



The Vineyard Hotel, Conference Centre,  
Newlands, Cape Town  
Monday 4 February - 11am

**Jewellery, including  
Jewellery from The  
Erich Frey Collection**

**Lots 1-150**

OPPOSITE

Lot 10 Diamond, enamel, pearl and gold pendant/ brooch,  
late 19th/early 20th century



1

2

1

**George III blue stone and paste  
silver foil-backed necklace,  
early 19th**

set with pear-shaped and lozenge-shaped  
blue stones enclosed by a double row of  
white stones divided by bow-shaped links,  
the front with a pear-shaped pendant  
surmounted by a bow, *links missing, the  
clasp damaged, stones lacking, length  
approximately 41cm*

**R5 000 – 7 000**

2

**George III diamond and enamel  
ring, circa 1800**

lozenge-shaped, bordered with circular-  
cut diamonds, applied to the centre with  
a flowerhead, the shoulders engraved with  
star motifs, *shank altered, size R*

**R12 000 – 15 000**



3

**Edwardian gold heart-shaped metamorphic locket**

hinged, transforming into a four-leaf clover, each leaf with heart-shaped photograph frame, with a fine trace-link chain set to a bolt clasp

R7 000 – 9 000

4

**Gold mesh purse**

finely woven with crossover clasp; and a gold and seed pearl brooch, trefoil, embellished with collet-set seed pearls (2)

R4 500 – 6 000

5

**Edwardian seed pearl necklace**

composed of half-seed pearls, decorated to the front by a fringe of knife-edge links set with half-seed pearl tips and accented with five flowerhead clusters, *length approximately 40cm*

R12 000 – 15 000

6

**Stick pin, French, late 19th century**

set with a pearl, *French assay marks, accompanied by the retailer's case, Pellegrin, 78 La Canebière, Marseilles. Pearl not tested and unwarranted as such*

R3 000 – 4 000



6





7

7

**Amethyst and seed pearl necklace, circa 1900**

set to the front with openwork stylised foliage accented by amethysts and seed pearls, suspending a pear-shaped amethyst drop, set to a fine curb-link chain, *length approximately 43cm*

**R3 000 – 4 000**



8

8

**Victorian amethyst pendant, 19th century**

designed as a Latin cross, claw-set with six cushion-shaped amethysts, with suspension loop, *length 6,5cm*

**R8 000 – 10 000**



9

9

**Cultured pearl necklace**

composed of a single strand of cultured pearls in size from 7mm to 8mm, to a flowerhead-shaped gold clasp set with amethysts and pearls, *length approximately 60cm*

**R6 000 – 8 000**



10

10

**Diamond, enamel, pearl and gold pendant/  
brooch, late 19th/early  
20th century**

designed as an openwork plaque, headed by a collet-set circular-cut diamond embellished with four polychrome enamel tulips, the foliage delicately entwined around the circular- and single-cut diamond frame, supporting a diamond and articulated pearl drop. *Pearl not tested and unwarranted as such*

**R70 000 – 90 000**



11

11

**Belle Epoque diamond ribbon bow brooch,  
Cartier**

designed as an open-work ribbon bow, millegrain-set with circular and single-cut diamonds, weighing approximately 7.50 carats, with articulated ribbons, *detachable screw to the reverse and engraved choker ribbon fitting, stamped 6361, with French assay mark for gold, fitted gilt-tooled red leather case by CARTIER, LONDON, 175 New Bond Street, PARIS, 13 Rue de la Paix, NEW YORK, 712 5th Avenue*

**R160 000–180 000**



12

12

**Diamond, ruby and platinum  
double-clip brooch, 1950s**

each opposing plaque designed as  
a bouquet of flowers and ribbons,  
set throughout with eight-, old- and  
baguette-cut diamonds, the outer  
flowerheads embellished with cabochon  
rubies

**R55 000 – 60 000**



14

14

**Cultured pearl necklace**

composed of two rows of cultured pearls  
graduated in size from approximately  
5,5mm to 9,5mm, to an openwork white  
gold clasp set with old-cut diamonds,  
weighing approximately 1.42 carats

**R8 000 – 10 000**



13

13

**Pair of cultured pearl ear studs  
of black tint, each approximately 12mm  
(2)**

**R8 000 – 10 000**

15

**Diamond, sapphire, platinum and gold brooch/pendant, circa 1900**

the openwork plaque millegrain-set with eight-cut and old-cut diamonds weighing approximately 1.15 carats, and accented with circular sapphires suspending an articulated diamond and sapphire drop

**R12 000 – 15 000**



15

16

**Diamond brooch, 1960s**

designed as loose ribbons embellished throughout with lines of old-cut and brilliant-cut diamonds weighing approximately 2.6 carats, centring a claw-set baguette-cut diamond weighing approximately 1.00 carat, flanked by two further smaller examples

**R40 000 – 45 000**



16

17

**Diamond and sapphire brooch**

set to the centre with an emerald-cut sapphire, surrounded by claw-set old-cut diamonds, to an associated knife-edge bar

**R4 000 – 6 000**



17

18

**Lady's diamond and platinum cocktail watch, Movado, 1960s**

manual winding with nickel lever movement, 17 jewels, the circular dial set with baton indicators within a surround of millegrain-set diamonds, the leaf-shaped shoulders set with old-cut diamonds, with later silver gaspipe design strap, Birmingham, 1963, 10mm diameter, length approximately 17cm

**R5 000 – 7 000**



18





19

19

**Diamond and platinum spray brooch**

of stylised foliate design, set with brilliant-cut and baguette-cut diamonds, weighing approximately 9.44 carats

**R120 000 – 140 000**



20

20

**Diamond pendant necklace**

the pendant claw-set with a round brilliant-cut diamond weighing 2.485 carats to a split-bale, with fancy link semi-articulated chain, length approximately 41cm

*Accompanied by a report no. 154547 from The Jewellery Council of South Africa stating that the diamond weighing 2.485 carats is G in colour and VS2 in clarity*

**R300 000 – 310 000**

21

**Lady's diamond, white gold and malachite watch, Piaget, 1970s**

manual winding, damascened lever movement, circular malachite dial applied with Roman numerals, bezel-set with eight-cut diamonds, sapphire-set crown, integrated textured bracelet with Piaget folding clasp, 23mm diameter, length approximately 15,4 cm

**R20 000 – 25 000**



21



22

22

**Diamond ring**

centring a brilliant-cut diamond weighing 2.4203 carats, size M½

*Accompanied by a report no. 40495086/23035 from E.G. Laboratory, South Africa, stating that the diamond weighing 2.4203 carats is fancy yellow (N.C.N.A.) in colour and SI1 clarity*

**R75 000 – 80 000**

23

23

**Lady's diamond and white gold watch, Bucherer, 1970s**

manual winding, lever movement, the circular silver dial applied with baton numerals, bezel-set with eight-cut diamonds, integrated woven bracelet, with locking clasp, 17mm diameter, length approximately 18cm

**R15 000 – 20 000**

24

24

**Diamond, sapphire and white gold brooch, 1950s**

of stylised floral design, set to the centre with sixteen claw-cut sapphires, the ribbons set with baguette and round brilliant-cut diamonds

**R28 000 – 32 000**

25

25

**Sapphire and diamond ring**  
gypsy-set to the centre with an oval-cut sapphire, between four brilliant-cut diamonds, size V

**R5 000 – 7 000**



26

26

**Chinese jade pendant**

carved with a bud headed by a  
*chilong*, hoop link, stone untested

R4 000 – 6 000



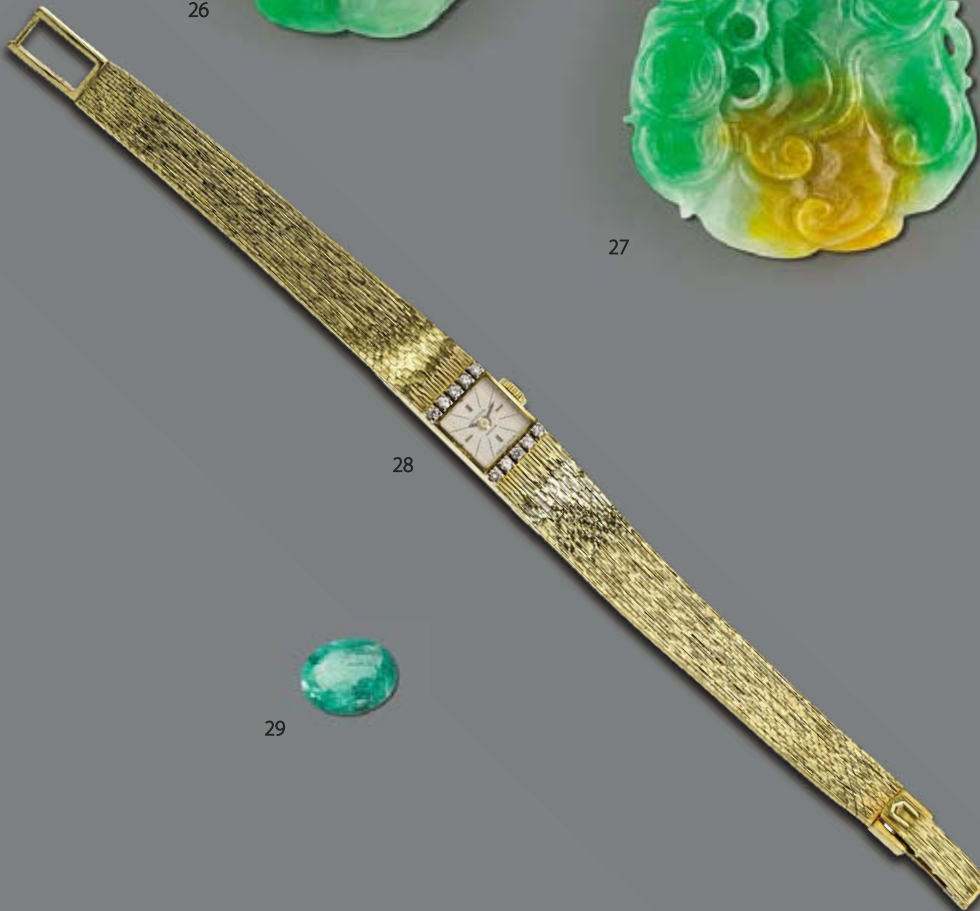
27

27

**Chinese jade pendant**

pierced and carved with foliage, with  
hoop link, stone untested

R5 000 – 7 000



28

28

**Lady's gold and diamond  
bracelet watch, Universal,  
1960s**

manual winding, damascened lever  
movement, shaped square, silvered  
dial, baton numerals, bezel set with  
ten brilliant-cut diamonds, integrated  
textured woven bracelet with  
Universal locking clasp, 10mm width,  
length approximately 15,5cm

R10 000 – 12 000



29

29

**Unset oval-cut emerald**

weighing approximately 4.33 carats

R8 000 – 10 000



30

30

**Pair of Italian enamel, diamond and gold earclips and a brooch, 1970s**  
each designed as a flowerhead set to the centre with brilliant-cut diamonds, *maker's mark, clip fittings (3)*

**R15 000 – 20 000**

31

**Diamond ring**

claw-set to the centre with an old-cut diamond weighing approximately 0.75 carat, bi-furcated shoulders, *size M*

**R6 000 – 7 000**

32

**Yellow and white gold necklace**

of textured twist-turned rope-work design, *length approximately 92cm*

**R22 000 – 25 000**



31

32





33

34

33

**18 carat gold ring**

with wide tapering galleried band, size S

R4 000 – 6 000

34

**Fancy-link gold necklace**

length approximately 61cm

R22 000 – 25 000

35

**Three colour gold seven-strand bracelet**

with two adjustable knots, approximate inner circumference 260mm fully open

R12 000 – 14 000



35

36

**Italian gold necklace**

with a brick-link and bolt ring clasp, maker's stamp Yukiko, length approximately 43,5cm

R25 000 – 28 000



36



37

37

**Pair of diamond ear studs**

claw-set with a round brilliant-cut diamond weighing 0.701 and 0.721 carat respectively (2)

*Accompanied by report no. 06031946 from Diamond Certification Laboratory stating that the diamond weighing 0.701 carat is Q in colour and VS2 clarity*

*Accompanied by report no. 06043153 from Diamond Certification Laboratory stating that the diamond weighing 0.721 carat is Q in colour and VS2 clarity*

**R12 000 – 14 000**

38

38

**Cultured pearl necklace**

composed of three rows of graduated cultured pearls, approximately 5,5mm to 8mm in size, to a gold clasp, *inner length approximately 41m*

**R8 000 – 10 000**

39

39

**Diamond ring**

centring a collet-set round brilliant-cut diamond weighing 1.90 carats, *size M*

*Accompanied by report no. 20610755 from E. G. Laboratory, South Africa, stating that the diamond weighing 1.90 carats is I in colour and VS2 clarity*

**R90 000 – 95 000**



40

40

**Pair of aquamarine, diamond and platinum pendant earrings**

each pear-shaped aquamarine drop capped and surmounted by five old-cut diamonds weighing approximately 0.36 carat (2)

**R28 000 – 30 000**

41

**Diamond brooch**

designed as a stylised floral spray, set with brilliant-cut, old-cut, baguette-cut and eight-cut diamonds weighing approximately 5.00 carats

**R25 000 – 30 000**



41

42

**Aquamarine and platinum ring**

centring a step-cut aquamarine weighing approximately 13.12 carats, with stepped shoulders, size N½

**R40 000 – 45 000**

43

**Aquamarine and diamond brooch**

centring a stepped-cut aquamarine weighing approximately 15.56 carats, to openwork millegrain-set diamond shoulders, set with old-cut diamonds weighing approximately 0.84 carat

**R40 000 – 45 000**



42



43

44



45



46



47



**44**

**Unset old-mine-cut diamond**  
weighing 2.0500 carats

*Accompanied by a report no. 121000759/  
515380 from E.G. Laboratory, South Africa,  
stating that the diamond weighing 2.0500  
carats is H in colour and SI1 clarity*

**R40 000 – 42 000**

**45**

**Unset round brilliant-cut  
diamond**  
weighing approximately 10.0600 carats

*Accompanied by a report no. 120604199  
from E.G. Laboratory, South Africa, stating  
that the diamond weighing 10.0600 carats  
is M in colour and VS2 clarity*

**R925 000 – 930 000**

**46**

**Unset brilliant-cut diamond**  
weighing approximately 1.67 carats  
**R40 000 – 45 000**

**47**

**Unset oval-cut diamond**  
weighing 1.014 carats

*Accompanied by a report no. 275571  
from The Jewellery Council of South Africa  
stating that the diamond weighing 1.014  
carats is J in colour and VVS1 clarity*

**R28 000 – 30 000**





48



49



50

48

**Diamond and emerald necklace**  
crescent-shaped, set with three pear-shaped emeralds divided by collet-set brilliant-cut diamonds with a conforming drop pendant, set to a fine brick-link chain

**R18 000 – 20 000**

49

**Emerald and diamond ring**  
collet-set with an emerald weighing approximately 4.5 carats, to a round brilliant-cut pavé-set diamond surround, shoulders and shank, weighing approximately 2.70 carats, *size O*

**R45 000 – 55 000**

50

**Pair of jade, onyx, diamond and white gold pendant earrings, modern**

designed as a foliate-carved circular plaque embellished with a millegrain-set diamond flowerhead, suspending a line of alternating tube-set diamonds and onyx, to a carved pear-shaped plaque bordered by onyx and millegrain-set diamonds, *later post fittings, stone untested (2)*

**R28 000 – 30 000**

51

**Diamond ring**

claw-set to the centre with a brilliant-cut diamond weighing approximately 1.95 carats, the shoulders millegrain-set with six brilliant-cut diamonds, *size J*

**R75 000 – 80 000**

52

**Replica of the 'Arms of The Prince of Wales' plume brooch, designed by Attwood & Sawyer, retailed by Ciro, circa 1987**

rhodium-plated, *the reverse with maker's initials A & S*

**R4 500 – 6 000**

NOTES

This is a copy of the brooch given to Wallis Simpson by Edward, Prince of Wales. The original brooch was sold by Sotheby's in 1987 and again in 2011 when the Elizabeth Taylor Collection was sold by Christie's.

Attwood & Sawyer produced quality vintage costume jewellery from 1957. A British company started in Porthcawl, Wales, they produced jewellery which included copies of the "Duchess of Windsor" jewellery. They distributed in stores across the UK, Europe and worldwide. The company was bought by Buckley Jewellery in 2001 who are now reproducing the famous A & S designs.

53

**Diamond-line bracelet**

the articulated bracelet designed as a series of claw-set links, set with 56 brilliant-cut diamonds, weighing approximately 5.5 carats, *length approximately 18cm*

**R30 000 – 35 000**

51



52

53



54

**Pair of diamond ear studs**

claw-set with a round brilliant-cut diamond weighing 1.010 and 1.045 carats respectively (2)

*Accompanied by a report no. 06110510 from Diamond Certification Laboratory, stating that the diamond weighing 1.010 carats is H in colour and SI2 clarity*

*Accompanied by a report no. 06110511 from Diamond Certification Laboratory, stating that the diamond weighing 1.045 carats is H in colour and SI2 clarity*

**R70 000 – 75 000**

55

**Cultured pearl necklace**

composed of two rows of cultured pearls approximately 9.00mm in size, to a gold clasp set with garnets and pearls, *inner length approximately 63cm*

**R10 000 – 15 000**

56

**Diamond ring**

claw-set with a round brilliant-cut diamond weighing 2.1930 carats, *size M½*

*Accompanied by a report no. 121200099/515927 from E.G. Laboratory, South Africa, stating that the diamond weighing 2.1930 carats is I in colour and VS1 clarity*

**R140 000 – 145 000**



54

55



56

57

**Pair of diamond ear studs**

claw-set with a princess-cut diamond weighing 0.710 and 0.705 carat respectively (2)

*Accompanied by report no. 420699 from the Jewellery Council of South Africa, stating that the diamond weighing 0.710 carat is E in colour and SI1 clarity*

*Accompanied by report no. 420424 from the Jewellery Council of South Africa, stating that the diamond weighing 0.705 carat is F in colour and VS1 clarity*

**R34 000 – 36 000**



57

58

**Pearl and silver spray brooch**

set to the centre with seven pearls; and a pearl and tourmaline set silver brooch, designed as a floral spray, the pearls of pink, white and champagne tint, accented with tubular cabochon-cut stones (2)

**R5 000 – 7 000**

59

**Pearl, coral and gold necklace**

designed as a row of cultured pearls approximately 7mm in size, interspersed with coral beads and gold rondels, length approximately 90cm

**R9 000 – 12 000**

60

**Semi-baroque pearl necklace**

composed of a single row of semi-baroque pearls of approximately 9mm in size, to a textured and pierced gold clasp accented with mixed-cut rubies and pearls, length approximately 75,5cm

**R6 000 – 8 000**



58



59

60





61

61

**Fancy link bracelet**

articulated, of tri-coloured and textured design, with diamond motifs and floral highlights, length approximately 19,5cm

**R26 000 – 28 000**

62

**Cultured pearl necklace**

composed of three rows of cultured pearls, approximately 6.5mm in size, to a gold bar clasp, inner length approximately 57,5cm

**R5 000 – 7 000**



62

63

63

**Diamond and gold crossover ring**

of geometric design, the tapering band horizontally-set to one end with a step-cut diamond weighing 1.790 carats, and to the other with two baguette-cut diamonds weighing approximately a total of 0.24 carat, size K½

*Accompanied by a report no. 154535 from The Jewellery Council of South Africa, stating that the diamond weighing 1.790 carats is G in colour and VS1 clarity*

**R95 000 – 100 000**





64

**German gold, diamond and pearl necklace**

composed of seventeen elongated pierced stylised links, suspending a pierced Y-shaped plaque accented with eight cultured pearls in sizes and eight claw-set round brilliant-cut diamonds weighing approximately 0.32 carat, *length approximately 37cm*

**R12 000 – 15 000**

65

**Diamond dress ring**

of abstract textured design, set to the centre with a brilliant-cut diamond weighing approximately 2.35 carats, *size M½*

**R60 000 – 70 000**

66

**Cultured pearl necklace**

composed of a single row of cultured pearls approximately 6,8mm in size, to a gold clasp collet-set with an opal, *length approximately 94cm*

**R4 000 – 6 000**



65

66



68  
part lot



69



67

67

**18ct gold wristwatch, Patek Philippe, 1960, ref. 799700**

manual winding damascened nickel lever movement, 18 jewels, stamped twice with the seal of Geneva, Gyromax balance, adjusted to heat, cold, isochronism and five positions, champagne dial applied with gilt baton numerals, chamfered bezel, snap on back, case and dial signed, 18k gold integral woven bracelet and Patek Philippe folding clasp, *diameter 33mm, suede case*

**R45 000 – 50 000**

68

**Gentleman's mother-of-pearl and sapphire dress set**

comprising: a pair of cufflinks, four buttons and two studs, the terminals centrally set with a square-cut sapphire within a cross-hatched border, engraved with the initials G.A.F., *retailers' fitted case, Page Keen & Page Ltd, Plymouth, one stud lacking terminal (8)*

**R5 000 – 7 000**

69

**Pair of gold and haematite cufflinks**

composed of interchangeable double-tubular batons (6)

**R2 000 – 3 000**



70

70

**Pair of Danish silver and sodalite cufflinks, 1970s**

of triangular abstract form, set to the centre with a sodalite bead, *stamped sterling, Brdt. B, Denmark*; a pair of Danish silver and green stone cufflinks, 1970s, collet-set to the centre with a cabochon green stone, *stamped sterling, Denmark, N.E. From, 925*; and a pair of silver cufflinks, 1970s, set with a ribbed brick-link, *stamped with maker's monogram (6)*

**R3 000 – 4 000**



71

71

**Georg Jensen silver money clip, designed by Sigvard Bernadotte**

pierced rectangular with central stylised leaf design, *signed Sigvard, the reverse impressed with numerals 289, Georg Jensen, Denmark*

**R1 500 – 2 000**



72

72

**Pair of gold and tourmaline cufflinks**  
oval, collet-set to the centre with conforming  
cabochon-cut green and pink tourmalines (2)

**R5 000 – 7 000**

73

**Greek gold pendant, Vourakis**

circular, moulded in relief with the portrait of  
a young man, his hair secured with a band  
decorated with greek-key motifs, suspended  
by four bale-links, *stamped maker's name*

**R10 000 – 15 000**

NOTES

Ioannis A Vourakis founded his jewellery  
atelier in 1926 at 8 Voukourestiou Street,  
105 64 Athens in 1926 where it is still located.  
The company is now administered by his  
grandson, Antonis D Vourakis, who continues  
to produce jewellery in the same tradition as  
his grandfather.



73

74

**Lady's 18ct gold and malachite**  
**watch, Piaget, 1970s**

manual winding, damascened lever  
movement, curved linear square malachite  
dial, integrated textured woven bracelet with  
Piaget locking clasp, *22mm square, length  
approximately 17cm*

**R20 000 – 25 000**



74





75



76



77

75

**Pair of gold, silver and ruby cufflinks**

oval, collet-set to the centre with a ruby (2)

**R2 000 – 3 000**

76

**Pair of gold and malachite cufflinks**

rectangular, bound to the centre with a double frame (2)

**R2 000 – 3 000**

77

**Gold fancy-link bracelet**

designed as a series of curb links, length approximately 21cm; together with a gold 1899 US Liberty head/double-eagle coin, claw-set to an open frame with rope border

**R20 000 – 22 000**



78

78

**Gold cigarette case, Asprey & Co Ltd, London, 1927**

rectangular, with engine-turned hinged cover, applied with the initials R.P.S. in a rectangular reserve, *length approximately 14cm long*

**R35 000 – 40 000**

79

**Gold hunting cased keyless lever watch**

14ct, damascened bi-metallic compensation balance, engraved balance cock, screwed chatons, base metal cuvette, white enamel dial with arabic numerals and calibrated outer ring, subsidiary dial for constant seconds, foliate hands, engine-turned cover numbered 609451, engraved with initials, *diameter of dial 4,5cm*

**R5 000 – 7 000**



79



80

80

**Gold cigarette case, Deakin & Francis Ltd, Birmingham, 1918**  
rectangular with rounded corners, the engine-turned case engraved with initials, 8,5cm long

**R15 000 – 18 000**

81

**18ct gold Audemars Piguet wristwatch, no 5297, ref. 5112**  
nickel lever movement, 21 jewel, free-sprung mono-metallic balance, adjusted to heat, cold, isochronism and 5 positions, champagne dial, applied baton numerals, subsidiary second dial, circular case with curved tapering lugs, dial, case and movement signed, with detachable Audemars Piguet 18ct gold weave bracelet and folding clasp, diameter 30cm, length approximately 19cm

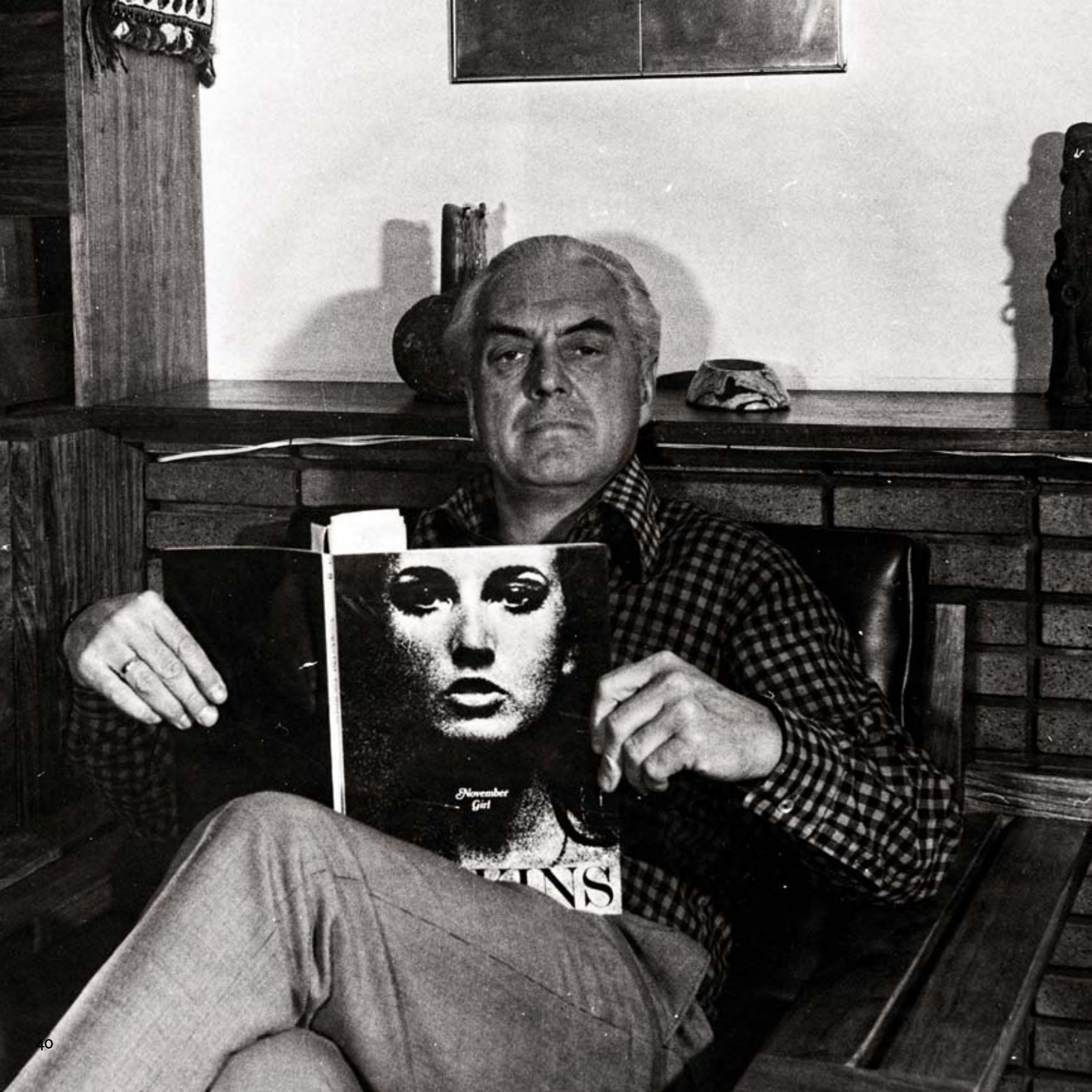
*Certificate of origin*

**R50 000 – 60 000**



81





# Erich Frey (1917-2004) Gold and silversmith

German-born Erich Frey (1917-2004) spent 25 years of his career in South Africa. During this time he brought innovation to the design approach of local manufacturing goldsmiths. He drew inspiration from the South African landscape, plant life, African art and the abundance of local and precious and semi-precious stones. He incorporated materials other than precious stones (such as wood and ivory) in his designs and explored these materials' natural form, texture and colour in composing their precious metal settings.

Born in Düsseldorf, he came from a family where the teaching of handcrafts was the order of the day. He underwent his apprenticeship and, in 1947, he was accepted as a member of the German gold- and silversmith guild. He lectured at the Kunst und Werkschule in Düsseldorf and opened his own studio. It was during this period that he was to meet his future wife, Ilse Hallen, who was serving her apprenticeship at a diamond and gem wholesaler in Düsseldorf.

He arrived in South Africa in 1952 and began his career in Pretoria. He was joined a year later by Ilse and, in 1963, they opened Erich Frey Jewellers. There was an ideal partnership with Ilse running the business and managing the showroom while Erich focused on designing and manufacturing his innovative and stylish jewellery. They were described as the 'gold and silver couple' and developed associations with local artists and connoisseurs including Walter Battiss, Esias Bosch and the young Albert Werth who, in 1963, was appointed curator of the Pretoria Art Museum and went on to become its Director. But it is perhaps through Frey's close friendship with Alexis Preller that one can see the kaleidoscope of ideas that the two men shared. The strong influence that Africa had on his designs is particularly evident in *lots 94, 113 and 114*, the silver, gold and hawk's-eye pendant which was a gift to Ilse on the birth of their daughter, Uta, in 1954.

Through his distinctive vision, Frey produced strong sculptural statements, as seen in *lot 93*, a carnelian, diamond and gold pendant, or through the use of bold, geometric forms on square-banded rings, *lots 86 and 88*. It is fascinating to trace the development of his style from early pieces such as the moonstone necklace, *lot 101*, made for Miss South Africa in 1966, to the 1981 diamond, sapphire and gold bangle, *lot 82*.

Frey lectured at universities both in South Africa and Germany. He was a founder member of the Pretoria Gem and Mineral Club in the late 1950s, and helped set up the first degree course in precious metal design at the University of Stellenbosch in 1966.

Technically speaking, Frey's use of cut and faceted semi-precious stones and innovative ways of setting stones, opened a new dimension of gemmological use in local design of precious metal, jewellery and other articles. As such, he made a significant contribution to the establishment of a gemmological industry in South Africa.

Throughout his career, Frey gained both national and international exposure through his lecturing and participation in exhibitions. He clearly gained the respect of his peers both locally and in Germany as having made a unique contribution to the design and manufacture of precious metal works of art as well as the teaching thereof.

His daughter, Uta, recalls "My father was an artist by nature – a craftsman, creator, great story teller, and lecturer who inspired and awed many with his creative insight and knowledge; a solitary and disciplined person who followed his own inner drum".

*cf.* Fred van Staden, 'Erich Frey and his Associates: A Unique Contribution to South African Jewellery and Design and its Goldsmith Tradition', *SA Tydskrif vir Kultuurgeskiedenis*, 25(1), June 2011.





82

82

**Diamond, sapphire and gold bangle,  
Erich Frey, 1981**

the wide bangle open to the reverse, the top with textured striations, set with four circular-cut sapphires weighing approximately 2.05 carats and four brilliant-cut diamonds weighing approximately 1.50 carats, *stamped with maker's mark and date*

**R50 000 – 60 000**

83

**Pair of gold and topaz earrings,  
Erich Frey, 1970s**

of open lozenge-shaped form, each claw-set with three round-cut topaz stones, *maker's mark* (2)

**R4 000 – 6 000**



83

84

**Gold and aquamarine ring,  
Erich Frey, 1960s**

the bezel of semi-circular outline, set with a square-cut aquamarine, *maker's mark, size N*

**R6 000 – 8 000**

85

**Gold and zircon brooch, Erich Frey,  
1970s**

designed as an openwork plaque with three rows of stylised star motifs embellished with seven tubular-set circular-cut zircons, *maker's mark*

**R8 000 – 9 000**



84



85



86

86

**Diamond and gold ring, Erich Frey, 1970s**

set with four raised triangular-cut diamonds weighing approximately 1.74 carats, set to a double trapezoidal base separated by an open division with textured central field, *maker's mark*, size  $K\frac{1}{2}$

**R30 000 – 35 000**



87

87

**Pearl, diamond and gold pendant/collier de chien, Erich Frey, 1970s**

designed as a flattened collar, with an openwork frame centred by a brilliant-cut fancy yellow diamond weighing approximately 0.25 carat, suspending a hinged plaque of abstract design, composed of four segments set with shaped rods headed by pearls of cream and grey tint, the segments united by a brilliant-cut diamond weighing approximately 0.40 carat, *later closing clasp*, *maker's mark*

**R40 000 – 50 000**



88

88

**Diamond and Gold ring, Erich Frey, 1970s**

tubular-set to the centre with a brilliant-cut diamond weighing approximately 0.76 carat, within a square, triple-tiered frame, tri-furcated band, *maker's mark*, size *N*

**R12 000 – 15 000**



89

**89**  
**Gold, silver and carnelian pendant,**  
**Erich Frey, 1970s**

tapered rectangular, set with a conforming carnelian, the bridge suspending a faceted lozenge pendant, *maker's mark*, length approximately 50cm

**R3 000 – 4 000**



90

**90**  
**Citrine and gold brooch and a pair**  
**of earclips, en suite, Erich Frey,**  
**1970s**

of open stylised foliate design, set to the centre with a pear-shaped citrine, *maker's mark*, clip fittings (3)

**R7 000 – 9 000**

91

**Gold and citrine ring,  
Erich Frey, 1970s**

of abstract outline, set with a square-cut citrine, the double two-claw setting raised above a textured platform, *maker's mark*, size O½

R5 000 – 7 000



91

92

**Gold and diamond ring,  
Erich Frey, 1970s**

tubular-set with five round brilliant-cut diamonds weighing approximately 0.40 carat, set to a protruding conical-shaped mount, *maker's mark*, size L

R6 000 – 8 000



92

93

**Carnelian, diamond and gold pendant,  
Erich Frey, 1960s**

of curved rectangular open abstract form, with central vertical spine, mounted with ribs of carnelian in shades of orange and brown, divided by tubular-set brilliant-cut diamonds, weighing approximately 1.10 carats, headed by a Y-shaped bail, *on a later gilt gaspipe chain*, *maker's mark*

R40 000 – 50 000



93



94

94

**Silver-gilt, smokey quartz and carnelian pendant, Erich Frey, 1970s**

wish-bone shaped, centred by an oval collet-set cabochon-cut smokey quartz, surmounted by a cross set with two collet-set cabochon-cut carnelians, with gilt chain, *maker's mark*, length approximately 55cm

**R7 000 – 9 000**



95

95

**Gold and lapis lazuli ring, Erich Frey, 1970s**

the cabochon-cut stone set to a bezel mount, *maker's mark*, size Q

**R12 000 – 15 000**



96

96

**Gold ring, Erich Frey, 1970s**

the domed crown with stylised and textured cellular indentations, textured shoulders, *maker's marks*, size L½

**R4 000 – 6 000**



97

97

**Gold and Australian opal matrix ring, Erich Frey, 1970s**

the cusped mount with protruding and textured platform, collet-set with a cabochon Australian opal matrix, *maker's mark*, size L½

**R6 000 – 8 000**





98

98

**Tourmaline and diamond ring,  
Erich Frey, 1970s**

tubular-set with a pear-shaped  
diamond weighing approximately  
0.98 carat to an opposing stepped  
tubular-set pear-shaped green  
tourmaline, *maker's mark, size K*

**R15 000 – 18 000**

99

**Gold, ruby and moonstone  
pendant brooch, Erich Frey,  
1970s**

of open lozenge outline, collet-set  
to the centre with a cabochon-cut  
moonstone, highlighted to the front  
with variously-cut claw-set rubies,  
*maker's mark*

**R18 000 – 20 000**

100

**Silver-gilt and moonstone  
pendant, Erich Frey, 1970s**

the open-work plaque of textured  
swirl design in the form of a  
constellation centred by a cabochon-  
cut moonstone, *maker's mark,*  
*10cm long*

**R5 000 – 7 000**



99



100

Ilse Frey, photographed by Dotman Pretorius, Pretoria, wearing a necklace designed by Erich Frey





101

101

**Silver-gilt and moonstone  
necklace, Erich Frey,  
circa 1966**

of radiating open abstract form,  
centred by a cabochon-cut  
moonstone, to a conforming neck  
chain, *length approximately 44cm*

**R15 000 – 20 000**

This necklace was made for Miss South Africa,  
1966, Johanna Carter. It was originally set with  
a diamond and was replaced by a moonstone  
after the ceremony.

LITERATURE

South African Panorama Magazine, 1966,  
page 26, illustrated

102

**Emerald, diamond and gold ring, Erich Frey, 1970s**

of open lozenge form, set to the centre with a square-cut emerald weighing approximately 2.38 carats, flanked by a pair of tubular-set brilliant-cut diamonds weighing approximately 0.30 carat, tri-furcated band, *maker's mark*, size Q

R12 000 – 15 000



102



103

103

**Pair of Transvaal jade and gold cufflinks, Erich Frey, 1970s**

stepped rectangular, set with a mottled green stone, *maker's mark* (2)

R7 000 – 9 000



104

104

**Silver, gold and malachite brooch, Erich Frey, 1970s**

of stylised sea anemone form, the centre set with a circular-cut malachite stone, *maker's mark*

R2 000 – 3 000

105

**Silver and sodalite brooch, Erich Frey, 1960s**

open triangular form, centred by an oval cabochon-cut stone, *maker's mark*; and a silver and carnelian pendant, Erich Frey, 1970s, of waisted outline centred by a cabochon-cut stone, *maker's initials* (2)

R1 200 – 1 600



105



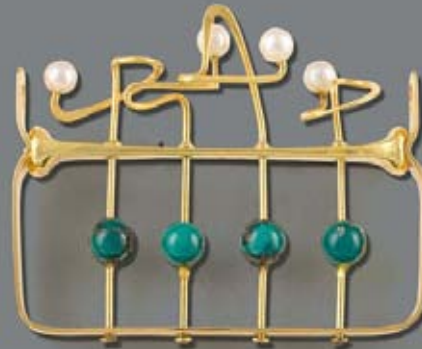


106



107

part lot



108

106

**Gold and turquoise pendant earrings**

of anchor form, headed by a turquoise bead, to a circular open wire-work clip

**R3 000 – 4 000**

107

**Pair of gold pendant earrings, Erich Frey, 1970s**

each circular clip suspending three line and ball drops; and a pair of silver and gold-plated pendant earrings, Erich Frey, 1970s, open wire-work, the rectangular frame with articulated fringe, to a circular clip (4)

**R4 000 – 6 000**

108

**Gold, turquoise and pearl pendant/brooch, 1970s**

rectangular abstract, set with four articulated rods, the centre of each with a turquoise bead and headed by a pearl, the sides with circular aperture, *maker's mark*

**R9 000 – 12 000**





109

**Gold and pearl ring, Erich Frey, 1970s**

stylised avian form and textured elongated protrusion, with raised mount set with a grey pearl, *maker's mark, size O*

R9 000 – 12 000

110

**Silver-gilt brooch, Erich Frey, 1970s**

rectangular, pierced and applied with five geometric-line work panels, *maker's mark*

R2 000 – 3 000

111

**Gold and silver brooch, Erich Frey, 1970s**

rectangular, of textured patinated bark form, accented with three gold striations, *maker's mark*

R7 000 – 9 000



109

Erich Frey in his studio, handling a silver and elephant's hair cuff, which was sold by Strauss & Co, February 2012, lot 286



110



111



112

112

**Gold and silver pendant, Erich Frey, 1970s**

the pierced rectangular silver plaque with vertical slotted shaft, centred by an oval pebble flanked by two pendants with reticulated triangular terminals, set to a fancy-link chain, *maker's mark*, length approximately 53cm

R5 000 – 7 000



113

113

**Silver cuff, Erich Frey, 1960s**

composed of six serrated and textured bands, *maker's mark*, inner circumference approximately 133mm; and a silver and agate brooch, Erich Frey, of cycladic form, headed by a cabochon-cut agate (2)

R4 000 – 6 000



113



114

114

**Silver, gold and hawk's eye stone pendant,  
Erich Frey, 1954**

of leaf form, the centre set with an oval cabochon-cut hawk's eye stone, set to an elongated open-link chain, *maker's mark*, length approximately 54cm

**R2 000 – 2 500**

This pendant was made by Erich Frey for Ilse on the occasion of the birth of their daughter, Uta.

115

**Silver bangle, Erich Frey, 1960s**

the centre applied with eight raised and textured bands, *maker's mark*, approximate inner circumference 150mm

**R4 000 – 6 000**



115



116

116

**Pair of silver earrings, Erich Frey, 1970s**

of shaped circular outline framing wire eyelet-shaped motifs, *maker's mark* (2)

**R800 – 1 000**





117

**117**  
**Black ivory, quartz, gold and silver**  
**pendant, Erich Frey, 1970s**

the geometric plaque heightened with  
a stylised bird, set to an open-link chain,  
*maker's mark, length approximately 57cm*

**R7 000 – 9 000**



118

**118**  
**Silver and rutilated quartz ring,**  
**Erich Frey, 1970s**

the free-form mount set with a square-cut  
stone, *maker's mark, size M½*

**R2 000 – 3 000**



119

**119**  
**Gold, silver and rutilated quartz**  
**pendant, Erich Frey, 1970s**

square, centring a pierced circular rutilated  
quartz and gold plaque, to a link chain,  
*maker's mark, length approximately 57cm*

**R12 000 – 15 000**





120



121



122



123

120

**Silver and rutilated quartz brooch, Erich Frey, 1960s**

of irregular triangular outline, set with a lozenge-shaped rutilated quartz within a conforming frame

**R3 000 – 4 000**

121

**Silver and agate brooch, Erich Frey, 1960s**

shaped triangular, with conforming entwined curved rods terminating in ball finials, enclosing a collet-set agate stone

**R5 000 – 7 000**

122

**Agate and gold ring, Erich Frey, 1970s**

circular, set to a cusped mount, carved with the figure of a goat, *maker's mark*, size *K*

**R5 000 – 7 000**

123

**Silver, ivory and aquamarine pendant, Erich Frey, 1960s**

lozenge-shaped, set with an ivory shield carved with chevron decoration, centred by a claw-set aquamarine, with dished pierced bail, set to a silver chain, *maker's mark*, length approximately 4,7cm

**R2 500 – 3 000**



124



124



125



125



124

**Silver and gold ring, Erich Frey, 1970s**

rectangular, heightened with a gold abstract platform, *maker's mark*, size M½; and a silver pendant, Erich Frey 1960s, circular, moulded in relief with a stylised figure holding bowls against a textured blackened ground, *maker's mark* (2)

R4 000 – 6 000

125

**Pair of silver cufflinks, Erich Frey, 1970s**

rectangular, studded with three rows of raised circular motifs, *maker's mark*, 26,5g, and another pair, rectangular, centred by a polished circular motif within bracket corners, *maker's mark*, 27,9g (4)

R2 000 – 3 000



126

**Various Properties**

126

**Ivory and brushed stainless steel mounted pendant, Kenneth Bakker, circa 1977**

of open abstract organic form, beaded terminals, set to a silver open link chain, *inscribed with artist's name and the date*, height approximately 9,9cm

R6 000 – 8 000



127



129



130

127

**18ct gold and diamond wristwatch, Omega, No 111057**

rectangular with damascened nickel lever movement, 17 jewels, mono-metallic compensation balance, champagne dial, applied baton numerals, diamond-set indexes at 12, 3, 6 and 9 o'clock, with gold Omega buckle, *dial, case and movement signed, length including lugs 35mm*

**R30 000 – 40 000**



128

128

**18ct gold wristwatch, Patek Philippe, 1945, Ref 1543, MVT 927928, Case 640385**

manual winding damascened nickel lever movement, 18 jewels, mono-metallic compensation balance adjusted to heat, cold, isochronism and 5 positions, silvered dial, applied with baton numerals, dot indexes at 3 and 9, Arabic numeral at 12, subsidiary seconds, gold *dauphine* hands, faceted down-turned lugs, with 18k gold Patek Philippe folding clasp, case, *dial and movement signed, associated crown, 35mm diameter*

**R50 000 – 70 000**

PROVENANCE

Accompanied by an Extract from the Archives confirming production in 1945 and sale on May 10th, 1946.

129

**18ct gold wristwatch, Jaeger-Le Coultre, case 2316158**

nickel lever movement, 20 jewels, mono-metallic compensation balance, adjusted to 4 positions, white dial with roman numerals, polished rectangular case, *dial and movement signed, length 30mm*

**R15 000 – 20 000**

130

**18ct gold Tank wristwatch, Cartier**

nickel lever movement, 17 jewels, mono-metallic compensation balance, white dial with roman numerals, blue steel hands, polished rectangular case, cabochon sapphire set winding crown, screwed down case back, *case dial and movement signed, length 30,5mm, associated strap and buckle*

**R18 000 – 24 000**

131

**Cartier 'Santos' stainless steel automatic bracelet watch**

nickel lever movement, 17 jewels, mono-metallic balance, satin finished dial with Roman numerals with secret signature at VII, blue steel hands, aperture for date, stainless steel case secured by 8 screws, cabochon sapphire-set crown, integral stainless steel bracelet and folding clasp, case, dial and movement signed

R12 000 – 15 000

132

**Stainless steel and gold centre Audemars Piquet 'Royal Oak' automatic wristwatch**

jewelled automatic lever movement, mono-metallic balance, grey hobnail patterned dial, applied baton numerals and hands, date aperture at 3 o'clock, screwed down gold bezel, steel and gold link bracelet, dial and bracelet signed, width 35mm

R30 000 – 40 000

133

**Stainless steel Jaeger-Le Coultre 'Reverso' rectangular wristwatch**

manual winding movement, with two-toned silvered dial, Arabic numerals, subsidiary seconds, blue steel hands, rectangular reversible case with reeded bezel, case, dial and movement signed, stainless steel Jaeger-Le Coultre buckle, length including lugs 42mm

R18 000 – 24 000

134

**Platinum Franck Muller 'Master Banker' curved rectangular wristwatch, Long Island No 482**

jewelled nickel lever movement, mono-metallic balance, gloss grey engine-turned dial, large luminous stretched Arabic numerals, aperture for date, two silvered subsidiary time zone dials, platinum rectangular case with screwed down back, screw-set lugs, case, dial and movement signed, with platinum buckle, length including lugs, 54mm

R90 000 – 100 000

135 - 150

No Lots



131



132



133



134