

# Sirens



Grace Kelly in Rear Window:  
Fashion for the ages

Savile Row: Tailor to Kings,  
Politicians and Stars

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lipstick shade...

How did Marilyn Monroe shape  
the beauty standard?

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7 must-see films

The Crown Jewels of  
Old Hollywood

The Siren's  
Guide to  
Timeless  
Glamour



# SIRENS MAGAZINE

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Perfume by

Oh so fresh...

Graced



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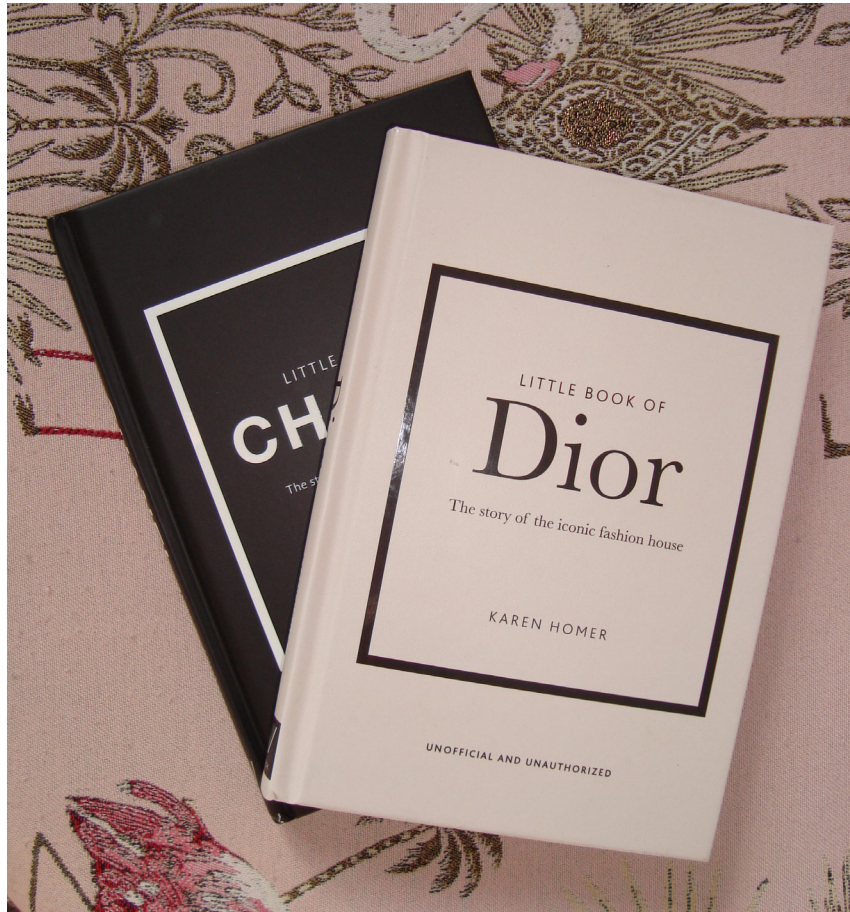
# Letter from the Editor

Being my first editor's letter, I would like to say how proud I am to have had the honour of carefully crafting and curating this month's issue. When I first started thinking about the issue's purpose, I examined the true nature of people's fascination with Old Hollywood, and I came to the obvious conclusion; beauty. The visually appealing nature of the era, paired with nostalgia for the past, makes it an attractive and highly glamorised topic. This month at Siren's Magazine we are exploring the meaning of beauty, how it manifests in a million different ways, and how one person, photograph or change in technology can instantly swing the pendulum of beauty ideals, constantly changing what is seen as beautiful. Beauty is, of course, in the eye of the beholder, but more than that, it goes far deeper than visuals. At Siren's, we believe in the importance of expressing your inner beauty as well as your outer self. In putting this issue together, I was constantly reminded of the fluidity and subjectivity of beauty. What one generation may view as elegant or timeless, another may reinterpret through a contemporary lens. This month we wanted to delve into those shifting sands, to unpack how the legacies of film icons, past fashion trends, and vintage aesthetics continue to shape our current ideals sometimes subtly, sometimes dramatically. Through the carefully chosen features, interviews, and photo spreads in this issue, we hope to invite readers to reflect on their own interpretations of beauty. We explore not only glamour, but authenticity; not only image, but substance. We have included voices and stories that celebrate diversity, challenge norms, and honour both traditional and unconventional expressions of what it means to be truly beautiful.

We hope you relish reading this issue as much as we enjoyed making it.

With love,  
Grace Roberts





## Lana Del Rey takes on new vintage fashion aesthetic ahead of upcoming album

Singer Lana Del Rey has debuted her newest look, a 1950s inspired style, which evokes Old Hollywood class. With her recent releases of singles 'Henry Come On' and 'Bluebird' Lana Del Rey has also debuted a new look. Known for having a distinguishable fashion style for each album she releases, Del Rey has recently been seen in a myriad of 50s and vintage inspired looks, the most recent being at the Met Gala. She was dressed in Valentino by Alessandro Michele for the event, fitted in a velvet and satin ballgown, in shades of black and brown. The design featured a drop waist, lace back and a shoulder bow, complete with long black feathers. Her hair was coiled into retro pin curls all over and the final touches were gold alligator hair slides and neutral makeup. Another recent appearance showcasing her vintage style was Stagecoach. Del Rey performed at the country music festival on 25th April, she sang newly released songs Henry Come On and Bluebird alongside unreleased Husband of Mine, Quiet in the South and 57.5, which she performed live for the first time during the set. She wore several dresses over the weekend, including a Vintage Valentino cream jacquard dress with a full skirt, a red sweetheart dress and a gold plisse gown. All of which matched her tightly waved hair

with their vintage design. With her new fashion style has also come a new hair style, she debuted brunette locks for her Stagecoach performances, which was styled into tight curls, a vast change from the tousled honey blonde hair she had last year. Her makeup artist Pamela Cochrane, posted the list of makeup products she used on her for the performances on Instagram, letting fans in on Del Rey's beauty routine. The makeup was all from Lisa Eldridge Beauty and lip colour was done by using "lip pencil in 1W to line lips along with lip colour 189, the Audrey refillable rouge experience". The lipstick being the perfect final touch to the Old Hollywood look, named after icon Audrey Hepburn. Her hair stylist, Anna Cofone, also did a beauty breakdown for the look on her Instagram, writing that she "set the hair using a ½ inch barrel curling iron" then "brushed out waves with a vent brush and final mist of hairspray". Del Rey's new album was set for release on 21st May, under the name 'The Right One Will Stay', however she has announced that the name has since changed, and it is unclear if the release date has too. Despite this, fans can look forward to her upcoming UK and Ireland tour in July, where an array of Old Hollywood style looks are likely to be seen.



Photograph courtesy of Wikimedia Commons. By Georges Biard.



Lipstick, Lisa Eldridge Beauty in 189 Audrey, £49.



Denman vent brush, Boots, £9.

Head to page 15 to find out more about this lipstick - a favourite of Audrey Hepburn!

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## *How three celebrities championed ultimate screen siren Josephine Baker at the met gala*

Josephine Baker was a French singer and dancer, she was iconic in 1920s and 1930s films and also had some appearances in Hollywood during its golden age. Famous for her civil rights advocacy and opposition to the Nazis. She was also known for her bold extravagance, such as performing with her pet leopard Chiquita, who would wear a diamond collar. The theme for this year's Met Gala was 'Tailored for you', with the exhibition theme being 'Superfine: Tailoring black style'. Megan Thee Stallion wore Michael Kors, her look was inspired by the French star. The rapper wore a long silver lace gown with a sweetheart neckline and halter neck straps. Paired with a sweeping white fur coat and diamante sandals, she evoked pure glamour. She also emulated Baker's hairstyle, wearing her hair in a long cone shaped ponytail on the top of her head, adorned with crystals. Model Gigi Hadid also took inspiration from the singer, wearing a foiled gold custom



Photograph courtesy of Flickr. By Allison Marchant.

Miu Miu gown. It appeared to be modelled on a Balmain dress that Baker wore in 1951, with ruching around the hips and a halterneck, the gown was completely covered in gold sequins and crystals. Hadid finished the look with a 'victory rolls' hairstyle and statement jewellery. FKA Twigs also wore an inspired look, channeling Baker, she told Vogue "Josephine, like Eatha Kitt and

Grace Jones, is the epitome of female dandyism". Her look consisted of a silver v-neck shift dress adorned with scalloped beading and rows of feathers at the hem, paired with a white feather stole and brown satin shoes. It is clear that Baker's style has held up to the test of time, her timeless style and memorable exuberance could be seen all around the Met Gala.

## *The Seven Year Itch approaches its 70th anniversary*



Photograph courtesy of Wikimedia Commons. By Los Angeles Times.

The Seven Year Itch, now a widely used term to mean a decline seven years into a marriage, was once purely the name of a play, which was then made into a film, which then reached its way into our vocabulary. Starring the legendary Old Hollywood star Marilyn Monroe, the film is known for creating the iconic white dress moment. When Monroe's dress, created by William Travilla, flew up from the air of the subway, it created both a renowned and scandalous moment. In June, the film will be approaching its seventieth anniversary. Many smaller cinemas will hold limited screenings for the landmark.





PHOTOGRAPHY:  
RUBY BEAMAN  
CREATIVE DIRECTION:  
GRACE ROBERTS

# THE STARLET EDIT

*Learn how to wear the Old Hollywood look in a modern way.*



Photographer: Ruby Beaman  
Director: Grace Roberts

Ruby wears:  
Charlotte Tilbury Lipstick, Love talk, £29.  
Dior Vernis, 173 Pink Mania, £29.  
Chanel Joues Contraste Blush, 99 Rose Pétale, £45.  
RMS Cashmere Matte Eyelights, Mossy Stone, £29.

As the Old Hollywood look spreads over new Hollywood, celebrities and influencers alike have been seen sporting the look. Singer Sabrina Carpenter has become synonymous with a retro aesthetic, often sporting vixen cat eyes and pouty lips. Olivia Rodrigo was also seen with a Marilyn Monroe inspired look for her recent tour, and glossy red lips with heavily blushed cheeks could be seen at the likes of Valentino at Paris Fashion week this season. Head over to social media and you can see hundreds of makeup tutorials of famous starlets, makeup artist Lila Childs made a recreation of Audrey Hepburn's iconic makeup look in the film Sabrina, and the TikTok amassed over 16,000 likes.

To get the Old Hollywood look at home, focus on porcelain matte skin, heavy blusher and defined eyes. We love NYX Ink black liquid eyeliner to get a starlet cat eye. Also, try fuschia or mauve lips instead of the signature red, for a softer, fresher look. As Harper's Bazaar said in their Runway Trends report for makeup, eyeshadow is back this season. To tap into this trend, use cool toned browns and greys to sculpt the crease of the eye. Utilise black liner to make a cat-eye flick and finish off with a pale champagne eyeshadow in the inner half of the eyelid.

Turn to the next page for a makeup artist's insider advice and how-to secrets...



Grace wears:  
Guerlain Terracotta Healthy Glow Powder, 02 Medium Cool, £48  
Charlotte Tilbury Pillow Talk Push Up Lashes Mascara, £28  
Rare Beauty Shadow Stick, Contentment, £21  
Dior Forever Glow Luminizer, 02 Gold Halo, £48  
17 Lip Define Pencil, Retro Red, £2.50

# The Siren's Guide to Timeless Glamour

*Makeup artist Omar Samara tells us exactly how to achieve the screen siren look in a modern way.*

Old Hollywood, old money, classic, and vintage styles have all become hugely popular in the past year. With the search term 'vintage' being on a steady incline since the 2010s according to Google Trends. "I think that in recent times of instability people want to go back to the past, as it can be comfortable and nostalgic for them" makeup and prosthetic artist Omar Samara says. When taking makeup inspiration from the fresh, highly contrasted Audrey Hepburn, he suggests "A light rose blush like the Dior one would be key, also eyeliner and eyelashes. All of the iconic photos of her include long lashes!". To adapt the heavily made-up look for everyday, Samara advises that "Subtlety would be key, also getting good with your brows by using a thin brow pencil". Kosas Brow Pop Nano pencil helps to create tiny strokes when filling in the eyebrows, allowing the product to be slowly built up without ever appearing harsh. For the signature Marilyn Monroe look, he recommends using different shades of eye pencil - black on the upper lash line to define,

"then white eyeliner on the waterline, to open up the eyes!". A good product for this is NYX Epic wear liner, using a white or bone coloured liner in the lower waterline helps to make the eyes look bigger and wider, creating a doe-eyed look. Monroe was known for a doing a clever trick with her eye pencil - creating a false shadow underneath the corner of her eye - "replicating the shadow of the eyelash on the edges of the eye is very effective" Samara adds. On making the makeup style fresh and modern, he advises "It's about blending and getting good with your references, you may have a 20's brow, with a 90's ombré lip! I think it's about plucking elements that work with your features from each era." By combining these techniques a screen siren look can be easily achieved. Even by making small tweaks to your normal makeup routine, such as applying an individual lash to the outer corner of the eye, or simply using the white liner, or adding a stronger lip colour than you might normally wear, you can feel like an Old Hollywood star every day.



Dior Rosy Glow blush in 001 Pink, £35.



NYX Epic wear liner in Pure White, £7.



Kosas Brow Pop Nano pencil, £20.



Benefit Going Solo individual eyelashes, £12.50.

# The mystery of Audrey Hepburn's secret lipstick

## *Will her favourite shade ever be revealed?*

World renowned makeup artist Erin Parsons has been looking for the exact shade of lipstick worn by famous film star Audrey Hepburn for years. A vintage makeup lover and collector, Parsons is known for being the global makeup artist for brand Maybelline but also for her dedication to vintage makeup. She shows her vast collection and interest in vintage products on Youtube, Tiktok and Instagram, making videos about the history of makeup, old fashioned beauty secrets, famous products and recreations of iconic looks. She is known for bravely testing old makeup directly on her face and being so committed to historical accuracy she will go to some lengths to test and trial to achieve her desired look. One of Parson's big interests is collecting vintage makeup and fragrances, specifically that of famous celebrities and stars of the past, she has made numerous videos about the makeup, specifically the lipsticks of stars such as Marilyn Monroe and of course, Audrey Hepburn. Fellow makeup artist Lisa Eldridge purchased one of Hepburn's real lipsticks in 2017 at a Christie's auction, she made a video about it on her Youtube channel, showing and sampling the product, but keeping the brand name and lipstick colour a secret. The lipstick itself is in a custom Cartier holder and is from the mid 1950s, it is made from solid 18k gold and set with a sapphire and engraved with Hepburn's initials. In

the video, Eldridge states "I do know what brand it is, I'm not going to say, that's going to go with me to my grave". Eldridge then went on to release her own cosmetics line in 2018, and a year later she released a shade called 'Go lightly', named after one of Audrey Hepburn's

most iconic characters, Holly Golightly

in *Breakfast and Tiffanys*. The shade was said to be inspired by Hepburn's actual lipstick that Eldridge owned, however it was never confirmed to be identical. Last December

however, Lisa Eldridge released

another line of lipsticks, this time with one explicitly named 'Audrey', that shade is said to be a perfect match this time, to the one worn by Hepburn herself. Parson's also confirmed this in her video

testing the product, saying that she had asked Lisa if it was a dupe and she confirmed that this new shade was exactly like the one in the Cartier case Eldridge owned, only in a different formula. Parsons still seems to be on the hunt for the brand and shade of Audrey's original lipstick, so the mystery is still yet to be solved, but at least

we can all indulge in a little part of

Hepburn's grace and glamour with the shade '189 Audrey' from Lisa Eldridge Beauty. The product is refillable, costs £49 and can be purchased through the direct website or from department stores.



Pictured Lipstick, Lisa Eldridge Beauty, £49.

# HOW TO:

***Stylist Jackie Findlay tells us how ten items can transform your outfits to be fit for a classic Hollywood star...***

With the recent surge in popularity of ‘old money’ style, revisiting the classic looks of fashion icons who came before can be the perfect way to find inspiration and tap into current trends. Personal style consultant Jackie Findlay shares how you can easily achieve a classic look, reminiscent of an Old Hollywood icon, with just a few simple items. “This look is timeless and can be worn in a contemporary way, you can nod to the era very simply. The move towards buying better and away from fast fashion will also serve to make the timeless look more appealing”. Findlay says “My go to look would be influenced by Grace Kelly or Audrey Hepburn” both of which embraced simple, clean lines with cinched waists and polished hair and makeup. Beautiful tailoring and elegant colours made up the everyday wardrobes of both actresses. Where Hepburn chose to wear high contrast colours like black and cream, Kelly opted for pastels that complimented her fair colouring. Both however had timeless style. As Pamela Clarke Keogh wrote in her book *Audrey Style* “Audrey’s belief in the power of clothes went far beyond the costumes she wore in movies.”. With a few items, your wardrobe



White shirt, M&S, £17.50.



Silk scarf, Aspinall of London, £150,



Wool blend jacket, Abercrombie & Fitch, £125.



Ribcage wide leg jeans, Levi’s, £110.



Leather loafers, Moda In Pelle, £99.

# HEPBURN-IFY YOUR WARDROBE



Black leather mary janes, Office, £49.99.



Suede belt, Free People, £40.



Crossbody bag, Radley, £199.



Linen blouse, & Other Stories, £98.



Linen midi skirt, Boden, £98.

can be transformed, Findlay recommends “A crisp white shirt, high waisted wide leg trousers, a more statement style blouse, a skirt (either A Line or slim depending on the person’s body shape) and a structured jacket”. She stresses the importance of considering your preference, lifestyle and budget before investing in new items for your wardrobe. “I would also take inspiration from Katharine Hepburn and Marilyn Monroe but wouldn’t want to just copy an outfit so I’d rather select looks from the style icons that would work for my client”. She explains how you can evoke screen siren with a few simple touches “rather than looking like you’re ‘dressed as’ a person you can adapt it to add a nod to this era very simply, with the addition of a neck scarf, some sunglasses and a structured jacket”. On curating personal style, Findlay recommends getting your colours done to find out what suits you best, “I am also a huge believer in not having too many clothes, this is the most common problem I encounter. Having a guideline of colours that work on you and that you know make you look your best is a great starting point, the next would be knowing what shapes work best for your body.” Jackie’s biggest philosophy is, is “If you wear things you love with confidence, you’ll always look good”.

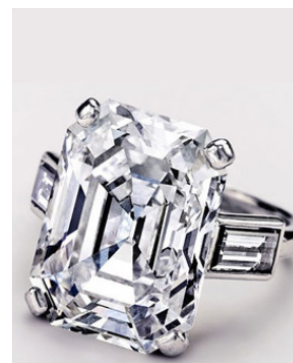
# Old Hollywood's



Photograph above from the Public Domain, courtesy of Wikimedia Commons.

The jewellery collection of Elizabeth Taylor is one of the most well-known in modern history. Yet another Old Hollywood star that sported fabulous jewels is Grace Kelly. These weren't just decorative pieces; they represented love, status, and important moments in their lives. Now, thanks to the new Cartier exhibition at the Victoria and Albert Museum in London, visitors can see many of these iconic pieces in person. The exhibition offers a look at both history and exceptional craftsmanship. The exhibition is full of treasures from Cartier collectors, royals and celebrities alike. Consisting of multiple rooms filled with 350 beautiful objects of gold, platinum, dozens and dozens of diamonds and other precious jewels. Elizabeth Taylor is remembered for her dramatic roles and personal life, but also for her impressive jewellery collection. She once said, "Big girls need big diamonds," and her collection certainly reflected that. One of the most famous pieces on display

is the Taylor-Burton Diamond, a 69.42-carat pear-shaped diamond purchased by Richard Burton in 1969. Taylor actually wore it as a necklace to Princess Grace's 40th birthday celebration. Another notable piece is the Cartier Ruby Suite, a gift from her husband at the time, Mike Todd. Taylor received the set made up of a necklace, earrings, and bracelet while on holiday. Without a mirror at hand to see how her new jewels looked, she studied her reflection in the pool instead. She later said that it was the first time she had cried over jewellery. Taylor often said her jewellery was personal rather than simply valuable. "I'm not a collector," she said. "I'm a person who's sentimental about her jewellery". Perhaps the most iconic piece of Taylor's jewellery collection that is not included at the exhibition is the La Peregrina Pearl, a historic pearl dating back to the 16th century, once owned by Spanish royalty. Burton bought the pearl at auction and asked Cartier to create a new necklace setting. The one-of-a-kind piece was sold at auction by Christie's along with many of her other jewels in 2011. Grace Kelly had a very different style to Taylor. Known for her elegance, she wore jewellery that reflected her serene and classic image. After marrying Prince Rainier III of Monaco, her jewellery collection grew, with many pieces designed by Cartier. One of the key items in the exhibition is her Cartier engagement ring, a 10.48-carat emerald-cut diamond given to her by the Prince in 1956. She wore it both privately and while filming *High Society*, where she played a bride-to-be. Within the exhibition, a scene from the film is projected, portraying Kelly as her character Samantha Lord, polishing the engagement ring. Less well known, but also included in the exhibition, is a Cartier tiara that belonged to the princess. Made with diamonds and rubies, it was created for official events and designed to reflect Monaco's red-and-white flag; the piece was a gift from the Société des Bains de



Grace Kelly's engagement ring. Photograph from Flickr. By Laura Loveday.

# Crown Jewels



The Cartier Ruby Suite. Christie's Images Ltd. 2025.

Mer. Elizabeth Taylor and Grace Kelly had very different public images, but both used jewellery to express their own personal styles. Taylor's pieces were dramatic and personal, while Kelly's were refined and elegant. The Cartier exhibition at the V&A allows visitors to see these famous pieces up close and to learn about the stories behind them. Whether you're interested in fashion, history, or film, it's a rare opportunity to explore the treasures of two very different women who helped define 20th-century style. The exhibition doesn't stop at the jewellery of Taylor and Kelly. It also includes a broader context of Cartier's legacy, highlighting pieces worn by other icons such as Princess Diana, Queen Elizabeth II, Catherine, Princess of Wales and the Duchess of Windsor. This additional dimension places the jewels of Taylor and Kelly within a greater narrative of Cartier's influence across generations and geographies. Interactive displays provide further engagement, allowing visitors to see how certain pieces would have looked when worn or lit under various settings. The multisensory experience ensures that the brilliance of the gemstones is not just seen, but felt, by transporting audiences into the glamorous worlds that the owners of these unique jewels once inhabited. Ultimately, the Cartier exhibition is a celebration of design, sentiment, and legacy. It invites viewers to consider not just the monetary value of jewellery, but its cultural and emotional worth. The jewels of Elizabeth Taylor and Grace Kelly continue to dazzle long after their lifetimes, not only because of their carats or clarity, but because of the stories and memories they are tied to. As you walk through the exhibition rooms, it becomes evident that jewellery is far more than an accessory. It is a symbol, a statement, and often a personal artefact of a life lived in the spotlight. And in the cases of Taylor and Kelly, each piece gleams not only with precious stones, but with the unforgettable legacy of the women who wore them. The exhibition is open until 16th November, tickets can be purchased through the V&A website.



Grace Kelly. Photograph from Flickr. By Laura Loveday.



Christie's Images Ltd. 2025.

# Red carpet REDUX



Dorothy Dandridge. Photograph from the Public Domain via Library of Congress.

Over the past year, red carpet fashion has taken a glamorous turn, one that winds back the clock to the Golden era of glamour. From the Met Gala to the Golden Globes, celebrities have embraced Old Hollywood style with renewed passion, channeling the elegance, poise, and sophistication that defined icons like Marilyn Monroe, Grace Kelly, and Audrey Hepburn. In a time marked by uncertainty, it seems that fashion is finding comfort and beauty in the aesthetic of a bygone era. One of the most striking examples of this return came from Sabrina Carpenter, who made headlines at the VMAs last September when she wore a vintage Bob Mackie gown once designed for Madonna. The dress, which exuded drama, sensuality, and old-school opulence, was a fitting choice that signaled Carpenter's transition into a more refined fashion presence. Later, at the Grammys in February, Carpenter wore a blue satin gown with a low back, halter neck and figure hugging silhouette that felt straight out of a 1950s film. With soft, bouncy curls and red lips, she completed the look with timeless glam, cementing herself



Photograph from Wikimedia Commons, by Raph\_PH.

as a new star who has a distinct style. The singer has also embraced a vintage aesthetic for the entirety of her 'Short n' Sweet' tour so far. Her on-stage outfits are often inspired by vintage nightwear and have a retro burlesque feel. There are many outfit changes including a peignoir, a baby doll, a lace catsuit and a matching bedazzled top and skirt set. These looks are completely covered in sequins and often paired with 60s style go-go boots. In a Vogue interview with Carpenter and her stylist, Jared Ellner, they say that Brigitte Bardot, Grease and

Audrey Hepburn in *Funny Face* were all sources of inspiration for the outfits. The 2025 Met Gala, with its theme centered around "Superfine: Tailoring Black Style," brought out a myriad of vintage fashion references. It was a night where modern muses paid homage to old-world elegance. Many interpreted the theme through the lens of Old Hollywood glamor, evoking the spirit of black cinematic legends such as Josephine Baker. Keke Palmer stood out by channeling the iconic Old Hollywood star and friend of Marilyn Monroe,



Dorothy Dandridge. Dandridge made history by becoming the first ever black Academy Award nominee in 1954. Palmer's look was designed by Vera Wang and consisted of a white ball gown, complete with bustle and beading, it was feminine with a twist, a slit down the front revealed a pair of black tailored trousers underneath and the neckline was shaped like that of a waistcoat. Palmer told *Vogue* "Story-wise it's about a black beauty who used said beauty and fashion to open doors. That, to me, is Black dandyism at its core". Another look that evoked the Golden Age of Hollywood was singer Tyla's custom Jacquemus dress with pin curled hair to match. She appeared on the carpet in a form fitting white gown with vertical blue stripes and a matching oversized coat worn like a stole. Even amongst those who didn't directly cite Old Hollywood muses, the aesthetic was unmistakable. Velvet gowns, corseted bodices, opera gloves, feathered trains, and architectural silhouettes filled the carpet. This was also reflected in the hair and makeup; tight pin curls and retro finger waves paired with cat-eye liner and bold lipstick. Makeup artist Pat McGrath did Tyla's makeup for the occasion, and told *Vogue* her main inspiration touchpoints were "Josephine Baker, Dorothy Dandridge and Jean Harlow". Another star who championed Old Hollywood beauty was singer Lana Del Rey, she wore her tightly waved hair in a chignon with pin curls around her face. These choices

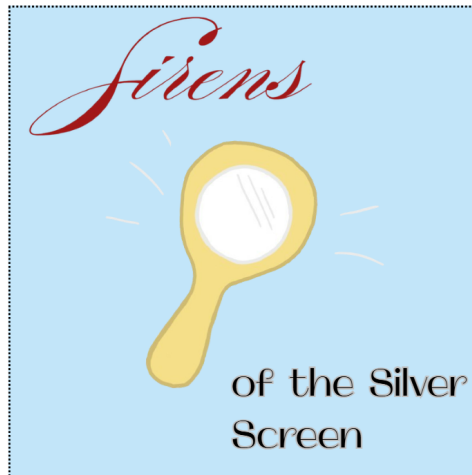
starkly contrasted the undone, lived-in beauty trends of the previous years, such as tousled beach waves and barely-there makeup. The era of "effortless" beauty gave way to an age where every detail is intentional. This shift also extended beyond the Met. The Golden Globes saw a parade of stars dressed like they had stepped off the set of a 1950s film. Zendaya, always a fashion icon, wore an orange gown that echoed the silhouettes of screen sirens like Rita Hayworth, with a cinched waist, dramatic train, and sculptural bodice. Ariana Grande, too, leaned into vintage drama with a voluminous pale yellow gown and curled ponytail. The dress was Givenchy from 1966 and featured a beautiful beaded bodice and white gloves. The look evoked the embellished gowns worn by classic leading ladies at award shows in the mid-20th century. Elsewhere, red carpets from the Oscars to the SAG Awards reflected the same mood. Satin gowns in jewel tones, vintage Cartier jewelry, structured tailoring, and timeless updos replaced more experimental or streetwear-infused looks. Even traditionally edgy dressers appeared to embrace refinement. So why now? The renewed interest in Old Hollywood fashion can be understood from a cultural perspective. In times of global instability whether political, economic, or environmental, fashion often turns to nostalgia. There's comfort in the familiar, in the glamour and grace of a time romanticised as more stable,

even if imperfect. Old Hollywood represents an era where everything, at least on the surface, felt put-together. Stars were coiffed to perfection, images were carefully curated, and appearances felt grand and significant. In contrast to today's hyper-casual, over saturated, fast-paced world, this return to classicism reflects a desire to slow down and find beauty in discipline and tradition. We're currently witnessing a swing of the pendulum from the "cool girl" minimalism of the late 2010s and early 2020s to maximalist elegance, especially for formal events and gatherings. In hair and makeup, we see a rejection of the messy bun and dewy skin for deep waves, clean partings, powder-matte finishes, and perfectly drawn red lips. The influence of stylists like Law Roach, who is known for pairing clients with era-inspired ensembles, has helped to accelerate this, especially with his iconic looks for Zendaya. What makes this resurgence feel fresh rather than simply retro is how today's stars and their stylists reinterpret Old Hollywood in ways that celebrate both heritage and individuality. Whether it's through wearing actual vintage, like Sabrina Carpenter's Bob Mackie dress, or designing new garments that echo old silhouettes such as Zendaya's Golden Globes dress, there's a reverence for history that doesn't ignore the present. Inclusivity, diversity, and innovation are producing red carpet moments that are both nostalgic and forward-thinking.



Photographs by Grace Roberts.

# Podcast



This month's podcast episode features vintage fashion and film lover, Ruby Beaman. Ruby is a fan of all things vintage, specifically fashion from the 1950s and 60s. She also has a film qualification so is well versed in film history. For her iconic look, Ruby picked the red Givenchy gown worn by Audrey Hepburn in her 1957 film *Funny Face*. The scene shows Hepburn's character Jo, finally coming into her own in the modelling world, set against the iconic Winged Victory of Samothrace statue in the Louvre, it was destined to be a memorable look. In the episode we discuss how Ruby's love for retro came about, what her main sources of inspiration are, and her tips for mixing vintage and modern fashion.

*Listen to the full podcast on our YouTube channel and follow our Instagram @screensirensmagazine to keep up to date!*



Above photograph by Grace Roberts. Left photograph from the Public Domain.

# THE CHANGING SHAPE OF BEAUTY:

## *From Monroe to Facetune*

Over the past 60 or so years, the standard of beauty has evolved in many ways. Once upon a time, Marilyn Monroe's curvy physique was the most sought after. A few years later, it was Audrey Hepburn's slender, gamine look. Since the Old Hollywood era, there have been a myriad of changes, from the 90s' "heroin chic" aesthetic to the exaggerated hourglass silhouette of the Kardashians in the 2010s. Throughout this evolution, numerous catalysts have driven change, whether a new star on the scene, think Audrey Hepburn as an ingénue or a visionary fashion designer launching an era-defining collection, like Dior's "new look". Technological advances have played a role too. The jump from Technicolor film to HDTV drastically altered which actors we saw, and how we saw them, on screen. Journalist Virginia Heffernan wrote in 2010 for the New York Times that HDTV had scrambled beauty standards since the 60s. Where high-contrast features once flourished in Technicolor, HDTV's sharp detail lent itself better to more neutral, monochrome faces. This

technological shift rewired our perceptions of beauty in subtle yet powerful ways. Marilyn Monroe rose to fame in 1953 in *Niagara*, a noir thriller in which she played a femme fatale plotting against her husband. Prior to Monroe, silent film stars were often slender with delicate, understated features. The 1930s ideal leaned toward a more natural and wholesome look. Monroe's peroxide blonde hair, dramatic makeup, and vivacious curves marked a distinct departure from the understated beauty of earlier decades. She, along with stars like Jayne Mansfield and Jean Harlow, helped cement the curvier post-war body ideal. In contrast, the early 1960s brought Audrey Hepburn to prominence. Her slight frame and elfin features stood in stark opposition to the sultry, heavily stylised beauty of the 1950s. Hepburn had an elegance, almost a boyishness, that felt revolutionary. She herself admitted she never felt traditionally beautiful, possibly due to how sharply she diverged from the prevailing ideals around her. Despite this, she is considered one of the most

beautiful women of all time, even today. The shift continued into the 60s with androgynous models like Twiggy and Jean Shrimpton dominating fashion editorials and ad campaigns. The slim body type and minimalist aesthetic set the tone for much of the decade. In the 1970s, beauty ideals shifted yet again. The rise of the "California girl" look brought tanned skin, sun-kissed hair, and an athletic physique into *Vogue*. Stars like Farrah Fawcett and Cheryl Tiegs embodied a sun-drenched, carefree form of beauty. This coincided with the fitness boom of the 1980s. Jane Fonda workout tapes and a cultural emphasis on health and vitality redefined beauty as something energetic, strong, and well-maintained. Yet by the 1990s, the pendulum swung in a dramatic direction. Kate Moss launched the "heroin chic" look, marked by pale skin, hollow faces, and an almost fragile frame. Beauty became synonymous with rawness and detachment. The 2000s continued to push a very slender figure, particularly the early 2000s, with the "Slavic dolls", Eastern European models



Kim Kardashian. Photograph from Heute.at. Creative Commons License.



Jean Shrimpton. Photograph from Flickr by Snapshooter46.



were idolised for their doll-like faces and slender limbs. At a similar time, Victoria's Secret was on the rise and models like Gisele Bunchen and Alessandra Ambrosio made a "healthier" look popular, with their bombshell blowout hair and bronzed skin. In the 2010s yet another transformation took place. This time, it was digital. With the rise of Photoshop, Instagram filters, and cosmetic procedures, the boundaries between natural and artificial beauty began to blur. The Kardashian effect brought with it a hyper-curated, hyper-feminine aesthetic, contoured faces, plump lips, tiny waists, and augmented curves. Unlike past ideals, this look often required surgical or digital intervention. It was everywhere, and virtually unattainable. Unlike the film stars of Old Hollywood, who were shaped by studio styling and cinematography, today's beauty icons are largely self-produced, filtered, and perpetually online. The pressure to be photogenic at all times has created a relentless cycle of comparison and self-critique. "Life is too short for that stuff" says Helen Mary Jo, a content creator and influencer focused on fashion and lifestyle content and uplifting women. "I think that for young women in particular, the use of filters, botox, and fillers has made women who choose not to go down this route feel somehow less normal than those who do". The

Gisele Bunchen. Photograph from Flickr by jingdianmein.



Marilyn Monroe. Photograph from the Public Domain.



Kate Moss. Photograph from Flickr by Paula Roush.



Audrey Hepburn, Photograph from the Public Domain.



Jayne Mansfield. Photograph from Wikimedia Commons. By IISG.

## *Continued... From Monroe to Facetune*

pressure is constant. Where Monroe or Hepburn were styled for particular roles or moments, today's influencers are expected to maintain perfection 24/7, always camera-ready, always idealised. "Social media has definitely added pressure to women of all ages," Helen continues. "It's quite ridiculous how perfect women are supposed to look all of the time. As though that is all that is important in life." Another perspective is offered by Kate Eden, a seasoned costume supervisor who has worked across a wide range of productions and time periods. Her job is not to flatter the wearer, but to support the story. "Working in costume, in film and TV allows me to work across many periods," Kate explains. "I think the quick pace of modern trends doesn't really affect the costume industry. We're generally trying to tell a story of a certain period, so we hire, make or buy pieces that we hope would work." That storytelling approach changes the way one sees beauty and fashion. While the world outside may be obsessed with micro-trends and seasonal must-haves, costume design is rooted in purpose. One of the most iconic and controversial garments in the history of fashion is the corset. A staple in period dramas, the corset has experienced a resurgence in

modern style. Some view it as a symbol of empowerment, others as a relic of oppression. "In film, we use corsets to purely show the correct silhouette of the period," says Kate. "They make actors move and feel different, making it easier for them to get into character. In my experience, by the end of a long day of filming, most actors can't wait to take it off." She continues, "I don't think they empower women in this day and age, as hopefully, as a society we've moved on from being the restricted gender, conforming to a male idea of how a woman should look". From a technical point of view, all clothing tells a story on screen, sometimes before a single word is spoken. "I really enjoy working in film, as we constantly get involved with different periods, and we're not tied into one era or decade for too long," Kate says. "I've worked on films that are modern day to medieval, so lots of different styles and shapes. I think all periods are interesting on camera. The style, the fabrics, the cuts, the corsets, all tell a story. They can even show the level of society in a scene, immediately, without a word being said." And what of today's fashion compared to that of the Old Hollywood era? "Fashions are constantly being reused and reworked to reinvent new fashions," Kate notes. "I think

there are equally glamorous styles now as there were in the 1950s. We just have more variety now." That variety, while liberating, can also be overwhelming, especially when filtered through the hyper-comparative lens of social media. And as Kate points out, the modern pressures around body image are arguably worse than in Monroe or Hepburn's day. "I think social media today definitely puts more pressure on body image than ever before," she says. "For both men and women, we're constantly being fed images, which makes us constantly question and doubt our own appearances, comparing ourselves to images that have often been altered digitally, making unattainable goals." Despite the challenges, there is a growing pushback, the 'deinfluencing' and 'underconsumption' are terms that have been floating around on social media, many people are determined to get back to authenticity and originality. It is important to be reminded that beauty is a narrative, not a fixed point. And while the battle between authenticity and perfection continues, one thing remains true, the most enduring forms of beauty are the ones that serve a deeper purpose, whether to tell a story, spark a memory, or simply express who we are.



# SAVILLE ROW: TAILOR TO KINGS, POLITICIANS AND STARS

Tucked away behind the luxury of Bond Street lies Savile Row, a quiet street globally renowned as the home of English bespoke tailoring. At the very heart of this tradition is Henry Poole & Co., the original Savile Row tailor and a name that has served everyone from Queen Victoria to Gregory Peck. Among the skilled artisans keeping the house's legacy alive today is Rebekah Furmidge, a bespoke tailor committed to preserving craftsmanship in a rapidly changing fashion landscape. "Tailoring represents old traditional skills passed down through generations," Rebekah says. "It's high-end, handcrafted work that sets a standard for the entire fashion industry." At a time when fast fashion dominates and trend cycles move faster than ever, Henry Poole offers a slower, more meaningful alternative. The firm's legacy stretches back to 1806, when James Poole opened a linen draper's shop in London. By 1815, he was making military tunics, and in 1822, he established a permanent base near Savile Row. When his son, Henry Poole, inherited the business in 1846, the house became a magnet for aristocrats and royals. With a flair for society and an eye for fashion, Henry expanded the premises and opened a new entrance onto Savile Row, firmly establishing it as the epicentre of bespoke tailoring. This dedication to detail and individuality continues today. "Several measurements are taken at the first fitting, including notes on your posture and preferences," Rebekah explains. "You can choose every detail to create a garment that is truly one of a

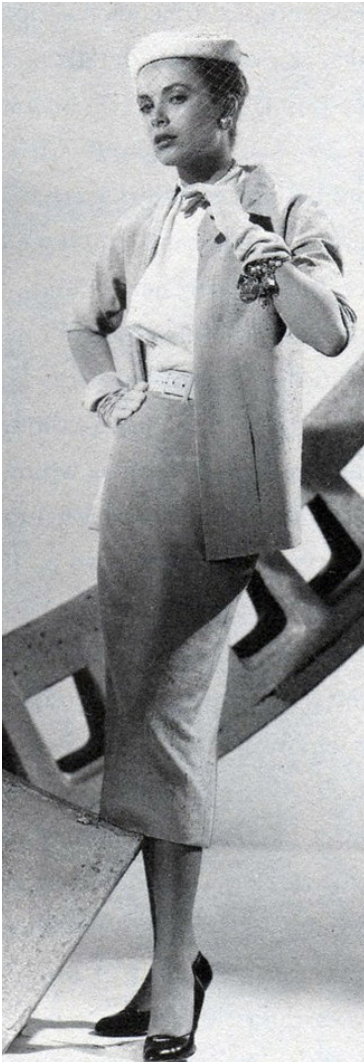


The shop front. Photograph from Wikimedia Commons by Gryffindor.

kind." Rebekah believes tailoring has always played a powerful role in public image. "Celebrities like Gregory Peck or Cary Grant stood out because of their signature styles. Peck, for instance, favoured a one-button suit that created a streamlined silhouette. These details become part of how they're remembered." She also sees a growing interest in bespoke clothing as a response to the wastefulness of modern fashion. "People are rejecting fast fashion. They want high-quality garments made locally from natural fibres. Tailoring is the opposite of disposable clothing. A bespoke suit is made to last a lifetime and includes inlay so it can be altered as your body changes." Part of Henry Poole's enduring appeal, Rebekah believes, lies in its discretion and reliability. "It was the first tailor on Savile Row. That kind of longevity builds trust. And the closed-off shopfronts used to offer celebrities a level of privacy." Her time at Henry Poole has shaped not only her craftsmanship but her view on personal style. "My experience on Savile Row has always encouraged me to dress for the occasion, appearance matters and is a representation of yourself. Tailoring allows you to express yourself through little details. I've found fashion is forever forcing new ideas that leave you with no unique style."

At Henry Poole, style is not about chasing trends. It's about creating something that lasts, both in fabric and impression.





Photographs above courtesy of Flickr, by Laura Loveday.

nil. The look instantly establishes her as elegant, affluent, and perfectly poised. Head and Kelly became close friends, working on many films together, Head found Kelly very easy to dress and they could work together seamlessly to get the desired look. Kelly's own natural grace is harnessed in Lisa's look, which encapsulates her as a fashion-forward Manhattan socialite, as her character states "if there's one thing I know, it's how to wear the proper clothes." The green suit also underscores the tension between Lisa and Jeff, the protagonist played by James Stewart. While she is pristine, controlled, and ever glamorous, he is injured, bedridden, and dishevelled. Lisa's couture-level polish feels almost intrusive in Jeff's cluttered, masculine space. Yet her attempt to bridge their worlds is evident. She arrives to prove she can be adaptable, even practical. The green ensemble, though glamorous, lacks overt frivolity. It is a working woman's look, albeit from the upper echelons of society. The dress's structure also plays with the idea of restriction versus freedom. When watching the film you can see just how different Lisa and Jeff are, in every sense. Lisa's corseted form contrasts with Jeff's loose pyjamas and his confinement in a wheelchair. Her self-discipline and external control are on display, yet by the film's end, it is Lisa who risks her life. Hitchcock, a director who controlled every visual element, worked closely with Head to ensure that each costume served the psychological underpinnings of the story. According to Jay Jorgensen's book *Edith Head: The Fifty-Year Career of Hollywood's Greatest Costume Designer*, "Hitchcock's instruction to

Edith was that Grace was to look like a piece of Dresden china, nearly untouchable." Lisa's transformation from decorative visitor to active participant is mirrored by how her clothes become simpler throughout the film, they become less restrictive, reflecting her newfound desire for action. An example of this change is the floral day dress she wears when she begins to involve herself seriously in the investigation. Compared to the earlier ensembles, the floral dress is more relaxed, yet still tailored. It represents Lisa's transition from ornamental to useful. Though she remains impeccably styled, her way of dress becomes appropriate to the context. Her choice of footwear, too, shifts from delicate heels to more practical shoes, again signalling her willingness to step into Jeff's world rather than demand he fit into hers. Edith Head's design choices in *Rear Window* are a visual script, telling Lisa's story in fabrics and silhouettes. Her costumes are strong narrative tools that show the characters emotional evolution. They reflect Head's mastery of blending character psychology with couture, a skill she honed through decades of collaboration with directors and stars. Head herself believed that you could achieve anything in life if you dressed for it, she even wrote a book called "How to dress for success". In *Rear Window*, Lisa Fremont dresses not only for glamour, but eventually for agency, autonomy, and partnership. Grace Kelly's costumes remain iconic because they are more than period pieces or aesthetic achievements. They are evidence of how costumes can deepen character, propel narrative, and elevate film to art.



## Secrets for head-to-toe beauty from your favourite stars

*Beauty tips from behind the stage curtain...*

**Marilyn Monroe** was a great believer in makeup, and she used it to enhance her beauty to the fullest. Monroe was known to use multiple shades of red lipstick to achieve her signature colour, according to a video made by makeup artist and vintage beauty enthusiast Erin Parsons, Monroe's favourite red was 'Bachelor's carnation' by Revlon, the colour is no longer available but some similar shades include Revlon's 'Kiss Me Coral'. Parsons also made a tutorial for her iconic eye makeup, based on a detailed description given by Allan Snyder, Monroe's makeup artist. He would use a brown or grey eyeshadow to extend Monroe's lower lash line out, so that it looked like the natural shadow from her eyelashes. He would also draw her signature cat eye in a thin line with a peak in the middle of the upper lid. Monroe was also known to use Vaseline as highlighter and cut her false eyelashes in half, only applying to the outer half of the eye for the ultimate feline look.

**Grace Kelly**, known for her serene elegance and classic looks. Kelly had a simplistic beauty regime, she believed in keeping fit and healthy to achieve a clean and polished look. One of her top beauty tips was to use two shades of blusher, one above the cheekbone and one underneath, this created a sculpted look, almost like an older version of contouring. Kelly was also a die-hard hand cream user, as said by her makeup artist Peter Lamas, she thought of keeping her hands moisturised and healthy as a high priority. She was also said to be

faithful to Dior makeup, some of the Dior lipstick shades available in Kelly's time are still made today, such as the iconic red, 999.

**Audrey Hepburn** was known for her doe eyes and gamine features. Her son Sean Ferrer, wrote in his book 'Audrey Hepburn: An Elegant Spirit' that Hepburn's makeup artist Alberto de Rossi, would use a pin to meticulously separate her eyelashes after applying mascara to achieve her signature fluttery look. In a 1972 Vogue article, di Rossi said that he would spray Hepburn's skin with Evian water spray post foundation application to achieve glowing skin, additionally, Erno Laszlo soap was a staple in her skincare regime, amongst many other Hollywood stars at the time. The cleansing soap was particularly prominent, and can still be purchased today.



Photographs by Grace Roberts.

# scents of a siren

*The perfect perfumes to smell like a silver screen star...*



*To be a love siren...* Love Frequency, Charlotte Tilbury, £130 for 100ml.



*To be a sea siren...* Acqua di Gioia Intense, Giorgio Armani, £109 for 50ml.



*To be a silent film star...* Gucci Flora Gorgeous Gardenia, Gucci, £100 for 50ml.

*To be a Hollywood starlet...* Angels Share Paradis, Killian, £290 for 50ml.



*To be a Marilyn...* For Her Musk, Narciso Rodriguez, £63 for 30ml.



*To be an Audrey...* Prive Suzhou Pivoine, Giorgio Armani, £125 for 50ml.

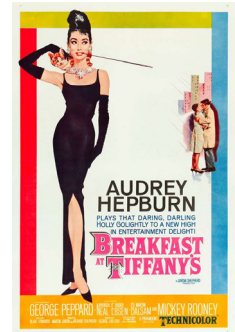


# Welcome to the Golden Age...

## Siren's seven must-see Old Hollywood films...

### 1. Breakfast at Tiffany's (1961)

Audrey Hepburn plays Holly Golightly, a charming and mysterious New York socialite navigating love, identity, and independence in Manhattan. Hepburn's black Givenchy dress, oversized sunglasses, and pearls became the ultimate symbol of refined glamour, set against the beautiful 1960s New York backdrop, this film is a classic for a reason.



### 2. Gilda (1946)

A noir romance set in Argentina, it depicts a love triangle between a casino owner, his new wife Gilda, and his right-hand man who shares a past with her. Rita Hayworth stars with the most gorgeous hair. She appears in an off-the-shoulder satin gown and long gloves that made her a lasting symbol of sultry glamour.



### 3. A Place in the Sun (1951)

A working-class man falls in love with a beautiful socialite while hiding a deadly secret involving another woman. A tragic and emotionally charged film, full of drama and deception. Costume designer Edith Head crafted elegant, romantic looks for Elizabeth Taylor that define 1950s femininity and Hollywood luxury.

### 4. Funny Face (1957)

A fashion photographer accidentally comes across shy bookstore clerk and turns her into a Paris runway sensation. Hepburn's transformation from bookish to high-fashion model showcases Givenchy's haute couture against a stunning Paris backdrop, a must-see for the fashion alone!



### 5. To Catch a Thief (1955)

A retired jewel thief must prove his innocence when a copycat begins stealing from wealthy tourists on the French Riviera. Grace Kelly's blue silk chiffon dress is unparalleled and defines Riviera elegance.

### 6. An American in Paris (1951)

A struggling American painter falls in love with a French woman while trying to make it in the City of Light. The film is famous for the beautiful dance sequence finale. Lavish, dreamy costumes with ballet influences reflect the romanticised Parisian setting. This is the perfect escapist movie.



### 7. Cleopatra (1963)

A grand, romantic epic film about Cleopatra's political and romantic entanglements with Julius Caesar and Mark Antony. Elizabeth Taylor wears lavish, jewel-encrusted costumes, the film is upheld for its costume changes and portrayal of opulence, also its run-time, the original was 251 minutes!

Film posters from the Public Domain via PICRYL.

# Horoscopes

**Aries** - Much like your fellow Aries Gregory Peck, you exude a quiet strength and unwavering determination. This month, the stars align to encourage you to take bold steps in your personal and professional life. Embrace new opportunities with confidence, and don't shy away from leadership roles. Your natural charisma will attract admirers and allies alike. Trust your instincts, now is your time to shine.

**Taurus** - You possess an innate elegance, akin to fellow Taurus Audrey Hepburn, you have a deep appreciation for the finer things in life. This period invites you to indulge in self-care and surround yourself with beauty. Whether it's a new wardrobe piece or a spa day, treat yourself as Audrey would. Remember her motto, "on bad days there is always lipstick." Let this mantra guide you toward inner peace and outer grace.

**Gemini** - Alike to your soul-sister Marilyn Monroe, you are a captivating blend of charm and complexity. The stars suggest embracing your dual nature and allowing your creativity to flourish. Engage in artistic pursuits or explore new hobbies that ignite your passion. Use this time for self-discovery and personal growth.

**Cancer** - Much like Natalie Wood, you possess a deep emotional sensitivity and a nurturing spirit. This period encourages you to focus on your home and family life. Create a sanctuary that reflects your inner world. Remember, to embrace your authenticity and let it guide you toward harmony and fulfillment.

**Leo** - Leo, you have a vibrant personality, like Lucille Ball, you possess a flair for the dramatic. The stars align to boost your confidence and creativity. Now is the time to take center stage, whether it's in your career or personal endeavors. Take risks and embrace the spotlight.

**Virgo** - Akin to the sublime Sophia Loren, you are known for your grace and meticulous attention to detail. This period invites you to focus on self-improvement and personal development. Consider taking a class or starting a new project that challenges you intellectually. Let this belief empower you to reach new heights.

**Libra** - Much like your zodiac twin, Brigitte Bardot, you embody elegance and charm. The stars suggest focusing on your relationships during this time. Strengthen bonds with loved ones and seek harmony in your interactions. Maintain your dignity while embracing the joy of connection.

**Scorpio** - Similarly to Scorpio Grace Kelly, you possess a mysterious allure and a strong sense of purpose. This period encourages you to embrace transformation and personal growth. Consider making changes that align with your true self. Grace once celebrated her 40th birthday with a Scorpion Ball, proudly showcasing her Scorpio energy. Embrace your inner strength and let it guide you toward your destiny.

**Sagittarius** - Akin to Sagittarius Rita Moreno, you are adventurous and full of life. The stars align to bring exciting opportunities your way. Embrace new experiences and take bold steps toward your goals. Aim for greatness and let your passion lead the way.

**Capricorn** - You exude sophistication and a strong sense of responsibility, much like fellow Capricorn Cary Grant. This period encourages you to focus on your career and long-term goals. Take practical steps toward your ambitions and don't be afraid to take charge. Embrace your inner leader and let it propel you forward.

**Aquarius** - Much like the rebellious James Dean, you are a free spirit. The stars suggest embracing your individuality and pursuing your passions. Don't be afraid to challenge the status quo and forge your own path. As Dean once said "Dream as if you'll live forever, live as if you'll die today." Live boldly and authentically.

**Pisces** - You are compassionate and deeply intuitive, similar to your zodiac sister Elizabeth Taylor. This period invites you to focus on your emotional well-being. Trust your instincts and allow yourself to heal from past wounds, indulge in yourself. Remember, Elizabeth once said, "Big girls need big diamonds." Take time for self-care and a little extra sparkle.

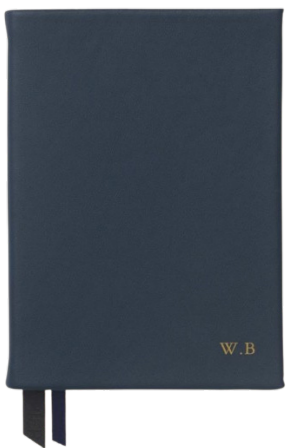
1.



Lipstick in Red Hot Hot, Bésame, £34.

*Swipe on this true Hollywood red for instant glamour, formulated to match Marilyn Monroe's favourite lipstick from the 1950s.*

2.



Monogram navy leather notebook, Papier, £35.

3.



Natural bristle brush, Kent from Boots, £11.

4.



Bath gel, Santa Maria Novella from Liberty, £35.

5.



Shell dish, H&M Home, £6.99.

6.



Glow Play blush in Pink Pepper, MAC, £28.

7.



No1 Hairpin, Fiona Franchimon, £33.95.

8.



Remington heated rollers, Boots, £34.99.

# Favourites

**9.**

*Feel like a true starlet with a luxurious silk eye mask. This one is inspired by the one worn by Audrey Hepburn's character Holly Golightly in Breakfast at Tiffany's.*



Breakfast at Drowsy Silk Mask, Drowsy, £79.

**10.**



Parker Jotter pen, John Lewis, £18.



Palm lamp, Rockett St George from Next, £90.

**12.**



Kurt glasses, Rouje, £140.

**13.**

*This exact brand of ballerina flats was a favourite of French film star Brigitte Bardot.*



Cendrillion ballet flats in Pommard Red, Repetto, £280.

**14.**



9ct gold pearl drop necklace, Ruby & Oscar, £189.

*This necklace is a fresh take on a traditional string of pearls. The one drop pearl on a gold chain makes this an elegant but subtle piece, perfect for everyday wear.*

**15.**



Medium makeup bag, Charlotte Tilbury, £28.

