

The Foreword (Edited)

by Juliet Cuming Shaw

*Charmed by Audrey: Life on the Set of Sabrina*

Of all the people that Mark Shaw photographed, there are two who dominate his body of work: one is Jacqueline Kennedy, the other is Audrey Hepburn. In 1994, when the world in mourning needed to see beautiful images of Jackie they re-discovered the work of Mark Shaw. This event led Mark's only son—my husband, David Shaw—and I to begin the unexpected and daunting task of creating an archive in order to preserve his legacy. It has now been thirteen years since Jackie Kennedy's death and the whirlwind of attention that led to the inception of the Mark Shaw Photographic Archive. David and I have enjoyed learning more about Mark and his work through the letters, prints and negatives he left behind. The discovery of a long-missing box of negatives—a box that contained sixty rolls of film taken of a young Audrey Hepburn—is what prompted the publication of this book. ...

Mark Shaw (*né* Schlossman) was the only son of a Lower East Side seamstress and an unskilled laborer. No one is exactly sure how Mark became interested in photography. He was a student at New York's Pratt Institute where he majored in engineering. As a highly decorated World War II Air Force pilot Mark was chosen to fly Russia's famous tank commander, General Zhukov, to his meeting with the allies. Mark was also chosen to be part of the armada that flew General MacArthur and his staff to sign the armistice papers in Tokyo. When Mark returned to New York after the war, he started working as a professional photographer and soon became a freelancer for *LIFE* magazine. He rose to become one of America's top fashion and celebrity photographers and a close confidant of President John F. Kennedy, helping to analyze the aerial reconnaissance photographs during the Cuban Missile Crisis.

... As a contributing photographer for *LIFE* magazine, Mark photographed actors and actresses, major and minor celebrities of all kinds, politicians and many fashion spreads.

... The revealing, true-to-life photos that Mark took of Audrey are typical of his work and his photographic philosophy. He called his favorite pictures “snapshots.” He preferred shooting on location to shooting in a studio—even though most of his financial success came from big ad campaigns, much of which was studio work. He liked a natural look and in order to keep his subjects relaxed he worked with as little photographic equipment as possible. Some photographic historians credit Mark Shaw with being the first truly “modern” photographer: his photos had a refreshingly unposed and realistic quality. Mark is well documented as being one of the few photographers largely responsible for creating the visual myth of “Camelot,” and his photographs of the Kennedy family were, at the time, uniquely candid.

... Mark Shaw’s Audrey pictures were taken entirely in black and white film, but a look at the text of the December 7th 1954 issue of *LIFE* reveals that our impression of her “trademark” white oxford shirt and black Capri pants was limited—they were actually pink and red respectively. It is fun to imagine the actual scenes behind Mark’s photos and the lively time that he must have had inhabiting Audrey’s colorful world.

... Mark died in 1969 at only forty-seven years old.

... Mark’s extensive body of work was left in disarray, and much of it was packed into boxes to be sorted later. The photographic estate was left jointly to Pat Suzuki and Geri Trotta, with Geri given the task of managing it. After Jackie Kennedy died of cancer in 1994, David and I were suddenly fielding calls from journalists searching for “never before seen” Kennedy photos.

... Geri gave us everything that had been in storage and, to her knowledge, all the items in her home that she could find that had to do with Mark’s photographic career. As we began to delve into the archive, we found that several of Mark’s most important negatives were missing. These included the negatives to the famous Audrey Hepburn story. Mark had loved the Audrey photos and displayed them in his own home, but the original film, representing weeks of work, was mysteriously absent.

... In September of 2005 Geri Trotta, aged 90, died in her home—the house that she had lived in since she and Mark bought it in the 1940s. As the estate attorney sifted through the layers of accumulated belongings he found, towards the bottom, a series of boxes with the name “Mark Shaw” scrawled on them. Buried beneath papers and photographs were several sets of missing negatives—including those of Audrey Hepburn. That discovery, in December of 2005—a full ten years after David and I had started working with Mark’s photographs—meant that the archive was now complete.

The few Audrey images that have been exhibited in the past have garnered a tremendous response from the public and many requests for affordable prints. It has always been David’s and my wish to put them in a book and with the discovery of hundreds of new images of Audrey we knew this was now possible. Whether you are a fan of Mark Shaw or of Audrey Hepburn, we think you will find that this book contains the best of both of them.

—Juliet Cuming Shaw, October 2008

**Juliet Cuming Shaw** is Director of the Mark Shaw Photographic Archive. A former New York fashion designer and music video director, Juliet now resides in Vermont with her husband, David Shaw, and their two children. Juliet and David are the co-founders of Earth Sweet Home, a non-profit educational entity that promotes sustainable design and natural building. Please visit them on the web at [www.markshawphoto.com](http://www.markshawphoto.com) and [www.earthsweethome.com](http://www.earthsweethome.com).