AUDREY HEPBUR

The Personal Collection

London 27 September 2017

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AUDREY HEPBURN

The Personal Collection

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Audrey Hepburn with her two sons, Luca Dotti and Sean Hepburn Ferrer, *circa* 1987. Family Collection.

Italy July 2017

On January 20th 1993 we lost our mother and best friend and the world lost an enduring symbol of grace, elegance and humanity.

We preserved our feelings for her as well all of her belongings which each signified her life's choices and philosophy.

This coming January will mark the 25th anniversary of her passing and next May we will celebrate the birthday that would have seen her enter her 90th year.

On the occasion of all these anniversaries we decided to share her legacy with her ever growing base of fans and hold this auction with Christie's in London, UK, her country of nationality. To arrive at a selection, we focused on those items which we wished to keep as well as on those we wished to pass on to future generations.

In an effort to include all who partake in these feelings for her, we have selected a collection of items which should find a happy home in a wide range of possibilities. We would like to think of this auction as being truly democratic. After all, she was 'one of us'... that young girl from across the landing who puts on a little black dress and goes out to conquer the world.

We are honored to entrust Christie's with this sale and it is with great joy that we wish to share her spirit, through this sale, and its related exhibits, with all of who have enjoyed her films, her sense of style and followed her humanitarian legacy.

Luca Dotti

Sean Hepburn Ferrer

A portrait of US Film star Audrey Hepburn pictured on the beach at Rottingdean, East Sussex, carrying a net, 1951

Huckleberry Friend: The Audrey Hepburn Story

By Barry Paris

She was a ballet dancer who never performed a full ballet. She was the world's highest-paid actress who never took an acting lesson. Over a 40-year career, she starred in just 20 films – a fraction of the norm – but when she sang "Moon River" in a whispery voice full of wistful melancholy, she won the hearts of a cynical world. "That face would have excused a lot of bad performances – happily, it didn't have to," said one friend. "She looks like every girl and no girl," said another, adding "she doesn't even look like Audrey Hepburn!" She would become the most beautiful film and fashion icon of her era. But her secure place as such was not enough to contain let alone satisfy her.

The extraordinary life of Audrey Hepburn is bracketed and profoundly defined - by traumatic childhood events. She seemed English but was really more Dutch - born May 4, 1929, in Brussels, to Baroness Ella van Heemstra of the Netherlands and Anglo-Irish businessman Joseph Hepburn-Ruston. Aristocratic Ella was a devoted but problematic mother, whose ancient but hard-pressed noble family was forced to sell their estate to the exiled Kaiser Wilhelm after World War I. Ella's father -Audrey's grandfather - had been governor of Surinam, a territory on the north coast of South America which the Netherlands got from England in exchange for New York. (It seemed like a good deal at the time.) Ella married oil executive Quarles van Ufford and moved to his Shell company's location in Batavia (now Jakarta) in the Dutch East Indies, where two sons - Audrey's halfbrothers - were born. But Ella soon divorced Quarles and married Hepburn-Ruston there in 1926.

Thinking she was a lot wealthier than she was, he moved them back to Europe, where Audrey was born, with much chaotic travel back and forth between Belgium and London, where Audrey was sent to boarding school at age 5. Her father's pretensions of becoming a banker were overshadowed by his toxic political involvement with Oswald Mosley and the British Union of Fascists. Ruston and Ella toured Germany with the infamous Mitford sisters, met and praised Adolf Hitler, before he suddenly walked out on his wife and 6-year-old daughter. It was a shattering event from which Audrey said she never recovered. Her mother's dubious judgment in marrying such an adventurer was repeated three years later when Hitler declared war on England. Trusting the Führer's pledge to respect Holland's neutrality, Ella decided to take herself and her daughter back to one of her family's homes in Arnhem. "She thought London was about to be bombed and that she and Audrey would be safer in Arnhem," said her friend Alfred Heinecken III of the dynastic beer family.

Ella was right about the former, woefully wrong on the latter: Sleepy little Arnhem – 12 miles from the German



Audrey Hepburn aged five. Family Collection.

border – was the first to fall when Germany invaded Holland a few months later. Life under the Nazis in occupied Arnhem was as horrific as it was everywhere else. All Dutch crops, farm products and livestock were requisitioned for the invaders. By spring 1941, no eggs, meat or heating fuel remained for the populace. Audrey witnessed the roundups of Jews and the reprisal execution of her uncle. Her brother Alexander went underground. She had exploits as an occasional bicycle courier of messages to the Resistance, but by the "Hunger Winter" of 1943-44 people were eating tree bark and grass, and she, like everyone else, was rapidly starving.

On September 17, 1944, the day of the greatest airborne invasion in history, 15-year-old Audrey Hepburn was exhilarated by the prospect of liberation and incredulous that it was taking place in her own provincial town. A vast number of Allied paratroopers had been dropped behind enemy lines, charged with taking five towns and bridges over the Rhine, thence to join up with land forces for a quick advance into Germany and on to Berlin, ending the war in a single lightning stroke. The Germans had been in retreat since D-Day, but British Gen. Montgomery



Audrey Hepburn with her mother, Ella van Heemstra, London, circa 1948. Family Collection.

disbelieved reports of two powerful Panzer divisions reorganizing just outside Arnhem. Four of the five bridges were taken. But the fifth, in Arnhem, was "A Bridge Too Far" and the scene there was a disastrous massacre. Arnhem's actual liberation, six months later, brought desperately needed food, medicine and clothing from the United Nations Relief and Rehabilitation Administration (UNRRA), forerunner of UNICEF. She wouldn't forget it. But for now, like millions in the rubble of Holland, she was an emaciated adolescent suffering from jaundice, anemia, severe edema and colitis. After half a dozen years under the Nazis, she weighed 90 pounds.

* * *

After the next half dozen, she was well on her way to becoming an international icon of film and fashion. How did it happen with such lightning speed? It didn't seem so speedy to Audrey.

Not until 1948 did she and her mother scrape together enough cash to return to England, where Audrey studied ballet and worked as a chorus girl in London's West End. That led to bit parts in a few British films, of which her sexy cigarette girl in "Laughter in paradise" (1951) and Chiquita in Alec Guinness' "Lavender Hill Mob" (1951) were amongst the most memorable appearances. Her storybook "discovery" took place on a movie shoot in Monte Carlo, where the redoubtable French author Colette caught sight of her and instantly declared her perfect for the exuberant title role in "Gigi." With no acting experience to speak of, she was transported to New York to star in a Broadway show. Audiences and critics alike were enraptured. The new stage sensation in "Gigi" became the new film sensation, almost simultaneously, with "Roman Holiday" (1953), a reverse Cinderella story in which a bored princess escapes her guardians for a fling with American reporter Gregory Peck. Early in the shooting, director William Wyler looked at her and said, "If you don't mind my saying so, I think you should wear some falsies." Audrey looked back and said, "I am!" The last word belonged to Billy Wilder, director of her next picture, "Sabrina": "This girl will make bosoms a thing of the past."

Audrev had arrived on the other side of the Atlantic at a time when American society and culture were experiencing an energizing tumult and an openness to new faces. "When I was young, I wanted to be a cross between Elizabeth Taylor and Ingrid Bergman," she later said. "I didn't do either." True enough. Instead of a cross, she was an original, pioneering not just a new look but a new ideal of femininity - the Euro-opposite of voluptuous American sex goddess. Molly Haskell described her as "alert, full of the ardor of an explorer, with nothing of the lassitude or languor of such voluptuous and earthbound sex goddesses as Taylor, Sophia Loren or the overeager Monroe." She would give millions of women, and the men who admired them, a different paradigm in more than appearance: The vulnerable child-woman had fascinated film audiences since Lillian Gish, but Hepburn's version came with a paradoxical, glamorous sophistication.

While glamour queens typically began as shop girls or waitresses, groomed for their thrones by some mentor or studio, Audrey Hepburn arrived in more or less complete form, like Boticelli's Venus on the half shell. Designer Israel Mizrahi called her "the beginning of minimalism" - a classic example of "less is more," declining to wear jewelry or pluck her eyebrows. She never weighed more than 110 pounds in adulthood. Anita Loos said her hat size (21") was bigger than her waist (20"). The person most responsible for dressing that androgynous frame, in and out of the movies, would also become one of her closest friends: "I depend on Givenchy in the same way that American women depend on their psychiatrists," she said. "There are few people I love more." But I leave more on that subject to the greater expertise of my friend Meredith Etherington Smith in the essay to follow.

* * *

1954 was phenomenal in Hepburn's life and in showbusiness history: the first time anyone won both an Oscar and a Tony award in the same year, for "Roman Holiday" and "Gigi." Also that year, she starred in her second (and last) Broadway play, Jean Giraudoux's "Ondine." It was the totally different, serious role of a fabled water nymph who can only acquire a human soul by marrying a mortal knight – played by Mel Ferrer, who was 12 years older and nearly a foot taller than his elfin co-star. She would play an even more serious role with him in real life.

"It often happens that actors and actresses fall in love during a play that moves them deeply," said their mutual friend Celeste Holm. "They think it's the other person, but it's really the play." Married that September, the Ferrers settled in Switzerland, where Audrev would live for the rest of her life, commuting to Hollywood only when necessary for film roles - typically opposite much older men. In "Sabrina," brothers William Holden and Humphrey Bogart vied for her. In "Love in the Afternoon" (1957), playboy Gary Cooper worked around Maurice Chevalier to seduce her. Mel Ferrer, her unofficial manager as well as husband, had bigger things in mind: Dino DeLaurentiis' lavish production of "War and Peace" (1956) - co-starring them both. Some criticized his controlling ways and accused him of hitching his own star to her brighter one. Audrey was touchy about that and their "togetherness dilemma," especially after "War and Peace" (all three-and-a-half hours of it) failed at the box-office. But Ferrer was actually guite convincing as Prince Andrei opposite Hepburn's Natasha. It was Henry Fonda as Pierre who sank the thing with his lackluster performance and jarring Yankee accent. [See lot 54: Milton Greene contact sheets of photos on "War and Peace" set.]

Audrey's consolation came in the lanky form of her next leading man – another "old fogie," but a legendary one with whom it was "a fantasy come true" to work: Fred Astaire, at 57, was exactly 30 years her senior when they made "Funny Face" (1957), loosely based on the life of Richard Avedon. She was a beatnik bookworm in Greenwich Village, undergoing a makeover into a fashion sensation, set to terrific Gershwin music and Astaire's stylish choreography. After proving her song-and-dance chops in a hit musical, she established her serious dramatic skills, once and for all, under Fred Zinnemann's superb direction, in "The Nun's Story" (1959), Kathryn Hulme's powerful story of a nursing sister in Belgian Congo, struggling with disease, Nazis and the crisis of her own unworthiness. She would never become a mother superior.

But she would become a superior mother, following the joyous birth of son Sean in 1960. And after less than a year's maternity leave, she would make her universally beloved signature film, "Breakfast at Tiffany's" (1961), in her most enduring role of Holly Golightly, Truman Capote's morally convenient bohemian girl, who falls in love with a budding writer while we fall in love with her, her cat named "Cat," her morning-after Danish and her wistful rendering of Henry Mancini's most beautiful song. [See lot 119: Arguably the most important and meaningful thing to her in the auction is Hepburn's annotated working script from "Tiffany's," with her marginal notes in turquoise ink.]

Her friend Ralph Lauren once said that "Audrey and Cary Grant are the only people I ever knew who had no age." Proof of it is "Charade" (1963), the crime-caper romp of a winsome widow hounded by a quartet of thugs for her late hubby's hidden fortune. [See lot 144: two-piece sleeveless Givenchy black satin dress with band of black beads at waist and hem designed for the party scene in "Charade".] Now at the pinnacle of her career, she was blessed – and cursed – to win the role most coveted by every actress in the realm: Eliza Doolittle in "My Fair Lady" (1964). Musical director André Previn recalls seeing her on the set in those days: "Whether Audrey was in jeans and a bandanna or all dolled up for the Oscars, she was so beautiful that you couldn't bear it. Audrey just coming up and saying hello wilted strong men. Along with everybody else, I would just drown in those eyes."

But there was much public grumbling about the casting of Audrey instead of Julie Andrews, who created the role on stage. And there were epic behind-the-scenes production battles, not least the struggle between director George Cukor and production designer Cecil Beaton for control of her. Worst of all was her betrayal by producer Jack Warner, who promised she'd sing her own songs but – even as she was rehearsing and recording them – secretly hired Marnie Nixon to dub her voice. When word of that leaked out, she was devastated and further mocked in the press. Insult to injury: Julie Andrews won the Academy Award for "Mary Poppins." [See lot 154: Acetates of AH recording 'Show Me' and 'Without You' from "My Fair Lady," hidden in the Warner Brothers vault for many decades.]

The negative fallout sent her into a three-year retreat from movie-making, which coincided with with the decline of her marriage. But she returned to screen work with two fascinating script choices in 1967. The first was "Two for the Road," an edgy tale of a once-happy couple (Hepburn and Albert Finney), spinning down the highways of infidelity – in non-sequential segments. The second: "Wait Until Dark," a gripping thriller in which a blind woman is terrorized by crooks seeking a heroinfilled doll given to her absent husband (Efrem Zimbalist Jr.). It was hugely successful and unlike any other Hepburn film – no romance, no fashions, no singing, just



Audrey Hepburn as the 'beatnik bookworm' in Funny Face, photographed by Bill Avery, part lot 72.

pure suspense. Audiences screamed and jumped out of their seats when psychopath Alan Arkin famously leaps at her by the telltale light of a refrigerator.

Ferrer had produced it, but by the end of filming they agreed to part ways. She had met a handsome Italian psychiatrist named Andrea Dotti, nine years younger, during a cruise in the Turkish islands, and they married in January 1969, just six weeks after her divorce from Mel. Thenceforth, she would happily abdicate movie stardom for good, she felt, to become a full-time Roman wife and mother. Ten-year-old son Sean soon had a half-brother, Luca, born in 1970. "She conducted her life as discreetly as the way she dressed," said her friend Leslie Caron. Not so, Dr. Dotti. Fun-loving Andrea, a favorite of the paparazzi, was photographed having a little too much fun with too many other beautiful women in Rome's nightspots – much to Audrey's embarrassment and chagrin. Their divorce was inevitable. But she would finally find her soulmate.

In 1981, Hepburn's close friend Connie Wald introduced her to Dutch-born Robert Wolders, son of a KLM executive and erstwhile co-star of the "Laredo" TV series. He was still getting over the recent death of his wife, actress Merle Oberon. She was still getting over the Dotti breakup. They would get and remain together permanently. Rob's gentle and total devotion would facilitate her greatest work, transcending film and fashion.

* * *

The opening bracket of Audrey's life, we saw at the outset, was her childhood trauma in Arnhem. The closing bracket concerned the trauma of millions of children worldwide. She had been one of UNRRA's first beneficiaries in 1945. Now, after the death of Danny Kaye in 1987, she would become Special Ambassador for UNICEF, the United Nations Children's Fund. "I'm glad I've got a name because I'm using it for what it's worth," she said. It was no ceremonial position.

Her first mission, in March 1988 to Ethiopia with camera crew in tow, drew attention to the dire straits of the world's poorest country, where millions were starving from famine, drought and civil war. She returned deeply shaken, her hands and voice shaking as she talked about Ethiopia in as many as a dozen interviews a day, generating vastly more coverage than any UN Ambassador before or since. "There's a science of war," she said, "but how strange that there isn't a science of peace." In April 1989 she gave powerfully articulate testimony before the U.S. House Select Subcommittee on Hunger: "The heaviest burden from a decade of frenzied borrowing [for war] is falling not on the military nor on those who conceived the years of waste, but on the poor who are having to do without the bare necessities." At a White House state dinner, President George H.W. Bush seated her next to himself and she had his ear for a precious hour, discussing her upcoming emergency trip to Sudan. She came back the next day for a private chat with First Lady Barbara.

Her ferocity increased. When she learned something shocking, she demanded that the world learn it, too. "Do you know how many street children there are in South America and India? It's something like 100 million who live and die in the streets." Asked how Ethiopia affected her personally, she replied: "I have a broken heart... 250,000 children every week – last week, next week – and nobody really talks about it. It's the greatest shame and tragedy of our times."With Rob's moral and logistical support, she mastered the ethno-political nuances of every place she visited – Sudan, Turkey, Ecuador, Bangladesh – with one glaring thing in common: "These are not natural disasters but man-made tragedies for which there is only one manmade solution: peace."

UNICEF got \$1 million for its successful food-relief and immunization campaigns every time she made an appeal on a Barbara Walters or Larry King broadcast. Her final journey, in September 1992, was to Somalia, torn to shreds by civil war and famine, most of its 8 million people starving. It was hell on earth, apocalyptic – worse than anything she'd seen before – the parched red earth everywhere rippled with graves. Survivors looked like walking ghosts, preyed upon by marauding bandits. Some fondly called her "Mother Teresa in designer jeans." She was a witness. Before Hepburn came, the story had been relegated to the back pages of a few newspapers. After she came and spoke out about it, Bush sent troops into Somalia. "I do not believe in collective guilt," she would say. "But I believe in collective responsibility."

The horrors of Somalia took a big toll on her. In some of the photos, she looks nearly as thin as the starving children she's holding. "I have nightmares," she said. "I cannot sleep. I'm crying all the time... I'm running out of gas..." She came home exhausted, with abdominal pains – misdiagnosed as an amoeba. A few weeks later, she was told she had colon cancer, and three months to live. She died at home in Tolochenaz, Switzerland, on January 20. Tiffany's stores around the world put her photo in their windows and took out memorial ads saying only: "Audrey Hepburn – Our Huckleberry Friend, 1929-1993."

* * *

She started out wanting just to be a dancer. Later as a film star, she could never quite reconcile the public adulation with her private self-image or her mother's impossibly high standards. The pathology wasn't unusual, but the way she resolved it was: There would be no Garbo-esque withdrawal from the world for Audrey Hepburn. No cozy, self-indulgent retirement. No booze or pills. And no regrets. In an age when cynicism was replacing idealism, she figured out that the one thing she could and should do was to give something back. "She was too good for Hollywood," said her friend and co-star Efrem Zimbalist, "but somehow she graced it, her life shone on it, and it became a different place while she was around."

Audrey Hepburn photographed by Mark Shaw for *Life* magazine on the set of the 1954 film *Sabrina*, part lot 37.

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Audrey Hepburn: Fashion Immortal

By Meredith Etherington-Smith

'She is like a portrait by Modigliani where the various distortions are not only interesting in themselves but make a completely satisfying composite' wrote Cecil Beaton in *Vogue*. Beaton designed her costumes for *My Fair Lady* production; the photographs he took of Audrey wearing them are in the sale.

Twice in the 20th Century fashion's ideal woman has changed radically. The first time was when the corsets, billowing curves, pearl chokers and huge cartwheel hats on piled up hair of the mature ideal of Edwardian era gave way to the *garconne* boygirl look with cropped hair, from designers such as Chanel and Patou in the modernist 1920's. The second revolution was entirely due to the appearance of Audrey Hepburn in the 1950's when the world saw her as the carefree pixie-ish Princess riding side saddle on Gregory Peck's Vespa in her first major film *Roman Holiday*.

Audrey Hepburn's ground breaking style was based partly on her early life in barre practice clothes training as a ballet dancer and changing into capri pants and a simple sweater. This was a totally young new look which suited her thinness and which was an enormous change from the mature curvy figured full-bosomed stars of the I950's, notably Jane Russell, Ava Gardner, Marilyn Monroe and Elizabeth Taylor.

Audrey's lean, long-legged figure, almost flat bosoms, pixie haircut bold eyebrows slanting above huge eyes, and fluid dancer's grace was almost gender-free, pre-dating by ten years the post war baby boom teenage generation which came into being in the early sixties and copied her youthful gamine look down to the capri pants and ballet shoes – so different from the mature ideal of their mothers.

As the *New York Times* wrote at the time of her first film 'What a burden she lifted from women!' Here was proof that looking good need not be synonymous with looking bimbo. 'Thanks to their first glimpse of Audrey Hepburn in *Roman Holiday*, half a generation of young females stopped stuffing their bras and teetering on stiletto heels'.

'Audrey Hepburn knew more about fashion than any actress except Marlene Dietrich' the Oscar-winning designer Edith Head said. 'This was a girl way ahead of high fashion. She deliberately looked different from other women and dramatized her own slenderness into her chief asset.' She was passionate and opinionated about fashion and knew everything about how couture was made sometimes undergoing fittings that lasted ten hours to achieve perfection.

Audrey's great friend and collaborator over forty years was the young designer Hubert de Givenchy, an apostle of the simplistic sculptural shapes of Cristobal Balenciaga, whose minimal palette of black, white and very pale pastels perfectly complemented Audrey's lithe, youthful beauty. The looks they created together have become timeless and she continues to this day, a generation after her death in 1993, to be the ultimate fashion role model for millions of young girls and women round the world. Givenchy said 'she always took the clothes created for her one step further by adding something of her own, some small personal detail which enhanced the whole'.

This friendship and collaboration began when Audrey went to Paris in search of the French high fashion which the heroine of the film Sabrina would wear. She requested an appointment with Givenchy who thought he was seeing Katharine Hepburn, a regular client. She arrived in his brand-new couture salon dressed in striped pants, a plain t-shirt and flat shoes with a perky little gondoliers' hat with a ribbon round it perched on her head. Givenchy, in the throes of creating his first independent collection, eventually allowed her to look through his sample room and she began to try the clothes on - all of which were a perfect fit. From that day forward, Givenchy would be her main collaborator on her films, notably Funny Face and Breakfast at Tiffany's, as various pieces designed by him in this sale bear tribute, notably the black dress trimmed with jaunty cog feathers (lot 215). In addition to the clothes made for her for her films, he also made beautifully simple dresses and jackets in which she starred at premieres and presented awards during her life. There is even a thick cardigan by Givenchy in the sale to keep Audrey warm while she waited in chilly backstage dressing rooms before going on stage (see online auction, lot 469).

Audrey claimed 'the beautiful dresses always seemed like costumes to me. I knew I could carry them off but they weren't my attire of choice. That would be old jeans or pants that I could garden in'.

Leslie Caron, a great friend of Audrey's remembers 'She had the originality never to wear any jewellery and this at the time of double rows of pearls, little earrings, lots of little everything... and then suddenly she would appear at a premiere with earrings that reached down to her shoulder. Really daring!'

Amongst the beautiful Givenchy dresses Audrey so carefully kept for herself and which are now in the sale, are a sky blue silk *cloqué* dress, from the shoot for her 1967 film *Two for the Road* and the superb black two piece dress with black beads trimming the top and the hem designed for the party scene in the film *Charade* – costarring Cary Grant (lots 144 & 208). Later a much-loved white grosgrain jacket with oversized black buttons was often worn by Audrey for awards ceremonies and premieres (lot 243).

'Funny Face was the best fashion show ever recorded on film' said critic Rex Reed about Audrey's next great hit, in which she is transformed from a drab bookstore clerk into a chic bird of paradise courtesy of a photographer based on Richard Avedon, played by Fred Astaire. Here, Givenchy had full reign on the transformation with Paris fashions and responded by creating beautiful dresses which were drop-sleeved, tight to the hip from the high necks – high necks Audrey preferred as they hid what she thought were her too-prominent collarbones – and then billowed out in ballerina-length skirts. Audrey looked spectacular in this silhouette.

This close friendship and collaboration both on and off camera, including the creation of a special scent for her, called L'Interdit (lot 238). This friendship lasted until the end of Audrey's life. It manifested perhaps most notably in arguably her best film, Breakfast At Tiffany's, the opening shot of good-time girl Holly Golightly drinking coffee and peering through the window of Tiffany's eating a Danish pastry in a black dress, rivers of pearls hanging down her back and a streaked beehive hairdo with a paste brooch set high on her head, is an iconic shot of both 20th Century film and fashion. Givenchy's stark designs, mainly in black, accessorized with pearls or with a perky feathered hat were ground-breaking, promoting the idea that you don't need an enormous wardrobe - just a fantastic limited selection of superb quality pieces. Audrey once explained 'you can wear Hubert's clothes until they are worn out and still be elegant'. Whether caught in the rain in a trenchcoat - a Burberry version she owned which is in the sale - or in a full length white beaded dress by her favourite couturier - Givenchy and Audrey's collaboration was unbeatable.

After divorcing her first husband, Mel Ferrer, Audrey spent more time in Rome and eventually married Andrea Dotti, a young psychiatrist. This was when she discovered Valentino, just setting up his haute pret a porter and later couture business, having worked in Paris for Balmain and Jacques Fath. There are several beautiful Valentino couture and pret a porter pieces in the collection, including a spectacular silk organza cropped top, beaded to look like crochet (lot 220). There is too a red wool coat with black buttons and a sheer white silk floor length evening coat from Valentino amongst other designs (lot 219 & online auction lot 316). From Andre Laug, a Swiss designer based in Rome in the I980's is a floor length red silk crepe dress with a belt which Audrey wore to several awards ceremonies and a blue wool coat dress with long sleeves (lot 236 & online auction lot 527).

Latterly Audrey Hepburn, on an anonymous visit to his New York store, discovered that Ralph Lauren's designs exactly suited her. On a subsequent visit to the store meeting and talking with Lauren, she told him the clothes she wore as a girl were 'simple, European classic' the exact quality she liked in his designs. 'She knew my clothes before I knew her' said Lauren. 'She knew exactly what she wanted. Nobody could tell her what to wear' (lots 249, 251 & 252).

'I love Givenchy for the night' she told him 'but I love your sport clothes for daytime'. 'You could take Audrey into Sears Roebuck or Givenchy or Ralph Lauren – says Lauren 'she'd put something on and you'd say "it's her". 'Very few people can do that. I truly feel Audrey gave Givenchy a look. As time went on they collaborated' he says 'but I think she picked what was Audrey out of Givenchy. 'The same for my clothes. She just picked from them what was right for her'.

It is the Audrey Hepburn, never happier than in wearing capri pants, a black turtleneck sweater and flat ballet shoes in every colour under the rainbow, inspired by the ballet ambition of her early years, that encapsulates her profound effect on fashion from the late 20th century up until our own time.

Right: Audrey Hepburn photographed by Anthony Beauchamp circa 1954, part lot 46 (detail).





Selected Filmography and Stage Appearances

1948	High Button Shoes
1951	Gigi
1953	Roman Holiday
1954	Ondine
1954	Sabrina
1956	War and Peace
1957	Mayerling
1957	Funny Face
1957	Love in the Afternoon
1959	Green Mansions
1959	The Nun's Story
1960	The Unforgiven
1961	Breakfast at Tiffany's
1961	The Children's Hour
1963	Charade
1964	Paris When It Sizzles
1964	My Fair Lady
1966	How to Steal a Million
1967	Two for the Road
1967	Wait Until Dark
1976	Robin and Marian
1989	Always



CHORUS TWICE NIGHTLY The Esher Standard Contract for Engagement of Chorus FOR LONDON MUSICAL PLAYS TWICE NIGHTLY AS APPROVED BY THE LONDON THEATHE COUNCIL ON NO. JUNE 1043. Agreement made this "diset.conth day of November 19.48 between JACK HYLRON LED. of Big Nalestyle Theatre, London S.F.L. called "the Chorister) of the other part IDITIONS contained in the Schedules) and 2 hereic are a part hereof as the Regulation mis page. Manager engages the Chorister to rehearse and play in the Choris of the play "MITCH HUTTON SHOES" Period at as no determinant of 2003 run [$6e^{2}$ for the period of twicestals and thereafter until the engagement shall be to minimal by rither party giving to the other two weeks natice in writing at an time. Also notice given by the Coorister shall have no effect if the Mariague on verts the engagement into an engagement for the run of the play in accretance with Clause 3 hereoft. t maring the run of the play shall not be manues or less plus a war bonns of E1 pe Returnsal Understudy Payment. Port 75 CK HVLTOR TUT, MANAGER

*1

A BLACK LACQUERED CARDBOARD SUITCASE

1940s

With white metal hardware, brown leather binding, stamped NEDFABRIKAAT,

7½ in. (19 cm.) high; 30 in. (76 cm.) wide; 17½ in. (44.5 cm.) deep

£400-600

\$510-770 €440-650

Family tradition has it that this was the suitcase with which Audrey Hepburn first travelled to the United States of America ahead of her starring role in Gigi on Broadway in 1951, however, given its simple type and Netherlandish origin it is, perhaps, more likely that she travelled back to England with it after the Second World War. As one of the earliest items amongst Audrey Hepburn's possessions, it is likely that this case was kept because of its particular personal significance.

*2

HIGH BUTTON SHOES, 1948-1949

An Esher Standard Contract for Engagement of Chorus, dated 19 November, 1948, between Jack Hylton Ltd. Of His Majesty's Theatre, London and Audrey Hepburne of 19, Campden Hill Gardens W.8. for the 1948 London stage production High Button Shoes, the Manager to pay the Chorister the sum of £9 (Nine Pounds) for every week of twelve performances, the four page contract signed in black ink by Hugh Charles on behalf of Jack Hylton Ltd.

13¼ x 8½ in. (33.7 x 21.6 cm.)

£1,000-1,500

\$1,300-1,900 €1,100-1,600

In 1948, the nineteen-year-old Audrey and her mother left the Netherlands to pursue her ballet studies with Madame Rambert. Unable to afford the fees, Audrey was fortunate in the patronage of Rambert, who not only offered a scholarship, but also took the young ballerina into her home in Campden Hill Gardens. However, as the months went on, Audrey realised that her height was becoming an obstacle to her ballet ambitions, preventing her securing a place in Rambert's company. Eager to make a living, Audrey attended a casting call for the London production of the hit Broadway musical *High Button Shoes* and was one of 40 girls to be selected out of 3000 candidates for the chorus of bathing beauties. The production opened at the London Hippodrome on 22 December, 1948, where it ran for 291 performances. By the time the show closed in Spring 1949, Audrey had bid farewell to her dreams of becoming a ballerina.

CHORUS TWICE NIGHTLY The Esher Standard Contract for Engagement of Chorus

This contract is









*3

A CHOKER AND SIMILAR BRACELET OF COLOURED GLASS BEADS

THE CHOKER MID-20TH CENTURY

The choker with red, blue and green paste set rings hung with glass beads and simulated pearl fringes

£500-800	\$640-1,000
The bracelet: 8½ in. (21.5 cm.) long	(2)
The necklace: 14 in. (35.5 cm.) long	

Many jewellery designers were influenced by Mughal Indian jewels, including Chanel and Kenneth Jay Lane. These two pieces are reminiscent of both firms' work.

*4

A CULTURED PEARL-SET BROOCH

PIERO, THIRD QUARTER 20TH CENTURY

Modelled as a flowerhead, the central cultured pearl surround by bead terminated stamen and three layers of petals, twin prong clip fitting

Signed Milano Piero

4 cm. long

£300-500

\$390-640 €330-540

€540-860





*5 AN ALZER HARD SUITCASE

LOUIS VUITTON, CIRCA 1970

Covered in LV monogramme toile, with yellow metal hardware

24 x 16½ x 8 in. (61 x 42 x 20 cm.)

£2,000-3,000



EXHIBITED

5

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 – 2001, no. 132/133 or 134.

*6

A TRAVELLING MAKE-UP CASE

LOUIS VUITTON, 1970s

Covered in LV monogramme toile, with yellow metal hardware, lined in brown moire silk, stamped 864186

10 x 7 x 6½ in. (25 x 18 x 16.5 cm.)

£2,500-4,000

\$3,200-5,100 €2,800-4,300





7 (part illustrated)



8 (part illustrated)



*7 GIGI, U.S. TOUR, 1952-1953 GEORGE SHIMMON

Audrey Hepburn with a poodle, Palace Hotel, San Francisco, circa 1953

four gelatin silver prints

each with stamped photographer's credit and numerical notations (verso) sheet: $10 \times 8\%$ in. (25.4 x 21 cm.) (4)

0-640
0-540

Hepburn visited San Francisco in 1953 as part of the U.S roadshow tour of the stage production *Gigi*. The tour closed on 16 May, 1953, in San Francisco.

*8

£300-500

BARONESS ELLA VAN HEEMSTRA

Audrey Hepburn with Baroness Ella van Heemstra, New Jersey and Audrey Hepburn with Santa Claus, New York, both December 1953 two gelatin silver press prints

each with stamped United Press credit (verso)

together with a typescript letter, signed, from picture editor of the Newspaper Enterprise Association Jack P. Gabriel to Audrey Hepburn, dated 23 February, 1954 ...enclosing some glossies you may like to have, particularly the one with your mother largest print, sheet: $8 \times 7\%$ in.(20.3 x 18.4 cm.); letter 9 ½ x 6 in. (24.1 x 15.2 cm.)

£200-300

(3)

\$260-380 €220-320

Audrey's mother, the Baroness Ella Van Heemstra, arrived in the United States for the first time on 17th December, 1953, to stay with her daughter until the following May. Having not seen her mother since she left London in October 1951, Audrey greeted her mother aboard the liner *Nieuw Amsterdam* in Hoboken, New Jersey. In an interview with Photoplay magazine, Audrey enthused *I want everything to be perfect, I've ordered tickets for all the new plays, and I'm going to lay it on real thick - New York that is. I want mother to love it as much as I do. I plan to spoil her as she's never been spoiled before!*

Four days later, Audrey was photographed with Santa Claus during ceremonies at the Heart Thrift House in New York on 21st December, 1953, for the benefit of the New York Heart Association.

***9** GIGI, 1951-1952

Audrey Hepburn's working script for the 1951 Broadway stage production Gigi, Fulton Theater, New York, the script with approximately 104 pages of mimeographed typescript bound in black leather, the title page inscribed in black ink in Hepburn's hand *Audrey Hepburn*, additionally annotated with contact addresses *Edgar Scott, Villanova, PA* and *157 West 57 Street Apt 6B*, the latter address possibly for *Miss Collette* [indistinct], the parts for the character of Gigi underlined in blue ink, with words underlined in pencil for emphasis, deletions to dialogue and approximately 50 pages annotated in Hepburn's hand with copied out lines, direction notes and amendments to the script including:

- Act I, Scene 2, p. 7 Hepburn expresses Gigi's boredom and resentment with the direction *coat* – *hat* – *1,2,3 looks – kick, foot hurt*

- Act I, Scene 2, p. 15 Hepburn edits the line *Oh*, *Aunt Alicia! A dress from Bechoff-David!* to *A dress from Paquin!*

- Act I, Scene 3, p. 10 when Gigi asks Gaston where he will be eating tonight, Hepurn has amended the restaurant from *Larue's* to *Maxim's*
- Act II, Scene 3, p. 9 when Gigi escapes, crying, from Gaston's arms Doesn't stop you, very strong

- on the reverse of the last page, Hepburn has made the reminder notes Voice down, guts, diction, build

11½ x 9½ in. (29.2 x 24.1 cm.)

£15,000-25,000

\$20,000-32,000 €17,000-27,000

Although many lay claim to having 'discovered' Audrey Hepburn, Audrey herself attributed her discovery to French novelist Colette. Soon after her first significant film role in *Secret People*, Audrey was offered a small part in the musical comedy *Monte Carlo Baby*, which would be shot in both French and English simultaneously on the French Riviera. Audrey was the only member of the cast to play her part in both versions, as she spoke perfect French.

When shooting a scene in the lobby of the Hotel de Paris in Monte Carlo, Audrey was spotted by Colette, who along with a team of talent scouts across Europe and America, was then searching in vain for a young actress to play the part of the gamine Gigi in the Broadway adaptation of her 1944 novella. In *American Weekly*, 1952, Colette recalled *...the moment I saw her I could not take my eyes away. "There," I said to myself incredulously, "is Gigi!" ...That afternoon I offered her the part.*

Although feeling ill-equipped to play such a leading role, Audrey eventually agreed, sailing for New York in October 1951, and learning her lines over the eighteen day crossing. Rehearsals were tough, but by the time of the preview in Philadelphia, the critics declared her the *acting find of the year*. Within a week of opening at the Fulton Theatre on 24 November, Audrey's name was up in lights, given top billing above the title of the play - she was a star. The show ran for a total of 219 performances, closing on 31 May, 1952.

10.30 Miss Colles 157 Dest 57 Street Neenhova apt 6



Jeg Doweg

GIGI

Dramatized

by

Anita Loos

From the novel by

Colette.

Indrey

Entrance





*10

GIGI, 1951-1952 A SWIZZLE STICK CARTIER, CIRCA 1950

Of cylindrical form, the slide-mechanism handle containing six curved stirrers, the seventh surmounted by a single jadeite bead, suspended from a heart-shaped charm, one side engraved *AUDREY*, the other *GIGI*, swizzle stick 7.9 cm. (unopened), heart 2.2 cm.

Swizzle stick signed Cartier and no. 23297, heart unsigned

41/8 in. (10.5 cm.) long

£2,000-3,000

\$2,600-3,800 €2,200-3,200

Presented to Audrey Hepburn to commemorate her breakthrough performance in the 1951 Broadway stage production, *Gigi*.

(reverse)

GIGI



*11

ROMAN HOLIDAY, 1953 A PENDANT

SECOND HALF 20TH CENTURY

Modelled as the Bocca della Verità, with pierced eyes, nose and mouth

11/8 in. (2.9 cm.)

£600-900

\$770-1,100 €650-970 In the most famous scene in *Roman Holiday*, Joe (Gregory Peck) tells Princess Ann (Audrey Hepburn) the legend of the Bocca della Verità, or the Mouth of Truth, which will bite the hand of a liar, while a truthful person will have nothing to fear. Peck and director William Wyler played a trick on Hepburn during filming, not warning her ahead of time that Peck would pull out his arm from the stone mouth with his hand drawn into his cuff, as if bitten off. Audrey's spontaneous reaction was genuine shock, and the scene was filmed in one take. This pendant was likely given to Hepburn by Peck or Wyler as a reminder of the joke, or purchased by Hepburn in Rome as a memento of the scene.

Opposite: part lot 12 (detail)

Roman Holiday *1953

10059-110









*12 ROMAN HOLIDAY, 1953

Audrey Hepburn and others for the 1953 Paramount production Roman Holiday

an exceptional collection of approximately 211 gelatin silver publicity stills including 167 shots featuring Audrey Hepburn each 10 x 8 in. (25.4 x 20.3 cm.)

£4,000-6,000

LITERATURE An Elegant Spirit, p.61 \$5,200-7,700 €4,400-6,500



Blacklisted screenwriter Dalton Trumbo had come up with the screenplay for *Roman Holiday* in the mid-forties; the reverse Cinderella story of a frustrated young princess who eludes her attendants for 24 hours to explore Rome as an anonymous tourist, falling in love with an American reporter, until dutifully returning to her royal obligations. However the project was shelved until taken on by William Wyler in 1951, signing Gregory Peck as the male lead. The success of the picture now depended on finding the right Princess. Wyler recalled *I wanted a girl without an American accent... someone you could believe was brought up as a Princess*.

The London office of Paramount Pictures spotted Hepburn as a cigarette girl in her first professional film role *Laughter in Paradise* and suggested her as a candidate. Wyler immediately ordered a screen test, which took place at Pinewood Studios on 18 September, 1951, under the direction of Thorold Dickinson, who had recently directed Audrey in her first significant film role *Secret People*, an Ealing Studios production which would be released in February, 1952. Dickinson recalled *Paramount also wanted to see what Audrey was like not acting a part, so I did an interview with her... She talked about her experiences in the war, the Allied raid on Arnhem, and hiding out in a cellar. A deeply moving thing.* In order to assess the real Audrey, Wyler had instructed Thorold to keep the cameras rolling after Audrey thought she had finished acting her test scenes. Wyler remembered *First*, *she played the scene from the script, then you heard someone yell 'Cut!' but the take continued. She jumped up in bed and asked, 'How was it? Was I any good?' ...Suddenly she realised the camera was still running and we got that reaction too... She had everything I was looking for - charm, innocence, talent. She was also very funny. She was absolutely enchanting, and we said, 'That's the girl!'*

Paramount signed her immediately to a seven picture contract, with filming to begin as soon as she finished her run in Gigi at the end of May, 1952. At Wyler's request, it was shot entirely on location in Rome. Instantly realising that Audrey was going to be the real star of the picture, Peck generously insisted that the unknown Hepburn receive co-star billing. Interviewed by Wyler for a documentary in 1986, Peck recalled *We all knew this was going to be an important star and we began to talk off-camera about the chance that she might win an Academy Award in her first film.* Looking back, Wyler remembered Audrey was the spirit of youth - and I knew that very soon the entire world would fall in love with her, as all of us on the picture did.



by Dorothy Kilgallen

A rem enchantement hanten paive of the second of the sec

375 NORTH CAROLWOOD DRIVE LOS ANGELES, CALIFORNIA 90077

January 3, 1992

Ms. Audrey Hepburn La Paisible Lili Tolochenas Vaud, Switzerland Dear Audrey,

I have not fully recovered from the impact of your eloquent, staggering tribute at The Kennedy Center. Nor has anyone else, judging from the universal reaction over here.

There is no wily. I can app willingness to Washington and thought that : marks, and the appearance app

New that we hn have the UNIC on January 231 that this requ and that you v obligated. Dr mutual undersu and no embarry are going to v lowed the pist the Princess . again. Aside most of your in their dinm available for

There is a smu due in Faris around the min involves some independent f poning the tr



Francisco on the 23rd. It might how be possible, as the meeting involves getting a number of people together, we are tabling the UNICEF people that we will let them know by January 10th Hopefully, it will work dut. Nearwhile, all my love, and embraces

your -

**13* ROMAN HOLIDAY, 1953

Two rare promotional booklets *An Introduction to… Audrey Hepburn*, the cover featuring Hepburn in the role of Princess Ann in the 1953 Paramount production *Roman Holiday*, the booklet with film stills and text by Dorothy Kilgallen

each: 12 x 9 in. (30.5 x 22.9 cm.)	(2)
£100-150	\$130-190 €110-160

*14 GREGORY PECK

A typescript letter, signed, from Gregory Peck to Audrey Hepburn on *375 North Carolwood Drive* headed stationery, dated 3 January, 1992, the two page letter thanking Audrey for her *...eloquent*, *staggering*, *tribute* at the Kennedy Center... There is no way I can thank you adequately. I can appreciate fully however, the willingness to leave home, fly to Washington and return, the care and the thought that you invested in those remarks, and the beautiful style of your appearance and delivery, Peck goes on to reassure Audrey about her attendance at a forthcoming UNICEF tribute in San Francisco that between them there are No obligations and no embarrassments, ever, joking ...people are going to continue to do this. They loved the picture and can't wait to see the Princess and her old boy together again. Aside from that, put delicately, most of your leading men have turned in their dinner pails. And, I'm always available for my dear chum..., signed in black felt pen, Yours - Greg

101/2 x 71/4 in. (26.7 x 18.4 cm.)

£500-800

\$640-1,000 €540-860

Between 1987 and 1992, Hepburn spoke at a total of four tributes to her *Roman Holiday* co-star Gregory Peck. Her companion Robert Wolders quipped *How much could they say about each other*? When Peck was honoured for his contribution to the arts at the 14th Annual Kennedy Center Honors on 8th December, 1991, Hepburn delivered her most touching address: *Dearest Greg, to your generosity, I owe my career. For your courage and integrity, you have my deepest respect. For your friendship, your goodness, and your humour, you have all my love.*

After Hepburn's death in 1993, Peck reminisced *It was my good luck during that* wonderful summer in Rome, to be the first of her screen fellows, to hold out my hand, and help her balance as she did her spins and pirouettes. Those months were probably the happiest experience I ever had making movies.

*15 ROMAN HOLIDAY, 1953 TOMMY WEBER

Audrey Hepburn holding her Academy Award for Best Actress for *Roman Holiday* with presenter Jean Hersholt at the 26th Academy Awards, New York, 25 March, 1954

gelatin silver press print with stamped photographer's credit (verso) sheet: 10 x 8 in. (25.4 x 20.3 cm.)

£200-300

\$260-380 €220-320

While performing in *Ondine* on Broadway, Audrey learned that she had been nominated for an Academy Award for her performance in *Roman Holiday*. Dashing to the NBC Century Theater in New York for the bi-coastal ceremony on 25 March, 1954, Audrey still wore her stage make up for water nymph *Ondine*, together with a little white dress by Givenchy. *I was so surprised when they called my name that I didn't know what to do*, Audrey told reporters the next day, Mother and I wanted to celebrate, so we bought a *bottle of champagne on the way home. It was warm - but it was the best champagne I ever tasted*. Only three days later, Hepburn was presented with a Tony award for best stage actress for *Ondine*, then only the second actress ever to have won an Oscar and a Tony award in the same year.



Audrey Hepburn with Irving Berlin, Cole Porter and others at the premiere of *Roman Holiday*, 14 September 1953, Westwood, California

five gelatin silver snapshots

one inscribed in Hepburn's hand in blue ink *C. Porter* - *me* - *Irving Berlin* and date stamped 15 September, 1953 (verso)

each sheet: 5 x 4 in. (12.7 x 10.2 cm.)	(5)
£300-500	\$390-640

300-300	\$390-640
	€330-540









C. Parlas _ me - Seeig Boa:





*17 GREGORY PECK

A Christmas notecard, signed, from Gregory and Veronique Peck to Audrey Hepburn and Robert Wolders [n.d. but *circa* December, 1991], inscribed in black ink in Peck's hand *For Audrey and Rob, with our love, V and G*, the reverse with a handwritten note from Peck *Dear Audrey, Always a seeker of truths, I offer this suggestion, should you find yourself on the Audrey-Greg circuit once more: instead of saying "I owe my career to him," how about "he didn't get in my way,"* going on to thank her for making the journey to appear at the Kennedy Center, signed *With love, always. Greg*

5 x 6½ in. (12.7 x 16.5 cm.)

£300-500

\$390-640 €330-540

See footnote to lot 14.

*18

CECIL B. DEMILLE

A typewritten letter, signed, from Cecil B. DeMille to Audrey Hepburn on *Paramount Pictures Corporation* headed stationery, dated 31 March, 1953, the one page letter addressed to Miss Audrey Hepburn at the Exeter Hotel, Seattle, Washington, reading *You thank me for my 'kindness to you at the luncheon' given for you at Paramount. When I find myself sitting near such a charming guest of honor 'kindness' comes very easily to me. As the years go by, I hope I shall be present at many luncheons given in your honor during a long and happy association with Paramount. Thank you for your good wishes on the Academy Awards. I have learned two things from them - I can still be surprised and I have more friends than I knew,* signed in blue ink *Cecil B. deMille*

11 x 8½ in. (27.9 x 21.6 cm.)

£600-900

\$770-1,100 €650-970

Paramount Studios hosted a lunch in honour of their new star in Spring 1953. Three photographs taken at the lunch, showing Audrey with legendary producer-director, Cecil B. DeMille, production supervisor, Don Hartman, Paramount studio head, Y. Frank Freeman and then fiancé, James Hanson, are offered for sale in the following lot. DeMille would soon begin production on his last and most spectacular epic, *The Ten Commandments*.

*19

ROMAN HOLIDAY, 1953

Audrey Hepburn with director, Cecil B. DeMille, production supervisor, Don Hartman, Paramount studio head, Y. Frank Freeman and fiancé James Hanson at a lunch given in her honour at Paramount Studios, Hollywood, 1953

three gelatin silver production stills each sheet: 7½ x 9½ in. (19 x 24.1 cm.)

£100-150

(3) **\$130-190** €110-160








*20

A WHITE COTTON BLOUSE

UNLABELLED, 1960s

With ruffled dress fronts, collar and cuffs, with laundry mark 'MEL F'

£1,000-1,500

\$1,300-1,900 €1,100-1,600

Whilst the collar is marked MEL-F, for Audrey Hepburn's husband inscription, Mel Ferrer, this is almost certainly a laundry mark, as the shirt is clearly Audrey Hepburn's size (see lot 192).

*21

TWO PERSIAN BROCADE RETICULES

CARTIER, 1970s

Both drawstring bags on black silk cords with tassels, the large with a hunting scene silk, the smaller gilt arabesques, lined in blue suede

The larger: 10 x 8.5 in. (25.4 x 21.6 cm) The smaller: 4.5 x 5 in. (11.4 x 12.6 cm.) body of bag, excluding tassels

£300-500	\$390-640
	€330-540





22

*22

CECIL BEATON (1904-1980)

Audrey Hepburn, London, circa 1955

gelatin silver print, mounted on board signed in red crayon (mount, recto); stamped 'Cecil Beaton photograph' (mount, verso)

mount: 117/8 x 11 in. (30.2 x 27.9 cm.)

£3,000-5,000

*23

CECIL BEATON (1904-1980)

Audrey Hepburn, March 1954

three gelatin silver prints, each individually mounted on board each signed in red crayon (mount, recto); each stamped 'Cecil Beaton photograph' (mount, verso) each mount: 13 x 11 in. (33 x 27.9 cm.)

(3)

\$7,700-11,000

€6,500-9,700

£6,000-9,000

LITERATURE

Photograms of the Year, 1954 (one illustrated) T. Pepper, R. Strong, P. Conrad, *Beaton Portraits*, National Portrait Gallery, London, 2004, p. 32 and cover (one illustrated).

\$3,900-6,400

€3,300-5,400









24



*24 CECIL BEATON (1904-1980)

Audrey Hepburn, March 1954

gelatin silver print, mounted on board signed in ink (mount, recto); stamped 'Cecil Beaton photograph' and annotated 'New York, 1954' in pencil (mount, verso)

mount: 15½ x 12 in. (39.4 x 30.5 cm.)

£3,000-5,000

\$3,900-6,400 €3,300-5,400



Audrey Hepburn, March 1954

gelatin silver print, mounted on board signed in red crayon (mount, recto); stamped 'Cecil Beaton photograph' (mount, verso) mount: 13 x 11 in. (33 x 27.9 cm.)

£3,000-5,000

\$3,900-6,400 €3,300-5,400



CECIL BEATON (1904-1980)

Audrey Hepburn, March 1954

gelatin silver print, mounted on board signed in red crayon (mount, recto); stamped 'Cecil Beaton photograph' (mount, verso) mount: 13 x 11 in. (33 x 27.9 cm.)

£3,000-5,000

\$3,900-6,400 €3,300-5,400





*27

ONDINE, 1954

Audrey Hepburn's working script for the 1954 Broadway stage production Ondine, 46th Street Theatre, New York, the script with approximately 109 pages of mimeographed typescript with green paper covers, the title page inscribed in Hepburn's hand in blue pencil *Audrey Hepburn, 46th Street Theatre, 46th Str.-B'way, N.Y.*, the parts for the character of Ondine marked in pencil, with words underlined for emphasis, deletions to the dialogue and approximately 32 pages annotated in Hepburn's hand with copied out lines, minor amendments and notes including:

- Act 1-8 (verso) Hepburn has summarised the three Acts 1 Hans gay, 2 sadness dis, 3 love, 1 chamberlain gay, 2 King -serious, 3 profound vital
- Act 1-14 (verso) Hepburn has sketched a courtly character in medieval costume
- Act 2-39 (verso) Hepburn notes reluctance to face him;

together with a one page typescript Production Schedule

11½ x 9¾ in. (29.2 x 24.8 cm.)

£6,000-9,000	\$7,700-11,000
	€6,500-9,700

At a party in London, hosted by Audrey's mother in July 1953 during the British opening of *Roman Holiday*, Audrey's co-star Gregory Peck introduced her to his friend, American actor Mel Ferrer. Cecil Beaton remembered Mel saying to him that night that Audrey was *the biggest thing to come down the turnpike*. An immediate attraction developed, despite Mel being almost twelve years Audrey's senior and currently on his third marriage. A besotted Mel, keen to find a joint project, sent Audrey the script for Jean Giaradoux's 1938 play *Ondine*, a medieval love story of a water sprite and a knight errant and the folly that results from their marriage. Audrey immediately agreed to play the heroine to his knight after filming finished on *Sabrina*, securing a package deal for both herself and Mel with the Playwrights Company, to be directed by Alfred Lunt.

Audrey and Mel became inseperable during rehearsals in New York, provoking rumours of an off-stage romance. *Ondine* opened on 18 February, 1954, to rapturous applause. The critics were unanimous in their praise of Audrey's enchantingly lovely performance as the titular water nymph, appearing on stage in a skimpy fishnet bodysuit, which according to Alexander Walker *gave the appearance she was naked except for a few strategically positioned wisps of seaweed*. Within a month, Audrey had won a Tony award for her performance in *Ondine*, then only the second woman to win an Oscar and Tony award for best actress in the same year, and became the most highly paid actress on Broadway. However, it would turn out to be her last ever stage appearance - Audrey had exhausted herself, and by June she was advised by her doctor to pull out of the play early and retreat to the Swiss Alps, which would become her lifelong sanctuary. By September, Audrey and Mel Ferrer were married.

(2)







28

*28

ONDINE, 1954 RODERICK MACARTHUR

Audrey Hepburn in the Broadway stage production *Ondine*, 46th Street Theatre, New York, 1951

two gelatin silver publicity stills each with stamped photographer's and theatre credit (verso) largest sheet: 10 x 8¼ in. (25.4 x 21 cm.)

£200-300



*29 ONDINE, 1954 MILTON GREENE (1922-1985)

Audrey Hepburn in the Broadway stage production *Ondine*, 46th Street Theatre, New York, 1951

six gelatin silver publicity stills each with stamped photographer's and theatre credit (verso) sheet: largest 10 x 8 in. (25.4 x 20.3 cm.)

£1,000-1,500

(2)

\$260-380 €220-320 (3) \$1,300-1,900 €1,100-1,600

EXHIBITED

One: *Audrey Hepburn: Portraits of an Icon*, London, The National Portrait Gallery, 2015, no. 29.

Milton Greene had previously photographed Audrey for her Broadway debut in Gigi in 1951.



29 (part illustrated)









*30

£200-300

A PAIR OF GILT-METAL HOOP CLIP ON EARRINGS

UNMARKED, SECOND HALF 20TH CENTURY (2)

\$260-380 €220-320

*31

A GILT-METAL BRANCH BROOCH

TRIFARI, CIRCA 1950'S Set with paste leaves 2½ in. (6.5 cm.) long

£300-500

\$390-640 €330-540

Sabrina

≫1954

**32* SABRINA, 1954

Audrey Hepburn's partial working script for the 1954 Paramount production Sabrina, dated 7 October, 1953, the Final White Script comprising 117 pages of mimeographed typescript, bound in black leather, with 8 pages printed on coloured paper representing changes to the script, the cover page titled *Sabrina Fair* and inscribed in an unknown hand *Audrey Hepburn*, the majority of the parts for the character of Sabrina Fairchild marked in pencil or blue ink, with words underlined for emphasis and approximately 9 pages annotated in Hepburn's hand with copied out lines and minor amendments, additionally annotated in an unknown hand on p. 99, where Sabrina advises Linus on how to dress in Paris, with an addition to the line *And another thing: never a briefcase in Paris AND NEVER AN UMBRELLA*

111/2 x 93/4 in. (29.2 x 24.8 cm.)

£15,000-25,000

\$20,000-32,000 €17,000-27,000

It's the second big film, said Audrey, which will prove if I was really worthy of the first. That second film was Sabrina, a modern Cinderella story set in Long Island, Audrey playing the chauffer's daughter turned sophisticated Parisienne who falls in love with, first the youngest, then the eldest son of her father's millionaire employer, the love interests played by William Holden and Humphrey Bogart respectively. Bogart was notoriously difficult on set, hated Holden and even complained about Audrey, grumbling to Clifton Webb She's okay... if you like to do thirty-six takes. Director Billy Wilder, however, had such a high opinion of the young star that he consulted her on everything, becoming a great mentor and friend.

On top of the on-set animosity between the leading men, the script had become a chaos of re-writes. According to Wilder, the original screenplay had been written for Cary Grant rather than Bogart, so Wilder and screenwriter Ernest Lehman stayed up most nights getting the pages ready for the next day. This only increased the tension on set, as a grumpy Bogart lost his temper over the script. Reportedly Wilder even asked Audrey to stall the production by pretending to be ill, giving him more time to finish writing the next scene. It is no surprise, therefore, that Audrey's working script is incomplete, lacking the latter portion of the film. The stack of loose pages in lot 40 expose the ongoing re-writes, showing earlier versions of the dialogue.

Despite the production troubles, the film was a success, and Audrey sparkled. As part of the plot, Wilder wanted Sabrina dressed in Parisian couture on her return from France and sent Audrey to Paris to pick out her wardrobe. Thus began a lifelong association between Audrey and Hubert de Givenchy. Givenchy remembered *She knew exactly what she wanted… What I invented for her eventually became a style, so popular that I named it "decollete Sabrina."*



Audrey Hepburn reading the script for Sabrina

SABRINA FAIR

104.

AN

Sudustries will now came o order, Os charron al lu

0

soard Susance alle lo say treides Romans Stadlo

du Clemens

Some saw and

e.e. he

SABRINA (Cont'd) Industries will now come to order. As Chairman of the Board, I would like to say at the outset --(Giddily) Friends, Roman, Stockholders lend me your money ... (She holds onto the desk) Oooh, the Chairman is so dizzy!

And my any king at the table and Linus, moving toward her now from the build-in bar with a couple of drinks in his hands.

> LINUS Meeting adjourned. Have a frozen daiquiri.

SABRINA (She gets up, looking about, fascinated) I once saw an office like this. At my dentist's. In an old copy of Fortune magazine.

LINUS (Holding out the drink) Here.

SABRINA Has David got an office like this?

LINUS Something like it. Maybe a little larger.

SABRINA

Larger!

LINUS Instead of a desk, he has a putting green.

(Handing her the drink) ease, Sabrina. Before my fingers frostbitten.

as the drink, wanders toward the terrace.

SABRINA the ledge?

LINUS

ABRINA the ledge ... that you almost

93.

*33

A SUIT OF OLIVE GREEN CASHMERE

GIVENCHY 5, 1990

With black velvet collar and pocket flaps; together with a pair of court shoes

£500-800

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 - 2001, no. 36.



*34

A DAY SUIT

VALENTINO MISS V, 1989

The jacket of red and brown houndstooth tweed, the skirt of brown wool, with an associated red wool blouse; and a pair of Bruno Magli brown leather pumps (5)

£500-800

EXHIBITED

(2)

\$640-1,000 €540-860

> Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 - 2001, no. 34.

*35

TWO PAIRS OF HIGH-HEELED COURT SHOES RENE MANCINI, 1980s/90s

One in black and white, one in black leather

£300-500

(4)

\$390-640 €330-540

\$640-1,000 €540-860

Audrey Hepburn backstage on the set of *Sabrina*. part lot 37 (detail) 8

MPH













36 (part illustrated)

*36

SABRINA, 1954

Audrey Hepburn as Sabrina Fairchild for the 1954 Paramount production *Sabrina*, Hollywood, 1953

fifteen gelatin silver wardrobe test shots one shot inscribed in Hepburn's hand in blue ink *Sabrina in the kitchen!!* each date stamped, with various dates from 22 September to 21 November 1953 (verso) each sheet: 51% x 4 in. (12 x 10.2 cm.) (15)

£2,000-3,000

EXHIBITED

Two: Audrey Hepburn: Portraits of an Icon, London, The National Portrait Gallery, 2015, no. 22 & 23.

*37 SABRINA, 1954 MARK SHAW (1922-1969)

Audrey Hepburn for Life Magazine during filming of the 1954 Paramount production *Sabrina*, Los Angeles November 1953

23 gelatin silver press prints

each with stamped photographer's and *Life Magazine* credit (verso) largest sheet: 13½ x 10½ in. (34.3 x 26.7 cm.) (23)

£8,000-12,000

\$11,000-15,000 €8,700-13,000

LITERATURE

LIFE, 7 December, 1953 An Elegant Spirit, p.159

Taken for a photographic essay titled *Audrey Hepburn, Many-sided Charmer,* for the 7 December 1953 issue of LIFE Magazine, shots include; Audrey with Edith Head, being made up, grabbing breakfast, going over lines, recording *La Vie en Rose* and her nightly shampoo ritual. The magazine's accompanying captions explained that Shaw's pictures show... *her working day, not because there is anything so remarkable about it but because whatever Audrey does, she looks pretty remarkable doing it.*

\$2,600-3,800 €2,200-3,200









37 (part illustrated)





*38 SABRINA, 1954 MARK SHAW (1922-1969)

Audrey Hepburn for Life Magazine during filming of the 1954 Paramount production *Sabrina*, Los Angeles, 1953

approximately 986 gelatin silver contact prints on 51 sheets some with markings in red wax crayon (recto) and numerical notations (verso) contacts each: 2¼ x 2¼ (5.7 x 5.7 cm.) or 1 x 1½ in.; sheets each: 10 x 8 in. (25.4 x 20.3 cm.) (51)

£20,000-30,000

\$26,000-38,000 €22,000-32,000

Please see footnote to lot 37.



(part illustrated)









*39 SABRINA, 1954

JADRINA FRIR

Audrey Hepburn and others on the set of the 1954 Paramount production Sabrina, Los Angeles, 1953

approximately 539 gelatin silver contact prints on 74 cut sheets

the majority of shots featuring Audrey Hepburn each date stamped, with various dates 12 October -7 December, 1953 contacts each: 2¼ x 2¼ in.(5.7 x 5.7 cm.);

sheets each: 10 x 8 in. (25.4 x 20.3 cm.) £15,000-25,000

\$20,000-32,000 €17,000-27,000

(74)

*40

SABRINA, 1954

Approximately 75 loose pages of script, various dates September - November, 1953, some pages showing earlier versions of the dialogue prior to the Final White Script, approximately 21 pages with the parts for the character of Sabrina Fairchild marked in pencil or blue ink

11 x 8¾ in. (27.9 x 22.2 cm.)	(75)
£2,000-3,000	\$2,600-3,800

€2,200-3,200

SABRINA FAIR

INT. LINUS / UFFICE - (DUSK)

em

127.

oom is in semi-durkness, lighted only of a late summer sky already fading : The door open and Linux enters will Lis up to the desk where the receiver the streamble the faces.

123.

All right, Esbring perfectly good re-shouldn't see per What is the

Sabrina stands allent, just looking at him.

what is it? SABRINA

It's... (She besitstes. Then, simply:) I mush't be in love with you.

oks at her across the dimness of the vest room. He walks slowly to the Hight switch on the wall arms it on. For a moment, in the sudden light, a the towart on Subrint's Idee.

SABRINA Please don't.

I'm sorry. LINUS

He switches the lights off. They stand in semi-darkness again.

teps Tate

n he sees









(part illustrated)

*41

SABRINA, 1954

Audrey Hepburn on the set of the 1954 Paramount production Sabrina, Los Angeles, 1953

24 gelatin silver production stills

including one shot with Hubert de Givenchy, inscribed in Hepburn's hand in blue ink *with Hubert de Givenchy* (verso); each date stamped, with various dates 8 October - 25 November, 1953 contacts each: 2½ x 2¼ in.(5.7 x 5.7 cm.); sheets each: 10 x 8 in. (25.4 x 20.3 cm.) (24)

£1,500-2,500

\$2,000-3,200 €1,700-2,700

LITERATURE

An Elegant Spirit, p.157.

(inscription verso)

will Hebert de Persendy

Sabrina, 1954, Audrey Hepburn photographed on set with Hubert de Givenchy, lot 41 (detail).

-



*42 APOWDER COMPACT CARTIER, CIRCA 1950

Of reeded rounded rectangular form with oval cabochon sapphire thumbpiece opening to reveal a mirror and powder compartment, in slip case, French marks

Signed Cartier Paris and numbered indistinctly P9353

2% x 2½ in. (6.20 x 6.6 cm.)

£4,000-6,000

\$5,200-7,700 €4,400-6,500





(alternate view)





(inscription)

*43 ALIPSTICK HOLDER CARTIER, CIRCA 1950

Of reeded cylindrical form, the lid cushion shaped cabochon sapphire thumbpiece opening to reveal the lipstick, the base with engraved initials *A.F.*, French mark

Signed Cartier Paris and numbered indistinctly O1427

10 x 2 cm. (4 x .4/5 in.)

£2,000-3,000

\$2,600-3,800 €2,200-3,200



*44 A BLACK AND WHITE POLKADOT SILK CREPE COCKTAIL DRESS

GIVENCHY COUTURE, 1980s

High at the front, with plunging neckline to the rear, wrap-over skirt labelled with tag number 79.187; with a black belt with oversize buckle; and a pair of black high heeled court shoes by René Mancini (4)

£1,000-1,500	\$1,300-1,900 €1,100-1,600
£1,000-1,500	

Audrey Hepburn was photographed wearing this dress accompanied by Ralph Lauren at The American Academy of Achievement summit, New York, 1991.

*45 A BLACK CHIFFON COCKTAIL GOWN

GIVENCHY COUTURE, 1991

Draped at the back onto a scooped neckline, long chiffon sleeves, the tag inscribed 79814

£2,000-3,000

\$2,600-3,800 €2,200-3,200

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 – 2001, no. 73.



(alternate view)











*46 ANTHONY BEAUCHAMP (1917-1957) Audrey Hepburn, 1955

two gelatin silver prints stamped photographer's copyright credit (verso) each image/sheet: 11% x 9½ in. (30.2 x 24.1 cm.)

£600-900

\$770-1,100 €650-970

EXHIBITED

One: Audrey Hepburn: Portraits of an Icon, London, The National Portrait Gallery, 2015, no. 32.

*47

ANTHONY BEAUCHAMP (1917-1957)

gelatin silver print stamped photographer's copyright credit (verso) image/sheet: 9% x 6% in. (25.1 x 16.8 cm.)

£300-500

Audrey Hepburn, 1955

\$390-640 €330-540

*48

ANTHONY BEAUCHAMP (1917-1957)

Audrey Hepburn, 1955

gelatin silver print sheet: 10 x 8 in. (25.4 x 20.3 cm.)

£400-600

\$510-770 €440-650

EXHIBITED

Audrey Hepburn: Portraits of an Icon, London, The National Portrait Gallery, 2015, no. 33.

60









(part illustrated)

*49 PHILIPPE HALSMAN (1906-1979)

Audrey Hepburn, Italy, July 1955

five gelatin silver prints each with stamped photographer's copyright credit (verso) each sheet approximately: 13% x 10% in. (34.9 x 27.3 cm.)

£8,000-12,000

\$11,000-15,000 €8,700-13,000

(5)

Halsman captured Hepburn at home in a series of photographs to accompany an article for Life magazine, 18 July, 1955 titled *An Idyl for Audrey: In Italy She relaxes down on a plush farm.* While filming *War and Peace* at Rome's Cinecitta studios, Audrey and husband Mel Ferrer rented a pink farmhouse outside Rome with a menagerie of animals.





*50

NORMAN PARKINSON (1913-1990)

Audrey Hepburn with Bimba the Donkey at the Villa Rolli, Cecchina, 23 June, 1955

five gelatin silver prints

each annotated 'strictly copyright Vogue Magazine by Norman Parkinson' one annotated 'favorite' in ink with various annotations in red crayon and pencil (verso)

each image/sheet: 14% x 11½ in. (36.7 x 29.2 cm.)

£8,000-12,000

EXHIBITED

(5)

\$11,000-15,000 €8,700-13,000 One: London, National Portrait Gallery, *Audrey Hepburn: Portraits of an Icon*, 2 July-18 October 2015, pl. 36.

Norman Parkinson – tall dashing, with a twinkle in his eye and considerable charm – was among the greatest British fashion and style photographers of all time. He was particularly skilled at creating a seemingly natural and effortless mood of elegance and spontaneous grace, at his best in situations, such as this memorable shoot for Vogue that allowed for a degree of improvisation.





*51 WAR AND PEACE, 1956

A commemorative booklet for the London premiere of *War and Peace*, Plaza Theatre, 16 November, 1956

5½ x 3¾ in. (13 x 9.5 cm.)

£200-300

\$260-380 €220-320

*52 WAR AND PEACE, 1956

A two page telegram to Audrey Hepburn and Mel Ferrer at the Raphael Hotel, Paris, 25 August, 1956, informing them of the success of the Los Angeles opening of *War and Peace* on 24 August, 1956 ...tremendous audience reaction Press reviews . Examiner says quote Greatness is upon picture in every department . So Superior it makes even Gone With the Wind look small and childish... Audrey Hepburn is a revelation of almost unimaginable beauty in her finely shaded portrayal unquote . Warmest to you both = Russell

6 x 8 ¼ in. (15.2 x 21 cm.)

£12	20-1	80
-----	------	----

\$160-230 €130-190

The telegram was possibly sent from friend and fellow actress Rosalind Russell.





*53 WAR AND PEACE, 1956

Audrey Hepburn's final shooting script for the 1956 Paramount production War and Peace, dated 28 June, 1955, the script bound with two brass brads in blue paper covers and comprising approximately 309 pages of mimeographed typescript including deleted scenes and cut dialogue, with 12 pages printed on pink paper representing revisions to the script, the title page inscribed in an unknown hand *Mrs. Audrey Hepburn*, the majority of the parts for the character of Natasha Rostov marked in pencil and various inks, with words underlined in pencil for emphasis, deletions to dialogue and directions, and approximately 30 pages annotated in Hepburn's hand with question marks, copied out lines, minor amendments and notes including:

- pp.79-80 when Nicholas returns on leave and the script calls for ad lib greetings, Hepburn has prepared her dialogue Nicholas, Nicholas, it's you, oh dear, dearest Nicholas, but how did you get here we did not know you were coming, my brother my own big brother... Nicholas - I want a kiss - O I'm so happy

- p.295 (verso) Hepburn has sketched her costume for the final scene in pencil

11¼ x 9¼ in. (28.6 x 23.5 cm.)

£10,000-15,000

\$13,000-19,000 €11,000-16,000

It was an era of epics as Hollywood utilised widescreen techniques to compete with the growing threat of television, and Tolstoy's 1869 literary masterpiece *War and Peace* was the ultimate epic, set against the Napoleonic invasion of Russia. The naïve, waif-like heroine Natasha Rostov could have been written for Audrey Hepburn - producers Carlo Ponti and Dino De Laurentis secured her for the role by shrewdly offering the part of love interest Prince Andrei to her husband Mel Ferrer, with Henry Fonda as hero Pierre and King Vidor to direct. The lavish production, shot at Rome's Cinecitta' Studios, required eight scriptwriters, 15,000 Italian soldiers, 8,000 horses, 3,000 cannons, 5,000 rifles and 7,000 costumes. Although the resulting three hour spectacular received positive reviews overall, the \$6 million production was not a financial success. The New York Herald Tribune declared Audrey's Natasha the best feminine performance of the year. Director Vidor agreed, insisting *One thing is for certain, Audrey is Natasha. She is fresh out of the book. I know of no other actress who could have played that part.*

(6)

Mrc. Audrey Hepburn

Dr. 87 to 92

"WAR AND PEACE/"

face know Songa's way dearest F.S.S. 28/6/55. 83. a does so far afe and As Petyn slashes the sabre round the room, pretending to kill Frunchmen, Nichelas puts on his dressing-gown and slippers and goes out into the other room. She dat fan and me before you when taway she lood use you are 12 forget all that, she said "S will 95. ADJOINING ROOM. As Hicholas suddenly comes into the room, Natasha has her foot in one spurred boot. Natasha is dressed in a pale blue frock, fresh, rosy and bright. She tukes her brother's arm and leads him ever to a long window, through which the sum atreams brightly. They stand, almost two silhouettes, before the bright curtain of the window. love seen alerays bet at Some see free Sout that comely and made , subst FATASHA You're quito n mon, aren't you? I'm awfully glad you're my brother! I want to know what men are like Are you the same? As all of flore Her know Sanga's any dearest friend Station cours anyour she does a for alle that way all the source when the and her many and the source of the source are switch forme lime actions but her and be free. Sourt that lot and a free Sourt that NICHOLAS Sonya is very shy. HATASHA HATASHA You know, Sonya's my detreat friend. If she loves anyone, she does it for life, build den't understand that. I forget quickly, Jost, she loves you and me like that. You remember, before you want awwy...well, she says you're to forget all that. She says you're to forget all that. She says you're to forget all that lovely and noble? NICHOLAS (thoughtfully) I never go back on my word. I never go dede di ay dett RATASHA To ingew you'd say that. But it won't do because, you see, <u>if you say that</u>-if you consider yourself bound by your promise it will seem an if she had not meant it acriously. It makes it ss if you wore margying hor because you must and that wouldn't do at all. you see We they you d say deat Out it you to work yourself Dound by your provise of and some as if yaur praise for meant it ceriously) ste word work meant it ceriously) if will meake it as I yau mere marringing aer because you ment





*54 WAR AND PEACE, 1956 MILTON GREENE (1922-1985)

Audrey Hepburn and others during filming of the 1956 Paramount production *War and Peace*, Rome, 1955

144 gelatin silver contact prints on seven sheetssubjects include the cast, crew and extras on set, relaxing between takes and Roman street scenes,approximately 70 shots featuring Audrey Hepburneach with stamped photographer credits and numerical notations (verso)contacts each: 1½ x 1 in. (3.8 x 2.5 cm.) or 2¼ x 2¼ in. (5.7 x 5.7 cm.);sheets each: 10 x 8 in. (25.4 x 20.3 cm.)

£2,000-3,000

\$2,600-3,800 €2,200-3,200







(part illustrated)









*55

WAR AND PEACE, 1956 PIERLUIGI PRATURLON (1924-1999)

Audrey Hepburn as Natasha Rostov for the 1956 Paramount production War and Peace, Rome, 1955

33 gelatin silver publicity portraits each with stamped photographer's credit and numerical notations (verso) each sheet: 9% x 7 in (24.9 x 17.8 cm.)

£3,000-5,000

\$3,900-6,400 €3,300-5,400

(33)





WAR AND PEACE, 1956 GEORGE DANIELL (1913-2002)

Audrey Hepburn as Natasha Rostov in the 1956Paramount production War and Peace, Rome, 1955two gelatin silver publicity portraitsone with stamped photographer's credit (verso)Largest 14 x 10¾ in. (35.5 x 27.3 cm.)£600-900\$770-1,100

€650-970

57 (part illustrated)



*57 WAR AND PEACE, 1956

Approximately 30 loose pages of script for the 1956 Paramount production *War and Peace*, various dates from 16 June - 12 September, 1955, representing revised dialogue including an alternate version of the final scene, approximately 5 pages annotated in Hepburn's hand in various inks and one page annotated verso with a costume sketch in blue ballpoint pen, together with a call sheet, dated Thursday 11 July, 1955, listing the set as *Interior Ballroom* and the make up and on-set times for Audrey Hepburn, Henry Fonda and Mel Ferrer among others

11 x 8¾ in. (27.9 x 22.2 cm.)

£1,000-1,500

\$1,300-1,900 €1,100-1,600

53	////55.	118.
	NATAGHA (in a whisper, very small) I shall certainly tell them.	
	ARDNAY And (he hesitates, briefly) on monalight nightsde you atill wont to hold yourself tight and fly off to the mean?	
	NATAGUA (aghast) How do you know? Where did you hoar	¥2
	(ANDREY (Anaghing) I couldn't holp overnoaring. My window wan just below yourn.	
	RATASHA (in dompair) What a disaster! You heard <u>everyth</u>	ing?
	ANDREY No - yeu disapponred tos sonn.	
	NATABILA You must think I'm on utter idiot!	
	(gently) No. I don't think you're an idiot. I wink	

	D FEAGE		ALL SHEET		
Diroctor: II		Unite: Inuraday, d	uly 11, 1955		
			Sh oting Call: 10.00 All		
SUTI INTERIOR BALLEOON		Cinceitth, Stage 15			
ACTORS	CHARACTERS	шаже ир	ready on set		
	COUNTRIDS ROBTOV RAIDISH GINGLDIAS RAIDISH GINGLDIAS RAIDISH DUMA NUMA NUMA RIGHORAS AUDREN 20 Male Dencors 10 Jonne Dencors	7.30 7.30 6.50 8.60 9.00 10.30 10.30 7.00 6.00	10.00 10.00 " " " 11.30 11.30 10.00		
Corridar:	6 Indiae 6 gentleuen 9 Indios 5 Continuen 4 Officers 4 Operde	6,00 7,00 6,00 7,00 8,00 7,00			


*58 A KOKOSHKA BONNET RUSSIAN, CIRCA 1800

Covered in silver lace, with halo crown, the nape trimmed with pink and green striped ribbon, the front with lace

£1,000-1,500

\$1,300-1,900 €1,100-1,600

Audrey Hepburn's sons recall their mother explaining that this Russian bonnet was used in the 1956 Paramount production *War and Peace*. It is likely the bonnet was used by the wardrobe department for inspiration and retained by Audrey after filming as a memento.





*59 WAR AND PEACE, 1956 GEORGE DANIELL (1913-2002)

Audrey Hepburn as Natasha Rostov in the 1956 Paramount production War and Peace, Rome, 1955 gelatin silver publicity portrait stamped photographer's credit (verso) sheet: 13¾ x 9½ in. (34.9 x 24.1 cm.)

£800-1,200

EXHIBITED

Audrey Hepburn: Portraits of an Iconn, London, The National Portrait Gallery, 2015, no. 40.

*60

WAR AND PEACE, 1956

Audrey Hepburn on the set of the 1956 Paramount production War and Peace, Rome, 1955

seventeen gelatin silver production wardrobe stills the majority with pencil annotations (verso) largest sheet: 9½ x 7 in. (24.1 x 17.8 cm.)

£1,500-2,500

\$1,100-1,500

€870-1,300

(17) \$2,000-3,200 €1,700-2,700



60 (part illustrated)

Other fees apply in addition to the hammer price - see Section D of our Conditions of Sale at the back of this Catalogue

72









WAR AND PEACE, 1956 PER-OLOW ANDERSON (1921-1989) Audrey Hepburn on the set of the 1956 Paramount production *War and Peace*, Rome, 1955

four gelatin silver press prints each with stamped photographer's credit (verso) each sheet: $12 \times 9\%$ in. (30.5 x 24.1 cm.)

£1,000-1,500

(4) \$1,300-1,900 €1,100-1,600







\$390-640

€330-540

101-0208 with Ferragano 1953



★62 SALVATORE FERRAGAMO

Audrey Hepburn with Salvatore Ferragamo, Florence, circa 1953

four gelatine silver press prints

one inscribed in Hepburn's hand in red ink *with Ferragamo 1953* (verso); each with stamped *Foto Locchi* credit (verso) (4)

£300-500

LITERATURE

An Elegant Spirit, p.166.

Salvatore Ferragamo was known as 'the shoemaker to the stars' and created several shoes for Audrey Hepburn at the start of her career in the 1950s. After Audrey chose Ferragamo's black suede slip-on loafers for her dance scene in *Funny Face*, they soon became a trend among the New York fashion set. In *An Elegant Spirit*, Sean Hepburn Ferrer tells us how important shoes were to Audrey: *They were at the foundation of her ethic of quality. If you have good shoes... you can afford to wear simple clothes.*

(verso)

A PAIR OF GILT-METAL PLATFORM SANDAL CHARMS

FERRAGAMO, 1980s/1990s

After a historical Ferragamo sandal of the 1940s; together with a pair of buttons, one with sandal mount, marked *FERRAGAMO*

The buttons: ½ in. (2 cm.) diameter	
The sandal charms: 1 in. (2.5 cm.) long	

£200-300	\$260-380
	€220-320





*64

(4)

A SMALL RECTANGULAR SHOULDER BAG FERRAGAMO, CIRCA 1990

Of woven straw cords, with ivory leather trim and strap, gilt hardware

8 x 5.5 in. (20.3 x 14 cm.) body of bag, excluding handles

£400-600

\$510-770 €440-650



FERRAGAMO AND CHARLES, CIRCA 1990

Including three pairs of heeled tasselled loafers in blue, burgundy and brown, by Ferragamo (1

£300-500





*66

MAYERLING, 1957

Audrey Hepburn as Baroness Mary Vetsera for the 1957 NBC Television production *Mayerling*

ten gelatin silver hair and makeup test shots

one shot with overdrawing in black and white pencil to amend the hairstyle (recto)

sheet 47% x 37% in. (10.5 x 7.9 cm.)

£600-900	\$770-1,100
	€650-970

Mayerling, based on the tragic love affair and suicide pact between Crown Prince Rudolf of Austria and his teenage commoner mistress, Baroness Mary Vetsera, was filmed as a lavish ninety-minute episode of the American TV series *Producer's Showcase* with a \$600,000 budget and a cast of over a hundred. Audrey and husband Mel Ferrer played the lead roles over three weeks in early 1957, and the final production was aired only two weeks later on 4 February, 1957. It would be their last joint appearance.



Two watercolour and pencil costume sketches for Audrey Hepburn as Baroness Mary Vetsera in the 1957 NBC Television production *Mayerling*, the first dated *4 Feb 1957* and inscribed in various inks *Mary Vetsera*, *Act I*, *Opera Box*, *All for you*, initialled in blue ink by Dorothy Jeakins, the second inscribed *Act III*, *Emperor's Ball*, *Vetsera*, *Miss Hepburn* and initialled in black ink by Dorothy Jeakins, together with a portion of the original NBC mailing envelope labelled *Mayerling* and inscribed in an unknown hand "Mayerling" - costume design - drawing by Dorothy Jeakins

Largest 14½ x 11½ in. (36.7 x 28.2 cm.)

£600-900

(10)

(3)

\$770-1,100 €650-970





76 Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

67





68



*68

FUNNY FACE, 1957

Audrey Hepburn and Fred Astaire in the 1957 Paramount production *Funny Face*

gelatin silver publicity still signed in black felt pen by Fred Astaire (recto) sheet: 8 x 10 in. (20.3 x 25.4 cm.)

£400-600

\$510-770 €440-650

LITERATURE An Elegant Spirit, p.55.

*69

AN AMERICAN 8MM 'DIRECTOR REFLEX' CAMERA

BELL & HOWELL, CIRCA 1960

With French adjustable telephoto lens, in original aluminium-mounted hard carry case with chrome catch and shoulder strap and with instruction manual; together with a 'Walz Colour Meter' in red zip case marked 'Made in Japan'

The camera 7¼ in. wide; the case: 9¼ in. (23.5 cm.) high; 12 in. (30 cm.) wide; 4¾ in. (12 cm.) deep

£2,000-3,000

\$2,600-3,800 €2,200-3,200

(4)

Funny Face

≫1957





70 (part illustrated)





*70 FUNNY FACE, 1957 GERARD DECAUX

Audrey Hepburn during filming of the 1957 Paramount production *Funny Face*, Paris, 1956

ten gelatin silver prints stamped photographer's credit (verso) Largest sheet 10% x 8% in. (27.3 x 21 cm.) (10)

£1,500-2,500

\$2,000-3,200 €1,700-2,700







*71 FUNNY FACE, 1957

A double sided 12" acetate of the original soundtrack recording for the 1957 Paramount production *Funny Face*, the *Electro-Vox* label with typescript title *Score from "Funny Face" Paramount Pictures*, and track details *Side One* "Let's Kiss and Make Up", "He Loves and She Loves", "S'Wonderful", Bonjour, Paree", "How Long Has This Been Going On?", Side Two "Funny Face", "Basal Metabolism", "On How To Be Lovely", "Think Pink" Part 1, "Think Pink" Part 3, "Clap Yo' Hands", "Marche Funebre"; together with a copy of the soundtrack LP Funny Face, US edition, 1957

The first:12¼ x 12¼ in. (31.1 x 31.1 cm.)	(2)
£300-500	\$390-640

\$390-640 €330-540



71 (part illustrated)









*72 FUNNY FACE, 1957 BILL AVERY (1917-2002)

Audrey Hepburn during the *Basal Metabolism* dance sequence of the 1957 Paramount production *Funny Face*, Paris, *circa* 1956

four gelatin silver contact prints each with markings in red crayon each sheet: 2½ x 2½ in. (6.4 x 6.4 cm.)

£4,000-6,000 \$5,200-7,700 €4,400-6,500

(4)

In preparation for *Funny Face*, Audrey went back to the barre for two months of ballet lessons in Paris. In *An Elegant Spirit*, son Sean Hepburn Ferrer muses *what a joy it must have been ...to be able to reconnect with her first love - dancing!* The choreography was arranged by Eugene Loring and Fred Astaire. Screenwriter, Leonard Gershe told biographer, Barry Paris *I never saw anyone work so hard. She was tireless in learning both the songs and the dances.* This sequence of iconic shots by stills photographer, Bill Avery, was taken during the *Basal Metabolism* dance routine, an interpretive avantgarde number performed solo by Hepburn in a smoky beatnik jazz cafe in head to toe black, save for white socks to highlight her dancing feet. In *Funny Face*, Astaire noted, *she took off on a dance whirlwind that had been bottled up for years.*

HEB SUMMIT DRIVE BEVERLY HILLS, CALIFORNIA Sunday Dear bushing :-Dear bushing :-to find out from Kinst Frings office, where I doned write to you but they trace nothing. The were runned took you were off to formainen I did not see all of thesering " become ay " did "The as always hoppens with T. I. - a phone "ay " did "The as always hoppens with T. I. - a phone "ay" did "The cell came in that I had to take, "a' from all I lived what I down however out are over you you of course were kiving. You boked all goon were you and expert." Hell did it - such a big show - live." A such "Jone were both great." Hotting back to that other little item. "From parts "Twony these," I'm quite suce now almost that one. It seems to the little item, " the that one. It seems to there is and all best Have a good neit and all best 73

(verso)

Samuel Goldwyn
February &, 1957
My dear Miss Hepbura:
This is a fan leffer.
I saw FURNY FACE last night and I think it is the finest musical I have area. You have done a orthliant job in a brilliant pleture, and I am delighted for you and everyone connected with it.
I have never seen Freddle as good and I think If was because he was inspired by working with you.
Good tuck to you - and keep up the good work you are doing.
Jamustures le
Niss Audrey Hepburn Hotel Flerre Fifth Avenue at dist Street New Yok, New York
74

*73 FUNNY FACE, 1957/FRED ASTAIRE

An autograph letter, signed, from Fred Astaire to Audrey Hepburn on *1129 Summit Drive* headed stationery, dated Sunday [circa February, 1957], the letter in blue ballpoint pen on both sides of one sheet, praising her performance in *Mayerling* and looking forward to the release of *Funny Face*, following rave reviews among those in the know ...It seems to knock everybody cold. They just simply say "It's The Best Musical Ever Made!" This from all the wise ones too. They rave over you and your dancing, Astaire goes on to declare the audience reaction as the best in his career, reasoning that the positive response bodes well for the film's general release to the public, signed *As ever - Fred*

8% x 6½ in. (12 x 16.5 cm.)

£500-800

\$640-1,000 €540-860

Mutual admiration drew Hepburn and Astaire to take part in *Funny Face*. The producers secured their two leading actors by telling each star that they had already signed the other. According to Mel Ferrer, although Audrey usually took three days to read and consider a script, she finished *Funny Face* in two hours, crying *This is it! I don't sing well enough, but, oh, if I can only do this with Fred Astaire!* Likewise Fred was eager to work with Audrey, telling a reporter *This could be the last and only opportunity I'd have to work with the great and lovely Audrey, and I was not missing it.*

Years later, at the AFI Lifetime Achievement Award tribute to Astaire, Hepburn spoke of her first meeting with the Hollywood star: One look at this most debonair, elegant and distinguished of legends and I could feel myself turn to solid lead, while my heart sank into my two left feet. Then suddenly I felt a hand around my waist and, with inimitable grace and lightness, Fred literally swept me off my feet. I experienced the thrill that all women at some point in their lives have dreamed of - to dance just once with Fred Astaire.

Hepburn played a studious Greenwich Village bookseller, whisked off to Paris by fashion photographer Astaire and transformed into a high fashion model. In a frothy romantic finale, the pair dance in the grounds of a Chantilly chapel before drifting away on a raft to the strains of Gershwin's *S'wonderful*. Astaire recalled that the Paris shoot was besieged with rain *...and little audrey she said "Here I have waited twenty years to dance with Fred Astaire and what do I get? Mud! My favourite remark of all time... gosh she's cute.*

This letter was likely written by Astaire between 4 February, when *Mayerling* aired live on NBC, and 13 February, 1957, which marked the US release of *Funny Face*. Although not as wildly successful on first release as Astaire anticipates here, the film has become something of a classic, with *American Film* citing it as one of *the most lushly gorgeous Technicolor films ever produced*.

*74 FUNNY FACE, 1957/SAMUEL GOLDWYN

A typescript letter, signed, from Samuel Goldwyn to Audrey Hepburn, dated 6 February, 1957, and addressed to Miss Audrey Hepburn at the Hotel Pierre, Fifth Avenue, New York, the letter praising her performance in *Funny Face*, reading *My dear Miss Hepburn: This is a fan letter. I saw FUNNY FACE last night and I think it is the finest musical I have seen. You have done a brilliant job in a brilliant picture, and I am delighted for you and everyone connected with it. I have never seen Freddie* [Astaire] *as good and I think it was because he was inspired by working with you. Good luck to you - and keep up the good work you are doing,* signed in black ink Samuel Goldwyn

101/2 x 71/4 in. (26.7 x 18.4 cm.)

£500-800

\$640-1,000 €540-860

82



FUNNY FACE, 1957 BUD FRAKER (1916-2002) Audrey Hepburn, circa 1956

gelatin silver print stamped photographer's Paramount studio credit (verso) sheet: 13¾ x 10¾ in. (34.9 x 27.3 cm.)

£2,000-3,000

\$2,600-3,800 €2,200-3,200



FUNNY FACE, 1957 BUD FRAKER (1916-2002) Audrey Hepburn, circa 1956

gelatin silver print stamped photographer's Paramount studio credit (verso) sheet: 14 x 11 in. (35.5 x 28 cm.)

£1,000-1,500

\$1,300-1,900 €1,100-1,600

*77

FUNNY FACE, 1957 BUD FRAKER (1916-2002) Audrey Hepburn, circa 1956

two gelatin silver prints each stamped photographer's Paramount studio credit (verso) each sheet: 13% x 10% in. (35.3 x 27.3 cm.)

(2)

£1,500-2,500

\$2,000-3,200 €1,700-2,700





FUNNY FACE, 1957 BUD FRAKER (1916-2002) Audrey Hepburn, circa 1956

gelatin silver print stamped photographer's Paramount studio credit (verso) sheet: 13% x 10% in. (34.9 x 27.3 cm.)

£1,000-1,500

EXHIBITED

Audrey Hepburn: Portraits of an Icon, London, The National Portrait Gallery, 2015, no. 41.

\$1,300-1,900 €1,100-1,600







*79 THREE PAIRS OF LEATHER BALLET PUMPS

CIRCA 1960

One pair in burgundy trimmed with red ribbon; one in daffodil yellow with yellow ribbon and one pair in emerald green trimmed with Petersham ribbon

£6,000-9,000

\$7,700-11,000 €6,500-9,700

(6)

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 - 2001, no. 113.

By family tradition, these shoes were acquired from Capezio.

Audrey Hepburn's son Sean remembers 'bundles of these shoes arriving, folded flat, fastened by a rubber band' and he suggests Hepburn may well have bought them *en masse* from Capezio, when her favourite model was discontinued.

*80

THREE PAIRS OF LEATHER BALLET PUMPS

CIRCA 1960

One pair of sky blue leather trimmed in ribbon; one of lime green trimmed with green ribbon and one pair of baby blue, with blue ribbon (6)

£6,000-9,000

\$7,700-11,000 €6,500-9,700

EXHIBITED

One: Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 – 2001, no. 111.

By family tradition, these shoes were acquired from Capezio.







"FUNNY FACE"

In VISTAV

57/63

1461 RIBLEI DAWE PROFIC PRUSADES CRUECANIA 24 Tah med die par Dear Andrey Die he brief - aad to Vie he brief - aad to Vie hept this to impelf a prayers for weeks and it want for your keep another day !... Fammy Face is the "ALENT." best more I have when to go Seen in my life and of For the to great in "guling" it that I blukked ! in p barniess Don't of course ensure. The oca those Neighborn! — Davia Riven.

(verso)



(part illustrated)

*81 FUNNY FACE, 1957

Twelve colour U.S Mini Lobby Cards for the 1957 Paramount production Funny Face 8 x 10 in. (20.3 x 25.4 cm.) (12)

0 X 10 III. (20.0 X 20.1 0III.)	(12)
£300-500	\$390-640 €330-540
£300-500	1

Lobby Cards were designed for display in a cinema lobby or foyer to entice the movie-going public. Typically released in sets of 8, each card depicted a different scene from the film. Sets of up to 16 Cards were released for larger productions.

*82

FUNNY FACE, 1957/DAVID NIVEN

An autograph letter, signed, from David Niven to Audrey Hepburn on 1461 Amalfi Drive headed stationery, dated 29 January, [1957], the letter in blue ink on both sides of one sheet, congratulating Hepburn on her performance in Funny Face, Niven confesses I've kept this to myself for weeks and it won't keep another day!.... "Funny Face" is the best movie I have ever seen in my life and you are so great in it that I "blubbed"!, promising to ...add to my rather dim prayers one of thanks for your gaiety, beauty, absolute sincerity and TALENT!, and finishing with good wishes for her next project ...lots of luck with "Mayerling" (what a hair raising business "live" is?!!), signed The Old Hotel Neighbour! - David Niven, the letter annotated below the letterhead in Hepburn's hand in turquoise ink read this, from David Niven!!! need not keep it

81/2 x 61/2 in. (21.6 x 16.5 cm.)

£600-900

\$770-1,100 €650-970

When Audrey first arrived in New York to play the part of Gigi, she took a room at the Blackstone Hotel. Her neighbour was none other than David Niven, who was rehearsing for the Broadway show Nina, set to open within a week of Gigi. For lan Woodward's biography, Niven remembered Audrey and I shook with fear as our opening nights on Broadway drew inexorably nearer. I think we met when a body crashed down from the eighteenth floor and bounced off Audrey's windowsill... she rushed into our room... our grisly beginning ripened into a long, long friendship.





"FUNNY FACE

A CRISP WHITE LINEN SHIRT AND BLACK LINEN TROUSERS

BASILE AND MARISA PADOUAN, 1980s

The open necked shirt with long sleeves, the trousers loosely cut, tapering to the ankle; red ballet pumps, possibly by Capezio and a lipstick red belt; together with a straw hat with paper label *Il cappello di Paglia, 0614, Venezia, 31 agosto 1983*, and a red silk hat band

£3,000-5,000

(6) **\$3,900-6,400 €3,300-5,400**

Audrey Hepburn famously arrived to meet Hubert de Givenchy for the first time as he says 'dressed as a gondolier' (S. Ricci and G. Bauzano, *Audrey Hepburn: Una Donna, Lo Stile*, Florence, 1999/2009, page 159).







FUNNY FACE, 1957 BUD FRAKER (1916-2002) Audrey Hepburn, circa 1956

gelatin silver print stamped photographer's Paramount studio credit (verso) sheet: 14 x 11 in. (35.5 x 28 cm.)

£1,000-1,500

*85

FUNNY FACE, 1957 BUD FRAKER (1916-2002) Audrey Hepburn, circa 1956

gelatin silver print stamped photographer's Paramount studio credit (verso) sheet: 13% x 10% in. (35.3 x 27 cm.)

£1,000-1,500

\$1,300-1,900 €1,100-1,600

\$1,300-1,900 €1,100-1,600



107 EAST SEVENTY FIFTH STREET

April 18, 1991

I hope you will forgive me for not speaking on Monday. I can do almost anything, but talk publicly about what I feel deeply. (Remember the condition that I was in when you gave me my award?) You can imagine how humiliating it would be for us both if I spoke from the heart about you in front of a thousand people.

I worked on a speech for two weeks and tore it up this morning. There's a reason why stars are stars. I just can't do a star's turn about us in any heaven other than my darkroom. You know I love you and I will see you at the event.



*86 RICHARD AVEDON

A typescript letter, signed, from Richard Avedon to Audrey Hepburn on 407 East Seventy Fifth Street, New York headed stationery, dated 18 April, 1991, the one page letter addressed in black ink Dearest Audrey, requesting her forgiveness for being unable to speak at the Film Society of Lincoln Center's Gala Tribute to Audrey Hepburn ...I can do almost anything, but talk publicly about what I feel deeply... You can imagine how humiliating it would be for us if I spoke from the heart about you in front of a thousand people. I worked on a speech for two weeks and tore it up this morning... I just can't do a star's turn about us in any heaven other than my darkroom. You know I love you..., signed love Dick

86

11 x 8½ in. (27.9 x 21.6 cm.)

£600-900

\$770-1,100 €650-970

Audrey famously said that the first thing she saw when she arrived in America was the Statue of Liberty, and the second was Richard Avedon. Whipped from the New York docks straight to the photo studio, Audrey later remembered ...before I knew it, I was in front of Avedon's cameras, lights flashing... Richard snapping away a mile a minute, darting from one angle to the other like a hummingbird, everywhere at once, weaving his spell. Audrey and Avedon continued to collaborate over the years, their artist-muse relationship reflected in the movie Funny Face, which was said to be loosely based on Avedon's early career. Avedon worked as photographer and visual consultant on the film, his real life muse playing the model that inspired him. Along with director Stanley Donen, Avedon was praised for the dazzlingly sumptuous Technicolor visuals of the picture. He personally designed the film's title sequence and created the over-exposed close up of Hepburn's face that was used in the titles, the darkroom scene and featured on the cover of the film's soundtrack LP (see lot 71).

In January 1989, almost forty years after their first shoot, Audrey presented her friend with a Lifetime Achievement Award from the Council of Fashion Designers of America, telling the audience *For Richard, I've happily swung through swings, stood in clouds of steam, been drenched with rain, and descended endless flights of stairs without looking and without breaking my neck.... Only with Richard have I been able to shed my innate self-consciousness in front of the camera. Although unable to return the honour publicly, Avedon eloquently expressed here in writing the depth of his feeling towards his favourite model, once saying I am, and forever will be, devastated by the gift of Audrey Hepburn before my camera.*



--4655/6 NEWYORK 3343 32 6 1239 PERLEVOIR 4.37 VIA ENTEL - L1 REEXPEDIEDELUCERNE -- YOU HAVE NEVER LOOKED MORE BEAUTIFUL OR BEEN MORE DEAR THAN LAST NIGHT ON TELEVISION I MISS YOU ALL MY LOVE : DICK AVEDON -

87 *87

RICHARD AVEDON

A telegram from Richard Avedon to Audrey Hepburn, dated 6 April, [1965], Madrid, You have never looked more beautiful or been more dear than last night on television I miss you All my love: Dick Avedon

41/2 x 91/2 in. (11.4 x 24.1 cm.)

£100-150	
----------	--

\$130-190 €110-160

Avedon sent this telegram following the broadcast of the 37th Academy Awards on 5th April, 1965.

*88

FUNNY FACE, 1957/RICHARD AVEDON

Audrey Hepburn and Richard Avedon during filming of the 1957 Paramount production *Funny Face*, Paris, 1956

two gelatin silver production stills	(0)
sheet: largest 10 x 8 in. (25.4 x 20.3 cm.)	(2)
£400-600	\$510-770 €440-650



RICHARD AVEDON (1923-2004)

Audrey Hepburn in 'Paris Pursuit' for Harper's Bazaar, 1959

five gelatin silver contact prints each sheet approximately: 2½ x 2½ in. (6.4 x 6.4 cm.)

£4,000-6,000

\$5,200-7,700 €4,400-6,500

(5)

LITERATURE

Harper's Bazaar, September, 1959, p. 162-163.

Nothing if not ambitious, photographer Richard Avedon relished the editorial freedom that he was given in the pages of *Harper's Bazaar*. This suite of contacts is from the imaginative, cinematic shoot he conceived as if it were a film for the September 1959 issue of the magazine, with Hepburn cast as 'Jemima Jones' and Jemima's cat, Simone, as 'Herself'. An editorial introduction explained: 'The rolicky French love farce that leads this issue...is the brain child of star photographer Richard Avedon, who directed it.' Most unusually, the cover was purely typographical, replicating the style of the billing outside a movie theatre.



Cover of Harper's Bazaar (US), September 1959.















(alternate view)

*90

A NAVY BLUE SPOTTED SUMMER PLAYSUIT UNLABELLED

Culottes with a halter-neck tie and bow to the hip **£500-800**

\$640-1,000 €540-860

*91 A LARGE STRAW SATCHEL CIRCA 1960

Square in shape

£800-1,200

\$1,100-1,500 €870-1,300

Audrey hepburn is photographed in France with her husband, Mel Ferrer, carrying what is almost certainly this bag on a sunny day in May 1960.

Opposite: part lot 92 (detail)







92

*92 LOVE IN THE AFTERNOON, 1957 GEORGE KONIG

Audrey Hepburn during filming of the 1957 Allied Artists production *Love in the Afternoon*, Gambais, 1956

two gelatin silver press prints

one signed and dedicated *To Audrey with compliments from George Konig* (verso); each with numerical notations (verso) each sheet: 12 x 10 in. (30.5 x 25.4 cm.) (2)

£1,000-1,500

\$1,300-1,900 €1,100-1,600

EXHIBITED

One: Audrey Hepburn: Portraits of an Icon, London, The National Portrait Gallery, 2015, no. 45.

*93

LOVE IN THE AFTERNOON, 1957 SAM SHAW (1912-1999)

Audrey Hepburn and Mr. Famous on the set of the 1957 Allied Artists production *Love in the Afternoon*, Paris, 1957

gelatin silver production still

dated 4 February, 1957, with stamped studio credit (verso) sheet: 13½ x 10¾ in. (34.3 x 27.3 cm.)

£300-500

EXHIBITED

Audrey Hepburn: Portraits of an Icon, London, The National Portrait Gallery, 2015, no. 44.

\$390-640 €330-540

A reminder of her beloved Yorkshire terrier, Mr. Famous, this was one of the few photographs of herself that Audrey kept in a frame at her home. A gift from Mel during filming of *Love in the Afternoon*.



After *Funny Face*, Audrey returned to Paris to shoot her second film with Billy Wilder, the romantic comedy *Love in the Afternoon*. Audrey played Ariane, a naïve cello student who becomes infatuated with the rich playboy being investigated by her private detective father [Maurice Chevalier]. The 55 year old Gary Cooper was chosen to play the male lead opposite a 27 year old Audrey, highlighting a trend to cast the young actress alongside Hollywood's older men. Cooper looked old enough to be her father, which marred the film with allegations of bad taste and cradle snatching. Audrey became very fond of Cooper and defended him vehemently *...he's not trying to fool anyone. He's supposed to be a man of fifty, that's the whole point of the story.* A voiceover was added at the end of the picture to reassure sensitive American viewers that the immoral couple would be married. In Europe, however, the film was a big success. Cooper said admiringly of Audrey *I've been in pictures over thirty years, but I've never had a more exciting leading lady...* She puts more energy and life into her acting than anyone *I've ever met*.

"Love in the Afternoon"





Ó UPREY MUCH TH AND GOOD WISHES. ZINK





A photograph album, bound in tan leather and gilt-stamped "Love in the Afternoon", Photos by Zinn Arthur, containing 53 gelatin silver photographs taken during filming of the 1957 Allied Artists production Love in the Afternoon, Paris, circa 1956, 37 shots featuring Audrey Hepburn, the majority unpublished, with a handwritten note To Audrey - with much love - and good wishes, Zinn

14 x 13 x 2¼ in. (35.56 x 33.02 x 5.715 cm.)

£2,000-3,000

\$2,600-3,800 €2,200-3,200



LINDEN HILL HOTEL

95



96 (part illustrated)

*95 MAURICE CHEVALIER

An autograph letter, signed, from Maurice Chevalier to Audrey Hepburn on *Linden Hill Hotel, Bethesda, Maryland* headed stationery, dated 23 April, 1968, the one page letter in black felt pen reading *Dear Audrey. I* wanted to tell the audience - on the Tony's evening - what I thought of you and - at the last minute - got frightened to take too much time - It was good to be with you - hand in hand - in front of all America - But it was too short - I hope - some day soon - I will be able to see you again - and have a long and affectionate talk, switching to French to express his admiration and love je t'admire et t'aime infiniment, signed Maurice

10½ x 7¼ in. (26.7 x 18.4 cm.)

£300-500

\$390-640 €330-540

Maurice Chevalier as Claude Chavasse played Hepburn's [Ariane's] father in *Love in the Afternoon.* According to Barry Paris, Chevalier won her heart with a telegram on the first day of shooting: *"How proud I would be, and full of love I would be, if I really had a daughter like you".* Hepburn and Chevalier were both honoured with Special Tony Awards on 21st April, 1968, at the Shubert Theater, New York.

*96

LOVE IN THE AFTERNOON, 1957 RAYMOND VOINQUEL (1912-1994)

Audrey Hepburn as Ariane Chavasse for the 1957 Allied Artists production *Love in the Afternoon*, Paris, *circa* 1956

ten gelatin silver hair and make up test shots three with printed photographer's credit (recto) three sheets $5 \times 3\frac{1}{2}$ in.(12.7 x 8.9 cm.); seven sheets 7×5 in. (17.8 x 12.7 cm.)

£1,000-1,500

(10)

\$1,300-1,900 €1,100-1,60







(part illustrated)

*97 GREEN MANSIONS, 1959 BOB WILLOUGHBY(B. 1927)

Audrey Hepburn on the set of the 1959 MGM production *Green Mansions*, Hollywood, 1958

eighteen gelatin silver production stills each with stamped photographer's credit and annotations (verso) largest sheet: 10½ x 14 in. (26.7 x 35.6 cm.)

£1,500-2,500

\$2,000-3,200 €1,700-2,700

(18)

Immediately after filming wrapped on *The Nun's Story*, Hepburn flew to Hollywood with husband Mel Ferrer to begin work for the first time together as director and star on Mel's pet project *Green Mansions*. The tragic romance, based on the utopian novel by W.H. Hudson, followed Hepburn's Tarzan-like bird girl Rima, a jungle goddess who falls in love with a Venezuelan adventurer played by Anthony Perkins, nursing him back to health from a poisonous snake bite. Mel spent several months

filming background exteriors in Venezuala and British Guiana while Audrey was finishing *The Nun's Story*, but the rest of the production was filmed on an MGM lot, where 25 acres were converted into an Indian village.

As the story called for a fawn to follow Rima everywhere, Audrey adopted a four week old fawn and raised it as her baby, bottle feeding it every two hours and naming it 'lp' after the *lp lp* noises it made when hungry. Mel told Good Housekeeping magazine *For two and a half months it lived in our house... It got so it actually thought Audrey was its mother; professional animal trainers were amazed at the way it followed her around.* Photographer Bob Willoughby captured the relationship between Audrey and Ip both on and off set, the fawn even following her to the supermarket in Beverly Hills, writing *It was truly amazing to see Audrey with that fawn.*

With Mel at the directorial helm, Hepburn felt free and uninhibited in her love scenes with co-star Perkins and introduced the world to a new, sexier Audrey. Released before *The Nun's Story*, the film was notable as one of the first to utilise Panavision for its lush widescreen visuals, however it was not well received, did not recoup its \$3 million budget at the box office and spelled the end of Mel's directorial career.

Opposite: part lot 97 (detail)











*98 GREEN MANSIONS, 1958

BOB WILLOUGHBY (B. 1927) Audrey Hepburn and Pippin (Ip), Beverly Hills

three gelatin silver prints each with stamped photographer's credit (verso) each image/sheet: 13¾ x 9½ in. (35 x 24 cm.)

£1,500-2,500

(3) **\$2,000-3,200** €1,700-2,700

*99 GREEN MANSIONS, 1958 BOB WILLOUGHBY (B. 1927)

Audrey Hepburn and Pippin (Ip), Beverly Hills

six gelatin silver prints each with stamped photographer's credit (verso) each image/sheet: 14 x 9¼ in. (35.6 x 23.5 cm.)

£3,000-5,000

(6) **\$3,900-6,400 €3,300-5,400**



99 (part illustrated)







99 (part illustrated)



A WHITE METAL CRUCIFIX PROBABLY 1960s

With gilt highlighted ridges; together with another similar

Each 2 in. (5 cm.) long	(2)
£200-300	\$260-380

\$260-380
€220-320

The first example may date from the time of the filming of *The Nun's Story.*



*101

THE NUN'S STORY, 1959 AUGUSTO DI GIOVANNI (D. 1964)

Audrey Hepburn as Sister Luke for the 1959 Warner Bros. production *The Nun's Story*, Belgian Congo, 1958

two gelatin silver publicity portraits each signed (recto); each with stamped photographer's credit (verso)

each sheet: 15½ x 11¾ in. (39.4 x 29.8 cm.)	(2)
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£2,000-3,000

\$2,600-3,800 €2,200-3,200

According to biographer Barry Paris, the monkey was supposed to be Sister Luke's beloved pet, but gave Audrey a nasty bite on the arm.
The Nun's Story *1959



part lot 101 (detail)

Loto Di Giovann

*102 THE NUN'S STORY, 1959

Audrey Hepburn's working script for the 1959 Warner Bros. production The Nun's Story, [n.d but *circa* December, 1957], the script bound in a brown paper folder with typescript label *Script of "THE NUN'S STORY"* and comprising 148 pages of mimeographed typescript including deleted scenes, with 48 pages printed on coloured paper representing revisions to the script dated January 1958, pages folded at lower right corner when completed, the majority of the parts for the character of Gabrielle Van Der Mal/Sister Luke marked in pencil or Hepburn's signature turquoise ink, with words underlined for emphasis, deletions to directions and dialogue, and approximately 34 pages annotated in Hepburn's hand with copied out lines, amendments to the dialogue and notes on the character's development including:

- p.38 when the novice Sister Luke prays *Dear Lord, the more I try, the more imperfect I become... When I succeed in obeying the Rule, I fall... because I have pride in succeeding,* Hepburn has noted this as the character's *first doubt*
- p.40 Hepburn has noted the character's second doubt in a deleted confessional scene *Father, I don't belong here...*
- p.52 when Sister Luke is asked to fail her examination to show humility, Hepburn makes the note *1. Blow*
- p.68 verso when Sister Luke arrives in the Congo, Hepburn notes completion true happiness and eagerness
- p.78 when Sister Luke learns she is to work at the white hospital, Hepburn notes this as the character's *2nd blow*
- p.99 when Sister Luke visits the leper station, Hepburn notes *now the regret really show*
- p.103 Hepburn has noted 3 *Blow* on a deleted scene *Why did you leave the convent without my permission?*

11½ x 10 in. (29.2 x 25.4 cm.)

£10,000-15,000

\$13,000-19,000 €11,000-16,000 The role of Sister Luke in *The Nun's Story* would be Audrey's greatest challenge as an actress and make a lasting impression on her soul, planting the seed of a calling that would take her back to Africa thirty years later as a Goodwill Ambassador to UNICEF. The film was based on the novel of the same name by Kathryn Hulme, which told the true story of Belgian nun Marie-Louise Habets, who served as a nurse in the Belgian Congo. Her internal struggles with her vow of obedience, particularly concerning her religious duty to help Nazi soldiers despite the murder of her father, eventually led her to leave the order. Audrey's old friend Gary Cooper had sent a copy of the novel to director Fred Zinnemann, who persuaded Warner Bros. to take on the challenging project with the promise of Hepburn in the lead role.

Audrey became very close to Habets and Hulme, consulting the real life Sister Luke on every aspect of her character, keen to represent accurately the details of Catholic rituals and convent life. Her intense attention to detail is evidenced in the various lists, schedules and other documents that she studied and annotated in preparation for the role (see lot 104). Zinnemann arranged for Audrey and other key actresses to oversee medical procedures and even to live in a convent alongside real nuns for several days, recalling I stashed my 'nuns' away at different convents... all of them would come out of the cloisters absolutely purple with cold but fascinated by what they were involved in and very excited by the way they were getting prepared for their characters. The biggest challenge in getting the film made was securing the cooperation of the Catholic church and avoiding censure of the film for its treatment of the controversial subject matter. Zinnemann's letter to Audrey (see lot 104) touches on his discussions with the Dominican representatives of the Church. He later recalled All film companies approaching the Catholic Church for assistance are assigned someone... to work with them... In our case they were extremely thorough in scrutinising our shooting script. Hours were spent on negotiations over a single word, though gradually the Dominicans came to trust and generously help with the production.

Shooting began on location in the Belgian Congo in January through to March 1958, when the company returned to Rome to shoot the interior scenes. Audrey found a lot of similarities between herself and Sister Luke - both had been born in Belgium, had been caught up in the war in Holland, had family members captured by the Germans and both had lost their fathers. She became so intensely involved in the character that it became her reality, she was no longer just playing at being a nun, telling the press the part was suited to my nature, and later explaining *I* found that something happened when I put on the habit of a nun. Once you do that, you feel something. Writing to Hulme and Habets from Rome, Audrey described the deep impressions made on her by the nuns she met in Paris and Africa and how the experiences had altered her forever I am and feel a different person (see lot 103). Audrey's companion Robert Wolders later told biographer Barry Paris I think Audrey of a woman who investigated life, who was constantly on a search, as Audrey was.

Towards the end of production, Zinnemann wrote to Hepburn's agent Kurt Frings *I have* never seen anyone more disciplined, more gracious or more dedicated to their work than Audrey... she has proven herself a great actress in a very difficult and exacting part. Critics praised the depth and complexity of her performance, with Films in Review magazine declaring it one of the great performances of the screen. The film was nominated for eight Oscars, including Best Actress for Hepburn, but won none, the MGM epic Ben Hur sweeping the board. Nevertheless, *The Nun's Story* was the most financially successful Warner Bros. production to date and Hepburn was recognised as Best Actress of 1959 by the New York Film Critics and the British Academy.





*103 THE NUN'S STORY, 1959

A draft typescript letter from Audrey Hepburn to Marie Louise Habets and Kathryn Hulme on onion skin paper, dated 7 April, 1958, the two page letter written from Hotel Hassler, Rome, following Hepburn's return from the Congo during filming of The Nun's Story, addressed My dearest Lou and Katy, Hepburn apologises for not having written sooner Of course, I should have written you long ago... Now so much has happened that it would take a month of Sundays to recount, reflecting on how the experience has changed her All I can tell you is that any resemblance between the present Hepburn and the former one dating back to January 1st of 1958 is purely accidental. I have seen, heard, learnt so much and have been so enriched by a milliard experiences that I am and feel a different person, going on to express the deep impressions left on her by the nuns, priests and heroic colonials she has encountered, as well as the country itself ... the unutterable beauty of the country and its people, the grace, dignity and childish joy of the natives..., Hepburn evaluates the personal effect of her character study *Delving into* the heart and mind of Sister Luke, I have also had to dig deep down in myself. The letter goes on to emphatically convey her enjoyment of life with Director Fred Zinnemann and his wife Renee Fred's wisdom and ever-present sensitivity and "Mother" Renee's therapeutic always loving thoughtfulness, fill every day and chore with ever-exciting and happy-making hours, and how much Lou and Katy are missed ... we all feel strangely incomplete without the both of you... neither of you is ever out of my thoughts, the letter inscribed COPY in blue ballpoint pen, with minor annotations in Hepburn's hand in turguoise ink and two additional paragraphs crossed out in pencil

11% x 8¼ in. (29 x 20 cm.)

£600-900

\$770-1,100 €650-970

See footnote to lot 102.

*104

110

THE NUN'S STORY, 1959

A collection of material relating to the character of Sister Luke in the 1959 Warner Bros. production *The Nun's Story*, comprising:

- A typescript letter, signed, from Director Fred Zinnemann to Audrey Hepburn, dated 23 December, 1957, the short letter written from Rome's Cinecitta Studios to forward a previously undelivered typescript letter, signed, dated 4 December, 1957, the two page letter written in response to a letter from Hepburn regarding the character of Sister Luke, Zinnemann firstly informs her that script discussions with the Church have gone well *The final situation is still fifty-fifty. I don't believe that either the Nun or the Order will be a villain*, and begins to answer her letter, to pinpoint the difference between your *and my concept of Sister Luke*, referring to an influential letter received from a New York Catholic which stressed the character's struggle with obedience, Zinnemann makes the conclusion that Sister Luke was ...unable to vanquish her nature and she failed – honourably, but nevertheless she failed, going on to justify the character's failure ..., signed in blue ballpoint pen Fred

- A facsimile copy of the aforementioned letter from a New York Catholic, 3pp., dated 3 June, 1957, annotated by Hepburn with underlining, question marks and exclamation marks in response to the statement *The fault was hers* – *not that of the Order*

- A three page typescript *List of Medical Practices*, annotated in Hepburn's hand in various inks with notes on the medical procedures to be performed by scene

- A three page facsimile *List of Religious Customs*, annotated in Hepburn's hand in various inks with notes on the religious rites and customs to be followed by scene

- A Schedule of a day in the Convent, 5pp. of mimeographed typescript on onion skin paper

- A typescript review of the 1956 novel *The Nun's Story* for Catholic journal *The Prairie Messenger*, 4pp., 12 September, 1957, underlined and annotated in Hepburn's hand

- A page of prayers, typescript on onion skin paper, including *The Angelus* and *Salve Regina*, annotated in Hepburn's hand, the reverse annotated with a chart for failures of *Silence, Poverty, Charity, Obedience...*



2. He. 34 - DURITOR ORLA
3. He. 34 - DURITOR ORLA
4. He. 35 - DURITOR ORLA
4. He. 35 - DURITOR ORLA
5. He. 37 - CLASSOOR
6. He. 37 - CLASSOOR
7. He. 37 - CLASSOOR
8. He. 37 - CLASSOOR
9. He. 30 - CLASSOOR
9. He. 46 - CLASSOOR
9. He. 30 -

104 (part illustrated)

- A collection of supplemental pages of script, dated 13 January, 1958, with more comprehensive details of the *Vesture*, 5pp., *First Vows*, 2pp. and *Final Vows*, 2pp.

- Three pages of typewritten notes comparing the dialogue for Sister Luke's last meeting in the convent between the novel, the old script and the new script

11 x 9 in. (27.94 x 22.86 cm.)

£1,000-1,500

\$1,300-1,900 €1,100-1,600

See footnote to lot 102.

Other fees apply in addition to the hammer price - see Section D of our Conditions of Sale at the back of this Catalogue



105 (part illustrated)

*105

THE NUN'S STORY, 1959 LEO FUCHS (1929-2009)

Audrey Hepburn on location for the 1959 Warner Bros. production *The Nun's Story*, Belgian Congo, 1958

36 gelatin silver production stills the majority with stamped photographer's credit (verso) largest sheet: 14 x 11 in. (35.6 x 27.9 cm.)

£2,000-3,000	\$2,600-3,800
	€2,200-3,200

*106

THE NUN'S STORY, 1959

An Italian publicity portrait poster, circa 1959

19 x 13 in. (48.3 x 33 cm.)

£500-800

\$640-1,000 €540-860

(36)

Produced as part of a series of publicity portraits of Warner Bros. stars, the Ercole Brini artwork depicts Hepburn in her role as Gabrielle Van Der Mal in *The Nun's Story*. The complete portfolio *Warner Bros: Galleria del Successo* was sent to Italian theatre owners to encourage them to book the films.











THE NUN'S STORY, 1959 PIERLUIGI PRATURLON (1924-1999)

Audrey Hepburn, Hotel Hassler, Rome, circa December 1959

eleven gelatin silver press prints each with stamped photographer's credit (verso) each sheet: 1134×912 in. (29.9 x 24.1 cm.)

£2,000-3,000

(11) \$2,600-3,800 €2,200-3,200

*108

THE NUN'S STORY, 1959 HOWELL CONANT (1916-1999)

Audrey Hepburn at a dress fitting with Hubert de Givenchy for the premiere of *The Nun's Story, circa* 1959

three gelatin silver prints one annotated 'Givenchy' in ink (verso) each sheet: $9\% \times 7\%$ in. (24.3 x 18 cm.)

£800-1,200

(3) **1,500**

\$1,100-1,500 €870-1,300

Audrey Hepburn posing in Givenchy ahead of the premiere of *The Nun's Story*.

LITERATURE

Audrey in Rome, p. 83

Here photographer Pierluigi has captured Audrey on her terrace at the Hotel Hassler as she opens the telegram which announced her New York Film Critics Circle Best Actress Award for *The Nun's Story*. Often the subject of candid snapshots by Italian 'paparazzi,' as they became known, Audrey's favourite shots were by Pierluigi, Italy's top on-set photographer. His reportage style won him unrivalled behind the scenes access to some of the greatest stars and productions of the 50s and 60s. According to Audrey's sons Sean and Luca, Pierluigi became like a member of the family, the only photographer allowed in the hospital after Sean was born, and one of the few invited to Audrey's 1969 wedding in Switzerland.







Audrey Hepburn dressing for the premiere of The Nun's Story, 1959.

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*109 THE NUN'S STORY, 1959 TWO FOR THE ROAD, 1967 A COLOURESS PASTE TIARA

composed of a continuous series of graduated navette and circular shaped paste, to close-back settings on a sprung frame; worn by Audrey Hepburn to the London premiere of *The Nun's Story*, July 1959 and as Joanna Wallace in the 1967 20th Century Fox production *Two For The Road*

11¼ in. (29 cm.) inner circumference

£7,000-10,000

\$9,000-13,000 €7,600-11,000

Audrey chose this elegant tiara to complete her evening ensembles at premieres and events during 1958-1959, notably at the Los Angeles premiere of Gregory Peck's *The Big Country* on 22 August, 1958, and at the London premiere of *The Nun's Story* at the Warner Theatre, Leicester Square, 27 July, 1959, the twinkling headpiece appropriately paired with a regal Givenchy gown. British Pathé footage entitled *First Night Sees Stars!* shows Audrey arriving at the premiere with husband Mel Ferrer and Sir Laurence Olivier, in aid of the Actor's Orphanage.

The tiara remained in Audrey's personal collection and seven years later she chose it to wear with her pink paillette Belville Sassoon evening gown in *Two For The Road*. Hepburn as Joanna Wallace is seen wearing the tiara as she and husband Mark [Albert Finney] return to their hotel room following an evening gala as guests of Mark's clients Maurice and Francoise Dalbret. As they merrily dissect the evening, a tipsy Joanna changes into a long white nightgown, the tiara now askew, until Mark seductively approaches her with the line *As I said to the Duchess, if you want to be a Duchess be a Duchess. If you want to make love, hats off.* Joanna smiles and removes the tiara.

For *Two For The Road*, director Stanley Donen decided not to use Audrey's favourite Givenchy to design the costumes, opting instead for cutting edge ready-to-wear by all the top designers of the Swinging Sixties. Film costume historian Kimberly Truhler explains the important role that costume played in the movie as Joanna and Mark examine their marriage through flashbacks: *Costume changes galore show Joanna evolve from simple college girl first falling in love to jaded wealthy sophisticate wearing high fashion. Style becomes critical to the story as all the cars, clothing, hair styles, and makeup communicate what stage we are in their relationship.*

Although Audrey's costumes were clearly well planned and designed over months of pre-production, the fact that Hepburn's own tiara was used in this scene suggests it may have been a last minute addition to the costume, perhaps to strengthen the impression that the couple are going up in the world.



£2,000-3,000

A MONOGRAMMED BURGUNDY LEATHER TRAVELLING MAKE-UP CASE

MARK CROSS, CIRCA 1960-70

Monogrammed in gilt 'AH', with gilt hardware, the interior lined in black

14.5 x 10 x 6 in. (37 x 25.5 x 15 cm.)

\$2,600-3,800 €2,200-3,200



*112

FOUR PAIRS OF WHITE EVENING GLOVES 1950s/1960s

Three pairs of white kid, elbow length; together with a pair of knitted silk (8)

£800-1,200 \$1,100-1,500 €870-1,300

*111

A COLLECTION OF SILK FLOWER HAIR ORNAMENTS 1960s AND LATER

£600-900

\$770-1,100 €650-970



*113 A WHITE METAL BROOCH IN THE FORM OF AROSE MARKED CHF WITH A CROWN, PROBABLY 1950s The petals set with pastes and articulated 3 in. (7.5 cm.) long

£300-500

\$390-640 €330-540



*114

A BLACK SATIN EVENING BAG

HENRI BETRIX, MADDISON AVENUE, NEW YORK, 1960s

Suspended on a short, gilt chain, with gilt hardware, monogrammed 'AHF' $% \left(A^{2}\right) =0$

6% x 8% in. (17 x 21 cm.)

£700-1,000

\$900-1,300 €760-1,100



A HAIR ORNAMENT IN THE SHAPE OF A BUTTERFLY

ALEXANDRE DE PARIS, CIRCA 1960

Made from hair and mounted on silk tulle wings

£100-150

\$130-190 €110-160

Audrey had a long association with the famed celebrity hair dresser, Alexandre de Paris. She is said to have asked him to make her braids into hairpieces, when she cut her hair for the film *The Unforgiven*. This is reputed to be one such hairpiece.

*116

£1,500-2,500

THE UNFORGIVEN, 1960 PHIL STERN (1919-2014)

Audrey Hepburn on location for the 1960 United Artists production *The Unforgiven*, Durango, Mexico, 1959

fifteen gelatin silver production stills

nine shots following Hepburn's riding accident and one panoramic shot each with stamped photographer's credit (verso) Fourteen, sheet: 14×11 in. (35.56×27.94 cm.); Panorama, sheet $14 \times 5\%$ in. (35.56×13.97 cm.) (15)

\$2,000-3,200
€1,700-2,700

Directed by John Huston, Audrey's first and only Western, *The Unforgiven*, was a story of racial prejudice in frontier Texas with a swashbuckling \$6 million budget. In a drastic departure from her previous roles, Audrey played an adopted Native American girl entangled in racial violence when her true origins are revealed, eventually falling for her adopted brother, played by Burt Lancaster.

On 28 January, 1959, during filming in Durango, Mexico, Audrey was thrown from an Arabian stallion called Diablo, breaking four bones in her back. She had insisted on riding herself, despite having a stunt double hired for the purpose. Hepburn was swiftly flown to hospital on a stretcher, telling the surrounding reporters *I feel fine, It only hurts when I laugh... so don't say anything funny!* Marie Louise Habets, the real life Sister Luke of *The Nun's Story*, nursed Audrey back to health in Beverly Hills, and she returned to the set only six weeks later, vowing to get back on the horse.

The film was mostly panned on release. Co-star Lillian Gish believed Audrey's talent was never properly used in the film... I knew that if they had used her gifts completely the film would have been a much bigger success. Huston later admitted Some of my pictures I don't care for, but The Unforgiven is the only one I actually dislike.









117



118 (part lot)

*117

BREAKFAST AT TIFFANY'S, 1961

Audrey Hepburn and George Peppard in the 1961 Paramount production *Breakfast at Tiffany's*, New York, 1960

gelatin silver press print signed by Audrey Hepburn and George Peppard in black ink (recto); stamped *Movie Star News* credit (verso) sheet: 9¼ x 7½ in. (23.5 x 19 cm.)

£2,000-3,000

\$2,600-3,800 €2,200-3,200

*118

BREAKFAST AT TIFFANY'S, 1961

Three copies of the commercial sheet music for *Moon River* from the 1961 Paramount production *Breakfast at Tiffany*'s, published by Famous Music Corporation, 1961, one the guitar edition, two stamped *Chappell & Co. Holland*

Largest 12 x 9 in. (30.5 x 22.9 cm.) (3)
--

\$510-770 €440-650

Composer Henry Mancini produced the musical score for the 1961 Paramount production *Breakfast At Tiffany's*, most famously composing the music for *Moon River*, which would be sung by Hepburn as Holly Golightly while strumming a guitar on a New York fire escape. On seeing the film with Mancini's score for the first time, Hepburn wrote to the composer *Your music has lifted us all up and sent us soaring*. *Everything we cannot say with words or show with action you have expressed for us*. Mancini likewise admired Hepburn's performance, later noting that ...there have been more than a thousand versions of 'Moon River' but hers is unquestionably the greatest. At the 1962 Academy Awards, Mancini picked up two Oscars for Best Original Song for *Moon River* and Best Musical Score for *Breakfast At Tiffany's*.





*119 BREAKFAST AT TIFFANY'S, 1961

Audrey Hepburn's working script for the 1961 Paramount

production *Breakfast at Tiffany's*, dated 3 August, 1960, the script bound with two brass brads and comprising 140 pages of mimeographed typescript including deleted scenes, with 53 pages printed on yellow and 28 on blue paper representing changes to the script with varying dates through to 21 September 1960, the majority of pages with upper right corner either snipped, torn or folded down when completed, the parts for the character of Holly Golightly marked in Hepburn's signature turquoise ink, with words underlined in blue ballpoint pen and pencil for emphasis, passages or directions crossed out, and approximately 20 pages annotated in Hepburn's hand with copied out lines, minor amendments and notes including:

- p.15-16: where Holly asks Paul to help find her shoes for her visit to Sing Sing, Hepburn has amended *Brown alligator* [shoes] to *Black*, and deleted the lines *And if you come across a black brassiere I can use that too...* and *garter-belt, garter-belt, garter-belt, garter-belt... I think maybe it's hanging in the bathroom...would you mind...*
- p.114: where the directions require Holly to rattle off sentences in Portugese, Hepburn has twice added the line *Eu acho che voce esta gostando do acouqueiro*
- p.119: next to ...but / do love Jose Hepburn has suggested the revision / am mad about Jose
- blank end page: Hepburn has jotted a brief scene list... *intro, H-P-Sing Sing, P's apt. bathrobe, cocktail, Sing Sing, Doc., drunk, scene in room, day on the town, library, chicken saffron, pickup... and scrawled the details of a flight fl. 274 U. airl, 11.35 A.M.*

11 x 8¾ in. (27.9 x 22.2 cm.)

£60,000-90,000

\$77,000-110,000 €65,000-97,000

Holly Golightly in *Breakfast At Tiffany's* would be Audrey Hepburn's defining role, establishing her status as one of the greatest screen legends and style icons of all time. Even modest Audrey admitted it was the movie she felt least uncomfortable watching, adding ...But the two things I always think of when I see it are how could I have abandoned my cat? And Truman Capote really wanted Marilyn Monroe for the part. Despite the diplomatic congratulations Capote sent to Audrey on learning of Paramount's casting decision (see lot 120), he had in fact wanted Monroe in the lead role Marilyn was my first choice to play the girl, Holly Golightly. I had seen her in a film and thought she would be perfect for the part. Holly had to have something touching about her... unfinished. Marilyn had that. Reportedly Monroe was in the running, but pulled out when her acting coach Paula Strasberg advised her not to play a lady of the night.

Hepburn too was reluctant to take on the role, fearing the character was out of her range. *Holly is so contrary to me*, Audrey confided to agent Kurt Frings, *she frightens me*. In order to commercialise the storyline, placate the censors, and persuade Hepburn to accept the part, screenwriter George Axelrod rewrote Capote's Holly, who was essentially a hooker, and turned her into a whimsical kook. Frings pressed her, venturing that Holly was *...not anti -Audrey, but the first step to the new Audrey*. Audrey, recognising that she needed to transition from the gamine ingénues of her twenties into more complex, sophisticated roles, cautiously agreed to take on the riskiest challenge of her career; later admitting to Frings *...this is the best thing I've ever done, because it was the hardest*.

According to Axelrod, Audrey *kept fighting to have the character softened*, to sugarcoat some of the innuendo, suggesting they tweak the reference to collecting fifty dollars for the ladies' room to 'powder' room. We see Audrey make further efforts to downplay the more salacious aspects of the character in her working script, crossing out lines of dialogue in which Holly makes reference to her saucy undergarments. According to Sam Wasson in *5th Avenue*, *5 A.M.*, Audrey was so concerned with assuring the public that she was only playing a character, that Paramount were required to issue a press release to that effect: *If there's one fact of life that Audrey Hepburn is dead certain of, it's the fact that her married life, her husband and her baby, come first and far ahead of her career.... This unusual role for Miss Hepburn brought up the subject of career women versus wives, and Audrey made it tersely clear that she is by no means living her part*.

The film was a moderate hit at the time, nominated for five Academy Awards including Best Actress for Hepburn, although only Henry Mancini won on the night for his jazzy score and haunting ballad *Moon River. The New Yorker* was perhaps the most prophetic in their review, declaring *millions of people are going to be enchanted by this picture.* Decades later, the image of Hepburn as Holly Golightly with her high chignon, pearls and cigarette lighter is one of the most recognisable of the 20th Century. As the highlight of a dazzling array of costumes designed for Miss Golightly, Givenchy gave us the Little Black Dress, which would influence the style of women all over the world for years to come. Wasson believes the movie had another, far more significant, effect on women, initiating a gender shift in 1960s Hollywood: There was always sex in Hollywood, but before 'Breakfast At Tiffany's,' only the bad girls were having it.... all of a sudden, because it was Audrey who was doing it, living alone, going out, looking fabulous and getting a little drunk, it didn't look so bad anymore. Being single actually seemed shame free. It seemed fun.... A glamorous fantasy life of wild kooky independence and sophisticated sexual freedom.

Hepburn's portrayal of the real phoney Holly Golightly also had a pivotal impact on her career. Writing for *Time*, Richard Corliss declared: 'Breakfast at Tiffany's' set Hepburn on her 60s Hollywood course. Holly Golightly, small-town Southern girl turned Manhattan trickster, was the naughty American cousin of Eliza Doolittle, Cockney flower girl turned Mayfair Lady. Holly was also the prototype for the Hepburn women in 'Charade,' 'Paris When It Sizzles' and 'How to Steal a Million': kooks in capers. And she prepared audiences for the ground-level anxieties that Hepburn characters endured in 'The Children's Hour,' 'Two for the Road' and 'Wait Until Dark.'



UNED This so sleaded they rould rever H.P. Septing there for a second deal tercores even part of the liter in let alour bread afil any dear decade thing they did prove wasdat be cleared at les i com tox a little day way - all & here is that his adarlig old man. O be was weered why lover as anything i Dac Succes much been will after he was i prison. But S'adare le reour- afterall Sue les doigté see les every bluisday for y would's loon's dil s'à go and of see didn't pay are.

1st Change <u>BREAKFAST AT TIPPANY'S</u> 8-23-60 17. 22. 35. (Cont'd)

I'll try. PAUL

HOLLY (Pulling on stockings) You probably read about him. His name is Sally Tomato.

PAUL Sally Tomato?

<u>Sally Tomato?</u> <u>HOLY</u> Don't look so shocked. They oould never prove for a second that he was even <u>part</u> of the Mafia...much less the head of it, my dear...the only thing they <u>did</u> prove was that he cheated on his income tax a little...snyway, all I lnow is, he's a darling. old man. Oh, he was never my lover or anything like that. In fact, I never knew him until after he was in prison. But I adore him now. I mean I've been going to see him every Thursday for seven months. Now I think I'd go even if he <u>didn't</u> pay me...what about the shoes?

PAUL I could only find one...He pays you? This time they are both down on their hands and

By this time they are both down on their hands and knees, searching under the bed for the missing shoe.

HOLLY That's right. Or anyway his layyer does. If he is a lawyer, which I doubt since he doesn't seem to have an office, just an answering service and he always wants you to meet him at Hamburg Heaven. (Finding the shoe) ...there you are, you <u>sneek</u>!

During the following, Holly finds her scarf, which she puts over her head to avoid getting make-up on the dross which Faul assists her into, via the over-thehead route.

(Continued)



AZ-ZAHARA" PLAYA DE ARO COSTA BRAVA Spain 2 3 July 1960 Deanest Audreywith two puch parents, Jim A une it must be a most beautiful lettle boy, wicked-eyed but Kindly since matured. My life-ling blessings on derid The three of yim en of their may I say; The, here pleased I am that you are dring "B. ATT." I have somewhen Let I an 5 otan Please give my love to med mille Tendresse The.mon (verso)

BREAKFAST AT TIFFANY'S, 1961/TRUMAN CAPOTE

An autograph letter, signed, from Truman Capote to Audrey Hepburn, dated 23 July, 1960, the letter in blue ballpoint pen on both sides of one sheet, addressed *Dearest Audrey*, expressing his pleasure that she will be taking on the role of Holly Golightly in *Breakfast at Tiffany's*, remarking *I* have no opinion of the film script, never having had an opportunity to read it. But since Audrey and Holly are both such wonderful girls, I feel nothing can defeat either of them, Capote sends blessings on the birth of Sean With two such parents, I'm sure it must be a most beautiful little boy, wicked-eyed but kindly natured, and mentions that he is working on a new book and plans to stay abroad until he finishes it, signed Mille Tendresse, Truman

£4,000-6,000

\$5,200-7,700 €4,400-6,500 The 1961 Paramount film *Breakfast at Tiffany's* was loosely adapted from the 1958 novella of the same name by Truman Capote. Capote's encouraging words to Audrey regarding her casting in the now iconic role present a striking contradiction to the oft quoted opinions he voiced elsewhere. Biographer Barry Paris cited Capote's remark that *Marilyn was always my first choice to play the girl, Holly Golightly... Paramount double-crossed me in every way and cast Audrey.* By repute, Monroe turned down the part when her acting coach Paula Strasberg advised her not to play a lady of the night. Capote explained to Lawrence Grobel *It was the most miscast film I've ever seen...And although I'm very fond of Audrey Hepburn, she's an extremely good friend of mine, I was shocked and terribly annoyed when she was cast in that part. It was high treachery on the part of the producers. They didn't do a single thing they promised.* Capote's sign off *Mille Tendresse*, aptly reflects the last words Holly writes to Fred at the close of the novella.



(part illustrated)

*121

BREAKFAST AT TIFFANY'S, 1961

Audrey Hepburn on the set of the 1961 Paramount production Breakfast at Tiffany's, New York, 1960

eight gelatin silver production stills each with numerical notations verso each sheet: 10 x 8 in. (25.4 x 20.3 cm.)

£1,000-1,500

(8) **\$1,300-1,900 €1,100-1,600**



BREAKFAST AT TIFFANY'S, 1961

Audrey Hepburn and George Peppard on the set of the 1961 Paramount production *Breakfast at Tiffany's*, Los Angeles, 1960

24 gelatin silver contact prints on two sheetswith markings in black marker pen and blue wax crayon (recto); dated 20 December, 1960 (verso)contacts each: 2¼ x 2¼ in. (5.7 x 5.7 cm.); sheets each: 10 x 8 in. (25.4 x 20.3 cm.)(2)

£2,000-3,000

\$2,600-3,800 €2,200-3,200

The shots were taken during the scene where Holly invites Fred to a goodbye dinner at her apartment, before her planned departure for Brazil.





A THREE-QUARTER LENGTH TRENCH COAT

BURBERRY, EARLY 1980s

Lined in iconic Burberry cotton plaid, with leather buckles, double breasted

£6,000-9,000

\$7,700-11,000 €6,500-9,700

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 – 2001, no. 27.

Audrey Hepburn was photographed wearing what is likely this coat whilst walking on the banks of the Seine, Paris with Hubert de Givenchy in the 1980s (illustrated opposite & see lot 240) she is also illustrated wearing what appears to be this coat in Kyoto, Japan, 1983 (illustrated, L. Dotti, *Audrey at Home*, New York, 2015, p. 172).





125 (part illustrated)



126 (part illustrated)

A PAIR OF WHITE KID EVENING GLOVES BY ROGER FARE

With pink tulle cuffs encrusted with pink pastes, *faux* pearl and facetted gilt beads, one stamped to the interior DENISE FRANCELLE, 244 RUE DE RIVOLI, PARIS, CHOIX SPECIAL; the other CHEVREAU VERITABLE, MADE IN FRANCE, BY ROGER FARE (2)

£1,500-2,500

\$2,000-3,200 €1,700-2,700

€330-540

Roger Fare was a noted glove maker whose work is represented in the Metropolitan Museum of Art, among other institutions with his work being recognised with the award of the Neiman Marcus Award for Distinguished Service in the Field of Fashion in 1952. The retailer, Denise Francelle, opened her shop on the rue de Rivoli, Paris, in 1938 where it remains, having served the fashion industry and dedicated customers for over 80 years.

*125

BREAKFAST AT TIFFANY'S, 1961

A golden ticket stub and souvenir programme for the European premiere of *Breakfast at Tiffany's* at the Plaza Theatre, London, 19 October, 1961

£300-500	\$390-640 €330-540
programme: 11 x 8½ in. (27.9 x 21.6 cm.)	(2)
Ticket: 3.½ x 5.¼ in. (8.9 x 13.3 cm.);	

*126

BREAKFAST AT TIFFANY'S, 1961

Audrey Hepburn for the 1961 Paramount production *Breakfast at Tiffany*'s

two gelatin silver publicity stills one inscribed in Hepburn's hand in pencil *Br. At Tiffany* (verso) 10 x 8 in. (25.4 x 20.3 cm.) (2) **£300-500 \$390-640**

*127

BREAKFAST AT TIFFANY'S, 1961

Audrey Hepburn as Holly Golightly on the set of the 1961 Paramount production *Breakfast At Tiffany's*

£1,000-1,500	\$1,300-1,900
largest sheet: 14 x 11 in. (35.6 x 27.9 cm.)	(3)
three gelatin silver production stills	

1,000-1,500	\$1,300-1,900
	€1,100-1,600

LITERATURE

An Elegant Spirit, p. 158

Taken during the wild party scene in Holly's New York apartment, these striking shots utilise slow shutter speed to capture Hepburn's Holly as the focal point amongst the swirling chaos of the guests circling around her. The scene was filmed over seven days on a Paramount soundstage and improvised on set by director Blake Edwards. According to Sam Wasson in *Fifth Avenue, 5 A.M.*, Edwards led his partiers through sixty cartons of cigarettes, 140 gallons of tea and ginger ale, replaced with real champagne on the final day of the shoot, and even brought in a bee smoker to create the smoky ambience, racking up \$20,000 in production costs. *Everyone was specifically picked by Blake Edwards*, producer Richard Shepherd recalls, ...*All the extras were actors or actresses he knew, or friends*. Miriam Nelson, who played one of the party guests, remembered *We just walked around seeing what kind of crazy madness we could create*.











4

4

4

4

GIVENCHY

A

A

4

4

*128 TWO SILK SCARVES GIVENCHY

The first of blue silk printed with black umbrellas; the second of pink silk printed with a black cats

The first: 30 in. (76 cm.) square

£500-800

\$640-1,000 €540-860

(2)

*129

A SWISS 'TFG 3-39.205' WHITE-PLASTIC ROTARY DIAL TELEPHONE BY AUTOPHON, 1960s

The central dial inscribed with number '021/71 57 93

4½ in. (11.5 cm.) high; 10½ in. (26.5 cm.) wide; 7¼ in. (18.5 cm.) deep

£400-600

\$510-770 €440-650

This telephone comes from Audrey Hepburn's beloved Swiss home La Paisible, Tolochenaz, Switzerland; two apparently identical telephones were photographed on the tables flanking her four-poster bed there for a magazine article entitled 'Audrey Hepburn Dotti' by Curtis Bill Pepper published in Vogue, April 1971.

*130 EIGHT HAT STANDS 1960s

Covered in blue satin and trimmed with white lace ribbon (8) £300-500 \$390-640

500 \$390-640 €330-540





A LARGE GREY PASTE SET CIRCULAR BROOCH

POSSIBLY GIVENCHY, CIRCA 1960

With a Maltese cross-shaped overlay

2½ in. (6.5 cm.) diameter

£500-800

\$640-1,000 €540-860

This brooch is reminiscent of a Givenchy brooch known as *La Femme.*

*132 A SLEEP MASK

SLEEP SHADE CO., CIRCA 1960

The blue satin shade applied with pink and blue lace-trimmed flowers, marked SLEEP SHADE CO., 282 MISSION ST, SAN FRANCISCO, CAL

8 in. (20 cm.) long

£100-150	\$130-190
	€110-160

Sleep masks were a feature of the jet-set movie star's life. They were transferred famously onto the silver screen in *Breakfast At Tiffany*'s by Audrey Hepburn's Holly Golightly. This example from Hepburn's private life is of a similar date.





*133 A PAIR OF BLACK SATIN COURT SHOES

 RENE MANCINI, 1960s

 With pointed toes and trimmed with a bow
 (2)

 £400-600
 \$520-770

 €440-650



*134 A SIMULATED PEARL NECKLACE THIRD QUARTER 20TH CENTURY With blue paste clasp composed of four strands 22 in. (56 cm.) long £2,000-3,000

\$2,600-3,800 €2,200-3,200



A PALE GREEN SILK GAZAR EVENING GOWN WITH TIE BELT

GIVENCHY COUTURE, EARLY 1960s

Sleeveless, with collar, buttoned from neck to hem, tagged 24039

£4,000-6,000

\$5,200-7,700 €4,400-6,500

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 - 2001, no. 78.

A similar *déshabillé* robe in pink *cloqué* silk is held by the Metropolitan Museum of Art, Accession Number C.165.277, dated 1962, given to the Museum in 1965 by Mrs Charles B Wrightsman. The tag number of the Metropolitan's gown is 24699, suggesting the present gown is slightly earlier.

Audrey is quoted as saying a Givenchy déshabillé is 'what I wear most in the evening when I'm working all day; it's a permissible dressing gown but elegant. I come home, have my bath, and put it on. Whether we have guests or not, I'm dressed.' The Givenchy Idea', (Paris) Vogue, May, 1963.





*136

A CULTURED PEARL RING AND STICKPIN CIRCA 1960

The ring with single cultured pearl with applied bead detail, ring size C The pin: 6 cm. long

The ring: 2 cm. diameter

£600-900

\$770-1,100 €650-970





*137 THE CHILDREN'S HOUR, 1961 PIERLUIGI PRATURLON (1924-1999)

Audrey Hepburn on the set of the 1961 United Artists production *The Children's Hour*, Los Angeles, *circa* 1961

44 gelatin silver production stills stamped photographer's credit (verso) sheet: the majority 11% x 9½ in. (29.8 x 24.1 cm.)

£5,000-8,000	

\$6,400-10,000 €5,500-8,600

(44)

Based on Lillian Hellman's 1934 play, *The Children's Hour* is set in a girls boarding school run by two women, Karen [Audrey Hepburn] and Martha [Shirley MacLaine]. Both the school and their lives are destroyed when a mischievous pupil accuses the pair of having a lesbian affair.

Director William Wyler first tackled a film adaptation in 1936, but was forbidden from making any reference to the lesbian storyline. With the 1961 relaxation of the Hays code, allowing homosexual references if treated with *care, discretion and restraint,* Wyler returned to the subject, shocking everyone by offering the risqué part of Karen to Audrey Hepburn, explaining *The reason I chose Audrey is that she is so clean and wholesome.* Having remained close to Wyler since he directed her in *Roman Holiday,* Audrey had complete confidence in his vision and was enthusiastic about the project. However, Wyler remained reticent in his treatment of the lesbian narrative and the resulting picture was criticised as unrealistic and priggish. MacLaine later explained that Wyler felt it was too much for middle America to take, declaring *I thought he was wrong, and I told him so, and Audrey was right behind me. But he was the director, and there was nothing we could do.*

*138

£800-1,200

THE CHILDREN'S HOUR, 1961 BOB WILLOUGHBY(B. 1927)

Audrey Hepburn and William Wyler on the set of the 1961 United Artists production *The Children's Hour*, July 1961

two gelatin silver production stills each with stamped photographer's credit (verso) each sheet: $9\% \times 13\%$ in. (24.1 x 34.9 cm.)

(2) \$1,100-1,500 €870-1,300





138

Opposite: part lot 137 (detail)



The Children's Hour

≫1961



139 (reverse view)



*139

A WHITE MINK POMPOM HAT FOURRURES CANTON, LAUSANNE, 1960s

Lined in white satin

£2,000-3,000

*140

A GILT BEAD BELT UNMARKED Set with large coral pastes, with spherical gilt bead trim

30 in. (76 cm.) long; 1½ in. (4 cm.) wide **£500-800**

\$640-1,000 €540-860

Opposite: Audrey Hepburn and Cary Grant, Charade, 1963.

\$2,600-3,800 €2,200-3,200



***141** CHARADE, 1963

Audrey Hepburn's working script for the 1963 Universal Pictures production Charade, dated 1 October 1962, the revised draft script comprising 137 loose pages of mimeographed typescript, with 32 pages printed on coloured paper representing revisions to the script with varying dates December 1962 - January 1963, the majority of the parts for the character of Regina "Reggie" Lampert marked in pencil or Hepburn's signature turquoise ink, with words underlined for emphasis, deletions to directions and approximately 13 pages annotated in Hepburn's hand with copied out lines and minor amendments to the dialogue, including:

- p. 50 verso when Reggie describes the character she believes to be Carson Dyle [Cary Grant] Hepburn adds the description ...going grey actually, you see he's not young but he's not too old either...
- Additionally five pages have been annotated verso with pencil diagrams in an unknown hand, possibly working out the positioning for the confrontation at the Colonnade in the Jardin du Palais Royal

11½ x 9¼ in. (29.2 x 23.5 cm.)

£15,000-25,000

\$20,000-32,000 €17,000-27,000

Immediately after shooting finished on *Paris When It Sizzles*, Audrey extended her lease on the Bourbon chateau she had been renting when the irresistible opportunity to star opposite Cary Grant in the Paris-based Hitchcockian comedy-thriller *Charade* turned up on her doorstep. The screenplay had been written specifically with Grant and Hepburn in mind, though Grant was at first reluctant to accept the part due to their 26 year age difference, having previously turned down the part of her love interest in *Love In The Afternoon* for the same reason. Together with screenwriter Peter Stone, Grant made revisions to the script to flip the romantic dynamic and make Audrey, as recent widow Reggie Lampert, do all the chasing, highlighting the age gap as part of the comedy with witty lines such as *I could already be arrested for transporting a minor above the first floor.*

The delightful film is packed full of tricks, twists and double bluffs, following Reggie's slow realisation that her late husband was a liar and a thief, as she is routinely terrorised by his one-time criminal associates in their search for the money they stole from the U.S. government during the war, while all the time kept bouyant by the flirty repartee and developing romance between Hepburn and the identity-shifting Grant who comes to her aid as Peter Joshua, Alex Dyle, Adam Canfield and finally Brian Cruikshank.

With a dream cast, witty dialogue, chic setting and thrilling storyline, *Charade* was Hepburn's biggest hit yet, hailed by The New Yorker as *the best American film of the year*.




29th June, 1982.

Near total Audrey.

CARY GRANT

And you are indeed a dear, Audrey.

How kind of you to trouble to send me a letter explaining your inability to be in New York on May 16th. How thoughtful. How considerate; and how envious am I, who so uncleverly manage to cultivate no such qualities. I dread writing thankyou notes. I still owe letters of love and appreciation to those who, like you, unselfishly came to the Kennedy Centre last year. Excuses, excuses.

Ah, well. You were greatly missed at that gala Friars banquet. It was quite a memorable evening. A four-tiered dais on which you, star-bright you, would have shone the brightest.

Barbara and I send our fond, warm, loving and happy thoughts.



*142 Cary grant

A typescript letter, signed, from Cary Grant to Audrey Hepburn on Grant's personalised stationery, dated 29 June, 1982, the one page letter addressed in black ink *Dear Dear Audrey*, thanking Hepburn for her letter of regret *How kind of you to trouble to send me a letter explaining your inability to be in New York on May 16th. How thoughtful. How considerate; and how envious am I, who so uncleverly manage to cultivate no such qualities... You were greatly missed at that gala Friars banquet. It was quite a memorable evening. A four-tiered dais on which you, star-bright you, would have shone the brightest. Barbara and I send our fond, warm, loving and happy thoughts, signed Cary*

10¼ x 7¼ in. (26 x 18.4 cm.)

£800-1,200

\$1,100-1,500 €870-1,300 Hepburn and Grant met for the first time in a Paris restaurant just before filming began on *Charade*, introduced by their mutual friend and director Stanley Donen. Audrey, admitting she was terribly nervous, knocked over a bottle of red wine, staining Grant's cream suit. Donen wrote the funny incident into the film, when Hepburn as Reggie accidentally tosses a scoop of ice cream onto Grant's jacket. Like all Hepburn's leading men, with the possible exception of Bogart, Grant was instantly charmed by her, telling a reporter after filming *All I want for Christmas is another movie with Audrey Hepburn*.

As evidenced in Grant's playful letter, the co-stars remained affectionate friends. Years after Grant's death in 1986, Hepburn reminisced *Cary* - *such a lovely souvenir in my life...* He had me down flat the minute he met me. I think he understood me better than I did myself.















(part illustrated)





*143 CHARADE, 1963 VINCENT ROSSELL (B.1936)

Audrey Hepburn with Cary Grant, Walter Matthau, Stanley Donen and others during filming of the 1963 Paramount production *Charade*, Paris, *circa* 1963

32 gelatin silver production stills each with stamped photographer's credit and numerical notations (verso) largest sheet: 914×12 in. (23.5×30.5 cm.)

£4,000-6,000

(32)

\$5,200-7,700 €4,400-6,500

LITERATURE An Elegant Spirit, p.165.







Audrey Hepburn, with husband Mel Ferrer, wearing the *Charade* ensemble at David di Donatello Award winners party, Rome, 13 March, 1964; she won the award for her role in *Breakfast at Tiffany*'s.

*144 CHARADE, 1963 A COCKTAIL GOWN OF BLACK SATIN GIVENCHY COUTURE

The two piece ensemble comprising a fitted bodice and skirt, each with a hem of semi-tubular black paillettes, set on edge, with multiple canvas tags to the interior, as well as black woven label with canvas tag inscribed 23174, designed for Audrey Hepburn as Regina "Reggie" Lampert in the 1963 Universal production *Charade* (2)

£50,000-80,000

\$64,000-100,000 €55,000-86,000

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 – 2001, no. 7. *Timeless Audrey*, Japan, 2004-6 (uncatalogued).

Hepburn wears an identical gown during one of the film's key sequences, as her character Reggie begins to realise the danger she has been drawn into following her husband's murder by his war-time accomplices, all of whom believe she is in possession of the quarter of a million dollars stolen from the U.S. government. Cary Grant as 'Peter Joshua' takes her out to Les Black Sheep Club to cheer her up, where she encounters, and is threatened by, the first of her husband's associates, Leopold W. Gideon during the comedic pass-the-orange-without-using-your-hands game. Anxiously she runs to a phone box, followed by a second accomplice, Tex

Panthollow, who terrorises her with lit matches, flicking each one into her lap as they burn down. Returning to her hotel room, sporting a cropped jacket over the cocktail gown, she is faced with a third assailant, Herman Scobie, who lunges at her with his hooked hand.

A duplicate of this costume was sold Christie's South Kensington, 5 December, 2006, lot 113 (£153,600). As the skirt had been damaged with a small burn during the matches scene, it was sold to production manager James Ware after filming. It is normal practice for several examples of a star's key costume to be made and in the past, meticulous wardrobe records giving exact numbers were not kept. It is well known, for example, that Givenchy produced three copies of the quintessential little black dress for the opening scene of *Breakfast At Tiffany*'s.

Minor alterations have been made to the dress over the years in accordance with changes in fashion, as Hepburn's sons confirm that their mother continued to wear the gown on many occasions after the production. Audrey was photographed by Angelo Frontoni wearing the ensemble to a cocktail party at the Palazzo del Quirinale in Rome on 13 March, 1964, held for winners of the David di Donatello Award. Audrey had won Best Foreign Actress for *Breakfast at Tiffany*'s in 1962. Canvas tags to the interior would appear to be later exhibition tags, written in the same hand as those in the feather dress at Lot 215, and may have been written on the occasion of the 2004-6 Japanese exhibition *Timeless Audrey*.







145 (part illustrated)







*145 PARIS WHEN IT SIZZLES, 1964 VINCENT ROSSELL (B.1936)

Audrey Hepburn on the set of the 1964 Paramount production Paris When It Sizzles, Paris, 1962

160 gelatin silver production stills the majority with stamped photographer's credit and numerical notations (verso) largest sheet: 12 x 9½ in. (30.5 x 24.1 cm.) £15,000-25,000

(160)

\$20,000-32,000 €17,000-27,000

LITERATURE An Elegant Spirit, p.163.

*146

PARIS WHEN IT SIZZLES, 1964 **BOB WILLOUGHBY (B. 1927)**

Audrey Hepburn

two gelatin silver prints each stamped photographer's credit (verso) image/sheet: 15% x 10% in. (39.6 x 27 cm.)

£1,000-1,500

\$1,300-1,900 €1,100-1,600

Opposite: part lot 145 (detail)



Paris When It Sizzles *1964

UTD.

Tity Hotel

*147 PARIS WHEN IT SIZZLES, 1964/WILLIAM HOLDEN A DIAMOND AND GEM-SET KEY FOB

VAN CLEEF & ARPELS, 1960s

The circular fob depicting a stylised Parisian view with two pear shaped yellow gem-set birds against a backdrop of the Eiffel Tower, the foreground with circular-cut emerald, diamond and ruby detail, the reverse engraved DEAR AUD OH! THE WONDER OF KNOWING YOU, AND THE LUXURY OF WORKING WITH YOU LOVE BILL, to a fancy belcher link chain with key ring terminals, French marks, fob signed Van Cleef & Arpels and no. ?407C5, key ring with maker's mark VCA and indistinct number

The fob: 3.2 cm. diameter; 9 cm. overall length

£2.000-3.000

\$2,600-3,800 €2.200-3.200



Hepburn first starred opposite William Holden in the 1953 Paramount production Sabrina, playing the lovesick teenager to his millionaire playboy. Although married, Holden was well known to be just as promiscuous in real life and reputedly began an affair with the young Audrey. Holden adored her, later declaring she had been the love of his life I was really in love with Audrey but she wouldn't marry me. Audrey had swiftly ended the relationship when Holden confessed his irreversible vasectomy. According to biographer Ian Woodward, the distraught Holden embarked on a round the world tour: I was determined to wipe Audrey out of my mind by screwing a woman in every country... When I got back to Hollywood, I went to Audrey's dressingroom and told her what I had done. You know what she said? 'Oh Bill!' ... as though I were some naughty boy.

When Audrey and Bill reunited almost a decade letter to shoot Paris When It Sizzles, the eternally smitten Holden was anxious, telling Ryan O'Neal: The day I arrived at Orly airport to make Paris When It Sizzles, I could hear my footsteps echoing against the walls of the transit corridor, just like a condemned man walking the last mile. I realised I had to face Audrey again, and that I had to deal with my drinking, and I didn't think I could handle either situation. Audrey was by then married to Mel Ferrer, and the tormented Holden turned to alcohol, causing production chaos. Holden's biographer revealed Bill had always drunk during films, but never as he did on Paris When It Sizzles. Although the gossip columnists claimed otherwise, Audrey declared she was nothing more than kind and sympathetic to her old friend ...all I did was 'mother' him a little.

The French marks on this chic keyfob suggest Holden purchased the jewelled token as a gift for Audrey while still in France, the Parisian scene a reminder of their long summer in the city filming Paris When It Sizzles. Likely a bespoke design, the two love birds are set against an Eiffel Tower, hinting at the film-within-the-film The Girl Who Stole the Eiffel Tower, the zany screenplay pieced together by the on-screen couple as their romance unfolds. Holden's character suggests that the fictional film could have a theme song by Sinatra, as Sinatra's voice booms out The girl who stole the Eiffel Tower also stole my heart.



(reverse)



*148 PARIS WHEN IT SIZZLES, 1964

Audrey Hepburn's working script for the 1964 Paramount production Paris When It Sizzles, dated 16 June, 1962, the blue paper front cover inscribed in Hepburn's hand in pencil *to keep and take to B'stock*, the final draft script comprising approximately 127 pages of mimeographed typescript bound with three brass brads, 59 pages printed on coloured paper representing revisions to the script with varying dates June-September 1962, the corner of each page either snipped, torn or folded down when completed, the majority of the parts for the character of Gabrielle Simpson marked in pencil or Hepburn's signature turquoise ink, with words underlined for emphasis, deletions to directions and eight pages annotated in Hepburn's hand with copied out lines and minor amendments to the dialogue, the last two pages additionally annotated verso with pencil costume sketches by Hepburn and a handwritten caption *robe marrons, cravatte vison noir & chapeau*

10¾ x 8½ in. (27.3 x 21.6 cm.)

£10,000-15,000

\$13,000-19,000 €11,000-16,000

(selected pages)

As Hepburn and old friend William Holden both owed Paramount one more film under their contracts, the studio asked *Breakfast At Tiffany's* screenwriter George Axelrod to come up with a script to reunite the pair on screen, this time in Paris. *Paris When It Sizzles* follows top Hollywood screenwriter Richard Benson [Holden] as he scrambles to finish his latest script by acting out fantasies with savvy young secretary Gabrielle Simpson [Hepburn]. Filmed in the summer of 1962, the production was plagued by Holden's alcoholism, almost shutting down for weeks at a time while he received treatment, and was saved only by Axelrod shipping in guest stars Tony Curtis and Marlene Dietrich to keep the cameras rolling. The final picture was a clever satire of the movie business, rife with insider jokes and crossreferences. However, the unconventional structure and film-within-a-film storyline confused viewers and the movie was shelved for two years, finally released in 1964.









(alternate view)

*149

AN EVENING CAPE OF YELLOW ORGANZA UNLABELLED, PROBABLY GIVENCHY, 1960s

Trimmed with a broad band of curled cockerel yellow feathers mounted on tulle, black underdress not included

£2,000-3,000

\$2,600-3,800 €2,200-3,200



A HAIR ORNAMENT OF TWO BLACK VELVET ROSES

UNLABELLED, CIRCA 1960

The black posy embellished with cut gilt feathers mounted en tremblant

\$260-380 €220-320

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 - 2001, no. 148.

This piece recalls the mink pompom on the Givenchy hat in Breakfast at Tiffany's, later immortalised in Givenchy's memoir To Audrey with Love.

Audrey is pictured wearing this lot at the 4th Annual Kennedy Centre Honors Dinner in Washington DC with Robert Wolders.





*151

HOWELL CONANT (1916-1999) Audrey Hepburn, June 1963

chromogenic print, mounted on board signed ink ink (image, recto) mount: 20 x 15 in. (50.8 x 38.1 cm.)

£800-1,200

LITERATURE French *Elle,* June 1963. \$1,100-1,500 €870-1,300





(part illustrated)

*152

MY FAIR LADY, 1964 BOB WILLOUGHBY (B. 1927)

Audrey Hepburn and Assam on the set of the 1964 Warner Bros. production *My Fair Lady*, Burbank, 1963

four gelatin silver production stills each with stamped photographer's credit (verso) largest sheet: $9\frac{1}{2} \times 7\frac{1}{2}$ in. (24.1 x 19 cm.)

£1,000-1,500

(4)

\$1,300-1,900 €1,100-1,600



*153 MY FAIR LADY, 1964

Audrey Hepburn's working script for the 1964 Warner Bros. production My Fair Lady, the yellow paper covers printed "My Fair Lady", dated 24 June, 1963, and inscribed a.H. in pencil in Hepburn's hand, the final script with approximately 152 pages of mimeographed typescript, with 53 pages printed on blue paper representing changes to the script, the majority of pages with upper right corner either snipped, torn or folded down when completed, the parts for the character of Eliza Doolittle marked in pencil or Hepburn's signature turquoise ink, with words underlined for emphasis, deletions to directions and amendments to particular words and phrases to cocknify the dialogue, the inside back cover annotated in pencil in Hepburn's hand with a to do list Johnson's shoe wax, Angelus cream, I.v. - Stan [indistinct] + stand for red one, cigs - guestroom, prepare all vases, with additional note to the back cover in turquoise ink Bullock's dinner

11½ x 8% in. (29.2 x 22.4 cm.)

£30,000-50,000

\$39,000-64,000 €33,000-54,000

	"MY FAIR LADY" FINAL	6/24/63 133.	ent
158 (Cont.4)	ELIZA: (losing her temper a walking away) I'll talk as I like. You's now. That's not what I way think it. I've always had wanting me that way. Fredo me twice and three times a sheets. HIGGINS: (coming to her) Oh, in short, you want me	re not my teacher nt and don't you chaps enough dy Hill writes day, sheets and	Sta que
-Apaliti	about you as he is. Is the ELIZA: (facing him, much t: No, I don't. That's not th I want from you. I want a I know I'm a common, ignors a book-learned gentleman; b	at it? roubled) ne sort of feeling little kindness. ant girl, and you	

Eliza Doolittle was the most coveted role in a decade, and Audrey was desperate to have it, telling a reporter years earlier *I'd do anything to play Eliza Doolittle in My Fair Lady.* Agent Kurt Frings gave her the news over the telephone *You've got My Fair Lady!* Hepburn told Modern Screen magazine how she dragged her mother out of the shower in her haste to share the exciting news. Based on George Bernard Shaw's *Pygmalion*, Alan Jay Lerner and Frederick Loewe's musical adaptation opened on Broadway in 1956 with Julie Andrews as Eliza and Rex Harrison as Professor Henry Higgins, becoming one of the biggest hits in Broadway history and running for over six years. Warner Bros. won the screen rights for an unprecedented \$5 million. It would be Jack Warner's swansong, with the largest production budget ever at that time.

Fans of the Broadway show clamoured for Julie Andrews to be cast in the lead, but she was an unknown in Hollywood and Warner wanted big name movie stars that would be known all over the world - he wanted Audrey Hepburn. Hepburn too felt that the role was Julie's, and was reticent at first, but when she saw that Warner would only offer the role to another star if she turned it down, she swiftly accepted,

telling Barbara Walters years later *l* thought *l* was entitled to do it as much as the third girl. According to Andrews, Hepburn would say to her in later years You should have done My Fair Lady, Julie — but *l* didn't have the guts to turn it down. Many in the industry were outraged at Andrews being overlooked, so much so that Warner publicly justified his casting decision, stating With all her charm and ability, Julie Andrews is just a Broadway name... In my business, *l* have to know who brings people and their money to a theatre box-office. Cary Grant, Warner's first choice to play Higgins, responded There is only one man who could play this and that's Rex - so the part went to Harrison. Warner already had his big name to guarantee the success of the picture.

After weeks of rehearsals, lessons and fittings, filming began on the elaborate production in August, Audrey enduring hours in make up each day to be transformed into the grubby Covent Garden flower girl. No one had ever seen such dedication. From day one, Audrey had been determined to make it a success, announcing to Beaton and director George Cukor *This picture is one we must all remember. Wonderful talents, everyone right, everyone happy. It's the high spot, let's enjoy it!*





*154 MY FAIR LADY, 1964

A rare and important set of six 12" acetate recordings of Audrey Hepburn's original vocals for the 1964 Warner Bros. production *My Fair Lady* comprising:

- A single sided acetate inscribed Loverly and Loverly - Reprise, the brown paper sleeve inscribed in an unknown hand "Loverly" & "Reprise" a.H. and dated 12 July, 1963

- A double sided acetate inscribed I Could Have Danced PM 10A - 6, I Could Have Danced PM 10A-4, and I Could Have Danced PM 10A - 12, the brown paper sleeve inscribed in an unknown hand #877 "Danced" Takes 4-6-12 A.H. and dated 16 July, 1963

- A single sided acetate inscribed Without You YP3278. and Without You 2nd Alt. YP3280

- A double sided acetate inscribed Without You A.H. Revised YP3278A and Show Me A.H. Revised YP3289A, the brown paper sleeve inscribed in an unknown hand AH remakes, Show Me, Without You

- A single sided acetate inscribed Fair Lady "Loverly" with voice replacement, the brown paper sleeve inscribed in an unknown hand AH 'Loverly' Revised and dated 24 July, 1963

- A double sided acetate inscribed Just You Wait YP3284 and Just You Wait Reprise YP3286, the brown paper sleeve inscribed in an unknown hand 'Just You Wait' & Reprise (A.H) and dated 30 July, 1963;

together with a double sided acetate inscribed Loverly w/clix, Loverly Reprise w/clix and Loverly Reprise w/o clix, featuring vocals by Marni Nixon, the brown paper sleeve inscribed in an unknown hand Loverly Reprise, For Miss Hepburn and dated 8 August, 1963; accompanied by a CD recording of each track

Each: 12¼ x 12¼ in. (31.1 x 31.1 cm.) £2,000-3,000 \$2,600-3,800 €2,200-3,200

andre previn July 23)eu fudrez -Jest Hudsey -I was so taken by carpose when you presented me with the baten the other night that 9 was able only to mouble some sort of greacless thanks. I must tell you new that when the baten is not lying in full previous in the loving room, it is in my hands being wread about constantly, and pointed at insisters. It is really extraordinanely becautiful and I am touched and pleased every time 9 look at et. Quite a part from the gift, haveour, you are a constant pleasure to work with, and most of the concert actists 9 have conducted for could take large lissons from for. I look forward to all our recordings, and woll het he at all surposed of in a few years you demanue you appearance in "Reackersher". De K too usit Mark for again fine

ALG

In taking on the role of Eliza, Audrey had been determined to perform all her own songs, having previously demonstrated her talents in Funny Face and Breakfast At Tiffanv's, so rehearsed with a singing coach for up to six hours a day in preparation. Director George Cukor said to reporters When she began it was an agony for that girl to sing. But she is not afraid to make an ass of herself. She has the courage to do it, do it wretchedly at first, but do it. However, Audrey became nervously aware of circulating rumours that she would be dubbed, asking Are you going to use my voice for songs at all? According to Cecil Beaton's diary entries, recording began with music director André Previn on 4 July, 1963, who tried his best to coax the best performance out of her. He later noted to biographer Barry Paris Audrey's voice was perfectly adequate for a living room... But this was the movie to end all movies, with six giant surround speakers. Even so, I was of the opinion that if you had bought Audrey Hepburn to play it, so she didn't sing so hot - it wasn't such a crime. But you can imagine how Lerner and Loewe felt...

Top dubber Marni Nixon was brought in, yet no one was clear on who would be singing what. Nixon later explained We knew in some numbers, she was going to start, and I was going to carry on ... I would record and then she would record her portion of those songs... Later they decided it just wouldn't match up... So they threw out her track. No one had the guts to tell Audrey. Previn recalls It became a passing the buck thing... finally Cukor had to go. She was very hurt because she felt that if she had taken Julie Andrews place and then couldn't sing, it would reflect very badly on her. But she never said a word. Previn tried to cut in her vocals as much as he could, revealing I used more than they were aware of at the time. But I couldn't get away with too much. Audrey's original acetate recordings, variously dated from 12 - 30 July, would appear to span this period of uncertainty. Audrey can be heard at the end of take 4 of I Could Have Danced questioning Was that too light? The vocals, with orchestral backing, are fully Audrey until 24 July, when we find Nixon taking over for the final 29 seconds on the recording "Loverly" with voice replacement, perhaps a trial in matching up the vocals. By 8 August, the recording titled Loverly w/clix is all Nixon, just in time for the start of principal photography on 13 August.

Biographer Barry Paris suggests it was all a charade, that Cukor and Warner had never seriously considered using Hepburn's voice at all. Post-production executive Rudy Fehr corroborates, admitting they allowed Audrey to make ...a couple of tracks for her own satisfaction. The press soon found out that Audrey had been dubbed in the part and drummed up a scandal before the film had even been released, suggesting it added insult to the injury of depriving Andrews of her rightful role. Gossip columnist Hedda Hopper declared that by not singing, Audrey Hepburn gives only half a performance. On the promotional tour, Audrey would diplomatically explain that she had pre-recorded all of Eliza's songs, but the final result is a blend. Today, the disparity between the two voices seems remarkable and almost ludicrous. Although not so technically proficient, Audrey's original vocals are certainly more credible and authentic to the character, full of nuance and emotion. Thought lost, conservators discovered umpteenth-generation tracks of Audrey doing the worst takes possible, almost like a blooper reel while restoring the film for DVD release. They were able to piece together two complete songs. Wouldn't It Be Loverly and Show Me, which were released as special features on the fully restored DVD in 1994. The two released tracks are not identical to the recordings here, and to the best of our knowledge no other original vocals have been officially released. Biographer Donald Spoto believed all other recordings to be lost or destroyed.

*155 MY FAIR LADY, 1964/ANDRE PREVIN

An autograph letter, signed, from André Previn to Audrey Hepburn in blue ballpoint pen on Previn's personalised stationery, dated 23 July, [1964], the one page letter written during production of My Fair Lady in Los Angeles, thanking Hepburn sincerely for the gift of a baton and singing her praises ...you are a constant pleasure to work with, and most of the concert artists I have conducted for could take large lessons from you, Previn looks forward to their upcoming recordings for My Fair Lady and jokes that she will be performing opera in no time, signed, Thank you again - Love, André

101/2 x 71/4 in. (26.7 x 18.4 cm.)

£300-500

(7)

\$390-640 €330-540



156 (part illustrated)

Lot 155 continued

Interviewed by biographer Barry Paris, conductor André Previn reminisced over working with Audrey Hepburn *She was just so beautiful that you couldn't bear it... I was hopelessly in love with her.* Based on the dated acetates in the previous lot, this letter dates to mid-way through Audrey's vocal recordings for Eliza on *My Fair Lady. Audrey,* Previn recalls saying, when I turn to cue you in, you look like you've been caught in a deer snare. Could you keep the terror out of your eyes? You look like a fawn that's about to get shot. In response, Audrey presented him with a silver ceremonial conductor's baton engraved *To André, Love from a Fawn.* Previn's letter thanks her for the baton and looks forward to their upcoming recordings - the very next day they would record *Loverly,* with Marni Nixon taking over vocals towards the end. Despite the dubbing fiasco that was currently playing out on set (see footnote to previous lot), Hepburn obviously remained on good terms with Previn, who seemingly tried his hardest to keep a hint of Audrey in the final cut.

*156

MY FAIR LADY, 1964

Eight 70mm. film strips, showing 58 frames of the 1964 Warner Bros. production *My Fair Lady*

The longest: 9½ in. (24.1 cm.)	(8)
£300-500	\$390-640 €330-540

During the late 1950s, Hollywood filmmakers began to use 70mm wide format film to provide a higher resolution than the standard 35mm format and an enhanced experience to viewers. Due to the high cost, most 70 mm films were also released on 35mm film for a wider distribution after the initial debut of the film. *My Fair Lady* was one of the last wide format musicals of the time. CABLE ADDRES

AIR MAIL

PICTURES, INC. WEST COAST STUDIOS BURBANK . CALIFORNIA

KNER PR

April 30, 1963

My dearest andrey

s you haven't heard from me about the Cockney lng, I hope you don't think that I've been ting you, or that I was derelict in my duties director.

After our conversation I got on to London and asked them to look about for someone with a good Cockney accent. On thinking it over, however, it occurred to me that it might be more distracting to you than helpful, some of the 'readings' (however good they might be) might get in your way.

Mr. Shaw, in his preface, makes a very telling point about changing accents.

out changing secents. "Finally, and for the encouragement of people troubled with sccents that out them off from all high employment, I may add that the change wrought by Professor Higgins in the flower-girl is neither impossible nor uncommon. The modern concierge's daughter who fulfils her ambition by playing the Queen of Spain in Ruy Blas at the Thestre Franceis is only one of many thousands of man and women who have sloughed off their native dislects and acquired a new tongue. But the thing has to be done scientifically, or the last state of the sepirant may be worse than the first. An honest and netural slum dislect is more tolerable than the attempt of a phonetically untaught person to imitate the vulgar dislect of the golf club; and I am sorry to say that in spite of the efforts of our Royal Academy of Dramatic Art, there is still too much shan golfing English on our stage, and too little of the noble English of Forbes Robertson."

[11], not just the grand dame, bland and ac us, but truly Higgins' mother - intelligen usconventional in ner thought though not usclour. For Mrn. Pearce' we have Hone or a fifth diama activation. For Hickering Jucky enough to get Wilfred Hyde-White. Deen making beats of Preedy' in London

Merry directing will be starting with us this user, there will be planty of time for early thorough satu-faces for is bedining to lay out the numbers. The solution of the second second second second second secry telents and second second second second for genry la an escotiate with Gefl on this flam, blan iorns will be not the middle of the week. So you see we're not leaving a stone unturned. That ceemit much the very thing will be mooth adding in the time, but we're all going to do our best to kerp it so.

and Unelchor-Longe .

Miss Audrey Hepburn VIIIs Setherits Burgenstock Lucerne, Switzerland

*157 MY FAIR LADY, 1964/GEORGE CUKOR

A typescript letter, signed, from director George Cukor to Audrev Hepburn on Warner Bros. headed stationery, dated 30 April, 1963, the three page letter written during pre-production on My Fair Lady, addressed in black ink My Dearest Audrey, beginning with his thoughts on the development of Hepburn's cockney accent After our conversation I got on to London and asked them to look about for someone with a good cockney accent. On thinking it over, however, it occurred to me that it might be more distracting to you than helpful, going on to quote a passage from George Bernard Shaw's preface to *Pygmalion* on changing accents, agreeing From my own experience I've found this to be quite true. If an accent is just overlaid onto a natural speech when the mechanics are not thoroughly understood, the results are likely to be neither effective nor honest, Cukor suggests they employ a professional vocal coach, Alfred Dixon Mr. Alan Lerner and Miss Katharine Hepburn, among others, are his most ardent admirers. According to them, Dickson [sic] has worked out a wonderful way of teaching accents... we could arrange for him to come out here to do about four days' work with you... he's supposed to be a miracle worker, not that you need miracles, Cukor goes on to commend her Actress Behaviour, musing ...there's a lot of talk about how directors handle actresses, but equally important is how the actress handles the director. If the artistes... are nuisances and bores, in spite of his good intentions the director isn't nearly as good as he might be... this won't go to your head I know, but even to talk with you about work makes one feel talented, creative and happy. Cecil feels exactly the same. The prospect of "My Fair Lady" with you, dearest Audrey, is a joy to contemplate, Cukor continues to discuss the casting The cast is complete except for 'Freddy'... besides Rex (who is being very, very cooperative and kind) and Stanley Holloway (a 'Pro' par excellence) we have Gladys Cooper as 'Mrs. Higgins'... intelligent, sharp, unconventional in her thoughts though not in her behaviour. For 'Mrs. Pearce' we have Mona Washburn, a first class actress. For 'Pickering' we were lucky enough to get Wilfred Hyde-White. They've been making tests of 'Freddy' in London but so far none has turned up. He's a very important part. For that matter, so is everyone - more so in this picture than any other, and the production team Harry Stradling [Cinematography] will be starting with us this week... Hermes Pan [Choreography] is beginning to lay out the numbers. The sets are progressing very well indeed. Gene Allen, a very talented art director with whom I've worked for years, is an associate with Cecil on this film, Cukor concludes So you see we're not leaving a stone unturned. That doesn't mean that everything will be smooth sailing all the time, but we're all going to do our best to keep it so, signed in black ink ...always, George, with original stamped addressed mailing envelope postmarked Burbank, California, 30 April 1963, stamped Express, Special Delivery and annotated in Hepburn's hand in pencil keep, MFL for book

11 x 8½ in. (27.9 x 21.6 cm.)

£1,000-1,500

\$1,300-1,900 €1,100-1,600

Cukor's letter provides a fascinating insight into the developmental pre-production phase of My Fair Lady, the assembling of a stellar cast and crew and the search for the perfect Freddy. In an interview for Vogue, 1964, Cukor related how the first time he had spoken to Audrey, she called from Switzerland and told him she was working on her cockney She tried it out on the phone for me... I told her it sounded okay to me... Actors always worry about the wrong things. Cukor's letter appears to be written in response to this initial phone call, having given the cockney guestion more thought. In the end, they would not employ Alfred Dixon as a cockney coach but UCLA phonetics professor Peter Ladefoged, and Audrey's singing would become a far greater challenge than her accent.

Hepburn's annotation to the envelope would appear to suggest that even at this early stage she was consciously saving significant correspondence with a view to writing a future book. Audrey's son Sean, however, explains that she always turned down the many generous offers she received to write an auto-biography as she didn't want to expose the private lives of others or unintentionally hurt anyone.

(part illustrated)

*158 My Fair Lady, 1964/Jack Warner

A telegram from Jack Warner to Audrey Hepburn in Puerta de Hierro, Madrid, dated 25 April, 1964, the telegram written following a private viewing of *My Fair Lady* for exhibitors and crew ...its hard find words describe extreme enthusiasm all those present there were raves raves raves about you stop won't be lond [sic] until we meet at opening in newyork on october 21 then chicago and hollywood know you going be extremely pround [sic] your magnificent performance which everyone applauded and applauded love to you mel jack warner

6% x 8¼ in. (16.8 x 21 cm.)

£100-150		

\$130-190 €110-160

*159 MY FAIR LADY, 1964/NATALIE WOOD

A typescript letter, signed, from Natalie Wood to Audrey Hepburn on Wood's personalised stationery [n.d. but *circa* October, 1964], the one page letter praising her performance in *My Fair Lady: I just wanted to tell you again what a fabulous evening you gave me the night of the premiere of "MY FAIR LADY". Your performance was absolute perfection and I watched your work with great joy and admiration. You have won my heart and my vote in March*, signed in blue ballpoint pen Natalie

101/2 x 71/4 in. (26.7 x 18.4 cm.)

£400-600

\$510-770 €440-650

*160

MY FAIR LADY, 1964/BLAKE EDWARDS

A typescript letter, signed, from Blake Edwards to Audrey Hepburn on Edwards' personalised stationery, dated 7 May, 1964, the one page letter praising her performance in *My Fair Lady*, reading *Dearest Audrey, I have neglected writing you before this because I have felt unable to fully express myself in describing your brilliant and moving Liza Dolittle, I find that I am still at a loss for the proper words. So just let me say it is everything that I could want as an audience, as a friend, and as a director. Love, Blake,* additionally signed in blue ballpoint pen *Blake*

9 x 7¼ in. (22.9 x 18.4 cm.)

£300-500

\$390-640 €330-540

Blake Edwards directed Hepburn in her most famous role as Holly Golightly in *Breakfast At Tiffany*'s. He would go on to marry the other Eliza - Julie Andrews - in 1969.



-1-1 Datalie



*161 MY FAIR LADY, 1964/CECIL BEATON

An autograph letter, signed, from Cecil Beaton to Audrey Hepburn on Hotel Bel-Air, Los Angeles headed stationery [n.d. but circa May, 1963], the letter in blue ink on four pages of a sheet of folded notepaper, written during pre-production on *My Fair Lady*, opening *Darling Audrey, Your* enthusiasm & gratitude are rare! How wonderful to work for someone as understanding, appreciative & imaginative as you. I am pleased you are so happy about the whole project. It's a crowning point of your already brilliant career but to know how lovely the opportunity is & to savour it - takes a person like you to understand, Beaton thanks her for her kind words As for all the nice things you say about me I am really proud - but it is going to be very difficult to live up to such praise - & you must help me, Beaton goes on to express how glad he is that she liked Lily Elsie's necklace and invites Audrey and Mel to the first Los Angeles performance of the Royal Ballet's Marguerite and Armand [designed by Beaton], the letter finishing ... Am so looking forward to your arrival but at the same time getting rather alarmed about it - as from that moment on I know the rush will be on for sure!, signed With blessing & love from Cecil

6¾ x 5¼ in. (17.1 x 13.3 cm.)

£800-1,200

\$1,100-1,500 €870-1,300 On first meeting Audrey at a London party, following the release of *Roman Holiday*, Cecil Beaton wrote in his diary *Audrey's enormous potential cinema success*, with attendant salary, seem to have made little impression on this delightful human being. She appears to take wholesale adoration with a pinch of salt; gratitude rather than puffed-up pride... In a flash I discovered Audrey Hepburn is chock-a-block with spritelike charm... we liked one another. A chord had been struck and I knew that, next time we met, we would continue straight from here... This was a unique occasion.

A decade later they would collaborate on what would be one of the most significant projects in both of their careers - *My Fair Lady.* Beaton had designed the costumes for the stage production and was now tasked with creating the entire 'look' of the film adaptation. The project was a dream for Beaton, who had written an article for Vogue in 1930 on *Ascots of the Past* and would now be living out his Edwardian fantasy. He flew to Hollywood in February 1963 to stark work on the 1000 costumes required.

Beaton here makes reference to Edwardian stage actress and famous beauty Lily Elsie, who he had worshipped as a child and became a loyal friend to in troubled later years. Beaton's letter suggests that Elsie left him some jewellery on her death in 1962, which he likely given to Audrey in preparation for her Edwardian transformation.

Beaton's diary entry of 18th May 1963 relates Audrey's first visit to the wardrobe department on arrival in Los Angeles: *She wanted to pose for photographs in every one of them. "I don't want to play Eliza! She doesn't have enough pretty clothes. I want to parade in all these.* Later Hepburn would parade in all the most glamorous Ascot costumes for a shoot with Beaton for US Vogue, December 1963 (see lots 183-188 and 191). The dazzlingly spectacular Ascot scene, which alone would require 400 magnificent gowns and an enormous bespoke set, was Beaton's masterpiece - he went on to win two Oscars for his work on the film.

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	5 you wind fut at the same time filting rather almost about it is from that monut	

166 Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue



163



*162

CECIL BEATON CIRCA 1960s

SINCA 13005

A Christmas card with a printed illustration of a Covent Garden flower girl, the interior addressed in Beaton's hand in black ink to *Audrey, Mel & Sean* and signed *Love, Cecil*

5 x 4 in. (12.7 x 10.2 cm.)

£200-300

MY FAIR LADY, 1964 CECIL BEATON (1904-1980)

*163

Audrey Hepburn as Eliza Doolittle, 1963

gelatin silver print stamped 'please acknowledge Cecil Beaton photograph' (verso) sheet: 14 x 11 in. (35.5 x 28 cm.)

£1,000-1,500

\$260-380

€220-320

\$1,300-1,900 €1,100-1,600



*164

A LARGE SPHERICAL DRESS CLIP

UNMARKED, STAMPED DEPOSE, 1960s

The large ball set with facetted pastes, pin fastening to reverse

1½ in. (4 cm.) diameter

£300-500

\$390-640 €330-540

*165 THREE PAIRS OF WHITE KID LONG EVENING GLOVES 1950s/1960s £600-900

(6)

\$770-1,100 €650-970

*166

A THREE STRAND SIMULATED PEARL CHOKER WITH THREE PENDANT LOOPS UNMARKED

With two diamanté-set bars and white metal closure

15 in. (38 cm.)

£700-1,000

\$900-1,300 €760-1,100



(part illustrated)

***167** MY FAIR LADY, 1964 CECIL BEATON (1904-1980)

Audrey Hepburn as Eliza Doolittle, 1963

two gelatin silver prints each stamped 'please acknowledge photograph by Cecil Beaton' (verso) each sheet: 14 x 11 in. (35.6 x 27.9 cm.)

£3,000-5,000

(2)

\$3,900-6,400 €3,300-5,400



*168

MY FAIR LADY, 1964 CECIL BEATON (1904-1980)

Audrey Hepburn as Eliza Doolittle, 1963

gelatin silver print stamped 'please acknowledge photograph by Cecil Beaton' (verso) sheet: $13\% \times 11$ in. (35.2×27.9 cm.)

£2,000-3,000



***169** MY FAIR LADY, 1964 CECIL BEATON (1904-1980) Audrey Hepburn, 1963

gelatin silver print stamped 'please acknowledge photograph by Cecil Beaton' (verso) image/sheet: 13½ x 10½ in. (34.3 x 26.7 cm.)

£2,000-3,000



170



*170

MY FAIR LADY, 1964 CECIL BEATON (1904-1980)

Audrey Hepburn as Eliza Doolittle, 1963

gelatin silver print stamped 'please acknowledge photograph by Cecil Beaton' (verso) sheet: 14 x 11 in. (35.5 x 28 cm.)

£2,000-3,000

\$2,600-3,800 €2,200-3,200

*171

MY FAIR LADY, 1964 CECIL BEATON (1904-1980)

Audrey Hepburn as Eliza Doolittle, 1963

gelatin silver print stamped 'please acknowledge photograph by Cecil Beaton' (verso) sheet: 13% x 11 in. (35.2 x 27.9 cm.)

£2,000-3,000





*172

MY FAIR LADY, 1964 CECIL BEATON (1904-1980)

Audrey Hepburn as Eliza Doolittle, 1963

two gelatin silver prints each stamped 'please acknowledge photograph by Cecil Beaton' (verso) each sheet: 14 x 11 in. (35.5 x 28 cm.)

£2,500-4,000

(2) \$3,200-5,100 €2,800-4,300



*173 MY FAIR LADY, 1964 CECIL BEATON (1904-1980)

Audrey Hepburn as Eliza Doolittle, 1963 gelatin silver print

stamped 'please acknowledge photograph by Cecil Beaton' (verso) sheet: 14 x 11 in. (35.5 x 28 cm.)

£2,000-3,000





*174

MY FAIR LADY, 1964/GENE ALLEN A CIGARETTE LIGHTER

Of shaped rectangular form with reeded decoration, the lid with presentation inscription FOR MY FAIR LADY the base engraved GENE ALLEN December 1963

2 in. (5 cm.) long

£3,000-5,000

\$3,900-6,400 €3,300-5,400

Presented to Audrey Hepburn by Art Director Gene Allen after filming of *My Fair Lady*. Shooting finished a few days before Christmas, 1963.

One of Audrey's few vices were cigarettes. In *Audrey At Home*, Luca Dotti described how she began to smoke as a young girl, when Holland was liberated from Nazi occupation by the British:

"Freedom has a special smell to me" - she explained - "the smell of British petrol and British cigarettes. When I ran out to welcome the soldiers, I inhaled their petrol fumes as if it were a priceless perfume and I demanded a cigarette, even though it made me choke." She would never again be without British cigarettes.



Audrey Hepburn with George Cukor on the set of My Fair Lady.

*175 MY FAIR LADY, 1964 AN EDWARDIAN STYLE HIGH NECKED BLOUSE

CECIL BEATON, CIRCA 1963

Of ivory chiffon woven with a silk stripe, the long cuffs and high neck trimmed with a ruffle; with deep chiffon hem to tuck into the waistline, skirt not included

£10,000-15,000

\$13,000-19,000 €11,000-16,000

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 - 2001, no. 10.

This blouse was likely designed by Cecil Beaton as a prototype or early model of the blouse worn by Audrey Hepburn as Eliza Doolittle during the *Rain in Spain* and *I Could Have Danced All Night* numbers in the 1964 Warner Bros. production *My Fair Lady.*

The sewing is of couture standard, with the chiffon having a rolled hem and the seams being hand finished. The cotton facing to the inside of the high neck and cuffs would not be found on couture clothes, where silk would be more appropriate. The cotton is a technical solution to support a high neck without the need for wiring, which you would find in historical Edwardian garments.

Almost identical to the final film-worn design, which remains in the Warner Bros. archive, the cuffs on the blouse in this lot are trimmed with a ruffle, whereas the cuffs on the film-worn blouse are untrimmed. It was not unusual for various versions of a costume to be sketched or trialled before refining the final design. When this design was rejected in favour of an unfussier cut, Audrey likely requested to keep the blouse as a souvenir of her time as Eliza.



176

*176

MY FAIR LADY, 1964/REX HARRISON

Audrey Hepburn and Rex Harrison at the New York premiere of *My Fair Lady*, 21 October, 1964

gelatin silver press print

signed in black felt pen by Rex Harrison (recto); stamped *United Press International Photo* and *King Features Syndicate, Inc.* credits (verso) sheet: 8 x 10 in. (20.3 x 25.4 cm.)

£300-500

\$390-640 €330-540

*177 MY FAIR LADY, 1964

A ticket to the World Premiere of *My Fair Lady*, Wednesday, 21 October, 1964, at the Criterion Theatre, New York, together with a souvenir premiere programme cover and three hardcover souvenir books

The ticket: 2¼ x 5½ in. (5.7 x 13 cm.); the books each 11% x 8¾ in. (29.5 x 22.2 cm.)

£300-500

(5) **\$390-640 €330-540**



177 (part illustrated)


(underside)

*178

MY FAIR LADY, 1964/REX HARRISON

A CONTINENTAL GOLD SNUFF BOX, CIRCA 1965

Rectangular box, the cover and sides set with panels of *sablé* engine-turning with flared thumbpiece, the base of polished gold and engraved with the inscription *To / Eliza Doolittle / from / Henry Higgins*

2% in. (60 mm.) wide 2 oz. (60 gr.)

£5,000-8,000

\$6,400-10,000 €5,500-8,600

Presented to Audrey Hepburn by her co-star Rex Harrison after filming of the 1964 Warner Bros. production *My Fair Lady.*

Despite the dubbing controversy, My Fair Lady was hailed as a great success on its release in October 1964 and Audrey's performance a triumph. Even devotees of the original stage production were delighted, *The New Yorker* praising her *Utterly different though no less captivating Eliza*. Yet when the Academy Award nominations were announced in February 1965, *My Fair Lady* swept the board in every possible category except best actress, while ironically the snubbed Julie Andrews was nominated for her performance in *Mary Poppins*. A scandal erupted in the media - *Variety* bluntly explained: *Hepburn did the acting, but Marni Nixon subbed for her in the singing department and that's what undoubtedly led to her erasure*. Many in the industry, including Jack Warner, were outraged over the Academy's decision, however a disappointed

Audrey was gracious as always, agreeing to make the best actor announcement at the ceremony, beaming with pleasure as she announced her co-star Rex Harrison as the winner. Harrison gallantly suggested he should divide the statue in half and thanked both his fair ladies. Best actress went to Julie Andrews, who in her Golden Globes acceptance speech just weeks before had cheekily thanked the man who made all this possible – Mr. Jack Warner. The following four lots reveal how shocked and appalled Audrey's dearest friends were by the Oscar's snub, putting pen to paper to express their disgust and offer their sympathies. In her response to director George Cukor's letter, Hepburn admits that she tucked these *precious epistles* away for safekeeping, demonstrating just how much she cherished their sentiments.

<text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text>

*179 MY FAIR LADY, 1964/GEORGE CUKOR

A typescript letter, signed and annotated, from George Cukor to Audrey Hepburn on Cukor's personalised stationery, dated 15 March, 1965, the four page letter attempting to explain the absence of an Academy Award Nomination for Best Actress for Hepburn in My Fair Lady, addressed in black ink My dearest Audrey and annotated in red felt pen Warning: This is a long un!, Cukor begins No - no- NO! You're not the only one who is not in the dark! The other Miss Hepburn [Katharine] is more enlightened - she's been to that fire before. She hit the nail on the head - almost. In the course of history there are mysterious happenings (some great, some absurd) for which there are many explanations... but always there remains something inexplicable and mysterious about them, Cukor proceeds to relate the story of actress Laurette Taylor's 1920 return to the London stage that inexplicably turned into a riot, which Cukor believes was started by the boyfriend of her rival, likening the event to the Oscar snub As in Laurette's case, the present commotion had nothing to do with your performance, your talent, the affection and respect with which you are regarded. There were machinations of Disney, Julie Andrews' supporters (helped along by that modest 'kid' herself) and the wretched Marni Nixon - ugh! But a new - and very potent element - is appearing... this one is a logical explanation, Cukor goes on to suggest that the film did not have the proper exposure During the period of nominations Warner Bros. had not made the picture available to the large body of actors... other pictures had solid weeks of invitational showings - for free, getting to the point of his letter The only real harm that could come of this mish-mosh is if it throws you. Naturally you can't brush it off lightly, but it mustn't leave any mark on you. Try not to let it take away the

satisfaction and pleasure of the smashing success that you made. So that's that, the passage annotated in red felt pen *This is the point of the long letter* - to give you an historic perspective, Cukor closes by extending an invitation to Audrey and her mother to stay with him in Los Angeles, the Baroness in the guest room and Audrey in the doghouse with Cappy and Solo... it would be very cozy and gemutilich, signed Love to all - George, with a handwritten postscript at the foot of the letter Wow! for you - for having to read it - Wow! for Irene for having to type it - and faint wow for me for having to dictate it!

101/2 x 71/4 in. (26.7 x 18.4 cm.)

£600-900

\$770-1,100 €650-970

Cukor's protestation was written in response to a letter from Audrey, which expressed her resigned disappointment *As for the whole nomination mish mash, I think I am the only one who is not in the dark. Everybody seems to search for an explanation. It seems to be it is all very simple. My performance was not up to snuff. I firmly believe that if anyone had it in for Jack Warner or me, or wished to ensure Julie Andrew's Oscar, their sentiments would have been automatically cancelled out, had my bravura been worthy. Because MFL meant so terribly much to me, I had secretly hoped for a nomination, but never, never counted on the Oscar. Therefore, disappointed I is, but not astounded like my chums seem to be. Hepburn's response to Cukor's letter was sold at RR Auction in November 2009, gratefully accepting his invitation to stay and thanking him for his time and care in attempting to explain the omission Your marvellous paragraphs on the mystery of the nominations are only superb and I have tucked your letter away for safe keeping along with the other precious epistles such as that from the proper Hepburn [Katharine] and some equally adorable ones from such special people as Cathleen Nesbitt and Deborah [Kerr].*



*180 My Fair Lady, 1964/Cathleen Nesbitt

Two autograph letters, signed, from Cathleen Nesbitt to Audrey Hepburn, the letters written March -April, 1965, in reaction to Hepburn's not receiving an Academy Award nomination for My Fair Lady, the first [n.d. but circa early March, 1965] on 1006 N. Doheny Drive, Los Angeles headed stationery, opening indignantly Darling Audrey - when I read of the ACADEMY nominations, I was so outraged by the thought of the taste of the members who could have "preferred" Debbie Reynolds to Audrey Hepburn..., Nesbitt goes on to guote her make up artist at Columbia, on hearing that Audrey would be flying over to present an award "Well - there's a lot of us just waiting for that moment to show the Lady what we feel about her - we'll cheer the roof off... in ten years time every performance of this year will have been forgotten except Audrey Hepburn's - because she's great in the greatest musical of all time", mentioning that she won't be in Los Angeles to cheer Audrey up, Nesbitt suggests Audrey visit on her way home, providing a London address which Audrey has circled in her signature turquoise ink, the letter signed Cathleen, 6 pages on three sheets; the second dated 30 March, [1965], on 3, Stanhope Gate, W.1. headed stationery, congratulating Hepburn on her BAFTA award for Charade and praising her performance I thought you gave the most exquisite high comedy performance possible, Nesbitt returns to the Oscars controversy, shifting the blame ... Darling - I know how you feel about some of the earlier parts of M.F.L, but it wasn't believe me lack of talent - no one has ever been quite convincing in the early scenes... (Julie certainly wasn't) and I'm inclined to think that [George Bernard] Shaw himself is to blame - he wrote a caricature of a cockney girl... I don't think George [Cukor] really helped you... I kept feeling at moments in the early scenes that George made you force it a little - so don't let yourself feel unhappy, and describes having seen crowds of women at the Leicester Square Theatre telling each other "Well if they didn't give her an Oscar wots it worth," signed Cathleen, 4 pages on 2 sheets, with a one page cover note dated 22 April, [1965], explaining that the letter is sent belatedly and since then I have had a letter from George saying he was happy about the Oscars & "Darling Audrey coped with everything as I knew she would - like an angel," together with original stamped addressed mailing envelope, postmarked London, 23 April, 1965, annotated in Hepburn's hand in pencil letters to keep

The largest: 8 x 5 in. (20.3 x 12.7 cm.)

(3)

£300-500 \$390-640 €330-540

Veteran character actress Cathleen Nesbitt played Great-Aunt Alicia to Audrey's Gigi in her Broadway debut. Fresh off the boat in New York, the young Audrey had little knowledge or understanding of acting until Nesbitt agreed to coach her. Biographer Ian Woodward reveals that for the next three years, Nesbitt *would be as untiring in her devotion to Audrey's thespian tutelage as Audrey would be to receiving it.* Nesbitt remained a great friend and mentor to Audrey until her death in 1982.



MY FAIR LADY, 1964/KATHARINE HEPBURN

An autograph letter, signed, from Katharine Hepburn to Audrey Hepburn [n.d. but circa March, 1965], the five page letter in blue ballpoint pen on white notepaper, opening Spence [Spencer Tracy] and I were appalled at the omission of your name from the Academy nominations, going on to speculate as to the reason for the omission ... we decided that you are the scapegoat for every "injustice" ever suffered by an actor. Somehow or other - the press - from the first announcement that Eliza was not to be offered to Julie Andrews - sold the idea to people that this was a rank injustice, this despite the fact that usually Movies depart from Theatre casting - If she hadn't made Mary Poppins all would have been well - But her very success made it a sort of strike at you - and as you are rich & beautiful & very successful - so it grew out of all proportion. The underdog gets the bone..., the letter finishes resignedly And one way or another this will reverse itself & you'll be nominated for some silly performance where you don't deserve it at all - & so it goes - & it is a most humiliating profession... Well I like it, signed Kate Hepburn, with a contemporary typescript transcript on onionskin paper

8 x 5 in. (20.3 x 12.7 cm.); transcript 11 x 8½ in.(27.9 x 21.6 cm.)

£1,000-1,500

*182

MY FAIR LADY, 1964/DEBORAH KERR

An autograph letter, signed, from Deborah Kerr to Audrey Hepburn on Hotel Bel-Air, Los Angeles headed stationery, dated Friday 5 March, [1956], the one page letter in blue ballpoint pen on both sides of one sheet, written in reaction to Hepburn not receiving an Academy Award nomination for My Fair Lady, Kerr opens indignantly ...how postively stunned, amazed and shocked and disgusted and 'you name it' we both were at your not being nominated. If I started to go into all that I feel - all the resentment and boiling anger I entertain for the whole sham-hypocritical-sickening mess the Oscar thing has deteriorated into in these last years, I would take pages, going on to express her deep sympathy ...we feel for you so very much, because however philosophical one is, however one says she doesn't really care, ONE DOES!! And it hurts, Kerr puts things into perspective But then one starts to think of that tragic Pat Neal... and one knows that the Oscar is an eye-drop in this world of pain and madness, ending Darling one - we send very very much love..., signed Fondly & affectionately, Deborah

101/2 x 71/4 in. (26.7 x 18.4 cm.)

£400-600

(2)

\$1,300-1,900

€1,100-1,600

\$510-770 €440-650







183

*184 MY FAIR LADY, 1964 CECIL BEATON (1904-1980) Audrey Hepburn, 1963

gelatin silver print, mounted on board signed in red crayon (mount, recto); stamped 'Cecil Beaton photograph' (mount, verso) mount: 16¼ x 13¼ in. (41.3 x 33.7 cm.)

£3,000-5,000

\$3,900-6,400 €3,300-5,400



*183

MY FAIR LADY, 1964 CECIL BEATON (1904-1980) Audrey Hepburn, 1963

gelatin silver print stamped 'please acknowledge photograph by Cecil Beaton' (verso) image/ sheet: 14 x 11 in. (35.6 x 27.9 cm.)

£2,000-3,000

\$2,600-3,800 €2,200-3,200



184

*185

MY FAIR LADY, 1964 CECIL BEATON (1904-1980) Audrey Hepburn, 1963

gelatin silver print, mounted on board signed in red crayon (mount, recto); stamped 'Cecil Beaton photograph' (mount, verso) mount: 16¼ x 13¼ in. (41.3 x 33.7 cm.)

£3,000-5,000

\$3,900-6,400 €3,300-5,400

MY FAIR LADY, 1964 CECIL BEATON (1904-1980) Audrey Hepburn, 1963

gelatin silver print stamped 'Cecil Beaton Photograph' (verso) sheet: 12½ x 11½ in. (31.7 x 29.2 cm.)

£2,000-3,000

\$2,600-3,800 €2,200-3,200



187 (part illustrated)

*188

MY FAIR LADY, 1964 CECIL BEATON (1904-1980) Audrey Hepburn as Eliza Doolittle, 1963

gelatin silver print signed 'Beaton' in blue ink (image); stamped 'Cecil Beaton photograph' (verso)

image/sheet: 14% x 11½ in. (36.5 x 29.2 cm.)

£2,000-3,000

\$2,600-3,800 €2,200-3,200



186

***187** MY FAIR LADY, 1964 CECIL BEATON (1904-1980) Audrey Hepburn, 1963

two gelatin silver prints stamped 'please acknowledge photograph by Cecil Beaton' (verso) each sheet: 14% x 11½ in. (36.5 x 29.2 cm.)

£1,500-2,500

\$2,000-3,200 €1,700-2,700



188



*189 A SERPENT BELT KENNETH JAY LANE, 1970s Set with pastes to the body, the gilt head with paste flower to skull 54 in. (137 cm.) long £700-1,000 \$90

\$900-1,300 €760-1,100

*190

AN EVENING CAPE OF BLACK SILK VELVET UNLABELLED

The wrap closes by throwing the tasselled ends over the shoulders

£700-1,000

\$900-1,300 €760-1,100



***191** MY FAIR LADY, 1964 CECIL BEATON (1904-1980) Audrey Hepburn, 1963

gelatin silver print stamped 'Cecil Beaton Photograph' (verso) sheet: 13% x 12% in. (34.6 x 32.7 cm.)

£2,000-3,000

\$2,600-3,800 €2,200-3,200



Comprised of a velvet short jacket and waistcoat, trimmed with elaborate silk braid frogging, with high-waisted grey pin-striped trousers trimmed with stirrup cufflinks in white metal, and a hat labelled Sombreros Marobi, 7 Plaza Mayor 2, Madrid

£1,500-2,500

\$2,000-3,200 €1,700-2,700

EXHIBITED

*192

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 - 2001, no. 50.

Audrey hepburn was photographed wearing this outfit by Henry Clarke for the cover of HOLA! Magazine, May 1965.





193



194

195

*193 A BLUE LINEN CLUTCH BAG GIVENCHY, 1962

With white plastic handle

8 x 9% in. (20 x 24 cm.)

£800-1,200

\$1,100-1,500 €870-1,300

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 - 2001, no. 144.

*194 A BLACK LINEN CLUTCH BAG GIVENCHY, 1962

With black plastic handle

8 x 9% in. (20 x 24 cm.)

£800-1,200

\$1,100-1,500 €870-1,300

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 - 2001, no. 145.

*195 A GILT BELT OF THREE LINKED STRANDS YVES SAINT LAURENT, CIRCA 1970

27 in. (68.5 cm.) long; 3½ in. (9 cm.) wide

£400-600

\$510-770 €440-650

Opposite: part lot 196 (detail)

How to Steal a Million *1966





Vietlin dusturt-fol file Ookt, Budio to Boulogne 2.7mm to Billy Mollogne-tur-Scine (Scine)		Margaret Brown sugart 25, 1965	
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	DRIZ LIDA		
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voduction Nannger :	Press JULY	7 avenue du Général Godda, Paris 12bas	343-39-10
nit Mennger :	Paulotte BOHRAL	47 uvo du Höndral Dolentralav, Paris Hönn	288-20-70
asting Director :	Nongot GAFELIER	75 rue St. Honord Paris ler	236-52-88
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irector :	AFFITUM AATER	e/o Stuffe de Boulogne 2, rue de Silly Boulogne sur Seine	605-65-80

HOW TO STEAL A MILLION, 1966 PIERLUIGI PRATURLON (1924-1999)

Audrey Hepburn on the set of the 1966 20th Century Fox production *How To Steal A Million, Paris 1965*

seventeen gelatin silver production stills

each with stamped photographer's credit and numerical notations (verso) each sheet: 1134×912 in. (29.8 x 24.1 cm.) (17)

£2,000-3,000	\$2,600-3,800
£2,000-3,000	
	€2,200-3,200

LITERATURE

An Elegant Spirit, p.167.

In her third picture to be directed by William Wyler, a charming heist comedy set in Paris, Audrey played the straight-laced daughter of an art forger who teams up with suave society burglar Peter O'Toole to steal her father's *faux* Cellini from a museum before it's discovered to be a fake. Hepburn and O'Toole had a lot of fun on set, teasing and making each other laugh, particularly through an intimate eleven day shoot in a janitor's closet. Wyler grumbled *They react on each other like laughing gas, and the trouble is they're in almost every scene together.* Audrey remembered O'Toole fondly *My friend! He was very dear and very funny.* Givenchy clothed Audrey in sixties perfection throughout, from her all white ensemble with preposterous chapeau to her divinely delicate all black lace two-piece with matching half mask. Some critics found the movie out of touch, but the frivolous glamour and witty dialogue gave audiences a welcome respite from the Vietnam war and it was a success at the box office.



196 (part illustrated)

*197 HOW TO STEAL A MILLION, 1966

A typescript Unit List for the 1966 20th Century Fox production *How To Steal A Million*, 7pp. dated 25 August, 1965, with early production title *How To Steal A Million Dollars and Live Happily Ever After*, inscribed *Margaret Brown* to first page

101/2 x 81/4 in. (26.7 x 21 cm.)

£120-180

\$160-230 €130-190

197

192



HOW TO STEAL A MILLION, 1966 PIERLUIGI PRATURLON (1924-1999)

Audrey Hepburn dressed in Givenchy with sunglasses by Oliver Goldsmith

gelatin silver print stamped photographer's credit (verso) image/sheet: 11% x 9½ in. (29.8 x 24.1 cm.)

£1,500-2,500

\$2,000-3,200 €1,700-2,700

199-200 No Lots



A PAIR OF GILT METAL PENDANT CLIP ON EARRINGS PROBABLY 1970s

With flower heads

£700-1,000

(2)

\$900-1,300 €760-1,100



*202

A FACETTED PASTE AND GILT-METAL SAUTOIRE

BORBONESE, 1980s

Single strand

£400-600

\$510-770 €440-650

A RUSSIAN STYLE COAT OF MIDNIGHT BLUE WOOL

ROSE BERTIN, LAUSANNE, 1968

Trimmed with glossy black mink and silk cord frogging and buttons

£2,000-3,000

\$2,600-3,800 €2,200-3,200





AN IVORY SILK CREPE BLOUSE AND HEADSCARF WITH ASSOCIATED SILK CREPE TROUSERS

THE BLOUSE GIVENCHY COUTURE, THE TROUSERS RALPH LAUREN

The blouse and scarf printed with blue butterflies, the blouse tagged 74517; the trousers inscribed 2L117, SP 91, 10/23/90, NO 603 (3)

£300-500

\$390-640 €330-540

*205

A BROWN GLAZED WOVEN STRAW SHOULDER BAG

UNLABELLED, CIRCA 1980

The hardware stamped 'PAT.P.130601' and 'TOWANNY'

5¼ x 6¾ in. (13.5 x 17 cm.)

£500-800

\$640-1,000 €540-860



Two for the Road

▶1907

ARTI	ST CALL
	Date : 9.8.66
Dear: Mademoiselle Her	BURN
You will be picked up at your ho	tel at : . Gils
To be on location at : 9:15	studio at :
Make up at : 6:32	ready to shoot at : 9:30
SET : Ex Redamant; Ext Villag	Squere; For Rovers ; For Station; For Ropes
SCENE NUMBERS : 34-38-39;	92-93-94;159;44:55-55A
WARDROBE : 5; 2B	ASST. DIRECTOR :
BAINT	()
and Restauran	t Ushver
Secure 15-37	

206 (part illustrated)

*206

TWO FOR THE ROAD, 1967

Three production call sheets for the 1967 20th Century Fox production *Two for the Road*, various dates 9-20 August, 1966, addressed *Dear: Madame Hepburn*, with details completed in pencil in an unknown hand including pick up time, make up time, on location time, set, scene numbers and wardrobe, two signed in black ballpoint pen by Assistant Director Jacques Corbel

41⁄8 x 57⁄8 in. (10.9 x 36.8 cm.)	(3)
£300-500	\$390-640

*207 TWO FOR THE ROAD, 1967

Audrey Hepburn's working script for the 1967 20th Century Fox

production Two for the Road, dated 4 April, 1966, the script bound with a steel fastener and comprising approximately 140 pages of mimeographed typescript, with 9 pages printed on pink paper representing revisions to the script dated June, 1966, the majority of the parts for the character of Joanna marked in red or black felt pen, with words underlined for emphasis, deletions to directions and one page annotated in Hepburn's hand to amend the item she hurls at Mark from a *crocodile skin travelling bag* to a *watch*

11 x 8¾ in. (27.9 x 22.2 cm.)

£6,000-9,000

€330-540

\$7,700-11,000 €6,500-9,700

In a radical image update, *Two For The Road* presented a new-look, more liberated Audrey Hepburn, dressed in the height of sixties mod fashion. The offbeat film covered twelve years of a faltering marriage, with a revolutionary non-linear narrative jumping back and forth episodically. In a dramatic departure for Audrey, the script called for adultery, profanity, bikini frolics and even a nude bedroom scene with co-star Albert Finney. Unusual among Audrey's leading men, Finney was actually seven years her junior.

Co-stars and friends described a more relaxed Audrey on the set of *Two For The Road*, laughing and joking between takes. Biographer lan Woodward quotes director Stanley Donen ...*the Audrey I saw during the making of this film I didn't even know. She overwhelmed me. She was so free, so happy. I never saw her like that. So young! ...I guess it was Albie.* Finney and Hepburn became close during filming, provoking the usual reports of an on-set romance. According to biographer Charles Higham, Finney said of their time together We got on immediately...With a woman *as sexy as Audrey, you sometimes get to the edge where make-believe and reality are blurred. All that staring into each other's eyes... The time spent with Audrey is one of the closest I've ever had.*

Many praised Audrey's performance as her best in years, and Audrey herself was proud of the movie, though she was recognised instead with an Oscar nomination for her performance in *Wait Until Dark*, which was released the same year.

"TWO FOR THE ROAD"

Screenplay by FREDERIC RAPHAEL

April 4, 1966.

STANLEY DONEN FILMS INC., 132 SOUTH RODEO DRIVE, BEVERLY HILLS, CALIFORNIA, U.S.A.

207 (part illustrated)



TWO FOR THE ROAD, 1967

A PALE BLUE CLOQUE SATIN COCKTAIL GOWN

GIVENCHY COUTURE, AUTUMN-WINTER, 1966-67

Gathered onto the neck, with wrapped cummerbund belt, couture tag 33387, worn by Audrey Hepburn in publicity portraits for the 1967 20th Century Fox production *Two For The Road*

£10,000-15,000	
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\$13,000-19,000 €11,000-16,000

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 - 2001, no. 61.

William Klein photographed Audrey Hepburn in Paris, September 1966, wearing this model, for a series of fashion-led publicity portraits to promote the release of *Two For The Road*. Her extraordinary hair was styled by her favoured celebrity hairdresser, Alexandre de Paris (see lot 115).

Audrey gave a second model of this gown to her lifelong friend, Tanja Star-Busmann. The pair met in London when Audrey was 21 and Tanja only 15. Over the years it became a tradition for the generous Audrey to send her friend boxes of couture and accessories. Busmann's gown was sold at Kerry Taylor Auctions, London (December 2009, lot 313). Busmann's gown was tagged 33517, and the present lot 33387, suggesting the lot offered here was the earlier/ primary gown and therefore is more likely to be the one used for the Klein shoot.







YUL BRYNNER (1915-1985) Audrey Hepburn, Venice, 1965

gelatin silver print stamped photographer's credit (verso) sheet: 14 x 11 in. (35.5 x 27.9 cm.)

£800-1,200

\$1,100-1,500 €870-1,300

This photograph of Audrey Hepburn was taken whilst holidaying with her husband Mel Ferrer and good friends, actor Yul Brynner and his wife Doris in Venice, Italy, August 1965.



inadequate bey to se

(verso)

trank for to someone the film of my life -Ocan only say that I don't trily know whom to appreciate the more A. H. The actuess on A.F. the howare being - but they

A small and

*210 WAIT UNTIL DARK, 1967/TERENCE YOUNG

An autograph letter, signed, from Terence Young to Audrey Hepburn on Terence Young, Pinewood Studios headed stationery [n.d. but circa 1967], the letter in black ballpoint pen on both sides of one sheet, thanking Audrey for her performance in Wait Until Dark, reading Dearest Audrey, A small and inadequate way to say thank you to someone who was responsible for the happiest film of my life - I can only say that I don't truly know whom to appreciate the more - A.H. the actress or A.F. the human being - but they both are truly remarkable and a hell of a lot of fun, signed With love o love, Terence, with a postscript dating the letter to the last day of shooting (I don't know the date!)

10 x 8 in. (25.4 x 20.3 cm.)

£200-300

\$260-380 €220-320

Director Terence Young, well known for having directed the first three James Bond films, found out during filming of Wait Until Dark that Audrey had been in Arnhem during the war. As a tank commander for the British Army, he had been heavily involved in the shelling that devastated the city. According to Sean Hepburn Ferrer in An Elegant Spirit, the Arnhem link developed into a lifelong friendship as well as the source of many jokes: "If I had aimed slightly to the left," Young would say, "I'd be out of a job right now."





*211 WAIT UNTIL DARK, 1967

A single sided 12" acetate record inscribed Wait Until Dark, Main Title, together with a double 7" single Wait Until Dark and Theme for Three by Henry Mancini and His Orchestra, 1967, RCA Victor records

12¼ x 12¼ in. (31.1 x 31.1 cm.)

£200-300

(2)

\$260-380 €220-320



*212 WAIT UNTIL DARK, 1967

Audrey Hepburn's working script for the 1967 Warner Bros. production Wait Until Dark, dated 25 November, 1966, the final shooting script comprising approximately 150 pages of mimeographed typescript in yellow paper covers, with seven pages printed on blue paper representing changes to the script, the majority of pages with upper right corner either snipped, torn or folded down when completed, the parts for the character of Susy Hendrix marked or circled in various coloured inks, with words underlined for emphasis, deletions to directions, and approximately 21 pages annotated in Hepburn's hand with copied out lines and amendments to the dialogue

111/2 x 83/4 in. (29.2 x 22.2 cm.)

£6,000-9,000

\$7,700-11,000 €6,500-9,700

Audrey and then husband Mel Ferrer read Frederick Knott's script for the Hitchockian thriller *Wait Until Dark* and immediately called their agent Kurt Frings to make a deal with Warner Bros., with Mel to produce and Audrey to star as the vulnerable blind girl terrorised in her New York apartment by three vicious thugs. In *Audrey At Home,* Luca reveals how much the role meant to Audrey: *There are two things of which Mum was truly proud. The first was having played the role of Susy in the film Wait Until Dark, learning to "not see" as blind people do... She had never worked so hard for a film, and she was also proud because it wasn't the usual "Audrey" role.*

In her research for the part, Audrey spent several days at the Lighthouse Institute for the Blind in New York, undergoing blindfold training, studying the movements of the sightless patients and learning to read braille. She even became adept at putting on her makeup without a mirror. The role was so emotionally rigorous that she lost over a stone in weight. Director Terence Young saw that ...she worked herself so hard that you could see the pounds rolling off her each day.

It was worth it - the movie was a box office success and her sensitive and authentic performance was critically acclaimed. Ferrer declared *Wait Until Dark* as a pivotal moment in Audrey's career *She went from an ingenue to a leading woman in it, and it was one of the best films she ever made.* The film earned Audrey her fifth and final Oscar nomination for Best Actress.

The filming had been tough for personal reasons too - Sean had just started school so stayed in Switzerland while his parents worked together on the production in New York. Audrey was miserable without her son, and her marital problems were coming to a head. Audrey and Mel announced their separation on 1 September, 1967, two months before the release of the picture. Biographer lan Woodward believed Audrey's portrayal of the hysterical blind girl provided a *vital catharsis... an emotional release*, while her own personal life was in crisis. It would be nearly a decade before she made another film.



*213 WAIT UNTIL DARK, 1967 A SHEEPSKIN JACKET UNLABELLED

With zigzag shearling cuffs, worn by Audrey Hepburn as Susy Hendrix in the 1967 Warner Bros. production *Wait Until Dark*, leggings not included

£7,000-10,000

\$9,000-13,000 €7,600-11,000

Hepburn as Susy Hendrix wears the shearling jacket over a simple beige turtleneck sweater and brown belted cords during an early scene in the movie, in which she takes out the rubbish and chats to her young neighbour outside their Greenwich Village apartment building. According to biographer Barry Paris, filming began in New York City in early 1967 and Mayor John Lindsay helpfully agreed to block off traffic in the Village for the ten-day shoot, as thousands of onlookers crowded the barricades for a glimpse of Audrey. While on location in New York, photographer Howell Conant captured Audrey wearing the jacket in a series of haunting publicity portraits taken on the New York docks. One of the images is offered for sale here as lot 214.

Audrey's costumes for *Wait Until Dark* were not meticulously planned and designed as in her previous productions. Terence Young remembered:

She went somewhere like Saks and bought her meager two costumes off the peg... We settled on the most ordinary ones - she was blind and the colours weren't important. Givenchy was obviously not right for this particular epic.

Nevertheless, Hepburn was enormously proud of her performance as the vulnerable blind girl Susy Hendrix, and cherished this jacket as a reminder of the part, which earned Audrey her fifth and final Oscar nomination for Best Actress.



WAIT UNTIL DARK, 1967 HOWELL CONANT (1916-1999)

Audrey Hepburn during filming of the 1957 Warner Bros. production *Wait Until Dark*, New York, *circa* 1967

gelatin silver print stamped photographer's credit and numerical notations (verso) sheet: 13½ x 9¼ in. (34.3 x 23.5 cm.)

£800-1,200

LITERATURE

An Elegant Spirit, p.IX.

For the sheepskin jacket worn by Audrey Hepburn during this shoot see lot 213.

\$1,100-1,500 €870-1,300

Audrey Hepburn and Andrea Dotti in Rome, 1968.

*215 A BLACK SATIN COCKTAIL GOWN

GIVENCHY COUTURE, 1968

Trimmed at the neck and hem with a ruff of black feathers, with floating cut feather highlights, with canvas tag inscribed GIVENCHY 7

£15,000-25,000

\$20,000-32,000 €17,000-27,000

EXHIBITED

Givenchy Retrospective: 40 ans de Creation, Paris, Musée de la Mode et du Costume, 1991.

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 - 2001, no. 62. Audrey Hepburn was photographed wearing this cocktail gown in Rome on 27 December 1968, dancing with her fiancé, Dr Andrea Dotti.

This gown was exhibited in the Givenchy Retrospective held in Paris: *40 ans de Creation* (in praise of her friend, Hubert de Givenchy) at the Musée de la Mode et du Costume, Paris in 1991. The catalogue includes a poem by Audrey Hepburn. Givenchy's own copy of this dress was exhibited at the Saatchi Gallery, London in 2009, in the exhibition entitled *The Little Black Dress*.





This letter is to give you wonderful and exciting

The April I issue in which you appear has just bee "rated" - something we do with issues avery three to four months to see what the reader likes.

In the bistory of Vogue "rating" - articles, photoes, repertage, etc. - you "rated" the highestiff Vogue started in approximately 1880, so you can see that's guite a record.

You are always the most appealing creature there ever was and remain persistantly the elegant, fragile child-

I'm so happy to be able to write you this news.

rry I didn't see you the weekend I was in Home, but the hottest times days and you must have been in untry, as so answer at your house and I went on to There were so answers at your house so you must seen in the country set, of course, it was to hot.

I send so mach love - my food rese your husband and we will meet again a

102,104 and Dance

*216 **DIANA VREELAND**

A typescript letter, signed, from Diana Vreeland to Audrey Hepburn on *Vogue* headed stationery, dated 3 September, 1971, the one page letter informing Audrey of the success of the 1st April, 1971 issue of UK Vogue in which she appeared on the cover, the letter addressed Darling Audrey: This letter is to give you wonderful and exciting news... informing her The April 1 issue in which you appear has just been "rated" - something we do with issues every three to four months to see what the reader likes. In the history of Vogue "rating" ... you "rated" the highest !!! Vogue started in approximately 1880, so you can see that's *quite a record...*, Vreeland expressing her admiration You are always the most appealing creature there ever was and remain persistently the elegant, fragile, child-woman..., and apologising for not having seen her in Rome, finishing I send so much love - my fond remembrances to your husband and we will meet again soon, signed in green felt pen love, love Diane

11 x 8½ in. (27.9 x 21.6 cm.)

£400-600

\$510-770 €440-650

Legendary fashion editor Diana Vreeland wrote for Harper's Bazaar for 26 years before becoming editor in chief of American Vogue from 1963-1971. At 69, Vreeland then became the driving force of the Metropolitan Museum's Costume Institute in New York. Vreeland was the inspiration for Kay Thompson's character Maggie Prescott, fierce editor of Quality magazine in Funny Face.



*217

A BROWN PIGSKIN LEATHER CLUTCH BAG GUCCI, 1970s With red and green striped webbing detail

9 x 6½ in. (23 x 16.5 cm.)

£500-800

\$640-1,000 €540-860

210 Other fees apply in addition to the hammer price - see Section D of our Conditions of Sale at the back of this Catalogue



AN IVORY COAT DRESS

VALENTINO COUTURE, SPRING/SUMMER 1972

The wrap-over jersey dress with knitted ivory sleeves and buckled belt £2,000-3,000 \$2,600-3,

\$2,600-3,800 €2,200-3,200

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 - 2001, no. 23.

*219

A RED DRESS COAT

VALENTINO COUTURE, SPRING/SUMMER 1971 Of red silk gazar; together with a pair of Andrea Carrano scarlet pumps

£1,000-1,500

(2) \$1,300-1,900 €1,100-1,600

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 - 2001, no. 22.



A SEQUINNED EVENING BODICE

LABELLED VALENTINO COUTURE, LATE 1970s

The black tulle densely embroidered with micro sequins in the manner of crochet squares, piped in black velvet, the black underdress not included

£1,500-2,500

\$2,000-3,200 €1,700-2,700

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 – 2001, no. 53. *Timeless Audrey*, Japan, 2004-6 (uncatalogued).

*221

A WHITE SILK GAZAR COAT

UNLABELLED, VALENTINO, 1968

Trimmed with white silk cord frogging, white paste-set buttons and a mandarin collar

£800-1,200

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 - 2001, no. 16.

\$1,100-1,500

€870-1,300

An example of this model of coat is held by the Fashion Institute of Technology in New York.








λ***222**

AUDREY HEPBURN (1929-1993)

My garden flowers oil on canvas 14 x 10½ in. (35 x 27 cm.) Painted in 1969

£15,000-25,000

\$20,000-32,000 €17,000-27,000



Audrey's flower basket. Family Collection.

LITERATURE An Elegant Spirit, p. 229.

Audrey Hepburn's love of her garden at La Paisible, her home in the Swiss municipality of Tolochenaz is well documented and indeed she loved to fill the house with the fresh flowers she gathered from the garden she created. From the mid-sixties she gradually developed the garden, which was not simply created for beauty but also for purpose. Aside from the constant flow of flowers produced during the summer months, the garden supplied an abundance of fruit and vegetables for the house as well as playing host to a bevy of animals, even stretching to cows during one particularly hot summer. Following her marriage to Andrea Dotti in 1969 Audrey quickly fell pregnant with her second child. As the pregnancy progressed she spent more time at home and it was during this time that she painted two oil paintings of the garden and flowers she loved. One of which is the work offered here; the other remains with the family and featured on the back cover of Luca Dotti's book *Audrey at Home: Memories of My Mother's Kitchen* (New York, 2015). Luca describes his mother's love of flowers 'flowers were much more than an aesthetic passion – they touched her deeply. They were a promise of life and growth'; a sentiment echoed in Audrey Hepburn's last screen work, the successful series she presented - *Gardens of the World*, filmed in 1990.



*223 A LARGE ALZER SUITCASE

LOUIS VUITTON, 1960s

Covered in monogrammed toile, leather and brass bound, with label numbered 872585

32 x 201/2 x 10 in. (81 x 52 x 25 cm.)

£2,000-3,000

\$2,600-3,800 €2,200-3,200

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 – 2001, no. 132/133 or 134.



223





Audrey Hepburn in her dressing room reading the script for *Wait Until Dark*, with Louis Vuitton cover, 1967.

*224 A SCRIPT COVER LOUIS VUITTON, CIRCA 1967

Covered in monogramme toile, with a buff leather spine and interior

11¾ x 9% in. (29.9 x 24.4 cm.)

£800-1,200

\$1,100-1,500 €870-1,300

Audrey Hepburn used this script cover during the 1967 Warner Bros. production *Wait Until Dark*. Photographs show her reading from the script in her dressing room during a break from filming.

Robin & Marian Audrey Hephurn 4400 you ce tu and Book 10 . lo-ors and s about Bold 2:4 andin is subs a See and carbon they Gulmen De ALS 984

*225 ROBIN AND MARIAN, 1976

Audrey Hepburn's working script for the 1976 Columbia Pictures production Robin and Marian, dated April, 1975, presentation bound in green leather, the cover gilt-stamped Robin & Marian and Audrey Hepburn, the revised second-draft script bound in green paper covers and comprising 155 pages of mimeographed typescript, the parts for the character of Lady Marian marked in black felt pen, with words underlined in blue felt pen for emphasis, deletions to dialogue and approximately 20 pages annotated in Hepburn's hand with copied out lines, amendments to the dialogue and notes including:

- p.43 After the line *If I should die in prison, if it comes, it's for a reason,* Hepburn has crossed out the line *I'll have stood for something* and noted the question (*What does dying stand for?*)
- p.84 Hepburn has scrawled *CUT* in large letters across the scene directions *She* [Marian] *has been undoing her Abbess's robe and it is partially open, white undergarments underneath...*

11½ x 9½ in. (29.2 x 24.1 cm.)

£5,000-8,000

\$6,400-10,000 €5,500-8,600 James Goldman's romantic screenplay about the final adventures of the middle aged Robin Hood and Maid Marian, coupled with the prospect of working with Sean Connery, finally lured Hepburn back to the movies after an eight year hiatus. Such a poetic idea, to find out what happened to Robin and Marian, Audrey explained, Everything I had been offered before then was too kinky, too violent or too young. I had been playing ingénues since the early fifties and I thought it would be wonderful to play somebody of my own age in something romantic and lovely.

According to biographer Barry Paris, when Audrey arrived in Spain for the frenetic 36 day shoot in the forests of Pamplona, she was upset to find that the script had been heavily revised from the early draft that had originally sold her on the project (see lot 493 in online Hepburn auction) and quarrelled with director Richard Lester over cutting further dialogue, telling Time magazine *I was the one who had to defend the romance in the picture.* Although Lester claimed there was very little dialogue cut, Audrey's working script attests to the fact that portions of their romantic lines were indeed cut during filming.

Audrey's comeback was met with enchanted delight, drawing a standing ovation from over 6000 fans at Radio City Music Hall during the premiere in New York. Time magazine declared *The moment she appears on screen is startling... we are reminded of how long it has been since an actress has so beguiled us and captured our imagination.*

Robin and Marian *1976



A PAIR OF CHANDELIER CLIP ON EARRINGS UNLABELLED, 1980s

The blue pastes set in gilt-metal with three pendants, paste set chains

4 in. (10 cm.) long

£400-600

(2) 0-770

\$510-770 €440-650



A PAIR OF BLACK ENAMEL AND PASTE SQUARE EARRINGS GIVENCHY, 1980s

The Art Deco styled clip-on earrings set in white metal; together with a pair of pendant earrings, set with black glass paste in yellow metal

The square earrings: 1 in. (2.5 cm.) long The pendant earrings: each drop 2½ in. (7 cm.) long (4)

£700-1,000

\$900-1,300 €760-1,100

Audrey Hepburn was photographed wearing the square earrings to the 17th international Emmy Awards in 1989.



AUDREY HEPBURN'S JEWELLERY BOX UNMARKED, CIRCA 1970

Covered in white leatherette with gilt stamped detail, the box lined in red velvet, the upper section with articulated folding trays above two drawers

15 x 10 x 7 in. (38.1 x 25.4 x 17.8 cm.)

£1,000-1,500

\$1,300-1,900 €1,100-1,600



0

228





227



A PAIR OF GRIPOIX PENDANT CLIP ON EARRINGS

ATTRIBUTED TO CHANEL, 1960s

Composed of a *faux* pearl and glass flower button with a long leafy pendant with an egg shaped *faux* pearl

3 in. (8 cm.) long

£1,000-1,500	\$1,300-1,900
	€1,100-1,600

Audrey Hepburn was much photographed whilst wearing these earrings at the 64th Annual Academy Awards, 30 March, 1992, Los Angeles.







*230

(2)

AN EMERALD GREEN CORDUROY TUNIC

KENZO, PARIS, 1980s

Trimmed with pink and blue corduroy borders, zip fastening to the front

£200-300

\$260-380 €220-320







Composed of three diamanté pendants, clip on

31/2 in. (9 cm.) long

£700-1,000

*232

TWO SAUTOIR NECKLACES

UNMARKED, BORBONESE, CIRCA 1970

The first composed of a gilt chain set with blue and clear circular pastes; the second double stranded with floral bosses

46 in. (117 cm.) long	(2)
£500-800	\$640-1,000 €540-860

These necklaces were firm favourites of Audrey Hepburn's, which her family recall she wore frequently.



*233

(2)

\$900-1,300

€760-1,100

A PAIR OF CIRCULAR CLIP-ON EARRINGS **CIRCA 1980**

The outer rim set with pastes, the inner set with a large rectangular facetted paste; together with a pair of diamond shaped earrings, with central facetted paste

The first: 1 in. (2.5 cm.) diameter The second: 2 in. (5 cm.) long

(4) \$640-1,000

€540-860

Audrey Hepburn wore the second pair to the first Annual Lighthouse for the Blind Winter Nights awards gala, 30 November 1998.

*234

£500-800

A PAIR OF CERISE SATIN HIGH HEELED STILETTO SHOES

£500-800	\$640-1,000 €540-860
With pointed toe and chiselled heel	(2)
STAMPED TO THE INTERIOR 'FAIT MAIN, GIVENCHY PA MANCINI', LATE 1970s	RRENE

René Mancini made wonderful shoes for Givenchy over many years but these stilettos are the only pair in the sale which has the Givenchy name, included the stamp.





*235 A BLACK SILK CREPE EVENING GOWN ANDRE LAUG FOR LAURE SAS, ROMA, 1985

With short puffed sleeves with satin gauze, belted

£800-1,200

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 – 2001, no. 87.

*236

A SCARLET SILK CREPE EVENING GOWN

ANDRE LAUG FOR LAURE SAS, ROMA, 1985

With long tapering sleeves, belted; together with a pair of Charles al Corso red sandals

£800-1,200

\$1,100-1,500 €870-1,300

\$1,100-1,500 €870-1,300

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 - 2001, no. 86. *Timeless Audrey*, Japan, 2004-6 (uncatalogued).



*237 ABLUE SILK SCARF

GIVENCHY, 1982

Printed *Givenchy, May 10th 82, FIT*; together with a green silk handkerchief; a red and white spotted silk sarong and another of silk gauze printed with flowers

The sarong: 106 in. (406 cm.) square The handkerchief: 18 in. (46 cm.) square

£400-600

The first commemorates the 30th anniversary of the house of Givenchy.



*239 TWO PAIRS OF GILT LEATHER SANDALS

GIVENCHY AND AROLA

The first of gilt leather, stiletto heeled and the second of blue and copper leather

£500-800

(4)

\$640-1,000 €540-860

The gold pair, almost certainly those Audrey Hepburn is photographed wearing with Hubert de Givenchy for the 30th anniversary celebrations of The House of Givenchy, 1982.



TWO BOXED BOTTLES OF L'INTERDIT' DE GIVENCHY

EAU DE TOILETTE SPRAY, 100ML

Each original box, the seals broken

£400-600	\$510-770
	€440-650

This perfume was developed by Hubert de Givenchy for Audrey Hepburn in 1957 and subsequently turned into a bestseller for the House of Givenchy. When Givenchy asked whether he could develop her perfume commercially, Hepburn immediately agreed.



(2)



ry Hopern of Habers de Grossedy i Paris as 1982 De Bacques Scandelard Marine Scandelard

(verso)

*240 HUBERT DE GIVENCHY

A photo postcard of Audrey Hepburn and Hubert de Givenchy in Paris, 1982, inscribed verso in Givenchy's hand in black ink *Mon Audrey*, continuing in French *I am so honoured to be with you*, signed *Always*, *with love*, *Hubert*

6 x 4 in. (15.2 x 10.2 cm.)

£300-500

\$390-640 €330-540

See lot 123 for what is almost certainly the coat \mbox{Audrey} Hepburn is wearing in this photograph.

*241

HUBERT DE GIVENCHY

A typescript letter, signed, from Hubert de Givenchy to Audrey Hepburn on *52 Rue des Saints-Peres, Paris* headed stationery, dated 10 June, 1982, the one page letter written in French, addressed in black ink *Mon Audrey*, thanking her for her speech at the gala opening of *Givenchy – 30 Years* at the Fashion Institute of Technology, New York, 10 May, 1982, Givenchy tells her that he has just seen the film of the presentation, in which she arrived so beautifully in a black sheath, and how everything she said touched him deeply ...*mon emotion etait immense*, going on to remember the moment she asked him to be there for her children, should anything happen, he assures Audrey that she can always count on him, Givenchy ends by repeating his *affection* and *tendresse*, and signs *Tres fort*, *Hubert*, the letter annotated verso in Hepburn's hand in black ink *H. de Givenchy*

11 x 8 in. (27.9 x 20.3 cm.)

£800-1,200

\$1,100-1,500 €870-1,300

240





*242 AN IVORY WOOL JERSEY DRESS

GIVENCHY COUTURE, 1988

Empire Line, with wrap-over bodice and trimmed with *faux* pockets

£2,000-3,000

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 - 2001, no. 33.

This dress was worn by Audrey Hepburn when interviewed by the late Sir Terry Wogan in 1988.

*243

AN EVENING JACKET OF WHITE SILK GROSGRAIN GIVENCHY COUTURE, CIRCA 1990

With outsized black buttons and black grosgrain button holes

£1,500-2,500

\$2,000-3,200 €1,700-2,700

\$2,600-3,800 €2,200-3,200

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 - 2001, no. 57.









*244 A PAIR OF LARGE SUNGLASSES

CHRISTIAN DIOR, 1990s

The large graduated polaroid lenses set in ribbed gilt frames

£3,000-5,000

*246

\$3,900-6,400 €3,300-5,400 ATWO STRAND SIMULATED PEARL NECKLACE STAMPED VB With rhinestone heart shaped clasp 20 in. (51 cm.) long

*245 A PAIR OF QUATRE-FOIL CLIP ON EARRINGS

KENNETH JAY LANE, 1980s/90s

The clover leaves set with rhinestones, the centre a large *faux* pearl; together with a pair of *faux* pearl drop earrings, by Kenneth Jay Lane, with rhinestone leaf cluster

The first pair worn by Audrey Hepburn for an interview in 1991 with Larry King. The second pair worn for a *Blackglama* advertising shoot in 1982.





*247

A PAIR OF BLACK SATIN COURT SHOES

£400-600	\$510-770 €440-650
Medium heel, with ruffled trim	(2)
RENE MANCINI, 1960s	

\$1,100-1,500 €870-1,300



A BLACK LACE COCKTAIL GOWN

UNLABELLED, GIVENCHY, 1988

With flounced bell sleeves and trimmed with a single pink silk camellia to one sleeve, one lacking

£1,000-1,500

\$1,300-1,900 €1,100-1,600

EXHIBITED

Audrey Hepburn: Una Donna, Lo Stile, Florence, Museo Salvatore Ferragamo; Tokyo, Nihombashi-Mitsukoshi Museum and elsewhere 1999 – 2001, no. 72.

Audrey Hepburn wore this dress for a photo shoot in 1988 with Gilles Bensimon for French Elle magazine.

RALPH LAUREN 3/31/92 Dear Andrey, although the Gda party is now behave no I wont you to know that your presentation of the Sigetime achievement Award well be one of the most memorable moments of my career. When you walked motage the whole evening changed and become magical you truly ground the evening with you usual style and elegance I want you to know that I have always admissed you as one of the most

*249 **RALPH LAUREN**

An autograph letter, signed, from Ralph Lauren to Audrey Hepburn on Lauren's personalised stationery, dated 31 March, 1992, the letter in blue ink on both sides of a single sheet, thanking Audrey for presenting him with the CFDA Lifetime Achievement Award, which he declares as ... one of the most memorable moments of my career, remembering how she brought magic to the occasion with her style and elegance, Lauren proclaims his admiration for ... one of the most talented and elegant women in the world, and conveys his happiness in their friendship, going on to invite Audrey and Rob to spend time at his country home in Bedford, signed My very best wishes to you & Rob, Love Ralph

10½ x 7¼ in. (26.7 x 18.4 cm.)

£300-500

\$390-640 €330-540

In later years, a more practical Audrey chose Ralph Lauren's stylish casual designs when hosting the 1991 documentary television series Gardens of the World with Audrey Hepburn, telling Lauren I love Givenchy for night, but I love your sport clothes for daytime. Lauren had met Hepburn a few years earlier when she had visited his flagship store in New York: I said how much of a fan I was and she said 'Well I'm a fan of yours,' and asked for my autograph. Hepburn and Lauren became such close friends that Audrey was chosen to present him with the Council of Fashion Designers' Lifetime Achievement award on February 3, 1992 in New York, When Hepburn handed him the award, Lauren pulled her close and said to the audience You want to know what the lifetime achievement is? Steve, remember we went to the movies in the Bronx 30 years ago? Remember the princess? I got her! Lauren chose to include Audrey's emotional tribute as the foreword to his 2007 coffee table book: You've not only created a total concept of fashion and style, but by your consistency and integrity, protected it, always reminding us of the best things in life. As a designer, you conjure up all things I most care about - the country, misty mornings, summer afternoons, great open spaces, horses, cornfields, vegetable gardens, fireplaces and Jack Russell terriers. As a man, I respect you for your total lack of pretension, for your gentleness, kindness, sincerity, simplicity. And as my friend, I love you.



*250

A GILT METAL TORQUE NECKLACE, BRACELET AND EARRINGS ZOLOTAS, 1990s

The necklace and bracelet are hinged, the earrings are clip on

The earrings: 1½ in. (4 cm.) long The bracelet: 2½ in. (6.5 cm.) diameter	
The necklace: 4½ in. (11.5 cm.) diameter	(4)
£800-1,200	\$1,100-1,500 €870-1,300

Efthimios Zolotas set up a bespoke jewellery business in Athens in the mid-1980s. His impressive client base included Jacqueline Kennedy Onassis, and members of the Greek Royal Family.



A BLACK AND WHITE JACKET AND WHITE TROUSERS

RALPH LAUREN, 1980s

The jacket of fine wool, the trousers silk; and a pair of nude leather high-heeled court shoes (4)

£600-900

\$770-1,100 €650-970

*252

A BLACK SILK CREPE TUXEDO AND ASSOCIATED IVORY WOOL CREPE TROUSERS

RALPH LAUREN, EARLY 1990s

The tuxedo jacket with satin lower lapels, covered buttons; the trousers pleated to the front; together with an unlabelled cream silk crepe blouse; and a pair of cream leather court shoes.

US Size 6

£600-900

(5)

\$770-1,100 €650-970



STEVEN MEISEL (B. 1954) *Audrey Hepburn*, Vanity Fair, *May 1991*

gelatin silver print dedicated 'To Audrey a dream come true for me, Steven' in pencil (verso) image/sheet: 13% x 10½ in. (35.2 x 26.7 cm.)

£2,000-3,000

\$2,600-3,800 €2,200-3,200

EXHIBITED

Audrey Hepburn: Portraits of an Icon, London, The National Portrait Gallery, 2015, no. 77. LITERATURE Vanity Fair, May 1991.

This image of Audrey Hepburn is from one of her last significant photograph shoots.



STEVEN MEISEL (B. 1954) *Audrey Hepburn,* Vanity Fair, *May,* 1991

gelatin silver print dedicated 'To Audrey Love Steven' in pencil (verso) image/sheet: 13 x 10 ¼ in. (33 x 26 cm.)

£2,000-3,000

\$2,600-3,800 €2,200-3,200

LITERATURE Vanity Fair, May, 1991.

*255 ALWAYS, 1989/STEVEN SPIELBERG

A typescript letter, signed, from Steven Spielberg to Audrey Hepburn on Speilberg's personalised stationery, dated 14 July, 1989, the one page letter offering Hepburn the part of Hap in his 1989 film *Always*, joking *or*, *Hep if you do the part*, Spielberg explains that the film is based on the 1943 MGM drama *A Guy Named Joe*, in which Lionel Barrymore played a similar role, but that during filming he changed his mind about the gender of Hap ...*it would be much more poignant played, not by a man, but by a woman*, Spielberg concludes by expressing his excitement in making the offer and looks forward to meeting her one day, signed in blue ballpoint pen *Steven Spielberg*

8½ x 6½ in. (21.6 x 15.7 cm.)

£400-600

\$510-770 €440-650

In what would be her final film appearance, Audrey agreed to play the part of the god-like angel Hap in Spielberg's 1989 production *Always*, sent down to guide the newly deceased Richard Dreyfuss. Spielberg originally offered the part to Sean Connery, but when scheduling conflicts got in the way he reconsidered, concluding there was no one more godly than Audrey Hepburn.

In Audrey At Home, Luca Dotti recalls his mother's emotion the day she received this letter: Years before, watching E.T. at a movie theater in Rome, my mother, extremely moved and squeezing my hand, whispered to me, "Luca, this man is a genius." Now that genius was offering her a role. When I asked her what the part was, she replied, "But it doesn't matter! Do you realize he actually wants me?"

Audrey thoroughly enjoyed her experience working on the picture, telling Larry King I loved it, and I wouldn't mind if he asked me again, like next summer. I'd be right back. I had really one of the best times of my life. The admiration was mutual -Spielberg said one of the greatest thrills of his life was to have worked with Audrey. Hepburn donated her \$1 million fee to UNICEF.

*256

ALWAYS, 1989/STEVEN SPIELBERG AN ENGRAVED BANGLE, BY TIFFANY & CO., LATE 1980s

Of hinged hoop design, signed 'Tiffany & Co', exterior engraved *Audrey*, interior engraved *You are my "inspiration" Always, Steven*, with original box and gift card inscribed in blue ballpoint pen in Steven Spielberg's hand *Love, Steven*, interior circumference 6.6 in. (17 cm)

The box: 4 x 3½ x 2 in. (10.2 x 8.9 x 5.1 cm.)	
--	--

£3,000-5,000	\$3,900-6,400
_0/000 0/000	
	€3,300-5,400

Presented to Audrey Hepburn by Steven Spielberg after filming of the 1989 United Artists production *Always*. See footnote to lot 255.

July 14, 1989

Dear Miss Hepburn,

Being a long-time admirer of your films among those high on my list, "Wait Until Dark" and "Two for the Road" - I thought of you in connection with a movie I am presently directing, "Always," and thought you might be interested in the role of Hap - or, Hep if you do the part.

steven spielberg

The movie is very loosely based on an old MGM film, "A Guy Named Joe." In the film, Lionel Barrymore played a similar part. In the process of making the picture, I had a change of heart about the character of Hap and think it would be much more poignant played, not by a man, but by a woman.

In any case, whether or not you decide to join our family in the last weeks of production, it is a tremendous thrill for me to make this offer. Either way, we will meet some day.

Sincerely,



End of Sale

(3)



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GIVENCHY

CONDITIONS OF SALE · BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a lot (A symbol), Christie's acts as agent for the seller

A BEFORE THE SALE DESCRIPTION OF LOTS

1 DESCRIPTION OF LOTS (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'. (b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition. Lots are sold as is; in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

kind as to condition by Christie's or by the seller. (b) Any reference to condition in a catalogue entry or in a condition report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the condition of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a lot in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

4 VIEWING LOTS PRE-AUCTION

viewing LUID PRE-AUCIIION

 (a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser.
 (b) Dep article

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

S ESTIMATES Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

JEWELLERY

(a) Colured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the inter-national jewellery trade but may make the gemstone less strong and/or require special care over time.
(b) All types of gemstones may have been improved by some orthod /our mour sequeta a complexient for any item

method. method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

the report. (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the genstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. (d) For i evellery sales, estimates are based on the information in

(d) For jewellery sales, **estimates** are based on the information in any germological report or, if no report is available, assume that the genstones may have been treated or enhanced.

8 WATCHES & CLOCKS

a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch or clock is authentic. Watchbands described as 'associated' are not part of

is authentic. Watchbands described as 'associated' are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.
(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a warranty that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant ca may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID NEW BIDDERS

1 NEW BIDDERS (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following: (i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent

document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

with documentary proof of directors and beneficial owners; and (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

2 RETURNING DIDDERS We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale en you and the seller

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

autonising you to blo for inner. (b) As agent for an undisclosed principal: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence or (i) you have buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the

less than five years the documentation and records evidencing the due dilgence; (ii) you will make such documentation and records evidencing your due dilgence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money launderinn laws: laundering laws;

Isundering laws; (iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes; (iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes. A bidder accents personal liability to pay the **purchase price** and all

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's a that Christie's will only seek payment from the named third party and

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing

(a) Phone Bids

Your request for this service must be made no later than 24 hours Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b)Internet Bids on Christie's Live

(b)Internet Bids on Christie's Live⁻ For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE^w terms of use which are available on www.christies.com.

(c) Written Bids

(c) Written Bids You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the lots online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behaff at around 50% of the low estimate or, if lower, the amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify lots that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option

(a) refuse any bid; (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**; (c) withdraw any lot;

(d) divide any lot or combine any two or more lots;
 (e) reopen or continue the bidding even after the hammer has fallen;

(f) in the case of error or dispute and whether during or after the (i) in the case of the of the bidding, determine the successful bidder, cancel the sale of the **lot** or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom; (b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and (c) written bids (also known as absentee bids or commission bids)

left with us by a bidder before the auction

5 BIDDING ON BEHALF OF THE SELLER

5 BIDDING ON BEHALF OF THE SELLER The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold.

6 BID INCREMENTS

6 BID INCREMENTS Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

T CURRENCY CONVERTER The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid While we send out invoices by post and/or email after the auction, we do not accept accomposition for the follower works the successful bidder. responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

1 THE BUYER'S PREMIUM In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including £175,000, 20% on that part of the hammer price over £175,000 and up to and including £3,000,000, and 12.5% of that part of the hammer price above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies. com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice. For lots Christie's ships to the United States, a state sales or use tax may be due on the hammer price, buyer's premium and shipping corts on the tax execution of the plant of the states of the states

costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the tax must provide appropriate occumentation to Clinistice photo to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

3 ARTIST'S RESALE ROYALTY In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol \u03b3 next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf. The artist's resale royalty applies if the hammer price of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows: *Royalty for the portion of the* hammer price

Royalty for the portion of the hammer price

(in ouros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200.000.01 and 350.000 0.50% between 350.000.01 and 500.000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

1 SELLER'S WARRANTIES

SELLER'S WARRANTIES
 For each lot, the seller gives a warranty that the seller:

 (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the other to sell the lot, or the right to do so in law; and

lot, or the right to do so in law; and (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else. If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase** price (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warrantly in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations unon the warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **'authenticity warranty**'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity** warranty are as follows:

 warranty are as follows:
 (a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the authenticity warranty.
 (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the 'Heading'). It does not apply to any information other than in the Heading even if shown is UPPERCASE type. apply to any informati in UPPERCASE type.

In UPPERCASE type. (c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a Heading means that the lot is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The authenticity warranty applies to the **Heading** as amended by any **Saleroom Notice**.

by any Saleroom Notice.
 (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
 (f) The authenticity warranty does not apply if the lot can only be

shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot

which was likely to have damaged the **lot**. (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else. (h) In order to claim under the **authenticity warranty** you must;

(h) In order to claim under the authenticity warranty you must: (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction; (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at aur expressor and

additional opinions at our expense; and (iii) return the **lot** at your expense to the saleroom from which you boucht it in the **condition** it was in at the time of sale.

bought it in the condition it was in at the time of sale.
(i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, in any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(i) Books. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:

(a) This additional warranty does not apply to:

 (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration; (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 (iii) books not identified by title;
 (iv) lots sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject (vi) defects stated in any **condition** report or announced at the time of sale. to return: or

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 14 days

of the date of the sale (k) South East Asian Modern and Contemporary Art and Chinese

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence decumenting the forcer (calm within the value) (2) months of the date of provide that the original bage motions us when this supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance the E4(h)(iii) above Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(a) Immediately following the auction, you must pay the **purchase** price being: (i) the hammer price; and

(ii) the **buyer's premium**; and
 (iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

(W) any duttes, goods, sales, use, compensating or service tax of VA1. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date'). (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the bot and you need an export licence. (c) You must pay for lots bought at Christie's in the United Kingdom is the currence utsted on export.

in the currency stated on the invoice in one of the following ways

In the currency stated on the invoice in one of the following ways: (i) Wire transfer You must make payments to: Lloyds Bank PIc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card. We accept most major credit cards subject to certain conditions. You we accept most might been taken subject to be an object of an object of the marker a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies, com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing vour payment.

your payment. Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment. (iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions). (iv)Banker's draft

You must make these payable to Christie's and there may be conditions. (v) Cheque

(v) Cheque You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank. (d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT. (e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IE YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

 (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due; UK Lloyds Bank base rate from time to time on the unpaid amount due; (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale; (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts; (iv) we can hold you length responsible for the **purchase price** and

(iii) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us) (vi)we can, at our option, reveal your identity and contact details to the seller

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
(viii) to exercise all the rights and remedies of a person holding

(VIII) to exercise all the rights and remedies or a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date** and we choose (c) If you make payment in the aute date, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

5 KEEPING YOUR PROPERTY If you owe money to us or tomber Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us. and the amount you owe us

G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).
 (b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (970 756 2000)

(0)20 7752 3200. (c) If you do not collect any **lot** promptly following the auction we

(c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse.
 (d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 (i) we will charge you storage costs from that date.

(ii) we can a our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration

party warehouse to be only a set of the set of only set of the set of only set.
(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

shall apply. (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information plasse contact Christiafs you ask us do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_ Iondon@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

CAPUTE AND INFORT ANy lot soid at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property

leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out bepartment on r44 (0)20 /839 9000. See the information set out at www.christies.com/shipping or contact us at arttransport_ london@christies.com. (b) Lots made of protected species

Iondom@christies.com. (b) Lots made of protected species Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted horrbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and or it is seized for any reason by a government authority. It is your or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) applicable laws production regulated material.
(c) US import ban on African elephant ivory
The USA prohibits the import of ivory from the African elephant.
Any lot containing such protected or regulated material.
(c) US import ban on African elephant ivory from the African elephant.
Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test sanceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific tests ing on a lor prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the US at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

(c) Loss or iranian origin Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that anoth to you. apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'

may be refused import into those countries as goid. (f) Jewellery over 50 years old Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export ewellery licence. (a) Watches

(g) Watches Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's and the direction makes the displayed and proceed proces strap. may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties. (b) (b) we no part presentible to you for any resong lubritors for.

have any liability to you in relation to those **warranties**. (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or (ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph. is excluded by this paragraph.

is excluded by this paragraph. (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE", condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services. (d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot (a) If in sint of the arms in paragraphs (a) to (d) or F2(b) above we

connection with the purchase of any **lot** (e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses or expenses

OTHER TERMS

OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

3 COPYRIGHT No copyright, design rights or other intellectual property rights in the lot shall pass to you, your successors or assigns, and you warrant for the benefit of Sean Ferrer and Luca Dotti and their successors to rights in Audrey Hepburn's name and image (as applicable): (i) in relation to lots which are, or which include, an image of Audrey Hepburn or on which Audrey Hepburn's name is shown that you will not use, or permit the lot to be used, in connection with any business, product or services (save where Audrey Hepburn's name is shown only on the interior of the lot, e.g. a clothing label, and is not visible in the use of the lot; and (ii) in relation to other Lots that you will not use, or nermit the lot to

In the use of the **lot**): and (ii) *in relation to other lots that you will not use, or permit the lot to be used, in any manner that suggests any endorsement by Audrey Hepburn or her sons, Sean Ferrer and Luca Dotti, respectively their successors or assigns, of any business, product or services, in each case without the prior written permission of Sean Ferrer and Luca Dotti or their successors to rights in Audrey Hepburn's name and image (as applicable).*

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreem will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

VINUER No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

9 LAW AND DISPUTES This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www christies com

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of: (i) the work of a particular artist, author or manufacturer, if the lot is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture:

culture; (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement. buyer's premium: the charge the buyer pays us along with the

catalogue description: the description of a lot in the catalogue for

the auction, as amended by any saleroom notice. Christie's Group: Christie's International PIc, its subsidiaries and condition: the physical condition of a lot. due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two. hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2

lot: an item to be offered at auction (or two or more items to be

other an teem to be offered at auction for two or more items to be offered at auction as a group). other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

purchase price: has the meaning given to it in paragraph FI(a). provenance: the ownership history of a lot. qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the section headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. reserve: the confidential amount below which we will not sell a lot.

reserve: the contidential amount below which we will not sell a **lot** saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned. UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
 We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. θ For qualifying books only, no VAT is payable on the hammer price or the buyer's premium. 	
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see [†] symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and $lpha$	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a ⁺ symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	\star and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a [†] symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and $lpha$	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a ¹ symbol). See below for the rules that would then apply.
	t	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	\star and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a ' symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and $lpha$	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	\star and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium.

1. We CANNOT offer

refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**. 2. No VAT amounts or Import VAT will be refunded where the total refunded where the total In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

 (a) have registered to bid with an address outside of the EU; and
 (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and 2 lots. All other lots must be exported within three months of collection.

 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping. 5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges. 6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a [†] symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale**. You should take professional advice if you are unsure how this may affect you.

 All reinvoicing requests must be received within four years from the date of sale.
 If you have any questions about VAT refunds please contact Christie's Client Services on info@ christies.com Tel: +44 (0)20 7889 2886.
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

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Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

Artist's Resale Right. See Section D3 of the Conditions of Sale.

Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω , α , #, ‡ See VAT Symbols and Explanation.

See Storage and Collection Page.

Please note that lots are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

IMPORTANT NOTICES

CHRISTIF'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auguation the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ^o next to the **lot** number.

• Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol $^{\circ}$.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

PHOTOGRAPHS AND PRINTS

All photographs and prints will be stamped on the reverse All works are sold unframed unless otherwise listed in the condition report

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EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist. *'Attributed to ...'

In Christie's gualified opinion probably a work by the

artist in whole or in part. *'Studio of ...'/ 'Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*'Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*'Follower of ...'

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*'Manner of ...'

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*'After ...'

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ...'/'Dated ...'/'Inscribed ...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

'With signature ...'/ 'With date ...'/ 'With inscription ...'

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

FOR JEWELLERY

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1. Antique

1. Antique Over 100 years old 2. Art Nouveau 1895-1910 3. Belle Epoque 1895-1914 4. Art Deco 1915-1935 5. Retro 1940s

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified lots (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the lot is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com

If the lot remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm. Lots are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees.Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. Lots may only be released on production of the 'Collection Form' from Christie's. Lots will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@ christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com

ADMINISTRATION FEE, STORAGE & RELATED CHARGES					
CHARGES PER LOT	LARGE OBJECTS	SMALL OBJECTS			
	E.g. Furniture, Large Paintings & Sculpture	E.g. Books, Luxury, Ceramics, Small Paintings			
1-30 days after the auction	Free of Charge	Free of Charge			
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00			
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.				

CHRISTIE'S WAREHOUSE

Unit 7, Central Park Acton Lane London NW10 7FY

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that Christie's Park Royal's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.

Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.



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Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

AUDREY HEPBURN

The Personal Collection

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8 King Street, St. James's, London SW1Y 6QT

CODE NAME: AUDREY

SALE NUMBER: 14904

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

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BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s	
UK£2,000 to UK£3,000	by UK£200s	
UK£3,000 to UK£5,000	by UK£200, 500, 800	
	(eg UK£4,200, 4,500, 4,800)	
UK£5,000 to UK£10,000	by UK£500s	
UK£10,000 to UK£20,000	by UK£1,000s	
UK£20,000 to UK£30,000	by UK£2,000s	
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000	
	(eg UK£32,000, 35,000,	
	38,000)	
UK£50,000 to UK£100,000	by UK£5,000s	
UK£100,000 to UK£120,000	by UK£10,000s	
Above UK£200,000	at auctioneer's discretion	

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.

2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.

3. I agree to be bound by the Conditions of Sale printed in the catalogue.

4. I understand that if Christie's receive written bids on a lot for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the lot to the bidder whose written bid it received and accepted first.

5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS FORM CHRISTIE'S LONDON

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS. CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

	14904
Client Number (if applicable)	Sale Number
Billing Name (please print)	
Address	
	Postcode
Daytime Telephone	Evening Telephone
Fax (Important)	E-mail
Please tick if you prefer not to receive infor	rmation about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

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Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

FLEASE FRINT GLEARLI					
Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)		

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