

The background of the cover is an impressionist painting of a rural landscape. In the foreground, there is a field of green and yellow grass with several cows grazing. A large, leafy tree stands on the right side of the field. In the background, there are rolling hills and a small building. The overall style is soft and textured, with visible brushstrokes.

AAADA ANTIQUES & ART FAIR MELBOURNE

2025
CATALOGUE

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

AA&ADA

WELCOME

Step into elegance at the AAADA Antiques & Art Fair Melbourne 2025, held at the iconic Malvern Town Hall. Discover a carefully curated selection of fine furniture, rugs, ceramics, glass, paintings, and jewellery, all presented by AAADA members and renowned dealers from across Australia. As industry leaders committed to the AAADA Code of Practice, our exhibitors bring you only the finest pieces, ensuring confidence in every acquisition. This catalogue offers a glimpse into the exceptional antiques and artworks you will find at the fair, along with insightful articles, a directory of our members and service providers, and a comprehensive guide to the event.

While at the fair, enjoy a unique experience beyond a traditional exhibition. Unwind with Scotchmans Hill Evening Drinks, explore remarkable antiques, and gain insights through free expert appraisals and guided tours. We are also pleased to continue our partnership with The Johnston Collection (TJC)—visit their stand to meet guest curator Vincent Jenden and discover how antiques can enrich your home. Join us at Malvern Town Hall from 1st to 4th May 2025 for a celebration of history, artistry, and timeless elegance.

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
AAADA.ORG.AU @ f



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COVER: James Muir Auld 1879 - 1942, *Cattle Resting*, oil on canvas, 90 x 74.5 cm, signed lower left: J Muir Auld. Courtesy Lauraine Diggins Fine Art.

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 | info@aaada.org.au | 0498 059 661 | [@](#) [f](#)

FOR UPDATES PLEASE SUBSCRIBE TO OUR NEWSLETTER



VENUE

Malvern Town Hall
1251 High Street
Malvern VIC 3144
(Cnr Glenferrie Road)

OPENING PREVIEW

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

Thursday 1 May 4:00pm to 8:00pm

Advance: \$40
Full Price: \$55 (Save \$15)

GENERAL ADMISSION

Friday 2 May 10:00am – 6:00pm
Saturday 3 May 10:00am – 6:00pm
Sunday 4 May 10:00am – 4:00pm

Advance: \$20
Full Price: \$25 (Save \$5)
Concession: \$15
Child Under 18: FREE

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

Although tickets are allocated to a particular date, they are valid for any general admission day (2-4 May), with return entry tickets available.

CAFE & BAR BY STUDLEY GROUNDS

Friday 2 May 10:00am – 6:00pm
Saturday 3 May 10:00am – 6:00pm
Sunday 4 May 10:00am – 3:30pm

GETTING TO THE FAIR

We encourage attendees to be environmentally conscious when making travel arrangements.

PARKING

Limited parking is available at Malvern Town Hall and in the surrounding streets.

PUBLIC TRANSPORT

Plan your public transport journey at [PTV Journey Planner](#).

RIDESHARE

There is a drop off point for rideshare vehicles outside The Malvern Town Hall entrance.

FAIR INFORMATION

The AAADA Antiques & Art Fair Melbourne will present a captivating selection of events that complement the unique nature of antiques and art, offering visitors a rare opportunity to engage with and explore pieces of historical significance.

OPENING PREVIEW

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

Thursday 1 May 4:00pm – 8:00pm

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 2025 AAADA Antiques & Art Fair Melbourne.

TICKETS

SCOTCHMANS HILL EVENING DRINKS

Enjoy 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 Malvern Town Hall.

Friday 2 May 4:00pm – 6:00pm

Saturday 3 May 4:00pm – 6:00pm

APPRAISALS

Come to stand 18 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.

Friday 2 May 3:00pm – 4:00pm

Saturday 3 May 3:00pm – 4:00pm

Sunday 4 May 2:00pm – 3:00pm

LEARN MORE

WIN \$1,000

Buy your tickets online for a chance to WIN \$1,000 to spend at the Antiques & Art Fair Melbourne where an 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 29 April 2025 (AEST)

*Included in your general admission ticket (2-4 May)

TICKETS

TOURS

Embark on an engaging tour of the fair, where you'll explore its most fascinating pieces in a relaxed and welcoming environment. Tours run for 20-30mins.

Friday 2 May 11:00am – John Hawkins
2:00pm – Andrew Dixon

Saturday 3 May 11:00am – John Hawkins
2:00pm – Andrew Dixon

Sunday 4 May 11:00am – Mark Howard
12:00pm – Tim Wilmot

LEARN MORE

JAPANESE TEA CEREMONY

Exhibitor Carl Wantrup Asian Art will be hosting an introduction to Japanese tea ceremony with tea tastings given by Scott Soshin, respected Tea Master, along with a simple preparation of Matcha Tea.

Friday, Saturday, Sunday 1:30pm – 2:00pm

LEARN MORE

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 AAADA ANTIQUES
FAIR MELBOURNE

All admission tickets purchased online are automatically entered. For eligibility check our [Terms and Conditions](#).
Entries close 11:59pm, 29 April 2025 (AEST)!

AAADA ANTIQUES & ART FAIR MELBOURNE 2025

CAFE & BAR BY STUDLEY GROUNDS

THURSDAY 1 MAY 4:00PM - 8:00PM
 FRIDAY 2 MAY 10:00AM - 6:00PM
 SATURDAY 3 MAY 10:00AM - 6:00PM
 SUNDAY 4 MAY 10:00AM - 3:30PM

EVENTS

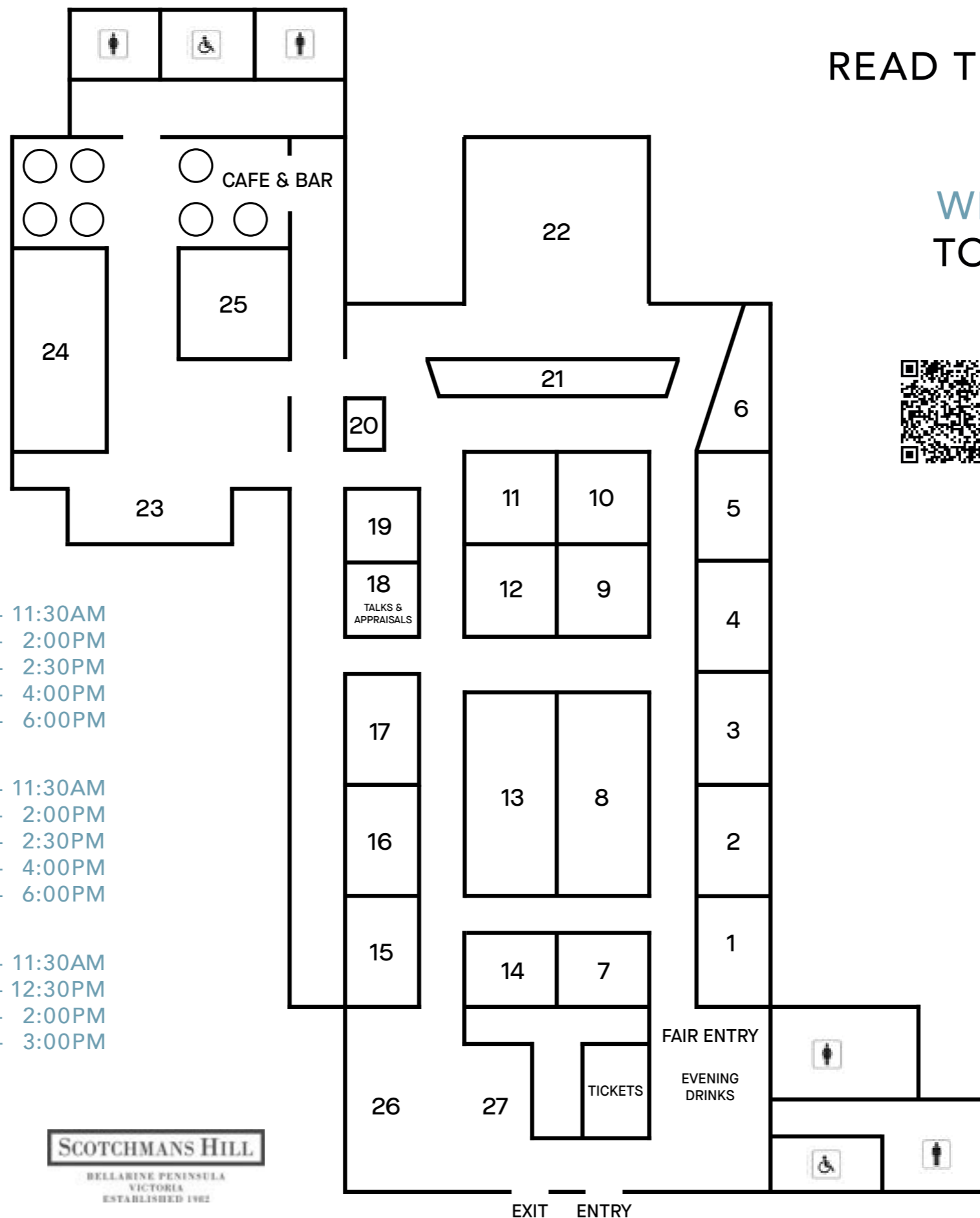
STAND 18
 TOURS, TEA CEREMONY & APPRAISALS

ENTRANCE
 COMPLIMENTARY SCOTCHMANS HILL
 EVENING DRINKS

FRIDAY 2 MAY
 TOUR JOHN HAWKINS 11:00AM - 11:30AM
 JAPANESE TEA CEREMONY 1:30PM - 2:00PM
 TOUR ANDREW DIXON 2:00PM - 2:30PM
 FREE APPRAISALS 3:00PM - 4:00PM
 EVENING DRINKS 4:00PM - 6:00PM

SATURDAY 3 MAY
 TOUR JOHN HAWKINS 11:00AM - 11:30AM
 JAPANESE TEA CEREMONY 1:30PM - 2:00PM
 TOUR ANDREW DIXON 2:00PM - 2:30PM
 FREE APPRAISALS 3:00PM - 4:00PM
 EVENING DRINKS 4:00PM - 6:00PM

SUNDAY 4 MAY
 TOUR MARK HOWARD 11:00AM - 11:30AM
 TOUR TIM WILMOT 12:00PM - 12:30PM
 JAPANESE TEA CEREMONY 1:30PM - 2:00PM
 FREE APPRAISALS 2:00PM - 3:00PM



READ THE FAIR CATALOGUE
 VIA THE QR CODE



WIN A \$1,000 GIFT VOUCHER
 TO SPEND WITH ANY AAADA
 MEMBER IN AUSTRALIA



TO ENTER PLEASE FILL OUT THE
 SURVEY ONLINE VIA THE QR CODE
 OR FILL IN THE FORM & PLACE IN
 THE BASKET AT THE FRONT
 T&Cs APPLY

FAIR HOURS

THURSDAY 1 MAY 4:00PM - 8:00PM
 FRIDAY 2 MAY 10:00AM - 6:00PM
 SATURDAY 3 MAY 10:00AM - 6:00PM
 SUNDAY 4 MAY 10:00AM - 4:00PM

TICKETS

OPENING PREVIEW (1 MAY) \$55
 GENERAL ADMISSION (2-4 MAY) \$25
 CONCESSION (2-4 MAY) \$15
 CHILDREN UNDER 18 FREE

TICKETS AVAILABLE ONLINE OR AT THE DOOR

ALL TICKETS ARE VALID FOR ANY
 GENERAL ADMISSION DAY (2-4 MAY)

RETURN ENTRY TICKETS AVAILABLE ON REQUEST

AAADA.ORG.AU/MELBOURNE



1. CHINEUR ANTIQUES

Kew, Victoria
Ann Christensen
chineurantiques.com.au

Presenting a French Art Deco collection by Charles Schneider, along with antique needlework & knitting tools, & unique curiosities.

2. ANTIQUES-ART-DESIGN

Potts Point, New South Wales
Christopher Becker
antiques-art-design.com

Offering a carefully curated collection of jewellery, art, & objects, from Georgian to Georg Jensen.

3. J.B. HAWKINS ANTIQUES

Chudleigh, Tasmania
John Hawkins
jbhawkinsantiques.com

Offering the finest examples of English & Australian furniture, English & Australian silver, clocks & watches, Australiana, treen, glass, pottery & porcelain, & curiosities.

4. ETRURIA ANTIQUES GALLERY

South Melbourne, Victoria
Lee Bradshaw
etruria.com.au

Specialist dealer in early English pottery, porcelain, & glass.

5. OBJECTS ECLECTIC

Broadford, Victoria
Brent Shegog & Joanne Costa
antiquitiesaustralia.com.au

Specialising in ancient antiquities & art, offering a curated selection of rare artefacts from ancient civilisations.

6. UNE BELLE CHOSE BY CURIUM

South Gippsland, Victoria
Garry Stylianou
unebellechose.com.au

Decorative Arts from late 19th Century to early 20th Century.

7. ANTIQUE & UNIQUE JEWELS

New South Wales
Leigh Enever
antiqueanduniquejewels.com

Antique, vintage & contemporary bespoke jewellery.

8. LAUDER & HOWARD ANTIQUES

Hobart, Tasmania
Mark Howard & Leslie Lauder AM.
lauderandhoward.com.au

Fine 18th & 19th century furniture & small decorative items, selected textiles & carpets, & paintings up to 1960.

9. PENTIMENTO

Victoria
Jill Roberts
jill@pentimento.com.au

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

10. CARL WANTRUP

Hawthorn, Victoria
Carl Wantrup
carlwantrup.com

Offering a carefully curated selection of historical Asian ceramics & artefacts from Japan, China, & Korea.

11. SHAWBROOK ANTIQUES

Wangaratta, Victoria
Gaye Bismire
shawbrookantiques@gmail.com

A diverse range of furniture, ceramics, glassware, metalware, & decorative items, with a particular emphasis on the Georgian period.

12. ANTIQUARIAN ELIZABETH SYBER

Murrumbena, Victoria
Elizabeth Syber
syber@bigpond.net.au

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

13. DOUGLAS STEWART FINE BOOKS

Armadale, Victoria
Douglas Stewart
douglasstewart.com.au

An antiquarian bookseller working closely with clients to understand their collecting priorities & to source appropriate material.

14. SPIRIT OF ASIA GUEST

Geelong, Victoria
Mario Cordedda
spiritofasiaantiques.com

Specialising in oriental antiques Japanese Satsuma, Kutani, ivory & boxwood netsukes, bronze figures.

15. ROBERT METSELAAR GUEST

Werribee, Victoria
Robert (Bob) Metselaar
vanopa44@gmail.com

Antiques with information specializing in 18th century glass, figures & porcelain, Doulton artware by Hannah & Florence Barlow, Australian art.

16. TRINITY ANTIQUES

Bendigo, Victoria
Trevor Hancock
tcfhancock@hotmail.com

The finest antique jewellery, including Australian Colonial pieces.

17. EVANDALE ANTIQUES

Evandale, Tasmania
Peter Woof
peterhwoof@bigpond.com

Australian colonial furniture. Country & Georgian furniture.

17. SIMPSON'S ANTIQUES

Sydney, New South Wales
Andrew Simpson
australianantiques.com.au

Australian Colonial furniture & decorative arts.

18. TALKS, FREE APPRAISALS, JAPANESE TEA CEREMONY

See reverse for details

19. SILVER SERVICE ANTIQUES

Launceston, Tasmania
Bill Lowe
sjscitycash.com.au

Antique jewellery, silver & objets d'art.

20. SILVER SOCIETY OF AUSTRALIA DISPLAY

National
silversociety.com.au

The premier organisation in Australia of enthusiasts interested in understanding & appreciating the design, manufacturing & history of silver items: old, new, everyday; presentation or museum quality.

21. RUTHERFORD

Melbourne, Victoria
Wesley Rutherford
rutherford.com.au

Third generation family business specialising in unique antique, estate & vintage jewellery.

22. VALENTINES ANTIQUE GALLERY

Bendigo, Victoria
Peter Valentine
valentinesantiques.com.au

Specialising in 18th & 19th century European furniture, & housing an extensive range of antique jewellery, fine art, porcelain, glassware, silver, & objets d'art.

23. THE AUSTRALIANA SOCIETY INC. DISPLAY

National
australiana.org.au

Founded in 1978 to encourage appreciation, collecting, preservation & research of "Australiana".

24. LAURINE DIGGINS FINE ART

Caulfield North, Victoria
Michael Blanche
diggins.com.au

Specialists in Australian Colonial, Impressionist, Modern, Contemporary & Indigenous painting, sculpture & decorative art.

25. THE WOODSHED ANTIQUES

Ballarat, Victoria
Graeme Davidson
woodshedantiques@bigpond.com

17th-19th century English & Continental furniture, along with period decoration.

26. VINCENT JENDEN DESIGN INTERIOR DESIGNER

South Yarra, Victoria
Vincent Jenden
vincentjenden.com

Interior Design - Project Management - Antiques - Furniture - Soft Furnishings - Lighting Interior Design / Project Management.

27. THE JOHNSTON COLLECTION PARTNER

East Melbourne, Victoria
Johnston Collection
johnstoncollection.org

A house museum of exquisite British & European fine & decorative arts in an historic East Melbourne townhouse.

AAADA ANTIQUES & ART FAIR MELBOURNE 2025

TOURS - APPRAISALS - SCOTCHMANS HILL EVENING DRINKS - WIN \$1,000



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17	EVANDALE ANTIQUES
3	J.B. HAWKINS ANTIQUES
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5	OBJECTS ECLECTIC
9	PENTIMENTO
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21	RUTHERFORD
11	SHAWBROOK ANTIQUES
19	SILVER SERVICE ANTIQUES
17	SIMPSON'S ANTIQUES
20	SILVER SOCIETY OF AUSTRALIA - DISPLAY
14	SPIRIT OF ASIA
23	THE AUSTRALIANA SOCIETY INC. - DISPLAY
27	THE JOHNSTON COLLECTION - PARTNER
25	THE WOODSHED ANTIQUES
16	TRINITY ANTIQUES
6	UNE BELLE CHOSE BY CURIUM
22	VALENTINES ANTIQUE GALLERY
26	VINCENT JENDEN DESIGN - INTERIOR DESIGNER

ANTIQUARIAN ELIZABETH SYBER

Specialising in estate jewellery, Asian antiques, and decorative arts from around the world.
Trading at antique fairs.

Elizabeth Syber
Murrumbena, Victoria
0418 552 553
syber@bigpond.net.au



French bronze and champlevé enamel
jardinière with ormolu mounts, c.1870,
in the style of F. Barbedienne.

W 26cm H 12cm D 14cm

\$12,000

ANTIQUE & UNIQUE JEWELS

Selling antique, vintage, and contemporary bespoke jewellery.

Leigh Enever
New South Wales
antiqueanduniquejewels.com

Trading at fairs and online



Edwardian 9ct Gold & Diamond
Hinged Bangle

9ct Gold, hallmarked Chester, 1908.
English.

\$2,890

Full description available, [click here](#)

ANTIQUES-ART-DESIGN

Antiques-Art-Design offers a carefully curated collection of jewellery, art, and objects, from Georgian to Georg Jensen.

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



Savoy Armorial

Italian, mid to late 17th Century

A beautiful example of European heraldry, created for Charles Emmanuel II, Duke of Savoy from 1638 to 1675, and later owned and displayed by the English writer and playwright, Somerset Maugham, in his residence the villa Le Mauresque.

In this gilded armorial, to the centre of which is the shield of the House of Savoy, which is usually shown with red (*gules*) panels quartered by a white (*argent*) cross. To either side of the crest are lions, positioned *rampant regardant*, as supporters - the animal is an iconic emblem within heraldry, symbolising courage, majesty and power. Underneath the crest is a livery chain with stylised Savoy knots adorned on each link. At the foot there is a roundel depicting the Annunciation of Mary with the angel Gabriel. Sitting above the crest is a knight's helmet; the degree to which the helmet is open is representative of their closeness to the King - an open helmet, such as this one, denotes a high-ranking nobleman, as it was said a powerful man must be able to see everything. Atop of the helmet is the crest of a lion's head guardant between two wings. The draped mantle of this armorial is a thick, embellished cloth, representing protection, and upon this sits the coronet. The coronet, in its appearance, speaks to the armorial belonging to a duke, lacking the details reserved for the head of a royal line. Turin, Italy. Gilded Wood

H 70cm x W 68cm x D 8cm

\$12,500

CARL WANTRUP ASIAN ART

Carl Wantrup Asian Art offers a carefully curated selection of historical Asian ceramics and artefacts from Japan, China, and Korea. The collection includes Japanese tea ceremony wares, Japanese studio ceramics from the Momoyama period to the present, ancient Chinese ceramics and works of art, and Korean ceramics.

With over 25 years of experience in dealing and consulting in Asian arts, Carl is also an Approved Valuer under the Australian Government's Cultural Gifts Program for most categories of Asian art.

Carl Wantrup
Hawthorn, Victoria
0419 875 076
info@carlwantrup.com
carlwantrup.com
📍 carlwantrup
📌 Carl Wantrup Asian Art

Large painted pottery sculpture of a court lady

China, Tang Dynasty (618-907),
c.8th century

Beautifully modelled as a classic 'Tang fat lady' in moulded terracotta with fine details including incised and hand-worked details to the robe and face, her hands held aloft inside billowing sleeves. Remnant gesso finish and polychrome present. H 50.7cm x W 16.5cm

Provenance: Kensoon Asiatic Art, Singapore 2004; William Rogers Collection; Jason Sprague Collection.

\$15,500



CHINEUR ANTIQUES

Discover elegance and history with Chineur Antiques, presenting 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
Kew, Victoria
0407 880 554
info@chineurantiques.com.au
chineurantiques.com.au
@ chineur_antiques

By Appointment Only

Dutch Wool Basket

A round pierced silver wool basket with a hinged handle, the rim bordered with a delicate pearl edge. Stamped with the master mark for J.M. van Kempen, Voorschoten, and marked for 835 silver. Circa 1919.

\$450

East Friesland Yarn Holder

A filigree silver yarn holder with an attached bracelet, finely decorated with floral motifs. The central sphere separates to allow the insertion of a ball of yarn. Circa 1840.

Provenance: From a European collection.

\$1,470



European Wool Hook & Knitting Needle Holder

A scarce combination of a wool hook and knitting needle case, suspended from a chatelaine hook with a leaf scroll mount. The wool hook is accompanied by a pair of chains leading to an elaborately decorated knitting needle case in the form of a key. Tested silver, 925 standard. Most likely Dutch. Circa 1830–1850.

Provenance: From a European collection.

\$425

Dutch Wool Basket

A ribbed silver wool basket with a hinged handle, the upper edge finely adorned with acanthus leaf motifs. Stamped with the master mark for Gerard Jan Buysen, Amsterdam, and marked for 934 silver. Circa 1821.

\$675

Pig Pin Cushion

A sterling silver pin cushion modelled as a pig. Bearing worn hallmarks for Walker & Hall, Birmingham. Dated 1905.

\$600

DOUGLAS STEWART FINE BOOKS

Douglas Stewart Fine Books Pty. Ltd. is an antiquarian bookseller based in Melbourne, Australia. Our showroom is in High Street, Armadale, a precinct famous for its antique dealers, art galleries and bookshops. We buy and sell books both locally and around the world, working closely with clients to understand their collecting priorities and to source appropriate material. Our clients include libraries, galleries, museums, private collectors and fellow members of the trade. Since 2009 we have also exhibited regularly at leading international book fairs.

Douglas Stewart
720 High Street
Armadale, Victoria
+61 3 9066 0200
info@douglasstewart.com.au
@ douglasstewartfinebooks
f DouglasStewartFineBooks
douglasstewart.com.au

Hours: Mon - Fri 10am - 6pm,
Sat 11am - 4pm



WOLRAB, Johann Jacob (1675-1746)

An early eighteenth-century German perpetual calendar.

Nürnberg : Johann Jacob Wolrab, [circa 1720]. Original wooden box, 270 x 105 x 40 mm, with two compartments containing removable cards: 6 double-sided cards for the months and 16 smaller double-sided cards for the days; each card is engraved and hand-coloured, but the larger cards also have hand-painted gouache decorations illustrating the months and signs of the zodiac; the verso of the sixteenth day card (i.e. the card with '31' on the recto) has the engraved imprint of 'Nürnberg zu finden bey Johann Jacob Wolrab'; the cards have an expected amount of rubbing and handling wear (one has a recent tape repair), but overall they have been remarkably well preserved, the colours still vibrant; the wooden box has a short crack on the underside.

A rare and charming perpetual calendar made and sold by Johann Jacob Wolrab (1675-1746), a Nürnberg bookseller, publisher and art dealer who is perhaps best known for his engravings of dwarf caricatures.

The cards for the months have printed information about each month, including variation in day lengths. It is almost certain that the calendar – of which we have not been able to locate a comparable example – was issued in an uncoloured state and without illustrations, as some traces of the printed text show through the overpainted motifs. However, the appeal of this particular calendar lies in these attractive, naively executed decorations – unquestionably fully contemporary with the printed cards – that transform it into a unique artwork.

\$14,000

[Read more:](#)

ETRURIA ANTIQUES GALLERY

Specialist dealer in 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



Goat & Bee Jug, Chelsea circa 1748

One of the most iconic of all the Chelsea shapes, the Goat & Bee jug.

There are dated examples of this jug, as far back as 1745, as a result of which they were long considered the very first examples of English porcelain. Though the Bow A-Mark group has taken this crown, the Goat and Bee jug remains an important milestone in the history of English production.

*The handle a replacement.
Otherwise excellent condition.*

W 7cm H 14cm

\$12,000

[Full description available, click here](#)

EVANDALE ANTIQUES

Australian colonial furniture. Country and Georgian furniture.

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



A rare scrimshawed Whales Tooth
depicting Salome with the head of John the Baptist on a plate, excellent old patina, c.1850

\$1,750

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



An extremely rare, fine and unusual **therianthropic figure of a monkey in human form**, made from Brazilian boxwood by a black African enslaved carver in Salvador da Bahia, as a syncretic religious charm. Circa 1835

\$18,000

LAUDER & HOWARD ANTIQUES

Fine 18th and 19th century furniture and small decorative items, selected textiles and carpets, and 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



George 1st period figured walnut and featherbanded chest of drawers
c.1720, having good colour and patination (the handles later)

W 94cm H 16cm H 85cm

\$7,985

LAURINE DIGGINS FINE ART

Specialists in Australian Colonial, Impressionist, Modern, Contemporary, and Indigenous painting, sculpture, and decorative art. Sourcing European masterworks upon request. Offering collection advice, valuations for insurance, and facilitation of insurance, conservation, and framing for clients.

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.

Mark Thompson 1949 -
Flowerhead 2024
earthenware, enamels

H 52 cm

\$6,000



OBJECTS ECLECTIC

Specialising in ancient antiquities and art, offering a curated selection of rare artefacts from ancient civilisations.

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

Mummiform wooden figure of the mortuary deity Ptah - Sokar - Osiris standing on an ancient wooden base. The mummiform figure with extensive remnants of polychrome paint decoration has an elaborate headdress, consisting of two ostrich plumes, a pair of rams horns, surmounted by a painted sun disc. Wearing a curved false beard and Tripartite wig falling over his shoulders. He has wide painted eyes, a prominent nose and mouth. Remnants of hieroglyphs down the front of the body. Sokar the hawk or falcon god sits at the end of the base on a small chest. Ptah was the Creator god, and god of artisans and architects. Osiris the God of the Dead and the Underworld.

Late Period 664 to 332 BC Ancient Egypt

H 60cm x L 30cm

CF. The Met Object number 86.1.88a-d. The Met Object number 21.9.1a-c. Bonhams London Lot 27 7th July 2022. Sotheby's New York Lot 216 12th June 2001

PROVENANCE

Old Sydney based collection formed prior to the 1970s

\$12,995



PENTIMENTO

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

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



Rare celluloid clockwork elephant

with moving neck and ears. In perfect condition with key. Possibly made in America, c.1930

L 24cm H 16cm
D 12cm

\$1,460

ROBERT METSELAAR (GUEST)

Antiques with information specializing in 18th century glass, figures and porcelain, Doulton artware by Hannah and Florence Barlow, Australian art.

Robert (Bob) Metselaar
Werribee, Victoria
0450 452 868
vanopa44@gmail.com

By appointment only

A substantial Roman Glass Funnel Bottle/Flask, dating to the Roman Imperial Period, 1st century CE, made in pale blue/green glass bottle with a dimple base, large globular body, and long flared tubular neck. Condition: intact and in excellent condition - no chips, cracks or breaks. Mineral accumulation with traces of original contents on neck and body, some pale iridescence to interior and exterior.

H 15cm

\$1,950

An early long-necked 'magnum' wine bottle, circa 1710, displaying a large applied seal depicting the Coat of Arms of the City of Amsterdam, which was the capital of the then Republic of Holland. Amsterdam was also the financial centre of Europe and a major trading port for the Continent of Europe. Amsterdam remains the capital of the Kingdom of Nederland.

Coat of Arms of Amsterdam: The three X's represent three vertical *St. Andrew's Crosses*. The saint was a fisherman, tortured on a cross in the 1st century. The crosses became the city's symbol around the 16th century when Amsterdam was a small fishing town. The coat of arms is the official coat of arms symbol of the City of Amsterdam. It consists of a red shield and a black pale with three silver Saint Andrew's Crosses, the Imperial Crown of Austria, two golden lions, and the motto of Amsterdam. Motto: *Heldhaftig, Vastberaden, Barmhartig* meaning: "Valiant, Steadfast, Compassionate".

H 21.5cm D 16cm. Seal D 4.7cm

\$7,500



RUTHERFORD

Third generation family business specialising in unique antique, estate and vintage jewellery.

Wesley Rutherford
182 Collins Street
Melbourne, Victoria
03 9650 7878
rutherford.com.au
@ Rutherfordjewellery
f Rutherfordjewellery

Hours: Mon - Fri 10am - 5.30pm,
Sat 9.30am - 5pm

French antique platinum elliptical plaque ring c.1920, bezel set to the raised centre with a transition cut diamond of estimated weight 0.47ct with three grain set old cut diamonds to either side and a pierced Greek key surround, the outer edge grain set with twenty-seven mixed old and single cut diamonds with milgrain edging on a scrolled undergallery and a polished band with French hallmark. Total Estimated Diamond Weight: 1.02ct. Colour H-J Clarity SI-P1. Weight: 3.9grams approx.

\$11,400

[Full description available, click here](#)



SHAWBROOK ANTIQUES

Owned and operated by Gaye Bismire since 1997, Shawbrook Antiques transitioned exclusively to antique fairs before closing its doors in 2013. The collection includes 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

Charles II triple reed pewter charger c.1660.
The lozenge marks the marital arms of Thomas Smith of Binderton, Sussex. Born 1628 died 1662. Hallmarks and touch marks to rear.

D 60 cm

\$2,500



SILVER SERVICE ANTIQUES

Antique jewellery, silver and objets d'art.

Bill Lowe
 9 Quadrant Mall
 Launceston, Tasmania
sjscitycash.com.au
 @silverserviceantiques
 f Silver Service Antiques

Hours: Mon - Fri 9am - 5pm
 Sat 10am - 2pm
 closed Sundays and public holidays



A fine and rare **Australian silver and cut glass claret jug**, William Edwards, Melbourne, c.1865. Superbly modelled, the jug features grape, leaf and vine applied silver decoration, repeated in the engraved glass body.

Interestingly, perched among the vines are a possum and bird, both of which may be unique to Edward's known works.

H 33.5cm D 12.5cm

\$18,000

SIMPSON'S ANTIQUES

Established in 1978, in Queen Street Woollahra, and was one of the first antique dealers to specialise in 19th century Australian cedar furniture. Andrew Simpson 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
 Stanmore, New South Wales
 0404 051 999
simpson@casuarinapress.com.au
australianantiques.com.au



An important Colonial Jamaican made combination **Sofa / Games Table**, its main timbers are West Indian satinwood and mahogany with many other local Jamaican timbers including, palm wood, cashew, coconut, grapefruit and bamboo. The sofa table features a reversible top turning into a chess board & underneath a backgammon board and underneath that a decorative base of timbers with a checkerboard design. It is attributed to the Master Cabinetmaker Ralph Turnbull c.1840

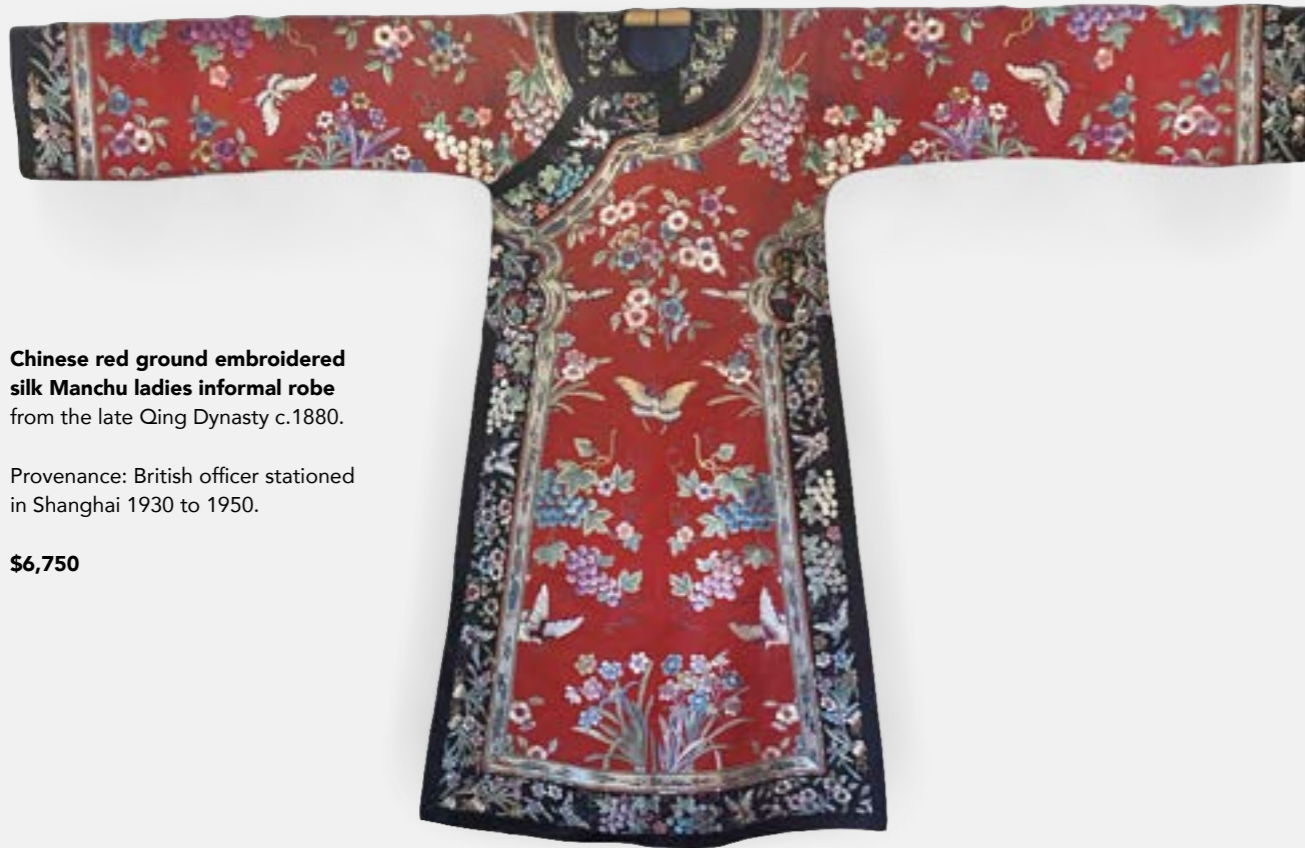
H 77cm W 104cm open D 51cm

\$45,000

SPIRIT OF ASIA (GUEST)

Specialising in oriental antiques Japanese Satsuma, Kutani, ivory and boxwood netsukes, bronze figures

Mario Cordedda
Geelong, Victoria
0408 327 950
soantiques@gmail.com
spiritofasiaantiques.com
@ spiritofasiaantiques



Chinese red ground embroidered silk Manchu ladies informal robe from the late Qing Dynasty c.1880.

Provenance: British officer stationed in Shanghai 1930 to 1950.

\$6,750

SILVER SOCIETY OF AUSTRALIA (DISPLAY)

The Silver Society of Australia Inc. (the Society) is the premier organisation in Australia of enthusiasts interested in understanding and appreciating the design, manufacturing and history of silver items: be they old, new, every day and presentation or museum quality.

silversociety.com.au



THE JOHNSTON COLLECTION (PARTNER)

The Johnston Collection is a house museum of exquisite British and European fine and decorative arts in an historic East Melbourne townhouse.

East Melbourne, Victoria
03 9416 2515
hello@johnstoncollection.org
johnstoncollection.org
@ tjcmuseum
f The Johnston Collection
▶ TheJohnstonCollectionChannel



THE JOHNSTON COLLECTION

THE AUSTRALIANA SOCIETY (DISPLAY)

Founded in 1978 to encourage interest, collecting, preservation & research of Australiana. Membership gives you four 60 page full colour issues of Australiana plus events, lectures & visits to private collections. Membership application form on our website.

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



THE WOODSHED ANTIQUES

17th-19th century English and Continental furniture, along with period decoration.

Graeme Davidson
Ballarat, Victoria
0408 659 249
woodshedantiques@bigpond.com
@ woodshed antiques
f woodshed antiques

By Appointment Only



Regency rosewood centre table in the manner of George Smith, featuring exquisite detailing. The top is inlaid with satinwood anthemions and is supported by a turned and carved column with parcel-gilt decoration. The table stands on four ornately carved legs, each terminating in lion paw feet enclosing the original brass castors. Gilt bronze accents further enhance the table edge and legs.

England, c. 1820.

H 74cm D 126cm

\$8,900

TRINITY ANTIQUES

The finest antique jewellery, including Australian Colonial pieces

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



A rare **brooch painted by Ada Newman and mounted in silver by Rhoda Wager.**

This is the 'sister' brooch to the one offered by J.B. Hawkins Antiques in 2013 and featured on the back page of 'Australiana' November 2013. Signed "ADA NEWMAN/1923" and the silver mark "WAGER".

\$5,995

UNE BELLE CHOSE BY CURIUM

Decorative Arts from late 19th Century to early 20th Century.

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



Editions Max Le Verrier - 'Pierrot' Bookends

A rare pair of Art Déco bookends modelled as Pierrot. Cast in 'fonte d'art', a metal alloy with an applied bronze finish and 'verdigris' highlights. Mounted on green variegated marble bases. Signed in the metal "M. Le Verrier" and Made in France.

French, c.1930.

*Louis Octave Maxime Le Verrier, known more commonly as **Max Le Verrier** (1891–1973) was a French sculptor. He was an important exponent within the Parisian Art Deco movement, creating decorative art objects made in bronze as well as an alloy referred to as fonte d'art which differed to spelter.

He collaborated with other important sculptors, including **Pierre Le Faguays**, **Marcel Bouraine** and **André Vincent Becquerel** who created sculptures for Le Verrier that were signed with pseudonyms such as Fayral, Artus, Derenne and Charles among others.

H 20cm

\$1,585

VALENTINE'S ANTIQUE GALLERY

Located in the heart of Bendigo is Australia's grandest antique and art destination, located in one of central Victoria's most prestigious heritage-listed properties. Specialising in 18th and 19th century European furniture, and housing an extensive range of antique jewellery, fine art, porcelain, glassware, silver, and objets d'art.

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

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



Superb mid 18th century Louis XV five drawer bombe commode, c.1740

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. It comes 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. W 135cm x H 82cm x D 65cm

\$45,000

VINCENT JENDEN DESIGN (INTERIOR DESIGNER)

Vincent Jenden (principle designer) at Vincent Jenden Design (VJD), an Interior designer, Project manager and all-round creative with design offices in South Yarra, Blackwood and a retail studio in Trentham, Victoria. Vincent works with private clients in Melbourne and throughout Australia, assisting with all aspects of design. Interior Design, furniture procurement, styling and he often finds his design skills reach out to his client's gardens and lifestyle spaces. Vincent is known for his classic sensibilities in design where he cleverly combines contemporary design elements with furniture and objects from all periods.

Design Studio, South Yarra, Victoria
0411 346 373
design@vincentjenden.com
vincentjenden.com

Instagram: @vincentjendendesign
Facebook: Vincent Jenden Design
TikTok: Vincent Jenden Design

Regional Retail / Design Studio
Veranda & Courtyard (Rear laneway)
Kuki - 38 High Street, Trentham, Victoria



Vincent Jenden with CEO of The Johnston Collection, Dr Louise Voll Box



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.

AA&ADA

THE AUSTRALIAN ANTIQU & ART DEALERS ASSOCIATION

APPROVED SERVICES SCHEME CODE OF PRACTICE

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

Conciliation Services

Should an occasion arise where either the customer or service provider feel they have been unfairly treated, the AAADA Conciliation Service will provide prompt and informal conciliation. 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.

AA&ADA

THE JOHNSTON COLLECTION CELEBRATES 35 YEARS

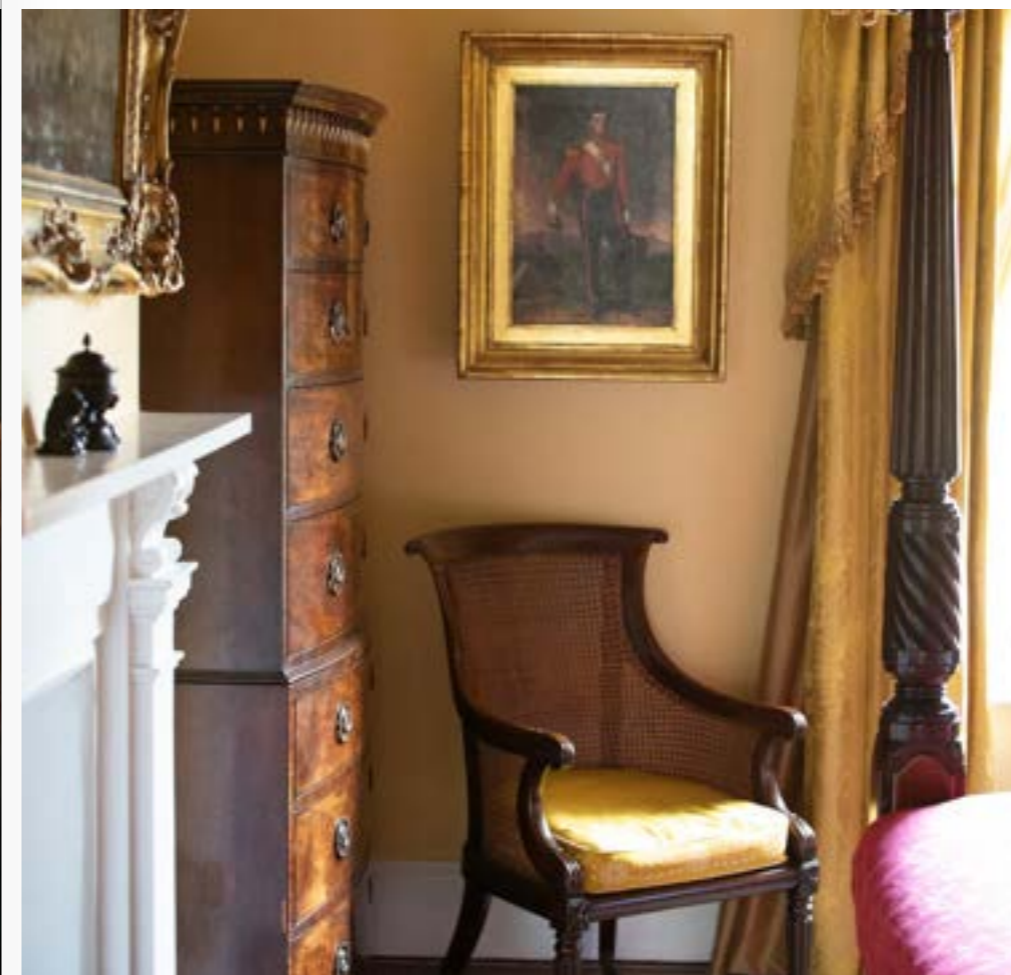
THE JOHNSTON COLLECTION



The Johnston Collection is delighted to continue their partnership with the Australian Antique and Art Dealers Association (AAADA).

The Johnston Collection is an award-winning house museum located in an 1860s East Melbourne townhouse, *Fairhall*. The museum opened to the public in 1990, and holds a superb collection of English Georgian, Regency, and Louis XV fine and decorative arts.

Fairhall and the Foundation Collection were gifted to the people of Victoria by William Robert Johnston (1911-1986), a prominent Melbourne-born antique dealer, real estate investor and collector who had business premises in Armadale, Melbourne, and Greenwich, London. In line with Johnston's wishes, the Collection is displayed in a regularly changing domestic setting, without ropes or labels.



In recent years, the Collection has been enhanced through generous donations, for example the important English silver, watches, furniture, and objet d'art gifted through the Clive (Roger) Brookes Bequest, and ceramics from the extensive collection of Dr W. Niel Gunson, (1930–2023), a Canberra-based academic.

'Our love of antiques, collecting, and sharing those enthusiasms with others, have always been cornerstones of The Johnston Collection', said CEO Dr Louise Voll Box. 'Reinterpreting historical objects for contemporary audiences is now more important than ever. We're looking forward to another 35 years – and beyond – of inspiring visitors, transporting them from 'the everyday' into a unique environment'. 'Visitors to the AAADA Antiques and Art Fair are warmly welcomed to explore our special world of antiques and decorative arts in East Melbourne', she said.

The current exhibition, *Swagger: Gentlemen of Fashion* is inspired by the performance of fashionability, and explores the adornment, surroundings, and interior style of fashionable English gentleman of the 1700s and 1800s. Each room of *Fairhall* has been re-imagined to evoke the worlds of Regency rakes, dandies, military figures, and men of business and leisure. Visitors step behind the sartorial scenes to discover stories of young men on their Grand Tour of Europe; the treasures they selected on their travels; the clubs they visited; and the toil of valets and staff who enabled their fashionable lives.

The Johnston Collection warmly welcomes visitors to the AAADA 2025 Antiques and Art Fair. *Swagger: Gentlemen of Fashion* is open each Wednesday to Sunday (except public holidays) until 28 September 2025 for pre-booked tours, and the exhibition is accompanied by a program of lectures, workshops, and events.

For more information, chat with us at Malvern Town Hall, visit www.johnstoncollection.org or phone (03) 9416 2515.

Images: Adam Luttick | Luts Photography and Sophie McHugh | The Johnston Collection

THE WORLD AT YOUR FINGERTIPS

BY DOUGLAS STEWART FINE BOOKS

A large and highly decorative French table globe from the mid-eighteenth century, rich in geographical detail that includes the voyages and discoveries of French, English, Dutch and Russian explorers.

This very rare globe shows the discoveries made in the Pacific by the early European expeditions, prior to those of Captain James Cook and the *grands voyages* of La Perouse, Baudin, Freycinet and Duperrey. Created during the reign of Louis XV by the partnership of Desnos and Nolin, two great mapmakers of the period, it is a tremendously evocative artefact from the Age of Enlightenment. Louis-Charles Desnos (1725-1805) was one of the most

prolific and influential map and globe makers of his age, at a time when Paris was the major centre for map production in Europe. He married the widow of Nicolas Hardy, the son of Jacques Hardy, a globe maker active in the years 1738-1745. Desnos acquired Hardy's inventory and tools, and expanded the company further through the acquisition of the inventories of the Jaillot family and of Nicolas de Fer. Desnos would be appointed Royal Globemaker to King Christian VII of Denmark, and continued publishing throughout the late eighteenth century.

Jean-Baptiste Nolin (1686-1762) inherited the business of his father, the famous French cartographer, engraver, publisher and map dealer Jean-Baptiste Nolin (1657-1708).

This vividly illustrated and highly detailed terrestrial globe depicts the newly charted territory of *Nouvelle Hollande* as it was known from the most recent discoveries. The western coastline, as well as the partial coastlines of Van Diemen's Land and New Zealand, are outlined based on the discoveries of the Dutch. Also marked are Dampier's Passage, separating New Guinea from New Britain, and the island of *Terre de S. Esprit (Australia del Espíritu Santo)*, the island in the New Hebrides originally mistaken by Quiros for the Australian Continent.

The globe has a distinguished provenance, being from the collection of noted businessman and collector Jean R. Perrette (his bookplate pasted under the base). Perrette's important collection of rare travel and exploration books was sold through Christie's New York in 2016 (Sale 12259, *Important Travel, Exploration, and Cartography*, April 5, 2016). A photograph of the globe in situ in Mr. Perrette's library is reproduced in the catalogue. Despite the auction realising over USD \$10 million in sales, Perrette could not bear to part with this favoured globe at that time: he retained it in his collection until earlier this year, when it was acquired by us with the assistance of a colleague in France.

Another example of this same 1760 globe is held in Libraries and Archives Canada in Ottawa. Globes from this period are genuinely rare in the

market. The only Desnos globe recorded in Australian public collections is in the National Gallery of Victoria (2023.707) - a magnificent twelve-inch table globe dated 1758, with lavish floral decoration in the style of Nollet acquired from our firm in 2023.

Louis-Charles DESNOS (1725-1805) & Jean-Baptiste NOLIN (1686-1762)

Globe terrestre. Dressé sur les Relations les plus nouvelles de Mrs. de l'Académie Royale des Sciences par L. C. Desnos et J. B. Nolin Géographe. Se fait et se vend chez Desnos, rue St. Jacques St. Severin, Quartier de la Place Maubert. Paris, 1760, avec privilège du Roy. Dedié au Roy, par son très humble très obéissant et fidel sujet Desnos et monté par lui.

Terrestrial globe, 265 mm in diameter; engraved gores and two polar calottes with original hand-colouring over plaster base, a few old sealed tears without loss; graduated equator, tropics of Cancer and Capricorn,

ecliptic and *Premiere Meridian fixe de l'isle de fer* (the prime meridian on the island of El Hierro which Louis XIII decreed in 1634); two cartouches (including the dedication to the King sometimes found removed during the French Revolution), decorative vignettes of exotic fauna and indigenous peoples, numerous engraved vignettes of maritime vessels, numerous coloured tracks of historical and contemporary explorers including Ferdinand Magellan, Jacob le Maire and Willem Schouten, Louis de l'Isle de la Croyere, Nicolas de Frondat, Aleksei Ilyich Chirikov, Jean-Baptiste Charles Bouvet de Lozier and Admiral George Anson; papier-mâché meridian ring with printed declination and elevation, engraved calendrical papier-mâché horizon ring with zodiac, edges painted red, supported on four papier-mâché quadrant arcs with the printed names of towns and their longitude and latitudes, turned wooden base and finial; total dimensions 600 mm high / 390 mm wide; a few discrete old signs of restoration, including at the North Pole; a fine example, with a warm patina, of this rare terrestrial globe.



Literature: van der Krogt, *Old globes in The Netherlands*, 1984, pp. 104-105



ADELAIDE PERRY 1891 - 1973
By the Window 1924
 oil on canvas
 61 x 51 cm
 signed lower left
 Exhibited at the Paris Salon in 1924
 Copyright courtesy the Estate of the Artist.
diggins.com.au/artworks/by-the-window/

BY THE WINDOW

LAURINE DIGGINS FINE ART

Adelaide Perry studied at the National Gallery school in Melbourne, where her teachers included Bernard Hall and Frederick McCubbin. Her award of the National Gallery of Victoria travelling scholarship in 1920 allowed her to study in Paris and London, where she was exposed to modernist techniques. In 1924, she exhibited two works at the Paris salon, including *By the Window*, showing a woman in profile playing a lute and framed by a window from behind. The subject and her blue dress, along with the historic instrument, all bring to mind artworks of the Renaissance and Baroque. There is a lovely fluidity to the painting with repetitive use of curved lines, in her hair, neck, arm and the lute itself.

Returning to Australia in 1925, Perry established herself in Sydney and was a member of the Society of Artists and founder of the Contemporary Group. In the early 1930s she established the Adelaide Perry Art School. She was acclaimed as a painter, as well as an accomplished printer, and teacher and was highly sought after for portrait commissions. An exhibition of the Society of Women Painters on her return in April 1926 included the painting *By the Window* which was praised in many contemporary reviews.

"Reports of the Society of Women Painters' exhibition in April 1926 were positive, praising Adelaide's still life and portraits. A review titled 'Sydney Women Painters' in the Australasian, a newspaper distributed nationally and abroad, described her work *By the Window* as containing "delightful nuances of colour, a velvety softness of texture and pure, vivid outlines which give distinction to this work which was exhibited at the Paris Salon in 1924. ... Another review also praises Adelaide's *By the Window* describing it as a "portrait worthy of notice... which has some drawing and intention and a workmanlike simplification of values." Yet another reviewer commented that the same painting has a "delightful harmony of colour with the background skilfully treated". ... Another still praised *By the Window* for showing "excellent composition". ...

In May 1926 newspapers reported: More or less dominating the annual exhibition of the Society of Women Painters in Sydney is a Melbourne artist, Miss Adelaide Perry, who won a travelling scholarship at the National Art School, Melbourne, a few years ago and who went to Paris to study. Miss Perry is now installed in a little bit of Paris in a quaint little narrow Sydney street through which a bit of the gardens peeps through a tiny crevice. The presiding genius of this old-world studio garbed in a workmanlike overall of khaki drill has gone far since she gained her honours in Melbourne, and her art is as virile as it is versatile. In her present exhibition, she shows portraits, figure work, still life, and interiors and the most striking of all is an interior. *At the Window* which was hung in the Paris Salon in 1924. If perchance this little gem should find a permanent home in one of our national galleries, the choice would reflect much credit on the selectors."

Oliver, Jo, Adelaide Perry: Artist and Teacher, Arcadia, Melbourne, 2022, pp. 65-66

'NOTORIOUS' DANCER AND COURTESAN, LOLA MONTEZ

LAUDER & HOWARD ANTIQUES

Having discovered the missing Lola Montez portrait owned by Bavarian King Ludwig I, which is now in the National Portrait Gallery Canberra, Leslie Lauder & Mark Howard have recently found a portrait miniature on ivory, of Lola Montez. It will be displayed at the forthcoming AAADA Fair at Malvern Town Hall (1st-4th May).

Born Eliza Rosanna Gilbert in Ireland in 1821, Lola refused at 19 to marry an aged judge and eloped with Lt. Thomas James to India. She left India in 1842 for Spain and trained as a dancer calling herself Donna Lola Montez. She made her debut before royalty at Her Majesty's Theatre, London on 3rd June 1843. Although beautiful and accomplished she was hissed off the stage when recognized as James's wife. Penniless, she fled to Europe giving performances considered



suggestive in Warsaw, Paris and other cities. She became the mistress successively, of Franz Liszt, Alexandre Dumas and Alexandre Dujarier. After Dujarier was killed in a duel in 1845 Lola went to Munich posing as a Spanish noblewoman.

The ageing King Ludwig I of Bavaria fell in love with her and gave her a grand house and an annuity as well as creating her Countess Marie von Landsfeld. She interfered in Bavarian politics and became unpopular with the nobility. During 1848, the 'Year of Revolutions', King Ludwig was deposed for his son Maximilian and Lola fled to Switzerland. She returned to the stage and toured in Europe and America, carrying a cowhide whip and often a pistol. In gold rush San Francisco she gave her first performances of her notorious 'Spider Dance'. In May 1855 she appointed a young actor Noel Follin as her manager and with their own company they sailed to Sydney where they performed in "Lola Montez in Bavaria" Lola opened with it at the Theatre Royal Melbourne but soon performed her 'Spider Dance' She was denounced by the press but the Mayor of Melbourne, sitting as a magistrate, refused an application for her arrest. She performed to full houses in Adelaide and Sydney and in February 1856 opened in Ballarat, greeted by packed houses. She invited the miners to shower nuggets at her feet as she danced. The Ballarat Times attacked her notoriety and she retaliated by publicly horsewhipping the editor at the United States Hotel. She then toured other Victorian towns before sailing with Follin to San Francisco. Rapidly ageing, Lola failed at a comeback in various cities.

She arranged in 1857 to deliver a series of moral lectures in Britain and America written by Rev. Charles Chauncy Burr. Aged 39 she died in January 1861 and was buried in Greenwood cemetery Brooklyn as Mrs Eliza Gilbert.





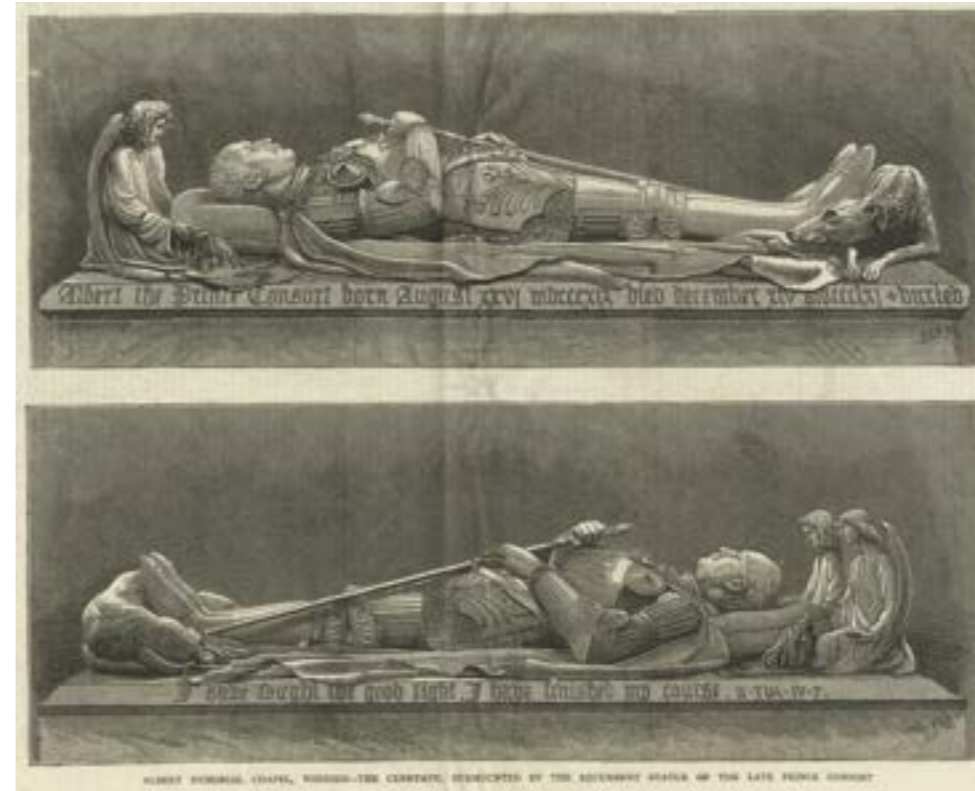
Eos, a cast lost wax model by Edmund Cotterell made Robert Garrard as a royal gift by the Queen to her husband Prince Albert to mark his 21st birthday. 1840. Length: 10 in. (25.4 cm.) Weight: 39 oz. 2 dwt.



Stamped R&S Garrard Panton Street London 1840.

EOS

J. B. HAWKINS ANTIQUES



Albert, Prince Consort, from his cenotaph in the Albert Memorial Chapel, Windsor 1874, with Eos at his feet. Image New York Public Library. Public Domain ¹

Eos accompanied her master to England in 1840 when he married Queen Victoria. In an earlier letter to his future wife, Prince Albert provides a colourful character study of the animal:

You ask after...my faithful, but not disinterested Eos. She is very well, looks after herself as much as she can, sleeps by the stove, is very friendly if there is plum-cake in the room, very much put out when she has to jump over the stick, keen on hunting, sleepy after it, always proud and contemptuous of other dogs.²

After their marriage in February 1840 the Queen and Prince Albert received tuition from Edwin Landseer (1802-73) in the technique of etching a waxed metal plate. Their shared pastime resulted in etchings printed in limited numbers on a royal printing press. Their three dogs *Islay*, *Eos* and *Waldman*, were to be immortalised in drawings and prints from the press are still in the Royal Collection at Windsor Castle.

Each is printed on the finest quality India paper and is dated and signed by either Victoria or Albert, or both when they collaborated. With increasing family and state responsibilities few etchings were made after 1844, but in total 62 plates are attributed to the Queen and 25 to Prince Albert. A background to these etchings is given in "Victoria & Albert, Art & Love" published by the Royal Collection, 2010, pages 431 – 433 where Prince Albert's etching

tools are illustrated. The etchings were intended for private consumption only. In 1849 a London publisher was sued by Prince Albert for breach of copyright after he issued a catalogue offering a range of the Royal prints for sale.

Eos became one of the most loved dogs in the history of the British Royal family, in addition to three family images by Landseer the dog was portrayed in silver on an inkstand of 1842 and the massive silver-gilt table centrepiece of 1843, that cost the Queen over 1000 pounds made by Garrard's to a design by Prince Albert featuring four of their favourite dogs.

On the death of *Eos* in 1844 two bronze versions of this much-loved gentle hound were commissioned by the couple one for Windsor, the other on the terrace at Osborne on the Isle of Wight, and on the death of Albert she was placed at the feet of his master on the lid of his tomb at Windsor.

Her coronation took place on Thursday, 28 June 1838, just over a year after she succeeded to the throne of the United Kingdom at the age of 18. The couple had been married six months, and this was their first birthday together after their marriage. The drawings were probably supplied by Queen Victoria under the guidance of Landseer, for this



[Sir] Edwin Landseer *Islay, Tilco, a Macaw and two Lovebirds 1839*. Oil on canvas | 130.4 x 71.9 x 2.3 cm (support, canvas/panel/stretcher external) | RCIN Royal Collection Trust/© His Majesty King Charles III 2022.

remarkable lost wax silver casting was commissioned by Queen Victoria from Garrard's in early 1840 a personal gift to mark his twenty first birthday.

Queen Victoria mentions in her private diary on August 26, *These I give him (from myself), a fine opal set with diamonds, a silver figure of Eos, a Field Marshal's Baton... with all of which he was much pleased.*

The account is recorded in the Garrard Royal Ledger for July 27, 1840:
A model of a greyhound in silver on a black stand - 40 oz - £42 5s. With case (morocco leather with 2 gold buttons, lined in silk velvet) - £4 Cash paid to Mr. Cotterell for making model of greyhound £10

This was a very important commission for Garrard, Edmund Cotterell their modeller took special care in to create a portrait, and may be seen in the delicacy and accuracy of the modelling which is superb. Garrard's took pride in the piece, stamping it with both the sculptor's name and the date. No doubt the success of this and

following animal commission for the large silver-gilt centrepiece helped Garrard obtain the Royal Warrant as *Goldsmiths to the Queen* in 1843.

Edmund Mingay Cotterell (1794 - 1860) Sculptor and head of Garrard's design department (1795-1858) a British sculptor and head of Garrard's design department, where he established the company's reputation for producing elaborate sculptural groups and centerpieces in bronze and silver. He excelled not only in modelling figures but also animals and the interaction of the group as a whole.

Cotterell attended the Royal Academy Schools in 1820 and exhibited there from 1822 to 1858, the British Institution from 1832 to 1855, and the Suffolk Street Galleries from 1829 to 1836. According to the *Illustrated News*, Cotterell stood: *at the head of the class of artists who model for silversmiths, and his annual exhibitions at Garrard earned the company a level of celebrity that no other could match.*

Cotterell worked for Garrard from 1833 until his death and was responsible for a number of ambitious sculptural groups, including the Emperor's Plate, which was produced each year from 1849 to 1852. Many of his designs incorporated horses, which he excelled at modelling, and were often inspired by Moorish or Arab equestrian themes.

Cotterell's trophies were highly regarded by critics and the public, and his sculptural groups at the 1851 Great Exhibition were considered one of the sections not to be missed. Garrard was awarded a prize for a piece by Cotterell at the exhibition.

Islay, a Skye terrier, was described by Queen Victoria as 'my faithful little companion ... always with me, & ... a great darling'. *Tilco*, a Sussex spaniel, had been given to the Queen by the Earl of Albermarle in 1838. When Lord Melbourne saw the painting, he exclaimed: 'Good God! How like!'. The painting was exhibited at the Royal Academy in the summer of 1840, and the commission led to the portrait of *Eos*. The Queen could see that by chance she had discovered a great animal painter, and he was soon to displace Sir Charles Hayter. The Queen had also commissioned Landseer to begin work on the portrait of *Eos*, now one of the most famous paintings in the Royal Collection, given to Albert a few months later as his Christmas present.



Sir Edwin Landseer: *Eos, A Favourite Greyhound, the property of H.R.H. Prince Albert 1840*. Oil on canvas | 111.8 x 142.9 cm (support, canvas/panel/stretcher external) | RCIN 403219. Royal Collection Trust/© His Majesty King Charles III 2022.

Prince Albert's favourite greyhound bitch, *Eos*, stands poised and alert, guarding her master's possessions – his leather gloves, top hat and ivory-topped cane. A deerskin footstool with hoof feet symbolises the prince's sporting interests. The shimmering black beaver fur of the top hat echoes the gleam of the dog's coat, and both provide a dramatic contrast against the scarlet tablecloth. Through the inclusion of such personal items, the painting almost serves as a portrait of the absent prince himself. Greyhounds are a breed traditionally associated with court life, and Landseer's portrait tacitly alludes to earlier pictures such as Titian's *Charles V with his Dog* (Prado, Madrid) and Van Dyck's *James Stuart, Duke of Richmond and Lennox* (New York, Metropolitan Museum).³

Landseer is said to have borrowed the hat and gloves without Prince Albert's knowledge, which caused some panic amongst his personal servants when the Prince decided to go out and they were not to be found.

Below Left: A rare etching of *Eos* by Prince Albert produced with the assistance of Edwin Landseer, when printed and published in 1840, 18 x 14 inches. This image explains how Landseer was able to draw *Eos* for Cotterell as the dog was not available for sittings and the present from Victoria was to be his 21st birthday surprise. Royal Collection Trust/© His Majesty King Charles III 2022.

Below Right: A drawing of their first child Princess Victoria and *Eos* by Queen Victoria dated January 15th 1843. At this time they were both deeply involved with Landseer in mastering the skills of etching.. Royal Collection Trust/© His Majesty King Charles III 2022.





An etching, by Queen Victoria with corrections in her hand made in brown ink, showing the head of Prince Albert's greyhound, Eos. Eos dated 6 Jan 1841. Etching, brown ink | 10.2 x 15.1 cm (platemark) | RCIN 816112. 403219. Royal Collection Trust/© His Majesty King Charles III 2022



Evidently the secrecy was a success - Queen Victoria wrote on Christmas Eve: *Amongst my presents to him was a large life size picture of Eos by Landseer, with which he was quite delighted, & it came as a complete surprise.*⁴

Queen Victoria's first etching was made on 28 August 1840, under the guidance of Sir George Hayter. Then working on his oil painting of the marriage of Queen Victoria and Prince Albert (RCIN 407165), Hayter was responsible for the acid-biting of all of the early plates but was replaced in this task by Queen Victoria's dresser, Marianne Skerrett. The London dealers and publishers Colnaghi & Co were also used for some of the more complicated plates. A printing press was set up at Buckingham Palace in 1840 by the firm of Holdgate but some of the royal couple's plates were also printed by a Mr Brown of Castle-Street, Windsor, in the autumn of that year.

Prince Albert's close interest in design led to first-hand participation on several occasions. This centrepiece was his first collaboration with the firm of Garrard's, and it seems that the combination of an Italian Renaissance-style tazza and models of four of the family pets was conceived by the prince. When the centrepiece was first displayed in 1849 at the Annual Exhibition of British Manufactures, reactions were mixed. Henry Cole, in an editorial in the *Journal of Design*, felt that the Renaissance-style upper part was too reminiscent of the French School for the exhibition, but admired the fine modelling of the dogs. On the other hand, in the *Art Journal* Prince Albert is credited with a design showing 'Italian character of the best class'. The *Illustrated London News*, extolling the improvements in the standard of



British modelling and the skills of Edmund Cotterell, who ran the Garrard's design studio, concluded that 'in no branch of the Fine Arts have the artists of this country made greater progress than in the art of modelling [silver] statuettes ... It may indeed be called a national art, and a national manufacture'.

Cotterell stood: *at the head of the class of artists who model for silversmiths and his productions, annually exhibited at Messrs Garrard, have earned that house a celebrity which no other can equal.*

Both Prince Albert and Queen Victoria were dog lovers. Although the centrepiece is often described as portraying the Queen's favourite dogs, *Eos* was in fact the devoted pet of the prince. The other dogs all belonged to the Queen, and include the terrier *Islay*, acquired in March 1839: *He is a darling little fellow, yellow brindled, rough long hair, very short legs and a large, long, intelligent good face.* The other terrier is *Cairnach*, of whom the Queen wrote that: *he had such dear engaging ways,* The fourth dog is a dachshund known as *Waldmann*, one of several of that name. Commissioned by Queen Victoria, in 1842, for £1,200.⁵

A silver-gilt centrepiece comprising a four-lobed tazza on a scrolled foot on a square plinth, around the stepped base of which stand models of Queen Victoria and Prince Albert's dogs; on a circular base with four projections with crowns and finials on top. The greyhound with a hare at her feet, is *Eos*, the terrier *Islay* stands on his hind legs, his front paws raised, the other terrier is *Cairnach*, the dachshund, gazing at a rat in a cage, is *Waldmann*. Hallmarks for London 1842/3, 78.5 x 71.5 x 71.5 cm; 28801.8 g (Weight), RCIN 1570. 403194. Royal Collection Trust/© His Majesty King Charles III 2022.

A gilt metal model of the greyhound *Eos*, on a rectangular red velvet base with applied gilt metal letters spelling *EOS*. Eos 1840-447.0 x 8.2 x 5.8 cm (whole object) | RCIN 51024. Royal Collection Trust/© His Majesty King Charles III 2022. Given to Prince Albert by Queen Victoria, 24th December 1844.⁶ Listed in the Garrard Ledger, 26 Jan 1846: 'A Do. Bronze of *Eos* from Model by Francis - £10.

Gilt Bronze
Paperweight, 2.6 x 8.7 x 5.9 cm (whole object) | RCIN 53522. Royal Collection Trust/© His Majesty King Charles III 2022.





After the death of Eos this paperweight was given to Prince Albert by Queen Victoria on her birthday, 24th May 1845⁸ The Garrard's ledger describes the sculpture as: *A bronze gilt cast of Greyhound Eos & model £10; 27 March 1845: Cutting granite slab for Greyhound paperweight £1 10s; Engraving 'Eos' and date 15s. Garrard & Co [London] 4.2 x 9.0 x 6.4 cm (whole object) | RCIN 34053. Queen's Sitting Room, Osborne. Royal Collection Trust/© His Majesty King Charles III 2022.*



Eos statue over his grave in the Home Park at Windsor. RCIN 403194. Royal Collection Trust/© His Majesty King Charles III 2022.



A bronze model of Prince Albert's greyhound Eos (1833-44) standing on a rectangular pink granite plinth on the terrace at Osborne House on the Isle of Wight. RCIN. Royal Collection Trust/© His Majesty King Charles III 2022.

When *Eos* died in July 1844, Queen Victoria noted her husband's distress: *'she had been his constant and faithful companion for 10 ½ years and she was only 6 months old when he first had her. She was connected with the happiest years of his life...'*⁷

Possibly as listed in the Garrard Ledger 26 Jan 1846: *A small ormolu of Eos on gilt cushion & velvet stand - £6 10s'....*

Landseer's portrait was used as the basis for two bronze memorial statues (RCIN 98163 and 41483) standing in Windsor Home Park and at Osborne, which were modelled by the prince himself in collaboration with the sculptor John Francis.⁹

Prince Albert is known to have worked on the model himself together with the sculptor John Francis. In her diary entry for 1st November 1844, Queen Victoria wrote:

....we walked down to the Kennels, where Francis is getting on with the model of good 'Eos', which is very good and like. Albert directs everything, and also works himself at it...

Landseer's portrait of *Eos* served as a model for this bronze of which two copies were made for one Osborne House, and a second for his grave in Windsor Home Park.

This model passed through Bonhams in London on 23 November 2011 completely unrecognised the catalogue entry reading:

Lot 147. A Victorian silver model of a greyhound, by Robert Garrard, London 1842, also stamped 'Cotterell sculpt. Lond 1840' and 'R & S Garrard, Panton Street, London' realistically modelled as a greyhound standing, on a naturalistic oblong base, length 25.5cm, weight 39oz where it sold for £5,625 inc. premium, Bonhams misread the date-letter which is in fact for 1840.

It resurfaced correctly identified as a royal gift with Shrubsole in New York with an asking price of US\$300,000 from where purchased JBH.¹⁰

NOTES

1. <https://digitalcollections.nypl.org/items/510d47dc-3f1a-a3d9-e040-e00a18064a99>
2. (Jagow 1938, p.46)
3. <https://www.youtube.com/watch?v=yUAhJPB2H8A>
4. (Journal, 24 December, 1841).
5. Text from *Victoria & Albert: Art & Love*.
6. *Victoria & Albert: Art & Love*, London, 2010, p. 460.
7. Queen Victoria's Journal, 31 July, 1844.
8. *Victoria & Albert: Art & Love*, London, 2010, p. 460.
9. Text adapted from *Victoria and Albert: Art & Love*, London, 2010.
10. <https://www.bonhams.com/auction/18996/lot/147/a-victorian-silver-model-of-a-greyhound-by-robert-garrard-london-1842-also-stamped-cotterell-sculpt-lond-1840-and-r-and-s-garrard-panton-street-london/>

A FOCUS ON ART DECO EMERALDS & DIAMONDS

RUTHERFORD



1. A French openwork platinum brooch with a pierced geometric setting and a fine cheniered gallery, set throughout with 3.35cts of mixed round cut diamonds accented with four calibre cut emeralds and fastening with an 18ct white gold pin and roller catch.

2. A platinum ring hosting an impressive 5.41ct emerald cut emerald, bezel set in yellow gold with a halo of round old cut and early modern cut diamonds, layered with a double scroll of baguette cut diamonds to the side meeting upswept fan-like shoulders, each set with four old and early modern cut diamonds to a polished soft knife edge band.



3. A c.1930 platinum ring with a bezel set emerald cut emerald of estimated weight 0.90ct, surrounded by a double row of single cut diamonds in an octagonal shape on a polished upswept band.



4. A platinum bracelet grain set to the centre with three round brilliant cut diamonds, surrounded by smaller brilliant-cuts with channel set emeralds to the borders. Three panels form the shoulders and are grain set with small diamonds and channel set with calibre cut emeralds. From these extend the remaining links each with a brilliant cut diamond in a box setting. The bracelet fastens securely with a 14ct white gold clasp and security catch.



5. A c.1920 platinum ring featuring a marquise-shaped plaque centrally claw set with an emerald cut emerald of estimated weight 0.60ct between two GIA-certified old European cut diamonds of combined weight 0.88ct (graded as colour M, clarity SI1-2). Eight smaller round brilliant cut diamonds are grain set to the surrounds on a fine polished half round band.



6. A platinum ring with a yellow gold bezel featuring an estimated 1.31ct emerald cut emerald to a geometric and linear surround hosting baguette cut and old European cut diamonds, accented with grain set diamond shoulders on a plain polished band.

Find these beautiful Art Deco pieces and much more at Rutherford's stand at the AAADA Antiques & Art Fair Melbourne.



DUKE OF GLOUCESTER SERVICE

THE CERAMIC COLLECTORS SOCIETY



Worcester Plate from
'The Duke of Cambridge Service',
Circa 1760-1775, 9"-diameter.
Private collection.

Credit. Scott Coleman collection, WA Art Museum,
and Royal Worcester archives.

The Ceramic Collectors Society was founded in Sydney in 1949 to promote the appreciation and knowledge of ceramic art. It provides a meeting place for collectors, dealers, and enthusiasts through regular lectures, discussions, and exhibitions featuring rare and historic ceramics.

In 2024, the Society celebrated its 75th anniversary with a lecture by art historian Andrew Montana and a gala luncheon. In December, Scott Coleman presented on British Royal household tableware, displaying several rare plates, including the one shown here.

Meetings are held bimonthly and are open to members, guests, and the public.
The Society also publishes a newsletter six times a year.

The Ceramic Collectors Society values its ongoing relationship with the AAADA and is pleased to be featured in this catalogue. ceramiccollectorsociety.com

The circa 1760 plate shown has lobed-shape edges with a green rim, the border having five moulded panels heightened with blue and gold scrollwork containing insect and fruit sprigs, with fine gold feathering in between, the centre painted with a bold spray of fruit and leaves surrounded by a butterfly and further fruit sprigs.

This plate was shown at our February meeting by Scott Coleman, our guest speaker, who delivered a talk on the history of British Royal Household ceramic and silver tableware.

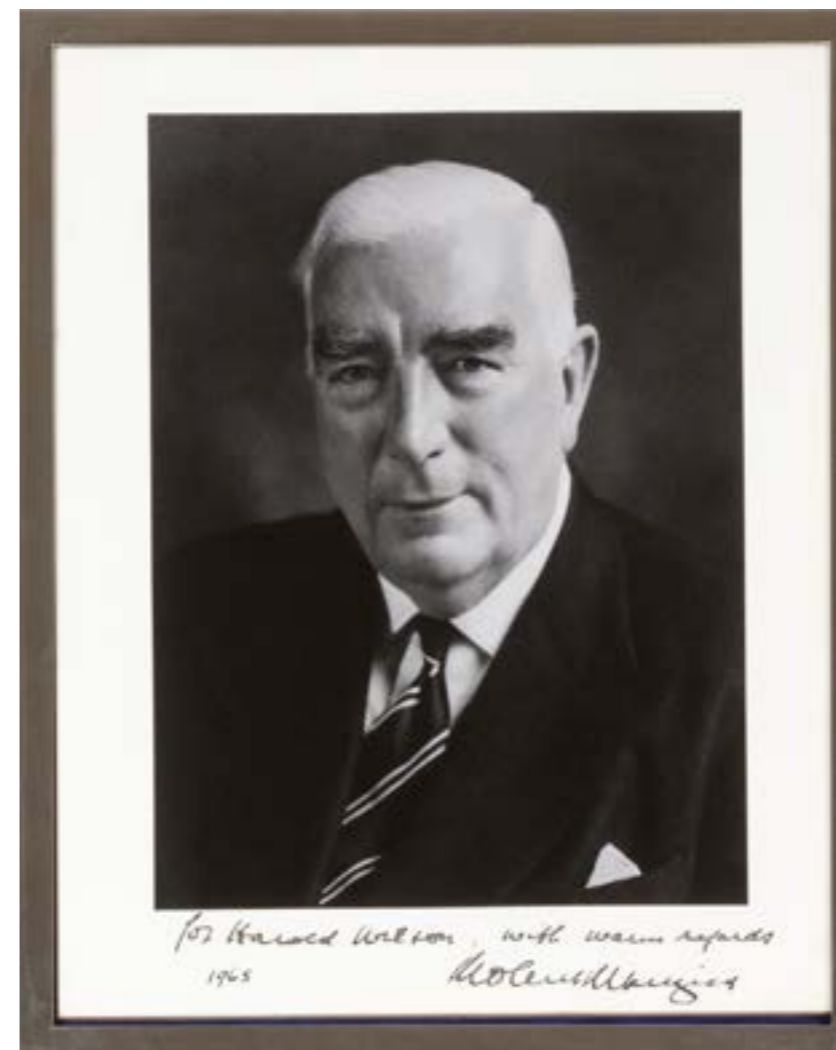
This exceptional plate is one of those made for a service commissioned by the younger brother of King George III, Prince William Henry, Duke of Gloucester (1743-1806).

Upon his death, the Duke's possessions passed by descent to the 2nd Duke of Gloucester, but the 2nd Duke died without issue and so on his death in 1834 most of his personal effects passed to his uncle, Adolphus, Duke of Cambridge. Upon the death of his son, Prince George, 2nd Duke of Cambridge, a large part of this service was disposed of by estate auction in June 1904.

The service, originally described as the 'Duke of Gloucester Service', is now often referred to as the 'Duke of Cambridge Service' as the plate shown here is.

SIR ROBERT MENZIES, 12TH PRIME MINISTER OF AUSTRALIA: SIGNED PORTRAIT PHOTOGRAPH, INSCRIBED FOR BRITISH PRIME MINISTER HAROLD WILSON.

DOUGLAS STEWART FINE BOOKS



[Photographer unknown]. Gelatin silver print, 270 x 220 mm; inscribed, signed and dated on the mount 'for Harold Wilson, with warm regards Robert Menzies / 1965'; fine condition, presented in a silver frame, housed in a custom blue velvet-lined case.

Sir Robert Menzies (1894-1978) served two terms as Prime Minister of Australia, the first from 1939 to 1941 as leader of the United Australia Party, and the second from 1949 to 1966 as the inaugural leader of the Liberal Party of Australia. He is the longest-serving prime minister in Australian history.

Like his Australian counterpart - although on the opposite side of the political fence - Sir Harold Wilson (Baron Wilson of Rievaulx, 1916-1995) served two terms as Prime Minister of the United Kingdom as head of the Labour Party, from 1964 to 1970 and again from 1974 to 1976.

Provenance: Hansons Auctioneers, Stafford (UK), 10 May 2019. A Prime Minister's Life: The Harold and Mary Wilson Collection, lot 352; private collection, Australia.

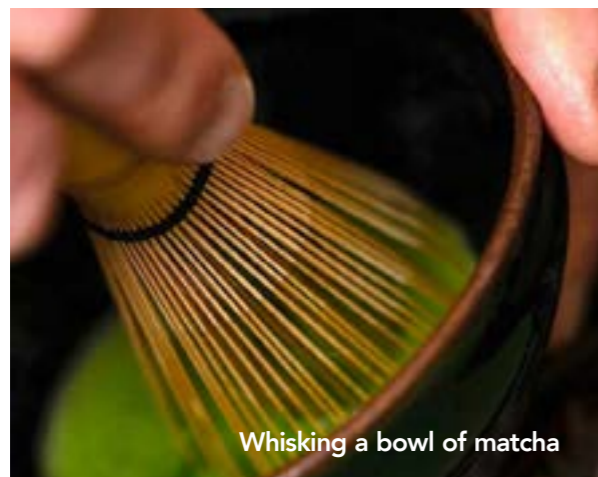


Scott Soshin making tea

JAPANESE TEA CEREMONY, TEA BOWLS AND DESIGN PRINCIPLES

CARL WANTRUP

Tea has been central to Japanese culture for over a thousand years, introduced from China by Buddhist monks in the early Heian period (794-1185). Initially a meditative aid for monastic life, tea drinking evolved into a highly refined practice by the Muromachi period (1336-1573), culminating in the Japanese tea ceremony (*chanoyu*). This tradition, shaped by tea master aesthetes such as Murata Jukō (1423-1502), Takeno Jōō (1502-1555) and Sen no Rikyū (1522-1591), emphasizes simplicity, mindfulness, and the aesthetics of *wabi-sabi*, the appreciation of the beauty in imperfection and transience.



Whisking a bowl of matcha

The tools of tea - *chawan* (tea bowls), *chashaku* (tea scoops), *chaire* (tea containers), *mizusashi* (cold-water jars) and *chagama* (iron or bronze tea kettles) - are integral to the ritual, with antique and contemporary tea wares holding deep cultural and artistic significance. Historically, wares such as Raku, Hagi and Karatsu were prized for their tactile warmth and simplicity, while today, both traditional and modern ceramics continue to be revered by collectors and practitioners.

The best Japanese tea wares, particularly tea bowls, demonstrate fundamental Japanese design principles, blending aesthetics with philosophy in a way that resonates deeply with both tradition and modernity. These principles include *wabi-sabi*, the beauty of imperfection and impermanence, but also extend to related concepts that define the essence of Japanese artistry:

Ma - The use of negative space, where absence is as meaningful as presence. In a tea bowl, the empty space within is as integral to its function as its form, and in decoration, an unglazed or minimally adorned surface allows a spontaneous kiln effect, such as *yōhen* (kiln transformation), to stand out more dramatically.

Shibui - The ideal of understated elegance or austere beauty. A tea bowl should not overwhelm the senses but instead reveal its depth and refinement over time, allowing its owner to form a relationship with it through continued use.

Yūgen - A sense of mystery and suggestion, where the unseen is just as important as the seen. Many *kōdai* (foot-rings) of tea bowls embody this, with subtle textural details or glaze pooling that are only revealed when turned over, creating a moment of quiet discovery.

Yugami - Intentional warping, a hallmark of Oribe-ware and a concept championed by Furuta Oribe (1544–1615). A tea bowl's asymmetry, such as a subtly pushed-in rim, creates a sense of spontaneity and individuality, reinforcing the idea that beauty is found in irregularity.

Beyond aesthetics and tradition, *matcha* (finely ground high-quality green tea leaves) offers profound health benefits. Rich in L-theanine, an amino acid that promotes relaxation without drowsiness, *matcha* supports mental clarity and sustained focus, making it a favourite of monks, modern tea enthusiasts and the health-conscious. It is also packed with antioxidants, aiding in metabolism and overall well-being.

For those interested to experience this tradition first-hand, I will be hosting Sōshin Scott Rogers, a respected local tea master, who will be giving a simplified tea ceremony demonstration and tea tasting at the AA&ADA Fair in Melbourne, at 1:30 PM each day from Friday to Sunday, May 2-5, 2025. We will share insights into the art of making a bowl of tea, and its place in Japanese culture, both past and present. High quality and delicious 'Sōshin Tea' matcha powder will also be available to purchase at the event.

I will also have historical tea bowls and other tea tools available to admire or buy at my stand - for the novice, tea enthusiast and experienced collector alike.

Right:
Karatsu 'kutsu-gata' tea bowl, Azuchi-Momoyama Period (1568-1600)

'Kuro-raku' tea-bowl by Yotsugi Jakuso (d. 1843), Edo Period (1603-1868), early 19th c.

Tea bowl by Shimizu Bizan I (1861-1931), Meiji (1868-1912) or Taisho (1912-1926) Period

'Aka-raku' tea bowl by Raku Kichizaemon VII (Chonyu) (1714-1770), Edo Period (1603-1868), 18th c.



POLITICAL MEMENTOS

THE SILVER SOCIETY OF AUSTRALIA

THE EVATT SALVER

Herbert Vere "Bert" Evatt married Mary Alice "Mas" Sheffer on the 27th of November 1921. A lifelong socialist, he had a stellar career as a lawyer, a High Court judge, Cabinet Minister and leader of the Australian Labor Party.

William Sydney "Robbie" Robinson was (in today's money) a billionaire capitalist who had made his fortune as a miner, floating many ventures from capital raised primarily in London.

In 1942 this unlikely pair joined forces to promote the war effort. They travelled to the United States and England, sourcing metals that were in short supply in Australia. They were accompanied by "Mas" and the three became firm friends.

Using Robinson's contacts in Washington and London they successfully obtained supplies of Aluminium, a rare commodity in Australia at that time, as well as other metals. Later they continued their co-operation to assist the flow of materials used to build the ships, planes and armaments so vital to a country at war.

After the conclusion of the war the friendship continued and this salver was the gift of "WS" and his wife Gertrude to his friends to mark their silver wedding anniversary. Inscribed with the Australian Coat of Arms, it reads:

To Bert and Mary Alice
"Grand Companions"
27.11.1921 – 27.11.1946
With affection and esteem
from
Gertrude and W.S.

Reflecting his pride in the mining industry he had the reverse inscribed:

Made by Australian Craftsmen of Silver the product of Broken Hill (N.S.W.) smelted and refined at Port Pirrie (South Aust).

The salver was made by and bears the hallmarks of Angus and Coote.



PRESENTATION PENCILS

B G DAVIES

This substantial ornate gold slider pen/pencil shows many typical features of a Victorian pencil.

Foliolate engraving to the barrel

Floral slider buttons

Terminal seal engraved 'BGD' backwards, for impressing in sealing wax.

Unusual suspension ring in the form of a belt and buckle.

Locket pencil closed, extended, symbolism.

Simple to identify the owner as it is engraved:

'PRESENTED TO/ B.G.Davies Esq MLA/ BY A FEW FRIENDS
AS A MARK OF RESPECT/ Melbourne/ May 15th 1871'

Benjamin George Davies (1825 – 1891) arrived in Australia c1858 from Wales.

He was the Member of the Legislative Assembly for Avoca 1861 – 1880.

His obituary (which can normally be relied on to flatter the deceased) in The Argus Sat 25 July 1891 mentioned: 'Mr Davies was never a leading figure in politics'. Soon after Benjamin Davies lost his seat in the Legislative Assembly in 1880, he was appointed to the position of 'Inspector of railway refreshment rooms' by the Minister of Railways, his mate the hon. Thomas Bent.



PRESENTATION PENCILS



HENRY WALKER

Hexagonal silver slider pencil by S Mordan & Co.

Barrel chased with foliate scrolls.

Hexagonal band slider.

VS nozzle.

Baluster terminal with round bloodstone seal.

Engraved on alternating surfaces:

Presented to Mr Henry Walker
BY A FEW OF HIS FELLOW WORKMEN
as a mark of esteem. 29 April 1871
Presented to Mr Henry Walker /
S MORDAN & Co.

Henry Walker (1821 – 1900), industrialist, was born in Yorkshire and arrived in Melbourne in 1852. He was a popular employer and was widely involved in the community. He was a member of the Collingwood Council from 1872 to 1894 and served 5 terms as mayor. His mayoral portrait was painted by the noted Australian artist Tom Roberts in 1889, and hangs in the Collingwood Town Hall.

The Silver Society of Australia meets six times a year in both Melbourne and Sydney. Each meeting presents a different topic relating to an aspect of collecting or appreciating silver. It also holds meetings in both Brisbane and Adelaide. The Society organises tours to view outstanding collections of silver. It publishes a newsletter six times a year and offers informal advice from expert members. Please contact us if you are interested to attend a meeting: info@silversociety.com.au

GOLD AUSTRALIAN ANIMAL SCULPTURES



BY CHRISTINE ERRATT

Two gold sculptures featuring Australian animals expertly cast in Sydney by Simon Adrien Schagen¹ (1923–2013) were offered by West Sussex auctioneers Toovey's on 8 August 2024.

Lot 2376 featured a koala sitting on a variegated pink and black stone plinth. Its height is 9.8 cm and the combined weight of the koala and the plinth is 1.481 kg. XRF Analyzer testing confirmed that the koala comprised 18 ct gold. The rear of the sculpture is marked S.A. Schagen 18 ct. The sculpture is cased and the hinged lid interior labelled *Proud's Jewellers S.A. Schagen Sydney*. The total price was £49,819 (about \$99,100).

The second sculpture, lot 2377, featured two satin bower birds, a bower and blue items resting on sticks, representing the items collected by the male bower bird to attract a mate. Toovey's described the lot as:

An impressive mid-20th century Australian varicoloured gold figure group, titled 'Satin Bower-Birds *Ptilonorhynchus violaceus*', by S.A. Schagen, finely modelled with a courtship display of the male and female birds, one with wings spread dancing, the other standing in the nest or bower, on a bed of sticks, between them scattered shells, opals, agates and two platinum and sapphire feathers, each bird stamped 'S.A. Schagen 20 ct 1961', all raised on a green stone plinth, gold nuts to underside detailed '18 ct', height 18 cm, width 52.5 cm, cased, the hinged lid interior detailed 'Proud's Jewellers S.A. Schagen'.

Testing confirmed that the two birds were 20 ct gold, while most of the other components were 18 ct gold. Total price was £258,800 (about \$515,000).

Swiss-born Simon Adrien Schagen came to live in Sydney in 1955. Much of his commercial work was sold through Proud's, the Sydney retailing jewellery business established in 1904. Sydney's French newspaper reported effusively on Schagen's sculptures exhibited in 1973 at Proud's:²



THE VERY BEAUTIFUL AND THE VERY OLD
An exhibition of jewellery of the highest quality is at present on view in Proud's shops in Sydney which are celebrating their new ultra-modern facilities ... But what is especially interesting one finds in the collection massive animal sculptures. These are created by the chisel of our friend Mr Adrien Schagen who has specialised for more than 15 years in sculpture of indigenous fauna here. A student of the French and Swiss school, Mr Schagen has been able, from his workshop in Sydney, to make himself internationally famous. And rightly so.

Each animal is a masterpiece of great beauty, accurate in all details and mounted on a base of semi-precious stone precisely cut and polished by the artist aware of the natural environment of his subject.

The two sculptures were entered into the auction by a Sussex-based private collector. He had inherited them from his late Australian father, who had purchased them new in the 1960s.

Subsequently, Toovey's auction on 4 September offered more Australian art, three watercolours by Albert Namatjira and one by Leonard Long. These were

consigned by a private collector based in Sussex, who inherited them from his late father, Sir John Galvin (1908–1994), a self-made Australian multi-millionaire. Sir John had bought two of these paintings directly from Namatjira. The third came via Artlovers' Gallery in Artarmon NSW, which might also have sold the Long to Galvin, as both artists held a joint exhibition there in 1958.

Acknowledgement

I thank Richard Phillips and Toovey's, West Sussex, UK www.tooveys.com for supplying information and photos.

Christine Erratt frequently contributes stories on works in precious metals.

Notes

1. *Australiana* May 2022 pp 28–34.
2. *Le Courrier Australien* 23 Mar 1973 p 5.

Article courtesy of the Australiana Society from the *Australiana* journal.

Contact national secretary: secretary@australiana.org.au
australiana.org.au



GET TO KNOW THE DESIGNER

VINCENT JENDEN

Vincent Jenden, the principal designer at Vincent Jenden Design (VJD), is an accomplished interior designer and project manager with a creative design studio in South Yarra and a retail studio in Trentham, Victoria. Vincent also works with private clients in Melbourne and throughout Australia, guiding them through every aspect of the design process. With an acute attention to detail, Vincent excels in planning, project management, interior design, furniture procurement, and styling. He often finds his expertise extends out to enhancing his client's gardens and lifestyle spaces. Renowned for his classic sensibilities, Vincent artfully blends contemporary design elements with furniture and decor from a variety of eras and is known for cleverly combining 'the old with the new'.

A true aficionado of decorative objects, textiles, antiques, and diverse design periods, Vincent believes that you have to view the bigger picture. He skilfully combines a range of influences, ensuring that his client's homes reflect their style aspirations, personal tastes and daily lives. As a self-described 'maximalist' collector, his passion for fine art, antiques, and furnishings drives him to continually seek the decorative.

Vincent's love for design started early; in his formative years he would spend hours drawing houses and room layouts, complete with sofas, lamps, and paintings. His imaginative sketches often showcased grand houses and castles with turrets and battlement castellations, idyllic landscapes with picturesque lawns leading down to forests and lakes. This early fascination with architecture and design has shaped his profound appreciation for scale and aesthetics.



Believing in the power of collaboration, Vincent inspires his clients with his enthusiasm and passion for design, fostering an environment where brilliant ideas can flourish. He values trust and open communication, which he sees as essential for building enduring relationships and successful projects.

His philosophy is rooted in the belief that our homes are a reflection of our personal history, an amalgamation of taste, memory. Whether it's a carefully chosen piece of antique furniture placed next to a modern sofa, Vincent understands that it's the layering of elements - often from disparate periods - that gives a space its life.

"People think of design as a purely aesthetic exercise, but it's much more than that," "The objects we surround ourselves with, the furniture we collect, the way we choose to arrange our homes - it's all a form of storytelling. Every design decision is about capturing a feeling, an emotion. It's about creating a space that allows you to feel at home, no matter where you are."

With a career spanning 30 years, Vincent began in New Zealand before moving to London in the late 1990s. There, he deepened his understanding of classic design principles and was exposed to a broad range of architectural periods and interior design styles. Realizing that London was too far from family, he returned to the southern hemisphere, establishing VJD in Melbourne in the mid-2000s.

Vincent divides his time between South Yarra and his historic regional property, 'Ambleside Country Park' - a colonial house dating back to the 1860s, set within a picturesque two-acre garden in the historic Gold Mining town of Blackwood, Victoria. The property features majestic heritage-protected trees, and a host of garden features and Vincent plans to open the garden for tours in the very near future, sharing the natural beauty of Blackwood with others.

"My creative flair has always shaped my life. As we design, we often draw upon our childhood influences, allowing ideas and aesthetics appreciated in our youth to resurface in our current work. A designer's eye is instinctive, and we spend our lives honing our craft."

Vincent Jenden - Director.

VINCENT JENDEN

EVENTS AND COLLABORATIONS:

Vincent boasts an extensive history of collaboration with many of Australia's foremost design visionaries. He frequently receives invitations to work alongside various art and design institutions, antique dealers, associations, and museums.



AA&ADA 2018

AA&ADA 2018 - Vincent was invited to showcase an interior space at Flemington Racecourse. The exhibit was split into two areas, featuring subtle, sophisticated tones and contemporary furnishings, complemented by prized antiques from AA&ADA members such as Graham Geddes Antiques, Francis Dunn, and Scott Livesey Galleries. This elegant interior was contrasted by a striking gallery hang of framed Arthur Boyd prints, resulting in a dramatic installation.

Como By Design 2018 - Vincent was invited to restyle an interior at Como House, South Yarra, one of Melbourne's grand 19th-century estates. His reinterpretation of the Grand Billiard room evoked a sense of nostalgia, reminiscent of a time when ladies conversed in front reception rooms while gentlemen retreated to enjoy billiards amidst a curated collection of antiques, art, and fine objects. Vincent's eclectic selection reflected a lavish interior inspired by treasures gathered from an 18th-century Grand Tour of the world.



Como By Design 2018

AA&ADA 2023 - Vincent returned to exhibit an interior designed space in the foyer of the stunning Malvern Town Hall. His exuberant collection featured a large 18th-century French tapestry, silk velvet sofas, an ocelot-upholstered daybed, tortoiseshell objects, blackamoors, and a variety of other exquisite treasures.



AA&ADA 2023



The Johnston Collection 2024



The Johnston Collection 2024

The Johnston Collection 2024 - Vincent was honoured to curate an exhibition titled "Fit for a King" Vincent Jenden Reimagines the Johnston Collection. He expressed great pride in following in the footsteps of William Johnston as well as past guest curators, many of whom are esteemed creatives in Australia. The exhibition showcased the Johnston Collection within the Fairhall building in East Melbourne, merging antiques and art from the 17th, 18th & 19th centuries with contemporary furnishings and styling.

AA&ADA 2024 - Once again invited by the Antique and Art Dealers Association of Australia, Vincent returned to exhibit at the Malvern Town Hall. This interior seamlessly combined contemporary furniture and styling with antiques and art from various periods, sourced from AA&ADA members. The space was characterized by a rich layering of colour, featuring European textiles, handmade rugs, and sumptuous soft furnishings.



AA&ADA 2023



AA&ADA 2024



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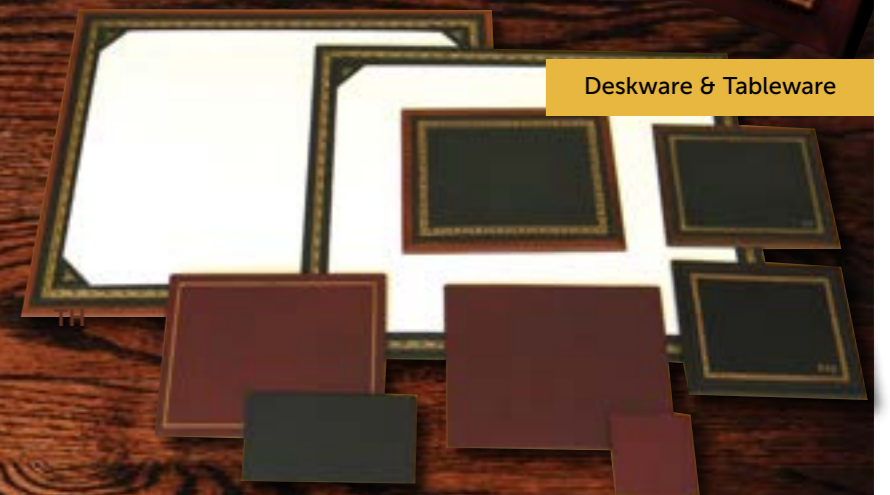
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Clockwise:

1. Antique bee brooch set with tiger-eye, diamonds and rubies. c.1880 \$15,200
2. Contemporary 18ct gold & platinum mount with millgrain setting, 7x old mine cut diamonds \$6,800
3. Vintage 14ct. White & Yellow gold ring set with ruby and diamonds c.1970s \$11,000
4. Contemporary Cocktail ring 18ct. gold, set with a cabochon peridot of 33.58ct & 11x mixed colour tourmalines. By Gray Reid Gallery \$23,000
5. Vintage Jade bead strand (type A) green jadeite, 10mm-5.5mm round, 54cm \$5,800
6. Vintage Double fish, carved pink tourmaline brooch set into a 20ct yellow gold mount, c.1970s, \$5,200
7. Contemporary Etruscan revival ring set with cabochon chrysoprase and diamonds. By Gray Reid Gallery \$8,800
8. Vintage Ukrainian tassel earrings in 22ct Yellow Gold c.1950s \$1,800
9. Antique cold-painted bronze tree & bird on green marble base, c.1900. \$1,275

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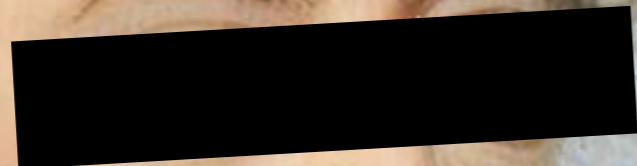
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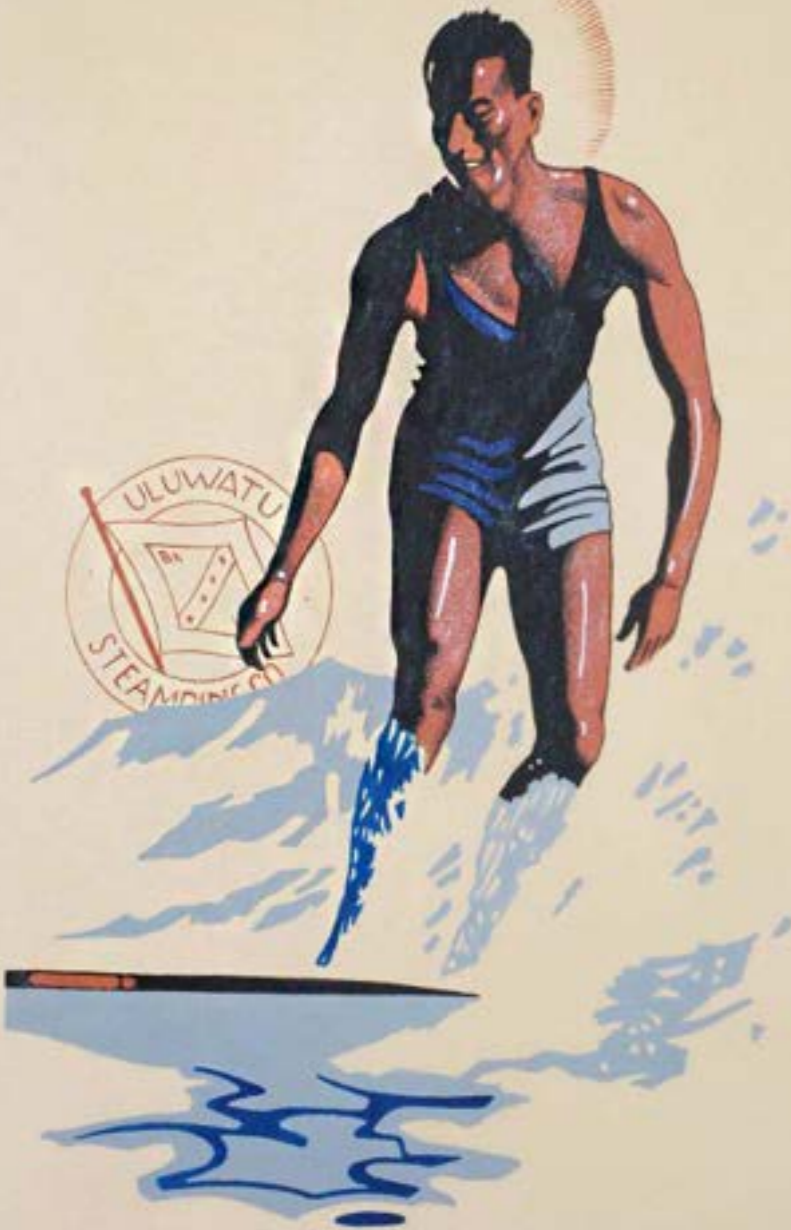
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*Original artwork for a travel poster,
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*Uluwatu was discovered as a surfing
destination in 1972 following the release of
the 1971 surf film Morning of the Earth
by directors Alby Falzon and Devid Elfick.
The film portrays surfers living in spiritual
harmony with nature, making their own
boards (and homes) as they travelled in
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Charles Jones Hobart c.1845
D 2cm
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An unique and important modest ring by convict silver and gold smith, Charles Jones. Originating from Birmingham, Jones was sentenced following an unfortunate altercation in a silver workshop which left a man dead. He arrived in Hobart in February 1833 and shortly after assigned to David Barclay with whom he worked for the length of his sentence until completion in 1839. Jones then established his own jewellery business in Hobart.

This ring is one of only two known gold rings surviving of his work; the other being the 'William Tancred' ring which has gold nuggets attached. The 'Eddington' gold box by Jones is shown in the monumental publication 'Nineteenth Century Australian Silver' by J.B.Hawkins pp 213.

The last sold work by Jones , a silver snuff box, was in June 2015 at Gowans Auction in Hobart.

This ring shows very worn engraving either side of the garnet and most probably recrafted from another gold item. It is extremely rare to find Australian crafted jewellery pre 1850 and rarer still with a maker's mark



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DECORATIVE ARTS & COLLECTORS SOCIETIES

Historic Houses Association of Australia
Darling Point NSW 2027
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Oriental Rug Society of NSW
Forest Lodge NSW 2037
rugsociety.org.au
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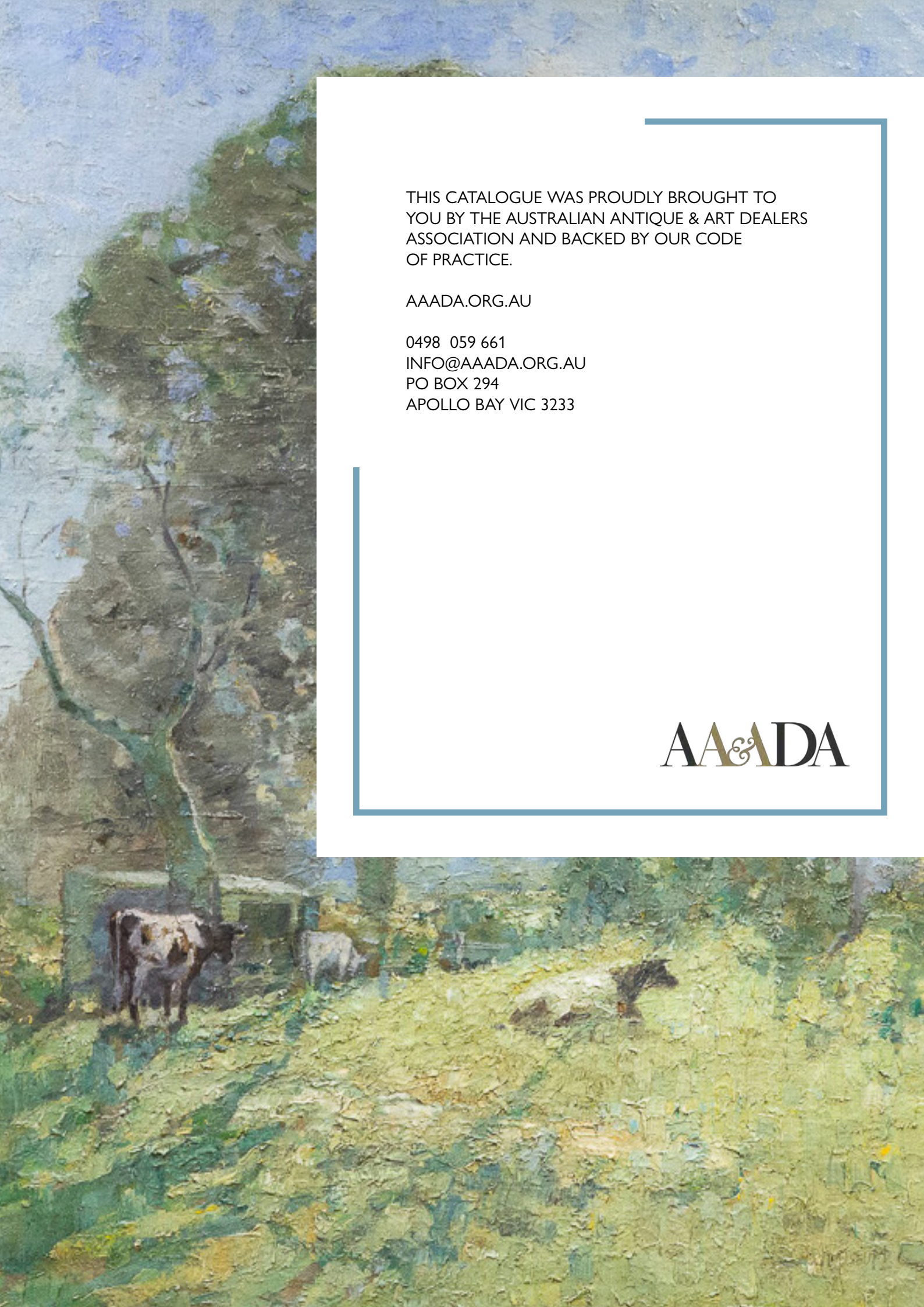
**The Australian and New Zealand Association
of Antiquarian Booksellers (ANZAAB)**
Doncaster East VIC 3109
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The Australiana Society
Bondi Junction NSW 1355
australiana.org.au
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The Ceramic Collectors Society
Roseville NSW 2069
ceramiccollectors.weebly.com/contact.html
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The Johnston Collection
East Melbourne VIC
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The Silver Society of Australia
Northbridge NSW 1560
silversociety.com.au
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An impressionistic painting of a rural landscape. In the foreground, a grassy field is rendered with thick, textured brushstrokes in shades of green and yellow. A cow with brown and white patches stands on the left, near a simple wooden structure. In the background, a large, dark tree with dense foliage stands against a pale, hazy sky. The overall style is characteristic of Impressionism, with visible brushwork and a focus on light and color.

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