

AUSTRALIAN ANTIQUE & ART DEALERS ASSOCIATION

2023

AUTUMN CATALOGUE



ITEMS FOR SALE

ARTICLES OF INTEREST

DIRECTORY OF MEMBERS
& SERVICE PROVIDERS

ART-DESIGN-LIVING
aaada.org.au

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Buying with Confidence

WELCOME TO OUR 2023 DIGITAL CATALOGUE

Welcome to a new era of AAADA Catalogues. Our last was published in 2021 and served our community during the uncertain times of Covid. Now that time has passed and the world is a little different we find ourselves going back to the simpler times of browsing catalogues and enjoying the stories that come from the fascinating world our members live in.

What you can expect to find in our latest offering is a range of unique pieces hand selected by our contributors - A diamond and emerald Bracelet... A Garry Shead oil painting, Three in the Sea, A William and Mary Chest of Drawers Circa 1690... A Silver Embellished Coconut Cup plus many more desirable pieces... Along side these are articles on Shopping for antiques, Turkish Prisoner of War Beadwork Snakes, Ancient Illumination... and more.

We hope you find our latest catalogue as fascinating as we found curating it for you.

Happy Antiquing!

The Australian Antique & Art Dealers Association
PO Box 294 | Apollo Bay VIC 3233
T: 0498 059 661 | E: info@aaada.org.au
aaada.org.au
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Cover image:
Rutherford
French Sapphire and Diamond
Cluster Ring Circa 1930



Image: Moorabool Antique Galleries

The Australian Antique & Art Dealers Association is the national body that links the country's most respected antique and art market professionals with the public.

AAADA ANTIQUES & ART FAIR MELBOURNE
9-12 JUNE 2023
MALVERN TOWN HALL
AAADA.ORG.AU/MELBOURNE

AAADA ANTIQUES & ART FAIR SYDNEY
7-10 SEPTEMBER 2023
WHITE BAY CRUISE TERMINAL
AAADA.ORG.AU/SYDNEY

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CHRISTOPHER DAY GALLERY

Christopher Day
Cnr Windsor and Elizabeth Streets
Paddington New South Wales 2021
+61 418 403 928
cdaygallery@bigpond.com
cdaygallery.com.au

Open Wed & Fri 12pm - 3:30pm,
Sat 12pm - 6pm, or by appointment

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. We purchase paintings outright or sell on a commission basis. We execute valuations, framing, cleaning and restoring oils and watercolours.

CHRISTOPHER DAY GALLERY



Garry Shead born 1942
Australian
Three in the Sea 2022
Oil on board 61 × 76 cm
Signed lower right
\$49,000
[Click to read more](#)



Garry Shead born 1942
Australian
Heavenly Love 2020
Oil on board 30 × 29 cm
Signed lower right
\$22,000
[Click to read more](#)



Fu Hong born 1946
Australian
Blooms in the Morning 2023
Oil on canvas 112 × 112 cm
Signed lower left
\$9,900
[Click to read more](#)



Sidney Long 1871 - 1955
Australian
The Wool Team Circa 1930
Watercolour 30 × 50 cm
Signed lower right
\$6,600
[Click to read more](#)



John S Loxton 1903-1969
Droving near Adelong, NSW c 1940s
Watercolour
45 × 53 cm
Signed lower right
\$4,400
[Click to read more](#)



Walter John Beauvais 1942 - 1998
English
Conge Scolairs 1980s
Oil on board 40 × 51 cm
Signed lower right
\$3,600
[Click to read more](#)



A H Fullwood 1863-1930
Berry's Bay, Sydney Harbour 1927
Oil on panel
23.5 × 29 cm
Signed initials lower left
Illustrated:
Art and Life A H Fullwood (Plate 73)
\$22,000
[Click to read more](#)



John Olsen born 1928
Australian
Notes on Basho's Frog 2007
Mixed media 42 × 41 cm
Signed, inscribed and dated '07
\$24,000
[Click to read more](#)

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.

Conciliation Services

- Should an occasion arise where either the customer or dealer feel they have been unfairly treated, the AAADA Conciliation Service will provide prompt and informal conciliation where the customer and the member are not able to resolve their dispute.
- Details may be obtained from The Executive Secretary,
PO Box 294, Apollo Bay Victoria 3233 Australia.
- Attention is expressly drawn to the fact that nothing in the above conditions shall affect the legal rights or obligations of any party to a dispute.



GRANGE ANTIQUES

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📷 grangeantiques
f Grange Antiques

By appointment or by chance

We are a business in Tasmania selling Australian Colonial and English Georgian antiques. We also sell old and contemporary taxidermy & art. Australian pottery is amongst our list of collectable items with brass and copper items of the Georgian and Victorian period. We travel doing regional fairs around the eastern seaboard of the larger island. We look forward to meeting with you someday.

Furniture for Life.



**Presentation Pipe
of Large Sizing**

1864

India

A smokers pipe of rather large proportions in its original case. Presented in 1864 by the Bengal Tea Company to Esq O Burland by his friends. The inscribed band would be 22ct gold along with the edge banding to the similarly engraved pipe bowl. Excellent 19th century patina. Meerschaum and gold.
Length: 28 cm Width 6 cm
\$3,850



A Figural Horse Shoe Smokers Pipe

Circa 1870

United Kingdom

A wonderful pipe terminating in a nicely shaped horse's hoof, mounted with an engraved silver shoe to match. This pipe retains its original case. Amber and Silver.

Length: 12 cm Width 3 cm

\$1,250



Two large Whales Teeth

Circa 1850

Australia

A wonderful complimenting pair of Whales teeth. One scrimshawed and one undecorated. Wonderful descriptive scene of a hunt from our past. Most probably scrimshawed by a deckhand sailor in his freetime whilst waiting to go ashore. Condition as found in great colour and length.

Length: 20 cm

\$4,500



THE AUSTRALIAN ANTIQUE & ART DEALERS ASSOCIATION

APPROVED SERVICES SCHEME CODE OF PRACTICE

1. Written quotes will be provided for all work prior to the commencement of that work and will include (if appropriate) costs of materials, costs of labour and any other considerations. Quotes shall be adhered to provided that no longer period than three (3) months has elapsed since the supply of such quote, unless other works are mutually agreed to by both parties prior to and during the completion of the work, and that this has been noted and endorsed by both parties to the agreement, at the time that the alteration came into effect.
2. Professional services such as Fine Art Packing, Carriage, Valuations and Consultations, Jewellery, Silver, Porcelain and other repairs, will where appropriate, clearly define the methods to be employed, materials to be used, service to be provided and an advance written estimate of the cost of the complete service.
3. All work or services provided will be guaranteed against faulty materials and workmanship, and where appropriate, will be guaranteed against defects for a period of no less than twelve (12) months.
4. Approved Service Providers shall accept responsibility for services offered, work carried out or quotes given by their staff. Staff must be appraised of all requirements in the Association's Code of Practice.
5. Any Approved Service Provider who accepts an advance payment or deposit for services shall clearly record in writing the terms of the contract, and by what period the full amount is to be paid. A copy of the terms is to be supplied to the customer at the time.
6. Complaints regarding faulty workmanship or dissatisfaction with any services provided should firstly be taken up with the provider of the service, and in the event where no amicable solution can be reached, the complainant may put their case in writing to The Australian Antique & Art Dealers Association Arbitrator, who will attempt to mediate the dispute without affecting either parties' rights in law.
7. Approved Service Providers shall not state or imply that membership of the Approved Services Scheme entitles them to any special standing insofar as authenticity or quality of service offered is concerned. Responsibility for all claims on statements as to authenticity or quality of service lies solely with the member.
8. Approved Service Providers have no authority to act on behalf of or speak for the Association, save insofar as expressly authorised by the Executive.

Conciliation Services

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Attention is expressly drawn to the fact that nothing in the above conditions shall affect the legal rights or obligations of any party to a dispute.

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J.B. HAWKINS ANTIQUES

Mr John Hawkins
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Chudleigh Tasmania 7304
+61 419 985 965
jhawkins@acenet.com.au
jbhawkinsantiques.com

By appointment

Fine English furniture, clocks, English and Australian silver, works of art and treen. Established in Australia in 1967.



**A Magnificent, Art Deco,
Australian Black Opal Necklace**

Circa 1925

Australia

A Magnificent Art Deco platinum and diamond Lightning Ridge Australian black opal necklace in its original leather tooled box, made and mounted for one of the leading jewellers of the time, James Ogden & Sons of 41 Duke Street, St James, London.

Matching opals is extremely difficult due to the colour range found in each individual stone.

Untreated necklaces of this standard must be considered extremely rare.

Length: 30 cm

\$125,000



**A Carved Ivory Parure
of the Finest Quality,
Miniature Miracles of Workmanship**

Circa 1840

Canton

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 would be perfect when set off with a tiara. This parure was a special order carved from drawings supplied, probably from France, and made in Canton by Chinese workman circa 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.

Length: 20 cm

\$25,000



A Fine Thomas Cole of London Strut Clock

Circa 1858

A possibly unique timepiece strut clock of large size, clarity of line, in untouched old state by Thomas Cole of London, retailed by Hancock & Co, London. Number 1591. Gilt bronze.

Height: 10.5 in. Width: 9.25 in.

\$32,500



A Fine and Rare Half Hour Striking Thomas Cole Carriage Clock

Circa 1857

A fine and rare half hour striking Thomas Cole Carriage Clock in lovely untouched old state retailed by E & E Emanuel. By appointment to the Queen and Royal Family, Portsmouth. Number 1446. Gilt bronze.

Height: 7in. Width: 5in. Depth: 2.25 in.

\$22,500



A Fine 18 Carat Gold Brooch By Steiner

Circa 1870

An 18 ct. gold oval brooch by H. Steiner, Adelaide, South Australia, made to commemorate the opening of the Suez Canal in 1869, in its original box.

For further details please see my article published in 'Australiana' November 2022

Width: 4.5 cm

\$7,500



A Collection of Tiger Claws

Circa 1885

India

A collection of tiger claw, silver mounted, wine labels and a belt buckle, made in India in the days of the British Raj. Claw & Silver.

Width: 3 cm

For sale as a collection - \$15,000

AAADA ANTIQUES & ART FAIR MELBOURNE



9-12 JUNE
2023
MALVERN
TOWN HALL

KING'S BIRTHDAY WEEKEND

BUY YOUR TICKETS
ONLINE FOR A CHANCE
TO WIN \$1,000 TO
SPEND AT THE FAIR

ENTRIES CLOSE 5PM, 7TH OF JUNE 2023 (AEST).
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BY THE AAADA CODE OF PRACTICE
SO YOU BUY WITH CONFIDENCE



AA&ADA



JOSEF LEBOVIC GALLERY

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joseflebovicgallery.com

📷 joseflebovic

By appointment

We deal in prints and photographs by Australian and International artists from 14th century up to 21st century and historical works on paper for over 46 years. Josef Lebovic is one of Australia's most well known and respected figures in the field of original prints and photography. Josef's specialist knowledge, energy and enthusiasm is contagious. His catalogues, website and other publications and new projects keep him an active figure in the Australian art scene. He is also member of the Association of International Photography Art Dealers (AIPAD) and the International Fine Print Dealers Association (IFPDA) • International Vintage Poster Dealers Association (USA) and Australian & New Zealand Association of Antiquarian Booksellers.

JOSEF LEBOVIC GALLERY



Elioth Gruner 1882–1939

Australia

Parramatta Park [NSW]

1919

Etching, signed in pencil in lower margin .

5.5 × 8.3 cm

This etching is accompanied with the envelope it was posted in, which is addressed to J. Lane Mullins, Esq., of Kincopal [sic] Chambers, Moore St, Sydney, (was politician & book collector). Held in AGNSW--This is Gruner's smallest etching. CL206-31

Provenance, John Lane Mullins.

\$1,350

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Anon

Japan

[Sumo-Wrestling Frogs – “Choju-giga” Animal Characters]

Circa 1860

woodcut

20.4 × 25.7 cm (paper size).

This image is from the Edo period (1603–1867). These caricatures were initially created to make fun of Japanese priests, suggesting an early form of manga (cartoon/comics). CL206-9

\$660

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Anon

AC/DC. World Tour '88

1988

Colour process

lithograph

147.7 cm x 48.5 cm

Repaired minor tears to edges. Linen-backed.

Rare poster of unusual size, in good condition.

Blow Up Your Video, sold more copies than the previous two studio releases combined and the World Tour began in February 1988, in Perth, Australia. #CL205-54

\$3,950

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Julian Smith 1873–1947

Australia

Photograph of Sir Charles Kingsford Smith (1897–1935)

Circa 1932/1935

Vintage silver gelatin photograph

21.9 cm x 17.5 cm

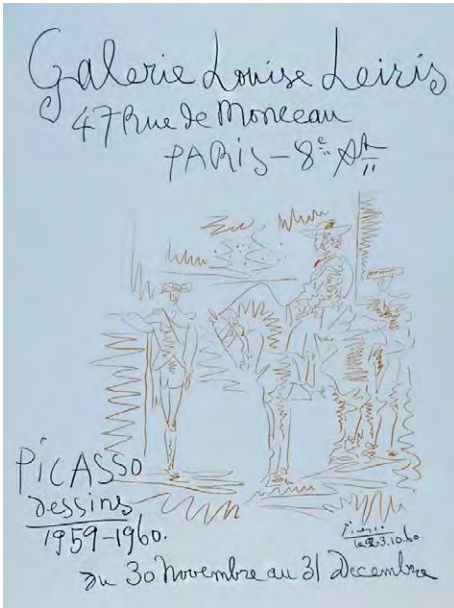
Vintage silver gelatin photograph, inscribed and signed by wife Mary Kingsford Smith in ink on image lower centre. Framed.

Inscription reads “Joe – A memento of Chilla [Charles nick name], from Mary Kingsford Smith [1910–1997].

#CL206-44

\$1,350

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Pablo Picasso (1881–1973)

Spain

Picasso Dessins, 1959-1960, Galerie Louise Leiris

1960

Colour lithograph 55.9 cm x 42.2 cm

Poster, signed and dated "le 23.20.60" in image upper and lower portions. Minor tears and stains to upper edge, slight crinkles to lower edge.

French text includes "47 rue de Monceau, Paris 8e...du 30 Novembre au 31 Decembre." Cantz #770, Bloch #1288. This poster, promoting an exhibition of Picasso's drawings in Paris in 1960, was published in an edition of 1500. The image includes two matadors and a picador. #CL206-57

\$1,650

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Horst P. Horst (German/American, 1906–1999)

America

[Playwright Noel Coward]

1936 - 1939.

Vintage silver gelatin photograph

15.5 × 10.5 cm

Inscriptions reads "For Frank Clune in memory of a conventional 'how do you do.'" Frank Clune (1893–1971) interviewed Noel Coward while in Australia. The National Library of Australia has a letter thanking Coward for an interview. CL206-50

\$2,950

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After Frank P. Mahony (Aust., 1862–1916), carving attrib. Jonaski

Takuma (Japanese/Aust., active 1893–1910).

Rounding Up A Straggler

Circa 1900

Emu egg with relief carving.

12.8 cm. Diameter: 9.5 cm

Perforation to apex of egg at left side of image. Attributed to Takuma, because the quality of carving on the egg which reproduces imagery, from a very popular painting titled Rounding up a Straggler (1889) by Frank Prout Mahony, and he was the first Australian-born artist acquired by AGNSW. #CL206-21

\$9,900

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Anon

"Kismet", Australian Champion [Sailing, 18ft Skiff]

1913-dated "6.3.13" lower right,

Oil on board, captioned, Condition-Missing portions, minor scratches and paint loss to upper and lower portions.

29.7 × 40 cm

Kismet was built by Chas. E. Dunn, Sydney and launched September 1912. The owners were Ravell Bros. It was skippered by W. Dunn and won the Interstate Challenge Cup at Sydney Harbour, on 18 January 1913. CL206-28

\$1,100

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WHILE WE'RE ONLY IN MARCH IT FEELS LIKE THE YEAR IS ALREADY IN FULL SWING. HOLIDAYS ARE OVER AND HOPEFULLY THE SUN IS STILL SHINING.

So what's on your new year radar? Are you renovating? Building your collection? Starting a new passion or perhaps just enjoying what you have. Whatever the year ahead we hope it brings you joy.

Now more than ever we are trying to retune our lives to be mindful of what we consume. What changes have you made recently? Perhaps started a compost, repaired a loved item or found renewed love for items packed away.

If you have the space, putting pieces away for a little while is a lovely way to rotate collections and let the items you love shine in your house. There's also something wonderful about rediscovering an item, it's like shopping in your own house!

As we move through different stages of life pieces that may take or have taken centre stage may become less than desirable, think toddlers in a house full of art glass. It's then we have the opportunity to reassess what we want in our house and how we will still enjoy decorating the spaces. Could the collection be housed in a cabinet or moved to higher ground? Could you sell them and buy something that suits your new lifestyle better? Could you lend them to someone or are you not quite ready to let them go, so storage is the best option.

The beautiful part of buying antiques and art is that the option to sell is available and it brings with it new passions to welcome into your world. While there is a strong second hand market for many things, you may find that your collection, or piece, has more value than you realise and with that begins a new opportunity to purchase something else you will love.

Speaking from experience I love knowing that once a piece has lived its life in my world I can sell or trade it in for something else. I was given a large vintage poster for my 18th birthday and when my living arrangements changed and I no longer had the space to display it, I sold it. It wasn't a quick process but within a year I had the proceeds to purchase something else. I wanted to continue the tradition of something special so I bought a beautiful pair of Victorian diamond and gold earrings. This new incarnation of my original gift was made possible by a little bit of research and finding the right dealer to sell through.

Around Australia our members and service providers can be a wonderful resource in your life. When we want to move an item on and breathe new life into our world they can facilitate a sale or purchase directly from you. Each dealer works in their own way but they are always looking for new pieces to buy and sell and your item or collection may be the one. A quick phone call or email explaining what you want to sell is all you need to do to get the ball rolling. If they aren't the right person they may be able to refer you to someone else or point you in the right direction.

Antiques dealers are, as their name suggests, traders in interesting, fine and quality items that can have long and interesting lives. So next time you are ready for a refresh, think about what you could sell to give yourself the means to purchase something new (or should I say old).

Tira Lewis,
Australian Antique & Art Dealers Association
[Click to read on our website](#)

For a full list of our dealers and service providers head to our website aaada.org.au.

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LAURINE DIGGINS FINE ART

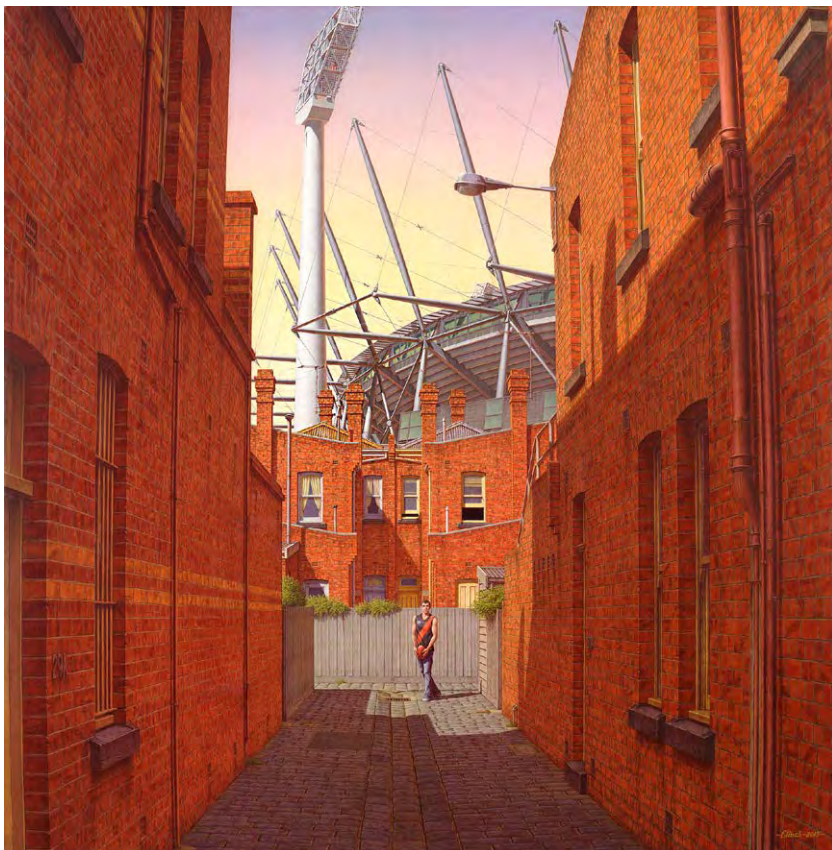
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Open Tues - Fri, 10am - 6pm,
or by appointment & showing at fairs

Lauraine Diggins Fine Art specialises in Australian Colonial, impressionist, modern, contemporary and Indigenous painting, sculpture, works on paper and decorative arts. The Gallery is located in Melbourne although our business is both national and international. We deal extensively in Australian art and consign artworks for sale, as well as working with clients to source paintings, including European masterworks on request. The Gallery was established in 1974 by the late Lauraine Diggins OAM and her husband Michael Blanche. We offer consultation services in the development of sound collections for private, corporate and institutional collections. Other services include advice on buying art for the superfund; valuations; conservation and framing advice and research services. Lauraine Diggins Fine Art holds exhibitions, along with other events throughout the year and participates in select art fairs. Located in a quiet residential area, the Gallery is a relaxing and private space in which to view a wide selection of artworks by established and contemporary artists and showcasing indigenous painting. A selection of Australian artworks are always available for viewing. We have a focus on scholarship and education and our website offers an introduction to the gallery and the art we show.

LAURINE DIGGINS FINE ART



Robert Clinch 1957 -

Australia

Spartacus

2013

egg tempera on panel

107 × 105 cm

In **Spartacus**, Clinch presents the MCG stadium as a contemporary counterpart of the Roman Coliseum, and the vertical scale of the work enhances the sense of the monumental. Clinch sees Spartacus as the everyman who became a hero.

the artist

\$175,000

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Horace Hurtle Trenerry 1899 - 1958

Australia

Back Road New Hahndorf, S.A.

1937

oil on canvas laid on cardboard

57 × 50 cm

Trenerry is revered for his lyrical, atmospheric landscapes, with the Adelaide Hills depicted here in his characteristic colour palette. A group of sheep shelter under a majestic gum which stretches beyond the picture plane.

private collection, Adelaide

\$57,500

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Murray Griffin 1903 - 1992

Australia

The Wharf

Circa 1960

oil on composition board

79 x 70 cm

Colour is an integral aspect of Griffin's work and the more muted greys and brown of *The Wharf* with its highlights of red, allow the strong sense of design, with the boxed in viewpoint, to come to the fore.

Sir Ian Potter and Lady Potter AC

\$19,750

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Bessie Ellen Davidson 1879 - 1965

Australia/France

Still Life with Pears

Circa 1930

oil on canvas board

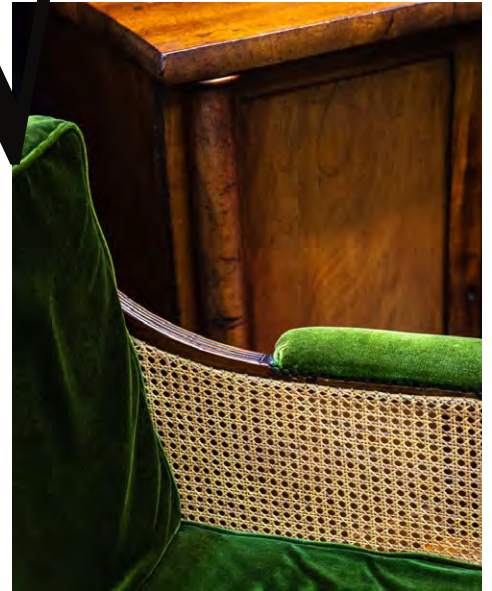
52 x 45 cm

Davidson's enjoyment of painting still life is clear, with the handling of colour and texture of paint and the composition with its repeated curves. Thoroughly French in feeling, her light filled paintings became progressively more abstract.

Joseph Brown Gallery, Melbourne

\$125,000

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AA&ADA

EST 1976 PETER LANE GALLERY

PETER LANE GALLERY

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Richmond Tasmania 7025
+61 412 600 558
peterlane942@gmail.com
peterlanegallery.com

📷 peter_lane_gallery

Open Fri, Sat & Sun 11am - 4pm, or by appointment

Fine art, old master prints, Asian art, antiques, antiquities and sculpture.
Established in 1976.



John Krzywolkulski 1947-

Australia

Skyshadow

1982

Oil on canvas on board

123 × 107 cm

A surreal evocative painting with
an aluminium frame

Signed named and dated on the back

\$7,000

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Presentation Talam

12th-14th Century

Indonesia

Talam or "taham" in old Javanese, were an important part of pre-Islamic Javanese Hindu/Buddhist religious ritual. They were used as both offering trays and as platforms to place religious objects. This example is of the East Javanese period, it has an attractive verdigris, due to burial in acidic volcanic soil. It is embellished with bands of interlaced lotus flower, possibly suggesting use in Shiva-worship. Bronze. Old Dutch collection label reads: "This is a Talam. Which serves for ritualistic objects to be put on, among others a Brahminic priest bell and a holy water bowl. (Very old) antique."

Examples in Rijksmuseum and MMA.

Purchased in Indonesia on behalf of a private collection in The Hague 1970.

Diametre: 34 cm

\$6,250

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Single handled pottery vessel

Late 3rd millennium BCE

Possibly Sumerian

Having a painted band of geometric decoration all around and the top lip outlined. Intact.

Collection name to base.

Height: 16 cm Diameter: 18.5 cm

\$1,940

[Click to read more](#)



Water vessel (ganga-jumna lota)

19th century

India

The body of this holy water vessel is constructed from copper and brass, a technique unique to India. Known as a Ganga-Jumma it represents the contrasting colours of the Ganges and Jumna rivers. The silver bosses portray stylised lotus, possibly alluding to the goddess Saraswati who is often depicted by a white lotus.

Lotas are found all over India, the materials they are made from indicate the status of the individual they were made for; the cheapest are terracotta, then brass and bronze. Gunga-Jumma and precious metals would be reserved for rich families or temples.

Height: 50.5 cm Diameter: 35 cm

\$3,300

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Guido Reni (1575 -1642)

Italy

Mother and Child

Circa 1600-1613.

Etching

20 x 14 to the plate

Original etching on paper. The Virgin seated with the Christ Child, Joseph in the archway to the left. Initialed lr. Batsch 1.

Trimmed and framed. Copies in a number of collections.

Provenance: Private Australian Collection

\$1,650

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Vellum page from an Antiphonal

15th Century

Italy

Illuminated page with the tract for the Thursday after Ash Wednesday "Lacta". With 13 figures presumably the 12 Apostles plus Christ. The recumbent ones are Peter, James and John. Reverse is the lament, psalm 55. A fine medieval illuminated "L".

Height: 50 cm Width: 37 cm

\$2,800

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TURKISH PRISONER OF WAR BEADWORK SNAKES

By John. B. Hawkins
Former President of the AAADA

Crochet, with or without beads, was well established in the Ottoman Empire by the 1870's. Most bead crochet items made before World War I were done by women for their own use.

There are few examples of beadwork souvenirs made by nineteenth- and early twentieth-century civilians incarcerated in Ottoman prisons, but the bead crochet snakes the subject of this essay were in the main made after 1915.

The majority of beadwork reptiles made in the Balkans can be divided into three types:

- > snakes and lizards made by Turkish soldiers imprisoned in British military and civilian internment camps during World War I,
- > snakes made by villagers in parts of South Eastern Europe for their own use, and less elaborate snakes made to be sold at markets.

During the course of the First World War some of the 150,000-250,000 Turkish soldiers were captured by the British, Australian, Russian, and French armies and moved to camps located in Egypt or on the island of Cyprus, and at Salonika.

To combat the boredom of imprisonment, prisoners of war were allowed to craft souvenirs that could be given as gifts, bartered for amenities such as extra food, or sold in local shops and by street vendors. Many Turkish soldiers used beads to make handbags, purses, necklaces, bracelets, bookmarks, belts, covered bottles, snakes, and lizards.

While most of the beadwork snakes and lizards were undoubtedly made in Middle- Eastern camps, some of them were made by the one hundred Turkish men interned at Knockaloe Camp on the Isle of Man. Family legends tell of Turkish prisoners trading beadwork snakes to locals for food.

Whether made in Egypt or England, the snakes share similar design characteristics. Snakes might seem like a strange choice today but they were actually regarded as good luck symbols in parts of the Ottoman Empire. The beadwork versions range in length from 13 inches (33 cm) to 18 feet (5.5 m) with a common size being around 60 inches (152 cm) long and 2-3 inches (5-7.5 cm) around.

The snakes were done with bead crochet: beads were strung in a pattern and the snake was crocheted around in a tube from tail to mouth. The common patterns for the top decoration were a zig-zag or diamond shape. The mouth was a two-part construction, sometimes holding a beadwork tongue that is sewn in afterwards.



A small Turkish Prisoner of War beadwork snake without any inscriptions.

Detail of an underjaw, featuring a beaded letter 'A', the meaning of which is unclear.



Large snakes were stuffed with fabric strips, used yarn, horsehair, and string to prevent them from collapsing. The large snakes usually have some kind of writing on the belly: a date or phrase such as TURKISH PRISONER with or without a date, or more rarely TURKISH POW. The jaws of the snakes were usually decorated with a triangle, diamond, or what looks like a capital A.

Turkish POWs also made bead crochet lizards or salamanders but in fewer numbers than the snakes. These range in size from 3.5 inches (9 cm) to 9 inches (23 cm) with a common size being a little over 7 inches (18cm). Some of the lizards are caught in the mouths of snakes but many stand on their own little legs.

Common decorations are stripes, zig-zags, diamonds in various forms, and an all-over dotted pattern. Like the snakes, the lizards have a two-part mouth that sometimes contains a beadwork tongue. The lizards may have a phrase or date worked in beads on the belly.

From my own collection I illustrate three examples of such Prisoner of War beadwork. They provide a link on Anzac Day with the Gallipoli landings and the war against the Turks now nearly one hundred years ago.

Reference: Much of this material comes from a book by Adele Rogers Recklies, *Bead Crochet Snakes, History and Technique*

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Australian Silver Teapot by William Edwards

Circa 1870

Australia

An exceedingly rare Australian Silver Teapot by William Edwards, circa 1870.

Marked to base: "W Edwards Manufacturer Melbourne Sterling Silver"

Illustrated Hawkins, Nineteenth Century

Australian Silver, page 255.

Height: 22 cm

\$12,500

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A Chinese Export Ware platter

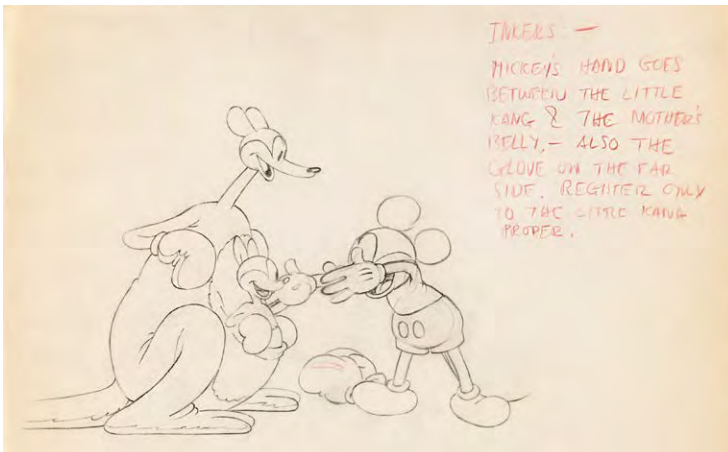
Circa 1820

Canton

A Chinese special commission Exportware platter vividly enamelled in strong colours with fine decoration including interior scenes, flowers and birds and rare hollow fluted decoration to the edge. The private collection of Mr Neville Fletcher, Ex Pharoah's Antiques, High Street, Armadale, Victoria.

Width: 27.5 cm

\$1,850



Disney Studio

Mickey's Kangaroo: A group of 3 drawings

1935

Pencil on paper

24 x 30 cm

Three (3) original animation sequence drawings from the Walt Disney cartoon, the last to be produced in black and white. This sequence occurs around the 3.34 mark.

Graphite and red pencil on 12 field, 2 peghole animation paper.

\$1,650 for the group



Eileen Mayo (1906-1994)

Black Swans

1983

Hand pulled screenprint

29 x 45 cm

A strong work by this renowned print maker in very good condition and depicting the black swan, a bird indigenous to Australia. Signed and numbered 22/44

\$2,850

[Click to read more](#)



Mortimer Menpes (1860 - 1938)

Australia

By The Light of the Lantern

Circa 1888

Oil on board

15.6 × 11.2 cm

A highly collectable work depicting one of Menpes' most desirable Japanese subjects, and displayed in a wonderful gold fluted frame. The artwork is also illustrated in his book, *Japan: A Record In Colour* at Plate 47

\$18,500



Ludwig Hirschfeld-Mack (1883-1965)

German/Australian

Figures

1962

Monotype and watercolour on paper

18 × 20.5 cm

A rare work by this important artist who was one of the most influential of the early 20th Century Bauhaus movement.

Signed and dated lower right.

\$7,850



A pair of 19th Century Moghul miniatures

Circa 1850

Moghul School

Mirza Moghul (1817-1855) and Prince Jewan Basket.

Exhibited at the the Pakistani Embassy, Canberra in 1969 and Illustrated in: *"A Perspective in History and Art from Ancient Times, Pakistan"*. 1969, p.50.

Width: 2.5 cm each

\$750 the pair



Horace Brodzky (1885 - 1969)

Australian

Working The Fields

1929

Watercolour

35 × 43 cm Framed

Watercolour and pencil on paper. Signed and dated February 1929 lower left.

*Brodzky was at the forefront of the modern art movement in the early 1900's

\$1,950

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— est. 1952 —

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modern jewellery as well as some of the most beautiful pearls from
all over the world.

RUTHERFORD



Art Deco Diamond Bracelet

Circa 1920

Platinum Art Deco bracelet grain set to the centre in an elliptical mount with a central transition cut diamond and an old European cut diamond to either side to the pierced surround smaller round diamonds the tapering side links all diamond set and the bracelet fastening with a concealed box clasp and security clip.

Total Estimated Diamond Weight: 3.38ct Colour H-I Clarity VS-SI

Weight: 19.8 grams Length: 16.8 cm

\$16,500

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Sapphire and Diamond Cluster Ring

Circa 1930

French

18ct white gold and platinum cluster ring with a 4.29ct GIA certified cushion cut Thai sapphire in a floating mill grain edged bezel to the centre with a scalloped mill grained surround of sixteen old cut diamonds on a pierced scrolled undergallery to upswept cheniered spear point shoulders and a plain polished band with French hallmarks.

Total Sapphire Weight: 4.29ct

Total Estimated Diamond Weight: 1.20ct

Colour I-J Clarity VS-SI2 Weight: 5.6 grams

Height: 2 cm x Width (top plate): 1.6 cm

\$13,500

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Antique Diamond Earrings

Circa 1900

Platinum and 18ct yellow gold pair of drop earrings, each with a fancy pear shaped drop, pierced and with mill grain edging, bezel set to the centre with an old European cut diamond, smaller diamonds to the surrounds, articulated below a bezel set diamond and shield shaped top, which is fitted to the post and hinged clip fitting.

Total Estimated Diamond

Weight: 1.12ct

Colour F-J, Clarity VS-P2

Weight: 6.64grams

Length: 4.5cm

\$6,500

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Antique French Gold Chain

Circa 1900

French

18ct yellow gold fancy link continuous chain with oval filigree links and French hallmarks fitted with a bolt ring clasp enabling it to be worn doubled.

Weight: 47.12 grams Length 155 cm

\$8,800

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RUTHERFORD



Art Deco Diamond and Emerald Bracelet

Circa 1920

Art Deco platinum bracelet the central panels set with diamonds and emeralds to a mesh bracelet which is bordered with diamonds and set at intervals with rows of diamonds and emeralds fastening with a concealed clasp with diamond button.

Total Estimated Diamond Weight: 4.00ct

Colour H-I Clarity VS-SI

Length: 16.5cm

Weight: 30.0grams

\$24,500

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Art Deco Diamond Lavallier

Circa 1920

Platinum Art Deco lavallier with a central transition cut diamond of estimated weight 0.41ct in a millgrained bezel setting a row of French cut sapphires to either side grain set with smaller round diamonds to the pierced and mill grained surround below a fish tail style diamond set top which conceals the bail through which is running a fine trace link chain which fastens with a bolt ring clasp.

Total Estimated Diamond

Weight: 1.07ct

Colour H-I Clarity VS-SI

Total Estimated Sapphire

Weight: 0.25ct

Weight: 6.9grams

Width: 4 cm x 1.8 cm

Depth: 0.55 cm

Length of Chain: 62.5 cm

\$7,800

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Blue Enamel Pansy Brooch

Circa 1910

14ct yellow gold brooch in the form of a pansy with matte blue and white petals a single pearl to the centre fastening with hinged pin and roller catch.

Weight: 14.46grams

Height: 3.5 cm Width: 4 cm

\$3,350

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Antique Diamond Cluster Ring

Circa 1900

18ct yellow and white gold ring bezel set to the centre with a GIA certified 2.08ct old mine cut diamond graded as colour I clarity VS1 with three old cut diamonds to each end of the surround the remainder rose cut diamonds on a cheniered gallery to yellow gold Y-shaped shoulders and a plain polished band.

Total Estimated Diamond Weight: 2.64ct

Weight: 4.59grams

Height: 1.8 cm Width: 1.2 cm Depth: 0.7 cm

\$44,000

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SHOPPING FOR ANTIQUES & ART

If you're new to purchasing antiques & art or if it's been a while since you've dabbled in the area, getting reacquainted with the way the market works can be daunting.

In a post Covid world we are comfortable with searching and buying online for everything we can think of but when it comes to Antiques it doesn't quite work the same. Just like a piece can be rare and eccentric so can the way you buy it!

So where do you start? Let's look at an example of searching for a table. You've got a vague idea of what you want, perhaps rectangular, seating 6-8 and you've got a style in mind - country farmhouse. You could begin by searching on Google, you may see reproduction pieces, modern examples, perhaps an eBay Ad but it's not quite what you're looking for. What do you do next?

Antique dealers work in many ways, and this is where you need to put in a little extra effort to get the perfect piece. Members of the Australian Antique & Art Dealers Association can operate High St stores, online shops, show exclusively at fairs or sell on social media! So, finding the table will be as exciting a journey as it will be to finally sit at and enjoy.

Now you know the different avenues that you'll need to explore, what's next? The AAADA website lists all the members of our Association, all of whom are backed by our Code of Practice (aaada.org.au/about/code-dealers). You can browse the listings and see if the dealers have an address near you, an Instagram account, a website or even just a phone number!

So now it's time to get to work. Jump online, if that's the way you operate, and have a look at their website or their social media accounts. Many of our dealers post items that have just arrived, and they can sell fast! Find the ones that sell what you're looking for and keep your eye out for that table! If you don't see what you're after send them a message on Instagram, Messenger, text or email. Many dealers will have stock in storage and may just have the piece you're after! Never be afraid to ask, you never know what you might find.

If you like to browse in a store to feel and touch the items, then make a list of the dealers in your area and head over to check them out. Many have stores in the same street or area which is quite handy! Check their opening hours and call ahead if you want to be sure they'll be there when you visit. The life of an antique dealer is not so 9-5 but rather when opportunity knocks.



When you've got time up your sleeve finding the perfect piece can be a wonderful experience. If that table we mentioned earlier has not materialised and you can wait till one of our Fairs are on this is a great opportunity to see many dealers from all over Australia in one place. The AAADA hold them in Melbourne at the Malvern Town Hall in Winter and Sydney at White Bay Cruise Terminal in Spring, where you can browse a wide range of items, such as furniture, art, jewellery, ceramics and more. See the AAADA website for more details.

This is also an opportunity to talk to dealers and see if they can bring something to the fair that you're after. So, if that table you've fallen for is in another state and you'd love to see it in person before purchasing it then you may be able to ask for it to be brought to the fair to make that final decision.

If Fairs aren't your thing, then keep an eye out for dealers' catalogues, sign up to their mailing lists and keep up to date with their new acquisitions. The AAADA also puts out regular catalogues with a variety of items for sale from our members. So join up to our mailing list if you'd like to check it out - it is easy to do on our website: aaada.org.au

Remember AAADA Antique & Art dealer members are helpful, knowledgeable & friendly, many going the extra mile to help a customer. So next time you're looking for that perfect piece to furnish your home or add to your collection, step into their world and enjoy the ride.

Tira Lewis, Australian Antique & Art Dealers Association

A list of members, Fairs, catalogues and items for sale can be found on the AAADA website

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Superb Quality Rare French 19th Century Louis XV Style Chinoiserie Commode, of Serpentine Shape with Original Marble Top, Decorative Bronze Handles and Mounts.

Circa 1860

France

Superb Quality Rare French 19th Century Louis XV Style Chinoiserie Commode, of Serpentine Shape with Original Marble Top, Decorative Bronze Handles and Mounts.

Styled with a Beautiful 19th-Century French Garniture of Reclining Lady, complete with a Hand Painted Enamel Dial, dating c.1880.

Height: 89 Width: 123 cm Depth: 52

\$9,950

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19th-century rosewood gentleman's travelling case (Maker: I. Turrill, London)

Circa 1870

England

19th-century rosewood gentleman's travelling case, c. 1870, with brass banding and a mother-of-pearl plaque on the top, surrounded by double brass banding. Two brass lift-out handles are set in the box on either side. The case features mother-of-pearl escutcheons with brass banding to both the upper and lower sections. There is a separate key for each section.

Height: 18 cm

Width: 33 cm

Depth: 27 cm

\$2,950

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Superb 19th-century French ebonised Boulle center table with drawer, stamped with maker: 'Tostain', Galerie de la Madeleine

Circa 1870

France

An incredibly superb 19th-Century French ebonised Boulle center table. Featuring a centre drawer, detailed with exquisite motifs.

The piece is Stamped with maker: 'Tostain', Galerie de la Madeleine.

Height: 77 cm Width: 143 cm

Depth: 94cm

\$15,000

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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.

Fifteen 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.

WESTBURY ANTIQUES



Brampton Ware Box

Circa 1830

England

Brampton Ware lidded pottery box with ornate moulded detail.

Height: 12 cm Width: 15 cm

\$750

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Staffordshire Elephant

Circa 1840

England

Rare 19th century Staffordshire pottery

Elephant "Jumbo" spill vase.

Height: 18 cm Width: 12 cm

\$1,200

[Click to read more](#)



George III Candlesticks

Circa 1765

England

Superb pair of George III classical cast brass candlesticks in the style of the silversmiths William Cafe and Ebenezer Coker.

Height: 25 cm

\$1,400

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Mahogany Wine Table

Circa 1740

England

A quality early Georgian Wine Table with one piece circular dished top above birdcage action, gun barrel stem and tripod base.

Height: 71 cm Diameter: 74 cm

\$2,600

[Click to read more](#)



Campaign Secrétaire

Circa 1790

England

English George III British Officer's mahogany two section Campaign Secrétaire Chest with three drawers below the leathered fold down fitted top. The original brass handles with "quirky" lions with defiantly raised tails. Good original condition. Bought by the previous owner in the 1960's. Height: 97 cm. Width: 92 cm. Depth: 42 cm.

\$4,500

[Click to read more](#)

William and Mary Chest of Drawers

Circa 1690

England

A small William & Mary period oak chest of three drawers geometric moulded front panelled sides and back. Side runners for drawers the whole piece raised on stile feet, excellent colour and condition.

Height: 89 cm Width: 94 cm

Depth: 52 cm

\$5,500

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WOODSHED ANTIQUES



French Provincial Oak Buffet

Circa 1760

France

Lovely country French oak buffet, fitted with three drawers flanked by cupboard doors, ideal for hallway, TV stand or behind a sofa

Height: 85 cm Width: 185 cm Depth: 48 cm

\$3,750



Georgian Mahogany Side Table

Circa 1790

England

Mahogany and oak secondary in lovely original condition with excellent colour and patination.

Full width drawer with original handles

Height: 71 cm Width: 86 cm Depth: 49 cm

\$1,150



George III Mahogany Sideboard

Circa 1790

England

With box wood stringing and cross banded, brass drop handles, fitted with centre long drawer flanked by one short drawer above one short cupboard and pull out cellarette, raised on square tapering legs on spade feet. Handles are a later replacement.

Height: 92 cm Width: 199 cm Depth: 73 cm

\$3,450



Early 18th Century

Two Part Oak Chest of Drawers

Circa 1770

England

Early two part oak chest on block feet with moulded drawer fronts and brass handles. Later replaced handles.

Height: 91 cm Width: 108 cm Depth: 61 cm

\$3,250



French Louis XV 18th Century Walnut Commode

Circa 1740

France

Serpentine front with two short drawers and two long drawers. Beautifully panelled drawers and sides standing on detailed carved cabriole legs. Gilded bronze handles and iron locks. Lovely colour and proportions

Height: 97 cm Width: 127 cm Depth: 59 cm

\$9,250



Australian Cedar Partners Desk

Circa 1870

Australia

Lovely cedar partners desk of practical size fitted with eight drawers to one side and cupboards on the other. Replaced hand coloured leather insert.

Leather insert replaced

Height: 77 cm Width: 161 cm Depth: 105 cm

\$3,950



Mid 18th Century Oak Settle

Circa 1760

England

Large mid 18th century oak settle of great colour and original condition with carved ogee panels.

Standing on carved cabriole legs with turned feet.

Height: 106cm Width: 183 cm Depth: 62 cm

\$2,450

French Cherrywood Buffet

Circa 1760

France

Provincial cherrywood buffet in lovely condition, fitted with drawers and cupboards original iron hinges and handles and very attractive floral carved decoration

Height: 102 cm

Width: 235 cm

Depth: 48 cm

\$3,600



ANCIENT ILLUMINATION

Paul Rosenberg
Moorabool Antique Gallery

Lights are taken for granted with a flick of a modern switch. Backtracking, a few millennia ago if you needed light after the sun set, you had to plan and organize it yourself.

Only now are we recognising the value of renewable energy – something ancient cultures had already worked out. The most desirable light fuel was whale oil that burned true and almost odourless, yet this was a scarce resource and thus expensive. Fish oil would smell a little more. Very primitive lamps burned animal fat, a very smelly option.

The most common fuel in the Roman Empire was vegetable oil, such as olive oil that is still readily available today. So one evening, I burned olive oil in a reproduction lamp. The light from the flame was sufficient to read by at close quarters. The faint odour was similar to cooking with olive oil. The small lamp was comparable with small Roman terracotta lamps and it burned for around four hours on a single fill.

Essential to oil lamps were the pottery vessels holding and transporting oils. They ranged in size from large amphora in the Roman period to small flasks for purchasing a few days' supply. Another antiquity associated with oil lamps was a filler that held oil in a reserve with a long spout to fill a lamp.

ANCIENT LAMPS

One of the earliest known oil lamps was found in the Lascaux caves in France. It is a large round bowl in which a wick could be floated with a long handle. It was most probably left by an artist responsible for the remarkable wall paintings, over 17,000 years ago.

Other Neolithic lamps were simple dished rocks that probably burned animal fat. In ancient Mesopotamia, clam shells were valued and their natural form provided multiple mouths to support wicks. Sumerian 4,500 years old luxury lamps were carved from alabaster to resemble shells.

An innovation during the Bronze Age in the Middle East was the potter's wheel. One of the earliest results of this new technology was the lamp – simple bowls thrown on the wheel, with a pinched spout to take a wick. This clever design provided a flat base for stability – essential when using fire in a flammable hut!



19th century replica of a
mid-1st century CE Pompeian lamp tree

An Indus culture lamp, 5,000 years old, has four spouts pinched into the sides, quadrupling the amount of light from one vessel. Gradually the bowl became deeper to hold more fuel, with the spout more enclosed to protect the longer-burning wick.

By the Iron Age, 3,000- 2,500 years ago, the lamp became more enclosed and the spout for the wick protruded. Greek potters perfected the lamp form around 2,600 years ago, superbly shaped with fine burnished or glazed surfaces and elegant forms.

INTRODUCTION OF THE MOULD

The Greek innovation around 2,400 years ago of the mould changed lamp production dramatically, as a vessel could be pressed into a two-piece mould very quickly and cheaply. Potters then looked to decorating these wares. The Romans for example decorated their lamps' spout and the flat top surface – known as the discus –

Jewish Menorah,
3rd–4th centuries

Roman moulded lamps,
2nd–5th centuries

Roman boot lamp,
1st century CE



with patterns, often geometric or incorporated natural forms such as leaves. The discus could support a scene of popular subjects including hunters attacking animals, gladiators, wine pots and animals.

Rare examples from this period are modelled rather than moulded, such as the boot lamp, the wick coming out of the big toe, held in the Rosenberg Collection.

The excavation of Pompeii in the 18th century revealed some amazing lamps in their original context. Large floor stands held multiple vessels, such as a table stand in the form of a tree, from which hung two bronze lamps with double spouts. The Rosenberg Collection has a 200 year old copy of the original 2,000 year old light stand.

Another lamp is shaped like an elephant, a driver and a castellation on its back, and the wick hole is in the tip of the trunk! This probably represented Hannibal (247-183 BCE), the Carthaginian commander who brought armoured elephants to battle the Romans. This example was made around the first century CE.

RITUAL & RELIGIOUS USE

Lamps were of great ritual importance to a range of religions, and religious symbols are often found on lamps.

Of early Christian origins is the Chi Rho symbol, representing the Greek word for Christ. Early Christians

hid it beneath the lamp as a secret sign while later, as Christianity becomes accepted, it makes its appearance on the top. Other lamps of the same period were made for the Jewish market, and are moulded with the seven branch candlestick, while another rare example has seven spouts representing the Menorah.

During the so-called Dark Ages in Europe, lamps were once again simple pottery vessels. In contrast, Middle Eastern lamps of the time had beautiful glazes and forms. There were tall animal-like forms and long spouted forms. Simple unglazed lamps from the 10th to 14th centuries had distinctive geometric patterns in bands around the vessels.

Candles became the preferred illumination in Europe. The discovery of kerosene (from coal) in the 1850s brought in the kero lamp revolution in the Victorian era.

Lamps are a wonderful item to collect with a direct link to ancient times. Made by the millions, they begin selling at less than \$100 for a piece of history you can hold in your palm.

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NEW SOUTH WALES

AH Crawford

Leichhardt NSW 2040
ahcrawford.com
[AAADA Profile](#)

Abbott's Antiques

Turramurra, Sydney NSW 2074
abbottsantiques.com.au
[AAADA Profile](#)

Alan Landis Antiques

Rose Bay NSW 2029
alanlandisantiques.com
[AAADA Profile](#)

Ancanthe

NSW
ancanthe@bigpond.com
[AAADA Profile](#)

Anne Schofield Antiques

Woollahra NSW 2025
anneschofieldantiques.com
[AAADA Profile](#)

Antique Print Map Room

Ultimo NSW 2007
antiqueprintmaproom.com
[AAADA Profile](#)

BC - AD Gallery

NSW
bcgalleries.com.au
[AAADA Profile](#)

Ben Stoner Antiques Conservation & Restoration

Chippendale NSW 2008
benstonerantiques.com
[AAADA Profile](#)

Bill Blinco – Emeritus Member

Sydney NSW 2000
[AAADA Profile](#)

Charles Aronson OAM – Life Member

Sydney NSW 2000
charles@aronson.com.au
[AAADA Profile](#)

Chilton's Antiques & Jewellery

Miranda NSW 2228
chiltonsantiques.com.au
[AAADA Profile](#)

Christopher Day Gallery

Paddington NSW 2021
cdaygallery.com.au
[AAADA Profile](#)

D. G. Barsby Antiques

NSW
barsbyantiques.com.au
[AAADA Profile](#)

Day Gallery

Blackheath NSW 2785
daygallery.com.au
[AAADA Profile](#)

Fellia Melas Gallery

Woollahra NSW 2025
fmelasgallery.com.au
[AAADA Profile](#)

Grafton Galleries

Rushcutters Bay NSW 2011
hartley@graftongalleries.com.au
[AAADA Profile](#)

Greene & Greene Antiques

Woollahra NSW 2025
greeneandgreene.com.au
[AAADA Profile](#)

Greengrass Antiques

NSW
derek.greengrass@gmail.com
[AAADA Profile](#)

Hordern House

Surry Hills NSW 2010
hordern.com
[AAADA Profile](#)

Hunters & Collectors Antiques

NSW
huntersandcollectorsantiques.com
[AAADA Profile](#)

Josef Lebovic Gallery

Kensington NSW 2033
joseflebovicgallery.com
[AAADA Profile](#)

Justin Miller Art

Paddington NSW 2021
justinmiller.art
[AAADA Profile](#)

Lee Hardcastle Antiques

Botany NSW 1455

leehardcastleantiques@gmail.com

[AAADA Profile](#)

Nerilee Antiques International

Jamberoo NSW 2533

nerileeantiques@gmail.com

[AAADA Profile](#)

Nomadic Rug Traders

Pymont NSW 2009

nomadicrugtraders.com

[AAADA Profile](#)

Ophir Jewels

NSW

oprjewelry.com

[AAADA Profile](#)

Perryman Carpets

Woollahra NSW 2025

perrymancarpets.com

[AAADA Profile](#)

Reflections Antiques

Sydney NSW

reflectionsantiques@bigpond.com

[AAADA Profile](#)

Simpson's Antiques

Woollahra NSW 1350

australianantiques.com.au

[AAADA Profile](#)

The Merchant of Welby

Welby NSW 2575

merchantofwelby.com.au

[AAADA Profile](#)

Victoria and Albert

Sydney NSW 2000

antiquesinsydney.com.au

[AAADA Profile](#)

Wright Gallery Fine Art

Balmain NSW 2041

wright-gallery.com

[AAADA Profile](#)

QUEENSLAND**Eaglemont Antiques – Life Member**

East Brisbane QLD 4169

eaglemontantiques.com.au

[AAADA Profile](#)

Hind's Antiques – Emeritus Member

QLD

hindsantiques.com

[AAADA Profile](#)

Lynzay Antiques

Teneriffe QLD 4005

lynzayantiques.com.au

[AAADA Profile](#)

The Antique Guild

Brisbane QLD 4000

theantiqueguild.com.au

[AAADA Profile](#)

Turn o' the Century

Sherwood QLD 4075

antiques@totc.com.au

[AAADA Profile](#)

Wallrocks

Brisbane QLD 4010

wallrocks.com.au

[AAADA Profile](#)

SOUTH AUSTRALIA**Megaw and Hogg Antiques – Emeritus Member**

Kent Town SA 5067

megawandhogg.com

[AAADA Profile](#)

Peter Walker Fine Art

Walkerville SA 5081

peterwalker.com.au

[AAADA Profile](#)

Tusmore Antiques

Adelaide SA 5000

anthonyhurl@me.com

[AAADA Profile](#)

DIRECTORY OF AAADA MEMBERS

Click on the AAADA Profile to access further details about each of the following members, including contact details, items for sale, dealing categories.

TASMANIA

Evandale Antiques

Evandale TAS 7212
peterhwoof@bigpond.com
[AAADA Profile](#)

Grange Antiques

Latrobe TAS 7307
kevindahya@gmail.com
[AAADA Profile](#)

J. B. Hawkins Antiques – Life Member

Chudleigh TAS 7304
jhawkins@acenet.com.au
[AAADA Profile](#)

Lauder & Howard Antiques

Hobart TAS 7000
lauderandhoward.com
[AAADA Profile](#)

Leven Antiques

Ulverstone TAS 7315
levenantiques.com.au
[AAADA Profile](#)

Mariners Cottage

Battery Point TAS 7004
annick_thomas@yahoo.com.au
[AAADA Profile](#)

Peter Lane Gallery

Richmond TAS 7025
peterlanegallery.com
[AAADA Profile](#)

Walter & Co

Richmond TAS 7025
walterandco.com.au
[AAADA Profile](#)

Warwick Oakman Antiques

Richmond TAS 7025
warwickoakman.com
[AAADA Profile](#)

VICTORIA

Antiquarian

Moorabbin VIC 3189
antiquarianonline.com.au
[AAADA Profile](#)

Antique & Unique Jewels

VIC
antiqueanduniquejewels.com
[AAADA Profile](#)

Armor Antiques

Geelong VIC 3220
armorantiques.com
[AAADA Profile](#)

B.C. Galleries Ancient & Tribal Art

Armadale VIC 3143
bcgalleries.com.au
[AAADA Profile](#)

Behruz Studio

Glen Iris VIC 3146
behruzstudio.com
[AAADA Profile](#)

Chineur Antiques

Kew VIC 3101
chineurantiques.com.au
[AAADA Profile](#)

Douglas Stewart Fine Books

Armadale VIC 3143
douglasstewart.com.au
[AAADA Profile](#)

Edward Clark Antiques

Armadale VIC 3143
edclarkantiques@gmail.com
[AAADA Profile](#)

Etruria Antiques Gallery

VIC
etruria.com.au
[AAADA Profile](#)

Fine Classic Antiques

Armadale VIC 3143
fineclassicantiques.com
[AAADA Profile](#)

Graham Geddes Antiques

Armada VIC 3143
grahamgeddesantiques.com
[AAADA Profile](#)

Gray Reid Gallery

Melbourne VIC 3000
grayreidgallery.com.au
[AAADA Profile](#)

Imogene Antique & Contemporary Jewellery

North Fitzroy VIC 3068
imogene.com.au
[AAADA Profile](#)

**John D. Dunn Antiques – Emeritus Member
VIC**

[AAADA Profile](#)

John Furphy – Life Member

Armada VIC 3143
johnfurphy@a1.com.au
[AAADA Profile](#)

Kazari Collector

Prahran VIC 3181
kazari.com.au
[AAADA Profile](#)

Lafite Fine Silver

Melbourne VIC 3000
lafitefinesilver.com
[AAADA Profile](#)

Lauraine Diggins Fine Art

Caulfield North VIC 3161
diggins.com.au
[AAADA Profile](#)

Moorabool Antique Galleries

Geelong VIC 3220
moorabool.com
[AAADA Profile](#)

Page Antiques

Canterbury VIC 3126
pageantiques.com.au
[AAADA Profile](#)

Pentimento

Armada VIC 3143
jill@pentimento.com.au
[AAADA Profile](#)

Roy's Antiques

Fitzroy North /Clifton Hill VIC 3068
roys-antiques.com.au
[AAADA Profile](#)

Rutherford

Melbourne VIC 3000
rutherford.com.au
[AAADA Profile](#)

Snook & Company Antique Dealers

Hawthorn East VIC 3123
snookantiques.com.au
[AAADA Profile](#)

The Find Antiques

Toorak VIC 3142
thefindantiques.com.au
[AAADA Profile](#)

Trinity Antiques

Bendigo VIC
tcfhancock@hotmail.com
[AAADA Profile](#)

Valentine's Antique Gallery

Bendigo VIC 3550
valentinesantiques.com.au
[AAADA Profile](#)

Virtanen Antiques

Armada VIC 3143
virtanen-antiques.com
[AAADA Profile](#)

Westbury Antiques

Avoca VIC 3467
westburyantiques.com.au
[AAADA Profile](#)

Woodshed Antiques

Ballarat VIC 3350
woodshedantiques@bigpond.com
[AAADA Profile](#)

WESTERN AUSTRALIA**Brans Antiques & Art**

Mosman Park WA 6012
bransantiques.com
[AAADA Profile](#)

DIRECTORY OF AAADA SERVICE PROVIDER

Click on the AAADA Profile to access further details about the following approved services

ANTIQUE JEWELLERY, GOLD & SILVER RESTORATION

Chilton's Antiques & Jewellery

Miranda NSW 2228
chiltonsantiques.com.au

[AAADA Profile](#)

Palloys

Marrickville NSW 2204
palloys.com.au

[AAADA Profile](#)

Paragon Restoration

Cheltenham VIC 3192
rougejewellers.com.au

[AAADA Profile](#)

W. J. Sanders & Company

Marrickville NSW 2204
wjsanders.com.au

[AAADA Profile](#)

ART HANGING SERVICES

Hanging Around Art Hanging Service

NSW
hangingaround.com.au

[AAADA Profile](#)

CARPET, RUG & TEXTILE CONSERVATION

Behruz Studio

Glen Iris VIC 3146
behruzstudio.com

[AAADA Profile](#)

Persian Carpet Repair & Restoration Co

Pymont NSW 2009
persiancarpetrestoration.com.au

[AAADA Profile](#)

RugWash

Richlands QLD 4077
rugwashqueensland.com.au

[AAADA Profile](#)

The Rug Experts

Earlwood NSW 2206
therugexperts.com.au

[AAADA Profile](#)

CUSTOMS AGENTS, FREIGHT FORWARDING, REMOVALISTS & PACKERS

Grace Fine Art

Seven Hills NSW 2147
grace.com.au/fine-art

[AAADA Profile](#)

FINE ARTS CONSERVATION & RESTORATION

International Conservation Services

Chatswood NSW 2067
icssydney.com

[AAADA Profile](#)

Lauraine Diggins Fine Art

North Caulfield VIC 3161
diggins.com.au

[AAADA Profile](#)

FURNITURE RESTORATION & CONSERVATION

Ben Stoner Antiques Conservation & Restoration

Chippendale NSW 2008
benstonerantiques.com

[AAADA Profile](#)

GN Olsson Mastercraftsmen

Kurwongbah QLD 4503
gnolsson.com

[AAADA Profile](#)

International Conservation Services

Chatswood NSW 2067
icssydney.com

[AAADA Profile](#)

Patinations Conservation Services

Furniture Restoration & Conservation
Fyshwick NSW 2609

patinations.com.au

[AAADA Profile](#)

GILDING, FRAMING & GILT RESTORATION

GN Olsson Mastercraftsmen

Kurwongbah QLD 4503
gnolsson.com/artisan-leather-restorer

[AAADA Profile](#)

International Conservation Services

Chatswood NSW 2067
icssydney.com

[AAADA Profile](#)

INSURANCE

Aon Risk Services Australia

Sydney NSW 2000
amy.wadsworth@aon.com.au

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VALUERS & CONSULTANTS

Adam Galleries

Woodend VIC 3442
adamgalleries.com

[AAADA Profile](#)

Antiquarian

VIC
syber@bigpond.net.au

[AAADA Profile](#)

B.C. Galleries

Armada VIC 3143
bcgalleries.com.au

[AAADA Profile](#)

Barry R Garside

Port Adelaide SA 5015
barrcue@westnet.com.au

[AAADA Profile](#)

Behruz Studio

Glen Iris VIC 3146
behruzstudio.com

[AAADA Profile](#)

ByJoel

Flinders VIC 3929
byjoel.com.au

[AAADA Profile](#)

Chilton's Antiques & Jewellery

Miranda NSW 2228
chiltonsantiques.com.au

[AAADA Profile](#)

Christopher Day Gallery

Paddington NSW 2021
cdaygallery.com.au

[AAADA Profile](#)

Dillee Art Consultants

Brighton VIC 3186
dilleeartconsultants.com

[AAADA Profile](#)

Fritz Lintner Antiques

NSW
lisalintner49@gmail.com

[AAADA Profile](#)

DIRECTORY OF AAADA SERVICE PROVIDER

Click on the AAADA Profile to access further details about the following approved services

Hind's Antiques

Chuwar QLD 4306
hindsantiques.com

[AAADA Profile](#)

Lauder & Howard Antiques

Hobart TAS 7000
lauderandhoward.com.au

[AAADA Profile](#)

Lauraine Diggins Fine Art

North Caulfield VIC 3161
diggins.com.au

[AAADA Profile](#)

Lee Hardcastle Antiques

Botany NSW 1455
leehardcastleantiques@gmail.com

[AAADA Profile](#)

Look Art Consulting

Melbourne VIC 3004
lookart.net

[AAADA Profile](#)

McWilliam and Associates

Southbank VIC 3006
mcwilliamassociates.com

[AAADA Profile](#)

McWilliam and Associates

Sydney NSW 2000
mcwilliamassociates.com

[AAADA Profile](#)

Peter Walker Fine Art

Walkerville SA 5081
peterwalker.com.au

[AAADA Profile](#)

Sue Hewitt Fine Art Consultant

Mosman NSW 2088
suehewitt.71@gmail.com

[AAADA Profile](#)

DECORATIVE ARTS & COLLECTORS SOCIETIES

Oriental Rug Society of NSW

Forest Lodge NSW 2037
rugsociety.org.au

[AAADA Profile](#)

The Australian Society

Bondi Junction NSW 1355
australiana.org.au

[AAADA Profile](#)

The Ceramic Collectors Society

Roseville NSW 2069
ceramiccollectors.weebly.com/contact.html

[AAADA Profile](#)

The Furniture History Society

St Kilda VIC 3182
furniturehistory.org.au

[AAADA Profile](#)

The Silver Society of Australia

Northbridge NSW 1560
silversociety.com.au

[AAADA Profile](#)



Buying with Confidence

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 page 8.
- 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

ART-DESIGN-LIVING

aaada.org.au