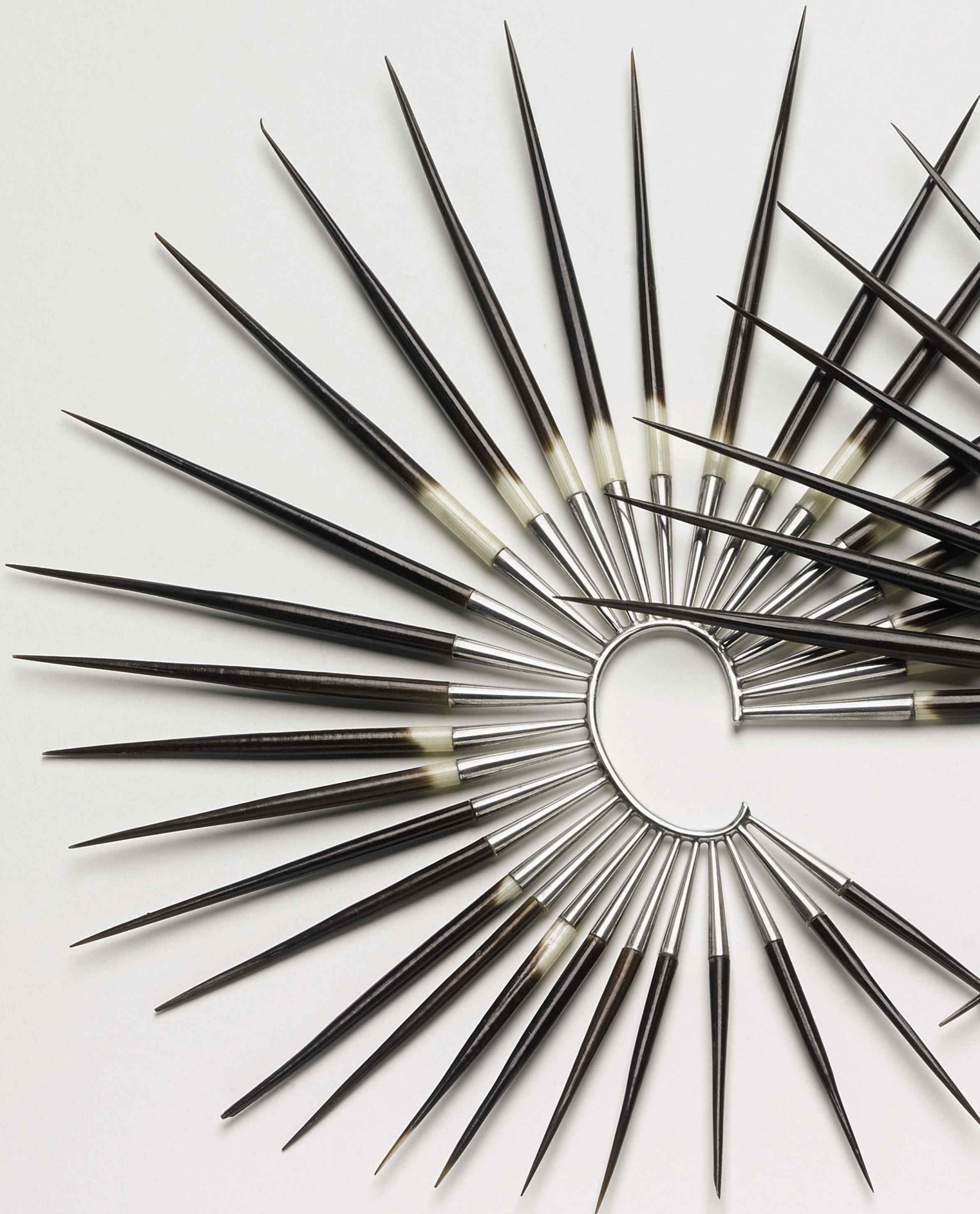


Kerry Taylor Auctions

COUTURE FASHION JEWELLERY
THE PERSONAL ARCHIVE
OF SHAUN LEANE

NEW YORK 4 DECEMBER 2017

Sotheby's EST. 1744







COUTURE FASHION JEWELLERY

THE PERSONAL ARCHIVE
OF SHAUN LEANE

AUCTION IN NEW YORK
4 DECEMBER 2017
SALE N09794
6:00 PM

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10 am-5 pm

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10 am-5 pm

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INTRODUCTION

As a young apprentice I was trained in the traditional craft of goldsmithing. My working life was illuminated by gold, diamonds and precious stones as I created jewels for the finest houses on London's Bond Street. Meeting Lee [Alexander McQueen] in 1992 was a moment of pure serendipity, thanks to a unique set of circumstances and a group of people who believed that London had something new and vital to say.

Lee saw the beauty in everything and opened my eyes to ways of working that at first seemed alien, impossible. The catwalk was a dreamscape free from commercial constraints in which we could question the very nature of what jewellery could be. Materials that had been missing from my vocabulary – silver, brass, aluminium – became the means through which we were able to subvert tradition and champion a new aesthetic. These challenging and beautiful works were intended to preserve, for posterity, the key concepts of each show. I believe that the collection represents a level of creative freedom that has no parallel today and a time where jewellery, performance art and fashion fused as one.

At *Alexander McQueen: Savage Beauty* at the Metropolitan Museum of Art, New York, in 2011 and the Victoria and Albert Museum, London, in 2015, I

was overwhelmed by the public's response to these objects. It prompted questions in my own mind as to the important role the collection still has to play in conversations surrounding the relationship between fashion, jewellery and art. Its destiny now is to do the job it was designed to do; to inspire and provoke. I see this auction as answering the questions these objects put forward at the very beginning. Is it art? Is it fashion? Is it jewellery? The next stage will be the final chapter and answer to these questions.

Two decades of working with Lee shaped me into the craftsman and designer I am today and allowed me to approach fine jewellery with fresh eyes. Now when I design I see exciting opportunities for innovation and challenges to overcome, as encapsulated in *Contra Mundum*, the diamond evening glove created with the Hon. Daphne Guinness. The ancient tradition of jewellery means that it owes an enormous debt to past masters but, equally as importantly, holds endless promise for the future. To strike this balance is what I strive for with every piece I create.

A large, stylized handwritten signature in black ink, appearing to read 'Shaun Leane'.

SHAUN LEANE



© Ann Ray

“Shaun has been a close friend and companion for many years. He captures the feeling of my work and the aesthetic of the time we live in... full of structure and finesse, crafted to perfection.”

LEE ALEXANDER MCQUEEN



SHAUN LEANE

Award-winning British designer-jeweller, Shaun Leane is celebrated world-wide for his exquisitely refined modern-romantic jewels that push boundaries of contemporary design. Since 1999, when he launched his first collection under his own name, he has led the way forward for a new generation of both jewellery-makers and wearers, nurturing an entirely new genre, a new wave of jewellery that fuses the finest traditional craftsmanship and precious materials with a young-at-heart, poetic modernity. Through his mastery of age-old artisanal skills, Leane has brought the history and heritage of jewellery, its sentiments and stories, into the 21st century, combining the jewel's innate sense of eternity with a fresh, contemporary relevance. Most strikingly, through special bespoke commissions, Leane has introduced his distinctive style of vibrant, modern romance into the hallowed realms of High Jewellery.

Shaun Leane began his career at the bench, training in a workshop in London's famous jewellery quarter, Hatton Garden. This grounding in meticulous, conventional jewellery-making proved invaluable: it was only by understanding and respecting deeply entrenched jewel rules that Leane was able to break them, to break through boundaries and play with traditions in order to bring an exciting, dynamic new spirit to precious jewellery.

While working as a goldsmith in Hatton Garden, Leane began a long-standing collaboration with the late Alexander McQueen. Together they created breath-taking, provocative catwalk jewels that questioned the role of the jewel, in femininity and fashion, and challenged perceptions of form, preciousness and meaning. These astonishing creations are now acknowledged as masterpieces of couture jewellery, bridging fashion and body adornment, and as contemporary works of art in their own right. This high-profile collaboration,

mutually-inspirational, acted as a catalyst to Leane's burgeoning quest to blend technical perfection with creative freedom, and led to the 1999 launch of his first collection of Shaun Leane jewellery. Before long, he was receiving commissions from both private clients and heritage brands, including Boucheron, for one-of-a-kind, bespoke High Jewellery creations, breathing new life into the highest, most traditional echelons of the jewellery world.

Since that time, the distinctive blend of powerfully emotive, sculptural, narrative style with superlative workmanship has won Shaun Leane international acclaim, accolades and multiple awards: four times Winner of U.K. Jewellery Designer of the Year, Walpole Award for Best British Luxury Craftsmanship, and Harper's Bazaar Jewelry China Award for International Jewellery Designer of the Year. Alongside his jewellery collections, Leane has also worked on one-of-a-kind projects, with, amongst others, artist Sam Taylor Johnson, fashion icon and collector, Daphne Guinness, and photographer Nick Knight.

Today, Shaun Leane continues to push boundaries by extending the art and craft of the jeweller into other design disciplines, so that his workshops and atelier in London's Mayfair have become a thriving, creative design studio. In 2017, Leane was commissioned to design gates, railings and balconies for a major architectural project in London's prestigious Kensington. This is Leane's first public artwork, offering him an exciting opportunity to explore new craft skills, creative expressions, materials and scale. In this way, Shaun Leane's themes, inspirations, signature style and impeccable hand-craftsmanship are continually evolving, liberating creativity and taking the noble art of the jewel onto a new level and into the future.

— Vivienne Becker



1

1

Silver Arm Cuff, Shaun Leane

Treated with a blistered, beaten effect, irregular rolled edges, diameter 3 1/8 inches, height 4 inches.

Created for Alexander McQueen's 'Neptune' Collection, Spring/Summer 2006.

US\$ 8,000-10,000



2

3

Silver Cuff, Shaun Leane

Treated with a blistered effect, irregular edges, diameter 2 1/2 inches, height 3 inches.

Created for Alexander McQueen's 'Neptune' Collection, Spring/Summer 2006.

US\$ 7,000-9,000



3

2

Silver and Gold Vermeil Plated Cuff, Shaun Leane

Intentional overall blemishes and rolled, undulating edges, diameter 2 1/2 inches, height 3 1/2 inches.

Created for Alexander McQueen's 'Neptune' Collection, Spring/Summer 2006.

US\$ 7,000-9,000

4

Silver Vermeil Torque Necklace, Shaun Leane

Featuring an uneven, blistered texture and irregular rolled undulating edges, diameter 5 inches.

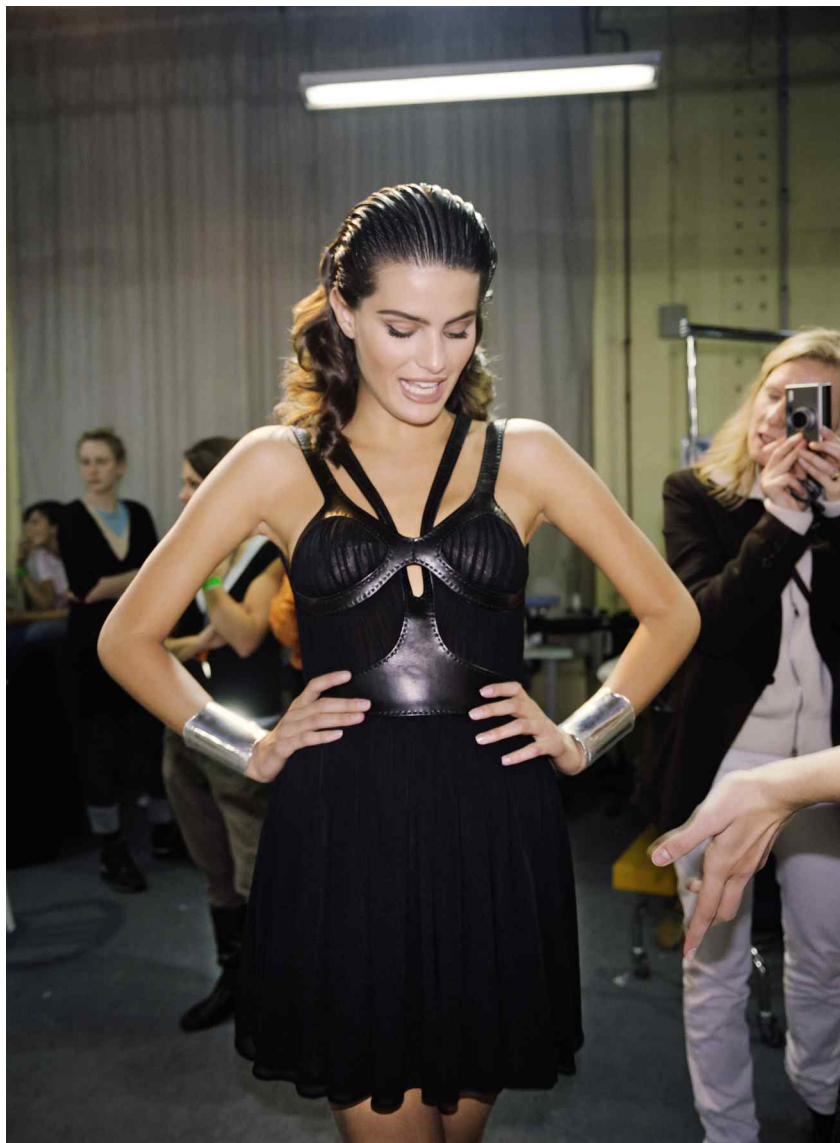
'Lee always used to say that you need to know how to construct something before you can deconstruct it. I created an elegant torque and melted away sections to create a weathered texture, thus giving the piece a feeling of antiquity.' S.L.

Created for Alexander McQueen's 'Neptune' Collection, Spring/Summer 2006.

US\$ 12,000-15,000



4



© Robert Fairer

13



5



5

5

Silver Crown of Thorns Headpiece, Shaun Leane

Formed from three coiled, entwined briars, *diameter 8 inches*.

'Lee loved this piece. We took a powerful religious symbol and crafted it in silver. After making this for him I realized that there were no boundaries and everything we made had a deeper meaning'. S.L.

Created for Alexander McQueen's 'Dante' Collection, Autumn/Winter 1996-97.

EXHIBITED

Savage Beauty, Metropolitan Museum, 4 May - 7 August, 2011 and Victoria & Albert Museum, 14 March - 2 August, 2015.

US\$ 40,000-60,000





6



7

6

Face Thorns, Shaun Leane

Seven silver spikes that can be glued to the face, maximum length 3/4 inch.

'This was the third show I worked on. One day, Lee told me that as a child he used to lick rose thorns and stick them onto his face. From this sweet childhood memory came the idea of sculpting thorns from silver which were applied to the models' faces in the show.'

S.L.
Created for Alexander McQueen's 'Dante' Collection, Autumn/Winter 1996-97.

US\$ 2,500-3,500



6

Silver Thorn Arm-Vine and Earring, Shaun Leane

Coiling branches ascend from the hand and entwine the arm and shoulder, with a separate thorn ear-piece giving the illusion of briar growing through the head, length 34 inches.

'This piece was one of the first large-scale pieces I created. Sometimes Lee knew exactly what he wanted – in this case, a rose briar encircling and invading the body. I took this concept to represent nature reclaiming the body after death.'
S.L.

Created for Alexander McQueen's 'Dante' Collection, Autumn/Winter 1996-97.

EXHIBITED

Savage Beauty, Metropolitan Museum of Art, 4 May - August 7, 2011 and Victoria & Albert Museum, 14 March - 2 August, 2015.

US\$ 30,000-50,000



© Chris Moore

7



7



7



8



8



8

8

Silver Halo, Shaun Leane

Silver cirlet with cubic zirconia studs to the perimeter, cross-piece support that was concealed within the hair, *diameter 13 inches.*

'For this collection, I was asked to design and produce jewellery with slender, linear forms which from a distance would catch and reflect fine lines of light. To me there was a suggestion of the Fallen Angel about it, due to the position in which the halo was worn.' S.L.

Created for Alexander McQueen's 'La Poupee' Collection, Spring/Summer 1997. This is the only surviving Shaun Leane piece from that show, except for a mouth-piece at the Museum of Costume in Bath, England.

US\$ 6,000-8,000



9

9

Male Jaw-Piece, Shaun Leane

Cast and polished aluminum, with broken and missing teeth, attached to the face with curved metal ear-loops and hooks, *width 6 inches*.

'Lee and I appreciated the form and structure of human anatomy. We were creating the Skeleton Corset for one of the female models and wanted to continue this concept of displaying the inside structures on the outside. We felt the strength and shape of the jawbone could be translated into jewellery that would further emphasize the masculine image. In the show these were worn by the male models.' S.L.

Created for Alexander McQueen's 'Untitled' Collection, Spring/Summer 1998.

EXHIBITED

Savage Beauty, Metropolitan Museum of Art, 4 May - 7 August 2011.

US\$ 8,000-12,000

10

Female Jaw-Piece, Shaun Leane

Cast and silver-plated aluminum, with broken and missing teeth, attached to the face with curved metal ear-loops and hooks, *width 4 ¾ inches*.

'When creating these pieces, I cast them from human jaw bones. I found it interesting to study them - discovering the slight differences between the male and female forms. I could not help but imagine the life and history of the people they had belonged to. I felt honored to participate in continuing their stories.' S.L.

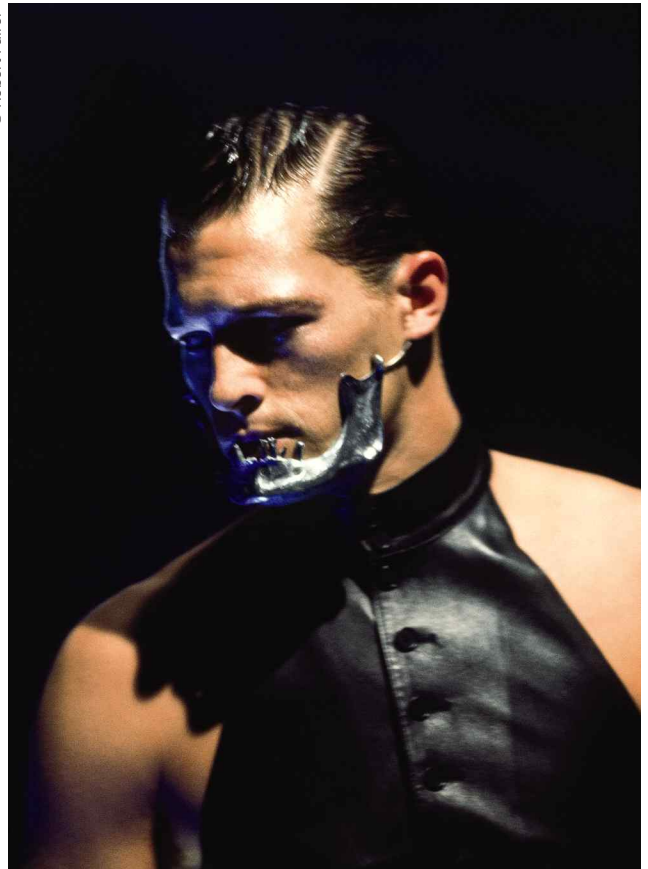
Created for Alexander McQueen's 'Untitled' Collection, Spring/Summer 1998.

EXHIBITED

Savage Beauty, Metropolitan Museum of Art, 4 May - 7 August 2011 and Victoria & Albert Museum, 14 March - August 2, 2015.

US\$ 6,000-8,000

© Robert Fairer



9



10

19



11



11

“I fucking love Shaun’s work, I’m lucky to own some of it and love to wear it. He deals with death in a way that’s full of life; it’s so dramatic and simple and beautifully made. A rare thing in this world of screaming information.”

DAMIEN HIRST



11



© Ann Ray

11

11

Silver 'Joan' Headdress, Shaun Leane

Rose briars encasing the head helmet-like and cascading like locks of hair to the shoulders, spiked tips and electro-formed silver roses, embellished with strings of faceted garnet beads, length 21 inches.

This important, recently rediscovered piece has never been on public display because it was mislaid after the Autumn/Winter 1998 show. The collection dealt with the brooding, dark theme of the deaths of Saint Joan of Arc, Mary

Queen of Scots and the murdered Romanov children. An under-lit 100-foot Perspex runway was constructed and covered with 'volcanic' ash in a bus depot in London's Victoria. Red in all its shades ran through the collection, and the models wore macabre blood-red contact lenses for added effect.

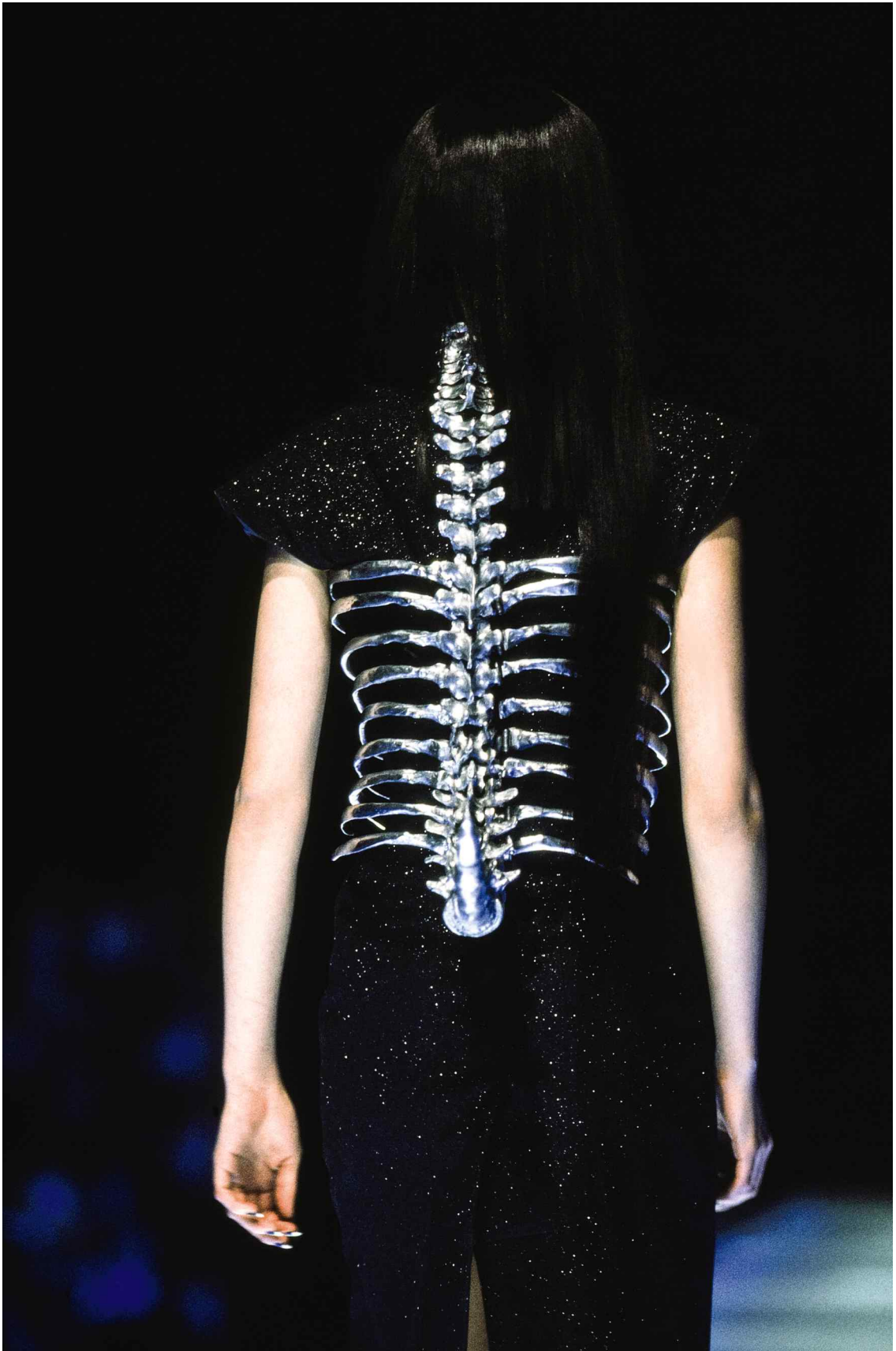
'This headdress was the beginning of the larger-scale pieces I began to create for McQueen. Crafted entirely by hand, the piece grew slowly and organically - the silver briars coiling to form

a protective helmet, embedded with pure silver electro-formed roses and draped with strands of garnet beads to represent drops of blood. For me it was about creating an ornate, feminine piece of armor.' S.L.

Created for Alexander McQueen's 'Joan of Arc' Collection, Autumn/Winter 1998-99.

US\$ 50,000-70,000





© Robert Fairer



12



12

Skeleton Corset, Shaun Leane

Polished aluminum with black leather neck and waist straps, hinged ribcage sections, *length 25 inches*.

'Lee said he knew what he wanted for next show – a skeleton corset with a spine and a tail. He wanted to take the beautiful hidden form of the skeleton and place it on the outside of the body. The idea of making such a piece was completely outside my comfort zone as I had never created anything on that scale before – the largest piece to date had been a diamond tiara.

The beauty of working with Lee was that he encouraged you to explore your skills in craft and design – always pushing the limits. After much deliberation, I worked out how the corset could be achieved and the excitement of the journey began. It was my first time using wax sculpting on this scale and then casting in aluminum. However, it was to be the beginning of many more beautiful objects to come. We had discovered what it was possible to achieve which opened up new possibilities for creativity between us.' S.L.

Created for Alexander McQueen's 'Untitled' Collection, Spring/Summer 1998.

EXHIBITED

Savage Beauty, Metropolitan Museum of Art, 4 May - 7 August, 2011 and Victoria & Albert Museum, 14 March - 2 August, 2015.

Photographed by Tim Walker for British Vogue, March 2015.

Anglomania, Tradition & Transgression in British Fashion, Metropolitan Museum of Art, 3 May - 4 September, 2006.

US\$ 250,000-350,000



Feather Dart Earring, Shaun Leane

Silver spike in two sections, with flame-colored dyed turkey plumes (*Meleagris gallopavo*), overall length 4 ¾ inches; 2003.

Designed for *Arena Magazine*, November 2003.

© US\$ 2,500-3,500



14



13



Silver Tusk Earring, Shaun Leane

Elongated tusk with shepherd's hook fitting and butterfly, with British hallmarks.

'There were lots of animal references in the show, such as tiger prints and feather eyebrows, and Lee felt a need for the jewellery to also reflect the theme. He requested me to design a single earring for each model. I chose to design the Tusk, which to me symbolized strength. The earring has a refined, elegant line which at the same time makes a powerful, provocative statement. The Tusk became the signature of the Shaun Leane house.' S.L.

Created for Alexander McQueen's 'The Hunger' Collection, Spring/Summer 1996. Worn on the catwalk by Stella Tennant.

EXHIBITED

Savage Beauty, Metropolitan Museum of Art,
4 May - 7 August, 2011.

US\$ 5,000-7,000





15



15



15



© Robert Fairer

Pheasant Claw and Tahitian Pearl Collar, Shaun Leane

Chain-link vertical choker band with 59 pheasant claws and 23 cascading fringes of 645 Tahitian pearls in shades of ivory through gray and black, maximum length 23 ½ inches.

'When Lee first asked me to work with him in 1993, I was initially hesitant as my mindset was that of a traditional goldsmith. I couldn't understand how we could afford to make

jewellery for the shows as I normally worked with precious metals and diamonds. He was a student and I had just completed my apprenticeship – so how were we to afford it? I felt daunted but he believed that I could apply my skills to any medium to create 'The Beautiful.' He convinced me that we didn't have to work in gold and diamonds, that we could use brass, aluminum, feathers and pearls. This was a turning point in my career as a craftsman and a designer – he had opened up my mind.' S.L.

Created for Alexander McQueen's 'What a Merry Go Round,' Autumn/Winter 2001-02.

EXHIBITED

Savage Beauty, Victoria & Albert Museum, 14 March - 2 August, 2015.

© US\$ 40,000-60,000



16

16

**Pheasant Claw and Pearl Epaulette,
Shaun Leane**

Pheasant claws clasping two large Tahitian pearls in silver mounts with cascading strands of 721 Tahitian pearls in shades of gray below a curved shoulder-piece affixed to the shoulder with two chains, *claw section width 6 1/2 inches, overall width approximately 27 inches.*

'For this show we wanted to create jewellery that celebrated the 1920s - long ropes of pearls tied over flapper dresses. Our version, however, took elements from both the sea and the sky - contrasting the two natural materials to produce something unique, elegant but provoking.' S.L.

Created for Alexander McQueen's 'What a Merry Go-Round' Collection, Autumn/Winter 2001-02.

© US\$ 20,000-30,000



17



© Robert Fairer

17

Pheasant Claw Earring, Shaun Leane

Taxidermy bird claw set in silver mount, with shepherd's hook, *length 4 inches.*

'As our collaborative partnership evolved I had to not only to utilize my skills as a gold and silversmith – I had to learn new techniques such as taxidermy to fulfill the concepts of the shows. This claw earring was my very first piece.' S.L.

Created for Alexander McQueen's 'Dante' Collection, Autumn/Winter 1996-97. One of the first Leane 'Pheasant Claw' earrings ever produced.

EXHIBITED

Isabella Blow: Fashion Galore!, Somerset House, 20 November 20, 2013 - 2 March, 2014.

© US\$ 2,500-3,500



18

18

Pair of Pheasant Claw and Gray Pearl Earrings, Shaun Leane

Each claw grasping four strands of 50 Tahitian pearls, set in silver mounts, with shepherd's hooks, *length 9 inches*.

'Having trained as a goldsmith, I was familiar with crafting numerous pairs of fine diamond chandelier earrings. For me the beauty of working with Lee was that we could still create these elegant forms, while exploring the use of unusual materials. Lee taught me to find beauty in the most unexpected things'. S.L.

Created for Alexander McQueen's 'What a Merry Go-Round' Collection, Autumn/Winter 2001-02.

EXHIBITED

Savage Beauty, Metropolitan Museum of Art, 4 May - 7 August, 2011.

© US\$ 8,000-10,000



19

19

Pair of Pheasant Claw and Black Pearl Earrings, Shaun Leane

Each claw grasping four strings, each of 32 Tahitian pearls, silver mounts and shepherd's hooks, *length 4 inches*.

'Lee and I always liked working with natural materials because of their innate beauty. For this collection, we wanted to work with pearls. Normally pearls are used in a very classic, traditional style. We wanted to use drastically contrasting materials - from the soft luster of the pearls to the sharp points of the claws, thus creating a new harmony in these unusual earrings.' S.L.

Created for Alexander McQueen's 'What a Merry Go-Round' Collection, Autumn/Winter 2001-02.

EXHIBITED

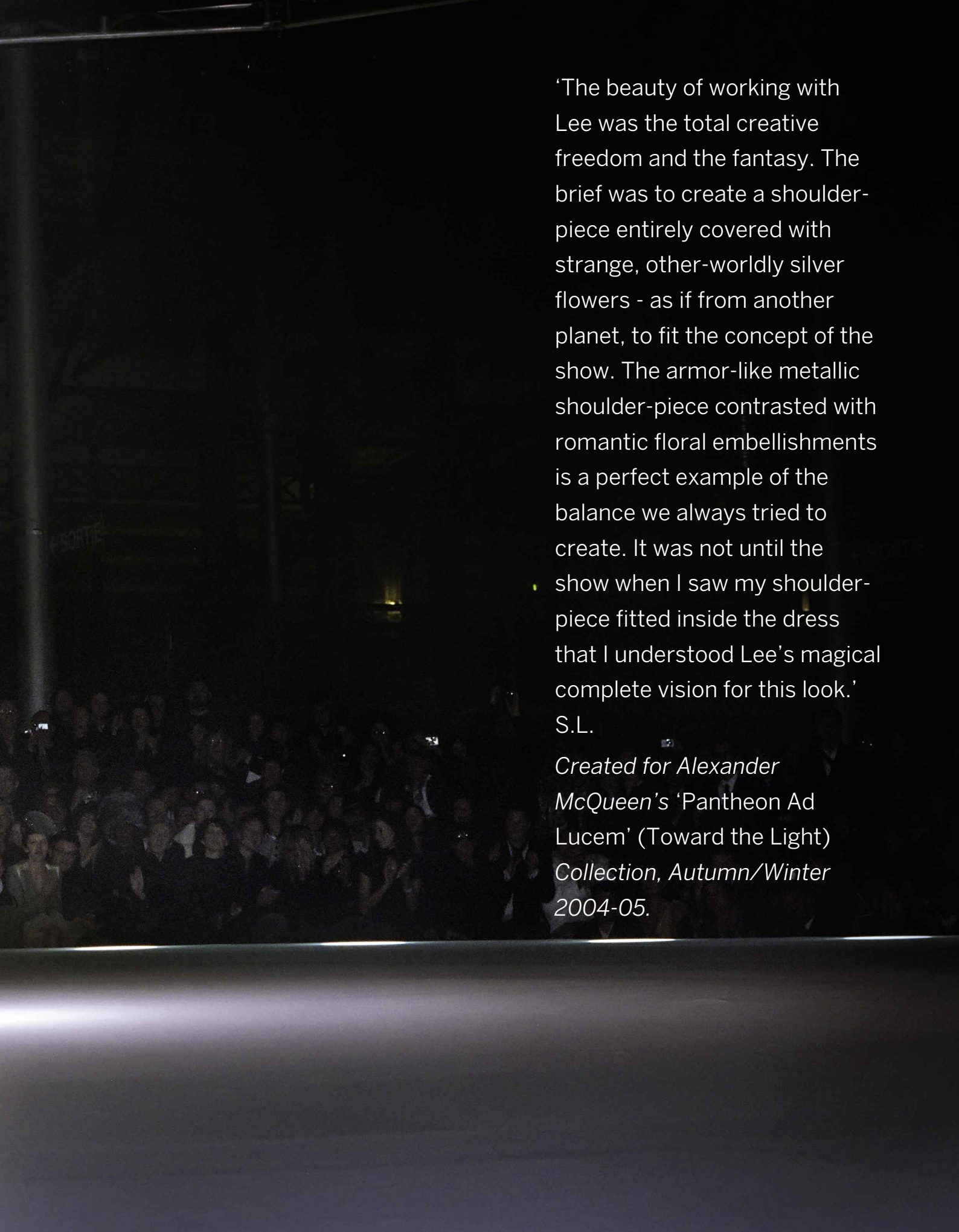
Savage Beauty, Metropolitan Museum of Art, 4 May - 7 August, 2011.

© US\$ 8,000-10,000



© Robert Fairer





'The beauty of working with Lee was the total creative freedom and the fantasy. The brief was to create a shoulder-piece entirely covered with strange, other-worldly silver flowers - as if from another planet, to fit the concept of the show. The armor-like metallic shoulder-piece contrasted with romantic floral embellishments is a perfect example of the balance we always tried to create. It was not until the show when I saw my shoulder-piece fitted inside the dress that I understood Lee's magical complete vision for this look.'

S.L.

Created for Alexander McQueen's 'Pantheon Ad Lucem' (Toward the Light) Collection, Autumn/Winter 2004-05.



© Ann Ray



20

20

Orchid Shoulder-Piece, Shaun Leane

Electro-formed silver, molded shoulder plate in two sections, entirely covered with three-dimensional exotic blooms and foliage, with oxidized details and rivet closures down each side, height 10 ½ inches, width 21 inches.

Created for Alexander McQueen's 'Pantheon Ad Lucem' (Toward the Light) Collection, Autumn/Winter 2004-05.

EXHIBITED

Savage Beauty, Metropolitan Museum, 4 May - 7 August, 2011 and Victoria & Albert Museum, 14 March - 2 August, 2015.

US\$ 35,000-50,000

37



21



21

21

Pair of Disc Arm-Pieces, Shaun Leane

Electro-formed silver with chain fasteners, *length 6 ½ inches.*

'The inspiration for these pieces came from the tribal discs worn in the lower lips by the Mursi people of Ethiopia. Lee wanted to adapt this idea of the discs to wear on another part of the body.' S.L.

Created for Alexander McQueen's 'Irere' Collection, Spring/Summer 2003.

Worn as earrings in McQueen's 'The Horn of Plenty' Collection, Autumn/Winter 2009.

US\$ 6,000-8,000

22

Pair of Silver Shark Tooth Cuffs, Shaun Leane

Each band with nine cast silver tooth pendants, featuring dark patination, *diameter of each 2 ½ inches.*

'Throughout my travels I would collect an array of natural curiosities. Sometimes I would sit on them for years until the perfect concept arose. On a trip to New York with Lee I purchased a selection of shark's teeth from our favorite store – 'Evolution.' A few years later I used them as molds for this pair of cuffs as they fitted perfectly the concept of a shipwreck-themed show.' S.L.

Created for Alexander McQueen's 'Irere' Collection, Spring/Summer 2003.

US\$ 15,000-20,000



22



22



23



© Sean Ellis

23



23

23

Face Clamp, Shaun Leane

Formed from curved silver spikes culminating in tips that clamp to eyebrows, mouth and cheeks, *width 8 inches*.

'Sometimes when Lee and I worked together he would have a strong idea already in mind to convey his concept. The face clamp is one of those pieces. He asked me to create a piece that pulled up the eyebrows and gripped the mouth. Sometimes I didn't ask why - because it was so hectic in the lead up to a show. To this day I don't know what triggered the original idea. That's the beauty of the piece, because the concept is still with Lee'. S.L.

Created for Alexander McQueen's 'Untitled' Collection, Spring/Summer 1998.

EXHIBITED

Savage Beauty, Metropolitan Museum, 4 May - 7 August, 2011 and Victoria & Albert Museum, 14 March - 2 August, 2015.

US\$ 10,000-15,000



24

Coiled Corset, Shaun Leane

Composed of 97 aluminum coils fitted exactly to model Laura Morgan's dimensions; formed in front and back sections, held together by 11 brackets from neck to hem, lined with strips of black tape to prevent it from cutting into the model, rear right hip engraved 'Shaun Leane' above 'Alexander McQueen 99,' bust 36 inches, waist 27 ½ inches, height 25 inches.

'This is a piece I am very proud of. It is a great example of our collaboration. The corset is a balance between something hard and structured like armor – and the soft, sensuous curves of the female form. We took the concept we had initiated in the Burmese coiled collar (worn by the singer Bjork, see Lot 33) and pushed the boundaries further, expanding the idea of tribal decoration to cover the entire torso. Lee was always very proud of the works I created for him, but amidst the post-show mayhem and celebrations he came over and told me that this piece blew him away – hence his request that we both sign it.' S.L.

Created for Alexander McQueen's 'The Overlook' Collection, Autumn/Winter 1999-2000. The only piece ever signed and dated by both Leane and McQueen.

EXHIBITED

Savage Beauty, Metropolitan Museum of Art, 4 May - 7 August, 2011 and Victoria & Albert Museum, 14 March - 2 August, 2015. Anglomania, Tradition & Transgression in British Fashion, Metropolitan Museum of Art, 3 May - 4 September, 2006.

US\$ 250,000-350,000

© Robert Fairer



24



24





25

25

Silver Tusk Anklet, Shaun Leane

Oval ankle band applied with graduated tusks, a single spike used as a closure, with safety chain, height 5 ½ inches, width 3 ½ inches; 2014.

'Isabella recognized and admired my early works with McQueen. Fascinated by my goldsmithing heritage, she encouraged me to fuse these two worlds. She asked for an anklet but in my own distinctive style. It was from that moment that the House of Shaun Leane came into being. She gave me the courage to explore my own style.' S.L.

This is an identical replica of the anklet designed for Isabella Blow in 1997.

EXHIBITED

Isabella Blow: Fashion Galore!, Somerset House, 20 November, 2013 - 2 March, 2014.

US\$ 10,000-15,000

THE FACE

This page: Silver ankle sculpture accessory by SHAUN LEANE; satin sandal by MANOLO BLAHNIK

Opposite page: Silver arm sculpture by SHAUN LEANE for ALEXANDER MCQUEEN; dress by TRISTON WEBER; yellow lace knickers by JANET REGER

Silver Tusk Hairpin, Shaun Leane

Accented with graduated fringes of black seed pearls and rhinestones, *length 5 inches*; 1997.

'This is one of the first pieces I made independently – exploring my own style. The delicacy of the fringe is contrasted with the strength of the tusk.' S.L.

Commissioned by Isabella Blow; featured in British Vogue, worn by Plum Sykes, August 1997.

US\$ 3,000-5,000



26

“Shaun Leane catches the most vicious minute of our psyche. I find the work is Thomas Hardy in romance. Organic movement with sensuous shapes that curl and twist around our feeble body. Objects for eternity.”

ISABELLA BLOW



27



27

27

Multi-Strand Silver Chain Necklace, Shaun Leane

Formed from a choker of looped silver chains that cascade to the front and back, *length approximately 90 inches.*

This collection was inspired by the Orient, dedicated to McQueen's customers and staged in the serenity of the Japanese Garden at the Arche de la Défense in Paris. At the end of the show, in reflection of the importance of the couture ateliers, McQueen appeared on stage with the heads of both 'Flou' and 'Tailleur' ateliers to take their bows.

'The brief was to produce a necklace that would be equally beautiful from the front and back. I used the finest of chains to create silver waterfall effects. I wanted the chains to caress the lower back, which was Lee's declared favorite part of the female form.' S.L.

Created for Givenchy by Alexander McQueen, Spring/Summer 1998.

US\$ 20,000-25,000



27

Pair of Porcupine Quill Earrings, Shaun Leane

Silver curved ear-loops and spokes set with natural porcupine spikes (*Erethizon dorsatum*), diameter 12 inches.

'I bought these porcupine quills whilst on a trip to South Africa in 1995 and kept them as part of my 'Curiosities' collection, knowing that one day I would find a special use for them. Their moment came in 2003 when I combined their elegance and delicacy with silver to form these powerful earrings. I am particularly proud of these pieces as they question how the ear should be decorated. As we know traditionally, earrings are placed on or through the ear but I chose a new direction – encircling and framing them instead.' S.L.

Created for Alexander McQueen's 'Irexe' Collection, Spring/Summer 2003.

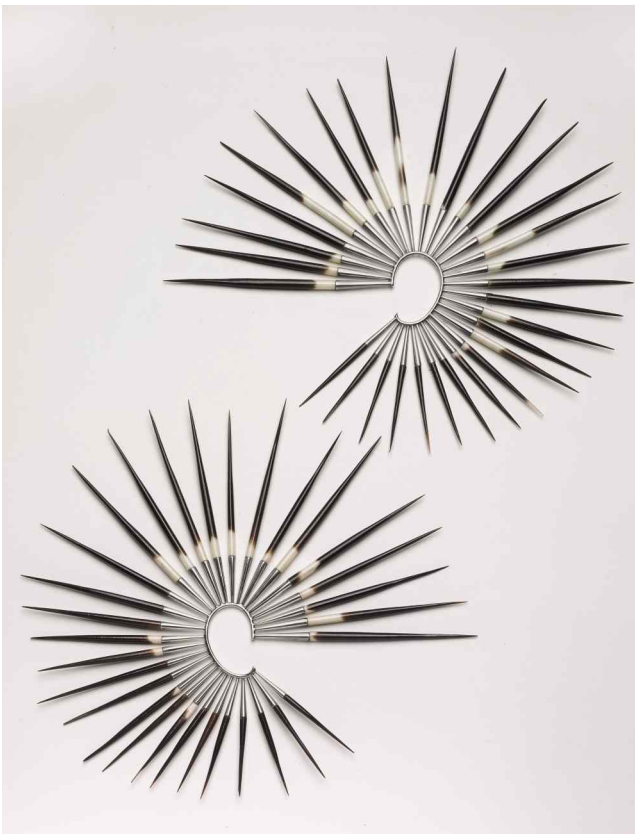
EXHIBITED

Savage Beauty, Victoria & Albert Museum, 14 March - 2 August, 2015.

© US\$ 25,000-35,000



28



28



28





29

Pair of Memento Mori Earrings, Shaun Leane

Scrolling, cast gilt metal set with glass plaques, containing twisted locks of brunette hair, *length 3 inches*.

Alexander McQueen repeatedly referenced death in his designs. For this collection, he commissioned earrings and locketts of human hair, which were customary during the 18th and 19th centuries in remembrance of loved ones. McQueen said, 'It is important to look at death because it is part of life. It is a sad thing, melancholic but romantic at the same time. It is the end of a cycle - and everything has an end. The cycle of life is positive because it gives room for new things.' (Interview with Nick Knight for SHOWstudio, 2009).

Created for Alexander McQueen's 'Sarabande' Collection, Spring/Summer 2007.

EXHIBITED

Savage Beauty, *Victoria & Albert Museum, 14 March - 2 August 2015.*

© US\$ 4,000-6,000

“Leane treads a very fine tightrope between the beautiful and the grotesque. He’s always done that, even with his more wearable jewellery: the tusks, the horns, the thorns you apply to your face have a fierceness to them but are, at the same time, beautiful objects with extraordinary lines.”

ANDREW BOLTON

Curator of the Costume Institute at the Metropolitan Museum of Art in New York



30

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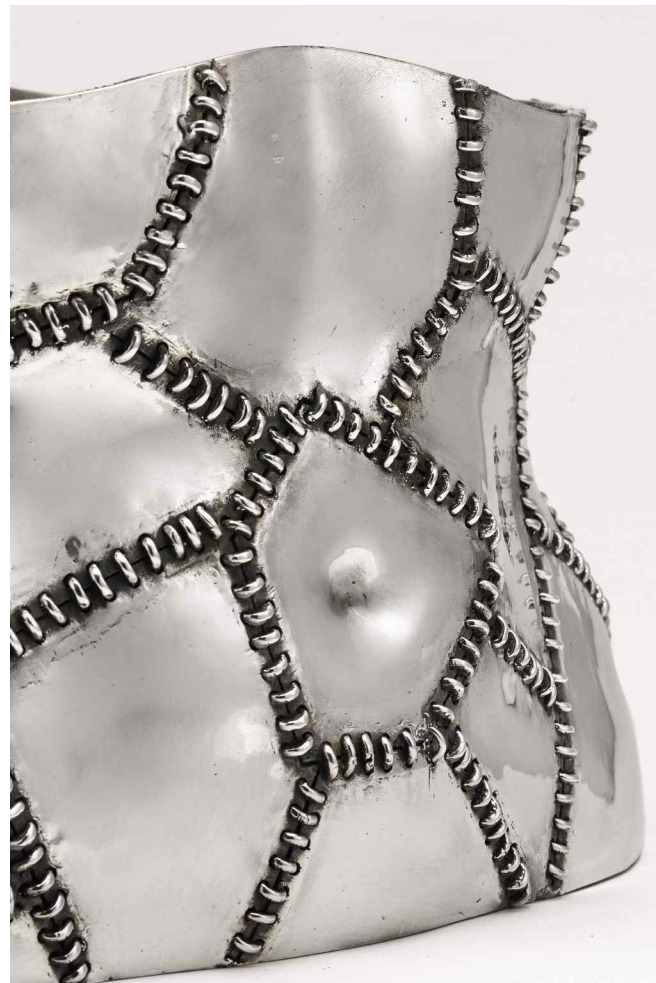
Silver Waist-Cincher, Shaun Leane

Carved in resin and then electro-formed in pure silver, molded from a human form with patchwork panels and sutured-effect edges, fastened to the sides by a series of metal brackets, width 14 inches, waist measurement 28 ½ inches.

'Throughout our collaboration, Lee liked to play with the idea of metal being used like fabric – in this case a patchwork panel embroidered with suture-like stitches. However, he also wanted the inclusion of a navel – to reflect and echo the shape of the woman within.' S.L.

Created for Alexander McQueen's 'Supercalifragilisticexpialidocious' Collection, Autumn/Winter 2002. Ultimately not worn on the runway.

US\$ 12,000-15,000





31

31

Silver Tusk Mouth-Piece, Shaun Leane

Two parallel tusks bridged by a mouth bar and lip hooks, length 6 ½ inches.

'Despite the way it looks – it's surprisingly comfortable. The concept behind it is the hunted becoming the hunter. At the time, the piece was perceived by some as the wearer being the victim, but in fact she is the predator. It is a beautifully refined object that makes an extreme statement and is a great example of the balance of our work together.' S.L.

Created for Alexander McQueen's 'Eshu' Collection, Autumn/Winter 2000-01.

EXHIBITED

Savage Beauty, Metropolitan Museum, 4 May - 7 August, 2011 and Victoria & Albert Museum, 14 March - 2 August, 2015.

US\$ 10,000-15,000



31

© Chris Moore



32

32

Pair of African-Style Hooped Earrings, Shaun Leane

Silver-plated brass concentric loops with curved over-ear loops, diameter 7 inches.

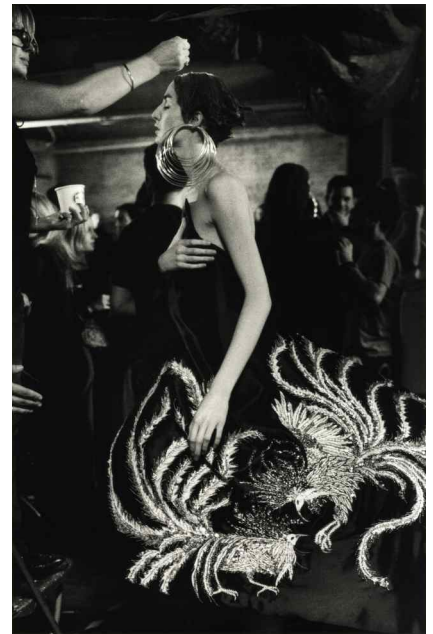
'Lee had asked me to design several styles of tribal jewellery, some inspired by the Maasai. The exaggerated scale of these earrings makes them visually very powerful. The challenge for me in making them was to create the illusion that they go through the ears when in fact they are so large they need to be hooked around them.' S.L.

Created for Alexander McQueen's 'Eshu' Collection, Autumn/Winter 2000-01. Worn on the catwalk with the Tusk Mouthpiece (Lot 31).

EXHIBITED

Savage Beauty, Metropolitan Museum, 4 May - 7 August, 2011 and Victoria & Albert Museum, 14 March - 2 August, 2015.

US\$ 20,000-30,000



32

© Ann Ray





33



33

33

Coiled Collar, Shaun Leane

Heavy silver-plated brass coils with inner neck cushion and velvet ribbon ties, *height 5 inches.*

'This was one of Lee's favorite pieces – as demonstrated by the fact it was used in so many shows. It is also one of the most famous and celebrated pieces. It was a nightmare to make as it was worked in brass. I had trained as a goldsmith for 13 years and it was a new material to me. To assist me, Lee cut a calico toile to use as a guide. It was the first time as a jeweller that I worked to a fashion pattern – an entirely new way of working.' S.L.

Created for Bjork, who wore the piece on the cover of her album Homogenic, photographed by Nick Knight, 1997.

Worn in Alexander McQueen's 'It's a Jungle Out There' Collection, Autumn/Winter 1997-98.

Worn in 'The Horn of Plenty' Collection, Autumn/Winter 2009-10.

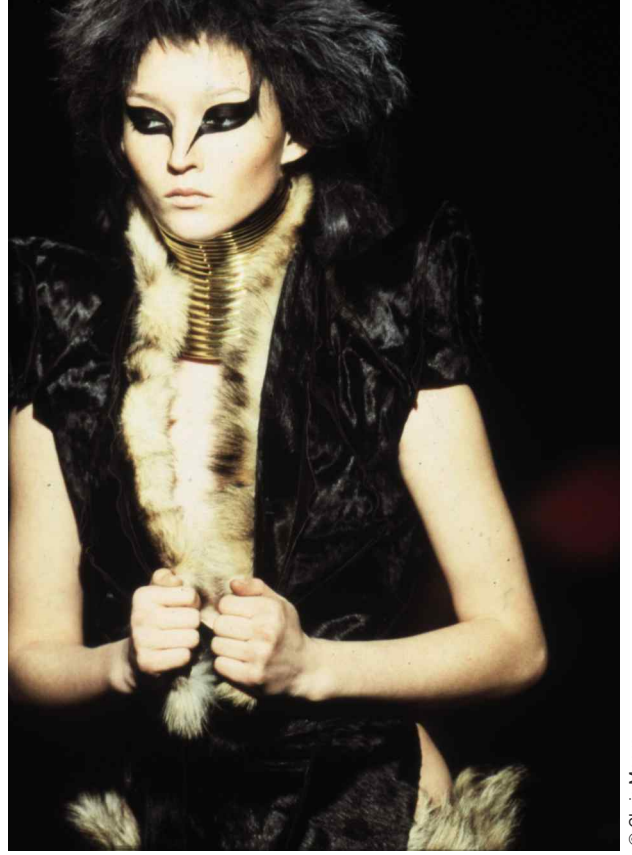
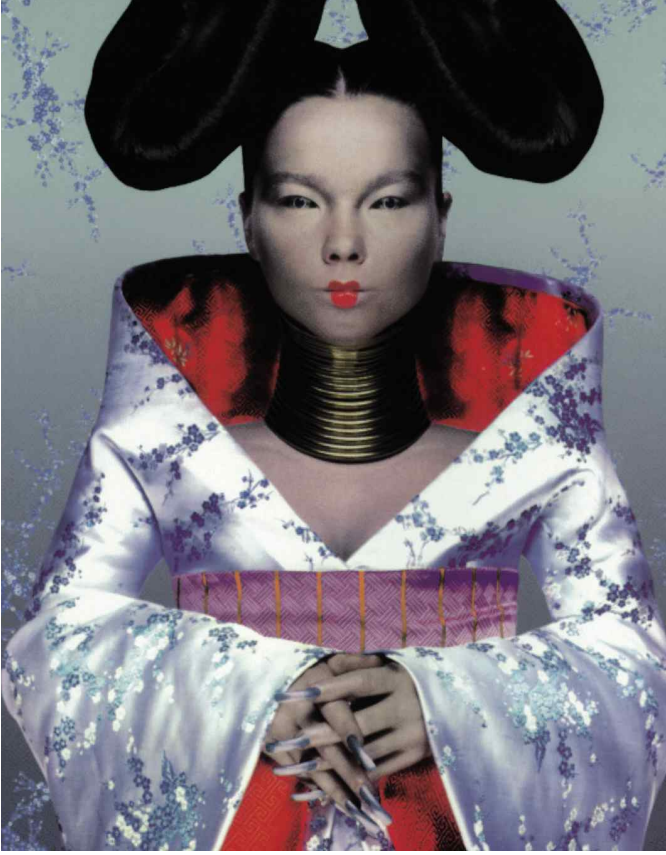
Extended in height and worn in McQueen's second Givenchy haute couture show and the 'Eclect Dissect' Collection, Autumn/Winter 1997-98.

EXHIBITED

Savage Beauty, Metropolitan Museum of Art, 4 May - 7 August, 2011 and Victoria & Albert Museum, 14 March - 2 August, 2015.

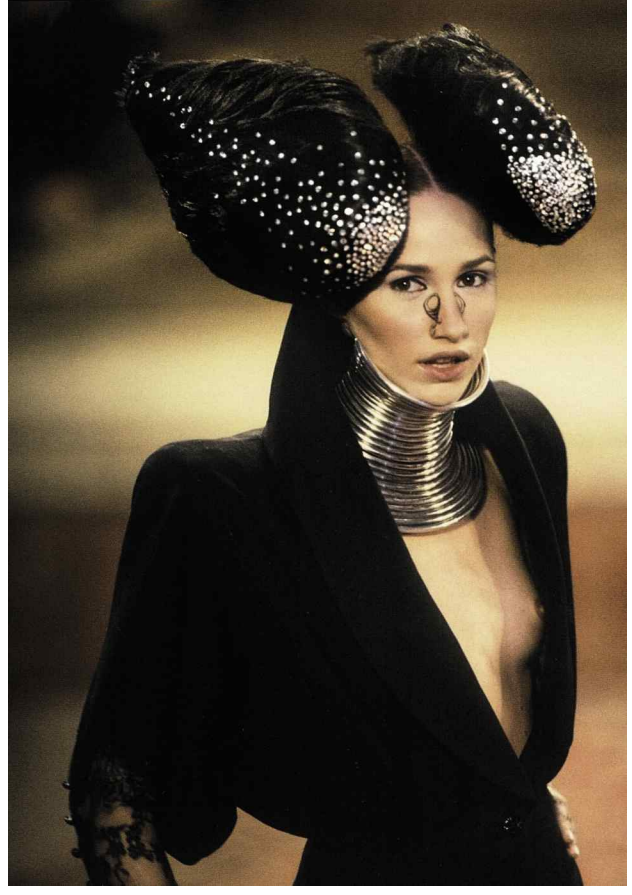
US\$ 40,000-60,000

© Nick Knight (Cover of Bjork's Homogenic album, 1997)



© Chris Moore

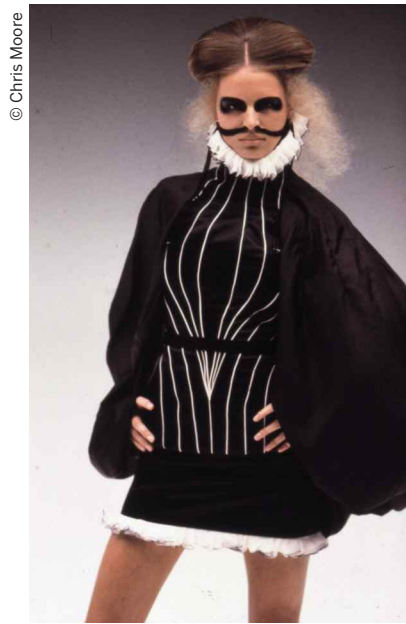
© Chris Moore



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34



34

34

Tribal Beaded Nose-Piece, Shaun Leane

Formed from strings of fine black onyx beads, with oxidized silver nose clamp and fittings for pierced ears, length 31 1/2 inches.

This tribal-style piece was worn in Alexander McQueen's 'Ireire' show with an Elizabethan-inspired ensemble including ruff collar.

Created for Alexander McQueen's 'Ireire' Collection, Spring/Summer 2003.

US\$ 2,000-3,000

35

Tusk Pendant Necklace, Shaun Leane

Antique warthog tusk (*Phacochoerus africanus*) with silver mount and suspension loop, set with brilliant-cut pavé rubies, silver curb-link chain, length 4 1/2 inches, with maker's marks and British assay marks; 2004.

'I discovered this antique tusk in London's Portobello market in the 1990s and added it to my 'Curiosities' collection. The tusk had become something of a signature style of mine and years later I decided to take this antique example and embellish it with rubies in a modern, contemporary setting.' S.L.

◎ US\$ 10,000-15,000



35

36

Silver and Feather Nose-Piece, Shaun Leane

Bar with curved nose clamp, feathers (*Meleagris gallopavo*) in shades of green, yellow and orange forming batons at each end, length 12 inches.

'Lee and I liked to create optical illusions, in this case the impression of the bar travelling the nose, which it doesn't. For me the reward was achieving this illusion with a piece that resembled primitive tribal jewellery.' S.L.

Created for Alexander McQueen's 'Ireire' Collection, Spring/Summer 2003.

EXHIBITED

Savage Beauty, Metropolitan Museum of Art, 4 May - 7 August, 2011 and Victoria & Albert Museum, 14 March - 2 August, 2015.

◎ US\$ 5,000-7,000



36

37

Silver Prosthetic Finger Ornament, Shaun Leane

Cast with finger nail, rivets, and black leather binding and straps, length 3 1/8 inches, with British hallmarks, indistinct maker's marks and McQueen copyright mark.

'Lee was inspired by Jane Campion's 1993 film *The Piano* and asked me to create a silver finger ornament similar to the one in the movie. This was the first time that I had carved in wax and then cast into silver on a larger scale to ensure it would be visible on the catwalk. The evolution of this technique led to larger sculptures such as the Orchid Shoulder-Piece.' S.L.

Created for Alexander McQueen's 'It's a Jungle Out There,' Autumn/Winter 1997-98. Worn on the catwalk by Maxim (Keith Palmer) from the group 'The Prodigy.'

EXHIBITED

Savage Beauty, Victoria & Albert Museum, 14 March – 2 August, 2015.

US\$ 6,000-10,000



© Robert Fairer

37



37



38



© Robert Fairer

38

Grille Collar, Shaun Leane

Aluminum grille forming a visor-like linear structure composed of 15 aluminum tubes, *width 26 inches.*

'This show was dedicated to Isabella Blow, who liked to obscure her face with hats and veils. The brief was to create a metallic structure that would partially cover the face, acting not only as decoration but as protection. The metal frame envelopes the torso and seamlessly becomes part of the dress – something that Isabella would have loved.' S.L.

Created for Alexander McQueen's 'La Dame Bleue' Collection, Spring/Summer 2008.

EXHIBITED

Savage Beauty, Victoria & Albert Museum, 14 March – 2 August, 2015.

US\$ 30,000-50,000



© Robert Fairer

Pair of Large Shell Earrings, Shaun Leane

Polished shells with silver shepherd's hook fittings, *length 5 inches, with British hallmarks.*

'For other pieces in this show we used Tahitian pearls, which came from the Black-Lipped Oyster. The discarded shells were beautiful in their own right, and we felt equally deserved to be in the show. In addition to these earrings, they adorned some of the spectacular garments.' S.L.

Created for Alexander McQueen's 'VOSS' Collection, Spring/Summer 2001. Worn on the catwalk by Kate Moss.

© US\$ 4,000-6,000





© Chris Moore

Silver Bow Choker, Shaun Leane

Engraved edges simulating a fabric selvedge, composed of a large bow section with two fixing posts to the back, *length 10 ¾ inches*; separate choker collar, *diameter 4 ¾ inches*.

'There was always a balance in our work – between light and dark. This is one of the more romantic, frivolous pieces - taking a simple ribbon but scaling it up to create added drama. Crafting this piece was a joy because I could go back to my fine silversmithing skills which Lee so appreciated. The engraved selvedge edges were Lee's idea.' S.L.

Created for Alexander McQueen's 'Deliverance' Collection, Spring/Summer 2004.

EXHIBITED

Savage Beauty, Victoria & Albert Museum, 14 March – 2 August, 2015.

US\$ 20,000-25,000





Silver Thistle Brooch, Shaun Leane

Formed from dark oxidized silver, leaves adorned with pavé-set black spinel, four grade AAA, dark gray Tahitian pearls enclosed in talon-like claws, overall width 3 1/8 inches; 2006.

'Lee asked me to design two brooches – one for him and the other for Sarah Jessica Parker, who accompanied him to the Met Gala dressed from head to toe in McQueen clan tartan. He wanted a traditional plaid brooch with a Celtic feel. I used the Scottish thistle emblem as my primary reference, the lustrous pearls gripped by sharp thorns, encased and surrounded by flowing leaf forms which were both beautiful and savage at the same time. I hand delivered them to New York where I was to join them for the gala. Lee said they were perfect.' S.L.

Lots 41 and 42 were commissioned by Lee Alexander McQueen for the opening of the 'Anglomania' exhibition at the Metropolitan Museum, 4 May, 2006, in the traditional manner to hold the Clan McQueen tartan plaids in place on one shoulder.

US\$ 40,000-60,000



41

Silver Thistle Brooch, Shaun Leane

Leaves adorned with pavé-set black spinel, four Grade AAA, dark gray Tahitian pearls enclosed in talon-like claws, diameter 3 inches; 2006.

US\$ 40,000-60,000



42



'Contra Mundum' (Against the World) White Gold and Diamond Evening Glove, Shaun Leane

Eighteen karat white gold glove section engraved with fine lines following the contours of the hand; applied with a tracery of branches and the silhouettes of birds in flight, set with diamonds. Gold chainmail finger sections with similarly adorned finger joints and finger tips set with diamond finger nails and attached with a hinged rear closure. The chainmail sleeve section featuring detachable pavé-set diamond bird and branch cuff, while the chainmail ground is applied with 11 birds in flight, three of which feature large diamond centers. Joined with three clasps at the rear. Diamonds totaling 4,290 stones, together weighing approximately 52.00 carats, approximately F color, VS clarity. Gold weight totaling approximately 643 dwts, length 8 inches, sleeve section 1 ½ inches, detachable cuff 9 ½ inches, signed Shaun Leane, with marker's marks and British hallmarks; 2010.

As a child, Daphne's fascination with armor began through her reading of Sir Thomas Malory's *Le Morte d'Arthur*. She was captivated by the book's pictures of Renaissance knights, and was further inspired by trips to the Metropolitan and Wallace Museums where she was able to closely inspect richly ornamented suits of armor. When considering her choice of words in naming the glove, Daphne settled on 'Contra Mundum' because she said: 'Armor is like a mask; a protective layer that keeps you hidden from the world. There is something isolating, yet strangely reassuring when you put it on.'

Shaun Leane recalls, 'At a crowded exhibition opening at the Victoria & Albert Museum, Lee, Daphne and myself huddled in a corner trying avoid the mayhem. She said to me, "Shaun, I need some armor to protect me,' a simple sentence that triggered the creation of this piece. It combines an armor-like structure with the elegant femininity of a satin evening glove. The diamond cuff can be detached and worn separately as a bracelet – making the glove more versatile to wear.

'It took four years to make by myself and three other craftsmen. It took one year alone just to produce the hand-linked chainmail sleeve which included 21 separate fittings to ensure its perfection. I personally crafted the diamond-set finger tips, knuckles and the myriad diamond birds that encircle it. The fine engraved lines on the hand-piece are intended to represent the wind. The idea for the birds came to me on a trip to India with Lee. In the distance, I noticed hundreds of birds on a rooftop that rose to the skies in a giant flock, grouping together to fend off eagles and other predators. These swooping birds seemed the perfect adornment for Daphne's armor glove.

For me, this piece exemplifies Shaun Leane jewellery today. It's where dreams are turned into reality, where we push the boundaries both technically and in terms of design. It's where jewellery becomes fashion – like the finest piece of intricately-detailed haute couture.' S.L.

Worn by Lady Gaga with Daphne Guinness on the cover of V Magazine's V99 issue.

US\$ 300,000-400,000

End of Sale





© Tim Brightmore



© Tim Brightmore

'Shaun's artistry is instantly recognisable. Genius lies in his work's paradox: at once tenacious & bold, and technically intricate. There is beauty in the balance: that struck between alpha and omega, tribalism and sleek modernity. It seems born of, and outside of time; simultaneously conjuring fairytales and science fiction.

And then there is the sense, when wearing Shaun's jewellery, of being understood — and amplified.'

— The Honourable Daphne Guinness





Metiers D'Art and Magic:

Tucked away in a quiet lane behind Bond Street, an unassuming door reveals a winding flight of stairs which transport the visitor from the hustle and bustle of Mayfair to the Shaun Leane atelier. At the heart of Leane's work lies his bespoke creations - pieces which are instantly recognisable in their aesthetic yet able to expertly capture the essence of their intended wearer. These bespoke pieces are often Shaun's favourite to design. By inviting clients to the atelier they are able to work on a piece together; immersing themselves in a certain stone or idea from start to finish and creating something which is both artwork and jewel - truly unique and a part of the House and its history forever. One person who can share her experience with Shaun Leane's bespoke work, both as someone within the industry and as a client, is British Vogue Jewellery Editor and author Carol Woolton...

The art of bespoke at the House of Leane



**Amethyst, Sapphire
and Diamond
Deco Fringe
Earrings - 2017**
18ct white gold with
Gemfields amethysts,
brilliant cut white
diamonds and blue
sapphires.

INSIDE THE HOUSE OF SHAUN LEANE

By Carol Woolton

Behind the word luxury lies a universe of thoughts; precious, desire, self-indulgence, as well as something obtained only rarely such as an experience or fleeting moment that can never be repeated. Luxury, so they say, can't go in and out of fashion. Nor can it be defined exactly, but you will recognize it so they promise, when you see it.

My experience of luxury encompassed all of the above. It began with two mismatched amethysts; one cushion shaped, the other square-cut, which sat winking at me accusingly

from the depths of their purple haze as they sat redundant in a box on my dressing table, while I took my time pondering what I wanted to do with them. They were only rescued when I visited Shaun Leane's West End atelier to view his bespoke work; a thistle is one of my favourites. Shaun trained as a goldsmith and craftsman whilst studying antique jewels at the Victoria & Albert Museum in his spare time, possibly that combination gave him a unique vision able to take classics; pearls, a brooch and the historic emblem of the thistle and conjure up a spectacularly contemporary jewel with shimmering grey Tahitian pearls lying in a nest of sharp thorns, gripped by spiky black spinel leaves. There's always edge, a vigorous modern energy and an element of surprise in his work.

I still didn't know exactly what I wanted the amethysts to be, but I knew if I gave Shaun creative freedom that he definitely would. Everyone has their thing, and earrings are mine, that much I could tell. Shaun and the rest I left to him. With the demanding caveat that he must conjure me up a forever jewel, as well as something for my saturated jewellery editor's eye, without a glimmer of anything I'd seen before, a design that would be unique for me. When the drawings arrived with such beauty, colour and detail, I wanted to frame them. And those luxury gainsayers were right. There was one design that leapt from the paper, and I knew in an instant it was 'the one'. My amethysts were wrapped by diamonds falling in a delicate fringe with a wide sapphire arrow shot through the centre. If I said they had the delicacy and movement of a 1920's flapper's dress, combined with a tribal spirit, you wouldn't quite understand their elegance. And don't ask me how the fringe drops like fabric, nor how the immaculate zig-zag of sapphires are set so precisely into an asymmetric line. That's all part of the magic. Nor why the deep purple stones don't fall forward, but balance perfectly on my lobes. They aren't subject to fashion but have been created with the same precision of a couturier, when after months of drawings, fittings and toiles, the gown appears more beautiful than you ever imagined.

The luxury gainsayers were wrong about one thing, luxury isn't one breathtaking fleeting moment, it can be repeated time and again. Every time in fact, I open the box and take out my amethysts to wear. And amongst all the chatter about important jewels in the auction world, I can also confirm there is nothing more satisfying or life-intensifying than a provenance of your own.



A.

SHAUN LEANE

BESPOKE CONTACT:

To discuss your own unique jewellery experience please contact our Bespoke Client Liaison Oliver Lincoln.

+44 (0)20 7493 9601 / oliver.lincoln@shaunleane.com



B.



E.



D.



C.

DETAILS OF JEWELLERY:

A. White Light Brooch - 2009
18ct white gold, 40.68ct diamond and enamel brooch created for The Forevermark Precious Collection

B. Emerald, Sapphire and Tahitian Pearl Deco Drop Earrings - 2013
18ct white gold with two 10.00ct Gemfields pear-shape emeralds, complemented by graduating blue sapphires and white diamonds. Finished with black Tahitian pearls.

C. Tahitian Black Pearl and Black Spinel Thistle Brooch - 2006
Sterling silver and black spinel with four AAA-grade dark grey Tahitian pearls. Created for actress Sarah Jessica Parker and worn by her at the gala opening of the 2006 exhibition, *AngloMania: Tradition and Transgression in British Fashion*, at the Metropolitan Museum of Art, New York.

D. Yellow Gold Vermeil and Green Amethyst Octopus Cuff - 2017
Sterling silver and yellow gold vermeil. Bespoke hand-carved doublet of turquoise and cabochon green amethyst.

E. Cognac and Black Diamond Ring - 2009
18ct white gold set with a 5.00ct pear cut natural cognac diamond and black diamond pave.

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Couture Fashion Jewellery: The Personal Archive of Shaun Leane

Auction 4 December

Magnificent Jewels

Auction 5 December

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- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

CONDITIONS OF SALE

This auction is being conducted by Sotheby's, Inc. ("we", "us", "our" or "Sotheby's"), in association with Kerry Taylor Auctions Ltd ("KT"). The following Conditions of Sale and Terms of Guarantee are Sotheby's, KT's and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us, KT or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. To the extent any Consignor and/or any third-party owns any copyright or other intellectual property rights in the property, you acknowledge and agree that you do not acquire such intellectual property rights as a result of your purchase of the property at auction and that such intellectual property rights are exclusively retained by the Consignor and/or such third-party. Sotheby's, KT and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a

purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under

the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's, KT's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts

sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will our, KT's and the Consignor's liability to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes. Sotheby's may also disclose your information to KT, and KT may use your information in accordance with its privacy policies and procedures. Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of

their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's

cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information relating to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale

location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing

the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Ⓜ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

♀ Premium Lot

In order to bid on "Premium Lots" (♀ in print catalogue or ♀ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the

catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your

bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making

every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount.

Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+1 212 606 7444
FAX: +1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and

number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature

howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals.

We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax

Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions

Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

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