



Audrey Style, Pamela Clarke Keogh, Aurum Press, Limited, 2009, 1845134907, 9781845134907, . Audrey Hepburn was one of the most admired and emulated women of the twentieth century, and has become a timeless style icon. But her beauty was more than skin deep and for the first time, this style biography reveals the details made up her appeal. Drawing on original interviews with luminaries such as Hubert de Givenchy and Gregory Peck, and featuring memories of the star from the likes of Steven Spielberg and Ralph Lauren, Keogh's gorgeous book brings the real Audrey to life. With more than ninety colour and black and white photos, many of which have never been published before, as well as original designer sketches from Vera Wang, Monolo Blahnik and Alexander McQueen, Audrey Style gives measure to the grace, humour, intelligence and, of course, inimitable fashion finesse that was Audrey Hepburn..

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The Little Book of Cheese Tips , Andrew Langley, Mar 24, 2005, Cooking, 112 pages. A pocket book of tips for making the perfect pickle, chutney or other accompaniment..

AUDREY HEPBURN DELUXE , 2010 CALENDARS, , , . .

Audrey An Intimate Collection, , Jan 1, 2002, Photography, 216 pages. In his distinguished career as a Hollywood photographer, Bob Willoughby has taken some of the benchmark photos of Marilyn Monroe, Elizabeth Taylor and Jane Fonda, but he's

Paisley Hanover Acts Out , Cameron Tuttle, Mar 5, 2009, , 344 pages. When Pleasant Hill High School sophomore Paisley Hanover becomes disgusted with her school's social hierarchy, she starts writing a newspaper column under the name "Miss

Audrey Hepburn The Paramount Years, Tony Nourmand, 2006, Film posters, American, 166 pages. Audrey Hepburn's legendary style and grace redefined perceived notions of Hollywood glamour and ushered in an age of sophistication and elegance. This work collects those

Audrey The 60s. by David Wills with Stephen Schmidt, David Wills, Dr, Stephen Schmidt, Oct 18, 2012, , 288 pages. Audrey Hepburn charmed cinema audiences in the 1950s as a new type of screen presence - a gamine, doe-eyed and refreshingly casual. By the 1960s she had metamorphosed to become a

So Audrey 59 Ways to Put a Little Hepburn in Your Step, Cindy De La Hoz, Mar 22, 2011, , 124 pages. Presents classic images of the movie star and offers tips of how to incorporate her iconic style into everyday life..

Grown-Up Glamour How to Age Fabulously - By the Women to Got It Right. Caroline Cox, Baroness Caroline Cox, Oct 1, 2010, , 256 pages. .

Good Taste in Dress , Frieda Wiegand McFarland, 1936, Clothing and dress, 108 pages. .

Gardens of Britain A Historic View, Patrick Taylor, 2001, Gardening, 159 pages. Gardens of Britain describes in words and photographs twenty outstanding gardens that have been chosen as representative masterpieces of the British tradition. They range in

Italian Countryside , , Jan 6, 2009, , 224 pages. This addition to White Star's Italy from Above photography series takes readers on an insider's tour of rural Italy, revealing its hidden corners and unique geographical

Everyone, it seems, is a fan of Audrey's. She was Gigi, a princess, Holly Golightly, a nun, Maid Marian, even an angel. And we believed her in every role. But Audrey Hepburn was also one of the most admired and emulated women of the twentieth century, who encouraged women to discover and highlight their own strength. By example, she not only changed the way women dress--she forever altered the way they viewed themselves.

But Audrey Hepburn's beauty was more than skin deep. "You know the Audrey you saw onscreen? Audrey was like that in real life, only a million times better," says designer Jeffrey Banks. For the first time, this style biography reveals the details--fashion and otherwise--that contributed so greatly to Audrey's appeal. Drawing on original interviews with Hubert de Givenchy, Gregory Peck, Nancy Reagan, Doris Brynner, and Audrey Wilder, as well as reminiscences of professional friends like Steven Spielberg, Ralph Lauren, noted Hollywood photographer Bob Willoughby, Steven Meisel, and Kevyn Aucoin, Audrey Style brings the Audrey her family and friends loved to life.

With more than ninety color and black-and-white photographs, many of which have never before been published, and original designer sketches from Edith Head, Hubert de Givenchy, Vera Wang, Manolo Blahnik, Alexander McQueen, and others, Audrey Style gives measure to the grace, humor, intelligence, generosity, and inimitable fashion sense that was Audrey Hepburn.

In 1953, When Audrey Hepburn burst onto the screen in Roman Holiday, she forever changed the international ideal of elegance, grace, and beauty. Suddenly, glamour and even sexiness seemed attainable for women everywhere; Audrey was uncommonly beautiful, but she was real--hers was a look anyone could aim for, but few could pull off as effortlessly or effectively. By mixing a few classic elements of "Audrey style"--the little black dress, ballet flats with slim capri pants, bold hats and sunglasses--suburban housewives became more Hollywood than Hoboken in an instant.

Here author Pamela Clarke Keogh introduces us to the woman behind the clothes, using words from friends, fellow actors, and designers who dressed her to paint a picture of a truly remarkable woman. A humanitarian, artist, friend, and above all, survivor, Audrey inspired women and men alike to approach life with spirit, grace, and simplicity. The nearly 100 color and black-and-white photographs, paired with original sketches from such fashion luminaries as Givenchy, Manolo Blahnik, and Vera Wang, show that Audrey was much more than a beautiful, well-dressed personality; her courage and individuality come shining through in every page. --Leah Ball

The pictures, of course, are great. After all, they're pictures of Audrey Hepburn! There's an enormous amount of pictures of her at various points in her career, and most of them truly seem to capture the grace, sophistication, and effortless style inherent in Audrey (and apparently missing in the world today.)

The actual writing, though -- the "book" part -- falls short. It's a good read, and you'll learn a thing or two about Audrey, but nowhere is it genuinely insightful or analytical. The book is peppered with anecdotes that will make you think "Oh, how nice!" or "Oh, how funny!" ...but I'd like to think that there was more to Audrey than that.

The text is very original and inspiring because for the first time it describes Audrey as more than a legendary film star and a physical beauty, and focuses on her personality and her own life's philosophy that any human being can achieve. One should remember that what made her an

enduring star and a legend (#3 in AFI's film legends) was her winning personality and wit. Audrey stands for the premise that what counts is the inner beauty regardless of the physical make-up that one is born with. To this effect, there are a lot of pretty faces that do not even show in the charm department. What really counts is the enduring charm that anybody can develop as a good spirited human being. In the charm department, one's effort to attain sophistication in earnest can make up for whatever the physical appearance.

Some of the reviewers in this category certainly seem to have missed the title of this book: Audrey STYLE. This is the reason I bought it- to learn more about Audrey Hepburn's beautiful sense of style. Imagine my surprise at finding that it did not only discuss her fashion sense, but her wonderful personality as well! I was hoping this wouldn't be a run-of-the-mill biography, and it wasn't. Obviously if you want to read a heavy, thorough biography, this is NOT the book for you. However, if you want to read a light-hearted, stylish, and inspiring tribute to one of the greatest actresses and style icons of our time, then I highly recommend you read this book.

This is a very attractive coffee table book to own, and one you are sure to enjoy thumbing through time after time. It also goes into more detail on Audrey's style and wardrobe than most other accounts. However, the book was a little disappointing on a few fronts. A main feature of this volume is its numerous photos, yet frustratingly, all the photo captions are in the back, all are very terse, and many contain no dates or identifications. The introduction by Givenchy is elegant but very brief, so one should not expect a long and descriptive essay. And while I enjoyed reading the text and learned a number of things from it, I found it seemed to create a rather too idealized picture of a very complex person, and to be repetitive in its descriptions (how many times is the word 'gamine' used?). At times I also sensed the author chose to interpret things in an overly romantic way to further this image--for example citing Audrey's inability to eat during times of stress as her reverting to her girlhood days in war-ravaged Holland when she had to do with little or no food. By all accounts, Audrey was an incredible human being, but I recommend reading this book along with other accounts of her life to obtain a more balanced description.

Forget about the monthly fashion magazines that grace the bookstore shelves and which become dated within a few weeks. If you want to learn true style and eternal beauty, THIS IS THE BOOK. Yes, I have been an Audrey Hepburn fan since I was seven, but regardless of one's feelings about her, anyone can learn a thing or three from this book about how to live life in a way that reflects the simple beauty within each of us. The book is rich in insight regarding Audrey Hepburn's life and philosophy, which influenced her style tremendously. Ms. Keogh doesn't set out to tell us how to BE Audrey Hepburn, since of course that would be impossible as there could never be another one like her again. Rather, she tells us how she developed and found her style, and how we too can find our very own, in the true spirit of Audrey Hepburn.

Pamela Clarke Keogh is the author of Audrey Style, the worldwide bestselling photographic biography of Audrey Hepburn. She was born in Baumbolder, Germany, and raised on the North Shore of Long Island, not far from where Sabrina was filmed. Educated at Vassar College, she worked as a journalist, television producer, and screenwriter. She currently lives in New York City.

Sporting capri pants, a little white t-shirt, ballet slippers and a gondolier hat she had picked up in Italy shooting Roman Holiday, Audrey stood for a moment in front of the stunning neo-Gothic mansion at 8 Rue Alfred de Vigny, opposite the Parc Monceau. She wanted to be precisely on time for Monsieur Givenchy; after all, she knew from her mother, the Baroness, that it was almost as ill-mannered to arrive too early for an appointment, as too late.

It was the summer of 1953 and Audrey had just been cast in her second major movie, Sabrina with William Holden and Humphrey Bogart, where she plays a newly chic chauffeur's daughter caught between two feuding brothers. The director, Billy Wilder, sent her to Paris to pick out some designer originals to wear when Sabrina returns to America after her year abroad. She couldn't believe she was here. Audrey tilted her head back to study the ornate sandstone facade that had previously been owned by Meunier, the chocolate king. She smiled to herself--she was about to meet Hubert de Givenchy, the aristocratic 6'6" devotee of Balenciaga who had opened his own design studio a

year and a half ago, and was already drawing raves for his understated, supremely elegant designs. Audrey knew of Givenchy's reputation--she followed fashion with the same intensity that some sport fans devote to baseball. In fact, Hubert had first come to her attention two years earlier when he was still an apprentice at the house of Schiaparelli, and she was in the South of France filming the slight European comedy, *Monte Carlo Baby*.

It was time. Audrey was nervous about meeting Givenchy, but forced herself past her fear. She straightened her shoulders and lifted her head, pulling herself up from the base of her spine as she learned in ballet, making herself appear taller than her slim five foot seven inches. A doorman pushed open the heavy glass door to the atelier, "Mademoiselle?" *Roman Holiday* would not be released in America for a month, so Audrey could walk the streets of Paris--or anywhere, for that matter, unrecognized. She smiled at the doorman and stepped inside. The air was hushed, calm with the fragrance of fullblown white lilies, surely nothing bad could ever happen here.

Darting up the marble stairs, Audrey had no way of knowing that this seemingly fated fashion meeting with Givenchy almost didn't take place. At first, she had considered Cristobal Balenciaga to design her French costumes for *Sabrina*, but no one, least of all Gladys de Segonzac, married to the head of Paramount's Paris office, who arranged Audrey's trip to Paris had the audacity to disturb him so close to the showing of his collection. Indeed, the loyalty of Balenciaga's followers was so absolute that Mrs. Paul Mellon took to her bed for two weeks, literally, when he announced he was closing his studio in 1968.

Then, Audrey suggested, what about Hubert de Givenchy? Mme. de Segonzac smiled, an excellent idea! It turned out she was a good friend of Hubert's, and offered to make the introduction. Segonzac then called Givenchy and implored him to meet with the young actress. Although he was rushing to prepare his own collection, Givenchy agreed. "One day, someone told me that Miss Hepburn was coming to Paris to select some clothes for her new film. At the time I had never heard of Audrey Hepburn. I only knew of Katharine Hepburn. Of course, I was happy to receive Katharine Hepburn," he remembers. When introduced to Audrey, Givenchy graciously hid his disappointment. "My first impression of her was that she was like a very fragile animal. She had such beautiful eyes and she was so skinny, so thin . . . And no make-up. She was charming."

Hubert was twenty-six years old when they met, Audrey less than two years younger. Like brother and sister, they developed a friendship that would last the rest of her life. They had similar personalities--Hubert habitually rose at seven, Jeannette, his faithful secretary was at her desk by eight, with his models made up, coiffed and ready by nine. It was, he said, merely "a matter of discipline" to behave so conscientiously. Working fourteen hours a day, sketching, conducting fittings and inspecting fabric, Givenchy had tremendous physical energy and intelligence, as well as Gallic refinement. Dreda Mele, the directrice of Givenchy, remembers how similar Audrey and Hubert were: rigorous, well organized, concentrated on their work, and "behaving so well at every moment of life."

In Audrey, Hubert met someone who loved clothes (and, as they would discover, gardens) almost as much as he did. A schoolboy in France, where his family owned the Gobelins and Beauvais tapestry factories, his grandmother had rewarded his good grades by showing him her treasures--entire cabinets full of every kind of fabric that left him dazzled. As a grown man, now, a designer, he knew that fabric was where it all began, "the preamble to inspiration," as he put it. From his master, Balenciaga, Givenchy further learned "never work against the fabric, which has a life of its own." For Givenchy, the rich material of his craft had as much sensual appeal as a delicious meal or fine wine to a gourmand. "The allure, the odor of silk, the feel of a velvet, the crackle of a satin duchesse--what intoxication! The colors, the sheen of a faille, the iridescent side of a shot taffeta, the strength of a brocade, the caress of a velvet panel--what bliss! What extraordinary sensuality!"

How does a writer take on the enormous task of portraying the life of one of the world's most adored style icons? Pamela Clarke Keogh not only took on the job but embraced it. From *Roman Holiday* to *Always*, from the public eye to her family life, Audrey never failed to remain an example of pure grace, class and inner loveliness and Keogh highlights these moments as well as celebrating the

chic fashion sense that everyone loved and emulated. Where are the Audrey's of today? I feel that the showy culture that presides right now could learn a lot from a book like this. During her lifetime and for many generations to come Audrey will remain what true style and beauty is. Thank you Ms.Keogh!

Pamela Clarke Keogh has written an ingenious book that will forever preserve Audrey's identity as a star, fashion plate, and woman for future generations to love and cherish. This book describes Audrey's every good intention, as there are no bad ones, and provides fun and interesting 'subnotes' that talk of how you can start a wardrobe like the star's, comparisons of the actress to other major role models, and essays about the type of food she liked (Hee hee!). This book is essential for anyone, whether they know every trivial piece of information about her, or just happened to hear the name, AUDREY HEPBURN. This book gets a very enthusiastic thumbs up. (Oh, and watch for the funny typographical errors!)

but it's not all ferragamo shoes and little black dresses. we are given a bit of her gracious character as well. and in the end, i think tha...more audrey and i share a little heritage (dutch), the same height, and the same shoe size. and that's where the similarities end. but i was tickled to learn it (from this book) all the same.

When the dog days of August commence their humid yowl, and the body and brain stagger toward the promise of cooler seasons, readers may balk at even compulsively readable novels. Thus the appeal of picture-books-for-grownups like AUDREY STYLE, which offers a time-honored prescription for treating end-of-summer malaise: pretend the heat isn't there, an accomplishment that Miss Hepburn, the epitome of haute white-girl glamour, seemed to make effortlessly throughout her career as a film and fashion...more When the dog days of August commence their humid yowl, and the body and brain stagger toward the promise of cooler seasons, readers may balk at even compulsively readable novels. Thus the appeal of picture-books-for-grownups like AUDREY STYLE, which offers a time-honored prescription for treating end-of-summer malaise: pretend the heat isn't there, an accomplishment that Miss Hepburn, the epitome of haute white-girl glamour, seemed to make effortlessly throughout her career as a film and fashion icon. Or if you're the sort unfazed by temperature elevations, rest assured that AUDREY STYLE is a worthwhile diversion from that stack of Serious Books you've been meaning to finish by Labor Day.

John Engstead's cover photo of the young Hepburn includes at least a few of her "instruments": thickly contoured eyeliner, oversized penciled brows, a Hermès scarf, and a characteristic, coolly quizzical expression. Would this portrait and others in AUDREY STYLE fascinate if she hadn't made BREAKFAST AT TIFFANY'S; if she hadn't been couturier Hubert de Givenchy's muse; and if she hadn't discussed publicly her terrible childhood of hiding from the Nazis in Dutch cellars? Probably so. For Hepburn's face was able to "transmit" a naked and enormous kindness that was born of suffering and, in the end, was inseparable from her physical beauty. She knew, like Holly Golightly, whose similarly difficult past resurfaced with attacks of "the mean reds," that "glamour is a way of making history bearable," to quote poet Mark Doty.

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