

ANTIQUES & ART FAIR SYDNEY

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 Sydney 2025, held at the iconic Paddington 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. Join us at Paddington Town Hall from 6th to 9th November 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



CONTENTS

4-9	FAIR INFORMATION
10-13	FAIR MAP AND DIRECTORY
15-44	EXHIBITORS
46-47	CODE OF PRACTICE - MEMBER & SERVICE PROVIDERS
48-49	INTERIOR AND BUILDING DESIGN
50-53	HAIRWORK JEWELS
54-55	FRENCH ART NOUVEAU AND ART DECO JEWELS
56-57	ELEANOR RITCHIE HARRISON 1854 – 1895 58-59
58-59	ADA WHITING MINIATURES
60-61	INTRODUCING HOME COMFORTS
62-68	THE COLE PEPPERBOX PISTOL
69	ASIA WEEK AUSTRALIA
70	NED KELLY IVORY WALKING STICK HANDLE
71	MEDALS: CHARLES II AND AUSTRALIA
72-75	THOMAS RICE'S SAMPLER, LYNDOK VALLEY, SA
76-79	GET TO KNOW THE DESIGNER
80-81	RARE AND SIGNIFICANT ANTIQUE OPAL JEWELLERY
83-96	AAADA EMPORIUM
98-103	DIRECTORY OF MEMBERS & SERVICE PROVIDERS

COVER: Studio Williams at the 2024 Antiques & Art Fair Sydney featuring Valentine's Antiques

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

Paddington Town Hall
249 Oxford St, Paddington

OPENING PREVIEW

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

Thursday 6 Nov 4:00pm to 8:00pm

Advance: \$40

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

GENERAL ADMISSION

Friday 7 Nov 10:00am – 6:00pm

Saturday 8 Nov 10:00am – 6:00pm

Sunday 9 Nov 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 (7-9 Nov), with return entry tickets available.

CAFE & BAR BY BEV'S

Friday 7 Nov 10:00am – 6:00pm

Saturday 8 Nov 10:00am – 6:00pm

Sunday 9 Nov 10:00am – 3:30pm



GETTING TO THE FAIR

BUS:

Stops directly outside from the city, Bondi Junction & Edgecliff.

TRAIN:

Nearest stations are Museum, Bondi Junction & Edgecliff (connect with frequent buses).

CAR:

Limited metered parking nearby.

TAXI / RIDESHARE:

5 mins from Bondi Junction or Edgecliff, 10 mins from the city. Drop-off/pick-up zone directly outside the venue.

ACCESSIBILITY:

Wheelchair access via Oxford Street. Accessible bathrooms available inside.

FAIR INFORMATION

EVENTS

The AAADA Antiques & Art Fair Sydney will again 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.

Explore a curated showcase of antiques, art, and immersive events designed to deepen your appreciation and knowledge. Enjoy engaging tours, talks, expert appraisals that reveal the hidden stories behind your possessions, and unwind with Scotchmans Hill Evening Drinks, making your visit a truly memorable experience of history and craftsmanship



Anne Schofield

TALKS AT THE FAIR

Featuring leading experts in antique jewellery, rugs and silver. Drawing on decades of experience, they will share insights into the history, design and collecting of these fascinating areas.

Friday 7 November

1:00pm – 2:00pm – **Leigh Mackay**
Oriental Rugs - Exploring the Art, Craft and History of Oriental Rugs

Saturday 8 November

1:00pm – 2:00pm – **Anne Schofield**
Mourning Jewellery – ‘Mementos Moris’ from the Past.

Sunday 9 November

1:00pm – 2:00pm – **Jolyon Warwick James**
Silver: The Many Types and Purposes (combined talk & tour)

*No booking necessary. Seating is available, but limited, with additional space for standing guests. Included in your general admission ticket (7-9 May)



TOURS OF THE FAIR

For those curious about art and antiques, free tours explore key pieces and their histories throughout the Fair - Meet at the Talks area.

Friday 7 November

11:00am – 11:30am - **Adrienne Wilson**
AAADA NSW Secretary, Ceramics Society Secretary, Silver Society Secretary.

Saturday 8 November

11:00am – 11:30am - **Adrienne Wilson**
12:00pm – 12:30pm - **Robert Hannan**
NSW Chair Australiana Society.

Sunday 9 November

11:00am – 11:30am - **Adrienne Wilson**

*Included in your general admission ticket (7-9 May)

FREE APPRAISALS

Curious about an item? Bring it—or a photo—to the Talks area, and we’ll connect you with an expert to uncover its story

Friday 7 November 3:00pm – 4:00pm

Saturday 8 November 3:00pm – 4:00pm

Sunday 9 November 2:00pm – 3:00pm

*Up to three items, Appraisals are general in nature. Wait times may vary and we appreciate your patience as we work through the line. Included in your general admission ticket (7-9 May)

OPENING PREVIEW

Sip Scotchmans Hill wines and enjoy light refreshments while browsing the finest art, antiques, and jewellery at this exclusive highlight of the 2024 AAADA Antiques & Art Fair Sydney.

Thursday 6 November 4:00 – 8:00pm

FAIR INFORMATION

SCOTCHMANS HILL EVENING DRINKS

Make the most of your visit with Scotchmans Hill Evening Drinks - sip a complimentary glass of wine while wandering through antiques and art at twilight in the Paddington Town Hall.

Friday 7 November 4:00pm – 6:00pm

Saturday 8 November 4:00pm – 6:00pm

*Included in your general admission ticket (7-9 November)

WIN \$1,000

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

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

Entries close 11:59pm, 4 November 2025 (AEST)



WIN \$1,000
TO SPEND
AT THE FAIR!
T&CS APPLY

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

All admission tickets purchased online are automatically entered. For eligibility check our [Terms and Conditions](#).
Entries close 11:59pm, 4 November 2025 (AEST).

ANTIQUES & ART FAIR SYDNEY

6-9 NOVEMBER 2025, PADDINGTON TOWN HALL



EVENTS

TOURS, TALKS, APPRAISALS
COMPLIMENTARY SCOTCHMANS
HILL EVENING DRINKS

FRIDAY 7 NOV

TOUR ADRIENNE WILSON 11:00AM - 11:30AM
TALK LEIGH MACKAY 1:00PM - 2:00PM
Oriental Rugs
Exploring the Art, Craft & History
FREE APPRAISALS 3:00PM - 4:00PM
EVENING DRINKS 4:00PM - 6:00PM

SATURDAY 8 NOV

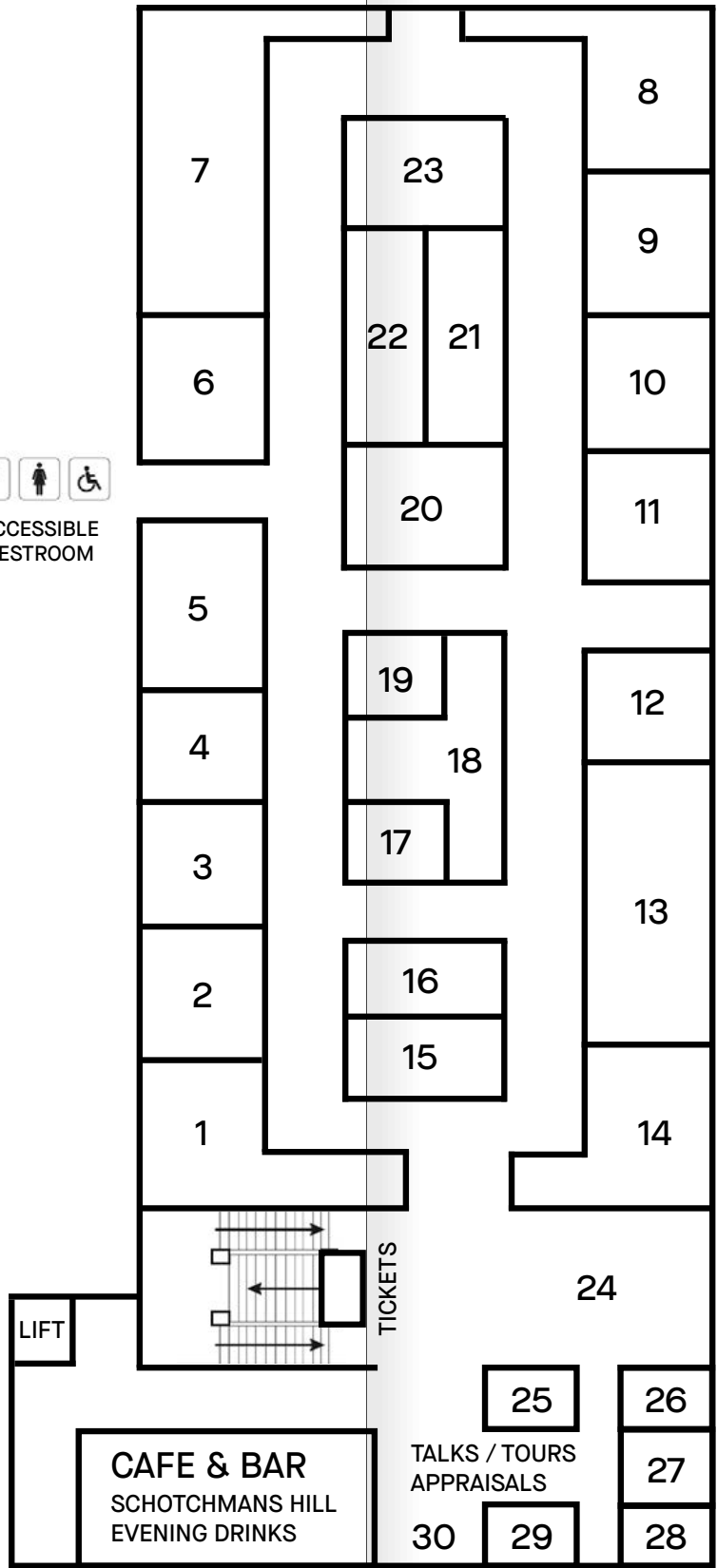
TOUR ADRIENNE WILSON 11:00AM - 11:30AM
TOUR ROBERT HANNAN 12:00PM - 12:30PM
TALK ANNE SCHOFIELD 1:00PM - 2:00PM
Mourning Jewellery
'Mementos Moris' from the Past
FREE APPRAISALS 3:00PM - 4:00PM
EVENING DRINKS 4:00PM - 6:00PM

SUNDAY 9 NOV

TOUR ADRIENNE WILSON 11:00AM - 11:30AM
TALK JOLYON WARWICK JAMES 1:00PM - 2:00PM
Silver: The Many Types & Purposes
FREE APPRAISALS 2:00PM - 3:00PM

CAFE & BAR BY BEV'S

FRIDAY 7 NOV 10:00AM - 6:00PM
SATURDAY 8 NOV 10:00AM - 6:00PM
SUNDAY 9 NOV 10:00AM - 3:30PM



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

TICKETS

OPENING PREVIEW (6 NOV) \$55
GENERAL ADMISSION (7-9 NOV) \$25
CONCESSION (7-9 NOV) \$15
U18 & STUDENTS FREE

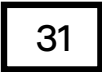
TICKETS AVAILABLE ONLINE OR AT THE DOOR

ALL TICKETS ARE VALID FOR ANY
GENERAL ADMISSION DAY (7-9 NOV)

RETURN ENTRY TICKETS
AVAILABLE ON REQUEST

GROUND LEVEL

ENTRANCE / EXIT



RESTROOMS



AAADA.ORG.AU/SYDNEY
0498 059 661



ANTIQUES & ART FAIR SYDNEY

6-9 NOVEMBER 2025, PADDINGTON TOWN HALL

AA&ADA

1. PERRYMAN CARPETS
Woollahra, New South Wales
Ian & Belinda Perryman  
perrymancarpets.com
Buying, selling, cleaning, & restoring antique rugs & carpets.

2. EVANDALE ANTIQUES
Evandale, Tasmania
Peter Woof
peterhwoof@bigpond.com
Australian colonial furniture.
Country & Georgian furniture.

2. SIMPSON'S ANTIQUES
Sydney, New South Wales
Andrew Simpson
australianantiques.com.au
Australian Colonial furniture & decorative arts.

3. ETRURIA ANTIQUES GALLERY
South Melbourne, Victoria
Lee Bradshaw  
etruria.com.au
English pottery, porcelain, & glass.

4. 63JERSEY ART SALES GUEST
Woollahra, New South Wales
Brett Ballard 
olsen-gallery.primer.gallery/hvs1rzm
Pre-owned works by renowned artists alongside emerging names.

5. PENTIMENTO
Victoria
Jill Roberts
jill@pentimento.com.au
Antiques & collectables, spanning various periods & styles.

6. TRINITY ANTIQUES
Bendigo, Victoria
Trevor Hancock
tcfhancock@hotmail.com
Antique jewellery, including Australian Colonial pieces.

7. VALENTINES ANTIQUE GALLERY
Bendigo, Victoria
 Peter Valentine  
valentinesantiques.com.au
18th & 19th century European furniture, antique jewellery, fine art, porcelain, glassware, silver, & objets d'art.

8. THE WOODSHED ANTIQUES
Ballarat, Victoria
Graeme Davidson  
woodshedantiques@bigpond.com
17th-19th century English & Continental furniture, along with period decoration.

9. ANTIQUES-ART-DESIGN
Potts Point, New South Wales
Christopher Becker  
antiques-art-design.com
Jewellery, art, & objects, from Georgian to Georg Jensen.

10. BELLE EPOQUE FINE ART GUEST
Balmain, New South Wales
Leigh Capel 
belleepoquefineart.com
Fine Art Gallery & Valuers

11. SILVER SERVICE ANTIQUES
Launceston, Tasmania
Bill Lowe  
sjscitycash.com.au
Antique jewellery, silver & objets d'art.

12. ANTIQUITIES AUSTRALIA
Broadford, Victoria
Brent Shegog & Joanne Costa 
antiquitiesaustralia.com.au
Ancient art and artefacts from past civilisations.

13. LAUDER & HOWARD ANTIQUES
Hobart, Tasmania
Mark Howard & Leslie Lauder  AM.
lauderandhoward.com.au
18th & 19th century furniture & small decorative items, textiles, carpets, & paintings up to 1960.

14. JOSEF LEBOVIC GALLERY
Kensington, New South Wales
Josef & Jeanne Lebovic 
joseflebovicgallery.com
Art, photography, & historical works on paper, covering over 500 years of history.

15. RUTHERFORD
Melbourne, Victoria
Wesley Rutherford  
rutherford.com.au
Unique antique, estate & vintage jewellery.

16. GREENE & GREENE ANTIQUES
Woollahra, New South Wales
Michael & Victoria Greene 
greeneandgreene.com.au
Antique & estate jewellery, English & European ceramics, sterling silver, Georgian to Art Deco glass, gifts & furniture.

17. UNE BELLE CHOSE BY CURIUM
South Gippsland, Victoria
Garry Stylianou  
unebellechose.com.au
Decorative Arts from late 19th Century to early 20th Century.

18. LAURINE DIGGINS FINE ART
Caulfield North, Victoria
Michael Blanche  
diggins.com.au
Australian Colonial, Impressionist, Modern, Contemporary & Indigenous painting, sculpture & decorative art.

19. ANTIQUE & UNIQUE JEWELS
New South Wales
Leigh Enever
antiqueanduniquejewels.com
Antique, vintage & contemporary bespoke jewellery.

20. MARK KORONOWICZ
Moorabbin Victoria
Mark Koronowicz 
mark@markkoronowiczantiques.com.au
Decorative furnishings from around the world.

21. CHINEUR ANTIQUES
Kew, Victoria
Ann Christensen 
chineurantiques.com.au
French Art Deco collection by Charles Schneider, antique needlework, knitting tools, & unique curiosities.

22. ANTIQUARIAN ELIZABETH SYBER
Murrumbidgee, Victoria
Elizabeth Syber
syber@bigpond.net.au
Estate jewellery, Asian antiques, & decorative arts from around the world.

23. SHAWBROOK ANTIQUES
Wangaratta, Victoria
Gaye Bismire 
shawbrookantiques@gmail.com
Furniture, ceramics, glassware, metalware, & decorative items, including the Georgian period.

24. VINCENT JENDEN DESIGN INTERIOR DESIGNER DISPLAY
South Yarra, Victoria  
Vincent Jenden
vincentjenden.com
Interior design, project management, soft furnishings, lighting.

24. BOYAC SPONSORS
Sydney, Melbourne, Adelaide, Perth, Brisbane
 boyac.com.au
Home to many of the world's most revered and sought-after fabric houses.

25. ORIENTAL RUG SOCIETY OF NSW DISPLAY
Forest Lodge, New South Wales
rugsociety.org.au
Est. 1980, welcoming everyone interested in carpets, rugs, textiles & cultures of Eurasia.

26. SILVER SOCIETY OF AUSTRALIA DISPLAY
National
silversociety.com.au
For those who appreciate the design, craftsmanship, and history of silver.

27. CERAMIC COLLECTORS SOCIETY OF AUSTRALIA DISPLAY
New South Wales  
ceramiccollectorsociety.com
Est 1949 to promote appreciation & knowledge of Ceramic Art.

28. AUSTRALIAN ASIAN ART WEEK DISPLAY
aasianartweek@outlook.com
Bringing together Asian collectors, dealers, curators, artists, scholars, & enthusiasts.

29. THE AUSTRALIANA SOCIETY INC. DISPLAY
National 
australiana.org.au
Est. 1978 for the appreciation, collecting, preservation & research of Australiana.

30. TALKS, TOURS, FREE APPRAISALS
See reverse for details

31. STUDIO WILLIAMS INTERIOR DESIGNER DISPLAY
Darlinghurst / Thirroul
New South Wales
Adam Williams & Erin Field 
studiowilliams.net
Interior & architectural design working on award winning practices in Sydney.



STAND EXHIBITORS

- | | |
|----|---|
| 4 | 63 JERSEY ART SALES (GUEST) |
| 22 | ANTIQUARIAN ELIZABETH SYBER |
| 19 | ANTIQUE & UNIQUE JEWELS |
| 9 | ANTIQUES-ART-DESIGN |
| 12 | ANTIQUITIES AUSTRALIA (FORMERLY OBJECTS ECLECTIC) |
| 10 | BELLE EPOQUE FINE ART (GUEST) |
| 21 | CHINEUR ANTIQUES |
| 3 | ETRURIA ANTIQUES GALLERY |
| 2 | EVANDALE ANTIQUES |
| 16 | GREENE AND GREENE ANTIQUES |
| 14 | JOSEF LEBOVIC GALLERY |
| 13 | LAUDER & HOWARD ANTIQUES & FINE ART |
| 18 | LAURINE DIGGINS FINE ART |
| 20 | MARK KORONOWICZ |
| 5 | PENTIMENTO |
| 1 | PERRYMAN CARPETS |
| 15 | RUTHERFORD JEWELLERY |
| 23 | SHAWBROOK ANTIQUES |
| 11 | SILVER SERVICE ANTIQUES |
| 2 | SIMPSON'S ANTIQUES |
| 28 | AUSTRALIAN ASIAN ART WEEK (DISPLAY) |
| 24 | BOYAC |
| 27 | CERAMIC COLLECTORS SOCIETY OF AUSTRALIA (DISPLAY) |
| 25 | ORIENTAL RUG SOCIETY OF NSW (DISPLAY) |
| 26 | SILVER SOCIETY OF AUSTRALIA (DISPLAY) |
| 29 | THE AUSTRALIANA SOCIETY (DISPLAY) |
| 31 | STUDIO WILLIAMS (INTERIOR DESIGNER) |
| 8 | THE WOODSHED ANTIQUES |
| 6 | TRINITY ANTIQUES |
| 17 | UNE BELL CHOSE BY CURIUM |
| 7 | VALENTINE'S ANTIQUE GALLERY |
| 24 | VINCENT JENDEN DESIGN (INTERIOR DESIGNER) |

63JERSEY ART SALES (GUEST)

In 2024, OLSEN Gallery launched 63jersey Art Sales in partnership with Brett Ballard, former Head of Art at Menzies and Senior Specialist at Sotheby’s Australia. Named after the gallery’s Woollahra address, 63jersey expands the gallery’s offering to include pre-owned works by renowned artists alongside emerging names.

Brett Ballard
Woollahra, New South Wales
+61 2 9327 3922
info@63jerseyartsales.com
olsen-gallery.primer.gallery/hvs1rzm
@ 63jersey_artsales

Hours: Tues - Frid 10 - 6pm, Sat 10 - 5pm

NICHOLAS HARDING
1956 – 2022

Beach Life (frisbee, bags and goggles) 2005
oil on linen, signed, dated and inscribed ‘2005 / Nicholas Harding / BEACH LIFE / FRISBEE, BAGS AND GOGGLES) verso
138 x 122 cm

PROVENANCE
Nicholas Harding, Sydney
Rex Irwin Art Dealer, Sydney (label verso)
Private Collection, Melbourne, acquired from the above

EXHIBITED
Nicholas Harding,
Rex Irwin Art Dealer, Sydney,
13 September – 8 October 2005,
no. 2 (illustrated on cover)’

\$115,000



ANTIQUARIAN ELIZABETH SYBER

Decorative Arts from Asia and around the world, and estate jewellery.

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

Australian 9ct gold
Opal bracelet, c. 1930,
featuring reds blues
and greens
Opal H 3cm x W 1.5cm

\$9,900



ANTIQUUE & UNIQUE JEWELS

Antique, vintage and modern bespoke jewellery.

Leigh Enever
New South Wales
antiqueanduniquejewels.com

Trading at fairs and online



Vintage Amethyst & Pearl flower dress ring
in 9ct yellow gold.
Hallmarked - London
England 1965.

\$4,890

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

**Vintage Georg Jensen
Sterling Silver Lotus Necklace**
Nanna and Jorgen Ditzel c. 1965

A rare original solid silver necklace of two staggered layers of six edge to edge curved petals joined with oval links and finished with an integrated box clasp closure - marked 925 for Sterling silver and with post 1945 marks for Georg Jensen of Copenhagen along with design number 129 and Monogram for Nanna and Jorgen Ditzel and known as the Lotus Necklace designed 1961 - c. 1965 Denmark.

Notes: this necklace is from the original edition: a limited archive release was made in 2020.

\$12,500



ANTIQUITIES AUSTRALIA

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

Egyptian Blue Faience figure of a Female Goddess or Concubine.

A Middle Kingdom azure glazed faience figure of a concubine with one hand at her breast. Detailed facial features and broad hips and stomach.

Middle kingdom, circa 11th to 12th dynasty, Circa 2040 to 1782 B.C., Egypt
From the Nikos Paschalis (1918 – 1948) Collection, inherited in 1965 by his sister, Assimina Paschalis, later by descent to Dr W. Galanos of Melbourne, Australia. Mr Paschalis was the grandson of George Paschalis, the founder of the Paschalion Archaeophylakeion Museum in Samos, Greece in 1912.
H 12.5cm x W 6cm x H on stand 17cm
Decent overall ancient condition. Re-joined at neck, ancient loss evident. Presented on custom display stand.

\$9,850



BELLE EPOQUE FINE ART (GUEST)

FINE ART ADVISORY & VALUERS. Established in 2005, specialists in 20th century Australian Art (particularly Women Artists), European Art & Mid Century Abstraction. Accredited valuer with Auctioneers & Valuers Association of Australia (AVAA)

Leigh Capel
Suite F11 1-15 Barr Street, Balmain
0425 368 048
info@belleepoquefineart.com
belleepoquefineart.com
@belle.epoque.fine.art
f Belle Epoque Fine Art

Vojtech Hynais (1854-1925) "The Red Cape" 1890 Czech Republic oil on panel

Vojtěch Adalbert Hynais is a famous, award-winning Czech Painter & founding member of the Vienna Secession. He began studying at the Academy of Fine Arts, Vienna in 1870, under Carl Wurzinger & August Eisenmenger, & at Anselm Feuerbach's school in spring 1873; he was considered to be one of his most promising students. Hynais lived in Paris from 1878-93, where he learnt from Paul-Jacques-Aimé Baudry & Jean-Léon Gérôme, & was an acquaintance of fellow Czech master, Alfons Mucha. In 1885, he received an honorable mention from the 1885 Universal Exhibition of Fine Arts, and a first-class medal at the 1889 World's Fair. During the 1870s, art was being produced to decorate the under-construction Prague National Theatre. Hynais was not considered to be suitably representative of the national spirit by Czech art critics because he lived in, & had absorbed too much influence from, Vienna.
H 39.5 x W 31.5cm

Private Collection, Sydney

\$150,000

[Full description available, click here](#)



CHINEUR ANTIQUES

Discover Elegance and History: Chineur Antiques presents a French Art Deco glass collection by Charles Schneider, alongside antique needlework and knitting tools, plus unique curiosities. Each piece tells a story, bringing timeless charm to any space.

Ann Christensen
Kew, Victoria
0407 880 554
info@chineurantiques.com.au
chineurantiques.com.au
@ chineur_antiques

By appointment only

Loet Vanderveen (Dutch, 1921 – 2015)
Sitting Panther, c. 1994

Patinated bronze with polished detailing

Signed LOET © 49/1750

The stylised form of a seated panther, cast in dark patinated bronze with a smooth, reflective surface and polished tail accent. Characteristic of Vanderveen's mature Big Sur period, the sculpture captures the feline's alert stillness and elegant tension through simplified planes and elongated lines. The incised signature and low edition number indicate an early lifetime casting from a large edition of 1750, produced during the artist's peak period in the mid-1990s, when he favoured dramatic black patinas to emphasise silhouette and form. "Big Sur period" refers to the decades Vanderveen lived and worked on the California coast, directly overseeing his sculptural output. This is not an estate or posthumous edition.
Provenance: Estate of Mel David Gottlieb
Condition: Excellent overall; even patina with minor surface rubbing consistent with age and handling.
H 31.5cm, L - Tail to Foot Paw 31cm,
Base width 11cm; Weight 6.7 kilos.

\$1,995



ETRURIA ANTIQUES GALLERY

English pottery, porcelain, and glass.

Lee Bradshaw
Melbourne, Victoria
0439 030 531
lee@witsend.id.au
etruria.com.au
@etruriaantiques
f Etruria Antiques Gallery

By appointment only

**An unusual full-sized
pale-blue Portland Vase.**
The mid-19th century shade
of blue is particularly pleasing.
H 25cm. Base 12.8cm.
Wedgwood, c. 1860.

\$8,000



EVANDALE ANTIQUES

Australian colonial furniture. Country and Georgian furniture.

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



Att. to John Skinner Prout a framed oil on canvas. A study for "Bush Landscape with Waterfall" AGNSW Collection artgallery.nsw.gov.au/collection/works/208.1976/
c. 1844-48 H 28cm x D 43cm

\$12,500

GREENE & GREENE

Traditional antique store specialising in fine quality jewellery, silver, porcelain and glass, with collectors items. Family-run for over 40 years.

Michael & Victoria Greene
86 Queen Street
Woollahra, New South Wales
02 9328 1712
greenesantiques@bigpond.com.au
greeneandgreene.com.au
@greeneandgreeneantiques



René Lalique "Ronces" vase
in deep yellow, better known as
"butterscotch", opalescent cased
glass, c. 1921, signed on base
H 23cm. Base just under 7 cm.

\$14,000

JOSEF LEBOVIC GALLERY

Dealers in art, photography, and historical works on paper spanning over 500 years, we have been trading for more than 48 years in Australia and overseas. We have exhibited in the USA and England and produced over 200 catalogues during this time.

Josef and Jeanne Lebovic
103a Anzac Parade
Kensington, New South Wales
0411 755 887
02 96634848
josef@joseflebovicgallery.com
joseflebovicgallery.com
@josef_lebovic_gallery

By appointment

James Northfield 1887 – 1973
Canberra, Federal Capital and
Garden City, Australia

c. 1935 Colour Lithography,
H 101.3 x W 63.7cm Linen backed

Text continues "Particulars at Travel and
Shipping Agencies. Northfield Studios &
J.E. Hackett Poster No. 29. Australian National
Travel Association."

View on the poster featuring Red Hill over the
original suburb of Blandfordia 5 [now part of
Griffith] toward Black Mountain. The structure
framing the view were borrowed from the then
completed colonades in 1929, from the Sydney
and Melbourne Buildings in Civic Centre.
And in the middle of the poster it includes
Canberra's coat of arms and the motto on it
means: For the King the Law and the People.
This is one of the rarer key posters of Canberra
from its time as the city was being developed.

\$6,600



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

Late George 11 / early George 111
period mahogany & gilt gesso
bureau bookcase, retaining its original
mercury silvered mirror plates and
having secret compartments.
c. 1750-60. Attributed to Gillows of
Lancaster and London
W 1.09m x D 0.59m x H 2.07m

\$15,985



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 Lauraine Diggins Fine Art

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

GEORGE HYDE POWNALL 1866 - 1939

St James' Palace Gateway
c. 1910
oil on artistboard
23.3 x 15.3 cm
signed lower right
\$4,500

Tower Bridge c. 1910
oil on artistboard
15 x 23.3 cm
signed lower right
\$5,500

The Tower of London from
London Bridge c. 1910
oil on artistboard
15 x 23.3 cm
signed lower right
\$4,500

Westminster from the Savoy
c. 1910
oil on artistboard
15 x 23.3 cm
signed lower right
\$4,500



MARK KORONOWICZ ANTIQUES

Decorative Furnishings from Around the Globe

Braeside, Victoria
0417 837 755
mark@markkoronowiczantiques.com.au
@markkoronowicz



An Important French Régence Commode, c. 1720. Stamped with the cabinet maker's name MONDON François. I have recently restored this commode which is in excellent condition. The commode is in Rosewood veneers with original gilded bronze handles and mounts and has a Rouge marble top.

François Mondon (1694-1770): This 18th-century cabinetmaker came from a family of artisans from Dauphiné who were scattered throughout various regions of France and abroad. He was a leading specialist in Regency-style chests of drawers. One of the most important and renowned cabinet makers of the time in Paris France. His pieces are exhibited in many museums and are highly sought after.

Museums: Palace of Versailles
Museum of Decorative Arts - Lyon
Museum of Decorative Arts - Paris

W 1310mm x D 660mm x H 810mm

\$28,000

PENTIMENTO

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

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



**Ornate silver plate
standing posy holder**
English circa 1880
H 12.5cm D 4.5cm
\$550

PERRYMAN CARPETS

Antique and contemporary carpets, textiles, and tapestries.

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

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



Qashqa'i Kilim Southern Persia,
circa 1880, 'Comb' Design.
L 297cm x W 148cm

\$8,000

RUTHERFORD

Third generation family business specialising in antique jewellery, pearls and magnificent coloured gemstones.

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

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

Platinum navette shaped plaque ring
with millgrain edge, bezel set to the
centre with two pear cut diamonds of
total estimated weight 0.70ct, graded as
colour I-J, clarity VS-SI, surrounded by
channel set calibre cut rubies and grain
set to the outer surround with mixed
old cut diamonds, all held in a pierced
backplate and on a high domed half
round band.
French, Circa 1910.
Size P approximately (Can be resized)
Total Estimated Diamond Weight: 1.21ct
Weight: 5.2grams

\$18,800



SHAWBROOK ANTIQUES

Built on 30 years experience in the antique trade, Shawbrook Antiques focuses on quality furniture, glassware, ceramics, metalware and decorative items, with an emphasis on the Georgian period.

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

**French Napoleon III pair of
bronze statues, "Jean who
laughs and Jean who cries"**
after Jean-Antoine Houdon,
c. 1850 Originally interpreted
from an 18thC poem by
Voltaire embodying the
versatile nature of humanity
from happiness to sorrow.
H 20cm x W 10cm x D 8cm.

\$2,750



SILVER SERVICE ANTIQUES

Antique jewellery, silver and objets d'art.

Bill Lowe
9 Quadrant Mall
Launceston, Tasmania
0431 721 421
sjscitycash.com.au
📷 silverserviceantiques
📘 Silver Service Antiques

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

**Swiss 19th century 14 carat
gold snuff box, c. 1870.**
W 7.5cm x D 5.8cm x H 1.5cm
82.8 grams

\$12,500



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

**A Colonial-era Portrait of a
woman wearing an indoor cap
and ornate gold Jewellery,**
in an attractive gilt frame,
probably Australian c. 1840
H89 x W69cm

\$13,500



AUSTRALIAN ASIA ART WEEK (DISPLAY)

Australian Asia Art Week is an international event that brings together collectors, dealers, curators, artists, scholars, and enthusiasts to celebrate the rich and diverse artistic traditions of Asia.

auasianartweek@outlook.com



CERAMIC COLLECTORS SOCIETY OF AUSTRALIA (DISPLAY)

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



Ceramic Collectors Society
PO Box 1, Darlinghurst, New South Wales 1300.
ceramiccollectorsociety@gmail.com
@ceramic_collectors
f ceramiccollectors

BOYAC (DISPLAY)

Home to many of the world's most revered and sought-after fabric houses. They have a global stable of brands across textiles, wallpaper and lighting for residential and contract markets, while also providing leading-edge accessories for interior decoration.

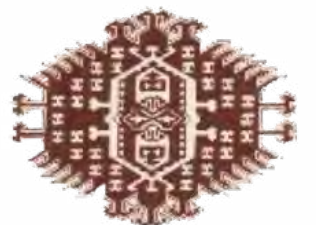
With a strong focus on craftsmanship, quality and diversity, ensuring their collections meet the demands of a broad interior design, architecture and decoration industry. Their wealth of knowledge stems from more than 25 years' experience and commitment to servicing Australia's design community.

BOYAC SYDNEY – HEAD OFFICE
27 Queen St, Woollahra NSW 2025
02 9360 4515
sydney@boyac.com.au
@boyac
f boyac.hq

BOYAC.

ORIENTAL RUG SOCIETY OF NSW (DISPLAY)

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



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

Forest Lodge, New South Wales
info@rugsociety.org.au
rugsociety.org.au

@orientalrugsociety_nsw
f Oriental Rug Society of NSW Inc

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 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](https://www.instagram.com/australianasociety)



STUDIO WILLIAMS (INTERIOR DESIGNER)

Studio Williams is a recently established design office focussing on interior and architectural design. Directors Adam Williams and Erin Field have worked in award winning practices in Sydney over the last 15 years, on a wide range of projects and scales. In our work we allow the unique qualities of each project and client to guide the design outcomes, and rely on our accumulated knowledge and experience to navigate the process, both functionally and aesthetically.

Darlinghurst Studio
 257 Palmer St Darlinghurst NSW 2010

Thirroul Studio
 1/2A Raymond Road Thirroul NSW 2515
 0451 027 274
adam@studiowilliams.net
studiowilliams.net
[@ studiowilliams_](https://www.instagram.com/studiowilliams_)



THE WOODSHED ANTIQUES

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

Graeme Davidson
Ballarat, Victoria
0408 659 249
woodshedantiques@bigpond.com
@ woodshedantiques
f Woodshed Antiques

By Appointment Only



Large Pair of French Porcelain Jardinières.

Decorative porcelain planters meant to hold a potted plant. These have hand painted floral decoration, green glazed interiors, and gilt bronze/ormolu mounts with ring handles and footed bases, c. 1890.
H 34cm x D 29cm

\$4,500 pair

TRINITY ANTIQUES

The finest antique jewellery, including Australian Colonial pieces

Trevor Hancock
Valentine's Antique Centre
Bendigo, Victoria
0431 226 343



**18ct gold & platinum set Art Deco
Black opal and Diamond pendant.**
English c. 1925.
50mm x 22mm

\$15,595

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
f Une Belle Chose by Curium



Johann Loetz Witwe / Moritz Hacker - Mounted 'Papillon' Vase
Austrian, circa 1900
Glass and silvered metal

A fine & rare Art Nouveau iridescent glass vase of dimpled bottle form with frilled rim. Decor from Loetz's 'Crete Papillon' series of green glass with iridescent oil spotting. The silvered metal mounts, in the form of delicate fruit & foliage, created by Austrian metal worker / silversmith Moritz Hacker. Unsigned. Polished pontil mark.

Moritz Hacker (1849-1932) was a Hungarian born metal worker / silversmith working in Vienna in the late 19th and early 20th centuries. He created lamps and other metal decorative objects in the Art Nouveau style. For a brief time he collaborated with Loetz to create beautiful metal mounts on their glass pieces. These pieces are quite rare in the market and very sought after.
H 24cm. Base 9cm diameter. Rim 6cm diameter

\$6,945

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 Valentine's Antique Gallery

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

English Regency Zebrawood Grecian secretaire, c. 1810

A superb and rare English Regency Grecian writing cabinet in richly figured zebrawood, with ebony, goncalo alves, and a beautifully fitted West Indian satinwood interior. This exceptional piece embodies the refined neoclassical taste of early 19th-century London craftsmanship. The upper section features glazed doors enclosing adjustable shelves which is fully lined with the original royal blue velvet. The lower fall-front secretaire reveals a finely detailed satinwood interior with drawers, pigeonholes, and its original inkwells and keys intact. The secretaire desk top is adorned with its original tooled leather top in antique green with gilt keywork. The cabinet is further enriched by original ormolu mounts of exquisite quality—hallmarks of the best Regency period design. Lionhead knockers flank either side of the secretaire front. Gilt bronze half columns decorate both sides and the writing cabinet rests on ball feet. This secretaire is attributed to George Oakley, one of London's most innovative and fashionable cabinetmakers of the period, celebrated for his bold architectural forms and rich use of exotic veneers. It belongs to a small, highly sought-after group of architectural ormolu-mounted zebrawood writing cabinets, closely related to examples held in the Victoria and Albert Museum, London, and the Museum of Fine Arts, Boston. An outstanding example of Regency opulence and craftsmanship—where symmetry, exotic timbers, and gilt-bronze ornamentation unite to stunning effect.

Ex Collection of Lord Wedgwood
H 163cm x W 79cm x D 48cm, open D 82cm

\$39,500



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



THE AUSTRALIAN ANTIQUE & ART DEALERS ASSOCIATION

CODE OF PRACTICE

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

Conciliation Services

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



THE AUSTRALIAN ANTIQUE & ART DEALERS ASSOCIATION

APPROVED SERVICES SCHEME CODE OF PRACTICE

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

Conciliation Services

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.





INTERIOR AND BUILDING DESIGN

STUDIO WILLIAMS

Established by Adam Williams and his life and business partner, Erin Field in 2019, Studio Williams comes with decades of experience between the two – working with illustrious architectural practices such as Burley Katon Halliday (BKH) and Durbach Block Jagers well before each graduated from studying architecture. It was also by seeing how these practices worked that steered both Williams and Field to create their own ‘voice’, now working primarily in the residential sector in Sydney and further afield.

Since the establishment of Studio Williams, the focus has been primarily on residential projects – including new houses as well as alterations and additions of varying scale. From simple reworking of existing homes to significant projects, such as the remodelling of a palatial home in Sydney’s Bellevue Hill – originally a 1960s house - the approach is always a holistic one. For both Williams and Field, the starting point is always about respecting an existing fabric within a home and not simply imposing a faddish solution that may only provide momentary pleasure for the clients. Whether it’s a new kitchen, bathroom and living areas, or a substantial renovation that requires a major restructure, it’s always about how the client lives and the way the spaces should feel – understanding the specific light conditions as much as the connection to a garden or the view beyond. Sometimes, the solution is to increase the amount of floor area. But in some instances, such as a renovation to a house in Petersham, it was about improving the quality of the spaces rather than adding rooms simply for the sake of it. Whether it’s creating spaces, selecting furniture and art or working closely with specialists such as landscape architects, for this duo, it’s about taking a holistic approach in the design.



For Studio Williams, the approach is one that each project is unique – requiring a response to the locale, the site and, importantly, the way their clients live. It’s also important to respond to the condition of any existing building, be it a large home in Bellevue Hill that has experienced a number of renovations, or a small but equally important intervention that changes the way a dwelling can be used and enjoyed. And irrespective of the client’s budget, it’s about going beyond their expectations and providing that element of surprise: something that elevates a project several notches. While some many look at projects in terms of a series of constraints, Studio Williams views these challenges as opportunities to explore and bring solutions to fruition.

By Stephen Crafti

adam@studiowilliams.net
studiowilliams.net

Photography by Prue Ruscoe



HAIRWORK JEWELS

ANNE SCHOFIELD ANTIQUES



Hair brooch mounted on 18ct. gold and set with garnets

Of all the materials used in jewellery, I find the most intriguing to be human hair. It memorialises loved ones passed, and is a keepsake to be truly treasured.

I have recently acquired a superb collection of mourning jewellery made from human hair, the centrepiece of which, is perhaps the most interesting example that has ever found its way into my possession.

It is designed as a large bow applied to an engraved gold base set with garnets. A chain hung with a detachable gold pendant section terminates in a gold locket set with a central garnet decorated on four sides with plaited human hair. Inside the crystal locket on the back is more woven hair surrounded by decorative gold carving.

The brooch has been preserved in mint condition in its original fitted case labelled; 'A. Forrer, Artist in Hair and Jewellery, 136 Regent St, By Appointment to the Queen.'

Forrer was working at this address from 1840 to 1860, and exhibited at the Crystal Palace Exhibition in 1851 where his Hair Jewellery display created great excitement.

Spectators were impressed not only by its beauty but by the incredible ingenuity in its manufacture. If you were skilled at handiwork you were even encouraged to try it yourself, with instructions provided in publications such as 'The Jewellers Book of Patterns in Hairwork', published in London in 1864.

I know how highly skilled these hair artists were as I was once asked to fit a lock of hair from a dearly departed daughter into an antique gold locket. It was extremely difficult to fashion it into a simple coil, let alone an intricate plait, but I eventually managed to tie it with a gold thread to fit the inner case perfectly. The client was so delighted he asked me to do another three!

Forrer's marvellous hairwork brooch came to me accompanied by a portrait miniature on ivory labelled 'Lady Hindmarsh', the wife of the first governor of South Australia, Rear Admiral Sir John Hindmarsh, who held office from December 1836 to July 1838 after which he was recalled to London.

There was also a second portrait miniature of John and Susannah's daughter, Mary Hindmarsh wearing a necklace of plaited hair. Mary married George Milner Stephen, the Colonial Secretary of South Australia from 1838 - 1839, later appointed Acting Governor.



Above right:
Portrait Miniature of
Lady Susannah Hindmarsh
c. 1840

Right:
Miniature portrait of
Mary Hindmarsh 1841





Lyre-shaped gold brooch
with Human Hair



It is important to remember that before the mid 19th century there were no photographic images to remind people of a departed family member, relative or friend. Only very wealthy people could afford hand-painted miniatures, let alone golden adornments made of hair.

Lady Susannah Hindmarsh returned to England and died on the 2nd April 1859. It was then that the mourning brooch was made using her hair. The collection included another exquisite lyre-shaped gold brooch made with human hair, again in its original case by Antoni Forrer.

The wearing of mourning jewellery had become widespread in the 17th and 18th centuries. When the famous diarist Samuel Pepys died in May 1703 he left money in his will to have mourning jewellery made. In fact, he bequeathed no less than 123 rings to his friends and family!

The fashion for mourning rings, pendants, brooches and necklaces, achieved almost cult status during the Victorian era from 1837 to 1901. It peaked after the death of Prince Albert in 1861, and echoed the widowed Queen's protracted period of mourning.

In 2022, I made a donation of antique jewellery to the Powerhouse Museum including several rare examples of 18th and 19th Century mourning jewellery. One of these pieces was an eye miniature surrounded by pearls and plaited human hair.

Some people find it macabre, but I believe mourning jewellery made from this most personal material to be the most evocative of items. They are a lifelong memento of a loved one, worn on the body, close to the heart.

info@anneschofieldantiques.com
+61 2 93631326



FRENCH ORMOLU VASES

CERAMIC COLLECTORS SOCIETY

Ormolu refers to a gilding technique, in which a mixture of finely-ground, high-carat gold is applied to an object of bronze to create a beautiful finish.

These vases also use the technique of 'pâte-sur-pâte' (literally meaning paste-on-paste, also known as 'applied slip' decoration). The method was developed by the celebrated modeller, Leopold-Jules-Joseph Gely (French, 1820-1893), who is responsible for the decoration of this pair of vases. Pâte-sur-pâte involved applying liquid clay (known as slip) to the surface of the object with a brush, then firing and glazing it. In this process, the decorator worked without a mould, creating free designs which were beautifully opaque.

Each vase is signed to the front 'L. Gely' and marked 'S 66' for the Sèvres factory. They also feature a crowned 'N 67', the official cipher of the French Emperor Napoleon III, who was a major patron of the Sèvres Manufactory in the second half of the 19th Century.

Credit: The Louvre Museum, Paris.



Two 'Ormolu' pâte-sur-pâte
matching vases, Sèvres Factory,
France, 1867. Height 20".

The Ceramic Collectors Society was founded on the 13th of September 1949, by a small group of antique dealers and ceramic collectors in Sydney. Its aim is to promote appreciation and knowledge of ceramic art and to form a meeting ground for all those interested in ceramics.

We hold regular meetings and publish a digital Newsletter, 'The Ceramic Collector', six times a year. The Society normally meets on the third Monday of every second month when a talk by a visiting speaker is delivered.

We operate a society stand at the annual AAADA fair in Sydney at which we stage a display of ceramics from our members' collections and canvas membership enquiries. The Ceramic Collectors Society values the support of the AAADA and this opportunity to appear in its seasonal catalogue.

ceramiccollectorsociety.com/



FRENCH ART NOUVEAU AND ART DECO JEWELS

RUTHERFORD JEWELLERY

French artisans have been renowned for their craftsmanship and expertise for centuries. We are fortunate enough to have a remarkable selection of French jewellery pieces in our current collection, particularly from the Art Nouveau and Art Deco periods.

An 18ct yellow gold antique floral bracelet with polished bead feature to centre of links and figure eight connectors, fastening with a concealed clasp and figure eight catch.

Length: 19cm approx

Weight: 16.8 grams approx

Origin: French

Age: c. 1910

E40719



18ct yellow gold antique octagonal link chain with granulated oval beads at intervals, fastening with a bolt ring clasp.

Weight: 22.2 grams approx

Length: 170cm approx

Origin: French

Age: c. 1900

E40725



Platinum ring bezel set with a GIA certified 2.02ct round brilliant cut diamond graded as colour L, clarity P1 on a scrolled undergallery with tiered, pierced shoulders grain set with diamonds, with mill grain edging, on a polished band with French hallmark.

Size H 1/4 (Enquire for resizing)

Total Estimated Diamond Weight: 2.50ct

Weight: 5.40grams

Origin: French

Age: c. 1920

E40150

18ct yellow gold Art Nouveau necklace with three floral swags as centrepiece, connected by individual flowers, two with pearl drops, the chain to the front with an additional four seed pearls, a length of fine trace link chain to either side, fastening with a bolt ring clasp.

Length: 38cm

Weight: 13.60 grams

Origin: French

Age: c. 1910

E40769



Platinum plaque ring set to the centre of the oval shaped top with an antique cushion cut diamond of estimated weight 0.88ct, graded as colour I-J, clarity SI, and surrounding it mixed old cut, early brilliant cut and single cut diamonds, with a scalloped edge and pierced undergallery, to upswept shoulders and a plain polished band with French hallmark.

Total Estimated Diamond Weight: 5.02ct

Colour H-J, Clarity SI-P

Weight: 7.05grams

Origin: French

Age: c. 1920

E21565

Antique French drop earrings in 18ct yellow and 14ct white gold, each set with a GIA certified 1.27ct old European cut diamond both graded as colour J, clarity SI1 and SI2 respectively, in six claw setting, suspended from a flat bar grain set with three small old cut diamonds, to continental hook fittings featuring French eagle head hallmarks.

Total Diamond Weight: 2.63ct

Weight: 2.515 grams

Origin: French

Age: c. 1900

E31326



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ELEANOR RITCHIE HARRISON 1854 – 1895

LAURINE DIGGINS FINE ART

ELEANOR RITCHIE HARRISON

1854 – 1895

Tired Out 1882. oil on canvas

51 x 58cm. signed lower right: E Ritchie

Exhibited: Thirteenth Exhibition, Victorian Academy of Arts, Melbourne, March 1883, no. 8
Literature: 'Ladies' column. Exhibition of the Victorian Academy of Arts', The Herald (Melbourne), 3 March 1883, p3. "In No 8, 'Tired Out', Miss E. Ritchie gives a pleasing picture, the subject is one often seen in real life. A young child, weary with toiling up the [?] sandy ascent, has thrown herself down and fallen asleep, the half cross and wholly tired look still resting on the little face."

Eleanor Ritchie was born in the Western District of Victoria and briefly attended the National Gallery of Victoria School under Eugene von Guerard. Later studies in Europe reignited her desire to paint, further inspired by her marriage in 1883 to the American painter Birge Harrison whom she met in France. They travelled widely including to New Mexico, America, Holland, Germany, Switzerland, France and Australia, in 1889-1891, where her paintings were shown to acclaim. She sent works to exhibitions at the Victorian Academy of Arts in 1882 and 1883, where this painting was shown. She was also included in the Melbourne Centennial International Exhibition of 1888-89 where she was awarded a second order of merit (along with Tom Roberts and Alice Chapman). Eleanor Ritchie Harrison's painting *La Mere Honore* was hung at the Paris Salon in 1886 where her work was also shown in 1887 and 1888.

In 1887, the couple settled for 18 months in Etaples, an area which subsequently attracted many other Australian artists including E Phillips Fox, Tudor St George Tucker, Iso Rae. Tragically, Eleanor Ritchie Harrison died at a young age, following the death of her son in childbirth in 1895. Her name has largely been forgotten by art history, however in the current era of the 'rediscovery' of women artists, the Art Gallery of New South Wales has acquired her painting *A Winter Morning on the Coast of France* 1888 (oil on canvas, 88.x 159 cm) included in the exhibition *Dangerously Modern: Australian Women Artists in Europe 1890 – 1940* (AGSA and AGNSW 2025) along with Hilda Rix Nicholas, Dorrit Black, Margaret Preston and Thea Proctor.

Despite contemporary descriptions reviewing an exhibition in Melbourne in 1891 indicating 18 works, there are currently only 3 known paintings by Eleanor Ritchie Harrison in existence, one of the first Australian women to undertake a career as a professional artist and one of the earliest expatriate artists working in France.

Her paintings received much critical commentary at the exhibition in 1891, recognising the French influence and her ability to evoke atmosphere and human interest and empathy.

"Some of the work, and perhaps the strongest and best of them have been painted in France, and exhibit the influences of the contemporary school of France art upon the executants, both of whom, however, see nature with their own eyes, and interpret what they see with their own eyes, and interpret what they see with an apprehensive feeling of the sentiment both of the scene and of the season, of the period of the day and the cheerfulness or melancholy influences of the enveloping atmosphere. This is especially noticeable in Mrs Harrison's *triste*, *Winter on the Coast of France*, with its cold grey sky, its stretch of sandy heath, and the group of trees contorted by the strong sea-breeze blowing inland." *Art Notes The Argus* Fri 22 May 1891 p 10

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ADA WHITING MINIATURES

ROD TUSON | THE AUSTRALIANA SOCIETY

Unusually for an artist, Ada Whiting nee Cherry (1859–1953) was a celebrated success in her lifetime.¹ In 1900, the first time she submitted a portrait miniature to the Royal Academy in London, it was hung 'on the line' – a small work needs to be exhibited at eye level. Remarkable for a 'colonial', a female, a first submission, and the first Tasmanian-born artist to be exhibited at the RA! The same year, Ada exhibited at the Royal Scottish Academy, the Hibernian and the Paris Salon to considerable acclaim.

Ada had a long career as a sought-after portrait miniaturist, supporting her family of three and even her brother's child. Ada painted quickly and was commissioned by many society figures such as Dame Nellie Melba, Alfred Felton, Sir Edward Holroyd, Lady Davidson, Lady (Pamela) Vestey (Melba's granddaughter), actresses and at least two pastoral dynasties in NSW.

Children feature prominently among her subjects, delicately rendered with sparkling eyes. Young women were popular, several fitting this 1901 description of a miniature on ivory: 'a delicate, softly-tinted gem, of a young lady in evening dress, with daintily modelled shoulders and neck'. Miniature painting was favoured as being 'more permanent and more effective than photography.'²



Ada Whiting (1859–1953),
Portrait of Miss Lilly Suttor, Sydney 1901, watercolour on ivory, 12.3 x 11.0 x 1.4 cm, dated [19]01. Art Gallery of NSW, purchased 1905, accession no 54. Lilly Suttor is probably Lillian Charlotte Suttor (1874–1950).

Ada Whiting (1859–1953),
Portrait of David Mitchell, Melbourne 1903 and later, watercolour with touches of white gouache on ivory, sight 9 cm x 7 cm. National Portrait Gallery, gift of the Mitchell Family 2012. David Mitchell (1829–1916), builder, contractor and businessman, was Nellie Melba's father.



Ada is represented in the National Gallery of Victoria (11 works), the Art Gallery of NSW (4), the National Portrait Gallery (1) and arguably the world's largest private portrait miniature collection, The Arturi Phillips Collection.³ Her works were always signed, often only with her 'AW' monogram of conjoined letters, and a two-digit date.

Ada died at Brighton, Victoria aged 94 on 9 January 1953, survived by her son Saville and his wife Violet. My comprehensive biography of Ada Whiting, my great aunt, is nearing completion. I have tracked down over 100 of her works, including some full-size landscapes and still lifes. Since she painted up to two portraits from life in less than a week, there must be many more which might be included.

Ada Whiting (1859–1953),
The Earl of Linlithgow, Melbourne 1901, watercolour on ivory, sight 6.6 x 5.0 cm, inscribed AW (monogram) / 01, inscribed on reverse: 'Painted by / Ada Whiting / 178 Collins St. / Melbourne / The Earl of Linlithgow'. National Gallery of Victoria, Melbourne, gift of Mrs Violet Whiting, 1989 accession no P221-1989. The Marquess of Linlithgow, as Earl of Hopetoun, was Governor-General of Australia 1901–03.

Ada Whiting (1859–1953),
Portrait of a woman, Melbourne 1913, watercolour on ivory, sight 6.7 x 5.0 cm, inscribed AW (monogram) / 1913, inscribed on reverse Painted by / Ada Whiting / 230 Collins St. / Melbourne / 1913. National Gallery of Victoria, Melbourne, gift of Mrs Violet Whiting, 1989 accession no P218-1989.

Notes

1. Carmela & Roger Arturi-Phillips 'Ada Whiting (née Cherry) (1859–1953), unsung heroine of Australian Art' *Australiana* November 2008 vol 30 no 4 21–23.
2. *Evening News* 5 Nov 1901 p 7.
3. Roger and Carmela Arturi Phillips, *Arturi Phillips Collection: A Catalogue of Portrait Miniatures*, Royal Society of Miniature Painters, Dursley UK 2010.

The Australiana Society

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INTRODUCING HOME COMFORTS

THE JOHNSTON COLLECTION

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

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

Fairhall and the Collection were a gift to the people of Victoria from William Robert Johnston (1911-1986), a prominent Melbourne-born antique dealer, real estate investor, and collector. In line with Mr Johnston's wishes, the Collection is displayed in a regularly re-arranged domestic setting. Visitors have a unique opportunity to examine precious silver, furniture, glass, ceramics, timepieces, and objet d'art without the distraction of ropes or labels.

The Johnston's Collection's summer exhibition is always eagerly anticipated. Last year, *Inspired by Women* -- presented in partnership with the Embroiderer's Guild, Victoria -- featured over fifty beautiful objects from the Guild's historical collections. This year, historical quilts take centre stage.

Home Comforts invites visitors to ponder, 'What makes a home, a home?' Each room of *Fairhall* has been re-imagined, revealing new stories about the meaning of 'home' in the 1700s and 1800s, with a focus on family life. The re-arrangement features a merchant's dining room; a nursery with dolls house and cradle; a breakfast room to enjoy new luxuries such as tea, coffee, chocolate and spices; the commercial world of a gentlemen's study; an elegant drawing room for music and literature; and the work of staff in the kitchen.

The exhibition features beautifully preserved quilts, dating from the late 1700s to 1840s, displayed alongside fine and decorative art treasures from



The Johnston Collection. The precious textiles are generously loaned from the private collection of Melbourne-based textile researcher and historian, Janet O'Dell. A multi-story Georgian-style dolls house -- which includes furniture and decoration inspired by The Johnston Collection -- is also on show.

The exhibition also explores new technological innovations of the Georgian and Regency period: objects and ideas from other lands that brought a new sense of comfort to homes, then and now.

The Johnston Collection warmly welcomes visitors to the AAADA Antiques and Art Fair Sydney to experience *Home Comforts* on their next visit to Melbourne. The exhibition is open Wednesdays to Sundays until 12 April 2026 for pre-booked tours (for individuals or groups of up to 22). The exhibition is accompanied by a stimulating program of lectures, workshops, and events.

For more information, pick up a brochure at the AAADA Antiques and Art Fair Sydney, visit johnstoncollection.org or phone (03) 9416 2515.



THE COLE PEPPERBOX PISTOL, ...FROM HOBART TOWN TO THE EUREKA STOCKADE, ... THE MAORI WARS AND BACK TO TASMANIA. 6 GENERATIONS OF AUSTRALIAN OWNERSHIP.

BILL LOWE SILVER SERVICE



It was an ordinary sort of day in May 2018 when a gentleman walked into my shop with a bag, within was an item that would turn out to be anything but.

He unwrapped a cloth within a bag and pulled out a shiny, black and quite heavy looking pistol with multiple barrels. At first it wasn't apparent that what I was looking at was a 19th century pepperbox pistol, such was the condition, colour and brightness of the finish!

Philip informed me it had been in the family for many generations and was owned by his great grandfather who he described as an early Tasmanian Pioneer. He was referring to Thomas Stanley Cole.



He indicated that it had come through the family to T.S. Cole, though he had no personal knowledge of it prior to his great grandfather's ownership.

I purchased the pistol from him and I was determined to see whether I could trace it back further to its origins.

The first thing to do was to see if I could gently restore it back to some semblance of its originality.

It was painted gloss black all over and the firing mechanism wasn't working. Over a period of time I carefully and painstakingly removed the painted surface to reveal the original patina underneath. The pistol was pulled apart and the inner workings re connected so that the pistol operated correctly. I then measured it and found it to be 20cm long with an overall barrel diameter of 33mm. Each of the six independent barrel openings measured 8.5mm in diameter, equating to .32 calibre.

On completing the conservation work I could ascertain that it was of English manufacture, c. 1850, the barrels having proof marks for Birmingham, England (1813-1855). The butt was made from walnut and cross hatched, and after all the thick gloss paint was removed, engraved decoration adorning the pistol became apparent. The underside of the butt was engraved with the letter "C".

After comparing the engraving that covers the pistol I was satisfied the engraved "C" on the underside of the butt was contemporary to the other engraving and consistent with a manufacturing date of circa 1850 when the pistol was made.

This gave me great encouragement that the pistol was purchased by one of T.S. Cole's direct descendants, the "C" referencing Cole.

The next step was to see if I could trace the Cole Family History back further to as close as to when the pistol was made.

I engaged the help of Sallie Mulligan, a research expert in genealogy and family history. With her help we were able to determine the male relative line of T.S. Cole to whom the pistol may have belonged.

The family tree shown below indicates the earlier descendants of T.S. Cole going back to Phillip's great, great, great, grandfather, Thomas Cole.

Thomas Cole.
12th Foot Regiment (East Suffolk)
b.1815 d.1864
|
John Cole.
12th Foot Regiment (East Suffolk)
b. about 1844 d.1915
|
Thomas Stanley Cole.
b. 2 Feb 1873 d. 1938 (missing, never found)
|
Charles Leonard Stanley Cole.
b. about 1907 d.24 January 1969
|
Donald Charles Cole.
b. 22 Nov 1937 d.7 Jan 2000
|
Phillip Charles Cole.
b.1960 d. 2019

Thomas was an officer in the 12th Foot Regiment; given the date the pistol was made it is highly likely that he purchased it in the UK prior to leaving for Tasmania in 1854.



Tracing the family line through from its first to its last family owner, it seems as though this wonderful multi barrelled pistol had an amazing journey, including a jaunt to The Eureka Stockade and years surviving The Maori Wars in New Zealand, making it very likely, a unique piece of Australian History.

Thomas Cole (b. about 1815.) (GGG Grandfather)

Born in Ireland, Thomas Cole sailed to Australia in 1854 with the 12th Regiment of Foot (East Suffolk) Regiment on the ship Gloucester.

A company of the 1st Battalion, 12th Regiment proceeded from Chatham, England to Cork, Ireland and sailed on the 18th January 1854 in the freight ship Gloucester. Captain Hutchins, Lieutenant Cole, Ensign Wilkie, four sergeants, 102 rank and file, thirteen women and sixteen children arrived one hundred days later in Hobart on the 29th May. (0*)

Shortly after arriving at Hobart, Thomas was sent as part of the contingent to strengthen the military detachment at The Ballarat Goldfields arriving on Monday 4th September, 1854. There had been much dissent around miner's licences and a stand-off now known as The Eureka Stockade is now firmly entrenched in our history.

"A detachment of the 12th Regiment, consisting of 67 men and 1 sergeant, under the command of Lieutenant Cole, arrived on Monday to relieve the body of Pensioners who have for some time been stationed here." (Bendigo Advertiser, The Argus, 9th September 1854) (*)

It is highly likely that Cole would have taken the "pepperbox" with him to Eureka, ...it would certainly



make sense to have a multi chambered gun as a backup to his military firearm and there is evidence that pepperbox pistols were present at Eureka.

An article from The Australasian Historical Archaeology, 23 in 2005, "Curious Matter for Contemplation: A Pistol from Eureka Lead, Ballarat" details the finding of a pepperbox pistol from the Eureka Lead, Ballarat in 1997. It goes into great detail and includes the conservation of the pistol. It bears remarkable similarities to the Cole pistol. It is the identical size and to all intents and purposes appears to be exactly the same model.

The article also discusses the topic of guns on the goldfields at the time.

"In the first instance, the pistol is an example of the kind of personal item owned by many people at the time. Firearms were not at all unusual on the diggings, and are well-documented historically. They were carried by many new arrivals," *1A

Thomas and his detachment of the 12th Regiment arrived in Ballarat just 15 days before The Eureka Battle on the 28th November, 1854. Almost immediately his force was in the limelight.

"A detachment of the 12th Regiment entered Ballarat on 28 November 1854 between nine and ten o'clock at night, and marched through the Eureka Diggings accompanied by some transport wagons. An incident ensued which resulted in injuries to the Drummer Boy, John Egan the publican, Benden Hassell and the carter, George Young. *1B

There is no clear evidence that Thomas Cole's detachment were in the mix of the trouble that was to ensue at the stand now known as The Eureka Stockade.

It is quite possible that as part of the force of the 12th Battalion relieving the pensioners who were on duty at the diggings, they were.

On 9th January, 1856 the guard at Oatlands comprising thirty -four soldiers under Lieutenant Cole, removed to Hobart for embarkation to Adelaide, South Australia. *2

It appears Thomas' time there was short lived as he returned to Hobart on the 25th January 1856. *2

He was promoted to Captain sometime between 1856 and 1859. On the 12th January 1859 three companies of the 1st Battalion including Captain Cole embarked from Hobart on the ship Salem and arrived in Sydney on the 20th January.

On 17th December 1860, Captain and Mrs. Cole sailed to Hobart on the ship Tasmania, just 2 days after him arriving of his second tour of duty.

While no information is forthcoming as to why he left so quickly, it may have had something to do with the impending birth of his daughter born on the 29th May, 1861 at The Military Barracks in Hobart Town. *2A

On the 3rd September, 1863, Captain Cole arrived in New Zealand in command of a contingent of the 12th Regiment that fought in The Maori Wars.

It is reasonable to assume that the pepperbox pistol would have travelled with him. He most likely fought in a number of campaigns, certainly he was at The Battle of Rangiriri. The following is an excerpt from a letter sent to Mr. Teale by QM Laver, quartermaster of the 12th Regiment.

...." I soon rejoined our party but was nearly firing into some of our men who were being mistaken for the enemy. As one was about to fire I challenged and the answer in English soon set matters right. Within thirty yards of the enemy I made my bed, having taken the precaution to bring my waterproof sheet and some blankets. Here I turned in with Captain Cole, Lieutenant Phillips, and Crawhall on

my left, and slept pretty well, although the enemy kept up a blazing fusilade all night and yelled like infernal demons every quarter of an hour. 'Puckeroo the hoyas' kill the soldier!" *3

Thomas was never to leave New Zealand, he died from sunstroke in Rangiriri, New Zealand in 1864. *4

From military records we know that his son, John, also a member of the 12th Foot, was present at The Battle of Rangiriri, (in fact he was presented with a medal for bravery that included a bar for Rangiriri.) It is not unreasonable to assume that this was when the pepperbox passed to him, but more of that later.

John Cole (GG Grandfather) (b. about. 1844)

John was born in England and left as a young child on the ship Gloucester, sailing to Tasmania with his father (Thomas) and mother in 1854.

He followed quickly in his father's footsteps, at apparently 14 years old (1856) he joined his father's regiment, the 12th Foot (East Suffouk), then stationed in Hobart as a drummer boy. There is some doubt as to his age, he may have been as young as 12.

"The Second Recruit Boy John Cole, aged fourteen, was the Battalion's second recruit on the 24th November 1856 in Hobart. No bounty was paid. Cole received one shilling for "Bringing Money and Attesting". His Regimental number was 2.

(PRO3716) The Hobart Mercury reported, under Local Intelligence – Enlisting, on Wednesday the 26th November 1856 – A lad named John Cole was duly sworn in before Captain Bateman yesterday to serve Her Majesty as a soldier in the 12th Regiment. The little fellow went through his exercises in a very smart and soldierly manner, and judging from appearance, won golden opinions from the portly Sergeant who stood looking on with evident approval. The named Captain was not on the Battalion's payroll (PRO3716) for this period and the name is assumed to have been mistyped or Captain Bateman was from another regiment. Cole, born in Hampshire, England, was discharged in New Zealand on the 4th May 1867. (PRO3731)" *5 John Cole was promoted to Private on 25th November, 1857. *6

At 19 years of age, in 1861, John and the 12th East Suffolk Regiment was sent to New Zealand. He was



engaged in the war with the Maoris for some 4 or 5 years, during which time he distinguished himself. On November 20 1863, Mr Cole performed a gallant action for which he received the New Zealand cross "for conspicuous bravery."

"Some of the regiment were crossing a river on a pontoon under a terrible fire when two of the number slipped off into the water. With great presence of mind and courage, Mr Cole hastily snatched up a rope and plunged in to the rescue. He ran the rope round the 2 men and under their arms and effected a rescue. On another occasion, a party was on the other side of the river to the regiment when they were pressed by the natives. All with exception of 2 were able to swim across the river and Mr Cole again came to the rescue. Securing a canoe, he strapped the 2 men to it and swam with them across the stream. Mr Cole received the distinguished service medal with no less than 10 clasps attached to it, he having taken part in the following battles:- Pontoko, Piko Piko, Rangiriri, Rangiawaina, Orkan, Gate Pah, Te Rangai, Pukerimo, Nukermara and Ngutu-o-Te-Mann.

It appears highly likely that either before or during the battle at Rangiriri and prior to his father Thomas' death there, the pepperbox pistol was passed to him.

After the Maoris had been defeated the regiment was ordered back to England and acceding his mother's request, John bought his discharge and returned to Hobart.

Shortly after his return to Tasmania, John was stationed at Port Arthur as a constable and had the distinction while on sentry duty there, of being the 1st in the State to sight the ship conveying the Duke of Edinburgh to Tasmania, The Galatea.

His time at Port Arthur was short lived, he was then to move to the north of the state where he undertook various posts.



His Obituary reported in The North West Post on the 29th March 1915 provides an insight into his future after leaving Port Arthur.

"After 9 months service at the penal settlement, Mr Cole came north and was married at Ross. In 1868 he joined the Territorial Police at Launceston and St Leonards, just outside the city, was his first station. He was then transferred to West Tamar. Having performed some smart detective work on several occasions, his abilities were recognised and in 1877 he was promoted to the rank of sub-inspector and was transferred to Stanley.

He was next moved to Ulverstone, where he encountered 3 ruffians on the bridge one night and received such severe injuries to his head that for a time his condition was extremely critical.

Right up to his death, Mr Cole felt the effects of this attack, which was made with the object of securing possession of the keys of the police buildings.

Mr Cole's next stations were Lefroy, Port Cygnet, Newtown, Devonport and Selby (near Launceston) where he retired in 1897, after a period of 29 years faithful service.

He then paid a visit to New Zealand, but some 16 years ago he returned to Devonport and was appointed inspector to the Devonport Town Board, a position that he held until his death; in fact, only on Monday last he fumigated a house at Spreyton. In that capacity he proved himself a conscientious and capable officer and discharged his multifarious duties in a manner that excited admiration.

About 5 years ago he accompanied the Devonport troop of Boy Scouts to Hobart to meet General Baden-Powell and while at the capital he was presented to the Governor (Sir Harry Barron) at whose request Mr Cole was photographed standing beside the monument erected in Barracks Square to the memory of the members of the 99th Suffolk Regiment who fell during the Maori war. On the

occasion of Lord Ranfurley's visit to Tasmania, Mr Cole was selected as guide to the party on account of his knowledge of the country. He evinced a keen interest in matters appertaining to the welfare of the Empire and as a member of the Devonport branch of the Royal Society of St George, he proved most enthusiastic in infusing interest into the society.

He leaves a widow and five sons – Messrs. William and Frank (Victoria), Thomas (Nabowla), Harry (Devonport) and John (New Zealand) and 2 daughters – Mesdames Neilsen (Pioneer) and Hoberg (Melbourne), for whom the deepest sympathy is felt. The funeral will take place this afternoon leaving his late residence at 2 o'clock for the Mersey Bluff cemetery." ^{*7}

GREAT GRANDFATHER – THOMAS STANLEY COLE b. 2 Feb 1873, d. missing 1938.

As the eldest son of John Cole, Thomas Stanley Cole was likely the next in line to inherit the pepperbox pistol. The last owner of the Cole line who owned the pistol, Phillip, said his father had told him that the pistol belonged to T.S. Cole, his great grandfather.

Little is known of Thomas Stanley's life, it seemed he lived a quiet life in the south west of the state in Nabowla and Adamsfield, a town that no longer exists. Adamsfield was a town of around 1,000 during its hay day as a mining town, one of the world's largest sources of osmium and iridium during the 1920s.

He was postmaster at Nabowla and seemingly both a teacher and postmaster at Adamsfield.

In 1913 T.S. Cole is listed as station and postmaster at Nabowla.^{*8}

In 1932 he listed as miner and teacher at Adamsfield.^{*9}

In 1933 he is listed as postmaster at Adamsfield.^{*10}

Along with the pepperbox pistol I purchased, were some note books that belonged to Thomas. In them are many tales of everyday life and a number of poems seemingly penned by Thomas. They make interesting reading once his scrawling hand writing is deciphered! In 1935, Thomas set out to walk to Deloraine, a trip that would have taken him through some most inhospitable country. It was a trip he was never to complete, having initially been lost and presumed dead.

23rd February 1935 - "Mr. Thomas Cole who set out to walk from Adamsfield through the rugged bush country to the West Coast Road on Saturday, February 23, against the warning of friends, has not yet been heard of, and since Thursday last police troopers have been searching in the vicinity of the Derwent Bridge, near the Iron Store, to which point he was supposed to be making." ^{*11}

At last, 17 days into his journey he made it to Derwent Bridge after coming across the small rescue party that had been searching for him.

13 Mar 1935 - "Seventeen Days in the bush. Mr T. Cole's experience. Severe hardship endured. Summary: Mr Thomas Cole – occupied 17 days covering 60 miles from Adamsfield to Derwent Bridge. He left a note in an unoccupied hut in Rasselas Valley stating he we was going on but the heel of the foot, part of which had been amputated many years ago between the ankle and the toes was worrying him; his specially made boot was becoming the worse for wear." ^{*12}

The article went on to report the various trials and tribulations Thomas encountered including catching and eating a snake after his rations had all but gone. The article makes interesting reading indeed, even mentioning the presence of a large Tasmanian Tiger prowling around the countryside!

One would imagine that after the arduous conditions Thomas Stanley had encountered that he would be unlikely to undertake such a journey again.

Not so it would seem, as in May 1938 he left Adamsfield in the company of Mark McLeod with the intention of prospecting an extensive area of gold bearing country between the areas of Gell River and Lake George ^{*12A}

Some 13 days later, The Mercury Newspaper reported that no word had been heard from the two prospectors.

On the 7th June, News (Adelaide) reported no trace of the missing prospectors, believed lost in the rugged country of the west coast. An aerial search



conducted from Cambridge Aerodrome by Captain E.J. Gregory was forced to return after encountering fog, rain and snow over New Norfolk.

On the 4th August, The Examiner Newspaper reported "Difficult Search Ends." The only traces found were remains of a small fire near Denison Creek and a tent site near King William Range. The search party explored the wilds in the vicinity of Denison Creek, Gordon and Gell Rivers, King William and Prince of Wales Ranges. The extensive search failed to locate Cole and McLeod and Mr. Ogilvie, the Attorney General commented "Unless additional information is available it appears that nothing further can be done."

Nothing further was ever heard from Thomas Stanley Cole, and subsequently he was presumed dead.

Thomas had married Sarah Cleaveland Dymond on the 24th November, 1895 and together they had four children.

One of their children, Charles Leonard Stanley Cole, who at the time Thomas went missing, presumed dead was about 28 years old. He was the grandfather of Phillip from whom I purchased the pistol.

According to Phillip, the pistol was passed down to Charles.



GRANDFATHER -
CHARLES LEONARD STANLEY COLE
b. about 1907 d.14 Jan 1969 Nabowla. Aged 61. *13

There is little known of Charles' life, it certainly doesn't seem to have been out of the ordinary, and although his elder brothers, George and Frank both served in the military during the First World War, Charles did not as he was too young.

He was married on the 18th April, 1936 to Annie Grace Smith, the eldest daughter of Mr and Mrs V Smith of Nabowla.

On the 22nd November 1937 Annie gave birth to a son, Donald Charles Cole, Phillip's father. Charles' last will and testament dated in 1957, notes Donald as the recipient of his motor car and personal effects. It appears that although he was the youngest son of three known, he was the only son mentioned in Charles' will.

Phillip was given the pistol by his father Donald prior to his passing.

Of the pistol, nothing more appears to be known until its appearance in my shop in 2018. It remained in Donald's and Phillip's possession and Phillip remembered little of its life during his life time but believed it was his father who had given it a spruce up with a new paint job!

It is nothing short of remarkable that this wonderful pistol can be traced back six generations of the same family and that its journey was so remarkable. Whether it was fired in anger we'll never know for sure, but given its time at Eureka and The Maori Wars it seems likely that it saw action.

FATHER – DONALD CHARLES COLE
b. 22 Nov 1937 at "Naldera" Hospital,
25 Canning St, Launceston
m. 5 Apr 1958 to Dorothy Frances Smythe
at Scottsdale
d. 7 Jan 2000, bur. Nabowla General Cemetery *14

PHILLIP CHARLES COLE.
b. about 1960. d. 18 December 2019. *14

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- *1A Australasian Historical Archaeology, 23, 2005, A Curious Matter for Contemplation: A Pistol from the Eureka Lead, Ballarat. Barbara O'Brien, Richard Garcia and Susan Lawrence.
- *1B Wickham, D., Gerbasoni, C & Phillipson, W., Eureka Research Directory, Ballarat Heritage Services, 1999.
- *2 From 12th Regiment of Foot (East Suffolk), Service in Australia and NZ 1854-1867, Eureka, Lambing Flat and New Zealand Wars. Volume 1 of 2, Page 71, by Ken Larbalestier, May 2010.
- *2A The Mercury (Hobart, Tasmania, Wednesday, May 22nd 1861)
- *3 From 12th Regiment of Foot (East Suffolk), Service in Australia and NZ 1854-1867, Eureka, Lambing Flat and New Zealand Wars. Volume 1 of 2, Page 290, by Ken Larbalestier, May 2010.
- *4 From 12th Regiment of Foot (East Suffolk), Service in Australia and NZ 1854-1867, Eureka, Lambing Flat and New Zealand Wars. Volume 1 of 2, Page 138, by Ken Larbalestier, May 2010.
- *5 From 12th Regiment of Foot (East Suffolk), Service in Australia and NZ 1854-1867, Eureka, Lambing Flat and New Zealand Wars. Volume 1 of 2, Page 77, by Ken Larbalestier, May 2010.
- *6 From 12th Regiment of Foot (East Suffolk), Service in Australia and NZ 1854-1867, Eureka, Lambing Flat and New Zealand Wars. Volume 1 of 2, Page 84, by Ken Larbalestier, May 2010.
- *7 The North West Post – Obituary, Mr John Cole. 29th March 1915.
- *8 Tas PO Directory (Wise) 1913.
- *9 Advocate Newspaper 26 January, 1932.
- *10 The Mercury Newspaper, 5 May, 1933.
- *11 The Mercury Newspaper, 11 March 1935.
- *12 The Mercury Newspaper, 13 March 1935.
- *12A The Mercury Newspaper, 10th March, 1938.
- *13 Ancestry, Australian Cemetery Index.
- *14 Ancestry, Australia and NZ Find A Grave Index, & The Examiner Newspaper, 24 Nov 1937.
- *14 Carr Villa Record.

Figure 1
Family Tree



ASIA WEEK AUSTRALIA

Asia week Australia is a Showcase of Asian Art across Australia — from ancient treasures to contemporary works. Featuring exhibitions, auctions, and events that connect collectors, scholars, and art lovers with the rich cultural heritage of Asia.

We are pleased to share that the Asia Week Australia has been formally invited by the AAADA (Australian Antique & Art Dealers Association) to participate in this year's AAADA Sydney Fair. This marks our first participation in the event and represents an important step in our mission to share Asian art and culture with a broader audience. We see this as a valuable opportunity to foster greater cultural exchange between Australia and Asia. Looking ahead, we hope to collaborate further with AAADA and other local art institutions to promote and celebrate Asian art across Australia.

This exceptional gold belt and garment hook dates to the Warring States period (475–221 BCE), one of the most dynamic and artistically rich eras in ancient Chinese history. This piece is a rare survivor and a testament to both the technical mastery and elite status of its original owner. During the Warring States period, noble classes across rival states used personal adornments as expressions of wealth, authority, and social rank. Belt hooks (or dai gou) were functional accessories used to fasten garments, but more importantly, they served as visible indicators of one's status and taste. Most belt hooks from this period were made from bronze, occasionally inlaid with gold or silver.

A piece fashioned entirely from gold is exceptionally rare and would have been worn only by individuals of the highest rank—likely royalty or aristocrats of considerable wealth and influence. At 66.4 grams, this hook is not merely ornamental but substantial in both material and value. Its mass and purity speak to its intended use as a prestige item rather than a simple utilitarian object. While detailed imagery is not available, similar gold belt hooks from this period often display elegant curves, zoomorphic motifs, and precise engraving. These were crafted using advanced techniques such as lost-wax casting, fine chiseling, and surface finishing, all of which required exceptional skill. The inclusion of a fitted presentation box suggests this object has been carefully maintained through generations. Its condition, weight, and completeness make it not only a rare archaeological artifact but a museum-grade collectible. *Published in C.C. Teng's annual calendar in 1996*

auasianartweek@outlook.com

A Rare and Exquisite Gold Belt
and Garment Hook.
Warring States Period (475–221 BCE)





NED KELLY IVORY WALKING STICK HANDLE

J.B. HAWKINS ANTIQUES

Ned Kelly's helmet carved with the bullet marks that provide an accurate identifier of both the helmet and the vizor. Enigmatically Kelly must have turned when wounded receiving four bullets neatly grouped in the back of the head. Circa 1900 by Kingston & Lord walking stick makers Melbourne with tapered octagonal tiger blackwood stick and original ferrule. The location in Melbourne of the helmet at this time is unknown.

The accuracy of the carved detail displayed by this ivory walking stick handle makes a considered addition to the research into this particularly complex subject. Hare died in 1892 when Treede who gave his occupation on his citizenship certificate as ivory carver. He was working in partnership with Prenzel as: *Treede & Prenzel, architectural modellers, designers and woodcarvers, in Melbourne.*



The silver mount to the ivory handle is stamped KINGSTON & LORD MELB. Following his father Robert's occupation, Edward Kingston (c 1841–1934) opened an umbrella shop in the late 1870s in the Royal Arcade, later operating in Swanston St 'opposite the Town Hall porch', with a factory at Collingwood. Kingston and Richard Lord formed a partnership which was dissolved in May 1892, the business continuing as E Kingston & Co.

When Edward Kingston retired in 1912, the firm, run by his son Edward Birch Kingston (1879–1960) and Richard Lord (c 1861–1935), reverted to 'Kingston and Lord' from 1912 until 1929.

MEDALS: CHARLES II AND AUSTRALIA

PETER LANE | THE SILVER SOCIETY OF AUSTRALIA

The First medal depicts Charles II and Catherine and alludes to colonization. The second medal depicts Charles II's mistress and was struck 250 years ago.

Both depict a portion of the Australian coastline.

1670 Charles II British Colonization medal

Obverse: conjoined busts of Charles II and Catherine of Braganza facing right, he wearing a breast plate and her draped. Around, CAROLVS. ET. CATHARINA. REX. ET. REGINA [Charles and Catherine King and Queen].

Reverse: a globe depicting all the continents; Antarctic and Australia (west coast only) joined as one land mass. Around: DIFFVSVS IN ORBE BRITANNVS 1670 [Briton spread over the world].

Metal: silver. Size: 41mm. Engraver: John Roettier 1631-1703, born Antwerp, arrived in England 1661.

This medal alludes to the dowry brought with Charles's marriage to Catherine, which laid the foundation of the British Empire in India or possibly to the acquisition of territory notably in North America and Asia.

Charles II (1630 –1685) in 1660 was restored as king of England, Scotland and Ireland. In 1670 he married Catherine of Braganza (1638-1705). Catherine was born into the House of Braganza, the most senior noble house in Portugal which became Portugal's royal house after Catherine's father, John, 8th Duke of Braganza, was proclaimed King John IV, after deposing the House of Habsburg, in 1640.

Duchess of Portsmouth medal circa 1673

Obverse: Duchess facing right, around, LVCI A DVCHISS PORTSMOVTHEMSIS [Lucy, Duchess of Portsmouth]

Reverse: Cupid seated on the world, facing right, around, OMNIA VINCIT [[love] conquers all]. The western half of Australia is visible.

Metal: silver. Size: 28mm. Engraver: George Bower (1664–1689) Mint: Royal Mint London.

This satirical medal commemorates the title of Duchess of Portsmouth having been conferred on the 19 August 1673 on Louise de K rouaille (1649-1734). The Duchess was a mistress of Charles II of England. He gave her the titles of Baroness Petersfield, Countess of Fareham and Duchess of Portsmouth. Around 1675 she brought to Charles' attention a young Frenchman who proposed a solution to the longitude problem. While the Frenchman's proposal was ineffective, it led Charles to establish the Royal Observatory, Greenwich.

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





Sampler made for Thomas Rice, Lyndoch Valley, South Australia, c. 1860, cotton threads on linen, 39 x 42 cm. Maker unknown, but possibly made by his wife Jane Rice or one of their daughters-in-law. Photograph courtesy Leski Auctions. Private collection, Sydney.

THOMAS RICE'S SAMPLER, LYNDOKH VALLEY, SOUTH AUSTRALIA

NICOLA KISSANE | THE AUSTRALIANA SOCIETY

Embroidered samplers worked in various stitches by girls or young women to demonstrate their needlework skills. Typically, samplers include the alphabet, some mottoes, and simple pictures and patterns, often with the maker's name and the date. This mid-Victorian sampler is a tribute to Thomas Rice (1808–1887), patriarch of the Rice family in South Australia, with an elevation view of his single-storied home Rose Cottage at Lyndoch in the Barossa, plus plans of its fenced stockyard and garden, with paths and ornamental borders.

This sampler has a particularly important place in Australia's textile history. By identifying the location as 'Lyndoch Valley South Australia', one of the earliest European settlements, the stitcher has located it firmly in the early years of that colony (plate 1). The simplicity of its design contrasts with the bigger picture behind it. The maker's needle 'drew' the picture of a specific house and its garden.

The man to whom it was dedicated, Thomas Rice, did not become a politician or a celebrity; however, he and his family are representative of the early British migrants whose hard work was essential to the success and prosperity of the young colony. The traditional verse crammed around the cottage's grounds reminds the viewer to cherish memories.

*When this you see remember me
and bare (sic) me in your mind
let all the world say what they will
speak of me as you find.*

The information learned about old samplers is usually the tale of the girl who stitched it. However, the sewer of this sampler remains anonymous. This stitcher's intent was to commemorate the man and his home, which represented his success in providing a prosperous life in the young colony.

The Rice family

After a five-year collaboration of several descendants, Thomas Rice's family history, *Thomas and Jane Rice Family, 1850–1993, Early Settlers of*



1875 Hundreds of Barossa. Thomas Rice's Section 3048 is highlighted in red. Cadastral Maps SLA.

South Australia, was published in 1993¹. This provides comprehensive coverage of their historical background from the dark ages of 9th-century Wales through to the turn of the 20th century, and the many descendants of the Thomas and Jane Rice family (plates 3–4) in Australia. The Rice name had various spellings through the years. It was anglicised from Rhys to Rice at the end of the 16th century. In the early years, the Rice/Rhys family includes a couple of beheadings, some High Sheriffs and Members of Parliament. Church registers in Waddesdon show the name Rice in the 1660s through to the 1920s.

The Thomas Rice named on the sampler was born in Waddesdon, Buckinghamshire in 1808. In 1829, he married Jane Syred (1806–1895). The 1841 census records his living with Jane and four sons in Little End, Waddesdon and his occupation is agricultural labourer². His occupation and his skills are the key to his achieving a good living in the colony for his family. By 1848, when Thomas applied to emigrate to South Australia, both his parents had died.

In 1850 with his wife and six sons – Edwin (1830–1925), Mark (1833–1855), Ezra (1837–1919), Abel (1839–1892), Obadiah (1842–1921) and Levi (1845–1906) – Thomas embarked on the barque *British Empire* and sailed to the antipodes. The ship left Plymouth on 30 April and arrived at Port Adelaide 107 days later on 14 August, embarking 243 Government immigrants³. The grateful passengers, including Thomas, Edwin (recorded as 'Edward', aged 20) and Mark (aged 17) Rice signed letters thanking Captain James McEwen, his Chief Officer J Starcich, and Superintendent Richard Colthurst

for their care and attention⁴. Thomas Hardy, who went on to become one of the largest winemakers in the colony, also sailed on this voyage.

Thomas Rice and his family were soon established in the Lyndoch area in the Barossa Valley, 58 km north-east of Adelaide, a fertile valley where his agricultural skills were put to good use (plate 2). A nephew, Joseph Rice, son of Thomas's brother William, had arrived in Sydney in 1849 and later settled in South Australia. Perhaps this connection helped guide the family's arrival. Thomas established a partnership with his 20-year-old son Edwin, which was dissolved by mutual agreement in 1854⁵. In 1855, Edwin moved with his wife to Levi's Waterholes and took up larger acreage. There he proved to be an astute businessman, and by his later years he was known as the 'Father of Dutton' for his role in the local community, undoubtedly continuing the skills learnt from his father.

Barossa West District Council granted Thomas Rice slaughter licences in 1854 and 1859. He won praise for his 'best eight bushels' of wheat in February 1856⁶ exhibited at the Gawler Agricultural and Horticultural Society Show. Through the years, Thomas acquired several parcels of land, having tenants and his sons working his properties. Sadly, the second son, Mark died at Rose Cottage in 1856 of typhus, according to the family history.

The family residence at Rose Cottage, named in the sampler, is confirmed in the notice for the auction of farming stock, implements and household furniture in an end-of-lease auction to be conducted by Carl Von Bertouch on the property on 20 March 1866 (plate 6).⁷



This family photograph is identified as Thomas Rice (1808–1887), c. 1870–80.



This family photograph is identified as Jane Rice (1806–1895).

Another notice in 1868, warning of his intention to destroy any ‘pigs, goats and fowls’ trespassing on four specified properties, demonstrates that he had several land holdings at that time. The Rice family became well known in the district as hard workers. Edwin, Ezra and Abel farmed locally and fathered large families. Levi, the youngest son, worked as a butcher for some time before heading to the West Australian gold fields.

Thomas retired from farming, aged about 65, in 1873,⁸ having sold his farm at Primrose Hill, which was two miles south-west of Lyndoch. Again, he auctioned hay, animals, farm tools, wine presses, etc, plus two stone cottages (one of four rooms and one of three rooms) in Lyndoch – lunch was provided at the clearing sale. In his later days, his name still appeared in the newspapers. As a ratepayer, he signed a notice of thanks and encouragement to John Howard Angas to stand again for the House of Assembly in 1873.

Thomas Rice died in 1887, Jane in 1895. They are buried in the Lyndoch Public Cemetery with other family members. From the family research we have copies of photographic images of both Thomas and Jane which hung in the home of one of the editors of the family history. Thomas is depicted as an older man, his dress affirms his prosperity, with starched white shirt, a silk bow tie and a velvet waistcoat with a watch chain. The image of Jane is of a younger woman wearing a crocheted collar on a simple dress.

The sampler

The sampler was stitched with cotton threads on a piece of linen, which has been joined horizontally across the middle. Was there not a sufficient size of cloth available? Did the design grow as it was worked? We do not know. However, this join is original: the stitching pattern and threads continue across it. The sampler’s motifs are classic but personally adapted, creating a unique piece showing a house with three windows and two doors, a formally laid-out garden, a stockyard with post and rail fencing, two tethered dogs and two (fruit?) trees with birds (parrots?) atop. Two bushes either side may be rose bushes, which would be expected at ‘Rose Cottage’. The cottage is shown in frontal elevation, the stockyard and garden in plan.

The sampler may never have been framed as the colours on the front and back of the fabric are very much the same, not showing more fading on the

The schoolhouse at Piltawodli, sketched in the diary of W A Cawthorn (1825–1897) 1843. Mitchell Library, SLNSW Ref CYA, part 3, p 254.

Advertisement for auction sale of Thomas Rice’s farm equipment at Rose Cottage, South Australian Weekly Courier 10 March 1866 p 8.

On TUESDAY, March 20.
AT ONE O’CLOCK.
AT ROSE COTTAGE, ON SECTION 3018,
BAROSSA, NEAR LYNDOCH VALLEY.
C. VON BERTOUCHE is instructed by
Mr. Thomas Rice (on account of expiration
of lease) to sell, as above, by public auction—
6 FILLIES and 1 COLT
3 head of Cattle
1 very superior Bull, by imported stock
Spring-Cart and Harness
2 Ploughs, 2 Sets of Harrows
Thrashing-Moller, Cornbags and Sieves
Portable Forge and Tools
Chaffcutter and Churn, on stand, both new
Dray Harness (new) and Plough Harness
Casks, Cheese-Vats
Some Household and Kitchen Utensils
Terms at Sale. 69 76



front. Below the house and garden is a verse which was popular on Victorian era samplers and other mementoes. Across the bottom, the place names ‘Lyndoch Valley’ and ‘South Australia’, perhaps added as an afterthought, affirm the location, and enrich its historical value.

Houses were popular motifs on samplers in the 18th and 19th centuries where they were depicted in many shapes and sizes. The cottage on this sampler is unusual as a single-story building with three four-paned windows and two doors. The distinctive fenced stockyard and garden suggest a pleasant and productive family home. The smoke drifting from the two chimneys implies a hospitable welcome. It is curious to see a similar, simple architectural style in an Indigenous school house at Piltawodli, as sketched by W A Crowther in his 1843 diary (plate 5).⁹ This building had been built by early German missionaries, who focussed on educating the ‘Adelaide tribe’ and documenting their language, now known as Kurna.

The provenance of the sampler is still being sought. It is believed to have been found in England some years ago and sent to Melbourne for auction in 2024 by Leski’s.¹⁰ Its family story is a wonderful illustration of how one family came to the young colony and prospered. Jane Syred’s sister Rebecca is recorded in the 1851

and 1871 English censuses¹¹ as being a lacemaker, an occupation requiring skilful fingers. Jane’s role as the mother of six sons was undoubtedly a busy one, with a large quantity of making and mending of clothes; perhaps, she sewed the sampler joining two pieces of left over cloth, commemorating the family’s first home in South Australia and her husband.

Notes

1. Peter M Rice & William M Rice (eds), *Thomas and Jane Rice Family 1850–1993: Early Settlers of South Australia*. The Thomas and Jane Rice Family Committee, Eden NSW 1993.
2. National Archives 1841 England Census. Parish Waddesdon, Buckinghamshire, Book 17, Folio 5, Page No 4.
3. Shipping Intelligence, *South Australian Register* 15 Aug 1850 p 2; *Adelaide Times* 15 Aug 1850 p 2.
4. Advertising, *Adelaide Times*, 17 Aug 1850 p 5.
5. Advertising, *Adelaide Observer* 6 May 1854 p 1.
6. ‘Gawler Agricultural and Horticultural Society’ *Adelaide Times* 22 Feb 1856 p 3.
7. Advertising, *South Australian Weekly Chronicle* 10 Mar 1866 p 8.
8. Advertising, *Bunyip (Gawler)* 22 Mar 1873 p 2; *Adelaide Observer* 22 Mar 1873 p 8.
9. <http://missionaries.griffith.edu.au/mission/piltawodli-native-location-1838-1845>
10. Leski’s Auction, Melbourne 25 May 2024 lot 442.
11. England Census 1851: Class: HO107; Piece: 1721; Folio: 543; Page: 3; GSU roll: 193629.

The Australiana Society
secretary@australiana.org.au
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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 2025 - 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 a 17th Century tapestry, European textiles, handmade rugs, and sumptuous soft furnishings.



AA&ADA 2023



AA&ADA 2025

RARE AND SIGNIFICANT ANTIQUE OPAL JEWELLERY

TRINITY ANTIQUES

Known for supplying jewellery to Australia's major public galleries, Trinity Antiques is offering an unique collection of antique Australian opal jewellery.

Ranging from rare black opal and diamond pendants and earrings to boulder opal pendants from the 1920s. This display is probably the largest since Trinity Antiques loaned pieces to the important 'OPALS' exhibition in the South Australian Museum in 2015. The opals come from Australian mines in Queensland; Quilpie and Winton and from South Australia; Coober Pedy, Mintabie and Andamooka.

For the first time, a significant collection of Australian opals set in either platinum or gold and crafted in Australia and abroad. This display of such amazing pieces which, because of their age and pedigree are unable to be reproduced and are lucky to have survived the ravages of changing taste and a belief their gold settings are more valuable than the ever decreasing supply of Australian opal.

tcfhancock@hotmail.com



Platinum and gold set diamond and black opal pendant/ brooch. French c. 1910

Pair 18ct gold set diamond & black opal ear pendants. Australian made c. 1950. 26mm x 10mm

15ct gold set Australian boulder opal lavalier. c. 1900



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PENTIMENTO

NECESSAIRE

Tortoiseshell inlaid with silver & mother of pearl, with a hand painted central miniature
France, circa 1840. H 9cm x W 6cm
\$400

ETUI

Tortoiseshell needle case inlaid with silver & mother of pearl. England, circa 1860
H 9.5cm x W 4cm
\$350

A miniature of household items
Sterling silver, all marked, various dates.
Birmingham 1905, 1907, 1911, & 1977.
Tray L 11.5cm x W 7cm
\$550 collection



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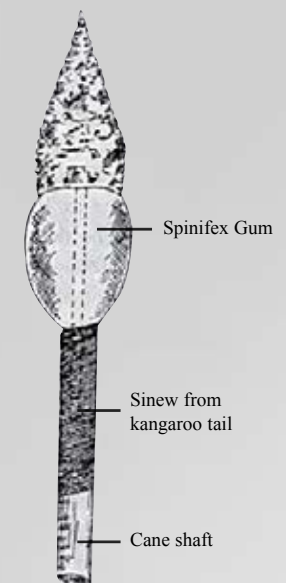
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A truly wonderful 'Kimberley Point' chert spearhead, made by a Western Desert First Nations Australian craftsman using traditional skills, mounted as a brooch in 9 carat gold and marked by the jeweller Mark Levinson before 1900 in Perth, joining our two cultures. The chert spearhead may have been collected on the Carnegie Expedition (1897–98), predating the introduction of glass 'Kimberley Points'.

Jeweller Hyman Levinson arrived in Melbourne in 1854, bound for the Ballarat gold fields, where he set up business in a tent as a gold bullion dealer. His brother Mark joined him from their family watchmaking business in Sheffield in 1861. Hyman moved to Melbourne in 1877, where he retired in 1888, and died on 21 April 1905 at Beaconsfield Parade, St Kilda, aged 71.

Mark Levinson (1848–1912) took over the Ballarat business before moving with his family in 1893 to Perth. Dorothy Erickson in *Gold and Silversmithing in Western Australia* pp 118–119 notes that the firm employed over 100 staff in the 1920s and illustrates a knapped milk glass spearhead mounted in gold by Levinson in Perth.

David Carnegie illustrates a Kimberley Spear in his *Spinifex and Sand. A Narrative of Five Years' Pioneering and Exploration in Western Australia*. The finest pre-contact stone spearheads are of superior manufacture and much more deadly than those made later from glass bottles or telegraph insulators.

Flintknapping a Kimberley Point: www.youtube.com/watch?v=nB5RdT9PuRo&t=66s





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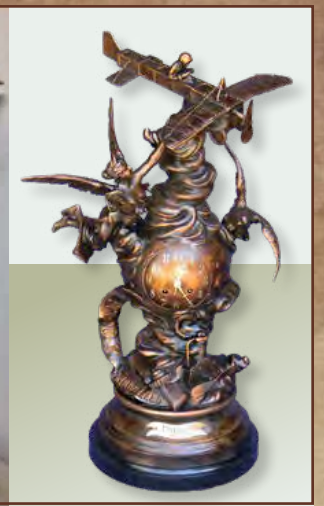
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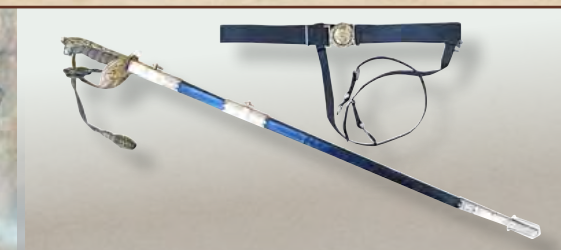
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