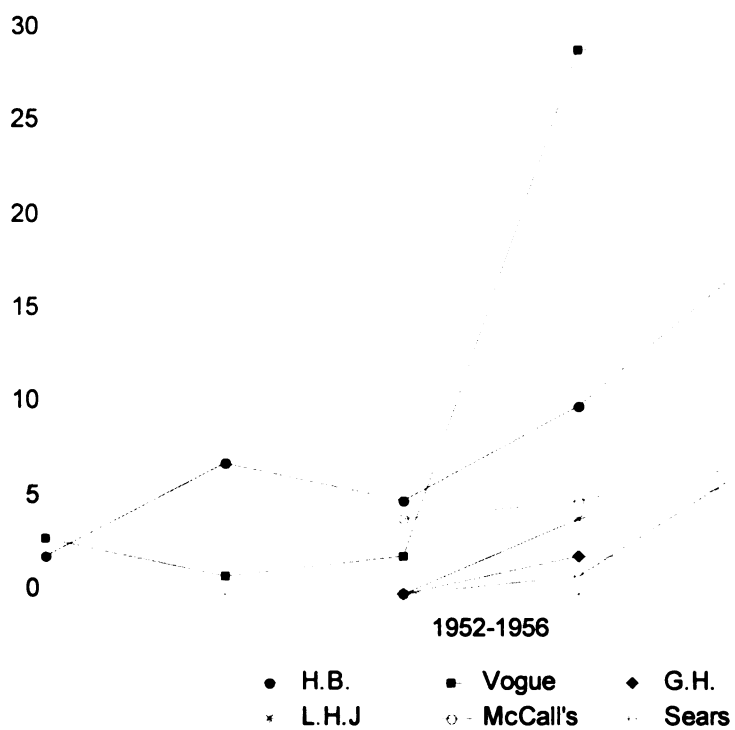× L.H.J   ○ McCall's   Sears

Figure 6 Frequency of Necklines in each Magazine

41

Figures 7 & 8 Examples of Counted Necklines[3]

Figures 7 and 8 seen here are two examples of bateau necklines that were found in the source material and were tallied on the data collection sheet.

Style Feature/Garment 2 The Sheath Dress

In the book Survey of Historic Costume, Tortora and Eubank point out that during the period of 1954 to 1964 there was a change in silhouette. They state:

> "The precise point at which the general public gave up the styles influenced by the New Look in favor of the unfitted look that became the predominant style of the better part of the 1960s is difficult to identify."[4]

It is possible that there is no precise point in which the style changed from being the hourglass shape of the "New Look", to the slimmer silhouette of the 1960s. People could have been moving at their own pace, which could account for the small number of similar dresses being seen. Daytime dresses during this period had gradually shortening skirts. Early examples of the new styles were straight and unfitted or a princess style with an A-line skirt and loosely defined waist.[5]

The sheath dress was shown in the movie Breakfast at Tiffany's. The movie was

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[3] Figures 7 & 8 taken from Vogue 15 October 1955, p. 94 and 128 respectively.
[4] Tortora and Eubank. Survey of Historic Costume. p. 427. Confirmed by Payne, Winakor and Farrell-Beck, p.603.
[5] Ibid., p. 427.

released in 1961. All issues of <u>Vogue</u> and <u>Harper's Bazaar</u> from 1959-1963 were searched. With the exception of <u>Vogue's</u> November, 1961 issue. <u>McCall's</u> was also missing the November, 1961 issue.

In order for a dress to be counted it needed to have three things. First, it had to be sleeveless. Second, it had to have the same basic sheath silhouette as the original as seen in the movie, and finally it also had to have the tie around the middle. These were the three features that made a dress most like the original. The fringe bottom was not required because it really wasn't the most important part of the dress. It was not felt to be inherent to the overall silhouette. The neckline of the dress could also be varied. Some examples were found with a V-neck or something similar to the original version. Again, the object was to find examples that had the overall silhouette, not exact details.

During the first two years worth of magazines, there were no examples of the sheath dress found in <u>Harper's Bazaar</u> and three were found in <u>Vogue</u> during 1960. Of those three, none of them had the fringe around the bottom of the dress. One had a tie that was a different color than the dress and the other two examples had a different style neckline. A total of nine examples were found in the sources in 1961. Three of those were from <u>Harper's Bazaar</u>. Of these, one example was found with the fringed bottom. The other two had no fringe, one had a V-neck and the other neckline was similar but not as low cut as the original. One dress was found in <u>McCall's</u>. This dress also had a slightly different neckline and no fringe. The final two dresses were found in <u>Ladies Home Journal</u>. Neither of these had fringe, and one had a different neckline.

The number of examples found dropped to four in 1962. All four of these were from <u>Vogue</u>. None of these dresses had fringe on the bottom, and one had a different

neckline. The number rebounded slightly in 1963 with seven examples found. There were two each pictured in <u>Vogue</u> and <u>Good Housekeeping</u>. Of these four none of them had fringe and several had different necklines. The remaining three examples came from <u>McCall's</u>. Again, none had fringe. Adding <u>Sears Catalog</u> into the mix does not change any of the findings. No examples of this dress were found.

These findings are not consistent with those of the bateau neckline and coat. This dress does not appear to be as popular as some of the other garments worn by Audrey and designed by Hubert. This could be due to the fact that Audrey's character Holly is implied to be a hooker. Originally, the author Truman Capote, wanted Marilyn Monroe to play the title role. It is believed that the character was toned down when Audrey took the role. Whatever the reason, it is clear that the dress was not widely pictured in the reviewed sources.
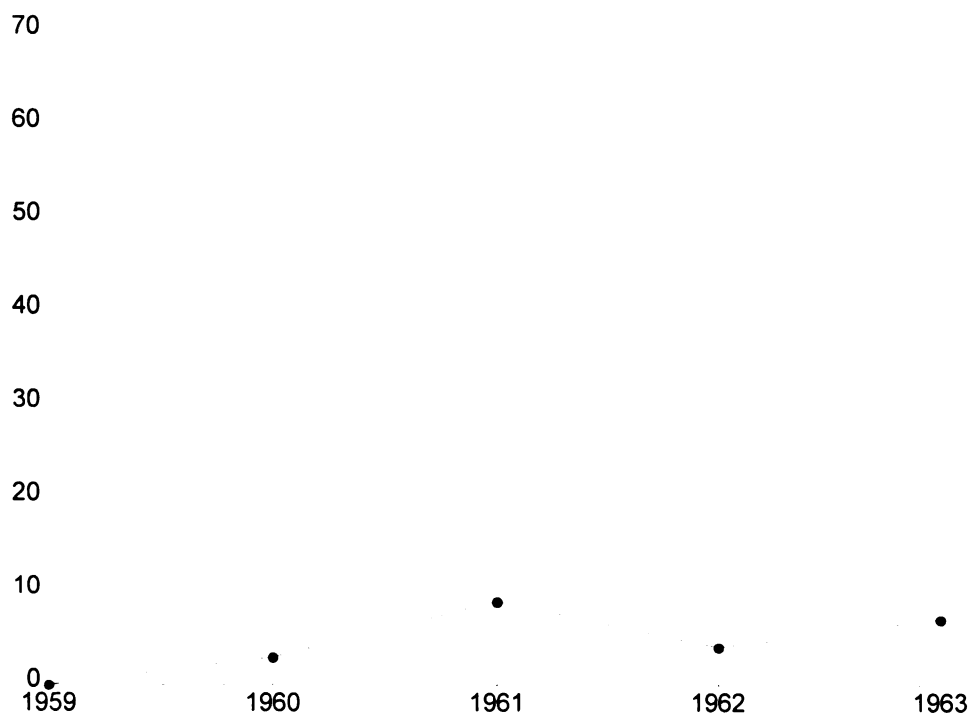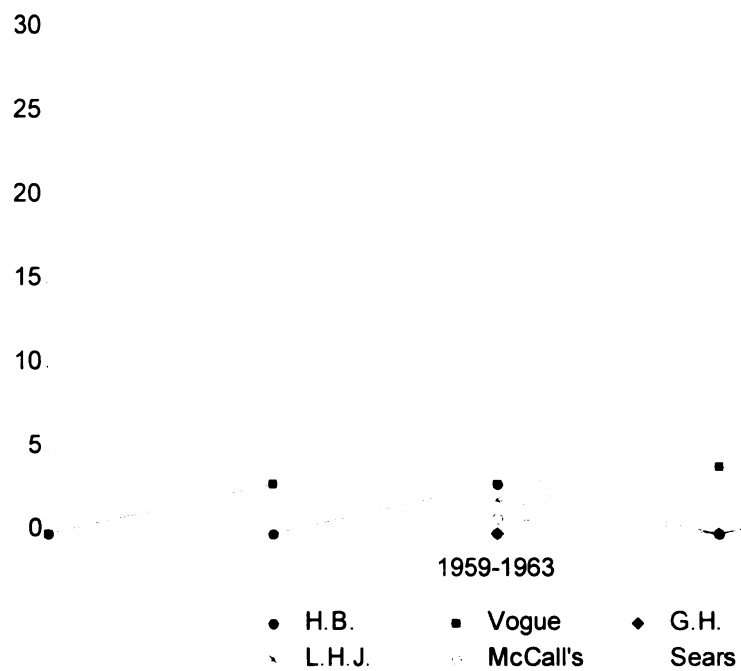
Figure 9 Total Number of Dresses

Figure 10 Frequency of Dresses in each Magazine

Style Feature/Garment 3 The Overcoat

Coats from this time period followed the silhouette of dresses. In general they had fitted bodices and full skirts or were cut full beginning at the shoulders. Fitted coats were typically cut in the princess style, while full coats flared in the skirt area. Kimono and raglan sleeves were popular choices and long gloves were worn when sleeves ended above the wrist.[6] The coat in the study comes from the movie Charade. The movie was released in 1963, and Audrey was the only female main character. A clear picture of this coat could not be found in any book. One still shot from the movie had a clear view of the top of the coat, but not the bottom as Audrey was sitting in a chair. To help complete the picture a sketch of the coat was done while watching the movie. In order for the coat to be counted it had to have the same basic slim silhouette as the original. The coat also had to have three-quarter length sleeves and be similar through the shoulders. In the original, the shoulders were somewhat rounded and were important to the overall silhouette. It was not important that the coat have the same collar or be only single breasted.

There is one important note about the data collection of the coats. It is possible that the counts could have been higher. However, due to the way some of the pictures were taken, it was difficult to see what the exact shape of the coat was. Those that were too difficult to determine were not counted. There were also many coats that looked similar, but were cut fuller than what was in the movie and so those too were not included.

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[6] Ibid., p. 421.

A total of three issues from <u>McCall's</u> were missing in 1963, (July, September and December). Otherwise all issues were examined for data. In 1961 a total of seven examples of this coat were found in <u>Vogue</u> and <u>Harper's Bazaar</u>. Of the four coats shown in <u>Vogue</u> there are no distinct differences from the original. The examples in <u>Harper's Bazaar</u>, of which there were three, are very similar versions. The number of coats in this style seen in 1962 increased to nine. One coat pictured in <u>Harper's Bazaar</u> was by Givenchy, although it did have a slightly different neckline. Of the remaining three examples from this source, two of them also had different necklines. While the increase seen from 1962 to 1963 is high, it isn't quite as dramatic as the spike seen for the bateau neckline. A total of thirty-two similar coats were found in 1963. More than half of those were from <u>Vogue</u>, nineteen to be exact. Four of the coats were double breasted and many of them had different collars on the coat. One example was found in both <u>Harper's Bazaar</u> and <u>McCall's</u>. There were no major differences with either of them. <u>Ladies Home Journal</u> pictured two examples, one without a collar. The remaining nine examples came from <u>Sears Catalog</u>. All of these coats had different collars than the original. There was only a slight increase of coats pictured in 1964. The total reached thirty-five. <u>Vogue</u> tallied sixteen, with six double-breasted versions. Most of them also had different collars. Five coats were found in <u>Harper's Bazaar</u>, three in <u>Good Housekeeping</u>, two in <u>Ladies Home Journal</u> and one in <u>McCall's</u>.

Finally, in 1965, the number of coats shown in these publications dropped a bit to twenty-eight. Again, <u>Vogue</u> led the way with eleven, with just barely more than the seven pictured in <u>Sears Catalog.</u> Most of these coats had different collars than the

original. Harper's Bazaar had four, McCall's depicted three, Ladies Home Journal

pictured two and Good Housekeeping rounded it out with one.
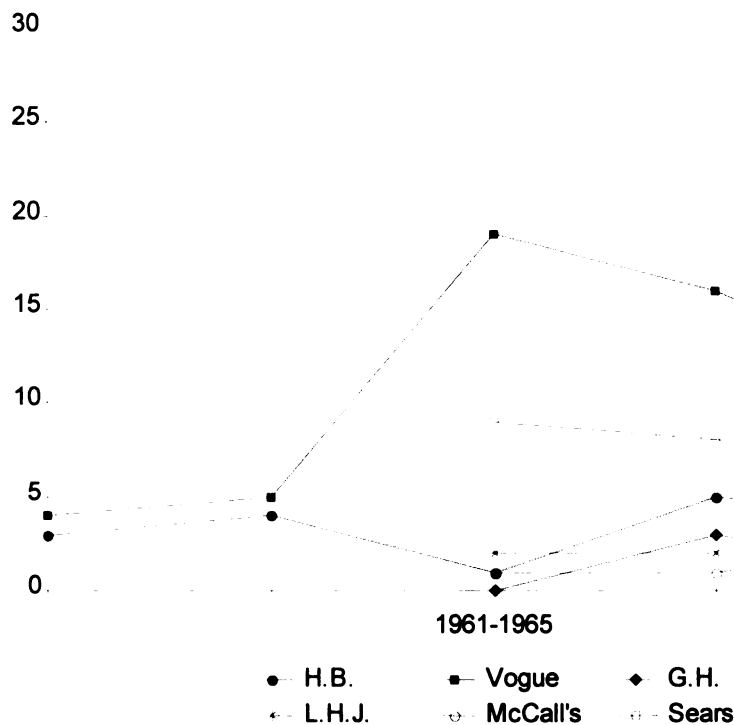

Figure 11 Total Number of Coats

Figure 12 Frequency of Coats in each Magazine

Hubert de Givenchy

Articles appearing in the source material about Givenchy do not appear

consistently. They hit a peak in 1964 with twelve articles appearing. No triggering event

has been uncovered thus far to explain why there were more articles in 1964 than any

other year. It is important to point out that none of these articles included text about him.

They were all basically pictures of clothing from his collections. A lot of what was

pictured were his suits and evening gowns. There were some photo spreads in which

Audrey is seen wearing her favorite garments from the current collection. There were

also a couple of spreads with her wearing some of his new hats. Overall, there is a

definite lack of information about this designer in the magazines used for this study. This

is also evident in the secondary source material. It seems a bit unusual that there was not

more written about him in a biographical sense. He was the "wonder kid" when he

opened his house in 1952, and very little appears in general costume history literature.

Perhaps this research will lead to more studies about fashion designers about which little
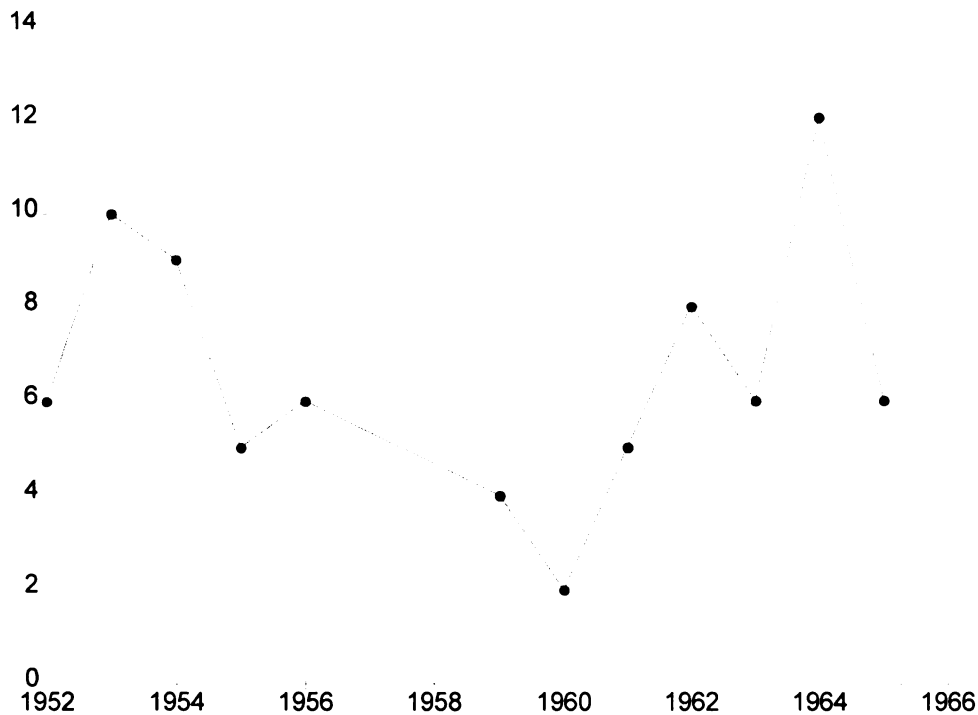
is known.

14

12   •

10   •

8   •

6•   •

       •   •

4   •

2   •

0
1952   1954   1956   1958   1960   1962   1964   1966

Figure 13 Number of Articles featuring Hubert de Givenchy

Audrey Hepburn

Articles about Audrey also appeared sporadically, although the numbers seemed

to rise in a year in which one of her movies was being released. This was especially true

in 1964 when My Fair Lady came out. There was a lot of hype surrounding this movie.

There were many people upset over her playing the role of Eliza Doolittle; they wanted

Julie Andrews instead. In 1952 when Audrey made her U.S. film debut, there were two

articles found about her. Harper's Bazaar noted that at the time she was the star of Gigi

on Broadway. <u>Vogue</u> said the same. More information was available in 1954 when <u>Sabrina</u> came out. Four of the five mentions she got in <u>Vogue</u> that year were about her starring again on Broadway, this time in <u>Ondine</u> opposite Mel Ferrer. The final article was by Cecil Beaton. This article is very interesting in that he talks about how fashionable she is and how she is being copied, but never mentions exactly how or by whom.[7] At the time of Beaton's article she had had great success on stage and screen, but was yet to reach the height of her career. Another biographical piece appeared in <u>McCall's</u> (July 1954). There were also a couple of mentions about her starring in <u>Sabrina</u>.

In 1956, two articles appeared in one issue of <u>Ladies Home Journal</u>. One was a fashion spread of her wearing the latest styles and the other was about her starring opposite Fred Astaire in <u>Funny Face</u>. <u>Harper's Bazaar</u> featured her in Paris fashions in 1959, and mentioned the new movie she was filming, as did <u>Vogue</u>. She was mainly talked about for her role in <u>Breakfast at Tiffany's</u> in 1961, and one article featured her wearing clothes by Givenchy. The following year she appeared in four fashion spreads and the lone biography was provided by <u>Good Housekeeping</u>. <u>Vogue</u> featured one of the very few articles about Audrey that linked her to Hubert and talked about the fact that she wore his designs. Her role in the movie <u>Charade</u> was mentioned and the first pictures of her in wardrobe for <u>My Fair Lady</u> were seen.

Her role in <u>My Fair Lady</u> was of course the big news of 1964 (fans of the Broadway production wanted Julie Andrews). Six of the fourteen articles that appeared about her talked about that movie. Another three discussed her other movie <u>Charade</u>, which leads one to believe that it was released late in 1963.

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[7] Cecil Beaton. "Audrey Hepburn." <u>Vogue</u> (November 1, 1954).

Four articles were actually fashion spreads with her wearing Givenchy designs in three of them.

While the research didn't turn up any figures about the amount of money made by her movies, it seems likely that <u>My Fair Lady</u> made the most. With all the interest surrounding this movie it comes as no surprise that this is the year that we find the most information about her. It is interesting to note that articles about Audrey peak at the same time as articles featuring Givenchy.
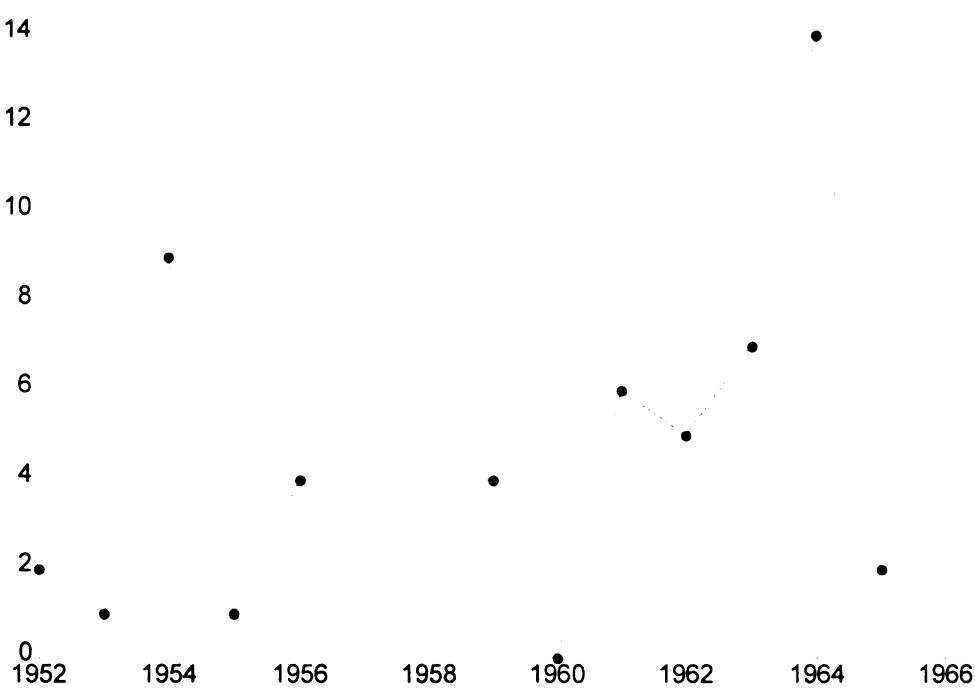
Figure 14 Articles featuring Audrey Hepburn

Chapter 4 Conclusions

This section will look at what can be concluded based on the data collected for each style feature/garment. After looking at each of these three we can then begin to determine whether or not these can be attributed to Audrey and Givenchy in the sources used for this study.

First, we will look at the bateau neckline. This neckline is seen before the release of Sabrina in 1954. The number increases between 1952 and 1954. However, it is after 1954 that the look begins to increase dramatically. The numbers jump from 11 to 51 and then again the next year to 69. It is quite clear that something happened around this time to make the editors of all the magazines used in this study (but mainly the fashion magazines) think or know that this was an important look for 1955-56. However, in these periodicals the neckline was not associated with Audrey and Givenchy. While we know that she wears this type of neckline in the movie, there is no concrete evidence linking the increase to the two of them. Not once is Audrey seen in a magazine with the neckline. Only once was an example found that was actually by Givenchy. There wasn't anything describing these necklines as being "like Audrey wears in Sabrina" or anything else along those lines. Warren Harris quoted Givenchy as saying that the bateau neckline became "so popular that I named it decollete Sabrina."[1] It is not clear when this naming took place, however it does not appear in the fashion magazines used in this study for the years directly following the release of the movie. Davis, in 1980 used the name "Sabrina" to refer to a type of bateau neckline in her fashion design text, suggesting the name was more commonly known by this time.

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[1] Harris. Audrey Hepburn, p. 104.

It may appear to some that this movie is indeed the reason the numbers increased so quickly. While this may be possible, there is no solid evidence for or against the association in the sources used for this study.

The data collected on the Breakfast at Tiffany's cocktail dress shows that there were only three examples of this dress prior to the release of this movie. The number was at its all time high in 1961 and trails off after that. This dress was obviously not as popular as the neckline and the coat. Nine examples were found in the year the movie was released. However, there was no information that linked any of the dress versions to Audrey or Hubert. No proof was found that the increased number of these dresses seen had anything to do with the pairing of Audrey and Hubert or the movie. This seeming lack of popularity might express the difficulty women had moving from the "New Look" with its full skirt and definite, tight waistline to a narrow silhouette with an undefined waistline. Many of the magazines were still showing clothing that reflected the overall silhouette of the "New Look".

The data on the coat taken from Charade also shows a few examples of it prior to the release of the movie. The number spikes in 1963, similar to what was shown in the data for the bateau neckline. It increases again the following year and then trails off. Once again, there is no information that inextricably links either Audrey or Hubert to this coat style. It is of some interest that the coat she is seen wearing in Charade is similar to the one she wore in Breakfast at Tiffany's. If this style was popular because of Audrey, this could explain why more examples of the coat were found before Charade came out than the number of necklines found previous to Sabrina being released. Also, the movie appears to have been released late in the year which could account for the increase in

1964. <u>My Fair Lady</u> was her next movie, and since it was a period piece, it could account for the trail off in 1965. Again, nothing could be found to link the movie, Audrey Hepburn or Hubert de Givenchy to this coat in the magazines. Due to the lack of any information of this nature, one cannot conclude that the popularity rose because of them based on these data.

In looking at the data, the neckline and coat seem to follow the idea of innovation diffusion as defined by Rogers. We also begin to see what is possibly the beginning of the S-curve, also described by Rogers. At the beginning of the curve both fashion ideas are being communicated through the media (magazines) and to those at different economic levels, through multiple periodicals. In the book <u>Changing Appearances</u>, Sproles and Burns discuss the five steps in the Individual's Decision-Making Process, which was originated, once again, by Everett Rogers. The first step is awareness of the style, followed by an interest, the evaluation, a trial and then finally the adoption or rejection.[2] Obviously the magazines played a role in creating an awareness of the styles. The editors of these magazines became aware of the styles and began to picture them. Movies also could play a communication role. Again, we note that Sara Berry describes the movie screen as being a shop window, conveying the fashion ideas to the general public.[3] It is possible that <u>Sears Catalog</u> represents either the trial or adoption stage of Rogers' Process. It is assumed the catalog would most likely fall under the adoption stage. However, since no data was collected on actual purchases of these garments it can not be definitely concluded.

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[2] Sproles, George B. and Leslie Burns. <u>Changing Appearances</u>. (New York: Fairchild Publications, 1994), p. 75.
[3] Berry. <u>Screen Style</u>. p. xi.

The first purpose of this study was to determine whether any of the three style features/garments were present in Vogue or Harper's Bazaar before the release of each movie. In each instance there were indeed some examples found prior to the movie coming out. Thirteen total examples were found for the neckline, three for the dress and sixteen for the coat.

The coat and neckline appeared the most times prior to each release. It is possible that these styles were beginning to emerge and that it happened to coincide with the release of Charade and Sabrina. Even though there were prior examples, the later increase could be due to Audrey wearing them in her movies. The only thing that it proves is that they were previously shown. They were not previously worn by Audrey or designed by Hubert de Givenchy as seen in any of the source material.

The second purpose of this research was to determine whether any examples would be found the year the movie was released and the two years following that release. Indeed, examples were found for all three years for each garment/style feature. In the case of the dress and the coat, the most examples were found for the year that the movie was released. The coat increased the next year and decreased after that, while the dress decreased the next year and increased again in 1965. The neckline had increased in number for 1952 and 1954. However, the numbers increased the most the two years after the release of Sabrina. There are a couple of potential explanations for this. First, as stated above, it could be that the fashions were beginning to become popular with designers and it happened to coincide with the release of her movies. The second explanation could be that Audrey influenced the fashion world by wearing these garments in her movies. This would make the most sense in the case of the coat and dress as she

was a big star at that time as opposed to the time the neckline came out which came in only her second American movie. It is possible that other communication sources not used in this study (television, newspapers or trade papers) would reveal an Audrey/Givenchy connection. The movies may have directly influenced style adoption which could possibly be confirmed by conducting oral history interviews.

Of interest may be the fact that there was a definite increase in articles about Audrey in the year of a release of one of her movies. This pattern does not hold true for articles about Hubert de Givenchy. Apparently the fact that he designed her wardrobes does not mean that he was featured more.

The third objective of this research was to determine if these styles could be attributed to Hubert and Audrey as part of the "Hepburn Look". Today we would certainly think of the bateau neckline and perhaps the coat as part of the "Look". That may not be true in the 1950s and 1960s. Nothing was found in the sources used that gave any indication that these garments had come about because of Audrey and Givenchy. Sometime after 1965 this changed, although it is not quite known when this change took place. Overall, the findings of this research don't show the expected linkages. The pairing of Hepburn and Givenchy is legendary in the fashion world and the film world. If they had any influence on American fashion, it could not be determined from the sources used for this study.

In 1975, Givenchy was said to have achieved recent fame due to the clothes he designed for Audrey and her movies.[4] The magazines used for this study did not specify a link between Givenchy's fame and his designs for Audrey. This leads us to two questions. The first is what role did fashion magazines play in showcasing movie stars

and movie designs. It also leads to the questions of how many couturiers designed costumes for movies. These are possible future studies.

Limitations

One limitation of this study is the fact that data were collected only from selected magazines. Additional high fashion magazines, such as Vanity Fair could have been included in the study. Ladies Home Journal, Good Housekeeping and McCall's could have easily been replaced with other magazines of the time. It is possible that magazines which contain more articles about Audrey Hepburn and Hubert de Givenchy exist.

Another limitation is looking strictly at magazines. They do not give any information as to what people were actually buying and wearing. We don't know anything about the adoption of these styles because we don't really have any way to know if people were actually buying the styles pictured in the magazines. The assumption is that the magazine editors have to be in tune with the fashion innovations and know when their readership is interested in a style, otherwise their sales will go down. If figures from stores or catalog orders could be found then this could potentially be studied. Pattern books could be examined to see on a larger scale what styles were available. If these companies still have their sales figures they could be analyzed to see what most women were buying to make for themselves.

Instrument decay was seen as a potential threat to the study. Instrument decay is the potential changes in data collection over time that could possibly affect the validity of

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[4] Josephine Watkins. Fairchild's Who's Who in Fashion. (Fairchild Publications, Inc. 1975), p.100.

the study.[5] However, during the actual research process this did not seem to pose a problem. The source material was looked at for a limited amount of time to combat fatigue. The amount of magazines to be looked at was decreased as well as the amount of items for which data was collected. This helped to keep the study focused and keep the potential for researcher bias low.

Outcomes of this study could be different if strictly French or other European sources were used. As an addendum to this study a total of nineteen issues of the French pattern magazine La Mode Chic and two issues of La Femme Chic were scanned. In the May, 1952 issue of La Femme Chic, a two piece dress by Givenchy was pictured. In addition, the March, 1952 issue contained five sketches of ensembles by Givenchy. Monsieur Givenchy was mentioned three times in La Mode Chic, once in April, 1953, again in June, 1954 and finally in October, 1955. In addition six examples of the bateau necklines were found. Further research would be needed in order to determine if these garments were seen as much, more or less in French/European magazines as those published in the United States.

For Further Study

Another segment of this study could include the use of pattern books as previously stated. Using other fashion magazines or those geared toward "homemakers" could expand this research. It could help to clear up some of the uncertainties that were present in this study. Perhaps it could lead to a better understanding of what people were wearing in the "real world" or determine if there was any influence.

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[5] Jack Fraenkel and Norman Wallen. How to Design and Evaluate Research in Education. (Boston: McGraw-Hill, 2000) p. 665.

Advertising could be used to expand this study. There is certainly the potential of higher counts with the addition of ads. Certainly other media such as television, newspapers or trade magazines could add another element to the study.

This study could open the door for more studies about the fashions of movie stars. More studies could be done to see if there were any other stars male or female that potentially influenced American fashion. These studies could also be done with other fashion designers. Oral history questionnaires could be developed to see what stars, designers or movies have influenced people's fashion decisions. Major urban newspapers could be searched as well for information on Audrey and Givenchy. It might also be possible to uncover archival information (business records, etc.) which could further describe the collaboration between Hepburn and Givenchy. These kinds of studies could add to the study of fashion, either contemporary or in a historic sense.
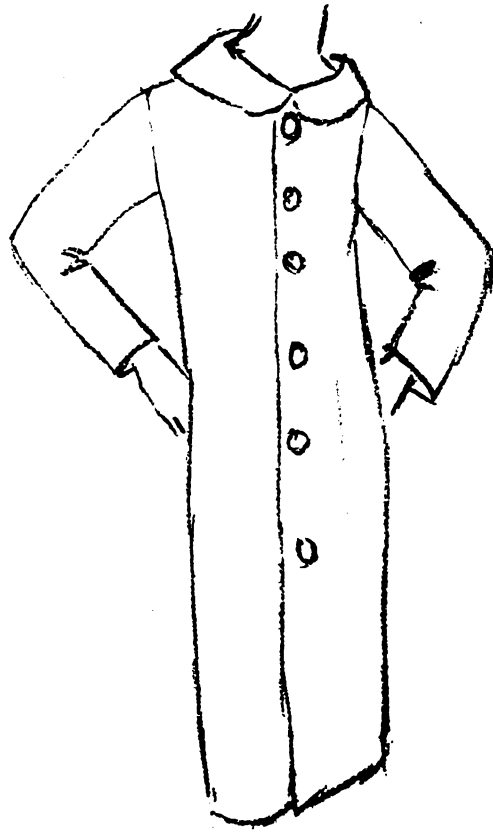
APPENDIX

DATA COLLECTION SHEET

Article Title	Ludwig	Hulbert	Sabrina Unruh	Cook	Black Sheep
Magazine Month/Year					

Figure 16 Sketch of Coat from <u>Charade</u>

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