

# AUSTRALIAN ANTIQUE & ART DEALERS ASSOCIATION



ART-DESIGN-LIVING  
AAADA.ORG.AU

## 2024 ANTIQUES & ART FAIR SYDNEY CATALOGUE

EXHIBITORS  
FAIR INFORMATION  
ITEMS FOR SALE  
ARTICLES OF INTEREST  
DIRECTORY OF MEMBERS  
& SERVICE PROVIDERS

**AA&ADA**  
Buying with Confidence

# WELCOME

Welcome to the AAADA Antiques & Art Fair Sydney 2024, New South Wales' premier event for fine antiques and art. From November 7–10, we are honoured to once again host our celebrated fair this year in the historic Paddington Town Hall. For over 20 years, this event has been a highlight of Australia's arts calendar, bringing together the country's most outstanding dealers, all upheld by the trusted AAADA Code of Practice.

At the fair, you'll discover a carefully curated selection of exceptional pieces, ranging from furniture and ceramics to jewellery, paintings, and more. Whether you are an avid collector, interior design enthusiast, or simply a lover of history and art, this is a must-see event. Our exhibitors are committed to offering the finest quality, ensuring your acquisitions are made with confidence and expertise.

Beyond browsing and purchasing unique pieces, immerse yourself in the full fair experience. Unwind with Scotchmans Hill Evening Drinks, take part in insightful tours, and elevate your visit with free appraisals. This event is not just an exhibition, but an opportunity to engage with timeless treasures and explore the stories behind them.

As you explore this catalogue, featuring an array of items from our exhibitors, as well as informative articles and directories, we look forward to welcoming you to the Paddington Town Hall this November.

Andrew Simpson  
President  
Australian Antique & Art Dealers Association

The Australian Antique & Art Dealers Association  
PO Box 294 | Apollo Bay VIC 3233  
T: 0498 059 661 | E: [info@aaada.org.au](mailto:info@aaada.org.au)  
[AAADA.ORG.AU](http://AAADA.ORG.AU)  
Find us on Facebook & Instagram



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## COVER:

Walter Withers 1854 - 1914 (Figure on the Beach) c.1890s.

Lauraine Diggins Fine Art p. 25

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**CATALOGUE DESIGN:** Kylie Kennedy, Reconstruct Design

# FAIR INFORMATION

## ABOUT THE AAADA

The Australian Antique & Art Dealers Association is the leading industry body representing Antique and Fine Art dealers in Australia. Our members operate well established businesses, are respected for their expertise in their chosen fields, and continually seek to expand that knowledge. The AAADA is consulted by Government Agencies and Collectors Societies on all matters relating to Antiques and the Fine Arts. AAADA members offer professional advice and a commitment to advancing the understanding of Antiques and Fine Arts in the Australian community.



### CONTACT

[aaada.org.au](http://aaada.org.au) | [info@aaada.org.au](mailto:info@aaada.org.au) | 0498 059 661 | Facebook | Instagram

FOR UPDATES PLEASE [SUBSCRIBE TO OUR NEWSLETTER](#)

## VENUE

Paddington Town Hall  
249 Oxford St  
Paddington NSW 2021

## OPENING HOURS

### OPENING PREVIEW

**Thursday 7 November** 4:00pm to 8:00pm  
with *Scotchmans Hill*

### GENERAL ADMISSION

**Friday 8 November** 10:00am to 6:00pm  
**Saturday 9 November** 10:00am to 6:00pm  
**Sunday 10 November** 10:00am to 4:00pm

### CAFE & BAR

**Friday 8 November** 10:00am to 6:00pm  
**Saturday 9 November** 10:00am to 6:00pm  
**Sunday 10 November** 10:00am to 3:00pm

### SCOTCHMANS HILL EVENING DRINKS

**Friday 8 November** 4:00pm to 6:00pm  
**Saturday 9 November** 4:00pm to 6:00pm

## TICKETS

### OPENING PREVIEW

Access the opening night Preview on Thursday 8 November, and all sessions between Friday 9 and Sunday 10 November.

*Return entry tickets available upon exit.*

Opening Preview: **\$55\***

**\*\$40 Advance tickets available now**

### GENERAL ADMISSION

Adult: Advance: **\$20** Full Price: **\$25**

Concession: **\$15**

Child (under 18): **FREE**

*Return entry tickets available upon exit.*

Tickets available [online](#) or at the door.

Although tickets are allocated to a particular date, they are also [valid for any general admission day](#)



The AAADA Antiques & Art Sydney Fair is held at the Paddington Town Hall in Paddington. A short walk from nearby bus and train stations, and a 20-minute drive from Sydney Airport.

### BUSES

Nearest stop is outside Paddington Town Hall

Buses: 333, 352, 440

More info [transportnsw.info](https://transport.nsw.gov.au)

### TRAINS

Museum Station | 25 minute walk

Edgecliffe Station | 25 minute walk

Bondi Junction Station | 35 minute walk

More info [transportnsw.info](https://transport.nsw.gov.au)

### PARKING

Dedicated coach drop-off spaces are located adjacent to Paddington Town Hall.

The nearest commercial parking station is located at The Entertainment Quarter, Lang Road, Moore Park.



# FAIR INFORMATION

## WHAT'S ON

### OPENING PREVIEW

Browse the fair, while enjoying light refreshments and wines from [Scotchmans Hill](#).

This exclusive event gives you the opportunity to be the first to view or buy the finest works of art, antiques, design and jewellery; from antiquity to contemporary. This special evening is a highlight of the 2024 AAADA Antiques & Art Fair Sydney.

**Thursday 7 November** 4:00 to 8:00pm

Opening Preview \$55  
Advance tickets available now

> [Secure your ticket to the Opening Preview](#)

### SCOTCHMANS HILL EVENING DRINKS

Enhance your visit by timing it with the Scotchmans Hill Evening Drinks, a unique opportunity to enjoy a complimentary glass of wine while perusing the fair. Take in the twilight hours of the weekend surrounded by antiques and art in the stunning Paddington Town Hall.

**Friday 8 November** 4:00pm to 6:00pm  
**Saturday 9 November** 4:00pm to 6:00pm

### APPRAISALS

Come to the front desk with your item or a photo and we'll match you with the right expert for your appraisal, taking you over to their stand to talk about your item and its history. Wait times may vary and we appreciate your patience as we work through the line.

**Friday 8 November** 3:00pm to 4:00pm  
**Saturday 9 November** 3:00pm to 4:00pm  
**Sunday 10 November** 1:00 to 2:00pm

### TOURS

Embark on an engaging tour of the fair, where you'll explore its most fascinating pieces in a relaxed and welcoming environment. Feel free to ask questions, delve deeper into the stories behind the objects, and uncover new insights along the way.

#### TOUR 1

**Friday 8 November** 11:00am to 11:30am  
**Saturday 9 November** 11:00am to 11:30am  
**Sunday 10 November** 11:00am to 11:30 am

#### TOUR 2

**Friday 8 November** 1:00pm to 1:30pm  
**Saturday 9 November** 1:00pm to 1:30pm  
**Sunday 10 November** 1:00pm to 1:30pm

Scotchmans Hill Evening Drinks, Appraisals & Tours are included in your general admission ticket (8-10 November)

### WIN \$1,000

Buy your tickets online for a chance to WIN \$1,000 to spend at the AAADA Antiques & Art Fair Sydney where a AAADA representative will take you around the fair providing you with guidance as you browse.

All admission tickets purchased online are automatically entered. For eligibility check our [Terms and Conditions](#).

Entries close 11:59pm on 5 November 2024 (AEST)



WIN \$1,000  
TO SPEND  
AT THE FAIR!

T&CS APPLY

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

All admission tickets purchased online are automatically entered. For eligibility check our Terms and Conditions.  
Entries close 11:59pm, 5 November 2024 (AEST).

AA&A

# AAADA ANTIQUES & ART FAIR SYDNEY 2022

## CAFE & BAR

FRIDAY 8 NOVEMBER 10:00AM - 6:00PM  
SATURDAY 9 NOVEMBER 10:00AM - 6:00PM  
SUNDAY 10 NOVEMBER 10:00AM - 3:30PM

## TOURS

JOIN A CAPTIVATING TOUR OF THE FAIR, EXPLORING ITS MOST INTRIGUING PIECES.

### TOUR 1

FRIDAY 8 NOVEMBER 11:00 - 11:30AM  
SATURDAY 9 NOVEMBER 11:00 - 11:30AM  
SUNDAY 10 NOVEMBER 11:00 - 11:30AM

### TOUR 2

FRIDAY 8 NOVEMBER 1:00 - 1:30PM  
SATURDAY 9 NOVEMBER 1:00 - 1:30PM  
SUNDAY 10 NOVEMBER 1:00 - 1:30PM

## FREE APPRAISALS

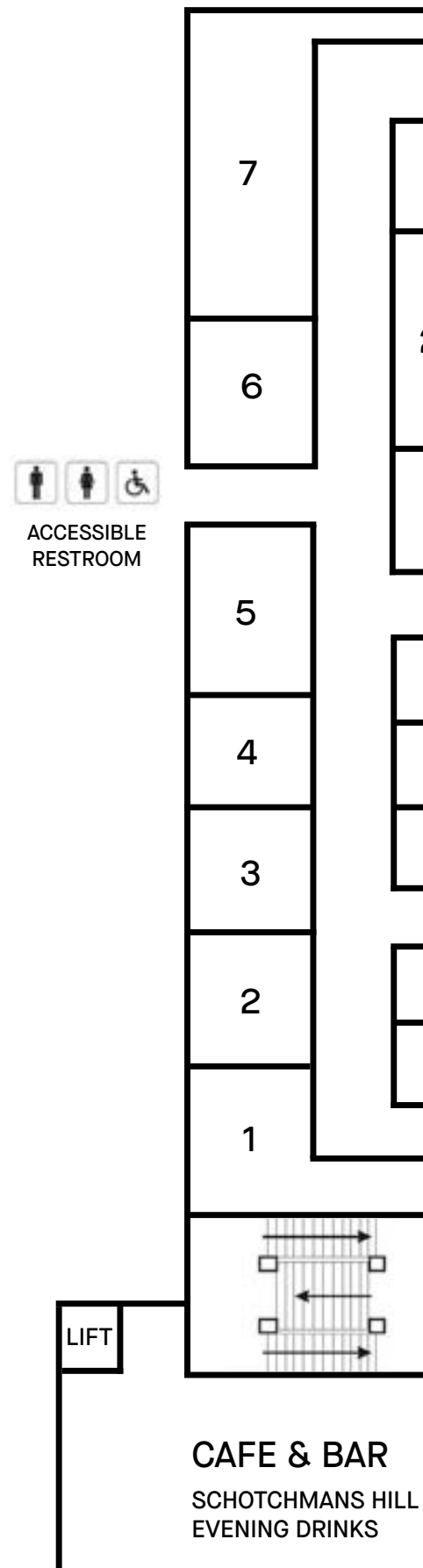
COME TO THE FRONT DESK WITH YOUR ITEM OR A PHOTO AND WE'LL MATCH YOU WITH THE RIGHT EXPERT FOR YOUR APPRAISAL.

FRIDAY 8 NOVEMBER 3:00 - 4:00PM  
SATURDAY 9 NOVEMBER 3:00 - 4:00PM  
SUNDAY 10 NOVEMBER 1:00 - 2:00PM

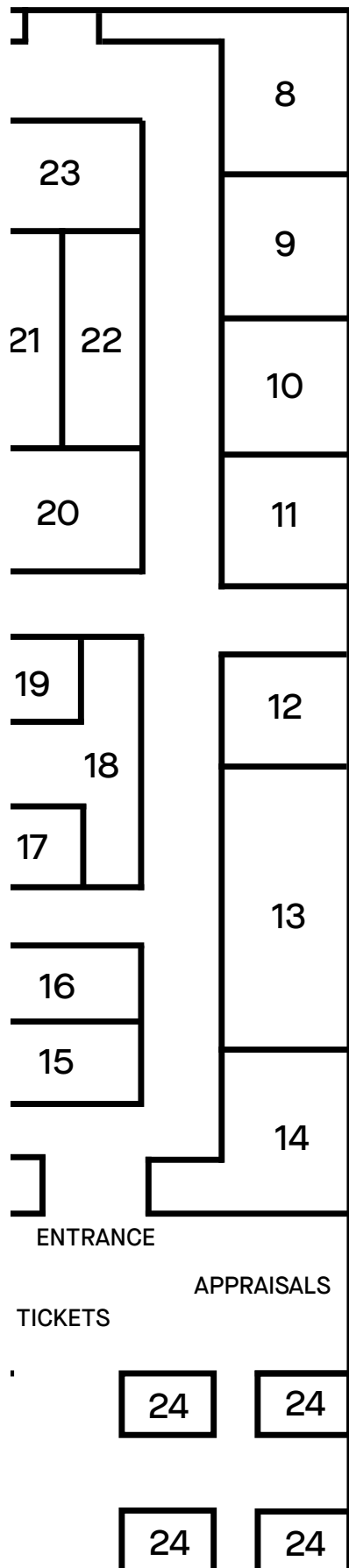
## SCOTCHMANS HILL EVENING DRINKS

TIME YOUR VISIT TO THE FAIR FOR THE SCOTCHMANS HILL EVENING DRINKS, WHERE YOU WILL BE OFFERED A GLASS OF WINE WHEN YOU ENTER THE FAIR.

FRIDAY 8 NOVEMBER 4:00 - 6:00PM  
SATURDAY 9 NOVEMBER 4:00 - 6:00PM







RESTROOMS  
GROUND LEVEL  
FOYER

## FAIR HOURS

THURSDAY 7 NOVEMBER 4:00PM - 8:00PM  
 FRIDAY 8 NOVEMBER 10:00AM - 6:00PM  
 SATURDAY 9 NOVEMBER 10:00AM - 6:00PM  
 SUNDAY 10 NOVEMBER 10:00AM - 4:00PM

## TICKETS

GENERAL ADMISSION (8-10 NOVEMBER) \$25  
 CONCESSION (8-10 NOVEMBER) \$15  
 CHILDREN UNDER 18 FREE

TICKETS AVAILABLE ONLINE OR AT THE DOOR

ALL TICKETS ARE VALID FOR ANY  
 GENERAL ADMISSION DAY (8-10 NOVEMBER)

RETURN ENTRY TICKETS AVAILABLE ON REQUEST

[AAADA.ORG.AU/SYDNEY](http://AAADA.ORG.AU/SYDNEY)

COMPLIMENTARY  
 COPIES OF  
 AUSTRALIAN  
 COUNTRY MAGAZINE  
 AVAILABLE AT THE  
 ENTRANCE UNTIL  
 THEY RUN OUT



# AAADA ANTIQUES & ART FAIR SYDNEY



Georg Jensen Silver & Agate Ring  
c.1970 Denmark  
Antiques-Art-Design

7-10  
NOVEMBER  
2024  
PADDINGTON  
TOWN HALL

\$10 GENERAL ADMISSION TICKETS, 8-10  
NOV! MENTION THIS AD AT THE DOOR  
OR USE THE CODE AAADA10 ONLINE

THURS 7 NOV 4PM-8PM OPENING PREVIEW  
FRI 8 NOV 10AM-6PM  
SAT 9 NOV 10AM-6PM  
SUN 10 NOV 10AM-4PM

TICKETS ONLINE OR AT THE DOOR

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

ENTRIES CLOSE 11:59PM, 5 NOV 2024 (AEST). T&CS APPLY, SEE WEBSITE.

[AAADA.ORG.AU/SYDNEY](https://aaada.org.au/sydney)  
0498 059 661

THE ONLY ANTIQUES & ART FAIR BACKED  
BY THE AAADA CODE OF PRACTICE  
SO YOU BUY WITH CONFIDENCE

AA&ADA







# AAADA ANTIQUES & ART FAIR SYDNEY EXHIBITORS

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# ANTIQUARIAN ELIZABETH SYBER

Specialising in estate jewellery, Asian antiques, and decorative arts from around the world.

Elizabeth Syber  
Murrumbeena, Victoria  
0418 552 553  
syber@bigpond.net.au  
antiquarianonline.com.au

Russian, silver and enamel  
drinks set, c.1970.

\$5,600



# ANTIQUUE & UNIQUE JEWELS

Antique, vintage & modern bespoke jewellery.

Leigh Enever  
New South Wales  
0419 149 743  
l.se@bigpond.com  
antiqueanduniquejewels.com  
📷 antiqueuniquejewels  
📘 antiqueanduniquejewels

Trading at fairs and online

**Curb Link Bracelet  
with Heart Padlock,  
Hallmarked 1923**  
Curb link chain bracelet  
featuring a 9K yellow gold heart  
padlock, with English assay  
marks and hallmark stamps  
for London, 1923.  
Total weight 28.93g  
W 9mm L 15mm

**\$2,890**



# ANTIQUES-ART-DESIGN

Christopher Becker established Antiques Art Design to showcase a carefully curated collection of jewellery, art, and objects. From Georgian pieces to Georg Jensen designs, the business offers a wide selection of vintage Scandinavian and modernist silver, estate and fine jewellery, as well as unique objects and artefacts. With over 26 years of industry experience, it is renowned for having the largest collection of vintage Georg Jensen jewellery in Australia and for the consistent quality and individuality of its products.

Christopher Becker  
Shop 3/115 Macleay St  
(enter via Orwell St)  
Potts Point, New South Wales  
0412 562 614  
store@antiques-art-design.com  
antiques-art-design.com  
@antiques\_art\_design

Hours: Wed - Sun  
10.30am - 5.30pm  
or by appointment

**Vintage Georg Jensen Sterling Silver  
Amethyst Quartz Pendant Necklace -  
Design 135 169 Torun**

A rare vintage solid silver T bar pendant of cabochon amethyst and clear quartz drops on a double T bar shape pendant and hung from a V shape neck ring - marked for Georg Jensen and design number 135 and 169 by Vivianna Torun Bulow Hube - c.1965 Denmark.

**\$11,500**

[Full description available, click here](#)





# CARL WANTRUP ASIAN ART

Carl Wantrup Asian Art offers a carefully curated selection of Japanese, Chinese, and Korean arts, including ceramics, tea ceremony implements, sculpture, metalware, lacquer, paintings, and screens, ranging from Chinese antiquities to Japanese modernism. Carl has been dealing in and consulting on Asian arts for over 25 years and is an Approved Valuer under the Australian Government's Cultural Gifts Program for all categories of Asian arts.

Carl Wantrup  
Hawthorn, Victoria  
0419 875 076  
info@carlwantrup.com  
carlwantrup.com  
📷 carlwantrup  
📘 Carl Wantrup Asian Art

## **Kakiemon octagonal bowl**

Edo Period (1603-1868), c.1670-1690  
Japan, Hizen Province, Kakiemon kiln  
Enamelled porcelain. Finely moulded in octagonal form in porcelain, decorated in underglaze blue and overglaze enamels with birds flying amongst flowering cherry trees and bamboo to the interior, and peonies and rocks to the exterior. The rim dressed with a fine line of brown enamel ('fuchibeni' rim). Together with an old high quality Japanese wooden box. Catalogue 49.

For other examples of this pattern see:  
Shibata Collection Volume V, cat. 195, p 141. National Gallery of Victoria, accession number 2018.593 (purchased with funds donated by Pauline Gandel).

## Cultural notes:

The title Kakiemon describes both a member of The Kakiemon family and a style of Arita enamel-decorated ceramics dating back to the 1660s. The name derives from the persimmon (kaki in Japanese) as the red on early Kakiemon ceramics reminded people of the colour of the persimmon fruit. There are really two classes of ceramics that fall under this title. The first is the works attributed to the Kakiemon family. These are characterised by being highly refined and flawless in their manufacture, usually moulded and asymmetrically decorated in clear on-glaze enamels. A more generic use, sometimes referred to as Kakiemon style, covers works that are on-glaze enamel decorated but often turned on a potter's wheel. Both forms are hand decorated and limited in their availability. It was this style of decoration that influenced early European ceramics (Bow, Meissen, Chantilly) and was the bridge between Japanese and European ceramics. H 9cm D 22cm

**\$19,800**

[Full description available, click here](#)



# CHINEUR ANTIQUES

Discover elegance and history with Chineur Antiques, showcasing a French Art Deco collection by Charles Schneider, along with antique needlework and knitting tools, and unique curiosities. Each piece tells a story, adding timeless charm to any space.

Ann Christensen and Jennifer Murrowood  
Kew, Victoria  
0407 880 554  
info@chineurantiques.com.au  
chineurantiques.com.au  
📷 chineur\_antiques

By Appointment Only

## Japanese Bronze Whippets

Two beautifully sculpted bronze whippets from the Taishō period, one serenely seated and the other majestically standing. Circa 1920. The Taishō period in Japan, spanning from 1912 to 1926, was a time of significant cultural transformation, influenced by both traditional Japanese values and increasing Westernization. This era saw a unique blend of artistic styles, particularly in decorative arts like bronze sculpture, which became popular among Western collectors. It was not uncommon for some Japanese bronze sculptures from the Taishō period to lack visible signatures or stamps. While many artists did sign their works, the absence of a signature does not diminish the authenticity of a piece.

Seated Whippet - H 19cm W 6.5cm L 38cm  
Standing Whippet - H 30.5cm W 6cm L 37cm

**\$3,600**



# ETRURIA ANTIQUES GALLERY

Early English pottery, porcelain and glass.

Lee Bradshaw  
South Melbourne, Victoria  
0439 030 531  
lee@witsend.id.au  
etruria.com.au  
@etruriaantiques  
f EtruriaAntiques2

By appointment only

## **Singerie**

Figure from the famous "Monkey Band" series – a singer. Meissen, c.1920. Model number 10.

The full set of 22 figures was designed by Peter Reinecke and Johann Joachim Kändler around 1765 and remains popular and in production to this day. H 12.5cm

**\$2,750**



# EVANDALE ANTIQUES

Australian colonial furniture. Country and Georgian furniture.

Peter Woof  
6 Russell Street  
Evandale, Tasmania  
0418 134 511  
peterhwoof@bigpond.com



An Australian cedar box the top inlaid with Tasmanian native timbers and Bayleens, c.1830. **\$2,200**

A Tasmanian portrait in a Huon pine frame, part of a family group c.1850. **\$10,000**

Two pairs of scrimshawed whale's teeth c.1850. **\$1,950 & \$2,850**



# GREENE & GREENE

Offering fine-quality antique and estate jewellery, English and European ceramics, sterling silver, Georgian to Art Deco glass, collectible items, and elegant gifts, including small pieces of furniture. Michael and Victoria bring over 40 years of trading experience and are longstanding members of the Australian Antiques & Art Dealers Association (AAADA). Michael serves on the NSW chapter committee, while Victoria is a long-standing member of the National Council of Jewellery Valuers (NCJV), a Fellow of the Gemmological Association of Australia, and a former President of the Ceramic Collectors Society, where she continues to serve on the committee.

Michael & Victoria Greene  
86 Queen Street  
Woollahra, New South Wales  
0418 961 666  
greeneantiques@bigpond.com.au  
greeneandgreene.com.au  
@greeneandgreeneantiques

## **Liberty & Co. Coronation Spoon** **by Archibald Knox**

Liberty & Co. Coronation Spoon sterling silver and vitreous enamel, for Edward VII, designed by Archibald Knox, hallmarked Birmingham 1901. Arts & Crafts Movement with Celtic interlace as part of the Liberty Cymric silver range that had been introduced in 1899. Archibald Knox was a leading silver designer who had studied with Dr Christopher Dresser, then worked with The Silver Studio and was introduced to Liberty through their auspices.  
L 20cm

**\$5,500**

[Full description available, click here](#)



# J.B. HAWKINS ANTIQUES

John Hawkins established J. B. Hawkins Antiques in Australia in 1967. With over fifty years of experience, he has specialised in offering the finest examples of English and Australian furniture, English and Australian silver, clocks and watches, Australiana, treen, glass, pottery and porcelain, and curiosities.

John Hawkins  
'Bentley'  
Mole Creek Road  
Chudleigh, Tasmania  
0419 985 965  
jhawkins@acenet.com.au  
jbhawkinsantiques.com

By appointment only

**Phase I, Type I (1830-1835)  
James Ferguson Cole rear-winding,  
going-barrel miniature timepiece**

An important Phase I, Type I (1830-1835) James Ferguson Cole rear-winding, going-barrel miniature timepiece, featuring a faceted handle and superb Breguet hands. The engine-turned case panels showcase the expertise and skills mastered by James when constructing the humpback clocks of the 1820s, which ultimately led to the bankruptcy of the brothers. England, circa 1831.

This jewel-like, untouched, and striking clock, with original fire gilding, is one of the first in a new series of small clocks made specifically for ladies who travelled. Seconds were of no consequence, and a striking clock by the bed at night may have been considered by the purchaser as annoying, so a timepiece was ordered instead. The large handle, which folds flat, provides the first hint of the faceted decoration—a hallmark of the early Phase I clocks with their engine-turned panels. The finials with milled edges allow the clock to be easily taken apart for cleaning, a particularly nice touch.

**\$16,500**



# JOSEF LEBOVIC GALLERY

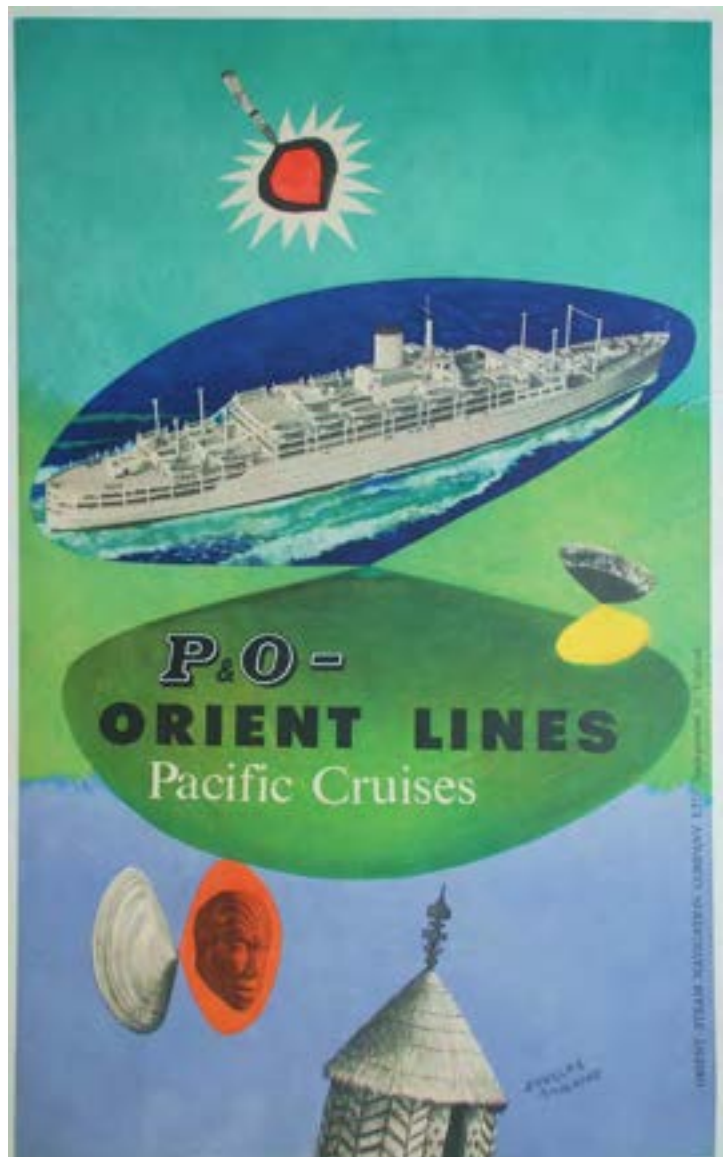
Dealers in art, photography, and historical works on paper, covering over 500 years of history. With over 47 years of trading experience in Australia and overseas, including exhibitions in the USA and England, more than 200 catalogues have been produced during this time.

Josef and Jeanne Lebovic  
103a Anzac Parade  
Kensington, New South Wales  
+61 411 755 887  
02 96634848  
josef@joseflebovicgallery.com  
joseflebovicgallery.com  
@joseflebovic

By appointment

**Douglas Annand (Australian, 1903-1976).**  
**P&O – Orient Lines. Pacific Cruises**  
c.1954. Original vintage colour process lithograph, signed in image lower right, 99 x 61.8 cm. Repaired minor tears, creases, and old folds. Linen-backed.  
Text continues: "Orient Steam Navigation Company Ltd. Incorporated in England."  
SS Oronsay, pictured, made her maiden voyage in 1954.

**\$3,400**



# LAUDER & HOWARD ANTIQUES

Fine-quality British and European furniture and objects, including paintings up to 1960.

Mark Howard & Leslie Lauder AM.  
185 Campbell Street  
Hobart, Tasmania  
03 6289 6946, 0412 095 110  
enquiries@lauderandhoward.com.au  
lauderandhoward.com.au  
© lauderandhowardantiques

Hours: Wed - Sat 10am - 5pm,  
Sun 1pm - 5pm



**A Regency period brass  
inlaid mahogany cylinder  
secretaire bookcase  
c.1815.**

**\$18,985**



# LAURINE DIGGINS FINE ART

Specialists in Australian Colonial, Impressionist, Modern, Contemporary, and Indigenous painting, sculpture, works on paper, and decorative arts. Established by the late Lauraine Diggins OAM, the Gallery has been advising Australian and international clients for over 40 years.

Michael Blanche  
5 Malakoff St,  
Caulfield North, Victoria  
Boonwurrung Country  
03 9509 9855  
ausart@diggins.com.au  
diggins.com.au  
@lauraine\_diggins\_fine\_art  
f LauraineDigginsFineArt

Hours: Tues - Fri 10am - 6pm,  
other times by appointment.

**WALTER WITHERS 1854 - 1914**  
*(Figure on the Beach)* c.1890s  
Oil on wooden panel, 15 × 22.5 cm  
signed lower right: Walter Withers  
label verso: The Fine Art Department,  
Cole's Book Arcade  
Provenance: private collection, c.1956

**\$35,000**



Withers painted regularly with the Heidelberg artists and often painted along the bayside beaches around Melbourne. In September 1890 he took over the south end of the Heidelberg mansion 'Chartersville'. In 1893, he moved to Creswick where he held plein air painting classes where Percy and Lionel Lindsay were among his most promising pupils. He built his home and studio in Eltham in 1903 where he lived until his death in 1914. Withers was elected president of the Victorian Artists' Society and was a founding member of the Australian Art Association in 1912 and trustee of the Gallery 1912 - 14. In 1897 and 1900 he received the Wynne Prize for landscape painting. Throughout his life, Withers remained an active and significant participant in Melbourne's professional art life.



# OBJECTS ECLECTIC

Specialising in ancient antiquities, offering a curated selection of rare artefacts from ancient civilisations including Roman and Egyptian. Also featuring European and Religious Art.

Brent Shegog and Joanne Costa  
Broadford, Victoria  
0439 456 187  
shegogbrent@gmail.com  
antiquitiesaustralia.com.au  
📷 brentshegog

## **Mongolian Bronze Incense Burner**

A very fine Ilkhanate (Mongol) incense burner, in classic tripod cauldron form with four flanges. The handle is in the form of a resting mouflon, with the front legs resting on the rim. A very fine example, beautifully cast and in exceptional condition. Mongolia, 13th Century AD.

**\$4,895**



# PENTIMENTO

A wide selection of antiques and collectables, offering unique and timeless pieces that span various periods and styles.

Jill Roberts  
Victoria  
jill@pentimento.com.au  
0402 238 976

## Salesman's samples

**Boxed miniature Fallsworth  
gentlemans hat**  
English c.1920.

**\$550**

**RM Williams miniature  
riding boot**  
Australian c.1940.

**\$950**



# PERRYMAN CARPETS

Specialising in buying, selling, cleaning, and restoring antique rugs and carpets.

Ian and Belinda Perryman  
100 Queen Street  
Woollahra, New South Wales  
02 9327 3910  
info@perrymancarpets.com  
perrymancarpets.com  
@perrymancarpets  
f PerrymanCarpets

Hours: Mon - Fri 10am - 5pm,  
Sat 10am - 4pm

**Dragon Soumak,**  
Caucasus,  
c.1880s  
203 × 161 cm

**\$8,200**





# SHAWBROOK ANTIQUES

Owned and operated by Gaye Bismire since 1997, Shawbrook Antiques transitioned exclusively to antique fairs before closing its doors in 2013. Featuring a diverse range of furniture, ceramics, glassware, metalware, and decorative items, with a particular emphasis on the Georgian period.

Gaye Bismire  
Wangaratta, Victoria  
0418 574 570  
shawbrookantiques@gmail.com  
@shawbrookantiques



**Louis Vuitton steamer trunk** covered in the dark Damier canvas, containing 3 of the original internal trays, French, c.1890.  
W 102cm D 60cm H 72cm

**\$8,500**

Condition consistent with age and use. The canvas has some tears but original handles, latches and lock are present. The trunk is hand stenciled with initials WL/AL. Internally there are 3 trays and the original label containing the purchaser identification number.

Louis Vuitton established his own workshop in Paris in 1854. He developed the innovative flat top trunk covered in canvas making the luggage lighter and much easier to stack, becoming the choice of the rich and famous. A tradition that continues until today.

# SILVER SERVICE ANTIQUES

Silver Service Antiques, based in Launceston, Tasmania, deals in a diverse range of antiques, including jewellery, sterling silver, and objets d'art. With over 30 years of experience, Bill specialises in quality portable antiques across a broad range. Recently joined by his son Sam, they offer a friendly and knowledgeable service, both buying and selling fine antiques.

Bill Lowe  
9 Quadrant Mall  
Launceston Tasmania  
0431 727 421  
wlowe22965@gmail.com  
sjscitycash.com.au  
@silverserviceantiques  
f Silver Service Antiques

Hours: Mon - Fri 9am - 5pm  
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closed Sundays and public holidays

**A fine antique 3 stone Old European Cut Diamond Ring**  
set in 18 carat white gold, the three diamonds totalling 2.61 carats, c.1900.

**\$16,000**





# SIMPSON'S ANTIQUES

Buying & selling Australiana. Established Simpson's Antiques in 1978, in Queen Street Woollahra, and he 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.

Andrew Simpson  
Sydney, New South Wales  
0404 051 999  
simpson@casuarinapress.com.au  
australianantiques.com.au



**An Early Colonial cedar  
fold-over Card Table**  
with a flamboyantly  
carved column and feet,  
NSW origin, 19th century  
patina, c.1835.  
H 74 x W 91 x D 44.5cm

**\$7,500**

# CERAMIC COLLECTORS SOCIETY OF AUSTRALIA

The Ceramic Collectors Society was founded in September 1949 with the stated aim 'To promote appreciation and knowledge of Ceramic Art and to form a meeting ground for collectors.'



Ceramic Collectors Society  
PO Box 1, Darlinghurst, NSW 1300.  
ceramiccollectorsociety@gmail.com  
@ ceramic\_collectors  
f ceramiccollectors

# ORIENTAL RUG SOCIETY OF NSW

The Oriental Rug Society of NSW Inc. Founded in 1980, our Society welcomes everyone interested in the carpets, rugs, textiles and cultures of Eurasia. Once traversed by the fabled Silk Road, this multicultural region spans the vast and fascinating landmass from Turkey and Iran, through the Caucasus, Central Asia and Afghanistan to western China. It continues to capture our imagination.



Join us at our bi-monthly meetings to hear intriguing talks about different aspects of oriental rugs and textiles and their cultures of origin. You'll see some excellent examples and meet other enthusiasts over delicious refreshments. All are welcome - beginner and expert, keen collector and the simply curious. Members receive regular newsletters, and our Thursday meetings are an informative and entertaining way to spend an evening

Forest Lodge, NSW  
info@rugsociety.org.au  
rugsociety.org.au

# SILVER SOCIETY OF AUSTRALIA

The Society is based in Sydney and has regular meetings in Melbourne. We meet six times a year to discuss an aspect of silver collecting and production. The Society also produces excellent newsletters that are emailed to financial members. Members' interests in silver are very diverse: there are those who collect classical items such as sterling silver by renowned makers from England or Ireland, there are others whose interests lie in small wares i.e. items more of a domestic nature, others collect only Australian-produced items. Some have a deep knowledge of silver manufacture in European countries. Members readily share their knowledge & their library books and they are often seen at trade fairs and at the auction houses.

info@silversociety.com.au  
silversociety.com.au



# THE AUSTRALIANA SOCIETY

The Australiana Society was founded in 1978 to encourage the appreciation, collecting, preservation and research of "Australiana". "Australiana" means objects relating to Australia and its history and culture. Membership provides 4, 60 page full colour issues of our flagship journal "Australiana", plus events, lectures and visits to private collections. Membership application form on our website.

National  
info@australiana.org.au  
australiana.org.au  
@australianasociety



# TRINITY ANTIQUES

The finest antique jewellery, including Australian Colonial pieces

Trevor Hancock  
Valentine's Antique Centre  
Bendigo, Victoria  
0431 226 343  
tcfhancock@hotmail.com



**15ct diamond and sapphire locket.**  
'Golden Bar Mine,' Chiltern, attached  
to a 15ct chain, by Larard Bros,  
Melbourne, c.1900.

**\$5,950**

**A 9ct Guard chain by Wendt of Adelaide**  
**c.1900 attached to an 18ct "The Australian"**  
**ladies fob watch engraved with an**  
Australian Federation Coat of Arms c.1901.

**\$7,750**



# UNE BELLE CHOSE BY CURIUM

A carefully curated collection of French and European antiques and decorative arts, with a particular emphasis on French Art Glass. The collection features works by Émile Gallé, Daum Frères, Charles Schneider, and René Lalique, as well as exceptional pieces in glass, ceramics, and bronzes by other notable masters of French decorative arts.

Garry Stylianou  
South Gippsland, Victoria  
0409 419 451  
gaston.curium@bigpond.com  
unebellechose.com.au  
@une\_belle\_chose\_by\_curium  
f Une Belle Chose by Curium



## 'Seduction'

An iconic Art Déco sculpture of a nude petting a gazelle. Edited by the Parisian atelier of Max Le Verrier (1891-1973), it is cast in a metal alloy referred to as 'Fonte d'Art', then hand-finished with a bronzed verdigris patina. Mounted on a stepped Portoro marble base. Signed 'Fayral' in the metal. Fayral was a pseudonym for the noted French sculptor Pierre Le Faguays (1892-1962), who undertook commissions for the Le Verrier atelier. French, circa 1930. Private collection, Paris. H 23cm W 66cm D 15cm

**\$6,495**

# VALENTINE'S ANTIQUE GALLERY

Valentine's Antique Gallery, located in the heart of Bendigo's art precinct within one of Central Victoria's grandest heritage listed buildings, is a third-generation family business. It sources high-end antiques, glassware, boxes, porcelain, jewellery, and art from Australia, the UK, and Europe, all displayed in stunning surroundings. The gallery also features an antique centre with independent dealer's cabinets, an artist's hub, and a coffee lounge.

Peter Valentine  
18 View Street  
Bendigo, Victoria  
0418 511 626  
info@valentinesantiques.com.au  
valentinesantiques.com  
Instagram: valentinesantiquegallery  
Facebook: ValentinesAntiqueGallery

Hours: Tues - Sat 10am - 5pm,  
Sun 11am to 4pm



## Superb mid 18th century Louis XV five drawer bombe commode

Bring out your inner aristocrat with this extraordinary example of an authentic Louis XV 5-drawer bombe commode, a timeless masterpiece that epitomizes the grandeur of 18th-century French craftsmanship. This superb piece is adorned with intricate, heavy bronze gilt mounts, showcasing the meticulous artistry and opulent detailing characteristic of the Louis XV period, c.1750.

This Louis XV commode is of large dimensions and crafted from exquisite Kingwood in the traditional bombe shape. It was shown at the Exhibition of great cabinetmakers, in the Museum of Decorative Arts in 1955 and 1956. Stamped by the maker (but very worn) on the left shoulder, the piece also bears the Cabinetmaker's Guild stamp 'JME' which is visible on the same shoulder.

In 1751 a parliamentary rule was passed that required all cabinet-makers and joiners to be granted a stamp by their respective guilds in order to be able to practice their craft. The stamp with the maker's name is often accompanied by the initials 'JME' which stands for 'Jurande Menuisiers Ebénistes', the cabinet-makers and joiners guild; further proof that he had been officially accepted into the guild.

Louis Delaitre received Master status on November 17, 1738. He had the reputation of being an excellent cabinetmaker, and produced furniture until 1750 in his workshop on rue Saint Nicolas in Paris, specialising in Louis XV and Regency styles.

**\$45,000**

# WALTER AND CO

Offering fine-quality 18th and 19th century English, Australian, Chinese, and European furniture, silver, porcelain, clocks, and objects of virtue. Specialists in 19th century Australian colonial furniture and objects, with a strong emphasis on original patina for all pieces. Established in 1989.

Todd & Glen Baird  
17a Bridge St  
Richmond, Tasmania  
0428 602 601  
mail@walterandco.com.au  
walterandco.com.au  
© walterandco  
f Walter & Co



**A fine and rare Charles II needlework picture**

An exceptional Charles II framed needlework picture. Outstanding condition throughout. English c.1680.  
H 32cm x W 42.5cm (including frame)

**\$9,500**

[Full description available, click here](#)

# WARWICK OAKMAN ANTIQUES

Warwick Oakman Antiques, based in Richmond, Tasmania, specialises in Fine quality 18th and 19th century English and Australian furniture, art and decorative arts.

Warwick Oakman  
30 Bridge St, Richmond  
Tasmania 7025  
0439 990 854  
warwickoakman@bigpond.com  
warwickoakman.com  
📍 warwickoakmanantiques



**A rare English Regency period  
reproducing machine / writing box,  
mahogany, inlaid with ebony & brass  
stars & Greek key fret. UK c.1810.  
H23 x W28 x D46cm.**

**\$5,500**





# WOODSHED ANTIQUES

Specialising in quality 18th and 19th century English antique furniture,  
as well as early provincial European furniture.

Graeme Davidson  
Ballarat, Victoria  
0408 659 249  
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📷 woodshed antiques  
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By Appointment Only

## **Irish Regency Rosewood Display Cabinet c.1815**

Fine quality display case with parcel-gilt moulding to the pediment above two glazed doors inclosing three adjustable shelves, on a base with glazed doors and two adjustable shelves and supported on tall hairy carved lion paw feet. Both sets of doors are flanked by pilasters with fine carved decoration.  
W 104cm H 232cm D 30cm.

**\$6,800**

Attributed to Mack,  
Williams and Gibton of Dublin.

Recognised for their high quality of workmanship and access to the best timbers, much like their English rivals Gillows of Lancaster. Much of the furniture they produced was inspired by designs published by Thomas Hope and George Smith.



# THE AUSTRALIAN ANTIQU & 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 General Manager, 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.

# THE AUSTRALIAN ANTIQUÉ & 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.

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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.

# THE ORIENT STEAM NAVIGATION COMPANY

JOSEF LEBOVIC, JOSEF LEBOVIC GALLERY

The Orient Steam Navigation Company, also known as the Orient Line, was a British shipping company with roots going back to the late 18th century. From the early 20th century onwards, an association began with P&O, which became a 51% shareholder in 1919 and culminated in the Orient Line being totally absorbed into that company in 1966.

Despite the downturn in ocean liner traffic after WWII, both P&O and Orient Line ordered new, larger vessels – *Canberra* for the former and *Oriana* for the latter. These were the largest and fastest ever ships for the England-Australia route, reducing the voyage time from 28 days to 21 days with their service speed of 27.5 knots (50.9 km/h). Although slightly smaller than *Canberra*, *Oriana* was the faster of the two, and after the final takeover of the Orient Line in 1966, *Oriana* took the P&O Golden Cockerel for fastest ship in the fleet from *Canberra*. However, the two ships' careers as passenger liners were short-lived, being switched to full-time cruising from 1974 onwards.



## Australia Calls You

c.1924. Colour lithograph with travel guide, 98.9 × 61.4 cm. Repaired minor perforations to image lower right. Linen-backed.

Text continues: "To a scenic wonderland of mild winter and glorious summer. An infinite variety of enchanting scenery, from tropical luxuriance to snow-clad alps. Ask for illustrated booklet at railway stations, tourist offices & Australian agencies. Poster no. 1. Issued by the Australian Railways Commissioners. Waite & Bull Printers, Sydney."

This image was also used as the cover illustration for a travel guide (64 pp.), which accompanies this poster and is depicted lower left. The guide's cover includes the artist's name "Allan M. Lewis" and date "1924."



**Percy Trompf (Aust., 1902-1964).**

**Western Australia**

c.1936. Colour and process lithograph, signed in image lower right, 100.1 × 63.3 cm. Repaired missing portions, pinholes, slight tears and creases to edges, minor foxing. Linen-backed.

Text includes: "Australian National Travel Association, London, Los Angeles, Toronto, Batavia, Shanghai, Tokyo, Paris, Cairo, Bombay, Wellington, Melbourne (head office). Troedel & Cooper Pty. Ltd. Litho., Melb., Vic., Australia." Ref: Monash University exhibition catalogue *Trading Places*, 1991, p.33. Held in NLA; SLNSW.

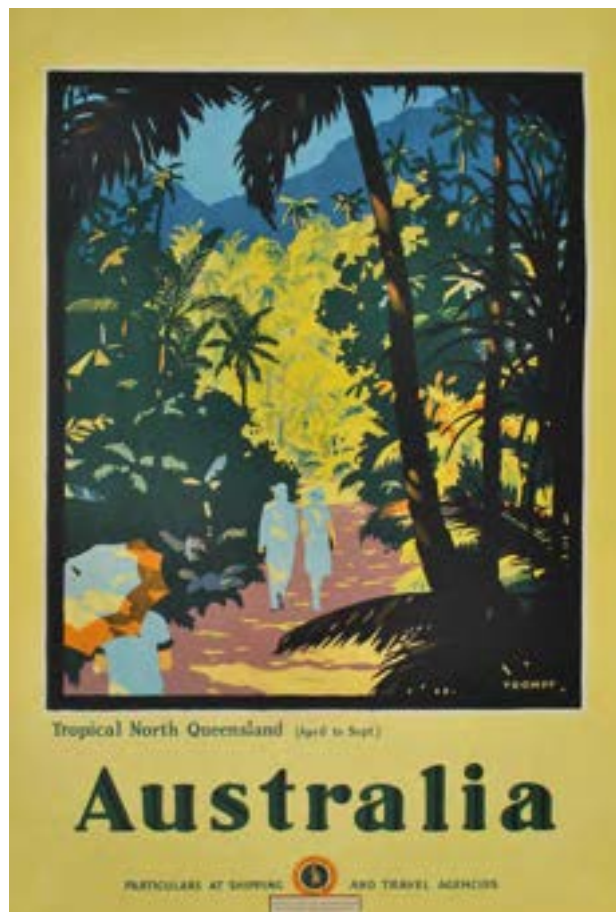


**Percy Trompf (Aust., 1902-1964).**

**Tropical North Queensland, Australia**

c.1935. Colour lithograph, signed in image lower right, 100.8 × 63.5 cm. Repaired tears, missing portions and creases to lower portion. Linen-backed.

Text continues: "April to Sept. Particulars at shipping and travel agencies. Australian National Travel Association: Flinders St, Railway Bldg, Melbourne, Australia. Grand Buildings, Trafalgar Square, London. 114 Sansome Street, San Francisco, USA. Moore-Young Litho. Co. Melb. Aust." Held in NGA.





**Walter Jardine (Australian, 1884-1970).**

**Orient Line Tropic Cruises.**

**Fiji, Rabaul, Noumea, Papua**

c.1930s. Original vintage colour lithograph, signed in image centre right, 97.6 × 60 cm. Repaired tears, creases, and minor paper loss to edges and upper portion of image. Linen-backed.

Text continues: "Orient Steam Navigation Company Limited, Incorporated in England. H & G Pty Ltd."



**Walter Jardine (Aust., 1884-1970).**

**Ceylon Holiday Season.**

**Special Low Return Fares. Orient Line**

c.1930s. Original vintage colour lithograph, signed in image lower right, 98.7 × 62.2 cm. Repaired tears, missing portions, and pinholes to lower left and edges of image, replaced left and right margins. Linen-backed.

Text continues: "Orient Steam Navigation Co. Ltd. Incorporated in England. Hollander & Govett Ltd."



Dudley Hardy (British, 1867-1922).

**Orient Line to Egypt, Colombo, and Australia**

c.1910. Colour lithograph, signed in image lower right, 99.6 × 60.3 cm. Old folds, repaired perforations, creases, and tears. Linen-backed. Text continues: "Managers F. Green & Co., Anderson Anderson & Co. Fenchurch Avenue, London. West End Office, 28 Cockspur St, SW." Held in V&A.

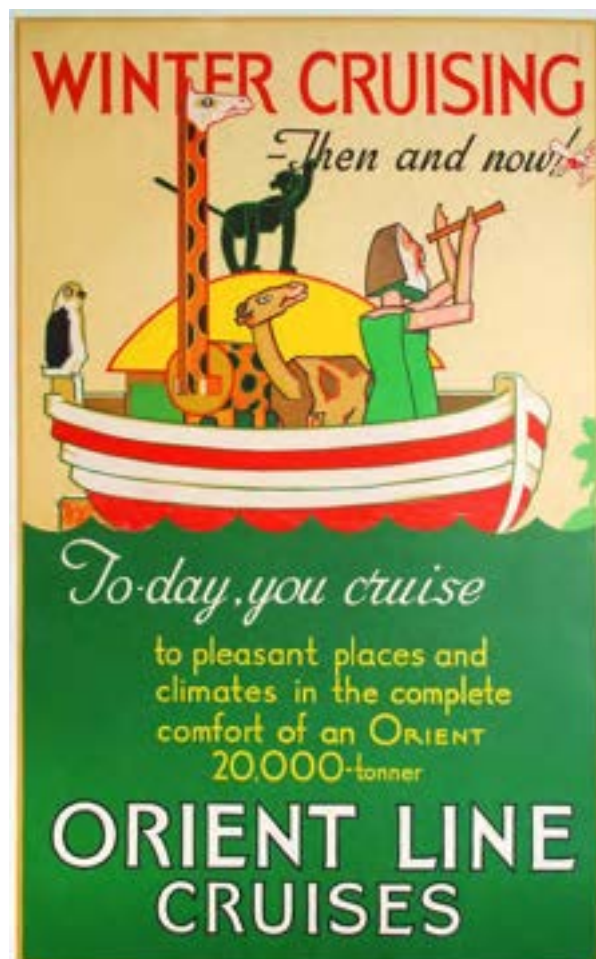


**Winter Cruising Then and Now.**

**Orient Line Cruises**

c.1935. Original vintage colour lithograph, 9 × 61.5 cm. Repaired minor creases and slight tears to image. Linen-backed.

Text continues: "Today, you cruise to pleasant places and climates in the complete comfort of an Orient 20,000-tonner. Hollander & Govett Ltd."



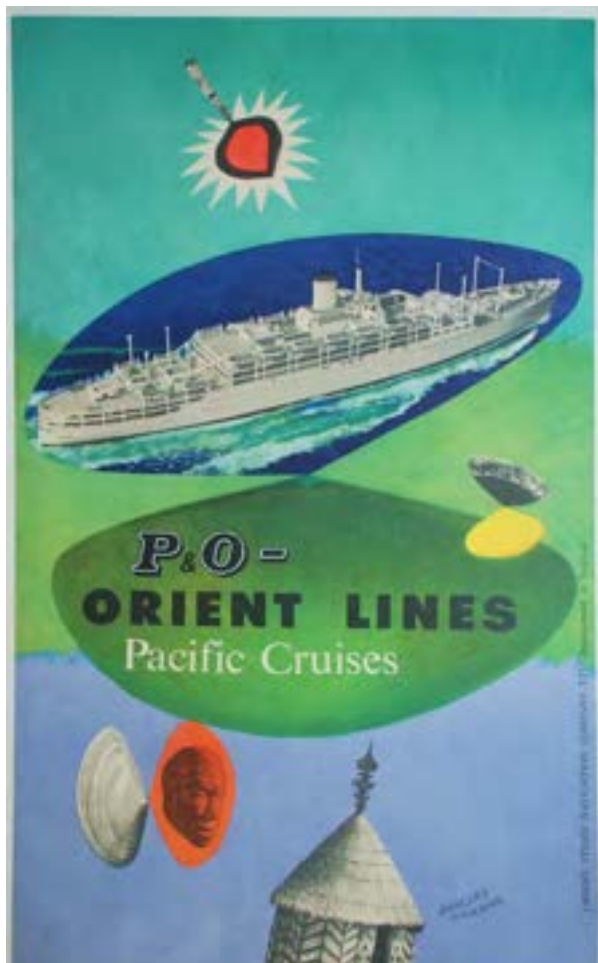


**Richard Beck (Australian, 1912-1985).**

**Norway and Northern Capitals.**

**Orient Line Cruises**

1937. Original vintage colour process lithograph, signed and dated in image lower right, 100.4 × 62.5 cm. Repaired old folds and tears, slight foxing and stains overall. Linen-backed.



**Douglas Annand (Australian, 1903-1976).**

**P&O – Orient Lines. Pacific Cruises**

c.1954. Original vintage colour process lithograph, signed in image lower right, 99 × 61.8 cm. Repaired minor tears, creases, and old folds. Linen-backed.

Text continues: "Orient Steam Navigation Company Ltd. Incorporated in England." SS *Oronsay*, pictured, made her maiden voyage in 1954.



# AAADA ANTIQUES & ART FAIR MELBOURNE

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## CHARLES SCHNEIDER 'MAÎTRE VERRIER'

GARRY STYLIANOU, UNE BELLE CHOSE BY CURIUM

Charles Schneider (1881–1952) was by far the most daring and innovative French glassmaker of the early 20th century, deservedly earning the title of 'Maître Verrier' (Master Glassmaker).

Schneider was born in Nancy, in the Lorraine region of France. Not much is known of his early life, except that his father died in a work accident soon after Charles' birth, leaving his mother to raise and support three children.

His brother, Ernest (1887–1937), began working for glassmakers Daum Frères as a clerk in the early 1900s. It was perhaps Charles' fate to become involved in glassmaking, as the Lorraine region, especially the

town of Nancy, was home to some of France's most important glassmakers at the time. These included Emile Gallé, Auguste & Antonin Daum, Baccarat, and Muller Frères, among others. Nancy is also credited with being the birthplace of Art Nouveau, the stylistic movement that grew internationally from this region, often referred to as 'L'Ecole de Nancy.'

Charles studied at the École des Beaux-Arts in Nancy until 1904. Through his brother, it is believed that he began freelancing, designing for Daum Frères during this period and gaining practical training in their engraving and decorating workshops. In 1904, he moved to Paris to begin studies at the École Nationale des Beaux-Arts.



In 1913, Charles and Ernest, along with another partner, acquired a small glassworks at Épinay-sur-Seine, just north of Paris. This glassworks produced utilitarian glassware, which the brothers continued. They later attracted several glassworkers from Daum Frères to start manufacturing a small range of decorative glass. However, the outbreak of World War I in 1914 forced the closure of the glassworks, and the Schneider brothers were sent to the front.

The glassworks reopened shortly after the war, and Charles immersed himself in experimenting with new techniques, colours, and surface effects for his decorative glass. From this point, he began producing a range of glass objects that displayed original forms and a unique palette of colours previously unseen in glassmaking. Earlier glassmakers, such as Gallé and Daum, used a softer palette, aligned with the Art Nouveau aesthetic, which continued well into the 1920s. In contrast, Schneider's bold colours included vibrant red, orange, electric blue, hot pink, and strident yellow and green. In the early 1920s, he embraced the nascent Art Deco movement with passion, creating vases, bowls, lamps, and light fittings with imaginative decorative motifs, often inspired by nature but highly stylised or abstracted, in what we now call 'Art Déco.'

Charles Schneider's designs were immediately successful, with orders pouring in from across the globe, leading him to form agencies in cities such as London, New York, Buenos Aires, and others.

The early decorative output of the 'Verreries Schneider' primarily consisted of cameo glass, a technique mastered by Gallé and Daum during the Art Nouveau period. By the early 1920s, naturalistic cameo designs had fallen out of favour,



**Opposite page left to right:**  
Pichet 'Azures' circa 1923,  
Vase 'Cosmos' circa 1928

**Top:**  
Vase 'Daturas' circa 1927

**Above:**  
'Moderne' Acid-etched Vase  
circa 1929



**Far left:**  
Vase 'Chicorées'.  
Circa 1918  
signed 'au Berlingot'  
(glass candy cane)

**Left:**  
'Louxor' Deeply  
acid-etched Vase.  
Circa 1927

**Below left:**  
Vase 'Poissons',  
Cased glass with  
entrapped air-bubbles.  
Circa 1927



and Schneider began developing a new style of cameo glass, featuring bold designs, colours, and textures. His early creations, including vases, bowls, and lamps, often had simple two-layer designs with stylised floral and foliate motifs in single colours. Between 1918 and 1921, these pieces were signed with the patriotic 'Berlingot'—a glass candy cane in the blue, white, and red of the French flag, embedded in the foot of the piece.

From 1921 onwards, his more commercial glassware was marketed under the names 'Le Verre Français' and 'Charder'—a contraction of his name, Charles Schneider. These pieces were typically signed with either name, or sometimes both, with the signatures engraved or cameo cut.

As Schneider's techniques evolved, his work became more sophisticated. His colour palette expanded to include purple, mauve, russet, pink, and deep rose. He created mottling and subtle colour gradations using vitrified powders, and he employed acid etching and sandblasting to create textured finishes. He also perfected a technique of trapping air bubbles between layers of glass. One of the most sought-after designs using this technique is the 'Poissons' vase, featuring cameo-cut fish, typically in orange, swimming among seaweed on a mottled glass background, with vibrant sea blue and air bubbles creating the illusion of looking into a bubbling aquarium.



**Right:**  
**Vase 'Jades' series.**  
**Circa 1925**

**Below right:**  
**'Epines' - Blown-out**  
**Vase with wrought iron**  
**armature. Circa 1925**

Another series of pieces was marketed under names like 'Jades,' 'Mabrines,' 'Cloisonné,' and 'Bijou.' These vessels lacked surface decoration, relying instead on internal decoration achieved by rolling molten glass into vitrified coloured powders and metal oxides, creating effects that resembled hardstones, marble, or inlaid designs.

Schneider also experimented with wrought iron armatures, into which the glass was blown, creating 'blown-out' vessels with bulging walls pressed against the iron frames.

Schneider's relentless experimentation throughout the 1920s resulted in increasingly complex artistic pieces, often signed with an engraved 'Schneider' and an amphora insignia filled in with gold enamel. His techniques included 'Marqueterie-sur-verre,' 'Intercalary Decoration,' 'Wheel Carving,' and 'Trailing'—each producing distinctive effects that set his works apart.

However, the Great Depression and the concurrent shift towards a more austere, streamlined design aesthetic marked the end of Schneider's success. Dwindling international orders and changes in taste forced him to produce more industrial glass, often clear or coloured, with applied feet or handles and bold, acid-etched geometric designs. By the mid-1930s, Schneider was reduced to producing lower-quality moulded glass for the local market, and by 1938, Verreries Schneider was liquidated.

Today, Charles Schneider's designs from the 1920s are highly prized, epitomising the bold, vibrant colours and abstracted forms of the Art Deco movement. Although his work was initially overshadowed by contemporaries such as René Lalique and Daum, renewed interest in Art Deco has brought Schneider's remarkable contributions to light. His works are now widely recognised and sought after by collectors worldwide.





## THOMAS COLE GENTLEMAN'S LIBRARY COMPENDIUM

### J. B. HAWKINS ANTIQUES

A magnificent Thomas Cole gentleman's library compendium in the form of a four-sided two-tier tower. Surmounted by a mercury thermometer above a moon-phase dial, the upper section containing the clock with foliate engraved silvered 2¼-inch dial above subsidiary day and date dials. The fusee and chain movement with maintaining power, under-slung club tooth lever platform escapement and split bimetallic balance, rack striking on a coiled gong.

The backplate applied with a plaque signed and numbered *Hunt & Roskell, London, No.10298* for the retailer. The rear door finely engraved with a scene entitled *Constantinople*, depicting the Hagia Sophia mosque the lower tier with a silvered barometer dial, the sides and rear engraved with foliate scrolls and strapwork, overall 42.5cm. 16¾in. high. The carriage clock may be lifted off the barometer giving an alternative use when the owner is travelling.





This pre-numbered clock was probably made for the 1851 Great Exhibition in London for their then principal retailer Hunt & Roskell to an order from the Sultan of Turkey. The plinth containing the barometer was completed circa 1855 possibly for the Paris exhibition of 1855.

The Crimean War (1854-1856) was the first conflict in which the Ottoman Empire was formerly allied to Britain. On 16th August 1856 Queen Victoria appointed Sultan Abdul Medjid Khan of Turkey to the Order of the Garter. Sir Charles Young, the Garter King-at-Arms was sent to Constantinople on 20th September 1856 probably accompanied by representatives from Hunt & Roskell. It is reasonable to assume that this clock was carried on this mission along with the Garter regalia made by the firm. The official investiture by Stratford Canning on behalf of the Queen took place on the 1st of November 1856.

The Hagia Sophia Christian church was completed by the Emperor Justinian later becoming a mosque under Ottoman rule and then a museum in 1935 under the Republic of Turkey. The Hagia Sophia remained as a museum until 2020 and is now the centrepiece of one of the most famous and iconic travel destinations in the world.











This superbly engraved two-dimensional panel shows the mosque engraved by Thomas Cole.

Seen here disassembled for cleaning, is the case for the clock, indicative of the complexity of design in which each part uses a lost wax pattern for individual pattern casting. The case is shown below on the restorer's workbench prior to the cleaning of the original mercurial gilding. The five panels required to create the image of the mosque, are notable for their complexity.





## A JOSEPH FORRESTER MANUFACTURED AND HALLMARKED SILVER CUP

**BILL LOWE, SILVER SERVICE ANTIQUES**

In October, 2023 a small silver cup with unusual pseudo hallmarks was purchased from a local estate in Launceston. <sup>(1)</sup> On being shown the cup, the slightly naïve embossed decoration, simple strap handle and basic construction reminded me of a colonial or provincial manufactured piece, dating from around the second quarter of the 19th century.

Embossed with various emblems including roses, shamrocks, thistles and leaves, it bore all the signs of a British hand or influence. If of British manufacture, stylistically it would date to circa 1825-1835. However, given its pseudo hallmarks, comparatively naïve style, construction, and likely colonial or provincial manufacture; a more probable date would be 1835-1845.

While the exact date is unknown, the cup bears a group of pseudo English Hallmarks, JF, a head like device, (simulating a monarch's head representing a duty mark) a crudely right facing lion passant and an obscure stamp that may possibly be "18".

The cup has a shaped cartouche on the body opposite the handle which bears the Initials "RS" in contemporary "Old English" script. After examining it and considering its possible pedigree, I felt it showed a number of similarities to early Australian manufactured pieces. In particular it

bore a strong resemblance to embossed pieces from the workshop of David Barclay in Hobart, Alexander Dick in Sydney and Charles Brentani in Melbourne.

It is now widely accepted that the plate made in the workshop of Barclay was not wrought by him but by three assigned convict servants, Joseph Forrester, Charles Jones and William Cole. Barclay is known to have had items made for Dick and for other silversmiths in both Sydney and Melbourne.

Given the evidence of recorded items from Barclay's workshop, it's highly probable that Forrester was responsible for the largest output.

Forrester served a seven-year apprenticeship to his uncle, Robert Keay, silversmith of Perth in Scotland prior to being transported to Tasmania. Forrester is noted in the Convict Indent as by trade a silversmith, jeweller and watch maker, while the shipping list notes that he was a silversmith, jeweller and watchcase maker.

These skills gave him the ability to produce a wide range of items, including boxes, trays and cups; numerous examples of which are recorded from Barclay's workshop. He also had the skills to complete work including chasing and embossing, seemingly a strength of his.



**Silver mug of baluster shape, h10 w7cm, weight 145.8 g, with embossed decoration of rose, shamrock, thistle and acanthus leaves, with shaped cartouche engraved with initials 'RS'. Bearing pseudo-hallmarks JF, lion passant facing right, head and '18'. Attributed to Joseph Forrester (1805–1863), Hobart c.1842–1846. Private collection.**

During his assignment to Barclay, there are records of many pieces made by Forrester for Barclay and also for Alexander Dick in Sydney on Barclay's behalf. These include "The Hopton Snuff Box", a gold snuff box described as "... One of the best pieces of Colonial workmanship perhaps ever witnessed in this Colony; it was a most elegant gold snuff box, with the Rose, Thistle, and Shamrock, handsomely chased on the border round the lid..."<sup>(2)</sup>

Over the 12 years that Forrester was either assigned to Barclay, (or worked for him after receiving his ticket of leave in 1839), he must have produced many items of simpler form than those known through presentations recorded in the newspapers of the time, and now recorded in reference books.

It is certainly well documented that during the period of Forrester's assignment to Barclay from 1830 until he left on his own account in 1842, he was responsible for a number of silver pieces bearing Barclay's hallmarks.

Of noted embossed and chased works, the rose, thistle and shamrock were commonly found on silver attributed to and made by Forrester for Barclay, Dick, J.J. Cohen, Charles Brentani and others.

On the 18th June 1842 Forrester received a conditional pardon and left Barclay's employment







the following week. Within a short time of setting up his own business, Forrester received a flattering mill from his brother William, arriving from England in October, 1842. A shipment of assorted silver plate and jewellery from his cousin Robert, also provided increased chances of sales and business for Forrester.<sup>(3)</sup>

On the 9th and 16th December 1842, Forrester was advertising in his own right in The Hobart Town Courier. "JOSEPH FORRESTER, MANUFACTURER of SILVER PLATE and JEWELLERY..." "Every description of silver plate and jewellery made and repaired..."

Having established his own business, it is reasonable to assume that Forrester would have hallmarked his own work and that the hallmarks would have included an indication that the pieces were made by him, either in the form of initials, or his full name or surname.

There is certainly evidence that Forrester was manufacturing items locally for The Hobart Community. In a letter he wrote to his cousin, Robert Keay in Britain, Forrester indicated that he was "manufacturing some silver plate for St. Georges Church the Revd. Mr Fry and have got two or three more good orders in the house and Plenty of Jobbing."<sup>(4)</sup> In a letter to his brother William in The UK on the 10th September 1843, Forrester wrote that he was "pretty well established and have got a good share of the work and thank God getting a comfortable living."<sup>(5)</sup>

By September 1843 Forrester was not only making plate for St Georges Church, Battery Point as indicated in his letter to his cousin Robert but

also "two of three more good orders" including a presentation plate for the captain of the Psyche," and "plenty of jobbing."<sup>(6)</sup>

From the advertisement and letters written back home to Britain, it was clear that Forrester was manufacturing items from 1842 and certainly in 1843 as well.

He suffered a burglary in early 1843 but most of the stolen property was recovered<sup>(7)</sup> There seems little known of Forrester's next few years in Hobart. It is likely that he was still producing items of silver during this period even though economic times were proving tough for businesses.

On Saturday, 28th March 1846, The Hobart Courier contained an advertisement indicating Forrester was moving to 52 Liverpool Street, next to The Union Bank. He applied for and was granted a pawn broker's license a week later. His new venture was short lived, no doubt affected by the economic depression hitting Tasmania making it increasingly difficult for small businesses to survive.

Forrester decided that Melbourne would offer better prospects and so, after arranging for his pawn broking business to be managed by a Mr. James Bonney, he left for Melbourne from Launceston on the steamer Shamrock, on the 14th November, 1846, arriving two days later.

Once in Melbourne, it seems certain that Forrester was undertaking work for other silversmiths and jewellers. There were many who had recently arrived in the early 1840s and had established businesses with orders to fill. Many of them are mentioned in detail in Douglas Wilkie's book, "The Life and Times of Joseph Forrester".





The Melbourne Argus Friday 9th July 1847, page 2 reports of “a silver medal designed by Mr. Bennett, watchmaker and manufactured by Mr. Forrester of Collins Street, which as a product of Colonial art, merits the highest encomium”.

In November 1848, The Sugden Silver Snuff Box was commissioned from Brentani; most likely it was Forrester who made the box, now held in the National Gallery of Australia, Canberra.

In 1849 Forrester was working with or for Brentani at Brentani’s shop, first at 13, then at 25 Collins Street West. <sup>(8)</sup> He certainly made a silver cup for Brentani, “manufactured by Mr. Forrester at the establishment of Mr. Brentani of Collins Street.” <sup>(9)</sup>

In May 1850, the building Forrester had been working out of was put up for sale. <sup>(10)</sup> At this time or shortly after, Forrester had opened a watch making business and had applied for, and received, a pawn broker’s license.

It was at this time Joseph Forrester first appeared in Melbourne in business on his own account. “In November 1850, a Mr. Joseph Forrester, a silversmith, obtained a license, and from 100 Bourke Street, advertised his rate of interest on loans as at one halfpenny per week for each shilling ...” <sup>(11)</sup> In October 1850, Forrester made a “costly gold ring” and a “remarkable handsome gold medal” <sup>(12)</sup> Forrester was still in business on his own account in 1853, <sup>(13)</sup> the firm changing to become Forrester, Joseph and Company, then Forrester and Hodgson, still at 100 Bourke Street until 1856. <sup>(14)</sup>

Interestingly, the pieces known to have been made by Forrester after leaving Tasmania in 1846 were seemingly commissioned by other retailers whose own hallmarks if any, would have appeared on them. So.... did this wonderfully diminutive piece of embossed silver come from the workshop of Joseph Forrester? If the cup was not made by Forrester, then where was it made, and by whom? Could the cup be an example from either British India or from China, as both exported items of silver to Australia? Could it be of Scottish Provincial Manufacture?

The decoration, while loosely similar to some known 19th century Indian Colonial Silver, is not typical of work produced there. While there were a number of ex patriot Scottish and English silversmiths working in India during the early to mid 19th century, the work they produced was quite competent, generally reflecting the taste and styles of London and major centres, rather than the provinces.

Chinese Export Pieces from the same period that were marked with pseudo English Hallmarks were generally very plain and more “Georgian” in style. They appear generally to be of plain or baluster form, usually devoid of any embossed work. The vast majority of this output was flatware, though other articles of British Design including some cups and mugs are known.

I have been unable to discover any known Chinese Export or Indian Colonial pieces of silver with hallmarks include a right facing “lion passant” or the initials, JF.

The possibility of a Scottish Provincial Origin is perhaps more likely. After extensive research however, there appear to be only three known makers



with the initials JF; John Findlay of Aberdeen and John Fraser and James Ferguson from Inverness.

Fraser and Ferguson can be ruled out as they were both working at later dates, while Findlay's known JF hallmark is complimented by two others, AB and DN indicating an Aberdeen origin.

I have been unable to trace any right facing "lion passant" hallmark on Scottish Provincial Silver Piece; there is little Scottish Silver featuring a lion passant hallmark at all. On the balance of probability, it appears Indian, Chinese Colonial and Scottish Provincial Origin can all be ruled out.

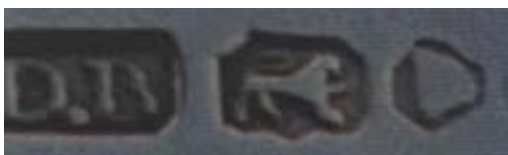
So, if we are to consider Forrester as the maker of the cup, what indications are there to suggest his hand? Looking at the body of silver known to have been produced by him during his time as an assigned convict, the embossed decoration on the cup certainly fits stylistically within his output. The combination of rose, thistle and shamrock were frequently used by Forrester.

While still exhibiting a certain naivety, the embossing appears a little more refined to my eye than on earlier pieces made for Barclay in the mid 1830s. It is quite reasonable to expect that as his output increased, so did Forrester's skill as an embosser. The subtle variation of the hatched work in the thistles and more refined treatment of the roses on the cup may be an indication of just this. While the interpretation of these motifs differs slightly from work executed for Barclay and Dick, the matted background known in Forrester's work remains virtually identical.

The gold snuff box presented to J.B. Coubro by the cabin passengers of the ship Portland made by Forrester in 1838, exhibits more assured embossing as do a number of other snuff boxes attributed to Forrester.

The Simpson Salver, made by Forrester in 1841 for J.J. Cohen in Sydney also shows competent embossed decoration on the border. John Hawkins attributes a very similar salver, (made for presentation to Sir Thomas Dowling Wright) to J. J. Cohen, having defaced, possibly Anglo-Indian hallmarks. It is dated 1844, three years later than The Simpson Salver. <sup>(15)</sup>

Given the very similar embossed border decoration to The Simpson Salver by Forrester and the identical embossed feet, it appears almost certain that they were from the same workshop. By this time,



**From top:  
Scottish silver mug of plain baluster form, made by George Booth, Aberdeen c 1810–1820.**

**Silver mug attributed to Joseph Forrester, Hobart.**

**Pseudo-hallmarks on silver spoon attributed to the workshop of David Barclay, Hobart.**



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Forrester was working in his own right in Hobart. He certainly had the skill and tools to make the salver, having received a flatting mill courtesy of his brother William from Britain in 1842. <sup>16)</sup>

Could this salver also be by Forrester? If so, was it his marks that were defaced? When viewing the hallmarks on the cup, three of them strongly suggest Forrester's hand. Obviously, the J.F points toward Forrester, while two others indicate a direct comparison to marks used by Barclay.

John Houstone, in his excellent book on Early Australian Silver notes 10 known variants of Barclay's group of hallmarks. John Hawkins, in his equally excellent 2 volume edition, 19th Century Australian Silver, notes 5 variations of Barclay's marks, 4 of which differ to those shown in Houstone. We therefore have 14 known Barclay hallmark groups. Interestingly, 13 of them include a "lion passant.... all of them face right as does the hallmark on the cup.

The punch marks, shown below, are generally of square and rectangular form. The "head" or "duty mark" and "lion passant" marks on the cup are very similar to punch marks used by David Barclay on two known fiddle pattern teaspoons of c.1830 (Early Australian Silver. <sup>(17)</sup>

Both of these punches used on Barclay Spoons, are interestingly paired with the script "DB" mark used on very early Barclay commissioned pieces. Could Forrester have made the punches for Barclay; could it be that these, or similar punches owned by Barclay became obsolete and were given to, or taken by Forrester on leaving his employ to establish his own business?

After an extensive search, I've only found a few known examples of silversmiths using a right facing lion passant pseudo hallmark on Australian silver during the 1830s and 1840s. Of these, Barclay used by far the most, though both Robert Broad and Felix Lynn also used a right facing "lion passant" hallmark. There is one recorded right facing lion passant mark attributed to Alexander Robertson, circa 1835.

Extensive research and consideration into the possible origins of the cup brings me to the

conclusion that a strong case can be made for Forrester being the maker.

Having completed his seven- year apprenticeship in Perth, a provincial town in Scotland, it's almost certain that he would have been greatly influenced by the style and shapes of Scottish Provincial Silver of the 1820s.

The Scottish Provincial Aberdeen Silver Mug made by George Booth, circa 1810-1820 illustrated left, shows a form Forrester would have been familiar with during the time of his apprenticeship in Scotland. Shown next to the "Forrester Cup", the similarities of shape, style and construction are quite evident.

The cup dates stylistically to the time Forrester was working in his own establishment in Hobart, from 1842 to 1846. It features motifs used by him on numerous pieces of plate made for Barclay and other silversmiths and jewellers. Forrester certainly had the skill necessary to produce the cup and was manufacturing during the time the cup was made.

The hallmarked initials, JF, match Forrester's; I can find no other silversmiths or jewellers with the initials J.F. working in a similar manner or at a similar time in the Australian Colony. These, with the combination of two hallmarks that bear a remarkable similarity to those used by Barclay, strengthen the case for Forrester as the maker even further.

As the cup was recently purchased in Tasmania there is a strong possibility it never left there. It may well have stayed within the family it was made for until being recently sold.

On the balance of the evidence and after weighing up the options and alternatives, it seems both reasonable and credible the cup was made and hallmarked by Joseph Forrester and made in Hobart after he established his own business in 1842 and before he left for Melbourne in 1846.

This is a most remarkable and rare piece of Australiana; to date unique, making this piece, in all likelihood, the first known example of Australian Silver made and hallmarked by Joseph Forrester.







### **Acknowledgements:**

- I have been very fortunate to have had available a number of excellent references available to me that have helped considerably to compile the above article.
- John Hawkins 2 volume "19th Century Australian Silver"; an excellent reference and still one of the most comprehensive reviews of early Australian Silver.
- John Houston's "Early Australian Silver", another wonderful volume that both compliments Hawkins and offers other opinions and more recent insights and new information.
- Douglas Wilkie's Book, "The Life and Times of Joseph Forrester", an incredibly well researched and informative book that provided much new information around Forrester's relationships with his family and other silversmiths. In particular, the correspondence between Forrester and his brother William and cousin Robert Keay, proved most useful.
- Douglas Wilkie's Article, "Finding Forrester, The Life and Death of Joseph Forrester, Convict Silversmith" also proved extremely useful.
- Trove's record of newspaper and gazette archives were very helpful in providing contemporary reports of Forrester's output and business.
- The chapter devoted to Silver in the 1977 publication, "First Fleet to Federation" in association with The National Trust of Australia provided an interesting insight into stylistic similarities between works probably made by Forrester for both Hobart and Sydney makers. This chapter was written by John Hawkins.
- Finally, I'd like to thank John Hawkins who graciously agreed to review the article before publication.

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- (1) Purchased by a local dealer from a gentleman from W.A. who had been in Tasmania clearing his mother's effects.
- (2) Australian, Friday 13th 1835.
- (3) Douglas Wilkie, Finding Forrester, The Life and Death of Joseph Forrester, Convict Silversmith, page 15.
- (4) Douglas Wilkie, The Life and Times of Joseph Forrester, page 236.
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- (7) Colonial Times Hobart, Tue 10th Jan, 1843, page 3.
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- (9) Argus, 3 November, 1848, page 3.
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- (14) John Hawkins, 19th Century Australian Silver, Volume 1, page 194.
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- (17) John Houston, Early Australian Silver, The Houston Collection, page 315.



## W.J. SANDERS: THE ART OF BRONZE RESTORATION

W.J. Sanders is renowned for its holistic approach to restoration, where a vast array of skills and deep industry experience come together to preserve precious artefacts. Among their many specialities, bronze restoration holds a unique place. With a team trained in reviving this historically significant metal, W.J. Sanders ensures that each piece, whether an antique or a cherished heirloom, is restored with the utmost respect and precision.

### WHY BRONZE RESTORATION IS INTEGRAL TO W.J. SANDERS' MISSION

Bronze Restoration falls under W.J. Sanders' restorative services. WJ Sanders company values the legacy and personal significance of the historical pieces that come through its workshop doors. With its rich history and cultural relevance, Bronze is treated with the same reverence as any precious material. Whether through traditional or bespoke patinating techniques, the W.J. Sanders team works meticulously to bring these timeless pieces back to life. A perfect example is their re-bronzing process, a three-day hand-application method using traditional English bronzing powders. This process passed down through generations, is a rarity in modern restoration practices, highlighting the company's commitment to preserving ancient craftsmanship.

### WHY IS BRONZE PRESERVATION SO IMPORTANT?

Bronze carries not only historical value but a unique character that must be carefully preserved. While some may choose to replace bronze parts with other metals, W.J. Sanders' philosophy is always to enhance and retain the original design. By restoring damaged or tarnished Bronze—whether through cleaning, maintenance, or more extensive repairs—the team ensures that each piece maintains its beauty and personality without compromising its intrinsic historical or monetary value.

### THE SKILLS BEHIND BRONZE RESTORATION

Bronze restoration is as much an art as it is a science. To restore a piece seamlessly, specialists must possess patience, attention to detail, and a keen eye for colour and patina. The goal is to match the original appearance, so the restoration work is undetectable. Minimal intervention is key; using the least amount of restoration possible to bring a piece back to life ensures that the original craftsmanship is preserved.

### PARTIAL VS. COMPLETE RESTORATION: WHAT'S THE DIFFERENCE?

A partial restoration might involve something as simple as a thorough cleaning and applying a protective wax to maintain the piece's original patina. In other cases, it might mean repairing an isolated area, leaving as much of the original Bronze untouched as possible. These smaller interventions are ideal for pieces that have suffered minor damage, allowing the rest of the work to remain authentic.

In contrast, a complete restoration is often required when a piece has been significantly damaged—whether by age, exposure to the elements, or mishandling. When the original patina is beyond repair, W.J. Sanders may need to strip it away and apply a new one, carefully matching the colour and texture of the original. This meticulous process ensures the piece is revitalised while maintaining its historical integrity.

### WHEN IS RESTORATION NECESSARY?

Determining whether a piece needs partial or complete restoration depends on the extent of the damage. W.J. Sanders typically recommends



a complete restoration only when absolutely necessary. Full restoration may be the best course of action if the patina is severely damaged or the piece requires multiple structural repairs. A recent example involved a neglected bronze sculpture under a house with severe patina damage and broken sections. The W.J. Sanders team fully restored the piece, repairing the broken areas and applying a new patina, ultimately returning the Bronze to its former glory.

### THE ENDURING IMPORTANCE OF BRONZE

Bronze has a long and distinguished history in the arts, particularly sculpture, where its distinctive patina has given countless works a soft, enduring character. This metal outlives its creators, serving as a testament to human skill transcending time. At W.J. Sanders, preserving Bronze means preserving a connection to the past. By honouring the craftsmanship of bygone eras, the team ensures that these pieces will continue to be appreciated for generations.

In a world where rapid modernisation often overtakes tradition, the art of bronzing remains a cornerstone of cultural preservation. Contact W.J. Sanders today to find out how your timeless pieces can be repaired and restored through revered expertise and craftsmanship.





## FAN OF RED-TAILED BLACK COCKATOO FEATHERS WITH CARVED IVORY HANDLE. AUSTRALIA, 1880s

**JONATHAN DICKSON, DOUGLAS STEWART FINE BOOKS**

[Australia : unknown Chinese maker(s), 1880-1890]. Ivory, 21 red-tailed black cockatoo feathers, silk, metal; maximum diameter 620 mm, open; 350 × 110 mm (irregular), closed; accompanied by the original purpose-built camphor wood box, the hinged lid with relief-carved decorations, the interior lined with blue silk and red paper.

This ornamental fan was made in Australia in the 1880s by Chinese artisans. It was probably produced and sold by a Chinese commercial enterprise in the Chinatown district of Palmerston (Darwin), the cockatoo feathers being traded from local Indigenous people. It is not only an object of exceptional beauty, but also a rare survivor that interweaves Chinese artisanal and social traditions, Australian Indigenous culture and European colonial taste.

The red-tailed black cockatoo (*Calyptorhynchus banksii*) is a bird native to Australia whose habitat in the late nineteenth century would have extended to most parts of the mainland, including the Northern Territory. The feathers used in this fan, with their distinctive orange-yellow panels, are from the adult female.

Another fan almost identical to the present example is held in the NGV collection (Australian Fashion and

Textiles, Accession Number 748A-D5). It is dated to around 1880. The physical description in the NGV catalogue entry reads, in part: 'Imported carved ivory frame figures, buildings, trees and flowers, guards decorated with 21 black cockatoo feathers, 2 cream silk tassels attached to metal loop'.

On comparing the appearance, materials, craftsmanship, mode of manufacture and dimensions of the two objects, it is difficult not to conclude that both the NGV fan and the present example were made by the same maker or workshop, around the same time. Crucially, however, the example offered here is still accompanied by its original wooden box which, with its intricate relief-carved decoration to the lid and silk-lined and red-papered interior, expresses much about how the fan was likely to have been regarded by its maker(s), the original retailer and its first owner: it was clearly valued as a precious treasure.

Marion Fletcher, in *Costume in Australia 1788-1901* (Melbourne : OUP, 1984), illustrates the NGV example (pl. #152) and comments immediately below: '... there can be no doubt of the origin of this interesting example: it was made in Darwin by Chinese settlers...'. In her further brief discussion of



the fan (ibid., pp. 180-1) she makes a more general statement about the object: 'There is no doubt ... about the Australian origin of the fan in illustration (152) ... as it is made of black cockatoo feathers.'

Chinese were legally allowed to enter and work in the Territory from 1874, when they were recruited from Singapore by the South Australian government as labourers on the goldfields and later on the construction of the railway from Palmerston to Pine Creek. They were soon allowed to work their own claims, establish market gardens and conduct other forms of business. Palmerston's Chinatown was a hive of commercial activity by the 1880s, with a plethora of enterprises providing a wide range of services and trading all manner of goods.

Probably forged through the common experience of being non-European "outsiders", a close relationship between the Chinese and Indigenous communities in Darwin had developed from very early on. This strong connection has been well documented and is today still manifest in Top End society through a range of social ties and the large number of families of mixed cultural heritage. It is entirely plausible that the Chinese maker(s) of this fan drew their inspiration to decorate it with black cockatoo feathers from local Indigenous people, who would have sourced the feathers as a commodity to be traded with their Chinese interlocutors.

Further reading: Diana Giese, *Beyond Chinatown : changing perspectives on the Top End Chinese experience* (Canberra : NLA, 1995)





## BE 'INSPIRED BY WOMEN' AT THE JOHNSTON COLLECTION, EAST MELBOURNE

***The Johnston Collection, 'Melbourne's best kept secret' welcomes AAADA Members and visitors to their new exhibition.***

AAADA Partner, The Johnston Collection (TJC), is an award-winning house museum located in leafy East Melbourne at historic 1860s townhouse, *Fairhall*. The museum holds a superb collection of English Georgian, Regency, and Louis XV fine and decorative arts and hosts a unique program of guided tours, lectures, workshops, and events.

*Fairhall* and the Collection were a gift to the people of Victoria from William Robert Johnston (1911-1986). A prominent Melbourne-born antique dealer, real estate investor and collector. Mr Johnston operated his antiques business between Melbourne's Armadale and Greenwich, London.

'Mr Johnston's lifelong interest in textiles and beautiful objects was nurtured by influential women including his mother and grandmother', said CEO Dr Louise Voll Box. 'We are delighted to be honouring the legacy of female creatives in our new exhibition, *Inspired by Women*, which celebrates women artists, makers, and artisans from the 1700s and 1800s'.

'Each room in *Fairhall* has been inspired by a Georgian or Regency woman, and features the work of female silversmiths, embroiderers, painters, and decorators of porcelain', she said. 'Our visitors are responding to the multi-layered themes of this exhibition. They can view beautiful pieces created by women as a business enterprise or for pleasure, and discover fascinating stories about women such as collector and botanist the Duchess of Portland; society hostesses Lady Melbourne and Georgiana Duchess of Devonshire; and creative maker Mary Delany'.



In line with Mr Johnston's intentions, the Collection is displayed in a regularly re-arranged domestic setting without ropes or labels. This offers a unique opportunity to closely examine precious objects, including rarely exhibited textiles on loan from the historical collection of the Embroiderers Guild, Victoria, the Presenting Partner for *Inspired by Women*.



Exquisite pieces by women silversmiths are also a feature of this exhibition. The late Roger Brookes, whose distinguished collection of English silver, furniture, glass, timepieces, and objet d'art was gifted to TJC in 2021, had a special collecting interest in women silversmiths. On display are objects from his collection including a baby's rattle, salvers, a wax jack, sugar casters, spoons, and creamers by silversmiths including Hester Bateman, Mary Rood, Rebecca Emes, and Susanna(h) Barker. The recently established Brookes Study Centre for Fine and Decorative Arts at The Johnston Collection was named in honour of Roger.



The Johnston Collection warmly welcomes visitors to the AAADA 2024 Antiques and Art Fair Sydney to experience The Johnston Collection *Inspired by Women* on their next visit to Melbourne.

*Inspired by Women* is open Wednesdays to Sundays until 23 March 2025, for pre-booked tours (for individuals or groups of up to 22). The exhibition is accompanied by a stimulating program of lectures, workshops, and events.

Images by Caitlin Mills

**FOR MORE INFORMATION, PICK UP A BROCHURE AT THE AAADA 2024 ANTIQUES AND ART FAIR SYDNEY, VISIT [JOHNSTONCOLLECTION.ORG](http://JOHNSTONCOLLECTION.ORG) OR PHONE (03) 9416 2515.**









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With the defeat of the ruling family in the Ashanti war of 1874 the British demanded a large reparation in gold and the Ashanti Royal Treasury was emptied. This necklace belonged to King Kofi Karikari of Ashanti (c.1837-1884) and was taken at Kumasi. A further Seven gold masks, were seized by "the British from the palace of the defeated Asantehene, (Henry Stanley, *Coomassie and Magdala* (1876), p.233), by Sir Garnet Wolseley's forces.

Other gold pieces including this necklace were part of the peace settlement and the government's indemnity claim. Some of the collection was sold at a public auction in Cape Coast prior to the troops' return to England; others were bought by the Crown Jewellers Garrard & Co. for £11,000 and sold by them in the spring of 1874.

On 2 April 1874 the queen recorded in her Journal that she 'looked at some gold ornaments, huge gold masks, rings, bracelets & other ornaments brought from Coomassie [Kumasi], (all of pure gold), by officers & others, sent in as an indemnity. They are being sold for the benefit of the Army & I have bought some.' Sir Richard Wallace purchased another gold facemask and many other items all now in their own display case at the Wallace Collection, Manchester Square, London.

Purchased by Lady Lyon 1874 as per the attached documentation, one of the few African gold items made in the 19<sup>th</sup> century still in private hands. In cast gold it comprises 120 elements, weighs 116 grams, and there is one other surviving necklace recorded now in the Museum of Archaeology and Anthropology, University of Cambridge.







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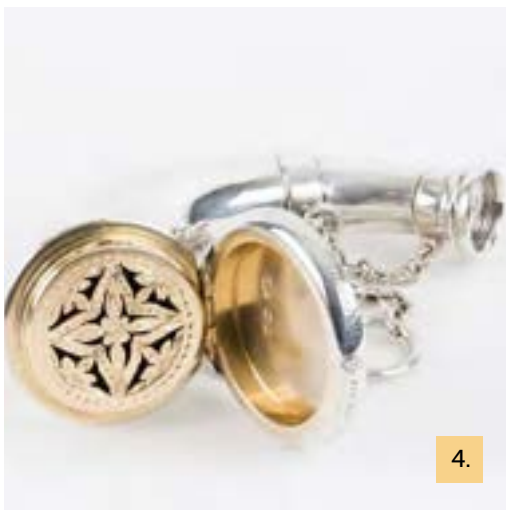
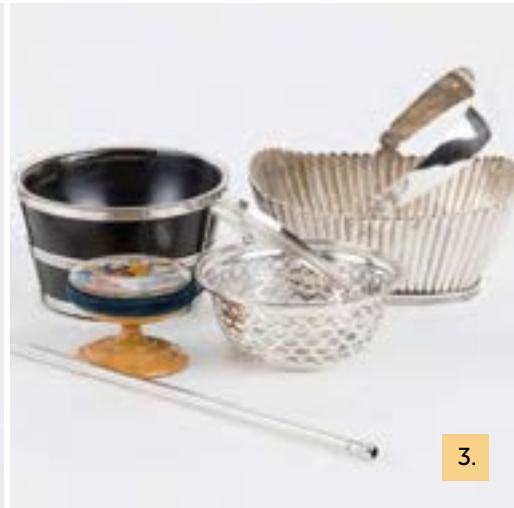


Antique 18ct gold articulated dragon necklace,  
the head set with cabochon garnets  
holding a garnet set locket, circa 1875 **\$8,000**





# Beautiful Antiques and Collectibles



1. Australian miniature portrait by Bernice E. Edwell (1860–1962). The watercolour miniature is painted on ivory and depicts a graceful lady wearing an outfit of her era. Sitter: Unknown. Bernice Edwell's signature runs diagonally on the right side. Circa 1920. \$5,250
2. Silver skirt hook with chatelaine consisting of a knitting sheath, silver-handled scissors with floral decoration, and a needle case. Maker's marks 'WE' on the skirt hook, Schoonhoven, 1896–1924. Other marks are hard to distinguish. Tested 833 silver. Circa 1900 \$1,635
3. Collection of knitting and sewing implements, including Dutch silver round pieced wool basket Circa 1919 and Dutch silver round ribbed wool basket Circa 1821. Ebony wool holder Circa 1800. English Whitewood pincushion Circa 1880 and silver-handled extendable knitting needle Circa 1904
4. Victorian silver combination vinaigrette and scent bottle modelled as a horn with three applied bands. Diamond registration mark; retailed by W. Thornhill, 144 New Bond Street. All parts are hallmarked. Maker: Thomas Johnson I, London, 1871. \$1,575
5. George V (1910–1936) novelty silver and tortoiseshell desk paperclip in the form of a heart. The hinged and sprung paperclip is in the form of a wishbone. Hallmarked London 1910, with maker's marks for Edmund Bennett. \$995
6. An Assortment of Australian Silverware Illustrating Utility and Artistic Detail. An oak and silver-plated ice bucket featuring a white porcelain liner and kangaroo motif, marked by Elkington in Sydney. Circa 1890. A perfume flask crafted from a burra nut adorned with a polished silver spout. Circa 1880. A rectangular sterling silver cigarette case marked E.H.STG. Silver, featuring engine-turned patterns, a monogrammed reserve, and a gilded interior. Circa 1940. Snuff box, silver by William H. Spencer, South Australian silversmith and jeweller. Australian, Circa 1902. Shaving mug stamped "Sterling Silver. M" with emu and Maltese cross mark; Mole of Brisbane. Australian: Circa 1920.



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David Boyd (1924-2011)  
Centennial Park, 1971  
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Brett Whiteley (1939-1992)  
Kookaburra, 1983  
Screenprint with offset  
lithograph  
105.5x75cm, Ed 50  
**\$35,000**

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Guy Boyd (1923-1988)  
Swimmer Kneeling on Beach,  
1968  
Bronze, Ed: 12  
31cm high  
**\$7,900**

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Margaret Woodward (1938-  
Girl with Elegant Shawl,  
2008, ink and wash  
129x131cm  
**\$16,000**

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Madeleine Winch (1950-  
New Day, 2011  
oil on canvas  
75x75cm  
**\$4,000**

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Alan Kuczynski  
Great Escape, 2023  
bronze Ed:10  
30x23x23cm  
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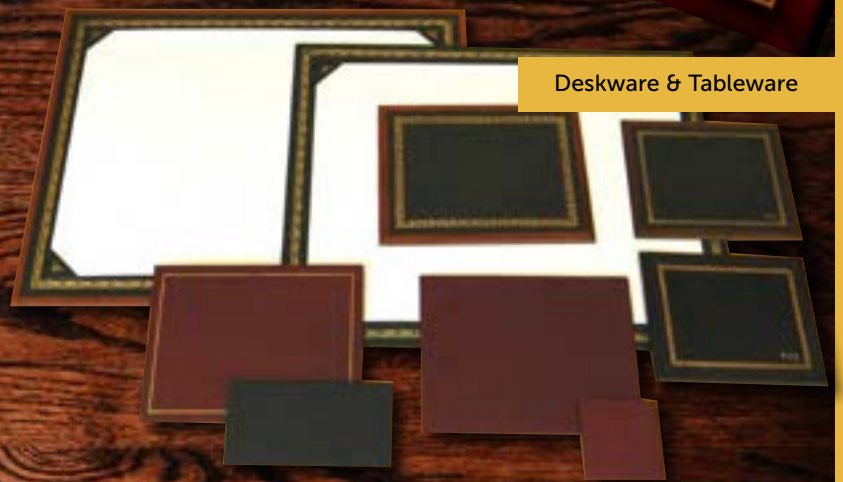
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