

# WHAT WOULD AUDREY WEAR?

AN  
ILLUSTRATED  
STYLE  
GUIDE

TO THE  
ULTIMATE  
FASHION  
MUSE

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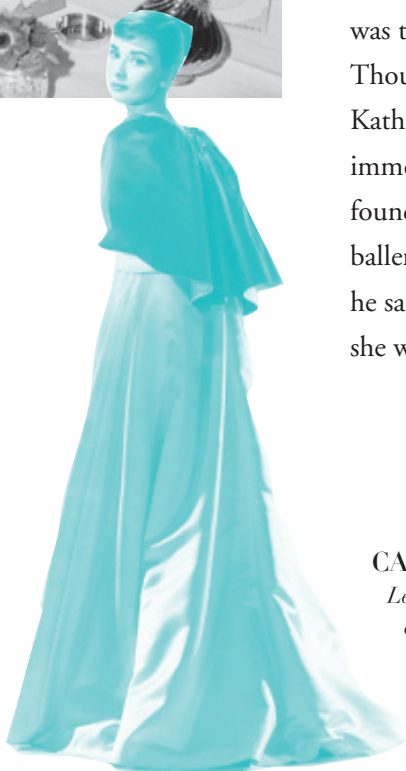


# THE MUSE



## LIFELONG FRIENDS

Above, left and right: Paris, 1964. Audrey and Hubert de Givenchy attend a gala, Bals de Petits Lits Blanc, at Lassere Restaurant. The gentleman seated to Audrey's right is the Baron Guy de Rothschild.



## Givenchy

Their legendary first meeting in 1953, when Audrey was sent to the House of Givenchy to select costumes for the filming of *Sabrina*, was the beginning of a lifelong friendship. Though he was—mistakenly—expecting Katharine Hepburn, Hubert de Givenchy was immediately taken by Audrey's beauty and found inspiration in her large doe eyes and ballerina figure. Recalling their first meeting, he said, "My first impression of her was that she was like a very fragile animal. She had such

## CAPELET CRUSADER

Left: *Funny Face*, 1957. One of the many haute couture dresses Givenchy made for Audrey's character of bookstore clerk-turned-fashion model, Jo Stockton.

## PILLAR OF BEAUTY

*Funny Face*, 1957. Audrey as Jo Stockton, "models" a white column dress with a light pink overlay. A tiara completes the look.



“His are the only clothes in which I am myself.”

— Audrey Hepburn



**RUNWAY LOOK**

Above: Amsterdam, 1954. Audrey models a Givenchy dress, designed especially for her, at a fashion show.

beautiful eyes and she was so skinny, so thin... And no makeup. She was charming.” Givenchy’s designs were meticulously detailed, created with simple lines. They had a timeless elegance that Audrey herself was fond of. After the filming of *Sabrina* ended, she longed to keep the costumes that her character wore. In 1956, she was quoted as saying, “His are the only clothes in which I am myself.”

In Givenchy’s opinion, Audrey Hepburn was the perfect embodiment for his creations. He even went so far as to hire a model named Jacky whose figure and features closely resembled



**ROMAN FITTING**

Rome, 1959. Givenchy accommodates Audrey’s schedule by traveling to Rome, where she’s filming *The Nun’s Story*, to fit her for her new wardrobe.

## PLATONIC LOVE AFFAIR

The platonic love affair between Givenchy and his muse was evident in each of the films in which Audrey wore his costumes. In total, the two collaborated on Audrey's wardrobe for nine films, including *Sabrina* (1954), *Love in the Afternoon* (1957), *Funny Face* (1957), *Breakfast at Tiffany's* (1961), *Charade* (1963), *Paris When it Sizzles* (1964), *How to Steal a Million* (1966), and *Bloodline* (1979).

**IN BLACK AND WHITE**  
*Opposite: Sabrina, 1954. Right: Funny Face, 1957.*  
Not only were Audrey's early films in black and white, so were these two strapless beauties by Givenchy.

“With her proportions, she represents the ideal woman.”

— Hubert Givenchy



those of Hepburn's. He has said, “I often think of Audrey while creating my models. With her proportions, she represents the ideal woman.”

Possessing a strong sartorial viewpoint, Audrey chose to wear Givenchy's designs both on- and off-screen, well into her years of doing charity work for UNICEF. She believed, “He is far more than a couturier, he is a creator of personality.” Hepburn saw Givenchy's garments as more than clothing. In a note to Givenchy, Sean Hepburn Ferrer wrote, “She once said that your beautiful creations weren't just carefully layered pieces of valuable cloth, but armors of love because they were from you.”

### SILK CONFECTION

*Left: Breakfast at Tiffany's, 1961.* This pink Givenchy cocktail dress fetched \$192,000 at auction in 2007.



# THE MUSE

“I prefer very plain clothes, very uncluttered. I don’t like distracting details.”

— Audrey Hepburn



## CINCHED WAIF

Above: 1964. Audrey wears a belted shirtdress to rehearsals for *My Fair Lady*. She is pictured here with her co-star, Rex Harrison.

## Simple Clothes

Pictured here in 1954 on her honeymoon with her first husband Mel Ferrer, Audrey looks elegant and timeless while wearing the simplest of sheath dresses. She leaned towards clothes that were versatile and would last a lifetime, rather than pieces she could only wear once. In an interview with *The New York Times* in 1963, she was quoted: “When I get a good dress, I stay with it. If it is plain enough, I can wear it during the day and into the evening.”



## HONEYMOON SHEATH

1954. Audrey’s dress exemplifies that “less is more” while on her honeymoon with her first husband, Mel Ferrer.



### OSCAR WORTHY

*Left:* Academy Awards Ceremony, 1954. Winning Best Actress for *Roman Holiday*, Audrey's fitted, lace gown is perfectly accessorized with the gold statue. Edith Head also won an Oscar for Best Costume Design for the film.

From a simple, well-tailored day dress, as she is pictured in here in 1955, to the evening dress she wore when winning the Best Actress Academy Award for *Roman Holiday* in 1954, Audrey rarely strayed from a sleek, fitted, single-hued silhouette. She used her hair, makeup, and accessories to transform her look to fit any occasion.

Audrey has said, "My look is attainable. Women can look like Audrey Hepburn by flipping out their hair, buying the large sunglasses and the little sleeveless dresses."



### BEHIND THE SEAMS

*Far left:* 1955. Pictured with the English actor, Jack Hawkins, Audrey wears a simple yet perfectly tailored dress that can easily go from day to night.

*Left:* September 1954. A cravat-styled scarf and earrings complement Audrey's uniform of a black top and pants.



### ACCESSORIZED

*Breakfast at Tiffany's*, 1961. Only Holly Golightly can pull off wearing so many accessories at once.



## BLANK CANVAS

*Funny Face*, 1957. On set with her co-star, Fred Astaire, Audrey's LBD by Givenchy is the perfect backdrop for the colorful balloons.

# THE ICON

## Little Black Dress



THE FAMOUS DRESS  
*Breakfast at Tiffany's*, 1961.

“Today, the Little Black Dress is like jeans. It is a wardrobe’s essential element.”

— *Karl Lagerfeld*

Apart from Coco Chanel, no one made the “LBD” more notorious than Audrey Hepburn as Holly Golightly in the 1961 film *Breakfast at Tiffany's*. The iconic floor-length gown worn in the first scene of the film is elegant simplicity at its best. Wearing this black satin sleeveless cocktail dress with the detailed back neckline, nipped in at the waist to showcase her lithe figure, Holly Golightly clutches a coffee cup and brown paper bag, peering longingly into the window of Tiffany’s on Fifth Avenue. She is the quintessential New York woman.

WHAT WOULD AUDREY WEAR?



#### COSTUME DRAMA

*Left and above: Breakfast at Tiffany's, 1961. Audrey on playing the role of a lifetime, Holly Golightly: "I'm an introvert. Playing the extroverted girl was the hardest thing I ever did."*

The house of Givenchy made three copies of the famous dress, which has since spawned generations of copies. One of the originals sold at a Christie's auction for \$807,000 in 2006, one is retained in the Givenchy archives, and one is housed in the Museo del Traje, a costume museum in Madrid.

Actress Natalie Portman, who was photographed for the cover of a 2006 issue of *Harper's Bazaar* in the actual Givenchy dress that Audrey wore, described wearing such an iconic piece of clothing: "I did feel very elegant suddenly, I mean, you can't possibly measure up to Audrey Hepburn; there's no comparison. But the elegance that she exuded was transmitted to the dress, you know, the feeling, the emotion of it."



#### TWO IN ONE

*Breakfast at Tiffany's, 1961. With a change of a hat, the same dress is transformed.*



#### YOUNG AND IN LOVE

*Left:* 1952. A twenty-three-year-old Audrey dresses her age in this most simple of LBDs. She is pictured here with her fiancée James Hanson (they were never married).



#### IN THE DETAILS

*Left and above: Sabrina, 1954.* On set with her co-star, Humphrey Bogart, this LBD's square neckline, bow detailing at the shoulders, and bold hat sets it apart.

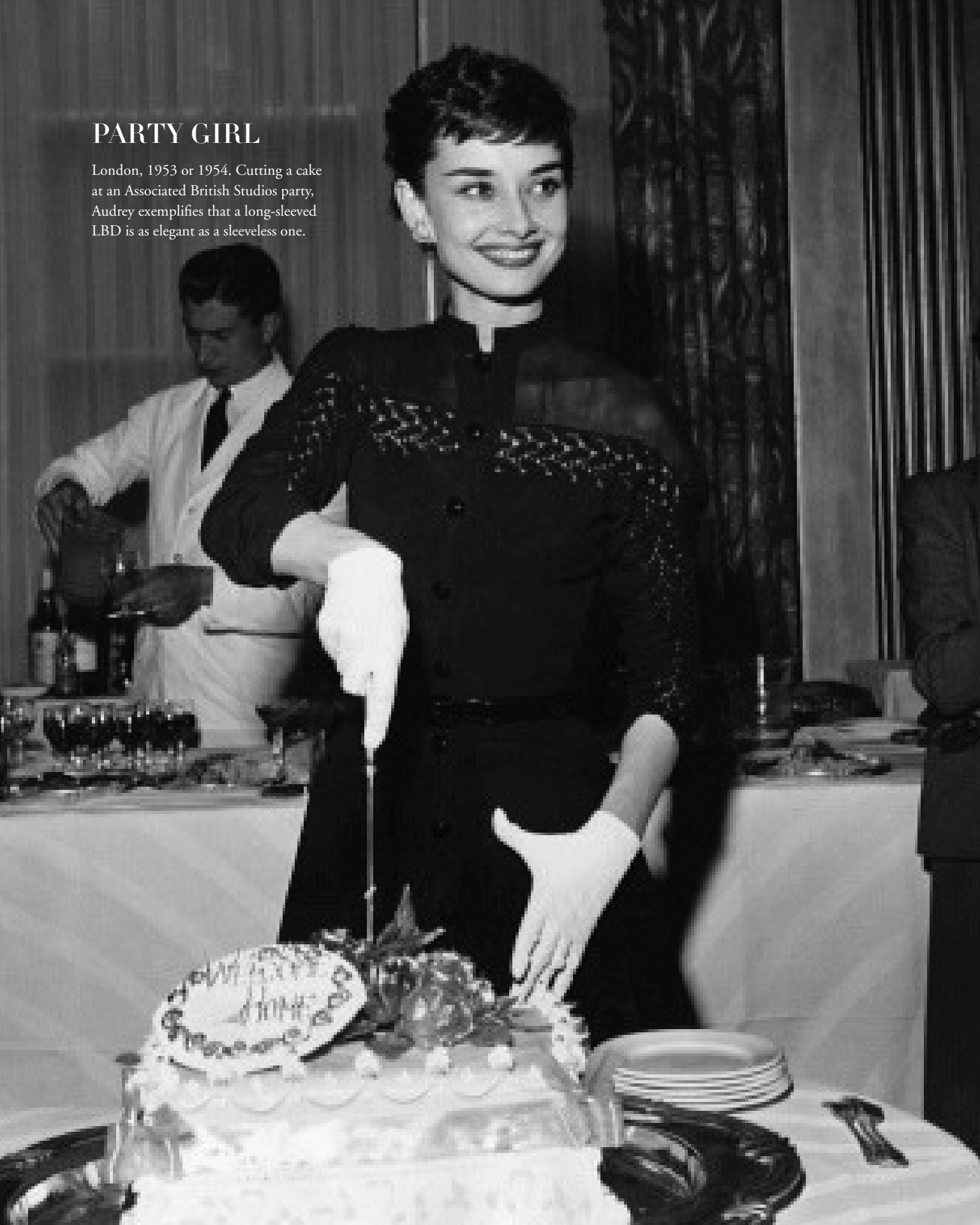
#### DAY SHIFT

*Charade, 1963.* This shift shape is still a must-have for every woman's wardrobe. Audrey's dress most likely had a matching jacket. Givenchy outfitted her character, Regina Lampert, in a number of lovely suits for the film.



## PARTY GIRL

London, 1953 or 1954. Cutting a cake at an Associated British Studios party, Audrey exemplifies that a long-sleeved LBD is as elegant as a sleeveless one.



### LBD REVISITED

*Above: War and Peace* Premiere, 1956. Pictured here with her first husband, Mel Ferrer, Audrey wears a LBD that is very similar in details to the one she wore in *Sabrina* (page 000). Audrey and her husband both starred in this film.

*Right: Love in the Afternoon*, 1957. Audrey filmed this movie back-to-back with *Funny Face*. Perhaps this is the same dress as Audrey wore in that film (see page 000)?

# THE ICON



DRENCHED

*Right: Breakfast at Tiffany's, 1961.*

## Trench Coat

Seen here in 1963 on the set of *Charade*, Audrey is wearing a trench coat, flat ankle boots, sunglasses, and a chic headscarf, which is exactly the type of ensemble Audrey would also wear off set. The trench is most likely Burberry's Harleby coat; Burberry first outfitted Audrey with this double-breasted style for her character in *Breakfast at Tiffany's* (1961).

Long before her definitive role as Holly Golightly, Audrey had already adopted the trench coat as part of her signature style. In a November 1, 1954 article about Audrey, famed photographer and costume designer Cecil Beaton wrote:

*In clothing, this ingénue Ichabod wears a 'junior miss' version of the highwayman coats, clergyman cassocks, or students' pants, overalls, scarfs. Yet she is infinitely more soignée than most students, possessing, in fact, an almost Oriental sense of the exquisite. And she is immaculately shod, whether in pumps, sandals, or court shoes.*

Whether Audrey wore her trench coat securely wrapped and tied around her waist, as in *Breakfast At Tiffany's* and *Charade*, or in a more androgynous manner, as in *Funny Face* (1957), she showed that a trench can pull together the look of any outfit from Capri pants paired with flats to dresses and heels.



ENTRENCHED

*Charade*, 1963. Audrey wears the Burberry Harleby, the trench coat of all trench coats. She is pictured with her co-stars, George Peppard and Cary Grant, respectively.

## IN SEINE

*Funny Face*, 1957.  
Though similar in style to the trench the man is wearing in the photo, Audrey succeeds at feminizing the boxy shape with a slim pant.



“Put on a trench, and you’re suddenly Audrey Hepburn walking along the Seine.”

— Michael Kors

## GO WITH THE FLOW

*Below: Funny Face*, 1957



# THE ICON

## Capri Pants

### CAPRICIOUS

*Below:* 1956. The epitome of carefree elegance, Audrey pairs striped Capris with her signature white shirt.



European fashion designer Sonja de Lennart may have created the Capri pant in 1948, but Audrey Hepburn made it famous in the 1950s thanks to her lithe figure. As worn by her in *Roman Holiday* (1953), *Sabrina* (1954), and *Funny Face* (1957), the Capri pant defied the standard of dressing at the time and sent the message that women had the option of being comfortable and practical yet sophisticated.

Always paired with flat shoes on and off screen, Audrey wore her Capri pants with either a shantung or cotton shirt, often in white, tied at the waist (as pictured here off set in striped Capri's in the 1950s) or a high-necked or boat-necked top (as pictured here on the set of *Sabrina*).



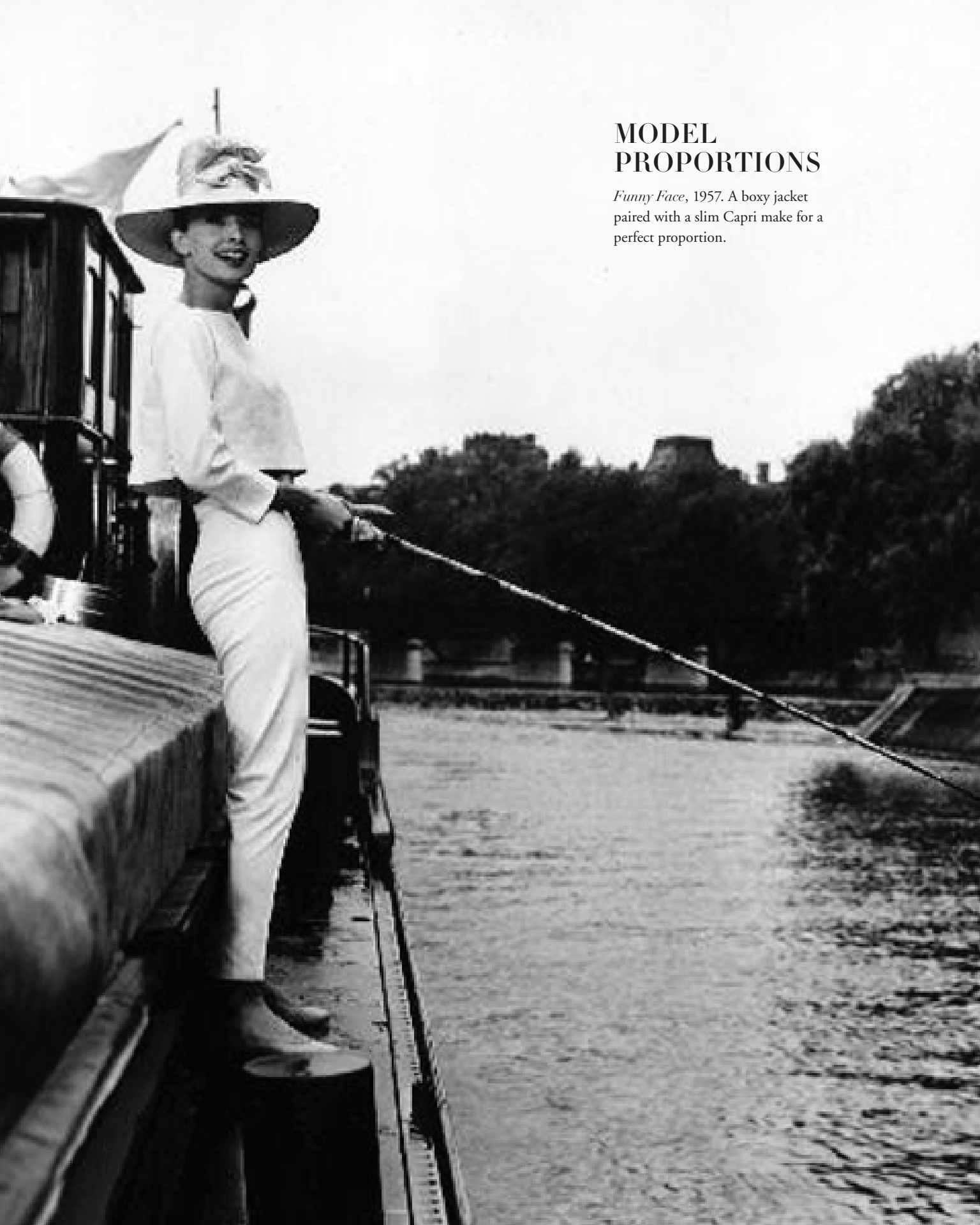
### IN THE CAPRI NEWS

*Sabrina*, 1954.  
Givenchy used  
Sonja de Lennart's  
Capri pant's pattern  
for the film.

## PERFECT ANGLE

*Sabrina*, 1954. On set in New York City's financial district with her co-star, William Holden, Audrey's perfect look of Capri pants paired with ballet flats can be admired from all angles.





## MODEL PROPORTIONS

*Funny Face*, 1957. A boxy jacket paired with a slim Capri make for a perfect proportion.



**BACK IN BLACK**  
*Above: Funny Face*, 1957.  
*Below: Sabrina*, 1954. Almost as iconic as Audrey in the LBD is Audrey in black Capris.

# THE ICON

## Timeless Handbag

Seen here at Heathrow Airport in 1966, carrying a Louis Vuitton handbag, Audrey represents the epitome of timeless elegance. The particular style of this handbag is known as the Speedy 25 and was made specially for her when she suggested the need for a bag smaller in size than the Speedy 30. Louis Vuitton had been a venerable brand since its inception in 1854, but Audrey's appropriation of this bag in the 1963 movie *Charade* made it a newly in-demand label.

Audrey's ensemble demonstrates how investing in accessories, like an elegant handbag, can build a look. She always wore standout accessories to bring freshness to her classic wardrobe pieces. Wearing simple classics such as black trousers and white shirts, all with clean lines, gave Audrey the freedom to transform any outfit with accessories.

Audrey would purchase few items that were well made. Describing her off-screen style, Audrey Wilder, director Billy Wilder's wife, has said, "Audrey had a big effect on fashion generally, and she rarely skimped on quality. If she wore a shirt, it was a good shirt, a first-class shirt! Or a first-class hat! But simple."

### TRAVEL COMPANION

*Left:* London's Heathrow Airport, 1966.

*Opposite:* Rome Airport, March 1968.

Audrey's Louis Vuitton Speedy 25 is both fashionable and functional.

"What is cheap, ends up being expensive and what is expensive ends up being cheap; better to buy one good pair of shoes that will last and that fit (always a half size larger) than several pairs that won't last. Take good care of your clothes because they are the first impression of you."

— Sean Hepburn Ferrer,  
recalling his mother's fashion advice

