

AUSTRALIAN ANTIQUE & ART DEALERS ASSOCIATION



2021

ARMCHAIR ANTIQUES & ART FAIR CATALOGUE

ITEMS FOR SALE

DIRECTORY OF MEMBERS
& SERVICE PROVIDERS

ART-DESIGN-LIVING
aaada.org.au

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Buying with Confidence

WELCOME TO OUR SPRING ONLINE CATALOGUE

Dear AAADA supporters,

Many of us will receive Christmas Catalogues covering a wide range of offerings. However, I am excited to offer Australia's most exclusive Christmas Catalogue. Here you will find 'one-off' pieces to present to that very special person. Some you will be able to put a red ribbon around, others will just make a spectacular entrance. Either way, you will be supporting a Small Australian Business which, unlike many other sources of antiques, offer a guarantee of quality and authenticity. This is a bumper offering which has grown from the success of previous catalogues. I am proud of the quality of treasures being offered and hope to hear stories about how these pieces have brought happiness to both the giver and receiver.

May this season bring a fresh start to an exciting new year for you all.

Andrew Simpson
PRESIDENT

The Australian Antique & Art Dealers Association
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COVER IMAGE:
The Find Antiques
p 84-85

Abbott's Antiques

Established 1931.

We are proud to announce that in June this year we celebrated **90 years** of continuous family trading on Sydney's North Shore.

We always carry a good selection of fine 18th & 19th Century English furniture, porcelain, sterling silver, glass & jewellery plus Sheffield plate, 18th Century drinking glasses, bronzes, clocks & Max Dupain photography.



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www.abbottsantiques.com.au

Open:
Mon-Fri: 10am-5pm
Sat: 10am-4pm



Pair of Royal Crown Derby floral painted green ground **gilt decorated covered vases** signed by W.E. Mosely dated 1905. H 22cm. **\$2950 pair**



Royal Worcester Highland Cattle painted **gilt decorated vase** & cover signed by Harry Stinton dated 1961. H 21cm. **\$2,950**



Signed Thomas Webb red **cameo glass vase** with engraved white floral overlay, c. 1890. H 25cm. **\$3,950**



George 111 mahogany **secretaire bookcase** with a fitted satinwood lined interior, c. 1805. H 250 X W 112 X D 55cm. **\$12,500**



Fine Italian Florentine sienna & serpentine **marble specimen table** with scagliola decorated centre on a later walnut base, c. 1700.
H 75 X W 230 X D 107m. **\$49,500**



Max Dupain (1911 - 1992). Australian. Silver gelatin photograph titled 'The Little Nude'- 1938/ later printing. Authenticated verso by Max's daughter, Danina. H 42 X W 30cm. **\$4,950**



Victorian sterling silver **4 piece crested tea & coffee service** with engraved floral decoration. London 1854 by Joseph & Albert Savory. H 28cm. **\$3,950 set**

Anne Schofield Antiques

This year we are excited to be celebrating the 50th anniversary of Anne Schofield Antiques. In 1970 we opened the first specialist antique jewellery shop in Australia on Queen Street Woollahra, an elegant tree lined boulevard which has become one of the finest shopping precincts in Sydney.

Member of the AAADA

Member of the Society of Jewellery Historians (SJH)

Life Fellow of the Powerhouse Museum Sydney

Approved Valuer of the Australian Government's Cultural Gifts Programme

Author (with Kevin Fahy) of AUSTRALIAN JEWELLERY, 19th and early 20th Century.

Specialising in 18th, 19th & early 20th century fine quality jewellery, including Australian jewellery.



Anne Schofield Antiques

Anne Schofield

36 Queen Street

Woollahra NSW 2025

02 9363 1326

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www.anneschofieldantiques.com

Open:

Tues-Fri: 11am-5pm

Sat: 10am-2pm



Victorian oval **moonstone and diamond ring**, locket section at the back of the 18ct gold setting. English. c. 1860. H 1.5cm. **\$9,800**



Georgian diamond 'daisy' cluster earrings the diamonds total approx. 2ct. Silver and gold settings. English. c. 1820. D 1.5cm. **\$11,000**



Antique **15ct Etruscan style earrings** with three tassels pendant from V shaped bases with gold balls above. English. c. 1875. H 5.5cm. **\$2,600**



English Antique **diamond anchor brooch**, the diamonds total 3.44ct, silver and gold setting, English. c. 1870. H 4cm. **\$15,000**



French 18ct gold concave rib flexible **gold bracelet**, 75gm. c. 1940. W 3cm, D 7cm. **\$12,000**



Australian 18ct **gold grapevine brooch** with pearl bunch of grapes, attributed to Alfred Lorking, Sydney. H 4cm x W 4.5cm, c. 1860. **\$10,500**

Antique Unique & Modern Jewels

Since 2004 Leigh has been sourcing beautiful Georgian, Victorian, Edwardian, Art Deco & collectable jewellery from all over the world.

Regular trips abroad to London, Paris, Dublin, New York, Istanbul have resulted in being able to find those unique, enticing and very individual bespoke pieces that have been much appreciated by clients for their individuality & provenance. Pieces indeed that buyers will treasure for life.

In the past few years high quality modern jewellery has been added to the fine collection, meeting now the requirements of clients seeking either genuine antique pieces or the latest, most modern bespoke items.

Exquisite diamond jewellery either antique or modern is always commented favourably upon & is complemented by all other precious gemstones in a wide variety of interesting styles. One can find in the collection, earrings, rings, necklaces & pendants, enhancers, bracelets, bangles, fobs & brooches. Indeed something for everyone!

Shortly displaying on Instagram & Facebook.



Leigh & Brian Enever
0419 149 743
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www.antiqueanduniquejewels.com

Showing at selected
Antique & Vintage Fairs

Open: By appointment

Private Showings as
requested in private homes

18ct Early Victorian Garnet Cravat Pin

This Pin is gorgeously different & a very desirable Antique acquisition. Mid Victorian, c. 1860, it is in absolute top condition. Set in 18ct yellow Gold with dimensions somewhat longer than other examples of Cravat Pins (length 6.5cms) it features a glossy Cabochon Garnet, centring a star set creamy high lustre Pearl. There is fine Gold detail surrounding the Garnet, with Gold embellishment also at the lower half of the Pin. Original Box too – what a bonus! **\$1,690**



Art Deco Diamond Ring c. 1925

Gorgeous Art Deco 18ct handmade Diamond Ring is so typical of the Deco Style. It features a centre old cut Diamond, Bezel set, of 0.35cts. approximately, G/H colour & SI clarity. There are a further 18 Single Cut Diamonds of similar quality ranged around the main stone, as well as in the shoulders of the Ring. The Ring weighs 3.36 grams, has a total weight of 0.55ct (although it looks to be more) and is a large finger size of 'R'. However, it could be easily re-sized. A beautiful original & much sort after Art Deco Jewel! **\$3,890**



Antique Navette Solid Opal & Seed Pearl Ring

Solid Opal Ring, in the unusual Navette/Marquise Style, in virtually perfect condition, with beautiful scroll work right around the outside of the Shank. The Opal itself shows glorious flashes of predominantly blues & greens & is ringed by 18ct Yellow Gold. To enhance the Opal further there are 12 lovely old Pearls nestled within an 18ct Yellow Gold scalloped edging which surrounds the outer rim of the Ring. c. 1865. **\$3,390**



**Victorian Enamel & Seed Pearl
Demi Parure**

The beautiful, quite large, antique brooch, approximately 50mm in length, is the centrepiece of the Demi-Parure. Set with Blue Enamel in 18ct Yellow Gold it is quite an intricate design. The matching earrings are quite delightful too. An excellent drop dimension of approximately 25 – 30mm they are excellent for both day & night wear. A very lovely duo. c. 1875. **\$4,460**



**Victorian Sterling Silver
Buckle Bangle**

This Victorian Silver Bangle, c. 1880, is in excellent condition for age. Quite a wide bangle with interesting & intricate scrollwork it also has a good size inner dimension of 6.5cms. It is very well preserved and has a firm clasp with safety chain. **\$990**



**Vintage 15ct. White Gold
Diamond Pendant**

This dainty drop pendant is so well preserved for its age. It is not so large that it would overwhelm any other jewellery you may choose to wear but would complement all pieces. It is an item that could be happily worn daily. However the Diamond stands alone, and is certainly a good one. Please note the Chain is not original and has been added just for display. c. 1940. **\$2,750**



Late Victorian/Early Edwardian Diamond 'Flower' Bracelet

Either Late Victorian or Early Edwardian this lovely old Bracelet has 9 Old Cut Diamonds of excellent quality for old cuts, which form a Flower Shape & total 0.65cts. As well there are 40 further Diamonds surrounding the centrepiece, totalling 0.40cts. - thus over a full ct. in all. The Diamonds are G/H colour & S1-P1 clarity. The inner dimension of the Bracelet is approximately 60mm so a really good size. Total item weight is 18.11 grams; c. 1895. **\$6,690**

Antique Unique & Modern Jewels

Leigh & Brian Enever
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www.antiqueanduniquejewels.com



Georgian 15 ct. Antique Hallmarked Garnet & Seed Pearl Ring

This late Georgian Ring has been so well preserved. It is in excellent condition featuring 5 half pearls of good creamy lustre set across the top of the band & embellished with 8 deep red wine coloured garnets situated on either side of the pearls. Gold knots intersect the garnets to show a true Georgian style. The ring is very well hallmarked and has beautiful complementary scroll work down both sides of the shank. c. 1840. **\$2,390**



Deco Period 18ct White Gold Old Cut Diamond Engagement/Dress Ring

Such a pretty 'all rounder' this old style 'Posy' ring could serve as an engagement ring or simply a lovely dress ring. The centre old cut diamond stone is colour G, approximately 0.20 cts. with 7 round old cut diamonds surrounding the centre stone. There are a further 4 round single cut Diamonds in the shoulders.

Total ct. weight is just under 0.5cts; Total Item weight is 4.25 grams; Finger size 'P'. c. 1935. **\$2,650**



Hallmarked Platinum Victorian Ruby & Diamond Traditional Band Ring

This beautiful antique ring styled in platinum & 18ct yellow gold would serve as an engagement ring or simply a very attractive eternity or dress ring. The centre ruby in this is 0.35 cts & is flanked by a further 2 rubies weighing 0.37 cts. The colour of the 3 Rubies is red with purplish overtones, oval & round cut, & multi claw set. As well there are 2 round brilliant cut diamonds, very bright, illusion set over platinum, colour G/H, clarity SI-1-SI2. The ring is an O/P size but with care to preserve the Hallmarks it could be re-sized. c. 1890. **\$3,350**



Platinum & 18ct Gold Diamond Ring Suite

Antique stylish diamond engagement ring set in a very pretty feminine design in platinum & 18ct yellow gold comprising of a round old brilliant cut diamond of 0.20 cts, G colour & SI clarity. The accompanying bridal band is fashioned in 18ct white gold & features 6 round old cut diamonds G/H colour.

Total weight 3.84 grams. This suite represents terrific value too as a dual purchase. c. 1905. **\$2,890**



Antique Hallmarked Diamond 'Key' Brooch By Rodd Of Melbourne

A really lovely item of antiquity & so well preserved, this very pretty brooch was created by well known antique jewellery company, Rodd of Melbourne. It is styled in 9ct Yellow Gold in the fashion of a key with several well know symbols contained in its styling. An old cut high level Diamond is the centrepiece. Measurement is 35mm breadth & total weight is 2.64 grams. c. 1935. **\$1,650**



Hallmarked 1923 Curb Link Bracelet With Heart Padlock

This lovely old 9ct rose gold bracelet features a hallmark on each link and is in excellent condition. Created in the late Edwardian period. The Bracelet measures 19cm X 8mm with a heart padlock and an oval safety chain and lock. The heart locket is carved with a scrolling foliate motif & measures 21mm X 17mm. Total Weight 43.19 grams. **\$2,950**



Edwardian Art Nouveau Sapphire & Pearl Pendant

Set in 9ct yellow gold & beautifully preserved this lovely pendant from the Art Nouveau era has a very pretty blue sapphire as its centrepiece. It is embellished with a creamy South Sea Pearl of excellent lustre suspended in the centre of a short ball link chain. Length of pendant is 38mm. Total weight 3.84 grams. A very pretty feminine piece. c. 1900. **\$1,890**

Brans Antiques and Art

Fine quality furniture, sculpture and works of art from the ancient to the 20th century - English, European and Oriental.

Specialising in English and European furniture from the 17th and 18th centuries, classical sculpture, Japanese works of art, Chinese porcelain.

BRANS



John Brans
30-34 Glyde Street
Mosman Park WA 6012
0412 385 555
john@bransantiques.com
www.bransantiques.com

By appointment only



A rare Japanese **Meiji period carved ivory marsupial**. This is a most interesting piece and probably carved based on a very early etching, because while it is supposed to be an Australian marsupial, it looks somewhat more like a guinea pig's head on a rat's body and carrying two young in its pouch while marsupials only carry one. Finely carved and of historical interest because of the quirky anatomy. H 10cm. c. 1880. **\$4,400**



A large and superbly modelled Japanese Tokyo School **Meiji Period bronze seated monkey**, on finely carved wood naturalistic felled tree stump base. Signed beneath bronze. H 37cm on base. c. 1900. Meiji Period 1868-1912. **\$16,000**

Christopher Day Gallery

The Christopher Day Gallery was established in 1979, dealing in 19th and 20th century traditional and modern art. Over this time, we have advised and helped form many collections around Australia and worldwide. We purchase paintings outright or sell on a commission basis.



Celebrating 42 Years
42nd YEAR EXHIBITION

cnr Elizabeth & Windsor Streets
Paddington NSW 2021
0418 403 928
cdaygallery@bigpond.com
www.cdaygallery.com.au

Open:
Wed and Fri: 12-3.30pm
Sat: 12-6pm
or by appointment



Sir Hans Heysen (Australian, 1877-1968)
Misty Morning, Hahndorf. Dated 1923. Watercolour. 37.5 × 45.5cm.
Signed & dated 1923, lower right. **\$42,000**



James Thomas Soper. (English. 1817 - 1893). The Old Mill.
Dated 1848. Oil on board. 49.5 × 65.5cm.
Signed dated 1848 lower right. **\$4,400**



James R Jackson (Australian, 1882-1975)
Middle Harbour, Sydney. c. 1940. Oil on canvas.
45 × 55cm. Signed lower right. **\$11,000**



Weaver Hawkins (Roakin) (Australian, 1893-1987)
Daisies. Dated 1944. Oil on wood panel. 44.5 × 48.5cm.
Signed & dated '44 lower right. **\$8,800**



Garry Shead (Australian, born 1942). *The Welcome*, c. 2000. Oil on board. 47 × 53cm. Signed lower right. **\$44,000**



Italian School (Milani). *Pasta Eaters*. c. 1880's. Oil on board. 50.5 × 62cm. Signed lower right. Original frame. **\$6,600**



David Boyd (Australian, 1924-2011). *Lyrical Lake*, Dated 1981. Oil on canvas. 51 × 61cm. Signed lower left. Original frame. **\$22,000**

Day Gallery

Day Gallery was founded in 2010 by Vincent and Helen Day.

The focus is to exhibit works of art that are relevant to Australian culture from our colonial history, through to pieces expressing a contemporary point of view regarding social and environmental issues by emerging Australian artists.



DAY GALLERY

Vincent Day
Helen Day
27-29 Govett's Leap Road
Blackheath NSW 2785
0404 930 120
0424 842 294
info@daygallery.art
www.daygallery.com.au

Open:
Frid-Mon: 10am-5pm

Thea Proctor. The Fountain 1925
Woodcut on Japanese paper, hand coloured.
19.9 × 19.4cm.
Signed in pencil in the lower margin.
\$12,500



Ethel Spowers (1890-1947).
The Diamond, 1927.
Colour linocut on Japanese paper.
24 × 24cm. Signed and dated lower left.
The poem:
Little girl, Little girl, where have you been?
Gathering Roses to Give to The Queen
Little Girl Little Girl What Gave She You?
She Gave Me A Diamond As Big As My
Shoe! Provenance: Dame Nellie Melba.
c. 1930. **\$12,000**



Houghton Forrest (1826-1925). Mt Olympus from Lake St Claire, Tasmania. c. 1895. Oil on paper on board. 26.5 × 37.5cm.
Signed with monogram lower left. Original frame. Good condition. **\$20,000**



Ethleen Palmer (1906- 1958) Masked Finches, 1936. 10.1 × 10.9cm.
A colour linocut printed on Japanese paper, numbered, dated, titled and signed lower margin. Edition 48 of 75 exhibited: Ethleen Palmer: Printmaker of the 1930s: Colour Linocuts and Serigraphs 1933-1951, The Ward Gallery, Sydney, 29 April - 24 May 1980, no.23 (illus. p.4, another example). **\$3,300**



Adelaide Perry (1891-1973). Still Life, 1938. 60 × 50cm.
Oil on canvas. Signed and dated lower right. Housed in the original carved timber frame. **\$7,500**

Douglas Stewart Fine Books Pty Ltd

Specialising in rare books, maps & globes, historical ephemera, photographs, Australian art and antique children's games. Every month we publish a new email catalogue - sign up via our website. Member of the major international associations in our trade.

**DOUGLAS
STEWART
FINE BOOKS**

Douglas Stewart
720 High Street
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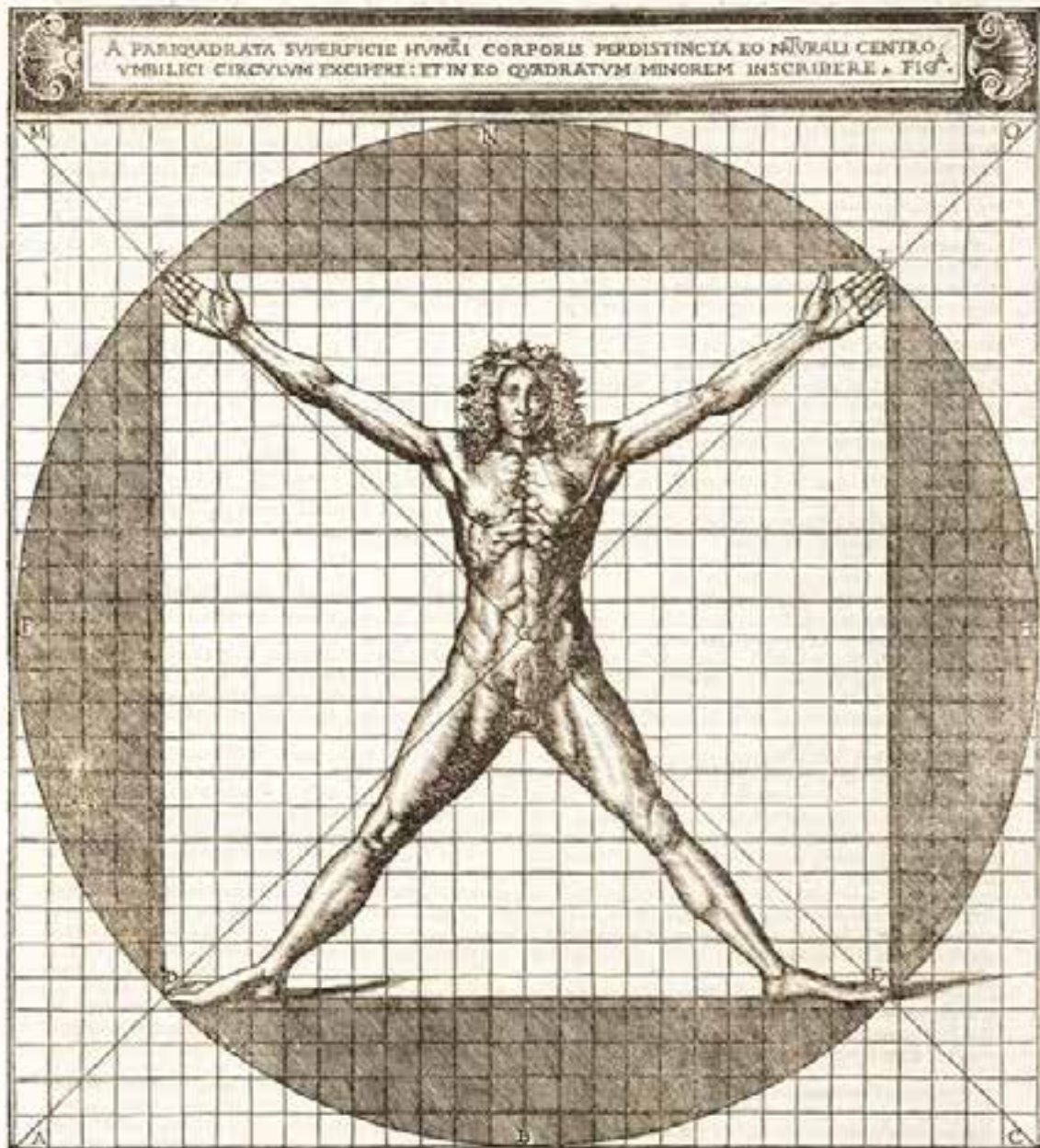
Open:
Mon-Fri: 10am-6pm
Sat: 10am-4pm
Closed public holidays



A rare pair of antique English Hepplewhite mahogany bookcases, c. 1780, each measuring 198cm high, 57cm wide, 36cm deep, of unusual slim proportions with flame mahogany drawer fronts, cockbeading and astragal glazed doors with adjustable shelving. Provenance: Windsor Antiques, Melbourne, with original purchase receipt dated 1963. \$38,500

Full description and images on our website:

<https://douglasstewart.com.au/product/a-rare-pair-of-antique-english-hepplewhite-mahogany-bookcases/>



MARCUS VITRUVIUS POLLIO; Cesare DI LORENZO CESARIANO (translator and artist) (Italian, 1483 - 1543)
Di Lucio Vitruvio Pollione De Architectura Libri Dece Traducti de Latino in Vulgare affigurati

[Como, Lombardy] : Gotardus de Ponte, 1521. Folio (430 × 290mm), contemporary full vellum, spine with manuscript title and ornament; title page with woodcut printer's device; ff. [I], II-III, [VIII], I-CLXXXIII, [1 errata], illustrated with 117 woodcuts in the text (10 full-page); two hand-drawn diagrams by Forzano at margin of f. 72 (recto); a few small worm holes and paper repairs, otherwise a superb copy with very wide margins, crisp and bright and with only very occasional and light spotting. The theories of the Classical Roman writer Marcus Vitruvius Pollio (active late 1st century BCE - early 1st century CE), particularly those on theatrical perspective and stage architecture, had a major influence on the Italian Renaissance. Provenance: early ownership signature of Giovanni Battista Forzano (of Savona) dated 1600.
\$90,000

Full description and images on our website:

<https://douglasstewart.com.au/product/di-lucio-vitruvio-pollione-de-architectura-libri-dece-traducti-de-latino-in-vulgare-affigurati/>

Douglas Stewart
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Armadale VIC 3143
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Open:
Mon-Fri: 10am-6pm
Sat: 10am-4pm
Closed public holidays



Malby's terrestrial globe.

London : Malby & Sons, [c. 1856].

Twelve-inch terrestrial globe, engraved gores over papier-mache base, recently waxed and polished, analemma, engraved brass polar calottes, engraved graduated brass meridian and wooden horizon ring (the paper calendar in expert facsimile), mounted by four support struts on turned mahogany stand resting on three fluted balled feet, engraved compass stretcher with magnetic metal dial encased in glass at the base; overall measurements 95 × 40 × 40cm.

A fine mid-Victorian floor globe with a rich, warm patina. Provenance: private collection, Victoria.

\$16,500

Full description and images on our website:

<https://douglasstewart.com.au/product/malbys-terrestrial-globe/>

abner ad ioab: et ait. Nūc usq; ad in-
 terfectionem tuam mihico deservies. An
 ignoras q; periculosa sit deservies?
 Q; si quisq; nō hīs p̄lo ut omittat
 p̄sequi t̄ro suos? Et ait ioab. Q; uir
 dñs: si loq; hūiles mane: recessisset
 p̄stus p̄sequens fecit suū. Insonat
 ergo ioab hūana: et t̄rit omnis exco-
 tus: nec p̄stus sunt ultra isrl: neq; in-
 terfectionem. Abner autē et viri eius
 abierunt p̄ captivā mōab tota nocte
 illa: et transierunt iordanem: et habitata
 om̄i belproū mōab ab castra. Por-
 ro ioab cōsiliis om̄ibus abner & gerga-
 uir om̄is p̄stus: et deservies de p̄stis
 dauid: hūc: et novis viri excoptio alahde.
 Scitū autē dauid p̄cussit de b̄niamin
 et de viris q; cōtē tū abner: et cōsolle-
 genta: qui et mortui sunt. Videtur
 alahde: et sepelivit eū in sepulcro p̄is
 sui in bethleem. Et ambulavit tota
 nocte ioab et viri qui erant cum eo: et
 in ip̄o repulso p̄cussit in hebron.

Eada ē rego sōga accitatio:
 Inter domū dauid et inter domū
 saul: dauid p̄fectus et sūp̄ sūp̄
 robustior: domus autē saul t̄p̄fecta
 quondā. Manq; sūt filij dauid i hebrō.
 sūp̄ p̄mogenit̄ n̄ amon de archi-
 nodū uelicit: et post eum eliab de abi-
 gail uxore nabal carmeli. Porro mo-
 abislon: filius maacha filie tholomai
 regis gessit. Quattuor autē abomas
 filius agubter quirit̄ saphacias filius
 abuthal. Regius quoq; theraam: de
 regla uxore dauid. Ipsi nam sūt dauid
 in hebron. Cum ergo esset p̄ctus inter
 domū saul et domū dauid: abner filius
 nec regēbat domū saul. Fecerat autem
 saul cōubina nomen rēpha: filia a-
 rthia: ingressusq; ē ad eū abner. Die-
 q; hithofeth ad abner. Quare ingressus

ro ad concubinam p̄ctis nūc ē. Qui
 trāns nūc p̄ctis uelicit hithofeth:
 ait. Nūc q; caput canis ego sum ad
 uersum rudā iudicē: q; fecerim mēdiciā
 super domū saul p̄ctis nūc: et sūp̄ sōga
 et p̄ctis eius: et nō mēdiciā te in
 manu dauid: et tu requisisti in me q;
 argueres p̄ muliere hodie. Nec faciat
 deus abner: et hūc addat ei: nisi quō
 iuravit dñs dauid sic faciat cum eo ut
 mēdiciā: et q; hūc de domo saul: et t̄rit
 thronus dauid sūp̄ isrl: et sūp̄ rudā
 a tū usq; bethleem. Et nō p̄ctis mēdiciā
 ei quirit̄: q; mēdiciā illi. Nūc ergo
 abner nūc ad dauid in hebron
 p̄ctis se dicit. Nūc ē mēdiciā: et ut loque-
 rentur. Nūc mēdiciā: et ut mēdiciā
 mea tū: et reducat ad te unū
 isrl. Qui ait optime. Ego faciat tūc
 mēdiciā: sed unū rem p̄ctis a te dicit.
 Nūc uelicit mēdiciā mea: amē: adduc-
 tis mēdiciā mēdiciā saul: et sic mēdiciā
 et uelicit me. Nūc autē dauid mēdiciā
 ad hithofeth filia saul dicit. Sed de
 uxore mea mēdiciā: quam despondi
 mēdiciā tūc p̄ctis philistini. Nūc
 ergo hithofeth: mulier. tam a viro suo
 hithofeth filio laio. Sequitur autē: cum
 vir sūp̄ p̄ctis usq; baurim: et dicit
 ad eū abner. Vade et mēdiciā. Qui re-
 mēdiciā ē. Remēdiciā: nūc abner
 ad hithofeth dicit. Et hūc: nūc
 uelicit hithofeth dauid ut mēdiciā
 sūp̄ uos. Nūc ergo facit: qui domus
 locut̄ ē ad dauid dicit. In manu
 sūp̄ mēdiciā dauid saluabo p̄ctis mēdiciā
 isrl: de manu philistini et om̄is
 inimicos eius. Locutus ē autē abner
 etiam ad b̄niamin. Et abiit ut loq;ret̄
 ad dauid i hebron om̄ia q; planuerat
 isrl et uniuerso b̄niamin: unūq; ab
 dauid in hebron tū uiginti uiris. Et

GUTENBERG, Johannes (c. 1398 - 1468)

A leaf from the Gutenberg Bible.

[Mainz : Johannes Gutenberg, circa 1454-55]. Single folio leaf. 371 × 300mm, printed on recto and verso, black gothic lettering of forty-two lines in double columns, large two-line initial letters rubricated in red; light foxing and very small edge chips, remnants of binding along one edge with tiny fragments of manuscript binder's waste presumably from the original or otherwise early binding; a fine example housed in a maroon cloth chemise and custom clamshell box.

A LEAF FROM THE FIRST WESTERN BOOK PRINTED BY MOVABLE TYPE, THE GUTENBERG BIBLE.

Provenance: The Mons - Trier II copy, widely dispersed in fragments from the sixteenth to twentieth centuries.

\$220,000

Full description and images on our website:

<https://douglasstewart.com.au/product/a-leaf-from-the-gutenberg-bible-2/>

Douglas Stewart Fine Books Pty Ltd

**DOUGLAS
STEWART
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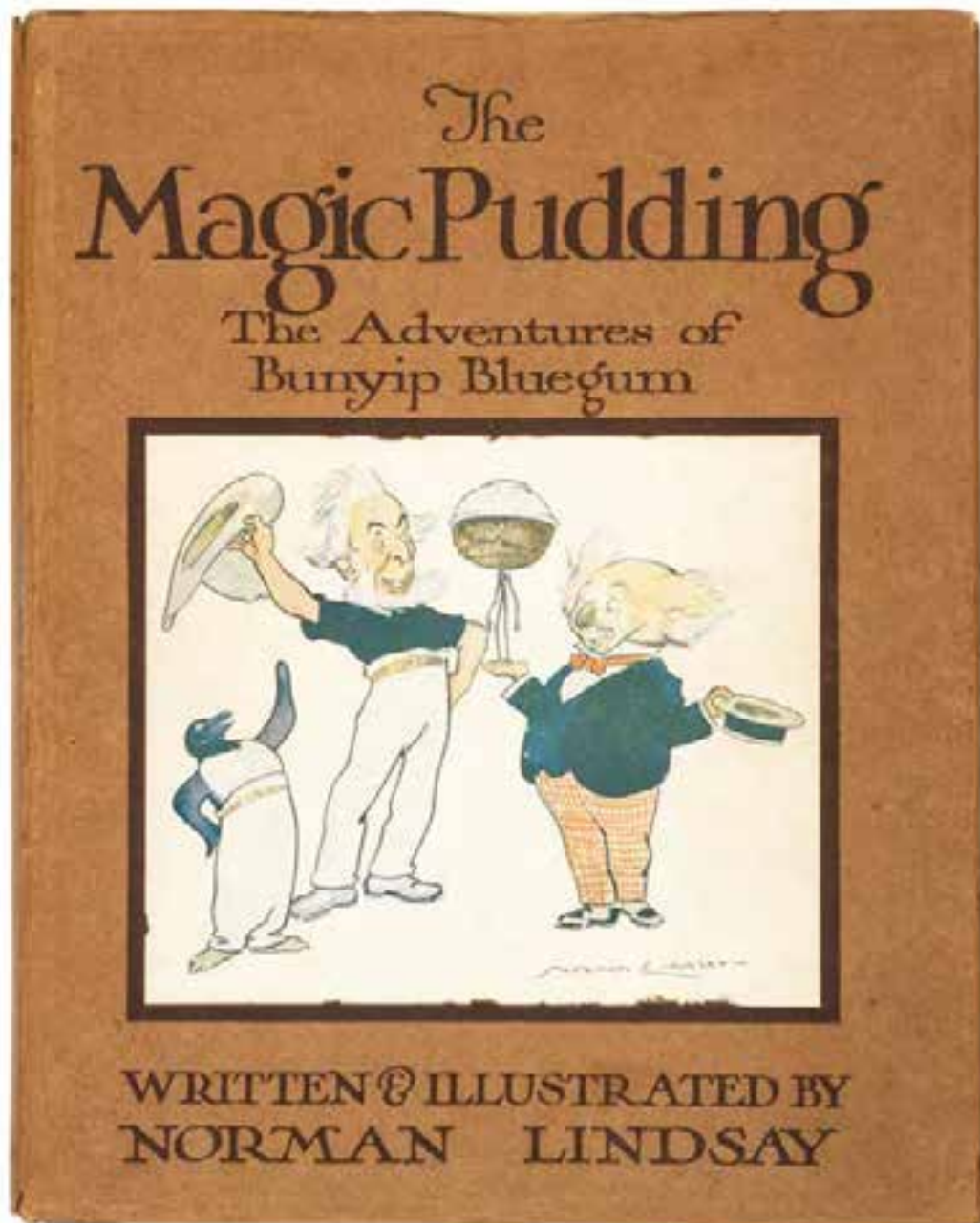
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SPENSER, Edmund (1552-1599); CRANE, Walter (1845-1915)
Spenser's Faerie Queene.

Edited by Thomas J. Wise. London : George Allen, 1894-97. Quarto, nineteen parts in original illustrated wrappers, illustrated by Crane throughout. The deluxe edition printed on Japanese vellum, limited to 28 copies of which 25 were for sale. A very fine set with some creasing to the lower yapp edges. Magnificently illustrated by Crane, and a highpoint of Arts and Crafts publishing. Provenance: Brooklyn Public Library, U.S.A. (deaccessioned, without any ex libris markings at all), in custom folding cases, which while now split, housed the set in exceptional condition. Newly commissioned clamshell boxes now house the set.
\$16,500

Full description and images on our website:
<https://douglasstewart.com.au/product/spensers-faerie-queene-2/>



LINDSAY, Norman (1879-1969)

The Magic Pudding : Being the adventures of Bunyip Bluegum and his friends Bill Barnacle & Sam Sawnoff.

Sydney : Angus & Robertson, 1918. Quarto, quarter-cloth over papered boards, lettered in gilt on the spine, in fine original illustrated dust jacket (corners rubbed, Japanese paper reinforcements to a few splits), patterned green A & R endpapers, colour title page, pp. 171, illustrated throughout by Lindsay. A fine copy of the first edition in the original dust jacket, with a presentation inscription signed in full by Norman Lindsay to Brian Penton 'To my friend Brian, a true lover of books, Norman Lindsay'. The Magic Pudding is without doubt the most famous Australian children's book ever published, and for nearly a century has never been out of print. Signed copies are notably rare. Provenance: Brian Penton (1904-1951), journalist, novelist, and friend of the Lindsay family.
\$12,000

Full description and images on our website:

<https://douglasstewart.com.au/product/the-magic-pudding-signed-first-edition/>

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DOBELL, William (1899-1970)

Study for Portrait (Peter Burns c. 1943)

Oil on card, signed and titled centre right W. Dobell / Study / for Portrait, 38 × 30cm, finely framed in period style.

A newly identified portrait of artist and designer Peter Burns by William Dobell. Peter Burns designed Dobell's first Melbourne exhibition (and catalogue) at the Museum of Modern Art, Heide, in 1960. Previously sold as an anonymous portrait.

Provenance: commissioned by Mrs. Gregory Blaxland, Sydney.

\$50,000

Full description and images on our website:

<https://douglasstewart.com.au/product/study-for-portrait-peter-burns-c-1943>



WARHOL, Andy (1928-1987)

Tomato Soup (1968)

New York : Factory Additions, 1968. Screenprint in colours, on smooth wove paper, 813 × 476mm (image), 891 × 588 mm (sheet), signed in black ballpoint pen on the reverse, stamp-numbered 33/250 (there were also 26 artist's proofs lettered A-Z), from the series Campbell's Soup I. Complete and untrimmed, the full sheet, printed surface in very good condition with the colour rich and strong, the sheet mounted to a backing sheet with textile tape and then to a canvas backboard, very slightly cockled due to the backing sheet, a fine example, framed.

The original icon of the Pop art movement.

Feldman & Schellmann II.46. Provenance: Christie's London.

\$295,000

Full description and images on our website:

<https://douglasstewart.com.au/product/tomato-soup-1968/>

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Margaret Woodward (b 1938)

Child Amongst the Cushions "Priya", 1994. Pastel on Paper on Canvas 121 × 143cm.

Signed and dated lower right "Woodward '94". Ill: in Margaret Woodward, page 105. **\$30,500**

<https://www.felliamelasgallery.com.au/works/margaret-woodward-art-for-sale/>



Vida Lahey (1882-1968). c. 1920's. "Still Life with Wattle".

Oil on Board, 21 × 28cm, signed lower left.

Private collection Canberra, ACT. **\$12,500**

<https://www.felliamelasgallery.com.au/works/still-life-with-wattle-oil-on-board/>



David Mackay Harrison (b 1941) "Ballerina". Bronze.

H 49 x W 52 x D 39cm. Signed with initials DMH and Ed:5/100. **\$7,500**

<https://www.felliamelasgallery.com.au/works/ballerina-david-mackey-harrisson-sculpture/>

Kevin (Pro) Hart (1928-2006).

"Shift Bosses Playing Cards". c. 1997.

Oil on Board, 118 x 84cm signed lower left.

Private collection, NSW. **\$35,000**

<https://www.felliamelagallery.com.au/works/shift-bosses-playing-cards/>



Cam Crossley (b 1960)

'Venus of Alexandria Bay' 2019.

Bronze, Ed: 3/10 H 57 x W 37 x D 21cm.

Signed and numbered on reverse
with artist's seal in the bronze.

\$5,750

<https://www.felliamelagallery.com.au/works/venus-of-alexandria/>



William (Bill) Coleman (1922-1992).

"George Bell Homework". c. 1951. Oil on Board, 30 x 38cm,
signed lower left. Private collection Sydney NSW. **\$4,500**

<https://www.felliamelagallery.com.au/artist/william-coleman-art-for-sale/>



Roland Wakelin (1887-1971). c. 1954. "Landscape" 1954.

Oil on Board, 42 x 54cm, signed and date lower right.

Private collection country NSW. **\$8,500**

<https://www.felliamelagallery.com.au/artist/roland-wakelin/>

Grafton Galleries

The business was founded in 1945 by former WWI nurse Elsie Cook. Her son, Peter Cook, after a career in the Army, joined Elsie in 1959. He wrote two books on antiques, was a long standing author of a column in the Women's Weekly and was a panellist on the ABC show "For Love or Money". Hartley Cook is now the third generation dealer in the business.

Quality English, European and Asian furniture, silver, glass, ceramics, paintings and decorative items.



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A large Japanese Meiji period **Satsuma dish** in the form of an abalone shell.
c. 1900. W 43cm. **\$2,750**



Japanese Meiji period **carved woolly mammoth tusk**, depicting kangaroos and other animals, c. 1900.
Length: 37cm. **\$3,500**



English, **Art Deco bowl**, Minton.
1924. D 25cm. **\$1,150**



An exceptional Japanese articulated **ivory lobster**, c1890. Overall length: 93cm. **\$8,500**



Extremely fine Shibayama group, late Edo/early Meiji period, c. 1870. H 5cm. Signed by grandson or great grandson of Senzo Shibayama. **\$4,250**



Two ivory carvings of kangaroos with joeys. Japanese. Meiji period. c. 1890. H 14cm. **\$1,600 each**

Grange Antiques

We (Kevin and Linda) have operated Grange Antiques in Tasmania for 30 years focusing on the motto "Furniture for Life". Look forward to meeting you sometime soon.

Australian furniture & pottery; Australiana; decorative objects; 18th & 19th century furniture; Maritime; oak furniture; Scrimshaw; taxidermy; Treen; walking canes



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A pair of items by Charles Abbott of Hobart Town. Both items are inscribed by Charles Abbott. The Gnomon being of bronze and having the markings of a true Southern Hemisphere sundial indicator for the Hobart area being DMS Lat 42° and 53'. Gnomon 25cm long. c. 1880
The Sterling Silver pocket watch engraved by Charles Abbott bearing his name and location to the internal. The watch being presented to Edward Ellis of the Crowns Lands Office in Hobart. c. 1880. Pocket Watch 5cm diameter. **\$3,800 pair**



A forged blacksmith made whaling harpoon hunting implement with collapsing barbs to the entry point and remnants of the old hemp rope. c. 1880. H 75 x W 12cm. Tasmanian origin. **\$1,850**



A Birdseye Huon Pine miniature **4 drawer chest** displaying great colour, patina and proportions to match. An elegantly bullseye decorated backboard and the whole resting on nicely turned feet. c. 1860. H 56 x W 37 x D 25cm. Tasmanian origin. **\$6,500**



A rare cedar country chair with evidence of the original green paint. A similar illustration in the 19th century Australian Furniture book. c. 1850. H 86 x W 45 x D 40cm. NSW origin. **\$1,650**



A pair of leg irons dug up in the Scottsdale area and in as found condition possessing surface rust patina. Central circular link missing. Did he or she escape ?? . c. 1860's H 84 x W 15cm. **\$2,800**

Gray Reid Gallery

Since 1999 led by Alister Reid, Gray Reid Gallery has become renowned for a beautifully curated unique yet timeless collection. Bespoke handmade fine jewellery, contemporary Australian jewellery, antique and vintage jewellery and objects d'art are featured. Our showroom hosts exhibitions from artisan-designed, contemporary jewellers and members of The Gold and Silversmiths Guild of Australia. We showcase an exceptional range of antique and vintage items.

At Gray Reid Gallery we have an onsite jewellery workshop housing a dedicated team of Master jewellers and jewellery specialists of the highest order. Skilled in both traditional and cutting-edge jewellery techniques.



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Antique Christopher Dresser Jugs.

The glass jugs have ebony handles and hinged lid.
With makers marks and international registration marks English.
c. 1880. H 242mm. **\$3,800**

<https://www.grayreidgallery.com.au/store7b869bb9/Antique-Christopher-Dresser-Jugs-p262672718>

References

Hukin and Heath 1878-1883 [Christopher Dresser 1834-1904 by Michael Whiteway Page .99] Additional Reference Dr Christopher Dresser was the first industrial designer, running a studio supplying designs to many different manufacturers in several countries. The early part of Queen Victoria's reign was a period of extraordinary change in Britain. Queen Victoria's husband, Prince Albert, had tried to reform the standards of design to meet the challenges of industrial production methods by establishing the Government Schools of Design, and in 1850 it was decided to hold an International Exhibition in London. The Great Exhibition of the Works of Industry of All Nations was a great success and had over six million visitors in the six months that it was open, but it only emphasized the urgent need for higher standards in industrial design. Christopher Dresser was trained at the Government Schools of Design, and absorbed the principles of such design pioneers as Owen Jones and A.W.N Pugin. He developed his own language to produce designs more suitable to the materials and processes used in their realization. In 1876-77 he visited Japan to study its arts and industries, and so impressed was he by his observations that his designs were transformed- he came to understand that decoration was not necessary to create beauty and that even the most humble objects deserved to be well designed. On his return to London he embarked on the most remarkable series of designs of his career, culminating in the foundation of the Art Furnishers' Alliance in London's New Bond Street, a store dedicated to the artistic interior. Dresser pioneered the aesthetic ideas that have dominated design over the last 100 years. Michael Whiteway Christopher Dresser 1834-1904



Art Nouveaux 18ct. Yellow gold and natural horn pendant.

The pendant has a hand-carved tear drop shaped honey coloured natural horn drop mounted in 18ct. Yellow gold. Matching is a yellow hand-cut triangular shaped decorative motif fixed to an 18ct. yellow gold trace chain with a barrel clasp. c. 1910. 7 x 1.5cm. Chain Length 42.5cm. Provenance: Private collection, family heirloom.

\$2,800

<https://www.grayreidgallery.com.au/store7b869bb9/Art-Nouveaux-18ct-Yellow-gold-and-horn-pendant-p262672633>



Vintage 18ct. white gold, Queensland boulder opal and diamond ring

The ring is set with a central claw set a natural solid Queensland boulder opal. The opal displays a lively play of colour with green, violet and blue tones. Twenty-four round brilliant cut diamonds with a G colour and VS clarity are claw set around the opal. With a total weight of 1.20ct. The ring has a swept up split shank. Stamped 750. c. 1950s.

\$9,700

<https://www.grayreidgallery.com.au/store7b869bb9/Vintage-18ct-White-gold-Queensland-boulder-opal-and-diamond-ring-p262672599>

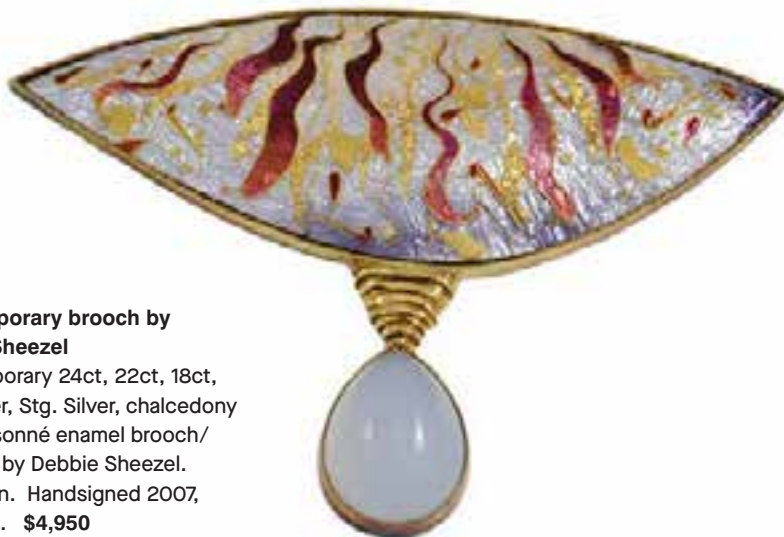


Antique 22ct. yellow gold, ruby and rose cut diamond ring.

The ring is bezel set with a natural ruby with a known weight of 1.05ct. Two rose cut diamonds are Swiss set into the shoulders of the ring. They have a total weight of .18ct with a colour of F/G and a clarity of VS. Date stamp 1916. Birmingham hallmark. English. Size: "M 1/2".

\$5,400

<https://www.grayreidgallery.com.au/store7b869bb9/Antique-22ct-yellow-gold-ruby-and-rose-cut-diamond-ring-p262672610>



Contemporary brooch by Debby Sheezel

Contemporary 24ct, 22ct, 18ct, fine silver, Stg. Silver, chalcidony and cloisonné enamel brooch/pendant by Debbie Sheezel. Australian. Handsigned 2007, 58grams. **\$4,950**

<https://www.grayreidgallery.com.au/store7b869bb9/Contemporary-Chalcidony-and-Cloisonne-Enamel-Brooch-p262672531>



Vintage 18ct. yellow gold, diamond and enamel ring

The ring is grain set in 18ct. White gold with twenty single natural diamonds. The bombé style ring in the form of a stylised knot made from 18ct. Yellow gold rope and alternating sections of blue and green vitreous enamel. c. 1950s. Size 'L'. Stamped 18K ITALY. Country of Origin Italy, Measuring 22 mm, with a band measuring 4.5mm. **\$3,800**

<https://www.grayreidgallery.com.au/store7b869bb9/%E2%80%8BVintage-18ct-Yellow-gold-diamond-and-enamel-ring-p356989049>



14ct. Yellow gold Art Nouveau brooch

The brooch represents a stylised female form among a floral landscape. Stamped 14K Kremeniz. 2.4 x 2.4cm. American. c. 1890. **\$2,200**

<https://www.grayreidgallery.com.au/store7b869bb9/14ct-Yellow-gold-Art-Nouveau-brooch-by-Kremeniz-p262672632>

Greene & Greene Antiques

Fine quality antique and estate jewellery, English and European ceramics and sterling silver, Georgian to Art Deco glass, collectable items and handsome gifts with small pieces of furniture.

Michael & Victoria bring a wealth of knowledge with over 40+ years of trading and have been members of the Australian Antiques & Art Dealers Association (AAADA) for many years. Michael is on the NSW chapter committee and Victoria is a member of the National Council of Jewellery Valuers (NCJV), a fellow of the Gemmological Association of Australia and she was also a past President of the Ceramic Collectors Society.

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Large 18ct yellow gold and diamond brooch/pendant by Boris Le Beau, approx. 3.9ct. of diamonds, American. c. 1970. \$11,000

An Art Deco Joe Descomps bronze sculpture cast by Etling Foundry Paris titled 'Scent of the Rose', Paris, c. 1925, H 48 x W 61 x D 26cm. \$12,500





Large Austrian made **platinum plaque brooch** with a 14ct. gold pin with approx. 4.2ct. of diamonds in total, c. 1910. **\$18,950**



Edwardian **15ct gold necklace** featuring pink beryls, pale aquamarines and natural seed pearls, c. 1900. **\$5,500**



Russian cut crystal and silver **claret jug**, by Khlebnikov, c. 1910, H 27 x W 14cm. **\$4,950**



A large exhibition quality **Bohemian ruby glass vase** with white overlay, faceted, gilded and hand painted in polychrome enamels, c. 1860, H 60 x D 23cm. **\$7,950**

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Platinum Art Deco ring set
with 10 rose cut diamonds, royal
blue, Ceylon type sapphire and
brilliant cut diamonds. c. 1910.
\$8,950



14ct gold **Imperial Russian locket** with ikon. c. 1910. **\$3,925**



A 9ct **Victorian REGARD locket set** with paste stones imitating ruby, emerald, amethyst, ruby and diamond. c. 1870. **\$1,450**



Selection of Diamond and gold
Edwardian cluster rings. c. 1910.
From \$1,650



15ct yellow gold and black opal ring (approx. 7.85ct.s) from Lightning Ridge, Australia, made by Larard Bros. c. 1910. \$8,875



18ct yellow gold demi-parure set with ruby and seed pearl.
c. 1870. \$4,250



14ct yellow gold and platinum Edwardian Diamond
bow brooch. c. 1910. \$4,975

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A Tortoiseshell comb tiara, a Scottish jewel c. 1905, by James Cromar Watt.

The gold mount is decorated with enamel, Mexican fine opals and Mother of Pearl, signed with his monogram. Cromar Watt (1862-1940) was a trained architect with a wide ranging artistic interest, amongst them metalwork and enamelling. The larger pieces of his work are recorded as the alms dish at Kings College Chapel Cambridge, the mace used by the students Representative Council, and the tablet enamel bronze over the fireplace in the Court Room. Doctor Watt made a special study of Chinese art and amassed a large collection of porcelains, jade and silk paintings, most of which he gave to the Aberdeen Art Gallery. Illustrated on the cover on Pre-Raphaelite to Arts and Craft Jewellery by Charlotte Gere, formerly of the British Museum and the National Art Collections Fund and Geoffrey Munn of Wartski. \$25,000



I purchased this **ivory parure** some 40 years ago and have never seen anything comparable for sheer style, elegance, and quality of execution since. When worn with a white or cream wedding dress the pair of bracelets, necklace, and earrings they would be perfect when set off with a tiara. It will be impossible to find an ivory tiara, but a simple diamond one can be found to make a definitive ensemble of great taste.

This parure was a special order carved from drawings supplied probably from France and made in Canton by Chinese workman c. 1840, every panel is an astonishing masterpiece in miniature of the carvers art.

The bracelets are small at seven inches a link could be taken out or the dress made with a sleeve.

The colour of the ivory needs a slight contrast with the dress and the neckline should contain or support the necklace. **\$25,000**



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A magnificent **coral and 18 ct. gold Egyptian revival necklace**, of sublime beauty and quality, only achieved by the finest Victorian Italian jewellers working in London in the 1870s.

Possibly by Castellani or Giuliano but unmarked.
Only suited to the discerning buyer with great taste.
\$45,000





This fine and very rare **18 ct. gold malachite brooch** with a contemporary photograph of the owner to the rear is probably not South Australian. The use of the oak leaf and acorn in a wreath as a symbol of strength, wisdom and longevity is unlikely to be found in the wine growing colony of South Australia.

The acorn would suggest that the brooch was made by Christian Ludwig Qwist circa 1870 who was both a photographer and goldsmith although the brooch is unmarked in Sydney from malachite mined at Peak Downs near Copperfield in Queensland.

With the conclusion of the tortuous sale of the Kennedy Collection to the National Museum of Australia nearly all the known gold mounted malachite jewels formerly in private hands are now held in institutional collections.

The purchase of this brooch by a collector of Australian jewellery provides him or her with an opportunity to buy something seriously rare for the sum of **\$9,750**



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[An Australian Aboriginal Family]
c. 1890s. Pair of carved and stained wooden figures on plinths, each with collector's label annotated "Australian figure" in ink on base, one figure annotated "29WA" and "Page 14, Vol. 1" in gouache and pencil on back of plinth, 31 x 8.1 x 6.5cm and 29 x 9.3 x 7cm. Minor surface loss to man's beard. The woman is holding a baby in a woven basket, while both figures appear to be wearing kangaroo fur garments. Provenance: Warren Anderson, Bonhams' Sale 2010. Ref Item #CL187-69 **\$5,500**

Letter From Bookseller James Tyrrell To Robert Croll and Henry Lawson's Autograph On Slip 1915. Typed letter on "Tyrrell's Limited" letterhead signed and annotated by bookseller James R. Tyrrell, and "Henry Lawson" autograph in ink on slip of ledger paper affixed with a pin to the letter, 26.5 x 21.2cm (letter) and 7.1 x 20.8cm (slip). Faded typed text, old folds, creases, foxing and paper loss to letter; creases, perforations and slight rust stains to slip. The letter, dated "26.11.15", is from bookseller James Tyrrell (Aust., 1875–1961) to author and collector Robert Croll (Aust., 1869–1947). It discusses the sale of *Satyrs and Sunlight*, a book by Hugh McCrae, and Croll's request for an autograph by Henry Lawson. The letter states "re *Satyrs and Sunlight*, we have a purchaser for a copy, who will give 63/- for one in good condition, do you care to part with your copy at this price, allowing us 10% commission? If you accept this offer kindly send the book by first post as our client is leaving Sydney next week. A few days ago Henry Lawson told me of your request for his autograph, and mentioned that he would send on something to you, as he is likely to forget to do so, I enclose an autograph with my compliments." The annotation, most likely in Croll's hand, reads "[Accepted] with thanks. Nothing short of [5 pounds and 5 shillings] (less commission) would tempt me. 30.11.15." Ref: ADB. Item #CL203-25. **\$3,300**



Rembrandt van Rijn (Dutch, 1606–1669).

Man In A High Cap [Portrait Of Rembrandt's Father]

1630/c1800 impression. Etching, initialled and dated in plate upper left, 10.1 x 8.5cm.

Ref: Bartsch #321/iii/iii, Hind #22/iii/iii, Nowell-Usticke #321/v/vi.

This etching was made the year Rembrandt's father died. A prosperous miller and a supportive father of nine children, Harmen Gerritszoon van Rijn (1568–1630) was the model for numerous paintings and etchings by Rembrandt. In this etching, he is wearing a Middle Eastern-inspired cap. During the 1630s, Rembrandt, who was "intrigued by the Middle East", depicted many of his subjects wearing Middle Eastern garments. "By the early seventeenth century the commercial enterprises of Dutch merchants had reached the Middle East, so exotically dressed foreigners were a familiar sight in the streets and marketplaces of Amsterdam. Exotic attire became a fashion fad, and Dutch men, including Rembrandt himself, would sometimes be portrayed wearing similar outfits." Interestingly, the family name of "van Rijn" is a Dutch "toponymic surname meaning 'from (the) Rhine River.'" Ref: Wiki; The Met (NY); NGA (USA). Item #CL203-1. **\$3,900**



Uluwatu [Surfing]

c1970s. Gouache, 68 × 32cm (image). Slight mount burn to margins. Original artwork for a travel poster, promoting Uluwatu in Bali, Indonesia. Uluwatu was discovered as a surfing destination in 1972 following the release of the 1971 surf film *Morning of the Earth* by directors Alby Falzon and Devid Elfick. The film portrays surfers living in spiritual harmony with nature, making their own boards (and homes) as they travelled in search of the perfect wave across Australia's north-east coast, Bali and Hawaii. Ref: Wiki. Item #CL203-66. \$2,650

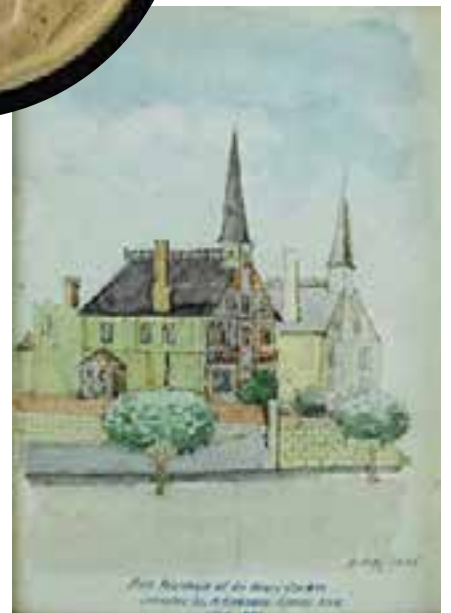
Sir Henry Parkes and Final Residence

c. 1890s & 1935. Plaster relief portrait with hand-painted border possibly by Nelson Illingworth, and watercolour with pencil, plaster relief titled "Sir Henry Parkes" in ink verso, watercolour initialled "E.H.B." and dated "1935" in pencil lower right with caption in ink below image, 23cm (plaster diameter) and 15.8 × 11.3cm (watercolour). Slight stains and foxing to plaster and painting respectively. Framed. Caption reads "Final Residence of Sir Henry Parkes, Johnston St, Annandale, Sydney, NSW. Died 1895." Born in England, Sir Henry Parkes (1815–1896) was a "colonial Australian politician and longest-serving non-consecutive Premier of the Colony of NSW...He has been referred to as the 'Father of Federation' due to his early promotion for the federation of the six colonies of Australia... [He was] an early critic of British convict transportation and a proponent for the expansion of the Australian continental rail network. Parkes delivered his famous Tenterfield Oration in 1889...which led to his instigation of a conference in 1890 and a Constitutional Convention in 1891, the first of a series of meetings that led to the federation of Australia. He died in 1896, five years before this process was completed. He was described during his lifetime by *The Times* [London] as 'the most commanding figure in Australian politics.' [Australia's first prime minister] Alfred Deakin described Sir Henry Parkes as having flaws but nonetheless being 'a large-brained self-educated Titan whose natural field was found in Parliament.'" Ref: Wiki. Item #CL203-9. \$2,200



Lorna Nimmo (Aust., 1920–1990).

[Leopards] 1940. Colour linocut, printed à la poupée, signed, dated and captioned with a verse in pencil in lower margin, 16.5 × 17.3cm. Old mount burn. The verse reads "'My son, my son', said his mother, ever so many times graciously waving her painted tail, 'What have you been doing now that you shouldn't have done?' – Rudyard Kipling." Image held in the National Gallery of Australia. Painter Lorna Nimmo studied art at East Sydney Technical College and various colleges and universities in France and the UK. She was the first woman to receive the Wynne Prize for a painting in 1941 and the first female president of the Australian Watercolour Institute, presiding from 1955 to 1958. Ref: DAAO. Item #CL203-51. \$3,850



Justin Miller Art

The Justin Miller Art collection features museum quality artworks by Australia's most important artists as well as leading international contemporary artists. Operating on the secondary market, Justin Miller Art negotiates on behalf of the nation's most important private, corporate and institutional collectors, advising on the purchase and sale of 19th and 20th century Australian and Aboriginal, European, American and Asian paintings, drawings and sculptures. Our gallery in Paddington, Sydney is a dynamic space for the presentation of major works by the most sought after Australian and international artists.

Specialties: Fine Art (19th and 20th century art, Australian, Aboriginal, International, European, Contemporary)

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John Olsen (b. 1928)
Kimberley in Flood (Diptych),
1984, oil on composition board
signed and dated lower right
183 × 244cm. **\$425,000**

Provenance:
Allen D. Christensen Collection,
California (label attached verso);
On loan to the Art Gallery of
Western Australia, Perth (label
attached verso);
Deutscher Fine Art, Melbourne;
Company collection, Adelaide;
Deutscher-Menzies, *Australian
and International Paintings*,
Sydney, 5 March
2002, Lot 50;
Private collection, Sydney

Exhibited:

The Land Beyond Time: paintings and drawings by John Olsen, Art Gallery of Western Australia, May 1984, cat. 97/98 (label of artwork on loan to AGWA attached verso). A touring exhibition to Queensland Art Gallery, Brisbane, 21 November 1984 - 6 January 1985; Newcastle Region Art Gallery, 8-29 September 1985; Wollongong City Gallery, 1 November - 8 December 1985; Perc Tucker Regional Gallery, Townsville, 3 January - 9 March 1986; Tamworth City Gallery, April - May 1986; Orange Regional Gallery, 1 June - 7 July 1986; Lewers Bequest and Penrith Regional Art Gallery, July - September 1986; Wagga Wagga City Art Gallery, October 1986; Westpac Gallery, Victorian Arts Centre, Melbourne, November 1986; Araluen Art Centre, Alice Springs, December, 1986; Shepparton Art Gallery, December - January 1987; Nolan Gallery, Lanyon, February - 31 March 1989; Centre Gallery, Gold Coast, 17 June - 13 August 1989; Manly Art Gallery, 7 September - 15 October 1989; North Adelaide School of Arts, March 1990.

Literature:

The Land Beyond Time: painting and drawings by John Olsen, The Art Gallery of Western Australia, 1984, p.76, cat. 97/98 (illus.). *Australian Art: Colonial to Contemporary 1780s-1990s*, Deutscher Fine Art, Melbourne, August 1996, cat.87 (illus.) The beauty of the Kimberley landscape has had an enduring influence on John Olsen's work since his first visit to the region in 1982. Olsen described his engagement with the Kimberley as having 'an impact which makes one strive for familiar points of reference: to compare the complex of channels through the Wyndham salt flats to the gigantic nervous system, or the strange rock formations of the Bungle Bungle to abandoned Buddhist temples. It is as though the observer is forced to seek a key to their messages, but there really is no point in making such comparisons because the North-West remains unique: a territory with a fearful fascination and an unforgettable charisma which have no relationship to any other human experience.'

1. Preface in Olsen, J., *The Land Beyond Time*, The Macmillan Company of Australia, Melbourne, 1984.



Margaret Olley (1923 - 2011), *Cornflowers and Red Lacquer Compot*, 2010/11, oil on board, 76 × 102cm. **\$95,000**

Provenance: Private collection, Queensland. Exhibited: *Margaret Olley: The Inner Sanctum*, Philip Bacon Galleries exhibiting at Sotheby's Galleries, Sydney, 2-17 March 2012, cat. 8. *The Sound of Art*, William Robinson Gallery, Brisbane, 14-25 July 2017

Margaret Olley's *Cornflowers and Red Lacquer Compot* is both an exquisite and characteristic example of the revered Australian artist's work. These deftly painted still-life pieces provide intimate insights into the artist's life and home. Her Paddington studio, purchased in 1964, was famously foreverstrewn with floral bouquets, eclectic pottery collections and arrays of fruit, all of which came to life on her canvases in richly painted compositions. Olley was the subject of two winning Archibald awards in her lifetime. The first was a 1948 portrait by William Dobell and the second a portrait by Ben Quilty in 2011, the same year that *Cornflowers and Red Lacquer Compot* was completed. The enduring popularity of these two portraits bears testament to her important role in the art world, both as a painter and a philanthropist.

<https://justinmiller.art/artist/margaret-olley/>



Thea Proctor (1879 - 1966). *The Music Room*, c. 1930, watercolour on paper, signed l.l.c. 'Thea Proctor', 46 × 57.5cm. **\$15,000**

Provenance: Macquarie Galleries, Sydney; Dr Karen Helms, Christopher Day Gallery, Paddington; The Estate of the Late Peter Morris, Sydney; Shapiro Auctions, *Australian & International Art - Session 1*, 25 May 2021, Lot 40; Private collection, Sydney Exhibited: *Autumn Exhibition 1989*, Christopher Day Gallery, Paddington, Cat. No. 4. Born in Armidale, NSW in 1879, Thea Proctor was one of the best-known Australian women painters of her time. Studying in both Sydney and London, Proctor exhibited painted fans, inspired largely by the works of Charles Conder, at the 1907 *Women's Work* exhibition in Venice. Upon her return to Australia she helped form The Contemporary Group with G.W. Lambert in order to encourage younger avant-garde painters. Her beautiful pictures underpinned Sydney Modernism throughout the 1920s, and in her later life she did a great deal to bring attention to the work of her cousin, John Peter Russell.

<https://justinmiller.art/artist/thea-proctor/>

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Tim Storrier (b. 1949)

Equine Impedimenta (Tully's Baggage), 2019, bronze, edition of 50, H 36 x W 22 x L 49cm, base length 31.5cm.

\$18,000

Equine Impedimenta (Tully's Baggage) is an exquisite sculpture of a horse with an assortment of artist's paraphernalia strapped to its mount. Inspired by the artist's fascination with horses and the history of our human relationship with them Tim Storrier states, "Horses are beautiful creatures. Their partnership with us is ancient and although not without coercion it has been a wonderfully productive relationship" (Bowral, 2020). Having done numerous studies, drawings and paintings of horses and having collaborated with a master sculptor, Liao Shengxiang, Storrier was inspired to create these bronze maquettes that stand as tributes to these beautiful creatures.

William Robinson (b. 1936) *Bright sea at Cape Byron*, 2007, oil on canvas, signed and dated lower right. 100 x 162cm.

\$275,000

Provenance: Collection of the artist;
Private collection, Queensland

A magical feeling for the spirit of place combines with a grand vision of the ocean and adjacent landscape in this large scale, light-filled work. Here the artist, as expressed in his own words, invites the viewer '...to live in the vision itself.' The Robinsons purchased a retreat near Byron Bay in 2005 and the paintings from this area are both rare and among the artist's finest.

The beautifully detailed foreground foliage in the present picture demonstrates aptly William Robinson's exceptional skills as a colourist, and in the rendering of the ocean his ability to capture extraordinary effects with clarity of light.



Of his solo exhibition at the Ray Hughes Gallery in 1994, critic John MacDonald stated 'Robinson is the only non-Aboriginal artist since Fred Williams and John Olsen to give... an entirely new view on the Australian landscape'.

William Robinson is represented widely in public collections, including the National Gallery of Australia; Australian university collections; Parliament House, Canberra; many Australian regional galleries; Artbank; Museum of Brisbane and State Library Queensland; all Australian mainland state collections; and internationally in the collection of the Metropolitan Museum of Art, New York; The Vatican Museum, Vatican City; the Auckland Art Gallery and Waikato Art Museum, Hamilton in New Zealand. <https://justinmiller.art/artist/william-robinson/>



Bessie Ellen Davidson (1879 - 1965). *Still life with a Bowl of Fruit* oil on cardboard, signed 'Bessie Davidson' verso, 46 × 39.6cm. **\$120,000.**

Exhibited: *Bessie Davidson & Sally Smart - Two artists and the Parisian avant-garde*, Bendigo Art Gallery, 20 March - 26 July 2020; *Innovative Australian Women*, Lauraine Diggins Fine Art, Melbourne, 25 March - 31 July 2020; *Collectors' Exhibition 2017*, Lauraine Diggins Fine Art, Melbourne, 3 June - 29 July 2017; *Australian Women Artists: Between the Wars*, Lauraine Diggins Fine Art, Melbourne, 3 March - 25 April 2015.

Bessie Davidson is known for her paintings of still lifes, interiors, portraits and landscapes, all of which are imbued with beautiful light, tone and colour. After settling in Paris, the artist's adopted home from 1910 onward, Davidson's exceptional talents were recognised both there and abroad when in 1931 she was appointed the Chevalier de la Légion d'Honneur for Art and Humanity by the French Government. Her work was included in the exhibition *Australian Impressionists in France*, National Gallery of Victoria, 2013, and she was the subject of a book, *A Studio in Montparnasse: Bessie Davidson: An Australian Artist in Paris* (Penelope Little, Craftsman House, 2003).

Davidson's continuing interest in light, atmosphere and colour is perhaps most evident in her still-life paintings. The present work, *Still Life with Bowl of Fruit*, makes clever use of horizontal and vertical lines to focus the viewer's eye, leading it around the picture plane. Davidson made particularly strong connections during her time in Paris, forming a large group of friends and becoming godmother to the daughter of Conrad Kickert, an artist, critic, collector and the original owner of this painting.

<https://justinmiller.art/artist/bessie-davidson/>



Charles Blackman (1928 - 2018). *The Road*, 1966, oil on canvas, signed lower right. 96 × 93cm. **\$85,000**

Provenance: Private collection, Peru; Sotheby's, Important Australian Art, Sydney, 09/04/2019, Lot No. 79; Private collection, Australia Exhibited: *Reflections by Charles Blackman*, The Johnstone Gallery, Brisbane, 14-31 August 1966, no. 5

The Road, a dreamlike and lyrical painting by Charles Blackman was created in 1966 upon the artist's return to Australia from London. During his time in Europe, Blackman had mingled and worked with other expatriate Australian artists including Arthur Boyd, Brett Whiteley and Fred Williams. The 1960s saw the rise of abstract expressionism and with it, a vehement rejection by its major exponents of more figurative artistic practices. This in turn was a major factor in the formation of the Antipodean group, founded by academic and historian Bernard Smith. This movement reacted against the perceived emergence of a "fanatical devotion to the principles of abstract art and a rising intolerance of figurative painting,"¹ that had taken hold of Sydney's art scene. Their manifesto asserted their right to draw inspiration from life, nature and their surroundings, central to which was the importance of recognisable imagery, stressing too the importance of artistic diversity. Like many of Blackman's paintings, *The Road* is notable for its balance of simplicity and richness inviting reflection and contemplation.

1. Bernard Smith, *Australian Painting 1788 - 1970*, Melbourne, Oxford University Press, 1971, p. 326

<https://justinmiller.art/artist/charles-blackman/>

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Since 1978 Kazari has been importing fine Japanese and Chinese antique furniture, Japanese fine art and prints as well as bronze, ceramics, lacquer, religious sculpture, folk art and ethnographic objects from S. E. Asia.



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Large and exceptional Japanese hanging scroll with a realistically painted depiction of a nesting crane. Materials: ink and mineral pigments on silk with brocade mounting fabrics, with box. Excellent condition.
H 256 x W 163 x D 5cm. c. 1900. **\$8,800**

<https://kazari.com.au/collections/artwork-scrolls/products/ks44>



A pair of bronze vases with gilded gold Buddhist lotus flowers each with seven stems. The vases have handles in the shape of dragon heads. Meiji period, 19th century. Japan. Unrestored, good condition.
H 110 x W 70 x D 60cm. c. 1890. **\$3600**

<https://kazari.com.au/collections/decor/products/gilded-buddhist-flowers-mi21013>



A remarkable **Chinese Buddhist provincial style altar** made from walnut. It features a carved latticed fretwork apron and cut out designs on each leg. From the Shanxi province, China. Qing dynasty, 19th century. Restored. H 85 x W 212 x D 38cm. c. 1840. **\$6750**

<https://kazari.com.au/collections/furniture/products/chinese-buddhist-altar-cf21076>



A rare lacquered **Kuruma Dansu**, wheeled storage chest. It has been made almost entirely from zelkova wood and paulownia drawer lining. It has top and bottom sliding panel doors, shelf in the upper half and drawers in the lower half, iron hardware. Edo period, first half of the 19th century. Fully restored. Japan. H 85 x W 113.5 x D 58cm. c. 1850. **\$9,600**

https://kazari.com.au/products/rarelacqueredkarumadansu?_pos=1&_sid=916804260&_ss=r



A Japanese black lacquer document box with superb, finely detailed maki-e design of scenes from the Tales of the Genji. It has a decorated inner lid with nashi ji lacquer background. Meiji period, early 20th century. Unrestored, excellent condition. Japan. H 14 x D 34 x W 41cm. c. 1900. **\$6,500**

<https://kazari.com.au/collections/decor-boxes/products/lacquer-document-box-l21005>

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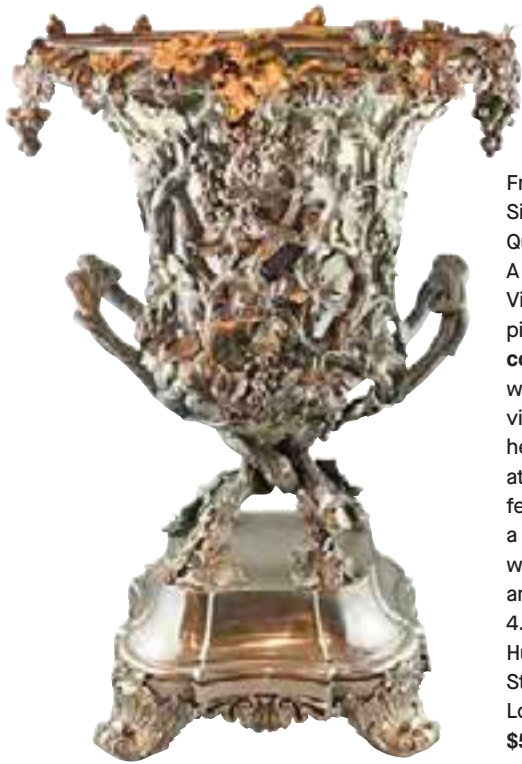
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From the Royal Silversmith to Queen Victoria. A magnificent Victorian silver pierced vine **wine cooler**. The body with cast fruiting vine decoration, heavy cast handles, atop four naturalistic feet centred on a base decorated with rococo shells and scrolls. Weight 4.417kg / 142 oz. Hunt and Roskell (Late Storr and Mortimer). London, 1861. **\$58,000**



Upper, clockwise from the left:

George III silver single cast taperstick. By William Cafe. London, 1760. **\$2,800**; Rare set of four Victorian silver novelty **champagne cork form peppers**. Henry Wilkinson. Sheffield, 1879. **\$4,850**; Fine pair of Victorian silver parcel gilt **tub form salts** with matching shovel salt spoons. John Figg. London, 1870. **\$2,350**; George IV silver gilt basket weave **snuff box**. John Reilly. London, 1826. **\$4250**
Lower, from the left: A fine Victorian silver naturalistic **chamberstick**. Joseph Willmore. Birmingham, 1840. **\$1,800**; A Victorian silver castletop **snuff box**. Joseph Willmore. Birmingham, 1834. **\$5,250**



Early eighteenth century English silver.

Clockwise from the left: A rare **George I English provincial silver tumbler cup**. By Benjamin Pemberton. Chester, 1726. **\$6,450**
George I Britannia Standard silver sparrow beak cream pitcher. By George Jones. London, 1722. **\$5,650**

A rare **George I silver inkstand**, comprising sander, taperstick and inkwell. By John Burgh. London, 1727. **\$13,850**



Argyles from the Royal Silversmiths.

Upper: A **George III silver argyle**, the urn shape body with period armorial crest, atop a pedestal foot, with turned fruitwood handle. By Robert Garrard. London, 1804. **\$8,000**

Front row: A **George III silver neoclassical argyle**, with fluted body atop a square-form pedestal base. By Wakelin and Taylor. London, 1785. **\$11,000**



From a fine collection of Paul Storr silver.

Back row from left: Very rare early **George IV silver milk jug** with applied floral scroll decoration. Paul Storr. London, 1820. **\$8,500**;

One of a pair **Victorian silver milk jugs**. Paul Storr. London, 1837. **\$8,000**;

Front row from left: Two shown of a rare set of four **George III silver fluted sweetmeat dishes**. Paul Storr. London, 1798. **\$7,000**;

One shown of a fine pair of early **George IV silver sauceboats**. Paul Storr. London, 1822. **\$13,800**



A superb and rare pair of Victorian rock crystal and silver mounted **claret jugs**. By Charles Edwards. London, 1897. **\$12,850**



A wonderful quality Victorian silver neoclassical ewer with six matching beakers. Barnard Brothers. London, 1879. **\$12,000**

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Pair French Art Deco period **bronzed spelter book ends**. H 12cm c. 1930. **\$495**



18th Century Chinese porcelain 'famille rose' **export charger**.
c. 1790. W 44cm. **\$2,985**



18th Century Chinese porcelain 'famille verte' **export charger**.
c. 1750. W 39.5cm. **\$3,485**



Murano vase, signed 'Archimede Seguso Murano'. Italian, c. 1960's. H 19.5cm. **\$985**



Regency period brass inlaid mahogany box. c. 1820. British, H 12.5 x W 32.5 x D 25cm. **\$2,985**



French Art Deco period **cameo vase** by Daum Frères. c. 1930, H 36cm. **\$3,985**



'Final Touches'. French gilt bronze and ivory figure. H 27cm, c. 1920. **\$3,985**



'Dancer'. Gold painted Austrian spelter figure, in the manner of Lorenzl. H 24.5cm, c. 1930. **\$1,985**

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An exceptional, Regency period rosewood and marble combination **games and work table**. British. c. 1820. H 78 x W 75 x D 45cm. **\$12,985**



Loetz Papillon **glass vase**. Austrian. c. 1920, H 14.5cm. **\$1,985**





A silver plated **wine cooler** by W.M.F. German, c. 1900,
H 27.5cm. **\$1,495**



Late 19th Century **miniature portrait**. Watercolour on ivory.
British, c. 1890 (Frame - H 12.5cm). **\$985**



Pair Kangxi period Chinese **porcelain vases**. c. 1760.
H 25cm. **\$3,985**



'Favrile' **glass comport**, signed L.C.T. for Louis Comfort Tiffany.
USA, c. 1900. H 12.5cm. **\$1,795**

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Regency period brass inlaid mahogany writing slope.
British, c. 1820. H 16 x W 41 x D 24cm. \$2,985



'Waiting for their Master'. Mid 19th century French bronze, signed 'Frémiet' for Emmanuel Frémiet, the celebrated 'Animalier' sculptor.
H 27.5cm, c. 1870. \$3,985



Regency period **miniature portrait**. Watercolour on ivory. British, c. 1820 (Frame - H 11cm). **\$985**



Two WMF small **decanters**. German, c. 1900. H 24.5cm. **\$895 Each**



'Young Women Reading'. Fine French bronze & gilt bronze figure, late 19th Century. c. 1880, H 49cm. **\$5,985**



George III period **mahogany cased bracket clock**, striking on the hours, by Cousens, 61 George Street, Portman Square, London. (The movement cleaned and fully overhauled). H 37cm, c. 1800. **\$5,985**

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Lee Hardcastle has a strong passion for the finer details in antiques and their design, his interest in the antiques world started almost 35 years ago from Northern England where he originally hails. Lee developed an excellent grounding in the Antique world through researching, trading and working at antique fairs frequented by an industry established group of peers who possessed an excellent antiques pedigree. Having worked across an extremely broad range of antique pieces, it became apparent quickly that Lee's greatest interest was in the higher end stylish furniture market, Lee quickly built a strong reputation for holding higher calibre stock that he traded and exhibited throughout this market.

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Four Porcelain plaques by Wang Shao Wei in original hanging frames in Elm. Plaques H 300 x W 220cm. Frames H 330 x W 920cm. China. c. 1880. **\$9,850**



A extremely rare Prei Khmeng style stone Khmer Steele. Depicting Shiva, Uma, Vishnu, Brahma, Ganesha and Nandin carved on all sides and the back with Trisula, Shivas weapon. Identical but smaller version in Prince Bhanubandhu Yugala collection. c. 7th century. Ex private collection Thailand. H 51 x W 31cm. **\$57,000**



Khmer stone flying Garuda. c. 10th century. Acquired around the borders of Thailand and Cambodia in 1960 and in the private collection of the Yasopha family North east Thailand. H 18 x W 25cm. **\$4,750**



A Khmer stone Torso of Uma. c. 10th century. An exceptional fine Torso of great elegance and a calming form well carved and nice patination to surfaces. Acquired in 1960 on the borders of Thailand and Cambodia then in the private collection of the Yasopha family, North East Thailand. **\$38,950**



An imposing Chinese Export Cabinet on Stand. Fern and leaf decoration details two large doors depicting Pagodas and traditional scenes. The interior staged and comprising intricate leaf and tendril designs in gilt supported on its original base, with carry handles to each side of cabinet for transport. c. 1820. Canton. **\$23,000**



A Chinese Rosewood Stand, of fine quality, carved frieze of flowing form, square tapered legs, good patination to surfaces. H 800 x W 395 x D 350cm. c. 1900. **\$1,650**



Chinese Export Lacquer and Gilt Tilt Top centre Table. Decorated with Nobel Chinese men in traditional dress and foliate details sweeping around the frieze with butterfly and mystical creatures supported on bird cage mechanism and lion paw gilt feet. Canton China. c. 1820. **\$12,500**

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English sterling silver reeded 2-part **wine funnel**. 63.5g. London, 1803 by Thomas Wallis II & a scarce reeded funnel stand London 1809, by Charles Fox. 112mm. 64g. **\$750**



A selection of English silver spoons.

L-R: rat-tail dog-nose, London 1710 - Britannia Standard by William Scarlett. 48g. **\$1150**
Hanoverian. London 1739, maker's mark unclear. 64g. **\$195**
Hanoverian shell-back, London, 1745, maker's mark JW. 61g. **\$225**
Hanoverian shell-back, London, 1756, maker's mark RH. 70g. **\$275**
Hanoverian shell-back, London, 1756, maker's mark RH. 67.5g. **\$275**
Hanoverian fancy scroll-back, London, 1774, by William Chawner. 55.5g. **\$190**
Heavy gauge Hanoverian, London 1777, Sumner & Crossley. 90g. **\$295**



English sterling silver **sauce boat**. London, 1824 by Rebecca Emes & Edward Barnard. H 170 x W 120mm. 349g. **\$1,250**

Pair of large 3 hoof-footed **salt cellars** with blue glass liners (chip). London, 1764 by John Muns. H 62 x W 31mm. 79g. **\$550**

Small pair of 3 hoof-footed, bead-edged **salt cellars** with gilded interiors. London, 1883 by John Aldwinckle & James Slater with associated pair bead-edged spoons, London, 1872 Henry Holland (of Holland, Aldwinckle & Slater) 95g. **\$425**



Left: English **sterling silver jug**, London, 1826 by Samuel Crespel II. H 150 x D 90mm. 245g. **\$650**

Right: English **sterling silver jug** Newcastle c. 1800-20 probably by Thomas Watson. H 93 x D 108mm. 99g. **\$495**

Front: English **sterling silver bright-cut sugar tongs**. London, 1798 by P. & A. Bateman. L 140mm. 29.5g. **\$175**



Tasmanian sterling silver by renowned Hobart silversmiths, Sargisons. Each piece hand planished and glass bead-set.
Jam/sugar spoon. c. 1940. **\$275**
 Set 6 caged blue-bead terminal **coffee spoons.** c. 1960.
 4 teaspoons with coloured caged-bead terminals. **\$120 each**
Salt spoon with caged-bead terminal. c. 1960. **\$125**



Tasmanian sterling silver by renowned Hobart silversmiths, Sargisons.
 A scarce early-period **sugar castor** c. 1930 - marked Silver, Sargison, Hobart. 90mm. 60g. **\$550**
 A set of 6 letter P terminal **coffee spoons.** c. 1960. **\$495**
 A pair of salt spoons with letter A terminals. c. 1960. **\$180**
 Three various **butter knives**, 135-143mm. c. 1960. **\$150 ea**



Sterling silver fiddle & thread pattern, scarce salad or **serving fork/spoon.** Hallmarked for London 1798 by George Smith. 303mm. 156g. **\$850**
 Set of 8 table forks, London, 1851 by George Adams. 203mm. 732g. **\$1,400**

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Three pieces from our large selection of English blue & white porcelain & pottery, transfer printed **coffee cans/cup & saucers**.

L – R: Miles Mason “pagoda” pattern. c. 1810. **\$125**

J.Machen “hanging man” pattern. c. 1806-8. **\$145** Miles Mason. c. 1810. **\$145**



Four from a collection of 18th & early 20th century **coffee cans**.

All hand decorated and from English factories.

Top L - R: Derby. c. 1810. **\$110**

Chamberlain. c. 1815. **\$95**

Bottom L - R: Spode. c. 1810. **\$175**

Wedgwood. c. 1810. **\$75**

English, Locke & Co., Worcester porcelain. 1898-1900.

Wheat sack biscuit barrel with electroplated silver lid featuring a figural rat knop. **\$495**

A hop pattern **biscuit barrel** with patented electroplated opening cover lifting mechanism and rim (some wear). **\$375**

A hop pattern **sugar and jug**. **\$225**



Japanese hand decorated **Satsuma pottery vase**.
c. 1890. H 180mm. **\$495**



Pair of early **Victorian papier-mache face shields** with turned wooden handles. Hand decorated. c. 1840. **\$475**



English **porcelain plate & trio**. D 220mm. Worcester, England.
Crescent mark. c. 1780. Plate: **\$475**. Trio: **\$495**



Left : English double series **opaque twist stem glass**.
c. 1775. H 175mm. **\$850**
Right: English double series **opaque twist stem glass**.
c. 1775. H 160mm. **\$850**
Front: English double series **opaque twist stem glass**.
c. 1765. H 145mm. **\$1,250**

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French 19th c, 8 branch **brass and crystal chandelier** converted from gas light and fully rewired. c. 1890. **\$2,950**



Magnificent French 19th century painted and parcel **gilt cushion mirror** decorated with mythical creatures. c. 1870. H 142 x W 96cm. **\$2,950**



Late Victorian **mahogany bookcase/display cabinet** in George III style with decorative astragal glazing. c. 1890. H 211 x W 152 x D 43cm. **\$3,950**



French 19th century flame mahogany and mahogany **marble topped console table** with drawer and claw feet. c. 1830. H 85 x L 98 x D45cm **\$2,500**



Late **Georgian rosewood davenport** with mahogany interior and leather inset candle slide and slide out pen holder. c. 1830. H 86 x W 50 x D 53cm. **\$2,500**



French Louis XV style Vernis Martin paneled, single door **rosewood vitrine** with gilded brass mounts and trim. c. 1880. H 161 x W 69 x D 39cm. **\$4,500**



Late Georgian /Early **Victorian mahogany cellarette** with carved and turned feet and brass castors. c. 1840. H 53 x W 74 x D48cm. **\$2,250**

Pentimento Pty Ltd

I showcase special pieces of rarity, quality of craftsmanship and value.
I particularly love early silver, antique Japanese collectables (Shakudo and Shibayama), miniature furniture, miniature paintings and pique jewellery.



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Sewing collectables

Rare glass light concentrator
English. c. 1840.

H 22 x W 9cm. **\$950**

Metal sewing clamp with velvet
pin cushion English. c. 1880.

H 10 x W 4.25cm. **\$300**

Celluloid spotted pig tape
measure Germany. c. 1930.

H 43.5 x L 8 x D 1.75cm. **\$250**

Vegetable ivory thimble holder with
chrysanthemum. Japanese.

c. 1900. H 2cm. **\$110**



Flora Danica and pot pourri urns

Flora Danica Royal Copenhagen dish "Rubus Exilis Lge" Denmark.

c. 1969-74 period. H 25 x W 20cm. **\$1,100**

Pair bronze Pot pourri urns French. c. 1860.

H 13.5 x W 11 x D 6.5cm. **\$950**



Exquisite **walnut miniature chest** with domed top, signed to base
"Uphill". Horace Hinton Uphill, Wilton 1898-1976. Master craftsman
and renowned creator of miniature furniture. H 32 x W 21 x D 13cm.
c. 1930's. **\$1,550**



Bosley pottery figures

Bosley pottery dog (left) Adelaide. c. 1930's.

H 7 x W 3.5 x D 8.5cm. **\$350**

Bosley pottery frog (centre) Adelaide. c. 1930's.

H 17 x W 16 x D 17cm (old repair to both feet). **\$950**

Bosley pottery pigeon (right) Adelaide. c. 1930's.

H 18.5 x W 9.5 x D 17cm. **\$850**



Oriental curiosities

Small lacquer dish with two gilded cranes. Japanese.

c. 1900. D 9cm D 3cm. **\$400**

Mixed metal frog box Japanese. c. 1900. H 4 x W 6.5 x D 1.5cm. **\$1,500**

Mixed metal frog card holder Japanese. c. 1900.

H 3.75 x W 5.5 x D 4cm. **\$1,200**



A bouquet of collectables

Exquisite Pietra Dura paperweight of convolvulus flowers Italian.

c. 1900. H 9.5 x W 14 x D 1.75cm. **\$1,200** Silver plate posy holder

with floral decoration (left) English. c. 1880. H 15 x W 3.75cm. **\$400**

Gilded metal posy holder with mother of pearl handle (middle) French.

c. 1880. H 13 x W 3.75cm. **\$450** Ornate filigree silver plate posy

holder with finger suspension chain (right) English. c. 1880.

H 13 x W 6cm. (old repair to top). **\$450**



Romance and beauty

Miniature Viennese gilded brass dressing table with drawer & hand painted

enamel pastoral scenes. Austria. c. 1890. H 13 x W 8 x D 6cm. **\$950**

Carved tortoiseshell earrings with 9 ct gold hooks – light

and easy to wear – English. c. 1900. L 6 x W 3cm. **\$750**

Elegant gilded silver lorgnette with attachment ring for chain.

French. c. 1900. L 12 x W 3.5cm. **\$375**

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Motesham Kashan rug.
D 322 x W 240cm. c. 1890.
\$95,000

Kashan is a city in central Iran where many great court carpets were woven during the Safavid Empire (1501 to 1736). However, weaving almost died out after the Afghan invasion of 1722. Towards the end of the 19th century many workshops were set up here to supply the western European markets. Classic Persian designs were woven, using Australian Merino wool imported via Manchester in the UK.

Motesham Kashan Carpets

The carpets woven in the late 19th Century from the Motesham workshops of Kashan in central Persia, are among the highest quality of all Persian carpets. The dyes used gave clear, soft colours and the fine knot count enabled intricate designs with curvaceous tendrils and highly detailed motifs.



Motesham Kashan rug. D 208 x W 131cm. c. 1900. **\$18,500**



Kirk Kashan rug. D 220 x W 132cm. c. 1900. **\$9,500**



Fine Kashan rug. D 203 x W 137cm. c. 1900. **\$8,500**

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Lacquered Box from Ryukyu Islands Japan
A Ryukyu islands hiramaki-e and shell inlaid lacquer fubako (poem paper box). Decorated with two cranes under a cedar tree and amongst chrysanthemums. Cranes represent love and longevity (they mate for life) ~ a popular subject for Haiku poetry. The cedar tree, steadfastness and the chrysanthemum is often Japan itself. Meiji Period 1868-1912. L 39 x W 10.5 x H 8.5cm. **\$1,850**



Japanese Jingasa Hat
Ceremonial maki-e lacquer jingasa decorated with a fruiting peach (representing fertility), flowering chrysanthemum (traditionally nobility and rejuvenation), wisteria (longevity/immortality) and butterflies (the souls of the departed), centred around the asarum leaf mon of the Tokugawa clan. Edo period, late 18th/first half of the 19th century. c. 1800 - 1820. **\$2,400**



A Japanese Edo period green Oribe "ao-oribe" pottery lidded box. Of oblong form decorated with asymmetrical scrolling vines and supported on four cylindrical feet. In original Japanese cedar case inscribed and dated, the seventh year on Kaei, (1854). L 18cm. **\$1,250**

Jingasa are a type of kasa (hat) commonly worn by foot soldiers. Nearly always bearing a family mon presumably so the wearer could be identified in the heat of battle. This example being made from delicate lacquer and with a less common profusion of decoration (usually plain bar a mon) would indicate it was produced as a status object for ceremonial use. A ceremonial jingasa bearing a Tokugawa mon is housed in the Penn Museum.

A Rare Japanese Stupa.

One of the Million Pagodas “Hyakumantō”.

This miniature pagoda was one of 1,000,000 produced between 764 and 770 CE to give thanks for victory over the Emi rebellion.

100,000 were distributed to Japan's 10 major temples.

They originally housed “dharani”, Buddhist incantations and prayers ~ some of the earliest printed documents.

This example has a later sutra inscribed with the historical Buddha's name 1000 times and dated 12th year of the Ayahito Emperor – 1829. The two parts of the stupa are turned in similar but different pine woods. Then washed in white gesso.

Only the Horyu-ji temple retains any of its endowment, giving away 3000 in 1908.

The Pagoda: Nara period. 764-770 CE.

The text: 1829. H 21cm. **\$7,500**

Examples are held in the Metropolitan Museum, New York, The British Museum and the Ontario Museum.



Japanese Portable Lacquer Shrine “Zushi”

The image sits cross legged in sukhasana and holds a peach in her left hand, her right probably once grasped a Rui sceptre (now missing).

The removable figure is housed in a shrine beneath a blue and gilt canopy and upon a raised throne. The shrine is gilt inside and black lacquer out, with chased lacquered brass fittings and hinges.

Japan, Late Edo, c. 1850.

H 23cm. **\$1,350**

Peter Walker Fine Art

Specialises in the sale of early Australian paintings and items of historical interest as well as contemporary art. Clients include major regional and state galleries, libraries and private collectors from around Australia and overseas.

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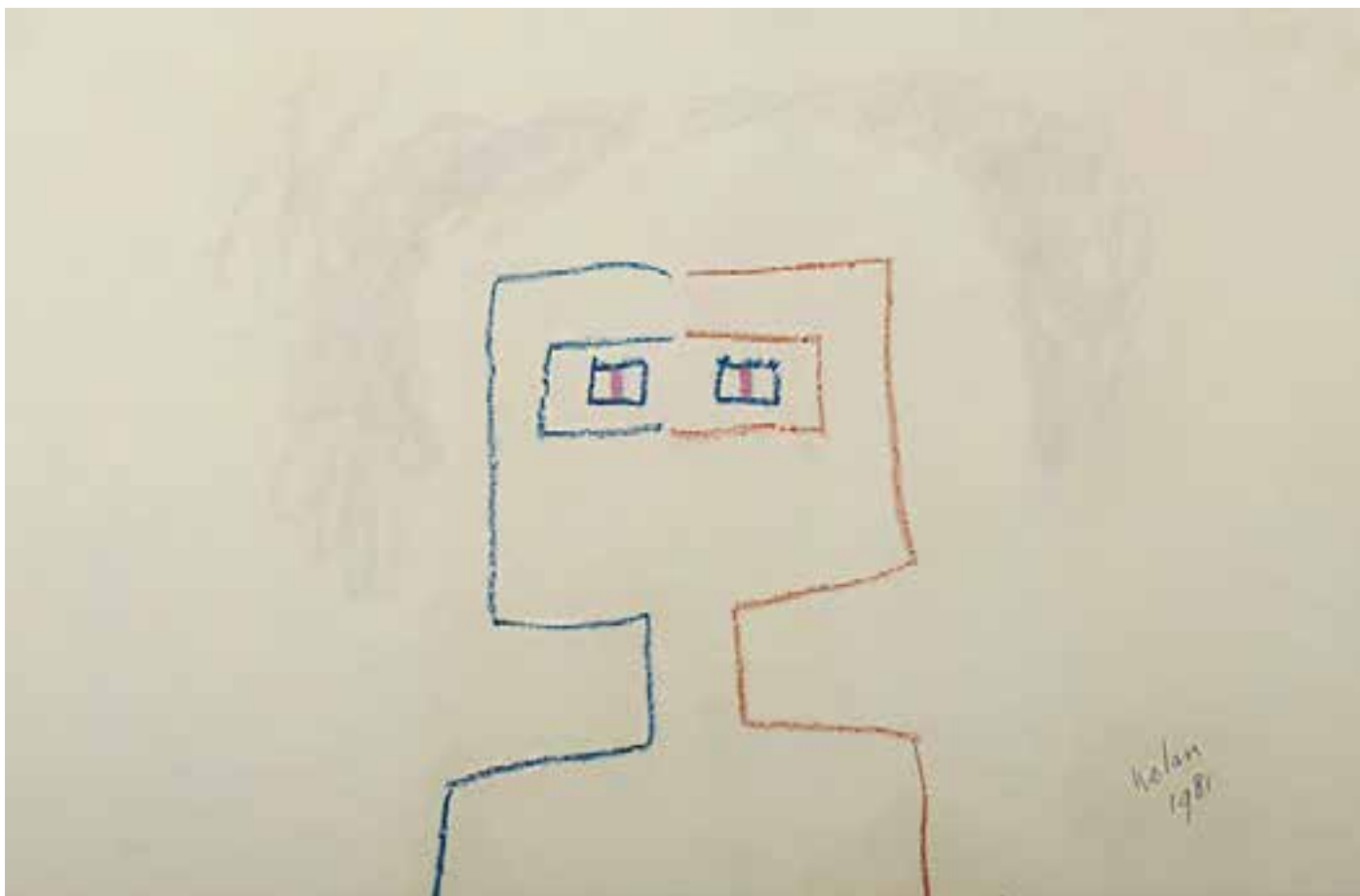
Unknown artist. **Fort Macquarie from Dawes Battery 1824 with Garden Island.** Watercolour on paper in original frame. Inscribed with title lower margin, 24 × 44cm. Exhibited: Royal Australian Historical Society, Exhibition of Pictures of Early Sydney, History House, March 18-April 9, 1943, Catalogue no. 25, when in the collection of O.E. Friend. Research indicates that the ship depicted is most likely the single-deck frigate HMS Isabella. **\$1,350**



HORACE BRODZKY (1885-1969)
Boatmen, 1915. Oil on canvas. Signed and dated 1915 and further titled, signed and dated verso. 28.5 × 23cm. One of the earliest known works by Brodsky displaying the strong colour use and tendencies towards cubism and vorticism practice that was emerging in Europe at the time. A work from the same series titled *The Gardener* is in the collection of the NGA. **\$18,500**



A "Geographia" 10" **terrestrial globe** with the support depicting a figure of Atlas. H 40cm. c. 1920. **\$1,450**



Sir Sydney Nolan (1917-1992), *Kelly Under a Cloud*, 1981. Pastel on paper. Signed and dated lower right. 54 × 86cm. **\$16,500**



Ken Reinhard (Australian, b 1936) *"A OK"*, 1964. Mixed media on board. Signed and dated lower left. 75 × 62cm. One of two related works that are available and painted in the year Reinhard won the Wynne Prize. **\$1,250**



A late nineteenth century **cast metal tripod table** with Horse racing themes. The legs in the form of whips with a horse shoe shaped top further depicting a horse's head. Associated and accompanying the table is a wall mounted coat rack with similar imagery. All c. 1890. **\$2,200 for the two items.**

Rutherford

The Rutherford business will be celebrating 70 years in 2022.

Founder, Bruce Rutherford, opened his first store in Yarrowonga in 1952. His son, Managing Director Wesley Rutherford, now oversees the running of the four stores.

With an extensive collection of fine antique jewellery and silver, Rutherford has one of the best ranges of unique and beautiful Victorian, Edwardian, Art Deco and Retro jewellery in Australia.

As well as jewellery, the flagship store on Collins Street showcases an extensive collection of 18th, 19th, and 20th century English silver. Three doors away, Rutherford's specialist pearl shop carries the beautiful Australian South Sea pearls as well as black and gold South Sea pearls from select farms all over the world.

The new Rutherford Camberwell store was opened in April 2021. The design was inspired by Art Deco shop fronts of the 1920s and the steel gates echo the shape and style of the famous Chrysler Building in New York.

Visit rutherford.com.au to view all pieces online or visit one of their four stores across Melbourne.

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A **diamond and emerald ring** set in platinum. Central to the lattice design is a natural emerald of estimated weight 1.20ct. Total estimated diamond weight 0.84ct. c. 1960. Panel is approximately 1.8 × 1.5cm, finger size N. **\$9,500**

<https://www.rutherford.com.au/products/emerald-and-diamond-ring-e10266>



A **platinum Art Deco plaque ring**, set along the finger with five old European cut diamonds. Total estimated diamond weight: 4.80ct. c. 1920. Panel is approximately 2.6cm in length, finger size L. This ring is in good condition, with minor work done to settings over time. **\$16,500**

<https://www.rutherford.com.au/products/art-deco-diamond-panel-ring-e10227>



An Art Deco style diamond and emerald bracelet, set in platinum. c. 1940. Total estimated diamond weight: 5.79ct. L 18.2cm, W 1cm approximately. This bracelet is in good condition with minor work done to settings over time.

\$19,800

<https://www.rutherford.com.au/products/art-deco-style-diamond-bracelet-e10117>



A 4.02ct Edwardian diamond and platinum ring with a central GIA certified cushion cut diamond. c. 1910, diamond approximately 9.3 x 9.1mm. Finger size K. **\$88,000**

<https://www.rutherford.com.au/products/4-02ct-antique-cushion-cut-ring-e10442>



An Art Deco diamond and onyx ring set in platinum featuring an estimated 0.45ct old European cut diamond to the centre. Total estimated diamond weight: 0.586ct. Some onyx replaced recently, now in good condition. c. 1920. Finger size L. **\$6,800**

<https://www.rutherford.com.au/products/antique-diamond-ring-with-onyx-e10263>



An Art Deco diamond brooch set in platinum featuring an estimated 1.20ct old cut diamond to the centre. Total estimated diamond weight: 3.88ct. c. 1920. H 1.5 x W 3.9cm approximately. **\$18,500**

<https://www.rutherford.com.au/products/antique-diamond-brooch-e10087>



A pair of platinum drop earrings set with old cut diamonds throughout. Total estimated diamond weight: 3.95ct. With original box from Gubelin. L 4.2 x W 1.4cm approximately. c. 1920. **\$24,500**

<https://www.rutherford.com.au/products/diamond-drop-earrings-e10086>

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A Victorian **enamel, diamond and onyx ring**. Made in 9ct yellow and white gold. c. 1900. The top is approximately L 3.3cm x W 2.4cm. Finger size 01/2, in good antique condition. **\$3,750**

https://www.rutherford.com.au/products/diamond-onyx-victorian-ring-e10770?_pos=15&_sid=4ecd0119f&_ss=r



An **enamel, diamond and pearl brooch**, in 18ct yellow gold, c. 1910. H 3.3 x W 3.8cm approximately, in good condition. **\$2,250**

<https://www.rutherford.com.au/products/antique-enamel-pearl-brooch-e10881>



A **diamond, ruby and pearl ring**, in 18ct yellow gold and platinum. Total estimated diamond weight: 0.20ct. Set with channel set custom faceted rubies and a pearl to the centre. c. 1910. Panel is approximately 2.2cm in length, finger size L1/4, in good antique condition. **\$3,450**

<https://www.rutherford.com.au/products/marquise-ruby-and-diamond-ring-e10880>



An Art Deco **diamond and synthetic sapphire brooch** in platinum. c. 1920. Length 8.5cm approximately, in good condition. **\$19,500**
<https://www.rutherford.com.au/products/art-deco-diamond-sapphire-brooch-e10076>



A pair of antique **agate, enamel and pearl earrings**, in 18ct yellow gold, c. 1890. H 4.5 x W 1.8cm approximately. Small repairs to side of one earring. **\$3,750**
<https://www.rutherford.com.au/products/agate-enamel-pearl-earrings-e10806>



A pair of antique **Micro Mosaic earrings** in 18ct yellow gold, c. 1880. Hooks bear later Italian hallmarks used between 1934-1968. H 4.7 x W 2.3cm approximately. **\$6,500**
<https://www.rutherford.com.au/products/antique-micro-mosaic-earrings-d90275>

Simpson's Antiques

Andrew Simpson established Simpson's Antiques in 1978, in Queen Street Woollahra, and was one of the first antique dealers to specialise in 19th century Australian cedar furniture. He is currently the country's foremost dealer in early colonial furniture, consulting on, Australian Colonial Furniture and Decorative Arts for collecting institutions and private clients nationally. Andrew Simpson was instrumental in the formation of the Australiana Society, a forum for collectors and enthusiasts alike. Andrew was a co-author of *Australian Art Pottery 1900-1950* (2004) and *Nineteenth Century Australian Furniture* (1985) and *Australian Furniture Pictorial History and Dictionary 1788-1938* (1998) the latter two have become the standard references on the early history of furniture making in this country. Simpson's Antiques has supplied items to the following cultural institutions: ACT Museums and Galleries, Canberra; Art Gallery of South Australia, Adelaide; Historic Houses Trust of NSW, Sydney; Mitchell Library (SLNSW), Sydney; National Gallery of Australia, Canberra; National Museum of Australia, Canberra; National Portrait Gallery, Canberra; National Trust of Australia (NSW); Powerhouse Museum, Sydney; Queensland Art Gallery, Brisbane; State Library of Queensland, Brisbane; Tasmanian Museum and Art Gallery, Hobart; The Australiana Fund, Canberra and Sydney.



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www.australianantiques.com.au

By appointment only



An excellent Early Colonial Australian **Cedar Bookcase** featuring carved stylised tulip decoration to the glazing bar terminals, and carved quadrants to the top and bottom doors, the top rests on a base with two cushion shaped drawers. NSW origin. H 247 x W 135 x D 60cm. c. 1835. **\$15,500**



A **cased taxidermy display of Australian fish** in a naturalistic setting. H 46 x W 88 x D 26cm. c. 1900. **\$950**



A rare Early Colonial Australian **Cedar Chest** of five drawers in the Hepplewhite style having "French" feet and a shaped apron, the top is banded with Huon pine veneer, Illustrated in *A Guide to Collecting Australiana* by Juliana and Toby Hooper p.40, revived 19th century finish, Tasmanian origin, H 112 x W 112 x D 56cm. c. 1830. **\$8,950**



An Early Colonial Australian **Cedar Occasional or Side Table** the top cross-banded with satinwood, having a single drawer and the central column features carved "centurion skirt" decoration, Tasmanian origin. H 77 x W 62 x D 51cm. c. 1845. **\$4,800**



One of a set of six Early Colonial Australian **Cedar Dining Chairs** featuring tablet backs, the drop-in seats upholstered with black haircloth, 19th century finish, Tasmanian origin. c. 1840. **\$1,450 each**



An Early Colonial Australian **Cedar Library Armchair**, 19th century finish, Tasmanian origin. c. 1845. **\$5,250**



A rare Early Colonial **Tasmanian Blackwood Work Table** with a single drawer, on slender turned legs, Tasmanian origin, replaced silk. H 76 x W 47 x D 47cm. c. 1830. **\$7,250**

Snook & Company Antique Dealers

Previously trading as Tooronga Hall Antiques established 1979. Fine quality and interesting 19th and 20th century furniture, clocks, barometers, musical boxes and decorative items. Come visit our new showroom and workshops.

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Eight day skeleton style timepiece with rare suspended pendulum movement. The porcelain enamel two piece dial supported by a decorative cast gilt frame and mounted on a polished base with glass dome. H 410 X W 390 X D 150mm. France. c. 1880. **\$2,950**



A rare **single fusee brass framed skeleton clock** by Evans of Handsworth incorporating a large seconds dial to the main enamelled dial showing true seconds achieved by the incorporation into the train of a twelve leaf pinion on the scape wheel arbour and a sixty tooth escape wheel and the incorporation of a half seconds pendulum allows true seconds to be shown on the large seconds dial. The chapter ring signed by the retailer Hyams, Cornhill, London. Under glass dome. H 530 X W 300 X D 210mm. England. c. 1870. **\$4,500**



Rare regency period **metamorphic sofa table** of exceptional quality. The top opening to reveal a fully fitted interior with satinwood drawers and pigeon holes the writing surface with adjustable rack setting. The table with brass inlay cross banded top, carved supports and cross stretcher. H 720 X W 1500 X D 710, 970cm closed. England. c. 1830. **\$22,000**



Mahogany cased artificial horizon signed Thomas Jones, Charing Cross. The box displaying Jones early trade table, complete with mercury container, cast iron base and glazed horizon box. H 120 X W 190 X D 150mm. England. c. 1820. **\$1,200**



Rare gilded and champleve enamelled **mirrored table plateau**. Made by Elkington & Company, signed and stamped to the base. H 70 X D 340cm. England. c. 1870. **\$1,600**



Good quality carved Hongmu (rosewood) single door glazed **display cabinet**. Good original condition and finish. L 1620 X W 670 X D 310cm. China. c. 1880. **\$4,200**

Snook & Company Antique Dealers



Superb quality **Cuban mahogany dining table** with twelve matching mahogany framed **dining chairs**. The table with three original leaves standing on four turned and faceted legs with brass casters. The chairs with mahogany upholstered framed backs with turned legs and brass casters. L 3800 x W 1450 x H 740cm. The table and chairs in fine order. England. c. 1860. **\$7,500**

A substantial **silver mounted table snuff mull**, the hinged lid snuff container engraved with the arms of Palmer and the motto, Vencit Veritas (truth conquers). H 180 x W 330 x D 90mm. Scotland. c. 1860. **\$2,250**



Silver plated **four bottle tantalus** with four original cut **glass decanters and stoppers**. With decanter labels for whisky, brandy, port & sherry. H 270 x W 200 x D 200mm. England. c. 1900. **\$650**



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snookantiques@bigpond.com
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Oak framed **dinner gong** with silver plated mounts with centrally hung bell. H 300 x W 230 x D 125mm. England. c. 1910. **\$800**



Satinwood and ormolu mounted **mercury wheel barometer** of rare size the indicator dial 12cm in diameter framed by a gilt engine-turned sight ring and bezel. H 1000 x W 200 x D 50mm. France. c. 1860. **\$2,750**



A good **Geo III mahogany mercury stick barometer**. The silvered engraved register plate signed by the renowned maker John Bate, London. England. c. 1790. H 1000 x W 120 x D 20mm. **\$4,250**



A good ivory Holtzapffel turned **ivory desk thermometer and sundial**, signed T. Straight, Holborn, London. England. H 150 x D 50mm. c. 1860 **\$850**



A good maximum and minimum **desk thermometer** the engraved ivory scale mounted on an ebony base, signed Carpenter & Westtery, London. H 260 x W 120 x D 70cm. England. c. 1860. **\$650**



Quality Mahogany **partners desk** with tooled leather writing surface. With three drawers across the top and three down each pedestal, the reverse with three drawers across the top and two cupboards with fitted shelves. H 800 x W 1500 x D 1000mm. English. c. 1870 **\$5,000**



Bone veneered **watch stand** with engraved and pierced decoration with drawer to base. H 320 X W 160 X D 75mm. Russia. c. 1870. **\$550**

The Find Antiques

The Find Antiques specialises in high end 18th and 19th century French Antiques and Objet d'Art. With a showroom By Appointment in Melbourne Victoria, owner Danielle Rusko has also created a boutique online platform for Interior Designers, Stylists, Private and Trade clients Australia wide where they can source the most original and unique pieces including European decorative and fine antiques.

The Find Antiques delivers across Australia for residential and commercial projects, property styling and offers sourcing, procuring, sale and hire alternatives. A range of professional services such as Valuations, Property Styling, Restoration + Conservation and Cataloguing are available as required.



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By appointment only



A very fine **Louis XV style carved walnut queen bed frame** with lovely carved details, being meticulously restored by the renowned Charles Hewitt, Sydney, and reupholstered to more contemporary finish using linen and silk blend fabric to compliment the walnut patina beautifully. Side rails upholstered. Overall width: 1530mm x Overall length: 2030mm. Bed Frame in very good condition, upholstery requires cleaning. France, c. 1830 **\$5,275**
<https://www.thefindantiques.com.au/the-find-antiques-all-items/french-louis-xv-style-walnut-queen-bed>



Jules René Hervé (France, 1887–1981) “AT THE BALLET”, c. 1940. Oil on board, Impressionism. Signed lower right and verso. 23 × 28cm (Image). Presented in its original giltwood frame in excellent condition, this striking oil on canvas immediately draws you in to the opulence and charm of the Palais Garnier. An exceptional impressionistic depiction in the Ballerina series by Jules René Hervé. Provenance: Leighton Fine Art Gallery, Marlow, UK, Private Collection, Melbourne. **\$15,900**
<https://www.thefindantiques.com.au/the-find-antiques-all-items/jules-ren-herv-1887-1981-at-the-ballet-1950>



Jules René Hervé (France, 1887–1981) “THE OPERA”, c. 1940. Oil on board, Impressionism. Signed lower right and verso. 23 × 28cm (Image). Presented in its original linen frame in very good condition, this piece is an exceptional example seeing the nightlife of Paris through Hervé's eyes and brushstrokes in a mesmerising impressionist manner. Provenance: Leighton Fine Art Gallery, Marlow, UK, Private Collection, Melbourne. **\$10,650**
<https://www.thefindantiques.com.au/the-find-antiques-all-items/jules-ren-herv-1887-1981-the-opera-1940>



An outstanding **French giltwood Louis XVI Period double cane daybed settee**. The settee frame is rectangular, en chapeau (arched with the arch springs indented) with all decorations consistent with the classical motifs used in this period. Beautifully reupholstered with a modern luxurious velvet, the tufted seating cushion is comfortable and deep, along with a pair of bolster pillows and 5 back support and decorative cushions. In excellent condition. H 97 x W 196 x D 97cm. France, c. 1780. **\$19,700**
<https://www.thefindantiques.com.au/the-find-antiques-all-items/an-outstanding-carved-giltwood-louis-xvi-period-double-cane-settee>



An exquisite large **French directoire period bronze and crystal twelve light chandelier**, dated to the end of the 18th Century with the finest decorative details. In excellent working condition, rewired to Australian standards. H 114 x overall W 78cm. France. c. 1790. **\$17,800**
<https://www.thefindantiques.com.au/the-find-antiques-all-items/an-impressive-large-french-directoire-bronze-and-crystal-twelve-light-chandelier>



A very fine **directoire period mahogany commode** with its original gris sainte anne marble top. Of excellent proportions for appeal and elegance, adorned with brass mounts, the choice of timber is superb along with the rich deep patina it has achieved over its 200 plus years. H 88 x W 128 x D 60cm. In original unrestored condition. France, c. 1790. **\$10,700**
<https://www.thefindantiques.com.au/the-find-antiques-all-items/a-fine-late-18th-century-directoire-period-mahogany-commode>

With impressive provenance and historical context, this beautifully decorated **French Sèvres style porcelain striking mantel clock** with silk suspension is in Sèvres iconic Bleu Céleste on the front and rear and Fond Pourpre on each side of the clock with inset hand painted floral decorations and separate porcelain plinth stand. Of high quality and in excellent clean and running condition with the movement fully restored. Movement signed Vincenti et Cie and stamped on the front plate, it runs for 8 days, striking a bell on the half counting the hour on the hour. H 76.6 x W 120cm. Provenance: Property from the Bigg-Whither Estate at Manydown House, England. "Bigg-Whither 16/06/66" etched on the back of the clock. France, c. 1860. **\$5,120**
<https://www.thefindantiques.com.au/the-find-antiques-all-items/french-sevres-style-porcelain-striking-mantel-clock-with-silk-suspension>



The Woodshed Antiques

Graeme has traded in antiques for over 35 years with shops in both Armidale, NSW and Ballarat, Victoria and presently operates by appointment from his workshop in Ballarat.

Graeme also exhibits at most city and regional antique fairs throughout Australia displaying a variety of furniture ranging from Australian Colonial, English Georgian, Regency and Victorian periods.

Through the workshop Graeme also offers a restoration service specialising in leather desk replacement with not just the traditional leather but also a hand coloured leather which gives the aged and worn look that is appropriate for period antique furniture.



Graeme Davidson
10/903 Doveton Street
Ballarat VIC 3350
0408 659 249
woodshedantiques@bigpond.com

Open: By appointment only



Rare 'Bristol' Apothecary Cabinet
Bristol, England
c. 1890. \$28,000.

This elegant, polished, walnut Medical Dispensing Cabinet was made by Royal Warrant Holders, Ferris and Co. Limited, Bristol, England.

Made with the finest craftsmanship, the cabinet has beautiful proportions being 223cm tall, 132cm wide and 54cm deep. It is in excellent condition with a genuine patina consistent with its age and use. It is constructed in three sections which fit together, making it easy to dismantle for transport.

The shelved top doors open to reveal a complete apothecary of 118 originally labelled and stoppered flint surgery bottles containing the original tinctures, liniments, liquor, spirits, powders and crystals. There are also 13 original stoneware jars for oleums and ointments. Each swing door has a built in wooden safety frame which slides down and up, clicking into place to keep the bottles safely stored on the shelves. All the hinges, bolts, locks in the cabinet are solid brass.

The hinged cover for the middle section drops down to provide a work surface for dispensing medications. The original fluted papers and labels for dispensing are contained in two small compartmentalised drawers on the left hand side. On the work bench are all the original tools of the trade, pestles and mortars, measuring flasks, a spirit burner and several 1890's hand blown glass dispensing syringes. On the right hand side is a built-in water tank with a brass tap and sink that drains to a waste container underneath.

The bottom section opens to reveal a collection of 1890 tin 'dressing boxes' which tuck into individually recessed shelves. Each box has a hinged lid and inner spindle, and they contain examples of the original dressings, from 'Double Cyanide Gauze' to 'French Oiled Silk' and Boracic Wool'. A set of three drawers with counter sunk handles contain an historical collection of syringes.

There is also storage space underneath the counter for a boxed monocular microscope and a book entitled, Ladies Guide in Health and Disease [Girlhood, Maidenhood, Wifehood, Motherhood]. Published in 1890 by J.H.Kellog M.D. this 670 page illustrated text contains many 'remedies' pertaining to the contents of the cabinet.





The cabinet has an interesting provenance being originally purchased by William J. L. Latty M.P.S. F.I.O., Dispensing and Family Chemist, Consulting and Dispensing Optician, 134 Lawrence Hill Bristol, United Kingdom. His personal dispensing labels still adorn most of the bottles. It was then sold to Dr. Betty Sudgen, B.Vet.Med, M.R.C.V.S. and shipped to 143 Baker Street, Salisbury, Rhodesia as part of her trousseau when she married Battle of Britain pilot Bill Sudgen. When Betty's farm was invaded by war veterans in 2001, it was purchased by another female vet from Harare Zimbabwe at auction and moved it to Queensland with her family.

The Woodshed Antiques



Graeme Davidson
10/903 Doveton Street
Ballarat VIC 3350
0408 659 249
woodshedantiques@bigpond.com

By appointment only



Colonial Cedar Four Poster Bed

Four poster bed with shaped headboard and rolling pin decoration, closed upholstered canopy. Original patina and condition. Purchased by previous owners at auction in Adelaide in 1946 and belonging to former Governor of South Australia. c. 1850.
H 256 x W 140 x L 208cm.
\$4,950

Pollard Oak Dumbwaiter

Stunning quality Pollard Oak Dumbwaiter in original condition, mellow faded patination. Makers label J. Kendall & Co. from Leeds Yorkshire whose workmanship is seen to be on par with Gillows. England. c. 1850.
H 147 x W 145 x D 53cm.
\$3,400



Sheraton Revival Oval Inlaid Mahogany Tray.

With pierced brass gallery and shaped carry handles. Fine boxwood inlay decoration all in excellent condition. England. c. 1890. L 72 x W 48cm. \$950



Large Regency Mahogany Concertina Action Dining Table

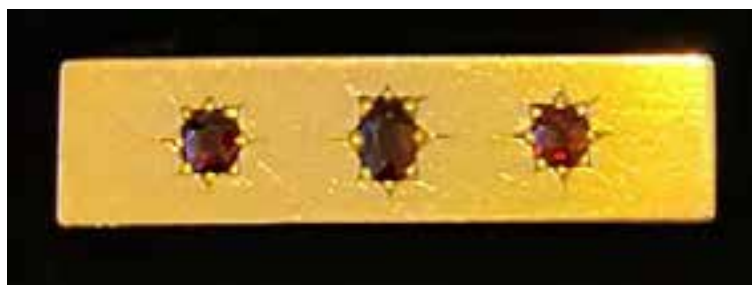
In the manner of Wilkinson of Moorfields. This table has the very rare concertina mechanism which allows it to be stored as a side table if needed and with six leaves can be virtually any length from 128cm when opened up to 426cm, seating up to 18 people. England. c. 1820. H 74 x W 122 x D - closed 64cm, opening to 426cm and with castor cups 77cm. \$12,000

Trinity Antiques

This Christmas season Trinity Antiques offers a uniquely Australian offering. All items are crafted from either Australian gold or silver, by Australian gold and silversmiths. Most pieces are unique and little rippers.



Trevor Hancock
0431 226 343
tcfhancock@hotmail.com
Open: By appointment



15ct. gold & garnets South Australian colonial brooch. McDougal, Adelaide. c. 1915. \$1,150



Pair of 9 ct. gold Sleeve Links. H.S.Chapman. Adelaide c. 1900. \$595

9 ct. gold 'Horseshoe' brooch by Wendt. Adelaide. c. 1880. (in original box). \$895



9 ct. gold double locket by Wendt.
Adelaide c. 1900. **\$1,975**



9ct. Kalgoorlie gold set Cameo brooch. c. 1910. Levinson. Perth.
\$895



Australian silver sugar spoon, with original box,
crafted by S. Schlank,
Adelaide. c. 1930. See
Museum of Applied Arts &
Sciences collection, Sydney.
\$395

Valentine's Antique Gallery

Valentine's Antique Gallery is one of Australian longest running antique businesses, established in 1947 and specialises in fine quality 19th Century and early 20th Century Antiques including furniture, porcelain, glassware, lamps, boxes, jewellery and decorative items. Also rare and collectible Australian Colonial Antiques.

We offer decorating advice, hire of furniture and effects for special events such as movies or house sales, as well as restoration services that are carried out to the highest standards using traditional methods – enquiries are always welcome.

Valentine's Antique Gallery is also a member of the AAADA (Australian Antique & Art Dealers Association) and CINOA, which keeps us well-informed with any international developments that effect any aspect of the antiques and art trade. Valentine's Antiques incorporating our antiques centre and arts hub are proud members of Bendigo Tourism.

For great places to visit, eat and stay when visiting our great city we recommend you visit: <https://www.bendigotourism.com/>



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www.valentinesantiques.com

Open:
Tues-Sat: 10am-5pm
Sun: 11am-4pm



Doulton Lambeth **saltglaze vase**. Hannah Barlow. H 43.5cm. English. c. 1890. **\$2,950**
<https://www.valentinesantiques.com/product/royal-doulton-hannah-barlow-saltglaze-vase/>



Fine quality 3-piece **sterling silver tea set**, stamped "S I" H.M Sheffield. c. 1920. H 16 x W 31 x D 14cm. English. **\$1,950**

A Superb 19th century sterling silver and gilt ewer with exquisite hand cut crystal by Charles Edwards, London. c. 1883.
H 35 x D 43cm. English Origin. **\$11,500**

Hallmarks of the Superb 19th Sterling Silver and Gilt Ewer.



Superb 19th century silver plated centre piece, displaying otter mounts. c. 1865. English. H 23 x W 21.5 x D 21.5cm. **\$1,250**



Victorian Silver Plated two branch Candelabra c. 1880, English. H 47 x W 4cm. **\$795**

Valentine's Antique Gallery



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www.valentinesantiques.com



19th century **3 tier figural centre piece** with hand painted floral decoration. c. 1870. H 57 x D 37cm. French. **\$2,950**
<https://www.valentinesantiques.com/product/french-19th-century-3-tier-figured-centre-piece-with-hand-painted-floral-decoration-c-1870/>



19th century **English parian figure** depicting the maiden in traditional dress. H 41cm. English. c. 1880. **\$1,250**
<https://www.valentinesantiques.com/product/english-parian-figure-depicting-the-maiden-in-traditional-dress/>



Hallmarks Superb sterling silver ewer



Superb sterling silver ewer, made in Glasgow, by John Mitchell. c. 1868. H 36.5 x D 49cm. Scottish Origin. **\$3,950**
<https://www.valentinesantiques.com/product/superb-sterling-silver-ewer-c-1868/>



19th-century pair of finely decorated 'Dresden China' classically-dressed women. c. 1870. H 39cm. **\$3,950**
<https://www.valentinesantiques.com/product/19th-century-pair-of-finely-decorated-dresden-china-classically-dressed-women-c-1870/>

Wallrocks

Wallrocks specialise in fine 18th & 19th century European antique furniture. Established for over 35 years and with a significant family history in antiques which dates back to the early 1920s, Wallrocks are highly trusted purveyors of stunning antique pieces that range from French Provincial, Louis XV and XVI, Regency, French Empire and more.

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Antique Leather Ottoman

19th Century English mahogany ottoman the deep buttoned leather top above a canted leathered and studded base enclosed a storage compartment.
H 605 x W 910 x D 440mm. c. 1880. **\$6,500**

<https://www.wallrocks.com.au/collection/furniture/seating/sofas-day-beds-stools-window-seats/antique-leather-ottoman/>



English Marquetry Bookcase

Fine 19th century English marquetry bookcase, the fine shaped walnut top above a pair of finely inlaid glazed doors enclosing a cupboard with original shelves flanked by a pair of inlaid columns with original ormolu mounts. H 1240 x W 1090 x D 390mm. c. 1865. **\$9,800**

<https://www.wallrocks.com.au/collection/furniture/english-marquetry-bookcase-2/>



19th Century English Regency Armchair

Early 19th century English Regency mahogany armchair, the upholstered back and seat with deep buttoned, leather and individual stud detail flanked by well carved arms and legs in excellent condition. Price includes cleaning and re-polishing, excludes upholstery. H 1000 x L660 x D680mm. c. 1820. **\$7,500**

<https://www.wallrocks.com.au/collection/furniture/seating/english-regency-armchair/>



19th Century French Serpentine Louis XV Bureau Plat

A very fine 19th century French serpentine Louis XV Bureau Plat. The original leather top with fine gilded brass mould over a shaped geometric parquetry frieze housing three shaped drawers with original gilded bronze handles supported on four cross banded cabriole legs with original gilded bronze sabots. In excellent condition. Price includes cleaning and restoration – excludes new leather top.

H 780 x W 1200 x D 700mm. c. 1870. **\$24,500**

<https://www.wallrocks.com.au/collection/furniture/antique-french-serpentine-louis-xv-writing-table/>



Rare matched Pair of 19th Century Library Bookcase Tables

Rare matched pair of 19th Century Napoleon III freestanding kingwood bookcase tables, the leathered and gilt tooled oval top with gilded metal moulding above leathered book shelves flanked by four kingwood uprights, embellished with original finely cast ormolu, all raised on cabriole legs with acanthus sabots. These tables have significant physical stature and weight. H 870 x W 735 x D 550mm. c. 1870. **\$48,450**

<https://www.wallrocks.com.au/collection/furniture/tables/matched-pair-of-library-bookcase-tables/>



Westbury Antiques

Specialising in English period oak, country and town furniture and decorative items from the 17th, 18th and early 19th Centuries.

Westbury Antiques was founded in 1983 at Burke Road Hawthorn and then Bourke Street Melbourne CBD and is presently celebrating thirty years of membership of the Antique Dealers Association. Eleven years ago we relocated to Avoca Victoria which is situated in the Pyrenees wine growing area 180 kilometres from Melbourne. The name Westbury is taken from the owners' ancestral links to Westbury in Wiltshire UK.

Australian Customs inspector for the importation of antiques.



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0412 949 721
Info@westburyantiques.com.au
www.westburyantiques.com.au

Open: By Appointment only



A splendid George III Chippendale period carved **giltwood wall mirror** with original gilding and early plate. H 130 x W 65cm. c. 1765. **\$9,000**



18th Century English turned **green dairy bowl**, good colour and patination. The outside turned inscribed ring decoration. H 18 x D 38cm. c. 1780. **\$1,200**



Pair of early 19th Century Thames Valley high back Windsor chairs with pierced wheel decoration to the splats. Ash elm and beech. H of backs 102cm; W of seats 61cm; H of seats 43cm. c. 1800-1820. **\$3,000 the pair**



English North Country three drawer oak dresser base of rich colour and patination, cabriole front supports. The oval brass plate handles are original to the piece and the drawer fronts are cross banded and strung with box wood. A good small size. H 87 x W 158cm (5'2") x D 51cm (87"). c. 1785. \$7,500



An early 18th Century English oak gateleg table of very small proportions, the oval top with prominent medullary rays creating a wonderful effect. Small drawer to the frieze. The original feet in a Scottish thistle shape. H 70 x W open 84 x D 75cm. c. 1720. \$1,850

Late 17th Century oak side table the rectangular top above a single drawer baluster turned legs with "H" stretcher. H 69 x W 82 x D 57cm. c. 1695. \$2,400

Georgian mahogany salt box, wall mounted with fret carved back and a hinged lid above a drawer. H 41 x D 14cm. c. 1800. \$1,100



Wright Gallery Fine Art

Specialising in British 19th century art. European Old Master and Australian 20th century art, icons and antiquities. We stock original oil and watercolour paintings, drawings and a comprehensive selection of affordable prints dating from circa 1600s to the mid 20th century.



Attributed to John William Waterhouse RA (1849 –1917). Nude study by a river bank – c. 1890. Pencil on paper. Framed Size: H 32 x W 37.5x D 3cm. Image Size: H 13.5 x W 15.5cm. The work is a fragment, the paper is discoloured with a repaired tear. The drawing is now stable, triple matted with conservation mat board and glazed with anti-reflective invisible glass “ArtGlass AR70” which has UV block of 70% Visible light transmission of 99% and a reflection of 1%. Private Collection Sydney Australia. **\$6,500**



Artist unknown, Australian Heidelberg School. Early 20th Century (Indistinctly signed). Misty Morn on Port Phillip from Beaumaris. Oil on card. Framed Size: H 17 x W 24 x D 3cm. Image Size: H 12 x W 19cm. This work is in excellent condition and has recently been cleaned and re-varnished, conservation report available upon request. Framed in its original period, faux bakelite finish wooden frame. It is glazed with anti-reflective invisible museum glass “ArtGlass AR99” which has UV block of 99% visible light transmission of 97% and a reflection of -1%. Private Collection Sydney Australia. **\$5,500**

Wright
GALLERY
FINE ART

497 Darling Street,
Balmain NSW 2041
0408 602 436
art@wright-gallery.com
www.wright-gallery.com

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Hayward Veal (Australian 1913-1968)
Magnolias – c. 1950.
Oil on canvas. Framed Size: H 70.5 x W 50.5 x D 3cm. Image Size: H 59.5 x W 39.5cm. Both the painting and frame are in excellent condition. Private Collection. Sussex UK. **\$5,500**



Haughton Forrest (British/Australian 1826-1925). Ben Nevis, Scotland, Signed and Dated 1922. Oil on board. Framed Size: H 59 x W 79 x D 4cm. Image Size: H 40.5 x W 61cm. This work is in good condition and is accompanied by a complete conservation report. The Collection of Selwyn Findlay, thence by descent. Private Collection Sydney This work has been confirmed by Geoff Ayling of the Forrest Project, and will be included in the catalogue raisonné, being produced by The Forrest Project, on Haughton Forrest's paintings. **\$15,000**



Giovanni Biliverti (Italian 1585-1644). Saint Bernard of Clairvaux Holding the Cross – c. 1620. Black chalk on laid paper c. 1920. Framed Size: H 65.5 x W 52.5 x D 6cm. Image Size: H 35.4 x W 22.4cm. The drawing is in a good condition commensurate with its age. There are some light marks to the top of the drawing and small paper loss to edge. The drawing has been hinged on all sides and is not mounted. Housed in a classic hardwood 19th Century frame, with acid free conservation mats and backing board. It is glazed with anti-reflective invisible glass "ArtGlass AR70" which has UV block of 70% visible light transmission of 99% and a reflection of 1%. Anonymous sale, Christie's London, 6 July 1976, lot 22 (as circle of Fra Bartolommeo); Baron Paul Hatvany (1899-1977); his sale, Christie's London 1980, 24 June, lot 23 (as Florentine School, c. 1600); Professor Raymond E. Pahl, FBA, (1935-2011). Crispian Rilely-Smith Fine Arts Private Collection London. **\$7,000**



British School (Early 20th Century). Brighton Beach – c. 1900. Oil on board. Framed Size: H 29 x W 44 x D 5cm. Image Size: H 15 x W 29.5cm. The work is in good condition, slight bow to board. Housed in the original frame which has had several restorations. It is glazed with anti-reflective invisible glass "ArtGlass AR70" which has UV block of 70% visible light transmission of 99% and a reflection of 1%. Private Collection Sussex England. **\$2,800**

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Click on this link <https://aaada.org.au/services/> to access further details about the following approved services members including service categories, contact details, websites.

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Chilton's Antiques and Jewellery (NSW)
Palloys (NSW)
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ART HANGING SERVICES

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CARPET, RUG & TEXTILE CONSERVATION

Behruz Studio (VIC)
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Persian Carpet Repair and Restoration Co (NSW)
RugWash (QLD)
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CLOCK & WATCH RESTORATION

About Time for Clocks (NSW)

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Grace Fine Art (NSW)

FINE ARTS CONSERVATION & RESTORATION

David Stein and Co Pty Ltd (NSW)
International Conservation Services Pty Ltd (NSW)
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GN Olsson Mastercraftsmen gnosson.com Brisbane,
Gold Coast and Sunshine Coast (QLD)
International Conservation Services Pty Ltd (NSW)
Patinations Conservation Services Pty Ltd (NSW)

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GN Olsson Mastercraftsmen gnosson.com Brisbane,
Gold Coast and Sunshine Coast (QLD)
International Conservation Services Pty Ltd (NSW)

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THE AUSTRALIAN ANTIQUE & ART DEALERS ASSOCIATION

CODE OF PRACTICE

- 1a. All goods to be sold to the public by Association members shall have a label or ticket attached to or immediately adjacent to the item in question.
- 1b. Such labels or tickets must give as much reasonable information as possible about the goods and this shall normally include such detail as:
 - * The full price
 - * A circa date of manufacture (or the actual year if hallmarked or dated)
 - * The material (eg. walnut, bronze, etc.)
 - * The maker's mark or artist's name if relevant/known
 - * Any major restoration or later additions
 - * If reproduction
- 1c. Where this is undesirable or impractical for security or other grounds the full price shall be written on a price list or in a stock book, with a full description to identify the article, and is available at all times during business hours for inspection by the public on request. N.B. in the case of 1c, there shall be a prominent notice stating: Written prices of all goods offered for sale may be examined on request by members of the public.
2. The member shall not attempt to confuse or mislead the customer or falsely describe any of the goods he/she offers for sale or seeks to purchase. He/she shall in all respects comply with the provisions of the Australian Trade Practices Act and/or any State legislation of a particular nature.
3. Description details as indicated on the label and as offered verbally shall be written on a proper invoice which shall state the name, address and telephone number of the member and date of the transaction.
4. Members shall accept responsibility for descriptions of items given to members of the public by their staff. Staff must be appraised of all the requirements of the Association's Code of Practice.
5. Members shall not make unsolicited visits to private domestic premises.
6. Members shall apply standards of fair dealing equally to the public, members or non members.
7. Members have no authority to act on behalf of or speak for the Association, save insofar as expressly authorised by the Executive.
8. Members shall not state or imply that membership of the Association is a guarantee of authenticity of any article offered for sale or that membership entitles them to any special standing insofar as authentication of articles is concerned. Responsibility for all claims or statements as to the authenticity lies solely with the member.
9. Professional valuations carried out by members (ie for a fee) shall be provided in writing, signed and dated, and worded to indicate clearly their purpose ie. for Insurance (replacement value) or for Probate (market value) in accordance with the guidelines set down from time to time by the Association.
10. Members are required to co-operate to the best of their ability with customer protection agencies (eg. the police, trading standards authorities).
11. Members shall at all times seek to advance the professional reputation and standing of the Association by acting in an honourable fashion and by promoting the knowledge and understanding of Antiques and Fine Arts within the Australian community.

ADDITIONAL INFORMATION:

- All prices quoted are \$AUD and include GST.
- Note no buyers premium.
- Purchases, plus cost of delivery are to be negotiated directly with the relevant dealer.
- Circa (c.): defined in this catalogue as approximately 10 years either side of the recorded date.
- Condition report - contact dealer and refer to the AAADA code of practice above.
- GST is not applicable to exported items but these items may be liable to import taxes in the country they are being imported to.
- The Australian country call code is +61