

SOTHEBY'S
FOUNDED 1744

ELTON JOHN

Volume II

Jewellery

LONDON

TUESDAY 6TH SEPTEMBER 1988



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Volume II Jewellery

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VOLUME I

Stage Costume and Memorabilia
Tuesday September 6th at 10.30 am (Lots 1-289)

VOLUME II

Jewellery
Tuesday September 6th at 7.00 pm (Lots 300-469)

VOLUME III

Art Nouveau and Art Deco
Wednesday September 7th at 10.30 am (Lots 501-702)
Wednesday September 7th at 2.30 pm (Lots 703-922)

VOLUME IV

Diverse Collections
Thursday September 8th at 10.30 am, 2.30 pm and 7.00 pm
(Lots 1000-1467)
Friday September 9th at 10.30 am and 2.30 pm (Lots 1468-1922)

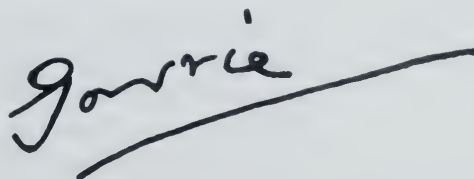
THE ELTON JOHN COLLECTION

Elton John is one of the most remarkable musicians this country has ever produced: a rock star, an entertainer, a phenomenal figure who keeps his global audience guessing about what he will come up with next. At the top of his own field for more than twenty years, he is also well known for his love of sport and his patronage of British football. Now, with the publication of these catalogues, we can see him as an astonishingly energetic and enthusiastic collector of works of art.

Rock and roll records were Elton John's earliest passion, with the result that he now has one of the largest collections of recorded music in private hands. But soon after the launch of his own first discs he turned his attention to the decorative arts of the twentieth century, as the group of 1920s and '30s decorative bronze and ivory sculptures show. There are fine pictures including works by Magritte and Lowry. Cartier jewellery, another passion also forms an important part of his collection. Elton's fans and students of rock music everywhere will also recognise many items from the memorabilia catalogue: the most comprehensive offering of the appendages of rock ever to appear on the market. We find the Pinball Wizard's gigantic pair of Doc Marten's made for the film 'Tommy', the baseball outfit worn at the Dodgers Stadium Concert in 1975 and the Eiffel Tower boater worn in concert in Paris.

In a recent interview with the Press, Elton John told the world why at the height of his fame and fortune he was selling nearly everything he owned. He has simply outcollected his home's ability to absorb what he has purchased: when I first went there it was an Aladdin's cave, a magic toy shop, but hard to find somewhere to sit. Paul Gambaccini, in this catalogue, who has known the star for many years discusses the collection in the light of Elton's career to date. We are also fortunate in hearing Elton's own views on the subject which he gave us at Bond Street while Terry O'Neill took the photos for the catalogue cover shots.

It is clear that Elton the Collector will start again. The next twenty years should be as fascinating, if a bit more concentrated, than the last. Meanwhile it is typical that the world will be able, this autumn, to share the star's good fortune.

A handwritten signature in black ink that reads "Garrie". The signature is written in a cursive, slightly slanted style. Below the signature is a long, horizontal, slightly wavy line that underlines the name.

Chairman, Sotheby's

THE PHOTOGRAPHIC SESSION

3rd May, 1988

Terry O'Neill, a good friend of Elton John and his favourite photographer, arrived at Sotheby's just before the star himself. They were almost immediately surrounded by friends, assistants and Sotheby's people as proceedings began in one of the four specially constructed sets.

'Raise your right hand towards Marilyn's eye,' suggested O'Neill. 'That's good. Nice smile.' 'Nice smile?' Elton John beamed, 'You know I hate smiling.' He was sitting on the Tutankhamen chair under the gilt palm, a Warhol to one side. 'You should have brought your Lawrence of Arabia kit,' Terry O'Neill joked. Then someone asked Elton John if the chair was uncomfortable.

'Yes. Exceedingly uncomfortable. When I bought it I was told not to sit in it. But it's so uncomfortable you'd never sit in it anyway!'

The telephone rang. A discussion followed about what time to book their table for dinner at Mr Chow's. 'Say 9.30,' said Elton, 'You know what photographers are . . .' O'Neill protested: 'Well, these are extraordinary circumstances. There's a lot more involved than usual.' Lights flashed in time to the camera shutter. Suddenly Elton John was saying,

'We might as well include my Wurlitzer. And the 78s that go with it. Beatles' 78s from India! They were never sold here on 78s. We can also sell a few more lamps: some of the really nice Tiffany things.'

'Yes?'

'I have no objection at all. The standard lamp in the dining room, too.'

'No sentimental clinging onto them?'

'Honestly, I don't feel like that,' Elton John said. 'I want to build a home rather than a museum. My house became . . . well, you saw it: knee-deep in everything. Collecting was fun. I've learnt a lot.'

'There's a natural cycle to these things. But won't you start again?'

'Hmm,' wondered Elton John. 'I don't think I will in quite the same way. I'm changing direction now. I've already got my eye on one or two things - modern sculpture. I'm going to be ultra modern. I want something really modern, like a great modern house in the English countryside.'

Elton John was away in America when we moved the collection. 'Was it odd to find your house nearly empty on your return?' we asked him. 'Did you miss your collection?'

'No, funnily enough, not at all. The only thing I missed was my soap dish! It's ridiculous!'

This caused a good deal of laughter, but Terry O'Neill was concentrating on Elton's new pose, standing up behind the chair. 'Look straight at the camera. Head up just a wee bit. Good. Perfect.' 'Any chance of a vodka and tonic?' asked Elton John.

Soon everyone moved to the other gallery and between shots someone was telling Elton how a friend who had just started dealing was dithering about selling his own collection. 'I told him: just sell. I bullied him. I forced him to pack things up and get rid of them. He did and afterwards he said he felt like he'd had a cleansing shower!'

'That's right!' replied Elton. 'Just how I feel. If you get rid of it, you have to do it properly. Dispose of the lot. No going half way. I've been thinking about this for five or six years and now the time is right.'

Surrounded by racks of costumes, pink mohican and yellow and orange wigs from Hollywood Boulevard, an impossible pair of red and silver platform boots dating from 1972, boxes of hats and spectacles, Elton John surveyed his wardrobe from past tours. Dressed soberly in a dinner jacket, he tried on the banana collar. It looked wonderful. 'You know, I quite fancy going to Mr Chow's in these,' said Elton. 'Why not?' someone said, 'You look otherwise so suave and sophisticated, you can disregard what's going on around your shoulders! Were they your idea?'

'No. The designers always come up with the ideas. These bananas were made by Bob Mackie. I always let them do what they want. I always employ really talented people, so I think they should be allowed to do what they want. It's like the glasses. They were never my idea. It was this optical firm in Los Angeles, and I used to go to their shop and look at what they had. Back in the early Seventies most people only had one or two pairs. Since then, of course, the spectacles business has been revolutionised.'

'Wasn't it Michael Caine who year after year was Glasses Man of the Year?'

'I used to be furious about that. I did more for spectacles - or, rather, this shop did - than anybody. I'm pleased to say I eventually won the Glasses Man of the Year Award.'

So it was decided to sell 100 pairs of glasses. Someone shouted, 'We need to get the pinball machine out now before they start shooting again.' The next shot was ready and Elton moved to stand behind the Bugatti chair. 'Don't sit on it: they're famous for collapsing.' Elton John grinned: 'A bit like George Michael!'

'How often do you go through being photographed?'

'As few times as possible. But it's alright with Terry - we usually talk about football.'

Terry O'Neill, meanwhile, was pleased with the way things were going. 'That's good,' he encouraged. 'That's even better.' Elton smiled broadly again. 'You see,' Terry said, 'the way that personality will always come through.' By now everyone had moved back to the other gallery where the pinball machine and the Captain Fantastic and Feather costumes were in position. Everyone was relaxed and enjoying themselves now, not least Elton John who could not stop laughing. 'That's good, Elt.,' Terry said. 'Perfect. Great. Why are you laughing for every one?' 'I don't know,' replied Elton, 'Perhaps, with these bananas on . . . ' 'Just bring your head round a little - that's it. Saucy!'

'This is a great way to make a living!'

Now all was ready for the last photograph: the jewellery. 'It's a question of putting as much on as possible without looking like a Christmas tree.' Much discussion followed. Elton chose the sapphire and diamond bracelet, a huge ring of the same stones and the Cartier onyx and diamond tassel brooch.

'How far down should we pin it?'

'It goes up the lapel', Elton John said.

'It always was worn high otherwise you can't see the tassel.'

'Did you fall for the bracelet at first sight?
It's beautiful.'

'Yes. I always do. I'm impulsive. If I see something I like, I just buy it.'

The session ended after a couple of hours at 8.30 and the table was waiting at Mr Chow's. Acting on his earlier impulse, Elton John adjusted the collar of bananas and headed off towards his Chinese dinner.

ELTON JOHN BY PAUL GAMBACCINI

Paul Gambaccini, music broadcaster and writer, is a recognised expert in rock music and its history. Elton John and he have been friends for many years.

A CONVERSATION WITH JOHN CULME OF SOTHEBY'S,
21ST APRIL 1988

Paul Gambaccini - I first became aware of Elton when I was a student at Oxford and heard 'Your song' played on Armed Forces Radio. To hear this unique voice coming through the stillness of the night was an extraordinary experience. It was obvious this person had a special talent.

I first met him two and a half years later, early in 1973, soon after he'd published the song 'Crocodile Rock'. At the time, I was at Oxford writing for *Rolling Stone* magazine. As a cub reporter on the prowl I was in a fortunate position because the head of the London office of *Rolling Stone* was not a particularly keen writer or interviewer, so I was free to do what I wished.

I thought to myself then that Elton John was the most successful male vocalist in the world, but nobody realised it yet; everyone was still fascinated by the broken-up Beatles, Rod Stewart, who'd been such a sensation in 1971, and Stevie Wonder. I asked *Rolling Stone* to let me interview Elton John as the cover story of the magazine. I met Elton at the Royal Festival Hall. We were at a Bee Gees concert. Would he be willing to do the piece? He said call Helen Walters, his PR lady. She thought it would be a great idea - not at all what Elton had expected her to say. So it was arranged and I met Elton at the Rocket Offices - they had just started Rocket Records in Wardour Street. Then we went to his home in Virginia Water. That was in March 1973.

John Culme - What would you say turned Reg Dwight into Elton John?

PG - Well, he had a great talent. Not only as a showman - he's such a powerful entertainer, of course people want to go and see him and he holds several box office records - but in the end it's something in the character of the man, in the personality. This is directly related to the emotional needs he can uncover. There was also something about Elton which required him to achieve, to go forward, always to accomplish, to do new things, and when he's done them, to do something entirely different. In a sense, you see, an analogy can be drawn with this collection. Yes, he was always acquiring wonderful things, but once he had bought them the thrill was over. With the exception of a few very personal items, such as fine modern paintings by Bacon and Magritte, what was the point in having them any more?

JC - The excitement of the chase?

PG - I believe so. And then the moment of 'I've got it,' and I think Elton has always longed for the 'got it' moments in life, in many areas of his life. But you see, he never stops because there are always new things. For instance, earlier this year, he noted to me his position in the All Time American Artists Chart Table, because he's moving up all the time. He's now in the top fifteen. It will be very easy for him in about two years to move into the All Time Top Ten.

This is obviously something that's on his mind. He's the one who raised the subject. OK, he doesn't have to work another day in his life. But he wants to. He wants to climb that All Time Top Ten. And, of course, he's often himself spoken about some of the emotional shortfalls of his childhood. These are always motivating factors. You tend to generalize from the early part of your life to the later parts, even when it's inappropriate. I think a lot of Elton's life in the Seventies especially consisted in making up for his childhood. That exhibitionism on stage was a way of being an extrovert that the introverted Reg Dwight could never be. So in a way it was a wonderful way to achieve this in life, but also to have the fun he'd never had - or thought he'd never had.

JC - And the collection is an extension of that?

PG - I think so. I mean, when I first knew him and I think of the items in his house then - and there were a lot of fine posters - I was fascinated at how eclectic they were. There was the classic Bette Midler poster, for example, next to a Parisian poster. And then a Marilyn Monroe set by Warhol. In other words, an almost hectic assemblage of things united only in the fact that he liked them. But also by the fact that they were all interesting. By the time he moved to Old Windsor he could afford the highest quality and he bought it in almost the same shot-gun way, whether it be Lowry or Magritte.

JC - He did this with records too?

PG - Oh, well, yes. It did start with collecting records. He was very, very thorough. He would get everything. He would read the trade magazines, tick off what he wanted and someone would get them. But also when he'd become a star in Los Angeles in the early Seventies, he'd go to Tower Records and he would just make a haul.

I've only ever known a handful of people who have acquired as many records as Elton, but none of them were artists. John Peel, the DJ is one, then Tim Rice and the club DJ James Hamilton is another. But Elton is the only artiste who would try to get everything. If you walk into his record library at his home in Windsor it's incredibly impressive: it looks like the shelves of the Library of Congress! Just row upon row of beautiful air-conditioned wood cabinets under subtle lighting. The records are honoured, in other words, they are still treated with the same reverence which young Reg obviously had for the records his mother brought home. It was her records which turned him on to Rock and Roll - Bill Haley, Little Richard, Jerry Lee Lewis.

JC - She was an enthusiast as well?

PG - Yes. It was she who introduced Rock and Roll into the home

JC - Have you ever been with him when he's buying or just acquired something?

PG - I don't think so. I remember a party we had to launch a book called *The Guinness Book of the Hits of the Seventies* in the Members Dining Room of the House of Commons, in 1980. Norman St John Stevas was our sponsor. At the time he was Minister of the Arts, Leader of the House of Commons and Chancellor of the Duchy of Lancaster - he must have had some amazing stationery! Anyway, we invited artists who'd had Number Ones during the Seventies. Many of them appeared and Elton was determined to outdo everyone, including I believe, Freddie Mercury. And Elton came with Kiki Dee and together they were wearing £150,000 worth of Cartier jewellery. Freddie Mercury turned up in a Flash Gordon tee shirt! Elton was very, very proudly showing off this loot from Cartier. But he wasn't showing off in a sense of 'these are the world's classiest stones,' he was just showing them off because they delighted him. He even had a ring that twirled! In other words, it was fun. He just did it to have a good time and to deck out Kiki Dee. Of course, they'd had the Number One, 'Don't Go Breaking My Heart' in 1976.

I think there's always been that element of fun about Elton's collecting: Let's have a good time. Somebody may say, 'OK, it's all right for those who can afford it, but how he works, he does earn it. This is not inherited money, he didn't win the Pools, he works really hard. Of course, not everyone who works hard gets these rewards, but he puts in as much work as any artist I've ever known. I don't think anyone can grudge him what has come his way or the fun he's had buying these things.

JC - He seems to be a great enthusiast and perfectionist generally.

PG - Yes, yes. He's very enthusiastic about what he's currently doing or has just done. He's one of those people who says, 'This is the best thing I've ever done.' Of course, he doesn't mean to tear down what he's done previously, nor is he arrogant.

What he actually means is, 'I feel more strongly about this at this moment than I feel about anything I've ever done.' Because he still imbues his work with passion. It still means a lot to him.

I've wondered how long this can go on. I mean the seemingly inexhaustible supply of emotional investment, of putting himself into everything he does completely. If you see his live shows he's out there for two, two and a half hours and he's physically putting himself into it as well as mentally. Sometimes his fingers were in a state after a few shows. He's jumping on and off the piano, moving around the stage. Part of it is work, but part of it also fulfils a strong need. After all, people find outlets for the expression of their own needs, and they like to be approved. For example, I go onto radio and that is a very cathartic experience for me. With Elton, I think a lot of the catharsis comes from performing songs he's written as well.

I sometimes wonder if Elton ever reached a state of true serenity, would he stop? He's so complex an individual that I find it difficult to believe that he will ever find complete serenity. I'll give you an example. When people who know Paul McCartney get together, they talk about him for thirty seconds and then talk about their own lives. They don't have to talk about Paul because he is an ordinary, balanced person blessed with a great gift. He fits into our understanding of the world.

But when people who know Elton get together they can't stop talking about him! I've witnessed this for years. He's a fascinating subject because he doesn't fit in to anyone's map of the world. He is his own man. There are aspects of his life to which those in other parts of his life don't have entry. This is not to say that he doesn't truly love the people he loves; he does. But he's the only one who's there for all of his life and I think that is what makes him the subject of so much conversation. And also shows why he continues to be driven to great achievements, because he still hasn't come to terms with the idea of the whole thing yet. I should think from a personal point of view, serenity should be his next great goal, although for the world's sake I hope he never achieves it because the minute he does he'll probably stop working so hard.

For all the publicity and the stardom, Elton *has* been able to retain his privacy because so much of what he does is intimate to himself. It is very dangerous with him to rely on the accounts of those close to him; he is so unpredictable even to them, that even their sincerest words may be inaccurate.

JC - An overworked description, perhaps, but would you say Elton John is a genius?

PG - Oh definitely. There's no question. I was in the fortunate position to have interviewed or come to know almost all of the great pop stars of the Seventies, and Sixties for that matter. Elton gave by far the best interviews. That is, the most informative, the most entertaining, the *funniest*. After the appearance of my *Rolling Stone* piece, Paul Simon called up John Landau, who was an editor of the magazine at the time, and said, 'Have you seen this Elton John interview?' He was really impressed by the humour. Elton is hilarious, hilarious. He is naturally funny. Even now if I read the transcript of that 1973 interview I am almost rolling around. His mind works so quickly. Pete Townshend will give you a brilliantly incisive and analytical interview, but in terms of quality of interviews given, Elton is always the best.

Above all, Elton is a very warm, likeable and generous person. Whereas a lot of superstars become imperial, Elton is the most generous rich man I have ever known. He has a great generosity of spirit. He is a very thoughtful guy. This warmth, this generosity is a legend inside the pop business.

The Elton John Collection

Volume II Jewellery

TUESDAY 6TH SEPTEMBER 1988 AT 7.00 PM

Lots 300-469

All lots are offered subject to the Conditions of Business printed in the back of this catalogue and to reserves

300

A Collection of Four Bar Brooches, including: one in jade, onyx and diamond, *circa 1925*; one set with a cabochon sapphire between circular-cut diamonds, *by Van Cleef and Arpels*; another set with a cabochon sapphire; and a gold bar Brooch commemorating the diamond Jubilee of Queen Victoria, 1897. (4)
£400-500

301

A Sapphire and Diamond Tiepin, *circa 1910*, designed as hinged concentric clusters of rose diamonds and calibr -cut sapphires.
£400-500

302

A Sapphire and Diamond Brooch, *French*, of stylized bow design, collet-set at the centre with a cushion-shaped sapphire and pav -set throughout with brilliant-cut diamonds.
£600-800

303

A Sapphire and Diamond Brooch, set with a portrait miniature of a gentleman in uniform within a border of cushion-shaped sapphires and similarly cut diamonds, *the back inscribed: Charles Hopkins Evans, 18th Year, 1898*.
£800-1200

304

An Enamel Ring, *by Cartier*, the bomb  bezel and shank decorated with black enamel fan-shaped motifs, *signed and numbered: Cartier, 06550*.
£150-180

305

A Coral Ring, the bomb  bezel gypsy-set with a heart-shaped stone.
£200-300

306

A Diamond Earring, the circular stud pav -set with circular-cut stones, supporting a similarly shaped and set plaque, *inscribed: M.J.Savitt*.
£500-700

307

A Sapphire and Diamond Ring, claw-set at the centre with a step-cut sapphire, the shoulders each decorated with a baguette diamond.
£500-700

308

A Diamond Ring, *by Gucci*, designed as a band of flattened curb linking set with circular-cut diamonds, *stamped Gucci Italy*.
£300-400

309 □

A Russian Imperial Gold and Enamel Presentation Cigarette Case, workmaster Alexander Tillander for K.Hahn, St. Petersburg, circa 1891, of rounded rectangular form, the lid painted with the Imperial yacht, the Polar Star, in a stormy sea, probably after a painting by Airazovsky, the border and reverse enamelled in translucent blue over the date: '16th August 1890', cabochon ruby thumbpiece, the interior inscribed: 'from Nicky & Xenia, Christmas 1891', *workmaster's mark and retailer's inscription, some scratches, length 8cm., 3in.*

The cigarette probably commemorates a storm during a trip to Denmark taken by Tsarevich Nicholas Alexandrovich and his sister Xenia and given to one of their companions on the voyage.

£3000-5000

310 □

A Fabergé Jewelled Two-colour Gold, Enamel and Hardstone Lady's Cigarette Case, workmaster Mikhail Perchin, St. Petersburg, late 19th century, of tubular form, enamelled in translucent lavender over wavy engine-turning, the ends of agate with mossy inclusions within borders of rose diamonds and lemon-gold laurel, the thumbpiece set with rose diamonds, *workmaster's mark, length 9cm., 3½in.*

This colour was a favourite of the Empress Alexandra Feodorovna whose boudoir was decorated in the same shade of mauve.

£4000-6000

311 □

A Rare Swiss Jewelled Gold and Enamel Butterfly Box, Rémond, Lamy, Mercier & Compagnie, Geneva, circa 1800-1807, formed and painted in subtle tones as an exotic moth with striped furry body, its shaded wings set with six diamonds and bordered with graduated pearls, the sides with engraved gold wheat ears between panels of translucent blue, the base similarly enamelled within laurel borders above an engraved butterfly perched on a basket of flowers, *some restoration, makers' mark, width 9cm., 3½in.*

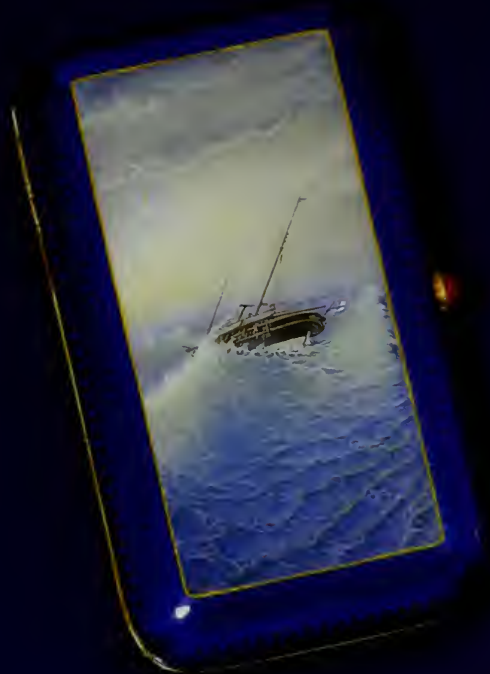
Provenance:

The Property of a Nobleman (London, 28 July 1964, lot 92A)

Anonymous Vendor (Christie's Geneva, 12 November 1975, lot 212)

For a brightly coloured jewelled gold and enamel butterfly box, Piquet et Meylan, Geneva, circa 1810, the interior with automaton watch and musical movements, see the John Sheldon Collection, Sotheby's London, 28 October 1985, lot 247

£15000-20000



309

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312 □

An Enamel Purse Watch, by Jaeger leCoultre, rectangular, decorated with blue enamel to imitate lapis lazuli, the circular dial with Roman numerals and calendar, Jaeger leCoultre alarm movement, *length 5 cm.*
£300-500

313 □

A Miniature Mystery Clock, by Cartier, France, of rectangular prism form, engine-turned in a flame design, *inscribed on the base: Cartier Inc. France, and numbered: 119577, fitted case.* (2)
£1500-2000

314 □

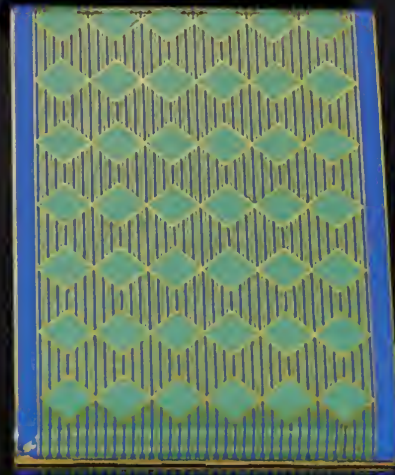
A Ruby and Diamond Travelling Clock, by Mauboussin, 1930, the square case decorated with cabochon ruby and baguette diamond quoin motifs, the hinged cover revealing a circular face with Arabic numerals, *inscribed: Mauboussin MCMXXX.*
£4000-6000

315 □

A Compact, by Boucheron, Paris, circa 1945, the front decorated with a bird and a butterfly, *fitted suede case.* (2)
£200-300

316 □

A Polychrome Enamel Cigarette Case, circa 1925, rectangular, decorated all over with cobalt and turquoise blue enamel in a lozenge pattern, *unsigned, numbered: 8524, enamel slightly imperfect, length 8.5cm.*
£1200-1500



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317 □

A Black Enamel, Rock Crystal and Diamond Clock, by Cartier, Paris, circa 1930, the face engine turned, the chapter ring with Roman numerals decorated with black enamel and set at intervals with rose diamonds, the square rock crystal frame decorated with cushion-shaped diamond and black enamel quoin motifs, eight day lever movement by European Watch and Clock Company, 7.3 cm., *the movement and the interior of the back of the case signed: European Watch and Clock Company, the interior of the back of the case numbered: 4927 2841, the back of the case inscribed and numbered: Made in France 2841, the dial inscribed Cartier, France.*

£3000-4000

318 □

An Onyx, Ruby, Jade and Diamond Clock, by Cartier, circa 1929, the circular dial set at the centre with a pierced jade and cabochon ruby plaque within a border of kingfisher feathers, the chapter ring with roman numerals set at intervals with cabochon rubies, the hands set with rose diamonds, the square onyx frame set with four cabochon rubies, eight day jewelled lever movement by European Watch and Clock Company, 7.4 cm., *the movement and the interior of the back of the case signed: European Watch and Clock Company, France, the interior of the back of the case numbered: 3287 and 1829, the back of the case signed and numbered: Cartier 1892.*

£3000-4000



317

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319

A Russian Silver-gilt and Plique-à-jour Enamel Beaker, Teodor Ningren, circa 1899, of cylindrical form, decorated with bright scrolls on a matted ground within blue chevron borders, *restored, maker's mark, height 5.5cm., 2¹/₈in.*

£600-800

320

A Miniature Carriage Timepiece, circa 1900, white enamel dial, hair cracks, with roman numerals, the porcelain panels painted with children and landscapes within maroon borders, the back cracked, *height 7cm., 2³/₄in.*

£800-1200

321

A Swiss Gold and Enamel Snuff Box, François Joanin, Geneva, early 19th Century, of slender rectangular form with cut corners, the lid painted *en plein* with Artemis and a male companion watching a spaniel raise waterfowl in a bluebell-strewn glade, the border, sides and base enamelled with blue diaper within narrow white borders, *maker's mark with French prestige marks, the rim numbered: 3777, width 9.5cm., 3²/₃in.*

£3000-5000



319

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322 □

A Gold and Emerald Cigarette Case, rectangular, the sides set with courses of calibr -cut emeralds, *numbered: 63512.*

£4000-6000

323 □

A 9ct. Gold Cigarette Case, by Asprey, circa 1930, rectangular, the lid and the base decorated in Japanese coloured lacquer and shell, *signed: Namiki, the interior inscribed and dated 1932, signed: Asprey London.*

£1000-1500

324 □

A French Jewelled and Enamelled Commemorative Cigarette Case, early 20th Century, of rectangular form, the front applied in diamonds with the crowned initials of Grand Duke Dimitri Pavlovich and further jewelled and enamelled devices and initials, in the Russian manner, recalling people and festive occasions, the majority involving the consumption of champagne, the reverse with signatures including that of the Grand Duke himself, sapphire thumbpiece, *some damage to enamels, maker's mark rubbed, the rim numbered: 88694/213350, height 13cm., 5 1/4in.*

Grand Duke Dimitri Pavlovich was the son of the youngest brother of Alexander II, Paul Alexandrovich, and Princess Maria of Greece. When his mother died in childbirth, he and his sister Maria were brought up by their austere disciplinarian uncle Grand Duke Sergei Alexandrovich, who was assassinated in 1905. Thereafter the handsome and charming Grand Duke Dimitri was more or less adopted by the family of Emperor Nicholas II, with whom he was a great favorite. This, however, did not prevent him from becoming involved in the gruesome assassination of the healer Gregory Rasputin of whom he knew the Empress Alexandra was fond. As a consequence, he was banished to the Persian front and thus escaped the storm of the Revolution. When he eventually came to Paris, his sister Maria Pavlovna introduced him to Coco Chanel, who was not only a friend but for whom she also worked on embroideries. It was widely believed that he and Coco Chanel had an affair.

£3000-5000



325 □

A Jade, Lapis Lazuli and Royal Blue Enamel Cigarette Box, by Cartier, rectangular, of twin compartment form, the hinged lids each set with a rectangular jade plaque pierced and carved with a chantecleer among flowers and foliage, within a reeded border decorated with blue enamel and set with lapis lazuli bosses, the arched handle similarly decorated, the thumbpieces set with lapis lazuli prisms, *the base signed and numbered: Cartier 22530.*

£8000-10000



326 □

An Aventurine Quartz, Diamond and Gem-set Table Cigarette Box, by Mauboussin, circa 1925, rectangular with rounded corners, the lid applied at the centre with a giardinetto motif, the flowers carved in stained chalcedony, the leaves millegrain-set with rose diamonds, the basket set with calibr -cut amethysts and onyx, the hinges and thumbpiece similarly set, *signed and indistinctly numbered: Mauboussin, France, ..454, 15 cm. wide.*

£5000-7000

327 □

An Agate, Rock Crystal, Sapphire and Diamond Box, circa 1920, rectangular, carved *en bloc* in translucent cream agate, the lid applied at the centre with a rock crystal reverse intaglio of frolicking putti within a border of calibr -cut sapphires, the hinges and thumbpiece decorated with rose diamonds and calibr -cut sapphires, *width 9 cm.*

£1500-2000



326

327



Elton John photographed in 1983 wearing the Cartier pendant lot 330

328 □

An Onyx and Rose Diamond Cigarette Case, by Cartier, circa 1920, of flattened cylindrical form, carved *en bloc* in onyx, the thumbpiece designed as a palmette motif and set with rose diamonds, the oval hinges similarly set, signed: Cartier, length 8.5 cm., fitted case. (2)

£1000-1500

329 □

An Onyx and Diamond Pendant, circa 1925, designed as a strap of carved onyx and rose diamonds supporting a circular onyx medallion set with a rose diamond monogram.

£800-1200

330 □

An Onyx and Diamond Pendant, by Cartier, Paris, 1920, the elongated hexagonal panel pierced in a giardinetto design and set with onyx and cushion-shaped diamonds, supporting a pendent drop set with a cushion-shaped and a pear-shaped diamond, on a detachable onyx and diamond necklace fitting and chain, the pendant numbered indistinctly: 5961, the necklet fitting numbered 22 and 436 and bearing the maker's mark: H L, all unsigned, fitted case, brooch fitting, screw driver. (5)

£12000-15000



330



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331 □

An Onyx, Diamond and Gem-set Compact, by Cartier, Paris, 1930, rectangular, the lid set with a giardinetto motif set with carved emeralds, rubies and diamonds, the corners capped by rose diamonds, the thumbpiece set with a long baguette diamonds, fitted with two powder compartments, lipstick holder and mirror, *signed and numbered: Cartier, Paris, Londres, New York, made in France, 01089.*

£7000-10000

332 □

An Emerald, Onyx and Diamond Lapel Watch, by Cartier, Paris, 1923, the oval bezel with arabic numerals inscribed: *Cartier France*, and set with rose diamonds, the back set with an Indian carved emerald within a border of black enamel, mounted as a swivel on a stirrup-shaped rose diamond set surmount, and suspended from a brooch set with cabochon emeralds, onyx and diamonds, *enamel slightly imperfect, the watch case numbered: 6273.*

£1500-2000

333 □

An Emerald and Diamond Ring, the lozenge-shaped openwork bezel set at the centre with an emerald and diamond cluster, the border set with circular-cut diamonds.

£600-800

334 □

A Black Enamel, Amethyst, Jade and Diamond Vanity Case, French, circa 1925, the lid set with jade and amethyst plaques carved in a floral pattern and set with variously cut diamonds, *maker's mark: SMA, numbered: 10247, slightly imperfect.*

£2000-2500

335 □

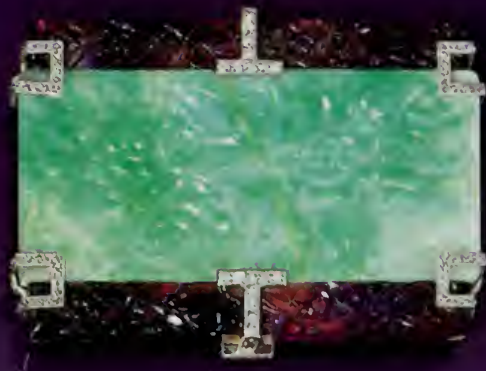
An Emerald and Diamond Ring, circa 1910, the tonneau-shaped bezel pierced and set with cushion-shaped diamonds, the centre decorated with a graduated line of step-cut emeralds.

£800-1200

336

A Sapphire and Diamond Bracelet, the front of crossover design set with circular-cut diamonds and a single oval sapphire.

£1200-1500



331

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Elton John photographed in 1979 wearing the lion Ring by Van Cleef & Arpels lot 414, and the two serpent Bracelets lot 337

337 □

A Gold, Sapphire, Pearl and Diamond Necklace, French, circa 1900, designed as two snakes, the bodies of gold flexible linking, the heads set with a cabochon sapphire and cushion-shaped diamonds, *the necklace divides into two bracelets.*

£6000-8000

338 □

An Emerald, Diamond and Enamel Brooch, circa 1880, designed as a butterfly, the wings decorated with pink and yellow guilloché enamel within borders of cushion-shaped stones, the body set with emeralds and diamonds, *numbered indistinctly: 30561, slightly imperfect.*

£2000-3000

339 □

A Sapphire and Enamel Imperial Presentation Brooch, by Fabergé, circa 1910, of lozenge design, the centre with a sapphire-set crown within borders of guilloché pale grey enamel, *workmaster's mark for Holming; fitted case inscribed indistinctly with the date: 10.12.1912, and the name: Maria Feodorovna, suggesting the brooch may have been presented by her.*

(2)

£1500-2000

340 □

An Enamel and Diamond Brooch, circa 1910, circular, applied at the centre with a rose diamond quatrefoil motif on a cobalt blue guilloché enamel ground, within a border of similarly cut diamonds.

£300-500



343

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341 □

A Diamond Pendent Watch, circular, the back of the case pavé-set with rose diamonds, the surmount similarly set with rose and cushion-shaped stones, on a bar brooch of geometrical design, pierced and millegrain set with rose diamonds.

£800-1200

342 □

A Gold and Enamel Brooch, by Plojoux, Geneva, last quarter of the 19th Century, circular, decorated with a painted enamel of Psyche, *the back inscribed: Plojoux, Genève.*

£600-800

343 □

A 9ct. Gold Brooch, designed as a beetle, the eyes set with half-pearls.

£80-120

344 □

An Plique—b3-a-jour Enamel and Diamond Brooch, circa 1910, circular, representing a stork wading among waterlilies and bullrushes at sunset.

£700-900

345 □

A Polychrome Enamel and Diamond Pendant Watch, circa 1900, the back of the case decorated with a polychrome enamel pansy, set at the centre with a rose diamond, on a similarly decorated bar brooch surmount.

£500-700

346 □

A Diamond Ring, the domed bezel decorated with courses of brilliant-cut stones alternately set with diamonds of honey tint, the centre embellished with a similarly set flowerhead cluster.

£1200-1500

347 □

An 18ct. Three Coloured Gold Bracelet, designed as a band of white, red and yellow gold, tied at the centre with a diamond cross motif.

£800-1200

348 □

A Diamond Pendant, the centre set with a circular medallion probably representing Louis XIV, within a border of circular-cut diamonds, *the reverse inscribed: Sun City 1983.*

£600-700

349 □

A Cultured Pearl and Diamond Brooch, designed as two tennis rackets set with brilliant-cut diamonds and a single cultured pearl.

£250-350

350 □

A Diamond Brooch, designed as a tennis trophy, comprising: a racket, a net, a shoe and a ball set with a brilliant-cut diamond.

£250-350

351 □

A Diamond Ring, the large oval bezel pavé-set throughout with circular-cut stones in a star-shaped motif.

£1000-1500

352 □

A Gold and Diamond Ring, by Cartier, London, 1970, of bombé form, decorated with geometric clusters set with circular-cut diamonds, *signed and numbered: Cartier N 9659.*

£1500-2000

353 □

An 18ct. Gold and Diamond Brooch, by Cartier, London, designed as a pair of hearts, set with brilliant-cut diamonds, *signed and numbered: Cartier, London, 0301.*

£600-800



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354 □

A Gold and Sapphire Cigarette Case, by Cartier, France, rectangular, engine-turned all over in a lozenge design, the sides set with courses of calibr -cut sapphires, *signed and numbered: Cartier, France, 63169.*
£2000-3000

355 □

A Sapphire and Diamond Dress Ring, the bomb  bezel pav -set with circular-cut diamonds and claw-set with similarly shaped sapphires.
£1500-2000

356 □

A Sapphire and Diamond Ring, by Van Cleef and Arpels, New York, the domed bezel set at the centre with a larger cushion-shaped sapphire within a two-row border of circular-cut diamonds and similarly shaped sapphires, the shoulders pav -set with diamonds and decorated with sapphire trefoil motifs, *signed and numbered: Van Cleef & Arpels, N.Y., 37500.*
£2500-3500

357 □

A Sapphire and Diamond Line Bracelet, set with a course of circular-cut sapphires alternating with navette diamonds, between rows of circular-cut diamonds.
£4500-5500

358 □

A Sapphire and Diamond Bracelet, by Van Cleef and Arpels, designed as a flexible band of lozenge-shaped linking, set with circular-cut diamonds and similarly shaped sapphires, *signed and numbered: Van Cleef & Arpels, 23663.*
£9000-12000

359 □

A 14ct. Two-coloured Gold Bracelet, circa 1945, designed as a wide band of *escalier* linking, *signed: Cartier.*
£1500-2000

360 □

A Diamond Dress Ring, by Van Cleef and Arpels, New York, designed as a domed cluster set with brilliant-cut stones, between six-stone diamond shoulders, *signed and numbered: Van Cleef & Arpels, N.Y., 42727.*
£5000-7000

361 □

A Sapphire and Diamond Ring, mounted by Cartier, Paris, 1956, claw-set with an octagonal step-cut sapphire and a similarly shaped diamond, the reeded shoulders decorated with baguette diamonds, *the hoop engraved: monture Cartier, and numbered: N 8570.*
£20000-25000

362 □

A White Gold, Glass and Diamond Ring, the bomb  bezel of faceted colourless glass, pav -set at the centre with a double row of brilliant-cut diamonds.
£400-600

363 □

A Diamond Clip, circa 1945, designed as a stylized ribbon bow, set with baguette and brilliant-cut stones and supporting a cascade of similarly cut diamonds.
£6000-8000

364 □

A Sapphire and Diamond Dress Ring, French, the large square bezel pav -set with circular-cut diamonds and with an octagonal step-cut sapphire claw-set at the centre, the shoulders set with baguette diamonds.
£5000-7000

365 □

A Diamond Line Bracelet, by Cartier, set with baguette stones, *signed and numbered: Cartier, CG23498.*
£8000-12000

366 □

A Diamond Line Bracelet, set with French-cut stones, the sides of the mount engraved with palmettes.
£6000-8000



354

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358
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355



Elton John with Bernie Taupin in Paris, May 1985, wearing the diamond double-clip Brooch lot 367

367 □

A Diamond Double Clip, by Cartier, London, 1936, of elongated oval outline, pieced in a geometrical design set with baguette, square- and brilliant-cut diamonds, signed: *Cartier London, brooch fitting.*

£10000-12000

368 □

A Sapphire and Diamond Line Bracelet, designed as courses of calibré-cut sapphires and brilliant-cut diamonds set alternately in groups of four.

£3000-4000



360

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369 □

A Gem-set Brooch, of girandole design, set with cushion-shaped rubies and sapphires, calibr -cut sapphires, step-cut emeralds and brilliant-cut diamonds, supporting a single cultured pearl drop.

£2000-2500

370 □

An 18ct. Gold, Emerald and Diamond Ring, by Cartier, London, 1975, each side of the split bezel designed as a scalloped lunette pav -set with circular-cut emeralds and diamonds, the shoulders and shank fluted, signed and numbered: Cartier P 7065, London .

£1000-1500

371 □

An Emerald and Diamond Five-stone Half-hoop Ring, set with cushion-shaped stones, the largest emerald at the centre.

£700-1000

372 □

A Ruby and Diamond Ring, the front set with three rows of collet-set cushion-shaped diamonds and with a single cushion-shaped ruby at the centre.

£600-800

373 □

A Ruby and Diamond Ring, the square bezel set with a diamond cluster within a calibr -cut ruby border, between fluted shoulders.

£400-600

374 □

A Diamond Triple Eternity Ring, by Cartier, Paris, pav -set with brilliant-cut diamonds, signed and numbered: Cartier 150564.

£1500-2000

375 □

A Seed Pearl and Diamond Chimera Bracelet, by Cartier, Paris, designed as a ten-row seed pearl bracelet, the clasp designed as a Chimera head, pav -set with pear-, marquise- and brilliant-cut diamonds, signed and numbered. Cartier, Paris, 133852.

£3000-4000

376 □

A Gem-set Blackamoor Clip, by Nardi, the head in carved onyx, the turban and dress chased and set with circular-cut rubies, signed C Nardi.

£300-500

377 □

An Emerald and Diamond Bar Brooch, by Cartier, London, 1984, designed as a graduated line of step-cut emeralds alternating with circular-cut diamonds and pear-shaped diamond terminals, signed and numbered: Cartier R6152.

£800-1000

378 □

A Ruby, Sapphire and Diamond Brooch, representing the Stars and Stripes, set with circular-cut stones.

£800-1200

379 □

A Sapphire Line Bracelet, designed as a row of claw-set cushion-shaped sapphires slightly graduated in size from the centre.

£800-1200

380 □

A Pearl and Diamond Brooch, circa 1900, pierced with lozenge motifs, and pav -set with cushion-shaped and rose diamonds and small pearls.

£400-500

381 □

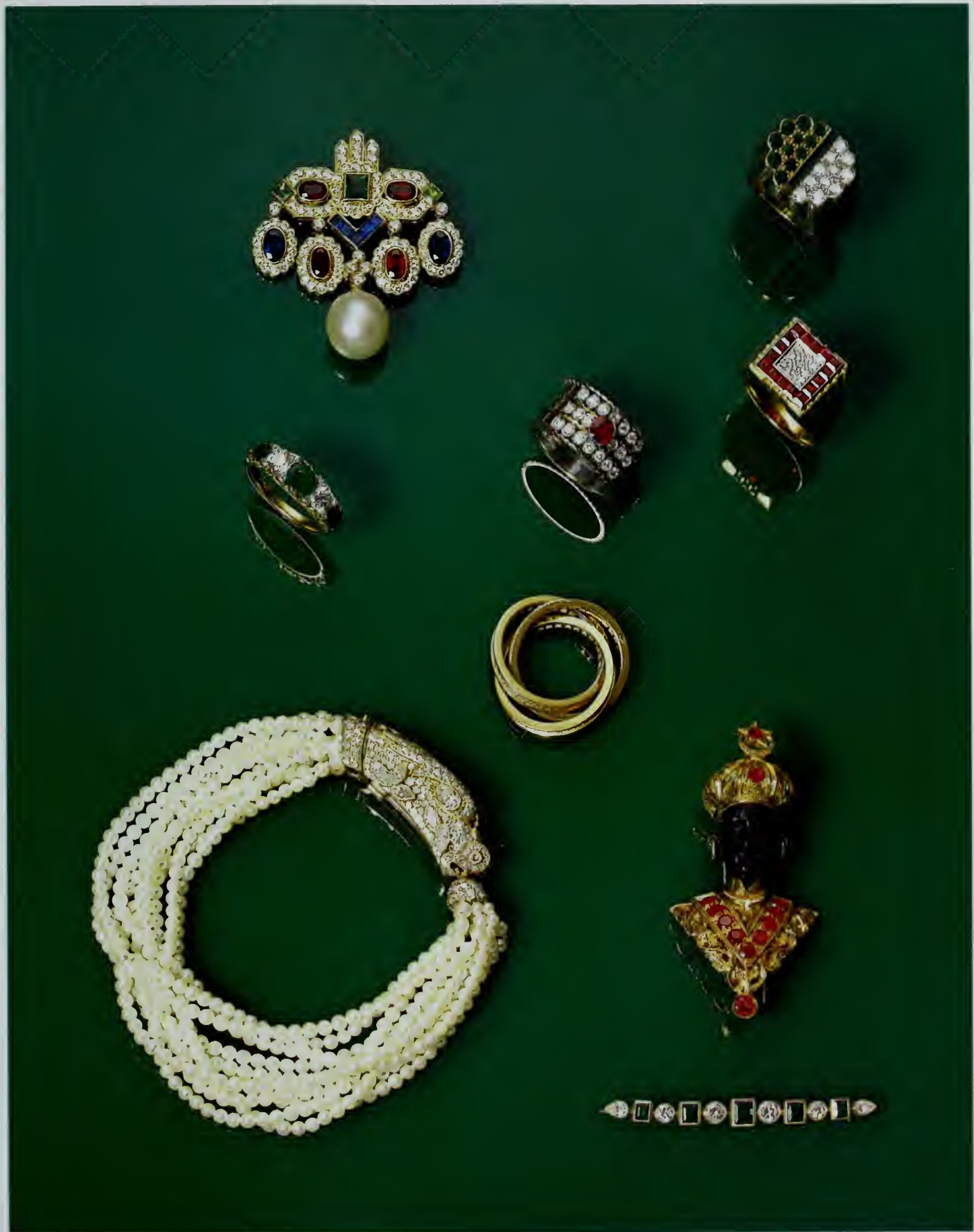
A Sapphire and Diamond Clip, designed as a brilliant-cut diamond and calibr -cut sapphire spiral motif, set at the centre with a cabochon sapphire, inscribed: Udall Ballou.

£3000-4000

382 □

A Ruby, Sapphire and Diamond Brooch, designed as the United States shield, surrounded by thirteen stars representing the original thirteen States of the Union.

£1200-1500



369
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377



Elton John photographed in 1983 wearing the ruby and diamond Brooch lot 386

383

An Emerald and Diamond Bar Brooch, collet-set at the centre with an octagonal step-cut emerald flanked by two similarly set diamonds, between baguette diamond eight-stone shoulders.

£8000-12000

384

An Emerald and Diamond Brooch, designed as an annulus, set with calibr -cut emeralds and brilliant-cut diamonds, *unsigned, numbered: 73375.*

£800-1200

385

A Ruby and Diamond Annular Brooch, set with calibr -cut rubies and brilliant-cut diamonds.

£600-800

386

A Ruby and Diamond Panel Brooch, by Cartier, London, the rectangular plaque pav -set with calibr -cut rubies in a diced design, within a border pav -set with brilliant-cut diamonds, *signed and numbered: Cartier, London, R 2506, slightly imperfect.*

£4000-5000

387

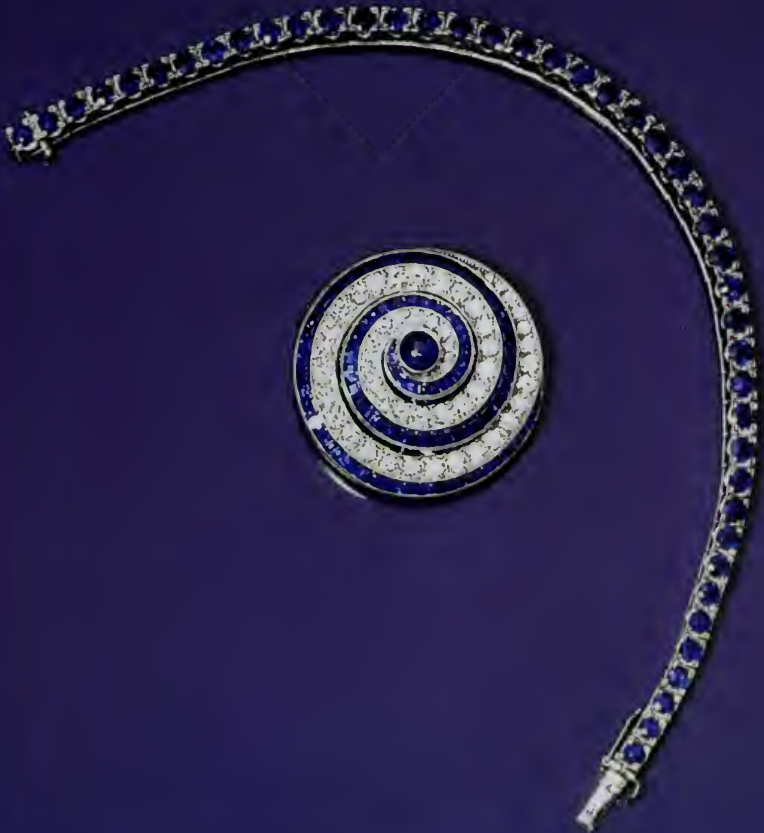
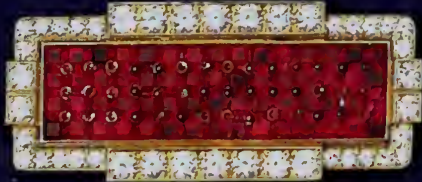
A Diamond Ring, the bezel designed as three revolving clusters, set throughout with brilliant-cut stones, *inscribed: N. Teufel Caleari, copyright 1972.*

£1200-1500

388

A Ruby and Diamond Bar Brooch, designed as a rectangular plaque with palmette sides, pav -set with circular-cut diamonds and collet-set with oval rubies.

£800-1200



384

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378

389 □

A Diamond Dress Ring, the rotating spherical bezel pavé-set with circular-cut diamonds, *stamped on the shank Dinhvan*.

£1000-1500

390 □

A Sapphire Bangle, by Bulgari, designed as a coil of flattened flexible linking, one terminal set with a cabochon sapphire, *signed: Bulgari*.

£2000-3000

391 □

A Diamond Longchain, the baton-shaped links set with circular-cut stones.

£2500-3500

392 □

A Diamond Ring, the rectangular bezel and shank pavé-set with two bands of circular-cut diamonds.

£300-500

393 □

A Sapphire and Diamond Ring, the rectangular concave bezel set with calibr -cut sapphires and baguette diamonds in a chequered pattern, *numbered: 51119 14677*

£700-900

394 □

A Diamond Ring, by Tiffany, the arched bezel set with a wedge motif of pav -set diamonds, *signed: Tiffany & Co.*

£500-800

395 □

A Sapphire and Diamond Three-stone Ring, collet-set at the centre with an oval sapphire between gypsy-set diamond shoulders.

£400-600

396 □

A Sapphire and Diamond Ring, by Bulgari, of serpentine form, set at the centre with a pear-shaped sapphire, the shoulders set with three rows of baguette diamonds *signed: Bulgari*.

£1000-1500



394

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397 □

A Turquoise, Mother-of-Pearl and Tortoiseshell Penannular Bangle, Navajo, 20th Century, the front designed as a sun-in-splendour, the shoulders of palmette design; and another penannular Bangle, also Navajo.

(2)
£300-400

398 □

A Turquoise Matrix Penannular Bangle, Navajo, 20th Century, the front set with three irregularly set turquoise matrixes, the mount of corded wire.

£200-300

399 □

A Turquoise Matrix Penannular Bangle, Navajo, 20th Century, the front set with an oblong turquoise matrix within a border of corded wire and beaded motifs, the shoulders of foliate design.

£200-300

400 □

A Turquoise Matrix Penannular Bangle, Navajo, 20th Century, the front engraved *Elton*, the shoulders chased in a foliate design and pavé-set with turquoise matrix.

£200-300

401

A Coral and Turquoise Matrix Penannular Bangle, Navajo, 20th Century, the front set with three oval cabochon corals between two turquoise matrix beads, the mount fluted and chased.

£200-300

402

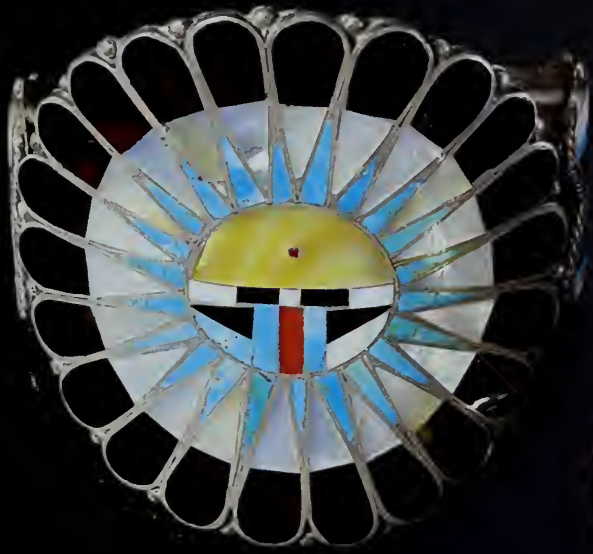
A Turquoise Matrix Penannular Bangle, Navajo, 20th Century, the front set with three oblong turquoise matrixes, between corded wire parted shoulders.

£200-300

403

A Turquoise Matrix Penannular Bangle, Navajo, 20th Century, the front decorated with an hexagonal turquoise matrix, within a border of corded wire.

£200-300



397
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404 □

An Ivory, Coral, Emerald and Diamond Hinged Bangle, by Van Cleef and Arpels, designed as an elephant's head scroll, set with coral and an emerald and diamond cluster, *signed and numbered: Van Cleef & (sic) 43960.*

£2000-3000

405 □

A Lapis Lazuli and Diamond Ring, the square bezel pavé-set with brilliant-cut diamonds within a fluted lapis lazuli border.

£300-400

406 □

A Lapis Lazuli and Diamond Ring, by Tiffany, the domed bezel designed as a stylized flowerhead, the petals carved in lapis lazuli, the centre set with a diamond cluster, *signed: Tiffany.*

£800-1200

407 □

A Coral, Lapis Lazuli and Diamond Ring, by Cartier, London, 1972, the cabochon coral and lapis lazuli set within a circular-cut diamond foliate border, *signed and numbered: Cartier, P2412.*

£800-1200

408 □

An Ivory Ring, by Fred, Paris, the bombé bezel set with carved fluted ivory decorated with corded wire, *signed: Fred.*

£150-180

409 □

A Lapis Lazuli and Diamond Ring, the hexagonal bezel set with two lozenge-shaped lapis lazuli plaques and circular-cut diamonds.

£500-700

410 □

A Turquoise and Diamond Cluster Ring, by Tiffany & Co, the large oval turquoise set within a circular-cut diamond border, the shoulders decorated with corded wire.

£600-800



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411 □

A Gem-set Ring, by Cartier, the bombé bezel decorated with courses of calibré-cut emeralds, sapphires and rubies alternately set with brilliant-cut diamonds, *signed and indistinctly numbered.*

£1000-1500

412 □

A Sapphire and Diamond Ring, by Cartier, Paris, the bombé bezel pavé-set with circular-cut sapphires and diamonds, *signed and numbered: Cartier, Paris 34749.*

£3000-5000

413 □

An Emerald, Ruby and Diamond Pendant, by Van Cleef and Arpels, New York, designed as a pair of lion heads, set throughout with brilliant-cut diamonds, and pear-shaped emerald eyes, the collar set with a step-cut emerald and circular-cut rubies, on a chain of Prince of Wales linking, *stamped: VCA NY 41767.*

£9000-12000

414 □

A Gold, Emerald and Diamond Ring, by Van Cleef and Arpels, designed as a lion's head, set with brilliant-cut diamonds and marquise-shaped emerald eyes, *stamped: VCA, and indistinctly numbered.*

£3000-4000

415 □

An Emerald and Diamond Bracelet, by Van Cleef and Arpels, France, designed as a flexible band of granular motifs, the front decorated with courses of circular-cut emeralds alternating with similarly cut diamonds, *signed and numbered: V.C.A, made in France, 44157.10.*

£2500-3500

416 □

An Emerald and Diamond Clip, by Van Cleef and Arpels, designed as a lion mask, set throughout with brilliant-cut diamonds and pear-shaped emerald eyes, *stamped and numbered: VCA, 30398*

£6000-8000

417

An Emerald Eternity Ring, by Cartier, set with calibré-cut emeralds, *signed: Cartier, size K 1/2*; a ruby Eternity Ring, set with calibré-cut rubies, *numbered: 886 129, size K 1/2*; a diamond Eternity Ring, set with baguette diamonds, *size K 1/2*; and a diamond Eternity Ring, set with circular-cut stones, *size L.* (4)

£2000-3000



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418 □

A Ruby, Emerald, Sapphire and Diamond Bracelet, by **Bulgari**, of curb linking, the front set with three cabochon coloured stones linked by bands of baguette diamonds, *signed: Bulgari*.

£5000-7000

419 □

A Ruby and Diamond Bracelet of rectangular linking, the front set with four clusters of rubies and diamonds.

£700-900

420 □

A Sapphire, Emerald and Diamond Ring, French, the fluted bezel entirely pavé-set with brilliant-cut diamonds, and set with a heart-shaped emerald, sapphire and diamond.

£2000-3000

421 □

A Ruby, Emerald and Diamond Ring, by **Cartier**, set with a cushion-shaped ruby between two similarly cut emeralds, the shoulders set with circular-cut and baguette diamonds, *signed and numbered: Cartier, 3041*.

£2000-3000

422 □

A Sapphire and Diamond Cluster Ring, the cushion-shaped sapphire within a border of circular-cut diamonds between baguette diamond three-stone shoulders.

£2000-3000

423 □

A Ruby, Sapphire and Diamond Necklace, designed as a chain of curb linking, supporting a stylized pine cone motif, pavé-set with circular-cut diamonds, and collet-set with pear-shaped cabochon rubies and sapphires.

£3000-4000

424 □

An 18ct. Gold and Diamond Bracelet, by **Fasano, Turin**, designed as a row of curb linking, alternate links set with circular-cut diamonds, *signed on the clasp: Fasano, To.*

£1500-2000

425 □

An 18ct. Two-coloured Gold and Diamond Bracelet, by **Fred, Paris**, of flattened curb linking, set at intervals with circular-cut diamonds, *signed: Fred, Paris*.

£600-800



425 424

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419 418

426 □

A Diamond Cuff Bangle, by Cartier, the front decorated with a chevron motif pavé-set with circular-cut stones, the back hinged, *inscribed and numbered: Cartier, 30113.*

£4000-5000

427 □

A Diamond Penannular Hinged Bangle, by Tiffany, the front set with four square clusters of circular-cut stones, the sides and back of triple-hoop design, *signed: Tiffany.*

£1500-2000

428 □

An Onyx, Ruby and Diamond Hinged Bangle, by Van Cleef and Arpels, New York, designed as a fluted onyx hoop with ruby and diamond scroll motifs at intervals, *signed and numbered: Van Cleef & Arpels 44037.*

£2500-3500

429 □

A Gold, Elephant's Hair, Ivory and Diamond Bangle, by Cartier, the front set with elephant's hair within bands of circular-cut diamonds, the back in carved ivory, *signed and numbered: Cartier, 06153.*

£2000-3000

430 □

An Onyx and Diamond Bracelet, by Van Cleef and Arpels, designed as a flexible band of chevron motifs, alternately set with onyx and circular-cut diamonds, *stamped: VC&A, and numbered: 44449, slightly imperfect.*

£3000-4000

431 □

An Onyx and Diamond Bangle, by Van Cleef and Arpels, New York, designed as a hinged onyx hoop, the clasp and hinge pavé-set with circular-cut stones, *signed and numbered: Van Cleef & Arpels NY,*

£2500-3500

432 □

A Diamond Plaque Brooch, circa 1910, by Boucheron, Paris, circular, pierced with a scene of classical inspiration, and pavé-set with cushion-shaped diamonds, *signed: Boucheron, Paris.*

£4000-6000

433 □

A Rock Crystal and Diamond Brooch, circa 1925, designed as a frosted rock crystal annulus decorated with a cushion-shaped diamond sun setting over the sea.

£6000-9000



430 428 426

427 429 431

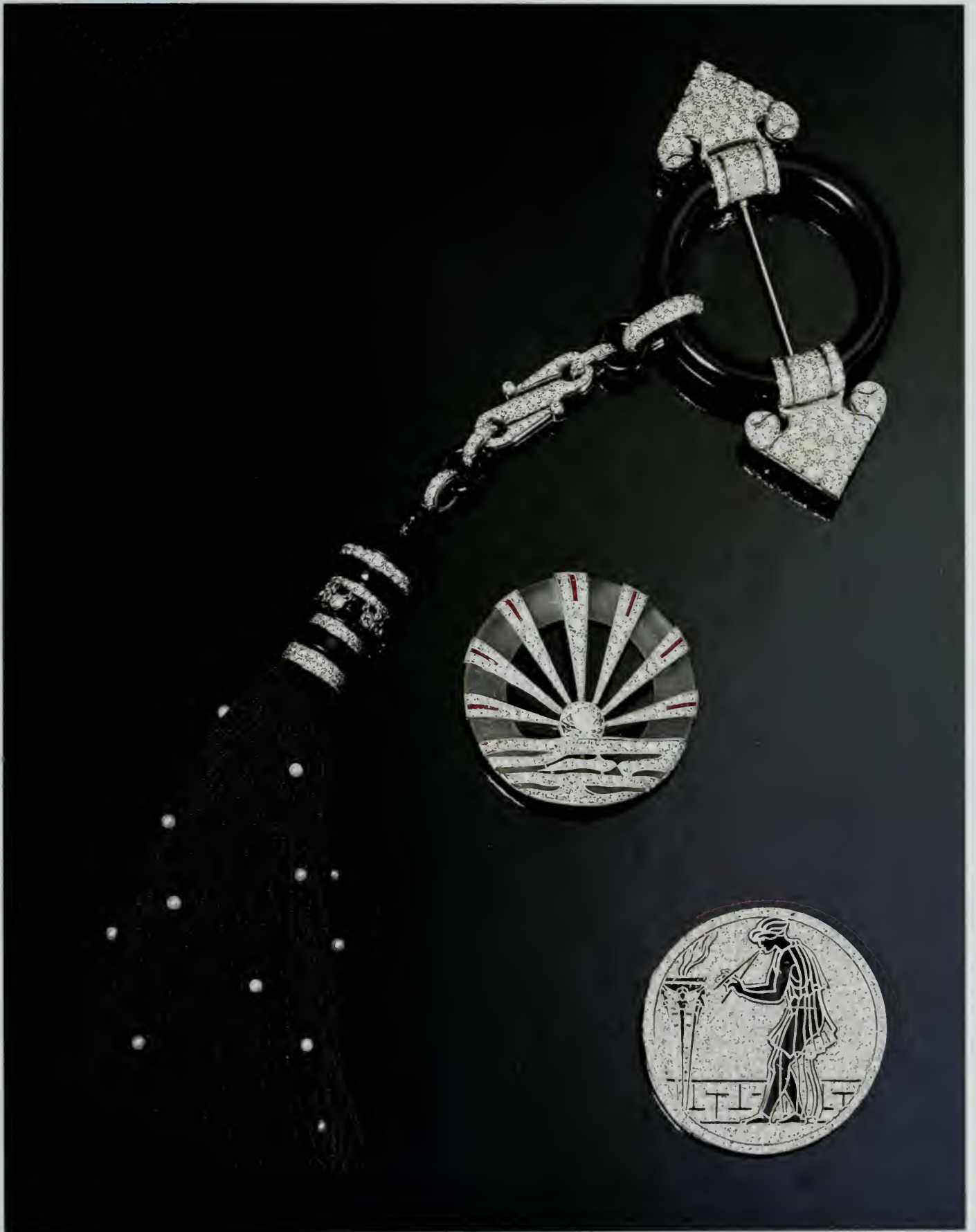


Elton John in the Place Vendôme, May 1985,
wearing the onyx and diamond pendant lot 434

434 □

An Onyx and Diamond Pendent Brooch, by Cartier, designed as an onyx annulus decorated at the sides with two palmette motifs pavé-set with circular-cut stones, supporting a similarly set detachable tassel, *inscribed: Cartier on the brooch and tassel, and numbered: 18-90245.*

£15000-20000



434

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432

435 □

An Onyx, Jade, Coral and Diamond Brooch, by Cartier, circa 1925, designed as an elongated hexagonal plaque pierced in a geometrical design incorporating the initial E and set at the centre with a rectangular jade within an oval onyx border, between coral, diamonds, onyx and jade shoulders, *signed: Cartier.*

£2000-3000

436 □

A Sapphire and Diamond Brooch, by Cartier, Paris 1929, of rectangular outline, pavé-set at the centre with calibré-cut sapphires, and with two larger step-cut sapphires as terminals within a border of circular-cut diamonds, *signed and numbered: Cartier, made in France, 03309.*

£4000-6000

437 □

A Sapphire and Diamond Plaque Brooch, circa 1920, rectangular, pierced in a geometrical design, set with four large step-cut sapphires and circular-cut diamonds.

£2500-3500

438 □

An Emerald and Diamond Brooch, French, circa 1925, of geometrical design, set with two cabochon emeralds and baguette and circular-cut diamonds.

£7000-9000

439 □

An Onyx, Emerald and Diamond Brooch, by Cartier, Paris, 1926, designed as a pair of parrots, *signed and indistinctly numbered: Cartier, Paris.*

£2000-3000

440 □

An Emerald and Diamond Line Bracelet, by Cartier, designed as courses of calibré-cut emeralds and brilliant-cut diamonds set alternately in groups of six, *signed and numbered: Cartier 1387.*

£4000-6000

441 □

An Emerald, Sapphire, Onyx and Diamond Sûreté Pin, by Cartier, New York, 1927, of Oriental inspiration, the head of stylized mitre design, collet-set at the centre with a cushion-shaped sapphire, the border pavé-set with cushion-shaped diamonds embellished with triangular-cut sapphires and cabochon emeralds, the terminal similarly set, *signed and numbered: Cartier, 2716309.*

£8000-12000

442 □

A Ruby Line Bracelet, designed as a row of calibré-cut rubies, the mount chased with foliage.

£5000-7000

443 □

An Emerald Line Bracelet, by Asprey, set with calibré-cut stones, *signed: Asprey.*

£3000-4000

444 □

A Gold, Diamond and Gem-set Ring, designed as three coiled serpents pavé-set with rose diamonds, the heads set with a rose diamond, a synthetic sapphire and a synthetic ruby.

£800-1200

445 □

A Gem-set Five-hoop Ring, set with calibré-cut rubies and sapphires and circular-cut diamonds.

£400-600

446 □

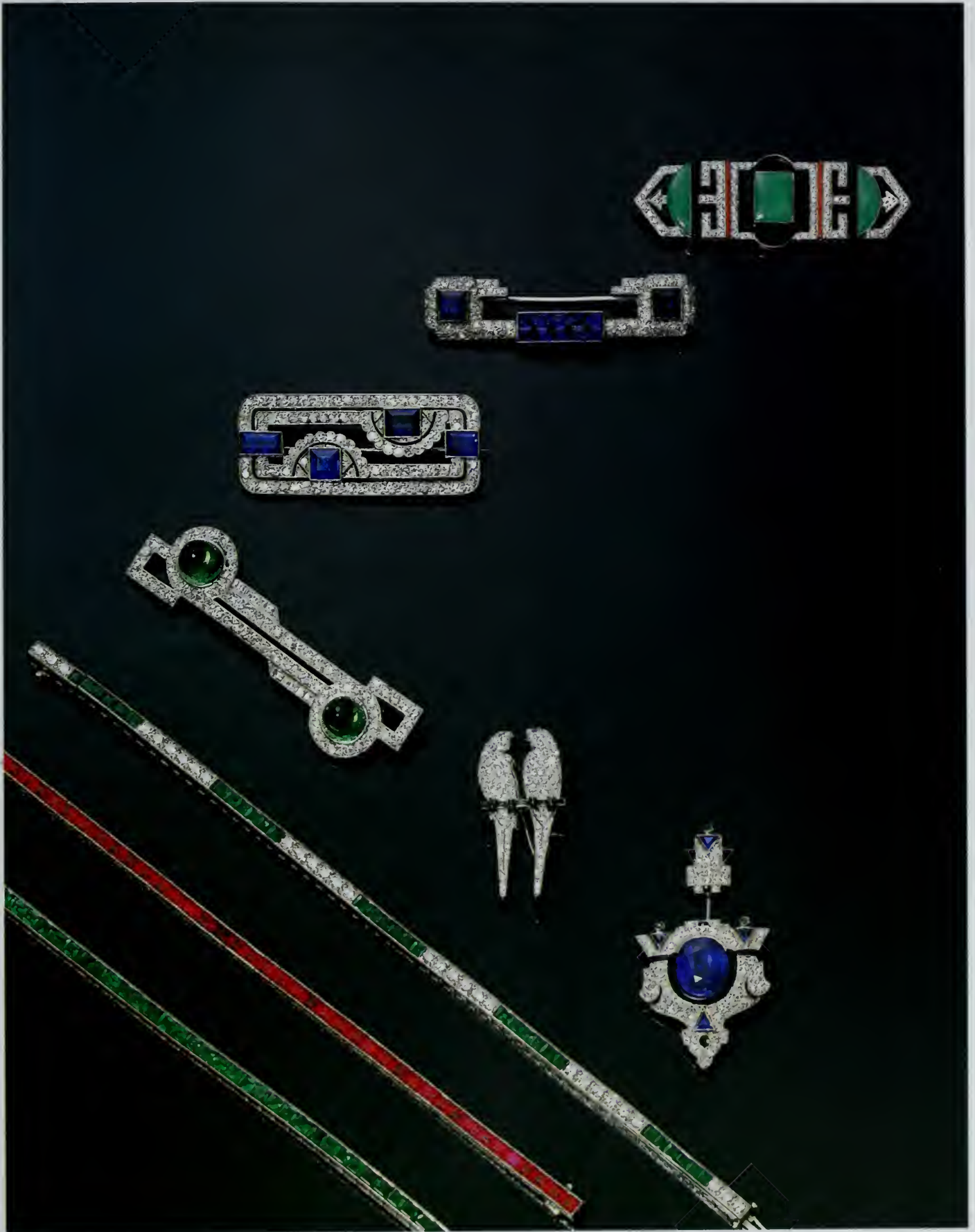
A Ruby and Diamond Brooch, designed as a fruit fly, the body set with cushion-shaped rubies, the wings pavé-set with circular-cut diamonds.

£800-1200

447 □

A Gold, Ruby, Emerald and Diamond Ring, by Cartier, London, 1970, designed as a crown, set with circular-cut stones, *signed and numbered: Cartier, P 127.*

£1000-1500



443 442 440

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Elton John at the Billboard Cup Presentation, 1974, wearing lot 448, the eagle brooch, lot 452, the fly brooch, and the diamond ring, lot 360, on his right hand.

448 □

A Ruby and Diamond Brooch/Pendant, designed as an eagle, pavé-set throughout with circular-cut stones and with ruby eyes.

£1500-2000

449 □

A Gem-set Brooch, designed as a Bird of Paradise, set throughout with calibré-cut and pear-shaped rubies, emeralds and sapphires and circular-cut diamonds, one wing mounted *en tremblant*.

£600-800

450 □

A Ruby and Diamond Brooch, designed as a fruit fly, the eyes set with two rubies, the body pavé-set with circular-cut diamonds.

£400-600

451 □

A Diamond Brooch, designed as an insect, the body claw-set with brilliant-cut stones, the eyes set with rubies.

£700-900

452 □

A Diamond Brooch, designed as a fly, set throughout with brilliant-cut diamonds and with ruby eyes.

£700-900

453 □

A Diamond Brooch, designed as Winnie the Pooh, pavé-set throughout with circular-cut diamonds, *stamped with the copyright of Walt Disney Productions and the number 5*.

£2500-3000

454 □

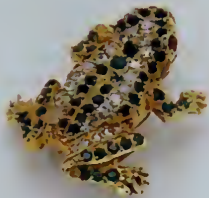
A Gem-set Brooch, by Fennell, designed as a parrot, pavé-set throughout with circular-cut diamonds, emeralds, rubies and sapphires, *signed: Fennell*.

£500-600

455 □

A Gem-set Brooch, designed as a frog, pavé-set with circular-cut emeralds and diamonds and with ruby eyes, *two small emeralds deficient*.

£400-600



450 449
455

446 451

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453 445

448 447

454 444

456 □

A Diamond Bracelet, by Tiffany, designed as six crescentic links, each pavé-set with circular-cut diamonds, *signed: Tiffany*.

£4000-6000

457 □

A Gold, Onyx and Diamond Ring, by Cartier, London, 1977, of leopard skin design, pavé-set with circular-cut diamonds and calibré-cut onyx, *signed and numbered: Cartier London, Q 2195*.

£600-800

458 □

A Sapphire and Diamond Ring, by Cartier, the larger cushion-shaped sapphire set between shoulders of leopard skin design pavé-set with circular-cut diamonds and calibré-cut sapphires, *signed and numbered on the shank: Cartier, 899009*.

£4000-6000

459 □

An Onyx and Diamond Ring, by Van Cleef and Arpels, France, of triple hoop design, set with carved onyx and circular-cut diamonds, *signed and numbered: V.C.A. made in France 5V8244*.

£1200-1500

460 □

A Ruby and Diamond Ring, by Cartier, London, 1977, the bombé bezel pavé-set with circular-cut diamonds, and with a cushion-shaped ruby claw-set at the centre, *signed and numbered: Cartier, P 9758*.

£3000-4000

461 □

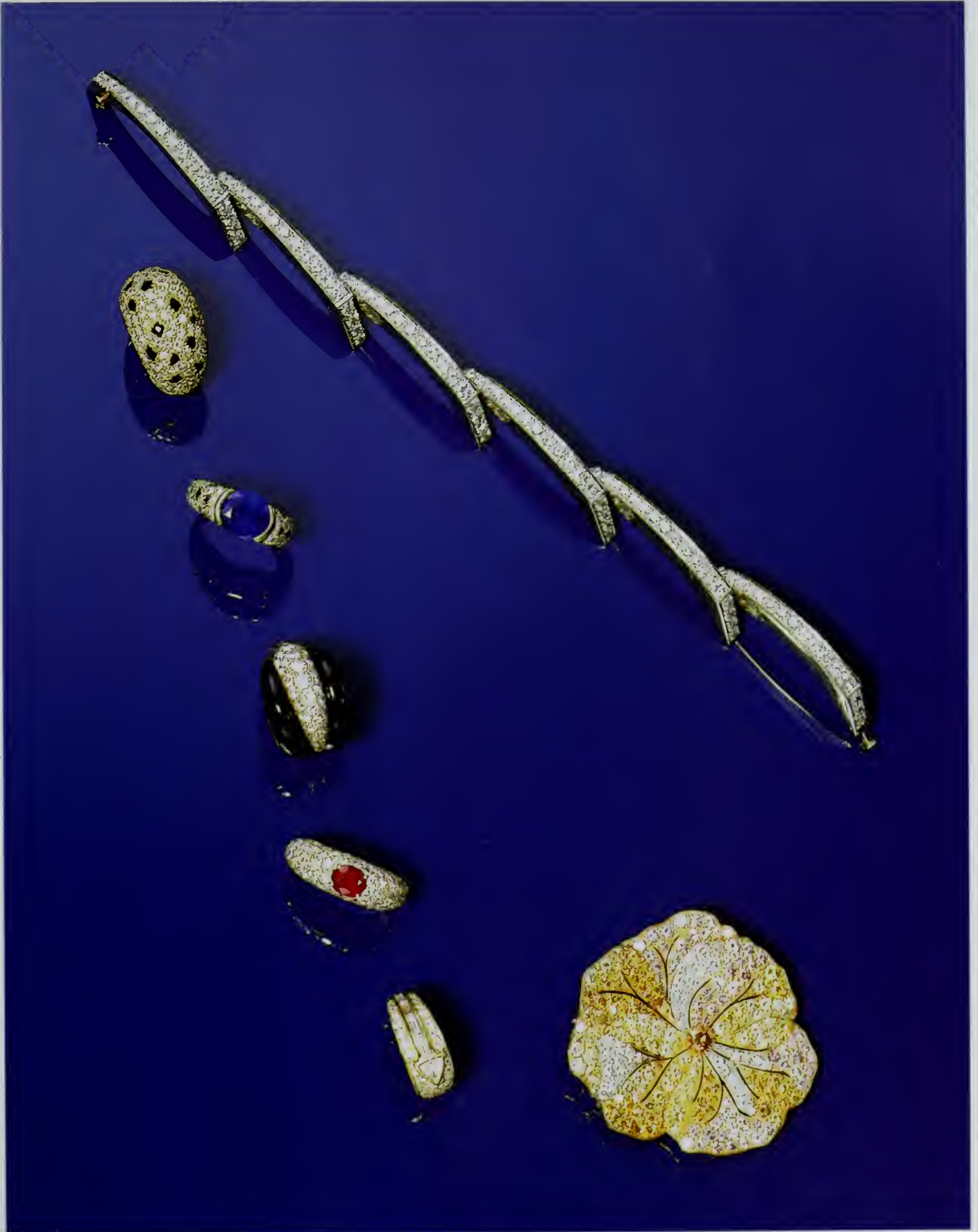
A Diamond Ring, French, designed as a gold band, the front pavé-set with circular-cut stones and applied with a baguette and triangular-shaped diamond arrow motif.

£1200-1500

462 □

A Coloured Diamond Brooch, designed as a pansy, the petals pierced and pavé-set with white, pink and yellow circular-cut stones, the centre collet-set with a brilliant-cut diamond of cognac tint, mounted *en tremblant*.

£15000-20000



457

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462



Mr and Mrs Elton John photographed at Watford Football Club in 1986; Elton John is wearing the sapphire and diamond Brooch lot 464

463 □

A Sapphire and Diamond Brooch, circa 1910, designed as a ribbon bow, the centre set with a step-cut sapphire, pierced throughout and decorated with calibr -cut sapphires and rose and cushion-shaped diamonds, *indistinctly engraved: Aug 10 1919.*

£3000-4000

464 □

A Sapphire and Diamond Brooch, circa 1920, French, the tonneau-shaped plaque millegrain-set at the centre with a brilliant-cut diamond flanked by calibr -cut sapphires, within a similarly set border pierced in a geometrical design.

£4000-6000

465 □

A Diamond Brooch, circa 1910, circular, the centre designed as an openwork flowerhead cluster, millegrain-set with cushion-shaped diamonds, between similarly set scrolled shoulders.

£3000-4000

466 □

A Sapphire and Diamond Bracelet, designed as a band set with a row of baguette diamonds between two rows of calibr -cut sapphires.

£4000-6000

467 □

A Sapphire and Diamond Bracelet, French, circa 1920, designed as two octagonal plaques, each millegrain-set at the centre with a circular-cut diamond within a border of calibr -cut sapphires and circular-cut diamonds and connected by two similarly set crescentic openwork bands.

£15000-20000

468 □

A Diamond Locket, by Cartier, circular, the front pav -set with cushion-shaped diamonds, the reverse decorated with a diamond set monogram P D, on a chain spectacle-set with cushion- and pear-shaped stones, *signed and numbered: Cartier, 13-92854, one small diamond deficient.*

£12000-15000



466 467

464

463



Elton John photographed in Paris in May 1985,
wearing the pearl and diamond pendant lot 469

469 □

A Pearl and Diamond Brooch/Pendant, circa 1900,
the surmount of palmette openwork design, set with
pear- and cushion-shaped diamonds and a single pearl
at the centre, supporting a similarly designed and set
drop.

£7000-10000

END OF VOLUME II



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Insurance cover will be arranged unless otherwise specified and will be at the buyer's expense.

Methods of despatch for overseas buyers

Air Post. This is the most commonly used method of despatch and providing your purchase does not exceed the size and weight stipulated by the postal authorities and we feel that the item is of a suitable nature, Sotheby's will pack and despatch your purchase worldwide. Purchasers of books are advised to obtain estimates prior to the despatch of lots containing numerous or extremely large volumes in order to ascertain the most economical method of despatch.

Surface Post. Despatch as for Air Post, often at a cheaper rate but, Surface Post takes considerably longer to arrive at the required destination.

Road. This method is available for many destinations in Europe and is suitable for larger items which cannot be despatched via Air or Surface Post. Despatch is arranged by Sotheby's nominated shipper who will ensure that all items are adequately packed.

Airfreight. This method is suitable for the despatch of *all items* worldwide. Despatch is arranged by Sotheby's nominated shipper (unless otherwise specified). Quotations for despatch by Airfreight are obtainable upon request from Sotheby's Export Dept. in London.

Seafreight. Often more economical for larger consignments, furniture etc. outside Europe. Despatch is arranged by Sotheby's nominated shipper (unless otherwise specified). Quotations for despatch by Seafreight are obtainable upon request from Sotheby's Export Dept. in London.

Methods of despatch for UK buyers

Post. This is the most economical method of despatch and providing your purchase does not exceed the size and weight stipulated by the postal authorities and we feel that the item is of a suitable nature, Sotheby's will pack and despatch your

purchase. Purchasers of books are advised to obtain estimates prior to the despatch of lots containing numerous or extremely large volumes, in order to ascertain the most economical method of despatch.

Road. Suitable for items which are too large or fragile for despatch by post. Transport is arranged by Sotheby's nominated carrier who will ensure that all items are adequately packed.

Applications for Export Licences

Sotheby's will arrange for the relevant export licence application upon request, on condition that the licenced items are then exported by Sotheby's nominated shipper.

Export licences can usually be obtained within 3-4 weeks, but it can take much longer, being dependent on factors outside the control of Sotheby's.

Export licences are required for the following items.

1 Any item valued at £16,000 or over, and manufactured or produced 50 years prior to the date of exportation requires a specific export licence. Therefore any item in this category which is 50 years old but of a value less than £16,000 will not require an export licence unless the item in question falls into categories 2, 3, 4, 5 and 6.

2 Archaeological items (with the exception of coins) which are 50 years old and have been recovered at any time from the soil of the United Kingdom (including the bed of the sea within the United Kingdom Territorial Waters) require a specific export licence, irrespective of value.

3 Manuscripts, documents and archives, which are 50 years old or over, including architectural, scientific or engineering drawings to scale produced by hand, irrespective of value, require a specific export licence.

4 Photographic positives and negatives which are 60 years old or over and valued at £400 or more, each require specific export licences.

5 Illuminated manuscripts in Arabic, Persian, Turkish, Urdu and other oriental languages, miniature paintings with text by Persian, Indian and other Eastern artists, whether in or extracted from books or albums and manuscript books of hours, missals, psalters, antiphoners and graduals of an age exceeding 50 years, irrespective of value, require a specific export licence.

6 Each representation of British Historical Personages (two or three dimensional) which are 50 years old or over and valued at £4,000 or more, require a specific export licence.

Firearms

Modern rifles, pistols and sporting guns require a specific export licence, irrespective of value. Shotguns may be exported without an export licence if collected by the purchaser, on condition that he has not been in the United Kingdom for more than a total of 30 days during the previous 12 month period.

A passport or similar documentary evidence must be produced if collected by the purchaser or his authorised agent.

Endangered Species

Any item made of or incorporating animal material such as ivory, whale bone, tortoiseshell etc., irrespective of value, will require a specific licence from the Department of the Environment, prior to exportation.

SOTHEBY'S

FOUNDED 1744

Bidding slip

Sotheby's, 34-35 New Bond Street, London W1A 2AA
 Telephone: 01-493 8080 Telex: 24454 SPBLON-G
 Registered at the above address No. 874867

Sale Title:	Date:	Code:	Sale No.
ELTON JOHN: JEWELLERY	6/9/88	ELTON JOHN VOL. II	2508

Please bid on my behalf at the above sale for the following Lot(s) up to the price(s) mentioned below. These bids are to be executed as cheaply as is permitted by other bids or reserves. I agree to comply with the Notices and Conditions of Sale as printed in the Catalogue. I understand that in the case of a successful bid a premium of 10% will be payable by me on the hammer price and VAT on the premium and, where indicated by a dagger † in the catalogue, VAT on the hammer price.

PLEASE CHECK YOUR BID

PLEASE USE BLOCK LETTERS

ARRANGEMENTS FOR PAYMENT

In order to avoid delay in clearing purchases Buyers who are unknown to us are advised to make arrangements for payment before the sale or for satisfactory references to be supplied. If such arrangements are not made cheques will be cleared before purchases are delivered.

Full Name _____

Address _____

Telephone No. _____

PLEASE POST TO:

Sotheby's
 Commission Box
 34-35 New Bond Street, London W1A 2AA

Date _____

Signed _____

LOT NO	TITLE OR DESCRIPTION	£ BID PRICE EXCLUDING PREMIUM

Advice to bidders

Order bids

If instructed we will execute bids and advise intending Purchasers. The service is free. Lots will always be bought as cheaply as is allowed by other bids and reserves. Order bids, when placed by telephone, are accepted only at the sender's risk, and must be confirmed by letter or telex.

Using the bidding slips

Please use the bidding slips provided and check Lot numbers and descriptions. Always quote the code name and number of the Sale Catalogue. Please bid as early as possible. In the event of identical bids, the earliest will take precedence. 'Buy' bids are not accepted. The limit you leave should be the amount to which you would bid if you were to attend the Sale. Each bidding slip should contain bids for one sale only. Alternative bids can be placed by using the word 'OR' between Lot Numbers.

Successful bids

Should you be a successful bidder you will receive an invoice detailing your purchases and giving instructions for payment

and clearance of goods. Unsuccessful order bidders will be advised.

Telephone Bids

Bids, when placed by telephone, are accepted only at the sender's risk, and should be confirmed by letter or telex.

Furniture bidders by post and telephone

Furniture bidders are advised to check on the afternoon of sale whether they have been successful.

Successful furniture buyers

Furniture buyers are earnestly requested to arrange early clearance of their goods (see NOTICE TO FURNITURE BUYERS for details).

Shipping information

Please complete the form below and we shall arrange for the despatch of all lots purchased. We would like to point out that shipment by airfreight and seafreight can be expensive and we would suggest that a quotation is requested, see page opposite.

Please check your bid

Please complete this section

See notice - Payment and Despatch of purchases for details

<p>I have/do not have a credit arrangement with Sotheby's</p> <p>Account Number: <input style="width: 150px; height: 20px;" type="text"/></p>																			
<p>Methods of despatch - Overseas Buyers</p> <table style="width: 100%; text-align: center;"> <tr> <td>Air Post</td> <td>Surface Post</td> <td>Road</td> <td>Airfreight</td> <td>Seafreight</td> <td>Other (specify)</td> </tr> <tr> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> </table>	Air Post	Surface Post	Road	Airfreight	Seafreight	Other (specify)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>U.K. Buyers</p> <table style="width: 100%; text-align: center;"> <tr> <td>Post</td> <td>Road</td> <td>Other (specify)</td> </tr> <tr> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> </table>	Post	Road	Other (specify)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Post	Road	Other (specify)																	
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<p>Insurance Please arrange/do not arrange transit insurance If insurance is requested, all lots will be insured at aggregate price unless an alternative value is indicated.</p>	<p>Postal consignments only Please do/do not remove frames (glass will be discarded). Should any of my purchases require Export Licences prior to exportation I hereby authorise you to submit the application on my behalf, and when granted, despatch the goods via your nominated shipper.</p>																		
<p>LOTS TO BE PACKED AND SHIPPED TO:</p> <p>_____</p> <p>_____</p> <p>_____</p>																			
<p>Telephone No: _____</p>																			
<p>CHARGES TO BE FORWARDED TO:</p> <p>_____</p> <p>_____</p> <p>_____</p>																			
<p>Signed _____</p>	<p>Date _____</p>																		

Conditions of business

Sotheby's carries on business (whether with actual or prospective buyers and sellers or consignors requiring inspection, appraisal or valuation of property or persons reading catalogues, or otherwise) on the following terms and conditions and on such other terms, conditions and notices as may be set out in any relevant catalogue. The definition of words and phrases with special meanings appear in Condition 38.

Conditions mainly concerning buyers

1 The buyer

The highest bidder shall be the buyer at the 'hammer price' and any dispute shall be settled at the auctioneer's absolute discretion. Every bidder shall be deemed to act as principal unless there is in force a written acknowledgement by Sotheby's that he acts as agent on behalf of a named principal.

2 Minimum increment

The auctioneer shall have the right to refuse any bid which does not exceed the previous bid by at least 5 per cent or by such other proportion as the auctioneer shall in his absolute discretion direct.

3 The premium

The buyer shall pay to Sotheby's a premium of 10% on the 'hammer price' together with Value Added Tax at the standard rate on the premium and agrees that Sotheby's, when acting as agent for the seller, may also receive commission from the seller in accordance with Condition 19.

4 Value Added Tax (vat)

Lots on which Value Added Tax is payable by the buyer on the 'hammer price' are indicated in the catalogue with the sign † (where the tax is payable at the standard rate) and with the sign ‡ (where the tax is payable at a different rate). Value Added Tax, the rates of which are subject to alteration by law, is payable at the rates prevailing on the day of the auction.

5 Currency converter

A currency converter will be operated at some auctions but only for the guidance of bidders. Sotheby's will not accept any responsibility in the event of error on the currency converter whether in the foreign currency equivalent of bids in pounds sterling or otherwise.

6 Payment

Immediately a lot is sold the buyer shall:-

(a) give to Sotheby's his name and address and, if so requested, proof of identity; and (b) pay to Sotheby's the 'total amount due' (unless credit terms have been agreed with Sotheby's before the auction).

7 Sotheby's may, at its absolute discretion, agree credit terms with the buyer before an auction under which the buyer will be entitled to take possession of lots purchased up to an agreed amount in value in advance of payment by a determined future date of the 'total amount due'.

8 Any payments by a buyer to Sotheby's may be applied by Sotheby's towards any sums owing from that buyer to Sotheby's on any account whatever without regard to any directions of the buyer or his agent, whether express or implied.

9 Collection of purchases

The ownership of the lot purchased shall not pass to the buyer until he has made payment in full to Sotheby's of the 'total amount due'.

10 (a) The buyer shall at his own expense take away the lot purchased not later than 5 working days after the day of the auction but (unless credit terms have been agreed in accordance with Condition 7) not before payment to Sotheby's of the 'total amount due'.

(b) The buyer shall be responsible for any removal, storage and insurance charges on any lot not taken away within 5 working days after the day of the auction.

(c) The packing and handling of purchased lots by Sotheby's staff is undertaken solely as a courtesy to clients, and in the case of fragile articles, will be undertaken only at Sotheby's discretion. In no event will Sotheby's be liable for damage to glass or frames, regardless of cause. (While Sotheby's may recommend packers and shippers, Sotheby's are not responsible for their errors and omissions).

11 For wines, spirits and cigars not available for collection from Sotheby's premises, the supply of a release order authorising the release of the lot to the buyer will constitute delivery by Sotheby's.

12 Buyers responsibilities for Lots purchased

The buyer will be responsible for loss or damage to lots purchased from the time of collection or the expiry of 5 working days after the day of the auction, whichever is the sooner, and neither Sotheby's nor its servants or agents shall thereafter be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, while any lot is in its custody or under its control.

13 The buyer of a 'motor vehicle' is responsible for complying with the provision of the Road Traffic Act 1972 and all relevant regulations made under section 40 thereof (including the Motor Vehicles (Construction and Use) Regulations 1973) and any statutory modification thereof.

14 The buyer of a firearm is responsible for obtaining a valid firearm certificate, shot gun certificate or certificate of registration as a firearms dealer and for conforming with the regulations in force in Great Britain relating to firearms, notice of which is published in catalogues of firearms. Sotheby's will not deliver lots to buyers without production of evidence of compliance with this condition.

15 Remedies for non-payment or failure to collect purchases
If any lot is not paid for in full and taken away in accordance with Conditions 6 and 10, or if there is any other breach of either of those Conditions, Sotheby's as agent of the seller shall, at its absolute discretion and without prejudice to any other rights it may have, be entitled to exercise one or more of the following rights and remedies:-

(a) to proceed against the buyer for damages for breach of contract;

(b) to rescind the sale of that or any other lots sold to the defaulting buyer at the same or any other auction;

(c) to re-sell the lot or cause it to be re-sold by public auction or private sale and the defaulting buyer shall pay to Sotheby's any resulting deficiency in the 'total amount due' (after deduction of any part payment and addition of re-sale costs) and any surplus shall belong to the seller;

(d) to remove, store and insure the lot at the expense of the defaulting buyer and, in the case of storage, either at Sotheby's premises or elsewhere;

(e) to charge interest at a rate not exceeding 1.5% per month on the 'total amount due' to the extent it remains unpaid for more than 5 working days after the day of the auction;

(f) to retain that or any other lot sold to the same buyer at the same or any other auction and release it only after payment of the 'total amount due';

(g) to reject or ignore any bids made by or on behalf of the defaulting buyer at any future auctions or obtain a deposit before accepting any bids in future;

(h) to apply any proceeds of sale then due or at any time thereafter becoming due to the defaulting buyer towards settlement of the 'total amount due' and to exercise a lien on any property of the defaulting buyer which is in Sotheby's possession for any purpose.

Conditions of business

16. Liability of Sotheby's and Sellers

(a) Goods auctioned are usually of some age. All goods are sold with all faults and imperfections and errors of description. Illustrations in catalogues are for identification only. Buyers should satisfy themselves prior to sale as to the condition of each lot and should exercise and rely on their own judgment as to whether the lot accords with its description. Subject to the obligations accepted by Sotheby's under this Condition, none of the seller, Sotheby's, its servants or agents is responsible for errors of description or for the genuineness or authenticity of any lot, no warranty whatever is given by Sotheby's, its servants or agents, or any seller to any buyer in respect of any lot and any express or implied conditions or warranties are hereby excluded.

(b) Gemstones, and pearls are sold as genuine, untreated and of natural origin, unless stated to be otherwise in the catalogue or by the auctioneer at the sale. If within 21 days of an auction the

buyer of a gemstone or pearl gives notice in writing to Sotheby's that an item purchased is not genuine, untreated, or of natural origin, and returns the lot to Sotheby's in the same condition as it was at the date of the sale, and it is established by a test carried out by a competent authority that the defect complained of is justified, Sotheby's will rescind the sale and refund any amount paid in respect of the lot, together with the testing fee, if paid by the buyer:

(c) A buyer's claim under this Condition shall be limited to any amount paid in respect of the lot and shall not extend to any loss or damage suffered or expense incurred by him.

(d) The benefit of this Condition shall not be assignable and shall rest solely and exclusively in the buyer who, for the purpose of this Condition, shall be and only be the person to whom the original invoice is made out by Sotheby's in respect of the lot sold.

Conditions mainly concerning sellers and consignors

17 Warranty of title and availability

(a) The seller warrants to Sotheby's and to the buyer that he is the true owner of the property or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims.

(b) The seller of property not held by Sotheby's on its premises or under its control, warrants and undertakes to Sotheby's and the buyer that the property will be available and in a deliverable state on demand by the buyer.

(c) The seller will indemnify Sotheby's, its servants and agents and the buyer against any loss or damage suffered by either in consequence of any breach of (a) or (b) above on the part of the seller.

18 Reserves

The seller shall be entitled to place prior to the auction a reserve on any lot, being the minimum 'hammer price' at which that lot may be treated as sold. A reserve once placed by the seller shall not be changed without the consent of Sotheby's. Sotheby's may at their option sell at a 'hammer price' below the reserve but in any such cases the sale proceeds to which the seller is entitled shall be the same as they would have been had the sale been at the reserve. Where a reserve has been placed, only the auctioneer may bid on behalf of the seller. Where no reserve has been placed, the seller may bid either personally or through the agency of any one person.

19 Authority to Deduct Commission and Expenses

The Seller authorises Sotheby's to deduct commission at the 'stated rates' and 'expenses' from the 'hammer price' and acknowledges Sotheby's right to retain the premium payable by the buyer in accordance with Condition 3.

The insurance premium will be charged as an expense to the Vendor on the hammer price at a rate of 1% regardless of the nature of the property.

20 Insurance

Unless otherwise instructed, Sotheby's will insure property (other than 'motor vehicles') consigned to it or put under its control for sale and may, at its discretion, insure property put under its control for any other purpose. In all cases save where Sotheby's is required to insure, the property shall remain at all

times at the risk of the seller or consignor and neither Sotheby's nor its servants or agents will be responsible for any loss or damage whether caused by negligence or otherwise. Such insurance will be at the expense of the seller or consignor, will be for the amount estimated by Sotheby's to be, from time to time, the current value of the property at auction and will subsist until whichever is the earlier of the ownership of the property passing from the seller or the seller or consignor becoming bound to collect the property.

In no event will we be liable for damage to glass or picture frames.

21 Electrical and Mechanical Goods

The seller or consignor of electrical or mechanical goods warrants and undertakes to Sotheby's that at the date on which the same are consigned to Sotheby's or put under Sotheby's control and except as previously disclosed to Sotheby's the same are safe if reasonably used for the purpose for which they were designed and free from any defect not obvious on external inspection which could prove dangerous to human life or health, and will indemnify Sotheby's its servants and agents against any loss or damage suffered by any of them in consequence of any breach of the above warranty and undertaking.

22 Rescission of the Sale

If before Sotheby's remit the 'sale proceeds' to the seller, the buyer makes a claim to rescind the sale under Condition 16 if appropriate and Sotheby's is of the opinion that the claim is justified, Sotheby's is authorised to rescind the sale and refund to the buyer any amount paid to Sotheby's in respect of the lot.

23 Payment of Sale Proceeds

Sotheby's shall remit the 'sale proceeds' to the seller not later than one month (or, in the case of numismatic items, 14 days) after the auction, but if by that date Sotheby's has not received the 'total amount due' from the buyer then Sotheby's will remit the 'sale proceeds' within five working days after the date on which the 'total amount due' is received from the buyer. If credit terms have been agreed between Sotheby's and the buyer, Sotheby's shall remit to the seller the sale proceeds not later than one month (or, in the case of numismatic items, 14 days) after the auction unless otherwise agreed by the seller: Provided that where in the case of postage stamps Sotheby's has granted an extension it shall remit the 'sale proceeds' when a certificate of genuineness is received by Sotheby's or sixty-five days after the auction, whichever is the sooner, but if by then Sotheby's has not

Conditions of business

received the 'total amount due' from the buyer then Sotheby's will remit the 'sale proceeds' within five working days after the day on which the 'total amount due' is received from the buyer.

24 If the buyer fails to pay to Sotheby's the 'total amount due' within 3 weeks after the auction, Sotheby's will endeavour to notify the seller and take the seller's instructions as to the appropriate course of action and, so far as in Sotheby's opinion is practicable, will assist the seller to recover the 'total amount due' from the buyer. If circumstances do not permit Sotheby's to take instructions from the seller, the seller authorises Sotheby's at the seller's expense to agree special terms for payment of the 'total amount due', to remove, store and insure the lot sold, to settle claims made by or against the buyer on such terms as Sotheby's shall in its absolute discretion think fit, to take such steps as are necessary to collect moneys due by the buyer to the seller and if necessary to rescind the sale and refund money to the buyer.

25 If, notwithstanding that the buyer fails to pay to Sotheby's the 'total amount due' within three weeks after the auction, Sotheby's remits the 'sale proceeds' to the seller, the ownership of the lot shall pass to Sotheby's.

26 Charges for Withdrawn Lots

Where a seller cancels instructions for sale, Sotheby's reserves the right to charge a fee of 10% of Sotheby's then latest estimate or middle estimate of the auction price of the property withdrawn, together with Value Added Tax thereon and 'expenses' incurred in relation to the property.

General conditions and definitions

30 Sotheby's sells as agent for the seller (except where it is stated wholly or partly to own any lot as principal) and as such is not responsible for any default by seller or buyer.

31 Any representation or statement by Sotheby's, in any catalogue as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his own judgement as to such matters and neither Sotheby's nor its servants or agents are responsible for the correctness of such opinions.

32 Whilst the interests of prospective buyers are best served by attendance at the auction, Sotheby's will if so instructed execute bids on their behalf, neither Sotheby's nor its servants or agents being responsible for any neglect or default in doing so or for failing to do so.

33 Sotheby's shall have the right, at its discretion, to refuse admission to its premises or attendance at its auctions by any person.

34 Sotheby's has absolute discretion without giving any reason to refuse any bid, to divide any lot, to combine any two or more lots, to withdraw any lot from the auction and in case of dispute to put up any lot for auction again.

35 (a) Any indemnity under these Conditions shall extend to all actions, proceedings, costs, expenses, claims and demands whatever incurred or suffered by the person entitled to the benefit of the indemnity.

(b) Sotheby's declares itself to be a trustee for its relevant servants and agents of the benefit of every indemnity under these Conditions to the extent that such indemnity is expressed to be for the benefit of its servants and agents.

36 Any notice by Sotheby's to a seller, consignor, prospective bidder or buyer may be given by first class mail or airmail and if so given shall be deemed to have been duly received by the addressee 48 hours after posting.

37 These Conditions shall be governed by and construed in accordance with English law. All transactions to which these Conditions apply and all matters connected therewith shall also be governed by English law. Sotheby's hereby submits to the

27 Rights to Photographs and Illustrations

The seller gives Sotheby's full and absolute right to photograph and illustrate any lot placed in its hands for sale and to use such photographs and illustrations and any photographs and illustrations provided by the seller at any time at its absolute discretion (whether or not in connection with the auction).

28 Unsold Lots

Where any lot fails to sell, Sotheby's shall notify the seller accordingly. The seller shall make arrangements either to reoffer the lot for sale or to collect the lot and to pay the reduced commission under Condition 29 and 'expenses'. If such arrangements are not made:-

(a) within 7 days of notification, the seller shall be responsible for any removal, storage and insurance expenses;

(b) within 3 months of notification, Sotheby's shall have the right to sell the lot at public auction without reserve and to deduct from the 'hammer price' any sum owing to Sotheby's including (without limitation) removal, storage and insurance expenses, the 'expenses' of both auctions, reduced commission under Condition 29 in respect of the first auction as well as commission at the 'stated rates' on the sale and all other reasonable expenses before remitting the balance to the seller or, if he cannot be traced, placing it in a bank account in the name of Sotheby's for the seller.

29 Sotheby's reserves the right to charge commission up to one-half of the 'stated rates' calculated on the 'bought-in-price' and in addition 'expenses' in respect of any unsold lots.

exclusive jurisdiction of the English courts and all other parties concerned hereby submit to the non-exclusive jurisdiction of the English courts.

38 In these Conditions:-

(a) 'catalogue' includes any advertisement, brochure, estimate, price list and other publication;

(b) 'hammer price' means the price at which a lot is knocked down by the auctioneer to the buyer;

(c) 'total amount due' means the 'hammer price' in respect of the lot sold together with any premium, Value Added Tax chargeable and additional charges and expenses due from a defaulting buyer under Condition 15, in pounds sterling;

(d) 'book' means any item included or proposed to be included in a sale of books and includes a manuscript or print;

(e) 'deliberate forgery' means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description;

(f) 'sale proceeds' means the net amount due to the seller being the 'hammer price' of the lot sold less commission at the 'stated rates' and 'expenses' and any other amounts due to Sotheby's by the seller in whatever capacity and howsoever arising;

(g) 'stated rates' means Sotheby's published rates of commission for the time being and Value Added Tax thereon;

(h) 'expenses' in relation to the sale of any lot means Sotheby's charges and expenses for insurance, illustrations, special advertising, packing and freight of that lot and any Value Added Tax thereon;

(i) 'motor vehicle' means any item included or proposed to be included in a sale of motor vehicles;

(k) 'bought-in-price' means 5 per cent more than the highest bid received below the reserve.

39 Special terms may be used in catalogues in the description of a lot. Where terms are not self-explanatory and have special meanings ascribed to them, a glossary will appear before Lot 1 in the catalogue of the auction.

40 The headings in these Conditions do not form part of the Conditions but are for convenience only.

International auction locations and representatives

UNITED STATES

New York

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Diana D. Brooks, President
1334 York Avenue, New York, N.Y. 10021
Telephone: (212) 606 7000
Cables: Parkgal, New York
Telex: 232643 SPB UR
Sotheby's International Realty,
Charles D. Atwood, President
980 Madison Avenue, 14th Floor,
New York, N.Y. 10021
Telephone: (212) 606 4100

Atlanta

Virginia Groves Beach
Telephone: (404) 233 4928

Baltimore

Aurelia Bolton
Telephone: (301) 583 8864

Beverly Hills

Grace Ruskak Lowe
Barbara Pallenberg
Lisa Hubbard
Christine Eisenberg
Eleanore Phillips Colt
308 North Rodeo Drive, Beverly Hills, California 90210
Telephone: (213) 274 0340
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Mary Lide Kehoe
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CENTRAL AMERICA

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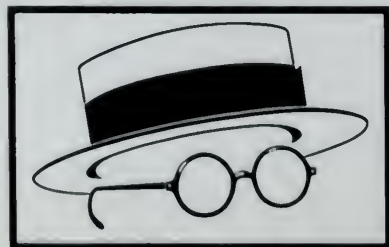
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