

ANTIQUES & DECORATIVE ARTS FAIR MELBOURNE

AA&ADA

2026 CATALOGUE

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



WELCOME

Step into elegance at the AAADA Antiques & Decorative Arts Fair Melbourne 2026, held at the iconic Malvern Town Hall. Discover a carefully curated selection of fine furniture, decorative arts, 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, talks and guided tours.. Join us at Malvern Town Hall from 30th April to 3rd May 2026 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 643 Woollahra NSW 1350
T: 0498 059 661 | E: info@aaada.org.au
AAADA.ORG.AU  



CONTENTS

- 4-9** FAIR INFORMATION
- 10-11** FAIR MAP AND DIRECTORY
- 12-36** EXHIBITORS
- 38-39** CODE OF PRACTICE - MEMBER & SERVICE PROVIDERS
- 40** OBJECTS WITH A LIFE BEFORE YOURS
- 42** REIMS CATHEDRAL: ORIGINAL RESTORATION CASTS FROM THE COLLECTION OF CHARLES AUFFRET
- 44** THE WAIT PAYS OFF
- 46** HILDA RIX NICHOLAS 1884 - 1961
- 47** BOW PRUNUS BLOSSOM TEAPOT
- 48** MORE THAN GOLD THE IRREPLACEABLE STORIES
- 50** MATCHSTICK
- 52** ANIMATING ANTIQUES FOR CONTEMPORARY AUDIENCES CUT
- 54** BY CANDLELIGHT. THE ORIGINS OF OLD MINE AND OLD EUROPEAN DIAMONDS
- 56** FOSTERING THE APPRECIATION OF SILVER
- 58** GET TO KNOW THE DESIGNER
- 62** RUNNING OUT OF TIME
- 64** HAIRWORK JEWELS
- 67-75** AAADA EMPORIUM
- 76-81** DIRECTORY OF MEMBERS & SERVICE PROVIDERS

COVER: Australian Antique & Art Dealers Association

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 | [@](#) [f](#)

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



VENUE

Malvern Town Hall
1251 High St Malvern VIC 3144

OPENING PREVIEW

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

Thursday 30 Apr 4:00pm to 8:00pm

Advance: \$40

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

GENERAL ADMISSION

Friday 1 May 10:00am – 6:00pm

Saturday 2 May 10:00am – 6:00pm

Sunday 3 May 10:00am – 4:00pm

Advance: \$20

Full Price: \$25 (Save \$5)

Concession: \$15

Under 18 & Students: FREE

Valid student ID required for entry (18+)

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

Although tickets are allocated to a particular date, they are valid for any general admission day (1-3 May), with return entry tickets available.

CAFE & BAR

Friday 1 May 10:00am – 6:00pm

Saturday 2 May 10:00am – 6:00pm

Sunday 3 May 10:00am – 3:30pm

GETTING TO THE FAIR

PARKING

Limited parking is available at Malvern Town Hall and on surrounding streets. We recommend walking, cycling, or using public transport. If you choose to drive, please allow plenty of time to find a parking space.

PUBLIC TRANSPORT

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

The following tram routes are available:
– Tram Route 6 (Moreland to Glen Iris) Stop #44 (Glenferrie Road and High Street).
– Tram Route 16 (Melbourne University to Kew) Stop #57.

RIDESHARE

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

ACCESSIBILITY

Malvern Town Hall is accessible, with wheelchair access, ramps, and designated parking spaces for those who require them.

FAIR INFORMATION

EVENTS

The AAADA Antiques & Art Fair Melbourne 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, decorative arts, 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



TALKS AT THE FAIR

Featuring leading experts and artists. Drawing on decades of experience, they will share insights into the history, design and collecting.

Friday 1 May
1:00pm – 2:00pm – **Trevor Hancock**
Golden Assets – Changing Values and Styles in Jewellery

Saturday 2 May
11:00am – 12:00pm – **Alissa Duke**
You Can't Draw in Books? – Turning unwanted books into objects of art

Sunday 3 May
1:00pm – 2:00pm – **Genine Wallinga**
Little Treasures – Pieces from the Hoi An Hoard



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 Stage area.

Friday 1 May
11:00am – 11:30am - **Andrew Dixon**
Fair Highlights

Saturday 2 May
2:00pm – 2:30pm - **Andrew Dixon**
Fair Highlights

Sunday 3 May
11:00am – 11:30am - **Mark Howard**
Fair Highlights

*No booking necessary. Seating is available, but limited, with additional space for standing guests. Included in your general admission ticket (1-3 May).

Although tickets are allocated to a particular date, they are valid for any general admission day (1-3 May), with return entry tickets available.

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 1 May 3:30pm – 4:30pm

Saturday 2 May 3:30pm – 4:30pm

Sunday 3 May 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 (1-3 May)

OPENING PREVIEW

The Opening Preview offers the opportunity to be among the first to view and acquire antiques, decorative arts, design, and jewellery—from antiquity to contemporary while sipping wines from Scotchmans Hill

Thursday 30 April 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 Malvern Town Hall.

Friday 1 May 4:00pm – 6:00pm

Saturday 2 May 4:00pm – 6:00pm

*Included in your general admission ticket (1-3 May)

WIN \$1,000

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

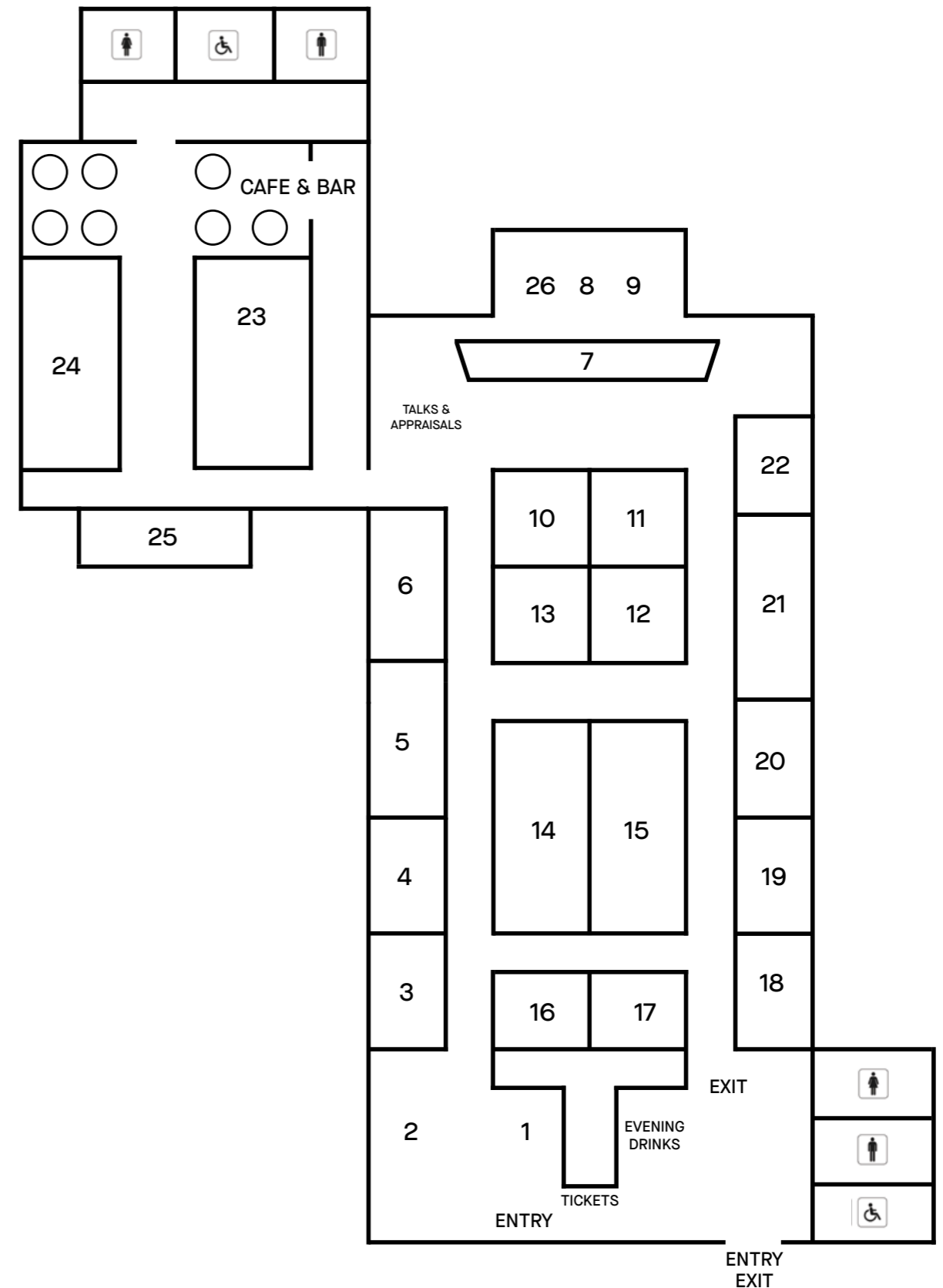
All admission tickets purchased online are automatically entered. For eligibility check our [Terms and Conditions](#).

Entries close 11:59pm, 28 April 2026 (AEST)



STAND EXHIBITORS

- 1 THE JOHNSTON COLLECTION PARTNER
- 2 VINCENT JENDEN DESIGN
- 3 CHINEUR ANTIQUES
- 4 TRINITY ANTIQUES
- 5 SIMPSON'S ANTIQUES
- 5 EVANDALE ANTIQUES
- 6 SILVER SERVICE ANTIQUES
- 7 RUTHERFORD JEWELLERY
- 8 THE AUSTRALIANA SOCIETY DISPLAY
- 9 CERAMICS & GLASS CIRCLE OF AUSTRALIA DISPLAY
- 10 SHAWBROOK ANTIQUES
- 11 ETRURIA ANTIQUES GALLERY
- 12 PENTIMENTO
- 13 ANTIQUARIAN ELIZABETH SYBER
- 14 VALENTINE'S ANTIQUE GALLERY
- 15 LAUDER & HOWARD ANTIQUES & FINE ART
- 16 ANTIQUE & UNIQUE JEWELS
- 17 WALTER & CO
- 18 ROBERT METSELAAR GUEST
- 19 ANTIQUITIES AUSTRALIA
- 20 THE ANTIQUE GUILD
- 21 MARK KORONOWICZ ANTIQUES
- 22 UNE BELLE CHOSE BY CURIUM
- 23 THE WOODSHED ANTIQUES
- 24 LAURINE DIGGINS FINE ART
- 25 CARL WANTRUP ASIAN ART
- 26 THE SILVER SOCIETY OF AUSTRALIA DISPLAY



ANTIQUARIAN ELIZABETH SYBER

Vintage jewellery and decorative arts from around the world

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



**Pair 9ct gold and opal
Brittanic cufflinks**
c. 1950
\$1,400

ANTIQUUE & UNIQUE JEWELS

Antique, Vintage and Modern Bespoke Jewellery

Leigh Enever
Albury, New South Wales
l.se@bigpond.com
antiqueanduniquejewels.com

Trading at fairs and online



**Vintage Amethyst &
Pearl flower dress ring**
in 9ct yellow gold.
Hallmarked - London
England 1965.
\$4,890

ANTIQUITIES AUSTRALIA

Antiquities, Religious and French Art.

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

Large Indo-Iranian bronze bowl with extensive band of decoration below a stepped lip, including Lions, Zebu Bulls, Horses and peacocks. (Old repair to rim area) 1000 BC
28cm diameter x H 13cm
\$6,995



Elamite copper/bronze cast bull. Elam was an ancient civilisation centered in far West and Southwest of Iran. 2 millennium BC
Height of bull 13cm x L 15cm.
Plus a 4cm high wooden and perspex stand
\$5,995



Iron Age Votive torques in the form of stylized bulls horns 4th to 1st century BC.
Ancient Cambodia.
Width of horns 35cm x H 14cm.
Height on stand 41cm
\$1,350

Alabaster South Arabian plaque with Bulls Head 3rd to 1st Century BC
Height of plaque 15.5cm x W 13cm.
Height on stand 19.5cm
\$2,695

Western Asiatic solid cast bronze standard finial in the form of 4 sitting camel protomes. 1000 BC Greater Persia. 15cm in diameter height 8cm plus a 4cm high wood and perspex stand
\$7,995

CARL WANTRUP ASIAN ART

Dealing in historical Japanese, Chinese and Korean historical arts including tea ceremony arts, ancient ceramics, sculpture and paintings and screens. Carl is also an Approved Valuer under the Australian Government's Cultural Gifts Program.

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

Bronze pear-form vase
Korea, Goryeo Dynasty (918-1392),
12th century

Of beautifully proportioned pear shape cast in heavy, high copper-content bronze (known as *sawari* in Japan), embellished with four raised horizontal lines to the body and neck, two horizontal incised lines to the shoulder and three within the mouth, with a beaded mouth rim, the rich verdigris patina ranging from deep olive green to brighter coppery greens.
H 32cm x Diam 17cm. Together with an old Japanese fitted wooden box.

This example is raised far above the usual examples seen of its type, in the heaviness of the casting (most are very lightly constructed), the particularly graceful proportions, the extra-fine and well-executed details of the raised rings and incised lines, the beaded mouth rim, and the wonderful and mostly intact patina.

\$3,850



CHINEUR ANTIQUES

Chineur Antiques offers antique and vintage pieces, with a focus on decorative arts, glass, silver, jewellery, and other distinctive objects. The business emphasises quality, craftsmanship, and historical interest, with items chosen for their character, decorative appeal, and lasting value.

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

By appointment only

Charles Schneider Vase, France, c. 1928–1932
A frosted glass vase of cylindrical form, cut away to create a brilliant zigzag pattern. Signed Schneider on an applied violet foot.
Literature: Similar vase as seen on page 153 of book 'Charles Schneider, French Art Deco Glass', Tiny Esveld/Marie-Christine Joulin; also 'Schneider' page 156 by Edith Mannoni.
Provenance: The Kenneth Brown Collection of Glass.
\$1,375

Charles Schneider Vase, France, c. 1928–1930
A frosted glass vase of cylindrical form raised on a black circular foot. The body features a graduated amber to clear ground, moulded in relief with repeating geometric panels and finished with a criblé surface texture. This restrained, architectural design reflects the later Art Deco production of the Schneider workshops and the shift towards modernist forms in the late 1920s. Signed to the side of the foot. Provenance: The Kenneth Brown Collection of Glass.
\$1,375

Charles Schneider Vase, France, c. 1928–1932
A glass vase of cylindrical form, featuring a wheel-cut sun and radiating beams on a pink textured ground. Signed Schneider. Provenance: The Kenneth Brown Collection of Glass.
\$1,150

Charles Schneider Vase, France, c. 1928–1932
A conical form in smoky brown glass featuring acid-etched leaf or scale-like motifs with alternating frosted and polished panels. Signed SCHNEIDER to the foot rim. Provenance: The Kenneth Brown Collection of Glass.
\$1,375



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

A fine and unusual basalt figure of Mercury, Messenger of the Gods and God of commerce. H 29cm. Wedgwood c. 1870

\$1,800



EVANDALE ANTIQUES

Australian colonial furniture. Country and Georgian furniture.

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



An Australian made model Ship "Asia" out of Hobart, in a glass & stained oak case. It features a rare depiction of a whale attached to the side of the ship. c.1850. 39 x 56 x 30cm

\$4,750

LAUDER & HOWARD ANTIQUES

Fine 18th & 19th Century British and European furniture, glass porcelain and bronzes, paintings to 1960

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

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



A rare, William IVth period Brazilian rosewood games table, the top with variegated specimen marbles. Attributed to Gillows of Lancaster and London c. 1830

\$19,985

LAURINE DIGGINS FINE ART

Fine Art specialists in Australian Colonial, Impressionist, Modern, Contemporary and Indigenous Painting, Works on Paper, Sculpture and Decorative Arts.

Michael Blanche
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.



**Yvonne Audette 1930 -
Dream Symbols 1986**
oil on composition board
W 57 x H 75cm
signed lower right:
Audette '86
copyright: The artist

Yvonne Audette is one of Australia's most celebrated abstract artists, recognised with a Member of the Order of Australia (AM) in 2020. Audette actively sought to surround and expose herself to contemporary art sources and experiences and teachers, in order to absorb and redefine her own unique oeuvre. After early studies in Sydney, including with John Passmore and Godfrey Miller; she travelled to America, living in New York as abstract expressionism became prominent through Jackson Pollock and Willem de Kooning, among others. In 1955, Audette settled in Italy, adding the views of European abstraction to her own increasingly personal vision. Her abstraction is complex, deliberate and carefully constructed, although there is an element of intuition with the formal construct often based on capturing the essence of a sensation, season or place.

\$50,000

MARK KORONOWICZ ANTIQUES

Decorative Furnishings from Around the Globe

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



A Louis XV Period Bombe Shaped Commode. 18th century, c. 1745. In mellowed Kingwood having five drawers with a secret central top drawer. With lovely gilt bronze mounts and hardware. Having its original St. Anne des Pyrenees marble atop with a bevelled edge. W 130 cm x H 83 cm x D 65cm

\$19,500

PENTIMENTO

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

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

Articulated ivory crab
Japan c. 1900
\$1,400

Bosley pottery candlestick
Adelaide c. 1940
\$650

Shibayama kugamibuta netsuke
with silver fittings
Japan c. 1890
\$950



ROBERT METSELAAR

Bob Metselaar is a specialist in Georgian glass that is backed up by his extensive library of 1500 reference books and 150 books are dedicated on the subject of glass.

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

Very scarce Georgian wine glass, c. 1770
gilded by decorator James Giles.
H 15cm x Diameter - foot 6.8cm,
Diameter - rim 5.4cm. Mint condition
\$2,850

WORCESTER - JAMES GILES (1718-1780):

The mastery of a range of coloured grounds by James Giles, undoubtedly to excel and compete on an equal basis with the quality of Meissen, Sevres and Chelsea was a technical achievement by the Worcester Porcelain Company, that would lead to important implications for their future in terms of increasing its share of the fashionable and lucrative markets for their more expensive products in London.

What has been far less explored is the gilding on glass-ware that were decorated by James Giles on such items as drinking glasses, decanters, perfume bottles and rosewater sprinklers. But that is about to change and it will substantiate that the Giles gilding was equivalent in quality to the Beilby glass wares, and equally scarce. Some four or five years ago a bequest was donated to the Ashmolean Museum of the preserved records of the James Giles studio. Due to research commitments the follow-up research was delayed. Recently the well-respected expert on glass Andy McConnell, who is a regular contributor to the Antique Roadshow, has embraced further research regarding the gilding on glass-ware by Giles and his London studio. Andy is highly respected for his two informative reference books on decanters and two decanters in my collection are actually mentioned in his book. Both decanters are now offered for sale at the AAADA Fair.

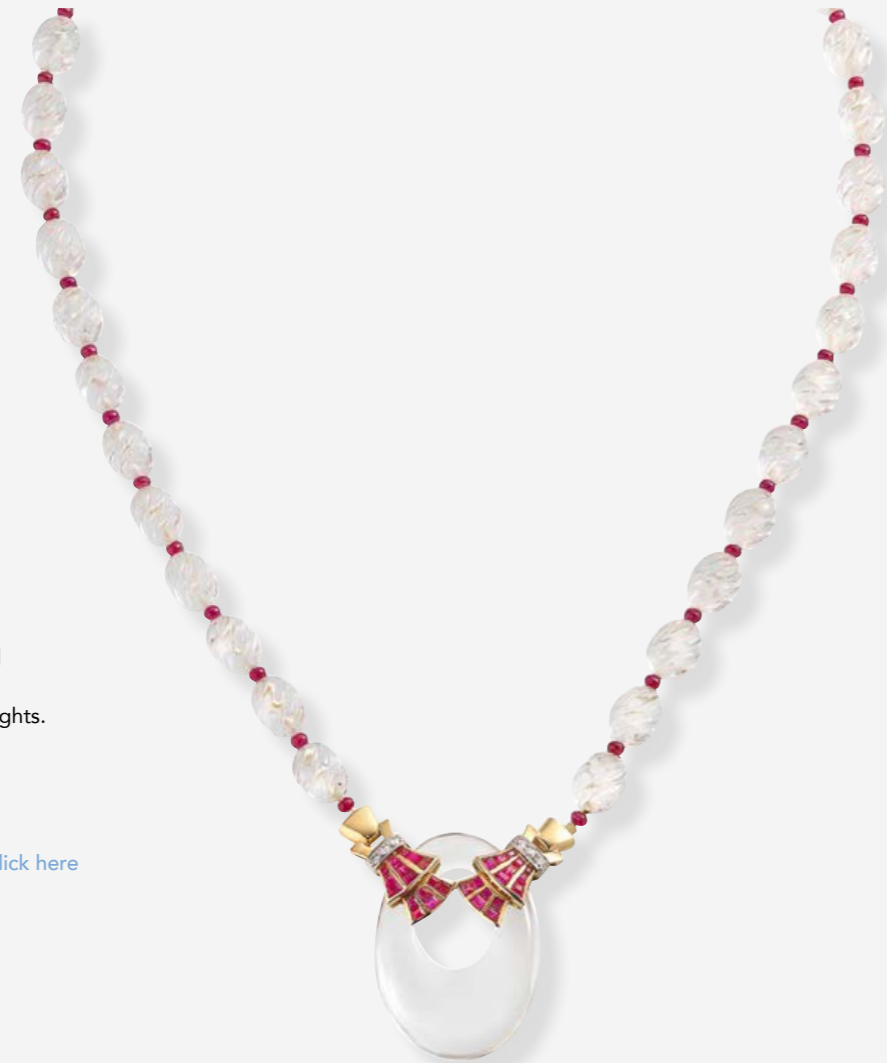


RUTHERFORD

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

Wesley Rutherford
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



1920's carved rock crystal beaded necklace
with channel set ruby highlights.
E50781

\$9,500

[Full description available, click here](#)

SHAWBROOK ANTIQUES

Established over thirty years ago, Shawbrook Antiques exhibits an interesting variety of furniture, metalware, glass, porcelain and decorative items highlighting the Georgian period.

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



19th Century French neo classical style ormolu mounted green onyx tazza, c. 1870.
W 35cm (including handles) x
H 20cm x D 27cm. This very elegant piece is in exceptional condition and weighs 4.35 kgs.

\$2,200

SILVER SERVICE ANTIQUES

Antique jewellery, silver and objets d'art.

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

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



A Fine English Platinum Edwardian Diamond Bow Brooch featuring a combination of brilliant and single cut diamonds totalling 1.3 carats. c. 1910.

\$4,750

SIMPSON'S ANTIQUES

Specialists in Australian Antiques and Decorative Art

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



An impressive early Colonial Australian cedar two-height bookcase, featuring full columns and multi-pane glazed doors above, set on a base with two moulded drawers and double doors, raised on turned feet. New South Wales origin, retaining its original 19th-century patina, c. 1845. H 216cm x W 131cm x D 62cm

\$8,950

THE AUSTRALIANA SOCIETY (DISPLAY)

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



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

THE CERAMICS AND GLASS CIRCLE OF AUSTRALIA (DISPLAY)

The CGCA promotes the understanding of ceramics and glass, their manufacture, aesthetic qualities and social history. We provide a program of quality monthly presentations, by members, external and sometimes international speakers, studio and gallery visits, an annual study seminar and a regular newsletter.



kcdownder@optusnet.com.au
ceramicglasscircleaustralia.org/
f ceramiccircle

THE JOHNSTON COLLECTION (PARTNER)

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

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



THE JOHNSTON COLLECTION

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.

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



THE ANTIQUE GUILD

Importers and retailers of fine antique, vintage and retro jewellery, as well as fine and decorative art.

Chris Hughes
Brisbane CBD, Queensland
07 3210 1998
info@theantiqueguild.com.au
theantiqueguild.com.au
@ antique_guild



**Edwardian 5 Carat Diamond
Toi et Moi Ring**

An elegant expression of romance, this Edwardian toi et moi ring, c. 1910, brings together two beautifully matched antique cushion-cut diamonds. Handcrafted in platinum, the design pairs a 2.55 carat diamond of H colour and VS1 clarity with a 2.46 carat stone of H colour and S11 clarity, their combined weight amounting to a striking 5.01 carats

\$89,500

THE WOODSHED ANTIQUES

Specialising in early furniture from the Georgian, Regency period with an interest in country pieces of Oak and suitable decorative items.

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

By Appointment Only



Regency Mahogany Drum Table.
England c.1820

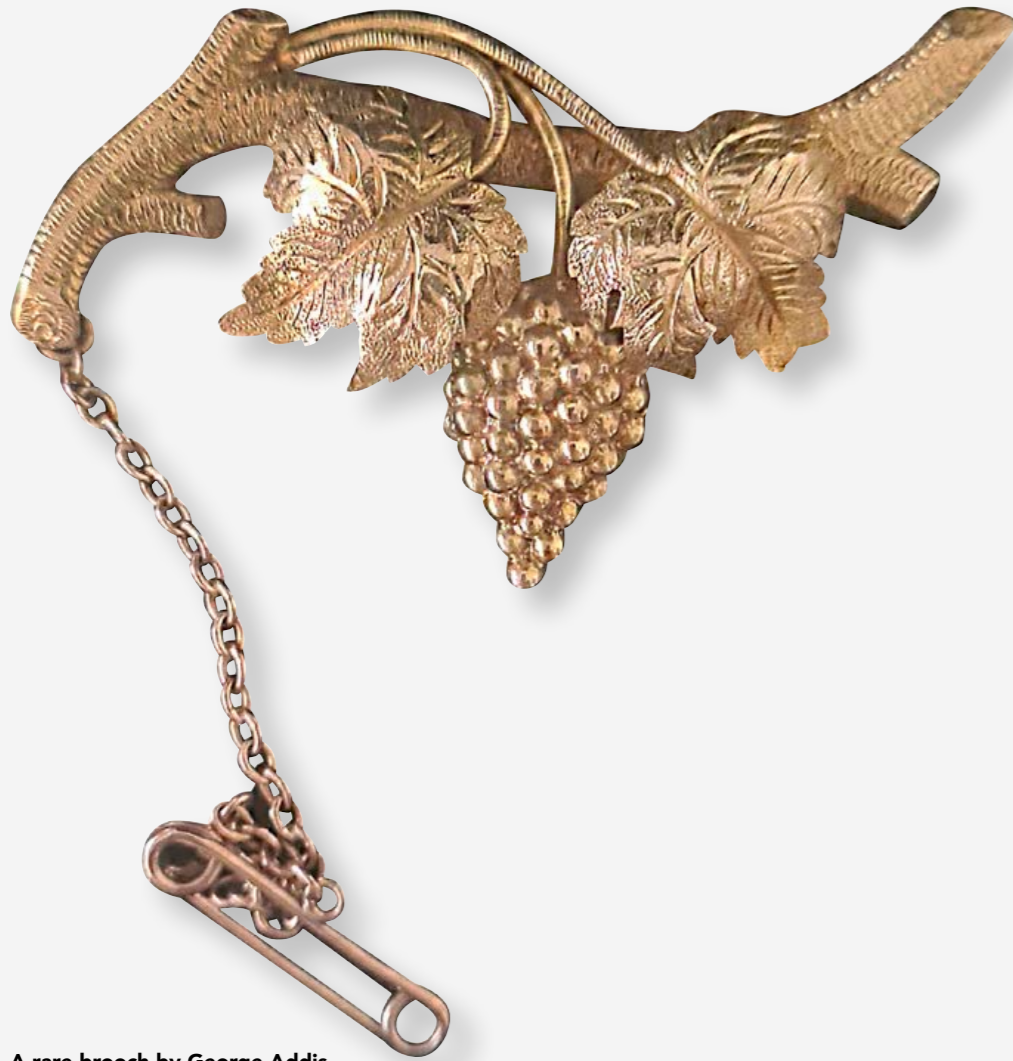
A fine Regency mahogany drum table, quite possibly retaining its original gilt tooled leather insert, above a shallow frieze with an arrangement of four opposing drawers with dummy drawers in between and circular brass handles, raised on its original base of three outswept moulded legs and terminating in brass castors. Good quality timber and colour throughout.
D 91cm x H 75cm

\$3,950

TRINITY ANTIQUES

The finest antique jewellery, including Australian Colonial pieces

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



A rare brooch by George Addis,
Launceston c 1892.
Marks: "G.R.ADDIS 18ct" 12.6 gms
5cm x 2.8cm

\$5,800

UNE BELLE CHOSE BY CURIUM

French Decorative Arts 1880 - 1940 specialising in Art Glass.

Garry Stylianou
South Gippsland, Victoria
0409 419 451
gaston.curium@bigpond.com
unebellechose.com.au
@ Une_Belle_Chose_by_Curium
f Une Belle Chose by Curium



René Lalique - 'Naiade' Statuette
c. 1920. France. Opalescent Glass

A superb opalescent glass statuette of a mermaid holding a shell to her ear.
Traces of original sepia coloured patination.
Moulded signature 'R. Lalique' at tail fin.
Condition: Excellent.
H 13cm x Base diameter 6.5cm

\$9,875

[Full description available, click here](#)

VALENTINE'S ANTIQUE GALLERY

Valentine's Antique Gallery in the heart of Bendigo's Arts Precinct is Australia's grandest antique and art destination. Located in one of central Victoria's most prestigious heritage-listed properties, Valentine's are a third generation family business that have been operating since 1947. We specialise in 18th and 19th century English and French furniture, and house a grand collection of European furniture, Australian Fine Art, antique and estate jewellery, porcelain, glassware, silver, boxes, timepieces, rugs, and objets d'art.

Peter Valentine
Bendigo, Victoria
03 5443 7279
info@valentinesantiques.com.au
valentinesantiques.com.au
@ valentinesantiquegallery
f Valentine's Antique Gallery

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

French Napoleon III Jewellery Table by Tahan, Paris, c. 1860, France

A truly exceptional example of 19th-century French craftsmanship, this exquisite Napoleon III marquetry jewellery table by Tahan represents the very pinnacle of Parisian luxury furniture. Created in Paris circa 1860, the table is richly adorned with intricate marquetry inlays, showcasing a masterful interplay of exotic timbers arranged in elegant scrolling motifs and a finely detailed central cartouche. The craftsmanship is of the highest order, reflecting Tahan's reputation as one of the foremost ébénistes of the period, patronised by the imperial court of Napoleon III.

The rectangular top opens to reveal a beautifully appointed, fully fitted interior, complete with compartments and a mirror—designed for the refined rituals of dressing and adornment. The case is mounted with superbly cast gilt bronze (ormolu) mounts, including classical escutcheons and decorative accents that enhance both form and function. Raised on elegant turned and fluted legs, united by a shaped stretcher and centred with a finely cast urn.

Pieces of this calibre by Tahan are increasingly rare, particularly in such fine condition.
H 75cm x W 64cm x D 48cm

\$13,500

[Full description available, click here](#)



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
@ vincentjendendesign
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Displayed within our purpose built gallery in Richmond, Tasmania, we source the finest pieces both locally and from around the world. At Walter and Co you will find high quality English Georgian and Regency furniture to sit along with 20th century design, art, rare objects and Australian colonial furniture. Australian colonial furniture is a passion we have had for over 30 years, with an emphasis on Tasmanian pieces c.1820-50.

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A rare original c1920's Louis Vuitton steamer trunk

A fabulous piece of vintage Louis Vuitton luggage, this steamer trunk with fitted wardrobe interior is the ultimate in luxury travel from the cruise liner period of the early 1900's. It is the perfect size to use as a coffee table or sit upright and display. French made and dating from the 1920's, it is complete with all of its original brass hardware and latches. Rarely found in such amazing original condition this is the perfect conversation piece for any living space.

H 35cm x W 103cm x D 56cm

\$29,500

[Full description available, click here](#)



THE AUSTRALIAN ANTIQU & ART DEALERS ASSOCIATION

CODE OF PRACTICE

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

Conciliation Services

- Should an occasion arise where either the customer or dealer feel they have been unfairly treated, the AAADA Conciliation Service will provide prompt and informal conciliation where the customer and the member are not able to resolve their dispute.
- 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 ANTIQU & ART DEALERS ASSOCIATION

APPROVED SERVICES SCHEME CODE OF PRACTICE

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

Conciliation Services

Should an occasion arise where either the customer or service provider feel they have been unfairly treated, the AAADA Conciliation Service will provide prompt and informal conciliation. Attention is expressly drawn to the fact that nothing in the above conditions shall affect the legal rights or obligations of any party to a dispute.





OBJECTS WITH A LIFE BEFORE YOURS

A wicker laundry basket is a perfect example of functional homewares done beautifully - durable, practical, and lovely to look at even when piled with clothes and left on the stairs for a few days. Stacked up, they're striking. Versatile too - the ultimate decorative arts accessory for the home.

Have you acquired a special piece that's turned into something far more meaningful?

Perhaps it was passed down by a family member, or maybe you searched carefully until you found exactly the piece you knew would bring joy.

Little collections of precious pieces look fabulous together. Group them to not only appreciate them all at once, but also to bring out the colour and life in them.

Objects that were once used can now sit purely as decorative pieces — these riding boots being a case in point.



Use paint to tie a room of art together. Go bold and you'll be surprised by how fabulous it can look. Take inspiration from galleries around the world, who use colour to evoke emotion and a cohesive look.

Remember above all else to do what inspires you — what makes you smile, gives you peace, or brings you joy. Other people don't have to live like you, so let your space be an extension of you and your life.

Tira Lewis Australian Antique & Art Dealers Association aaada.org.au
AAADA members are recognised industry leaders committed to a Code of Practice that ensures you buy, collect and restore with confidence.





Reims Cathedral Rare Plaster Cast of
Eve eating the Apple
Object H 27cm x W 21cm

REIMS CATHEDRAL: ORIGINAL RESTORATION CASTS FROM THE COLLECTION OF CHARLES AUFFRET

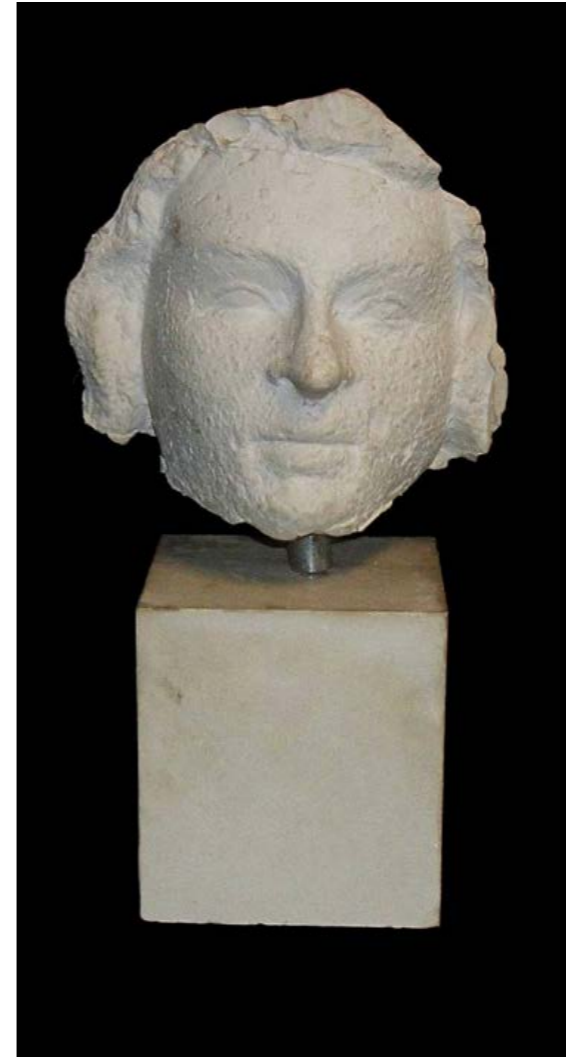
ANTIQUITIES AUSTRALIA

Rare pieces of religious and architectural history from Reims Cathedral, France. These plaster casts were made from original one-off moulds created during the cathedral's ongoing restorations.

In 1977, the noted French sculptor Charles Auffret was engaged by the Monuments Historiques as a consultant for the restoration of Reims Cathedral. During this work, the original casts were taken and subsequently stored in the Reims Museum for future reference and use. Auffret made a copy from the moulds to include in his own collection.

From the Estate of Charles Auffret. Sold from the clearance of his final sculpture studio.

Born 1929, Besançon. Died 2001, Clichy. Auffret studied at the École des Beaux-Arts in Dijon. A distinguished sculptor and teacher, he taught drawing at the Académie Malebranche in 1958, before taking over as Chair of Drawing and Sculpture at the École des Beaux-Arts in Reims in 1967, a position he held until 1991. He was subsequently appointed Professor at the École Nationale Supérieure in Paris, where he taught until his death in 2001.



Reims Cathedral Rare Plaster
Cast of an Angels Face
Object H 15cm x W 14cm

Reims Cathedral Rare Plaster
Cast of an Angels Face No.2
Object H 23.5cm x W 16cm

He exhibited widely, including at the Salons de la Rose-Croix in Paris, Galerie de Nevers, Paris, Driguez Gallery, Paris, Maison du Loir-et-Cher in Blois, and the Museum of Vendôme.

His many accolades include the International Sculpture Prize from the Paul Ricard Foundation, the Charles Malfray Grand Prize for Drawing, the Gold Medal at the Salon des Artistes Français, and the Léon Baudry Prize awarded by the Taylor Foundation.

Following his death, tributes were paid at the Nicolas Plescoff Gallery in Paris in 2001 and the Mainssieux Museum in Voiron in 2002. A retrospective of his work was held at the Villa Medici in Rome in spring 2007. Subsequently, his work was presented at the Despiau-Wlérick Museum in Mont-de-Marsan in 2012, the Malaquais Gallery in Paris in 2014, and the Taylor Foundation, Paris, in 2019.

Brent Shegog
antiquitiesaustralia.com.au

THE WAIT PAYS OFF

PETER CRAWSHAW AND ROBERT HANNAN

Being members of the Australiana Society since 2019 has been an unexpected addition to our busy retirement years. We have been 'hit with the Australiana bug', and met and got to know many members who have encyclopaedic knowledge of their research and collecting fields. In 2014 we began to focus on the history of our 1847 house and local area of Glebe, Sydney. This has been both rewarding and informative and we have added to the already extensive research of others.

In the August 2020 issue of *Australiana*, we wrote an article on the amateur watercolourist, James Coutts Crawford (1817–1889), an Englishman who visited Australia in 1845–46 and rented 'Forest Lodge', an early colonial house in Glebe. Later he moved to New Zealand, where he became sheriff of Wellington, dying in London on a visit 'home'. In Glebe, he painted several local landscape scenes that included some early identifiable buildings as well as some in the country areas he visited. While these watercolours are not of great artistic merit, Coutts Crawford's views and panoramas record and complement the early colonial history of one of Sydney's oldest suburbs. The watercolours are important visual information recording the changing landscape as the early colonists cleared land, built houses, established gardens, created horse yards and set aside vegetable plots around the harbour foreshores. In Glebe they initially adapted the bays and foreshores for marine villas with extensive pleasure grounds and views up Port Jackson back to Sydney town. Later foreshore industrialisation from the 1880s changed the landscape even more into a busy working harbour.



1. James Coutts Crawford (1817–1889), *Forest Lodge Glebe Sydney*, c. 1845. No other early picture of 'Forest Lodge' has been identified so far, apart from a 1912 photograph prior to its demolition. Designed by John Verge in 1836 and standing on 12 acres of forest, it was originally built for Ambrose Foss and purchased by Welsh-born retailer David Jones in 1843. Crawford rented the property in 1845. He has written the title in the lower left corner. The suburb of Forest Lodge is named after the house.

In our 2020 article, we reported that while we were the owners of two of the original watercolours, we had only poor black and white photographic copies of six others annotated as 'The Glebe' from the State Library of NSW's collection. We concluded the 2020 article by stating we hoped the elusive original pictures would one day be located – a common lament.

In June this year we received email alerts from some fellow members, who assiduously peruse the auctions across the country, that lot 286 at an upcoming Melbourne auction sale comprised what we had been waiting for. Indeed they were, and we were the successful bidders. This has meant we now have eight early images.

Another reason these watercolours are important is that one includes an image of a demolished house (plate 1) and two of partially demolished houses (plates 2 & 3). The exact location of the remaining three, all of 'The Glebe' are yet to be fully identified.

There are many advantages in belonging to our Society. One certainly is the development of friendships and contacts with many others who are willing to share. Over the years the well-researched magazine articles have added much to fostering scholarship in areas, topics and historical figures where there has been limited or unpublished information. The added advantages of sharing knowledge, and being able to see, appreciate and discuss other members' collections, means that we have been able to add to our own understanding of early colonial development in our vicinity and the place of our own house in its development.



2. James Coutts Crawford (1817–1889), *Lyndhurst*. Designed by John Verge for surgeon and hospital inspector James Bowman and his wife Mary, the daughter of John and Elizabeth Macarthur, 'Lyndhurst' was sited on 36 acres with water frontages and completed in 1837. The house originally had an extensive pair of service wings that this watercolour records. They were demolished as part of subdivisions, leaving a much truncated but still important house. By 1984 it was in total dereliction and under threat of demolition but was saved by the Historic Houses Trust of NSW and used as their base for several years, until it was resold into private ownership. This important watercolour records its marine setting onto Blackwattle Bay and the original topography.

3. James Coutts Crawford (1817–1889), *The Gothic Cottages*. Also known as 'The Swiss Cottages', 'The Gothic Cottages' were built in 1842 in picturesque rustic style, featuring elaborate gabled fronts and bay windows. Unfortunately, one half of the two attached houses was demolished in the 1970s for a motel development. The remaining half is in less than ideal condition and is hidden behind a row of 1920s shops. This picture is important as the track in the foreground is now a busy road. This is the earliest known picture of the houses.

The Australiana Society
secretary@australiana.org.au
Reproduced courtesy *Australiana Magazine*



Hilda Rix Nicholas 1884 - 1961
Amiens Cathedral c.1926
oil on canvas, 61 x 50 cm
signed lower right: EH Rix Nicholas

Provenance: the artist
by descent to the Estate of the artist
Exhibited:
Exhibition of 'Travel Sketches',
Macquarie Galleries, Sydney,
22 Nov - 4 Dec 1939, no. 26
Possibly, Hilda Rix Nicholas 1884 - 1961,
Ian Potter Gallery - The University of
Melbourne Museum of Art,
20 Sep - 27 Oct, no 14, Amiens
Paris to Monaro, Pleasures from
the studio of Hilda Rix Nicholas,
National Portrait Gallery, 2013
Literature:
Engledow, Sarah, Paris to Monaro,
Pleasures from the studio of Hilda Rix
Nicholas, National Portrait Gallery,
2013, illus. p. 149.
Travers, Richard, Hilda The Life of
Hilda Rix Nicholas, Thames & Hudson,
2021, pp. 180, 209
Copyright: The Estate of the Artist

HILDA RIX NICHOLAS 1884 - 1961

LAURINE DIGGINS FINE ART

Hilda Rix Nicholas was one of the most important women artists working in Australia during the interwar years. Her achievements were impressive; she held several solo exhibitions in Europe and Australia, and in 1926 was elected an associate of the Société Nationale des Beaux Arts in Paris. Commencing her career in Melbourne at the National Gallery School in 1902-05, she left for Europe in 1907 where she studied in Paris and established herself as a young artist of promise before the outbreak of World War I. Hilda suffered a triple tragedy at this time; her mother and sister both died of illness and her first husband, Major George Matson Nicholas was killed at the front, after only weeks of marriage. The sensitive paintings and drawings she executed of WWI Australian soldiers in particular, are expressions not only of her grief, but also reflect her nationalistic pride.

A suite of these artworks are in the collection of the Australian War Memorial.

Hilda returned to Australia in 1918, travelling back to France in 1926 to finalise the transport of her artworks that had been retained in her studio. During this time, she visited Amiens and painted this work of the impressive Cathedral, a UNESCO world heritage site, built in the 13th century. During WWI, Australian soldiers assisted in protecting the cathedral and the town of Amiens, an integral area for the allied forces, given its extensive railway network and proximity to the frontline. A plaque in dedication to the service and sacrifices of Australian forces was installed in 1920.

diggins.com.au

BOW PRUNUS BLOSSOM TEAPOT

CERAMICS & GLASS CIRCLE OF AUSTRALIA

This rare teapot of elegant pear form sits on a short, broad foot and has a peaked, double scroll handle and a slightly domed cover surmounted by a mushroom finial. The spout is moulded with sinuous twigs and flowers. The pot is decorated with sprigs of plum blossom and buds on branches applied to the front and back and under the spout. The lid has three such sprays applied. The teapot is covered in a thick, lustrous, glaze over a creamy white body and shows straw translucency. It has a very simple four-hole strainer and is quite heavy.

The form of the teapot is taken from the Chinese porcelains of Dehua, Fujian province, known as 'blanc de chine' in Europe, and likely copies a sauce pot. Sprigging is the process of adhering separately moulded decorations to the body with slip, the sprigs becoming permanently attached when the piece is fired. The soft paste body is not true porcelain, but made with bone ash and glassy frit. The "sugary" texture is apparent at the foot rim.

The pot is 13.5 cm high (including the finial) x 15.5 cm long. It has a sticker to the base, 'The Bernard Smith Collection'.

This piece appeared in:

- F.R. Strange, The Ken Bernard Smith Collection, 1972
- Ceramic Collectors Society, An Exhibition of - Chelsea, Derby and Bow Porcelain 1745 - 1979 , 1979, item 10;
- Christie's, The Eric Dare Collection, Part 3, 1995, item 1229;
- Ceramics & Glass Circle of Australia (Patricia Begg & Barry Taylor), A Treasury of Bow, 2000, item 163.

A similar example appears in Frank Tilley, Teapots and Tea, 1957, page 37 and plate XXI (#69a). Another, but with an undecorated spout and a matched cover, is in the collection of the Manchester City Galleries, accession #1917.419/2.

Courtesy of the Ceramic & Glass Circle of Australia
ceramicsglasscircleaustralia.org



C1752-54, England. Soft paste porcelain
Minor wear/frits H 13.5cm
Taylor Collection, Melbourne;
Eric Dare Collection, Hobart;
K. R. Bernard Smith Collection, Sydney.

The Ceramics and Glass Circle of Australia promotes the understanding and enjoyment of ceramics and glass, with members across Australia and internationally.

Founded in 1984, when 13 foundation members convened at Melbourne University, the Circle has grown into a warm, welcoming community that values scholarly presentation without pretension — embracing both historical and contemporary work across both arts.

Members enjoy a regular newsletter, meetings at the Toorak Uniting Church hall featuring local and international speakers, studio and gallery visits, an annual study seminar, and a great deal of enthusiastic fellowship.



MORE THAN GOLD THE IRREPLACEABLE STORIES HIDDEN IN ANTIQUE TREASURES

RUTHERFORD JEWELLERY

There is a quiet, enduring magic in antique gold pieces—an elegance that transcends their material worth. These objects are more than gold shaped and polished; they are fragments of human history, carrying the artistry, culture, and stories of the eras that gave them life. Each engraving, each imperfection, each subtle variation in hue speaks of hands long gone and traditions that may no longer exist.

Time has not been kind to antique gold. Across centuries, countless heirlooms, jewellery, coins, and ornaments have been melted down—sacrificed for bullion value, repurposed in times of economic hardship or simply lost to changing tastes. In doing so, we have erased not just objects, but irreplaceable cultural expressions. A handcrafted ring or intricately worked brooch holds far more significance than the weight of its gold; it is a tangible link to a moment in history that cannot be recreated.

To melt such pieces is to reduce them to anonymity. Gold, once reshaped, forgets its past. The delicate filigree of a bygone craftsman, the symbolism embedded in a ceremonial pendant, the personal history of an heirloom passed through

generations—all vanish in the furnace. What remains may retain monetary value, but it loses its voice. Preserving antique gold is, in many ways, an act of respect—respect for craftsmanship, for heritage, and for the stories that connect us across time.

We cannot undo the losses of the past, but we can choose differently moving forward. This is why, at Rutherford, we go to extraordinary lengths to preserve and restore as many antique pieces as possible. Our jewellers are true specialists in this field, ensuring that every item entrusted to us receives the care, respect, and attention it so rightly deserves—often using traditional techniques and skills to replicate exactly how an item would have been fashioned in its time.

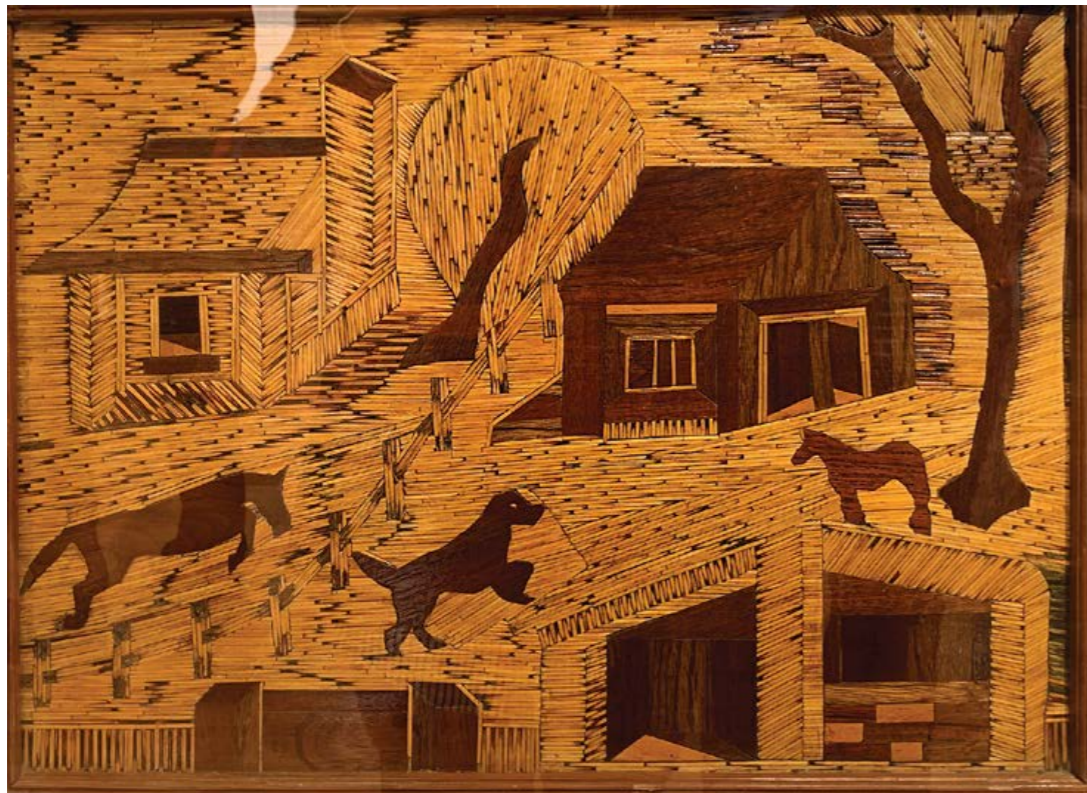
Top right:
9ct Gold Australian Photo Locket, c. 1890.
Code: E50490a

Centre right:
9ct Gold Birmingham Engraved
Buckle Ring, c. 1910.
Code: E51006

Right:
53cm 18ct Gold Filigree Chain, c. 1910.
Code: E40203



All items available to purchase in store or online at rutherford.com.au
Please call the store for more details on 03 9650 7878.



Matchstick and cedar farmyard picture, Melbourne origin, 40.5 x 40.5 cm (framed). Purchased Chapel Street Bazaar, Prahran. Ipswich Art Gallery, gift of Glenn R. Cooke.

MATCHSTICK CRAFT AT IPSWICH ART GALLERY

CLAIRE SOURGNES

Our late curatorial colleague Glenn R Cooke (1946–2025) was interested in all varieties of visual art and crafts. Through his collections, Glenn preserved not just objects, but the textures of Queensland life — its humour, its contradictions, its enduring sense of place and its determination to be distinctively Queensland. Ipswich Art Gallery mounted an exhibition from August to October 2025 to pay tribute to one of Glenn’s personal collecting areas – matchstick craft. Glenn was more than a curator and art historian – he was a cultural cartographer, mapping the spirit of Queensland through the objects other people overlooked. Over a career spanning more than three decades at the Queensland Art Gallery, and through his generous donations to the State Library of Queensland, Queensland Museum and numerous regional art galleries including the Ipswich Art Gallery, Cooke built a legacy rooted in the everyday, the decorative and the deeply local.



Matchstick tray with coloured poinsettia flowers and leaves. Ipswich Art Gallery, gift of Glenn R. Cooke.

Born in Blackall in western Queensland, Cooke’s early life in rural communities shaped his lifelong interest in regional identity. His collections – ranging from kitsch Story Bridge souvenirs to over 1,500 Queensland-themed tea towels – offer a vibrant, often humorous, lens into Queensland’s social history. These relatable items, once commonplace, now serve as cultural artefacts that reflect the pride, quirks and aspirations of the communities that produced them.

Cooke’s collecting was energetic and questioning. He sought out objects that told stories – of tourism booms, local footy teams like the Augathella Meat Ants, and commemorative events from Rockhampton to the Tropics. His fascination with ‘indigenised’ souvenir homewares, often mass-produced with appropriated Aboriginal motifs, reveals his critical engagement with how Queensland’s identity has been shaped, sold and sometimes misunderstood. Glenn was a generous donor to the Ipswich Art Gallery, which wanted to pay homage to his generosity, idiosyncratic collecting and endless curiosity and humour. The Gallery’s response was a display showcasing a selection of donated objects fashioned out of matchsticks.

Matchstick craft, born from an ethos of humble thrift, was a popular activity in the 1930s–1950s, when smoking was a popular habit, and spent matches were readily available. Hotels would leave out containers on the bar for spent matches, set aside for local craftspeople. The matches provided a regularly shaped, lightweight material which could be easily fixed together with wood glue.

Decorated trays and trinket boxes were the most commonly created items, extending to more elaborate items such as table lamps, artworks and architectural models. The items displayed at Ipswich Art Gallery primarily originated from regional Australia, with many being sourced from vintage, antique and opportunity shops.

The Australiana Society
secretary@australiana.org.au
 Reproduced courtesy *Australiana Magazine*

ANIMATING ANTIQUES FOR CONTEMPORARY AUDIENCES AT THE JOHNSTON COLLECTION

THE JOHNSTON COLLECTION

Antiques at The Johnston Collection aren't locked away in showcases, they're brought to life. Visitors to the house museum explore precious pieces beautifully arranged in a domestic setting, without ropes or labels.

'I'm passionate about bringing historical objects to life for new audiences', explains Dr Louise Voll Box, CEO of The Johnston Collection, a house museum in leafy East Melbourne. 'The museum holds a superb collection of English Georgian, Regency, and Louis XV fine and decorative arts, and it is a joy to share their fascinating stories with our younger visitors, many of whom are experiencing antique pieces for the first time', she said.

Through the generous support of The Copland Foundation, this year The Johnston Collection will host hundreds of tertiary and school groups for object handling sessions and bespoke learning experiences that focus on caring for, exhibiting and researching historical objects. 'Students are intrigued about the design, use, and display of pieces in our Collection. I'm sure many of our younger visitors are collectors of the future', said Dr Voll Box.

The Johnston Collection is the ideal setting for learning: for students, collectors, and the public. 'What makes us different from other house museums is that we completely re-imagine each room every six months', describes Dr Voll Box. 'A dining room becomes a bedroom, becomes a drawing room. There is always something new to discover'.

Guest curators contribute to the unique energy of The Johnston Collection. This autumn/winter, each room of *Fairhall* — the 1860s townhouse that is home to The Johnston Collection — has been re-arranged by Dr Matthew Martin, a specialist in European luxury arts of the 1600s–1800s. His exhibition, *Taste & Temptation*, explores drinking and dining cultures of the long eighteenth century through a series of theatrical tableaux. For thirteen years, Dr Martin was a curator in the Department of International Decorative Arts at the National Gallery of Victoria and brings deep knowledge to his selection of objects on display.

The Johnston Collection also offers a lively program of events for specialist audiences and the public and regularly hosts lectures by interstate and international experts.



'Antiques connect the past with the present' notes Dr Voll Box. 'By reinterpreting historical objects for contemporary audiences, we encourage our visitors to see how antiques can be part of their lives, today'.

AAADA Antiques & Decorative Arts Fair visitors are warmly welcomed to experience *Taste & Temptation*, the latest re-arrangement at The Johnston Collection, guest curated by Dr Matthew Martin.

The house museum is open Wednesday to Sunday for pre-booked exhibition tours (for individuals or groups of up to 22) and for a vibrant program of lectures, workshops, and events. For more information, visit www.johnstoncollection.org, phone (03) 9416 2515 or visit our stand at Malvern Town Hall, styled by Vincent Jenden Design.

Fairhall and the Foundation 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, best known through *Kent Antiques* in Armadale. Over the years, the Foundation Collection has been enhanced through generous donations, including the important English silver, watches, furniture, and objet d'art gifted through the Roger Brookes Bequest, and a recent gift of more than 130 ceramics from the collection of Dr Niel Gunson.



CUT BY CANDLELIGHT

THE ORIGINS OF OLD MINE AND OLD EUROPEAN DIAMONDS

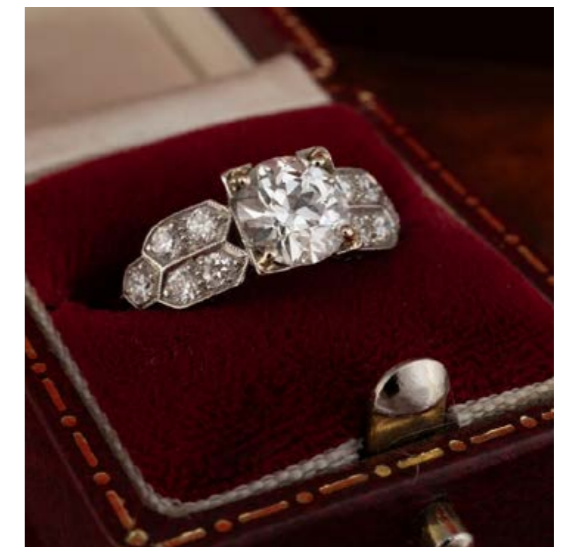
RUTHERFORD JEWELLERY



Members of our team will tell you that part of the reason they chose to join Rutherford was to be surrounded by diamonds, gemstones, and jewellery that you simply cannot find at a regular jeweller. In particular, the diamond jewellery here is unlike anything else. Many pieces would be worthy of a place in a museum. You may have noticed the recent surge in popularity—especially with Taylor Swift and her remarkable old mine cut diamond making headlines—but at Rutherford, we have been appreciating these stones for decades..

Unlike the calibrated precision of modern cuts, antique, hand-fashioned stones possess a quiet distinction and enduring romance. Each facet reflects the artistry of a bygone era, many having been cut before the advent of electricity. Their gentle, diffused brilliance evokes candlelight rather than glare, offering a subtler, more poetic radiance. As finite treasures of the past, they carry both provenance and rarity, while their reuse aligns with a growing appreciation for sustainability. In an age that prizes individuality, old cut diamonds represent a refined departure from uniform perfection - objects not merely of beauty, but of history and soul.

Old European and mine cut diamonds trace their origins to the evolution of diamond cutting in Europe



between the 18th and early 20th centuries, when artisans shaped stones entirely by hand to maximise brilliance under candlelight. The “old mine cut”, developed first in the 1700s and popular through the Victorian era, reflects the influence of early Brazilian and later South African diamond discoveries, with its cushion-like shape, high crown, and small table designed to enhance sparkle in low light. By the late 19th century, advances in cutting techniques and a growing demand for more symmetrical stones led to the “old European cut”, a rounder predecessor to the modern brilliant cut, featuring a larger table and more refined proportions. Both cuts embody a transitional period in diamond history, where craftsmanship, rather than precision technology, dictated each stone’s unique character and soft, romantic glow.

All items available to purchase in store or online at rutherford.com.au
Please call the store for more details on 03 9650 7878.

Top left:
An 18ct gold & platinum double halo ring bezel set to the centre with a 0.88ct old European cut diamond
Code: E40727

Top right:
An Art Deco filigree old cut diamond ring circa 1920. Hosting an estimated total diamond weight of 2.25ct, set in platinum.
Code: E21371

Above right: A platinum ring with a GIA-certified 1.20ct old European cut diamond, circa 1920.
Code: E21764

FOSTERING THE APPRECIATION OF SILVER

THE SILVER SOCIETY OF AUSTRALIA



The Silver Society of Australia aims to foster the study, appreciation and knowledge of contemporary and antique silver including its design and production.

It provides a forum for enthusiasts to connect, encourages Australian silversmiths, and preserves historical silver knowledge through regular meetings, exhibition visits, and a bimonthly newsletter.

In Melbourne it meets at a private room in an establishment that provides food and drink. Each meeting deals with a different topic and is followed by a convivial meal, providing the opportunity to analyse and discuss the topic.

The topics scheduled for the rest of this year include silversmithing, parliamentary ceremonial maces and a bespoke viewing of an outstanding jewellers stock in trade of antique silver.

In April, the Society will hear from John Cherry. John trained as a silversmith at the legendary English firm of Vanders. His skills include the creation of unique pieces and the restoration of historically important Australian artefacts. His background as a practising silversmith provides an authoritative dissertation of the skills he possesses.

The ring illustrated here was created from a collection of scraps of gold, melted, cast using a cuttlefish and beaten into a beautifully textured adornment. At the other extreme of history the spoon was made in 1480 but had been disfigured by the addition of a figure of an apostle in the late 19th century and was skillfully restored by John to its original design.



The next meeting in June will be hosted by a leading jeweler in Collins St whose stock in trade includes some spectacular and majestic examples of wine coolers, cups and table silver. This visit will be followed by a supper at a private venue. Illustrated is a superb naturalistic goblet made in London at the very beginning of the reign of Queen Victoria which came from this collection.

In August the Society will hear from Christine Erratt, an expert on modern Australian silver who has written extensively on 20th century silver. She will be talking about the ceremonial maces of the Australian parliaments, the subject of one of her books.

The history of these symbols of Australian democracy, ranges from the mace that mysteriously disappeared from the Victorian Colonial parliament during a visit to a brothel, to those of the modern parliaments of the Northern Territory and the Australian Capital Territory.

We will also hear of an exposition of the sale of a superb collection of silver from the collection of The Honourable John Batt AM.KC by Gibsons Auction's silver expert Denice Collett at our October Meeting.

The final meeting of the year in Melbourne is traditionally hosted at the historic Villa Alba mansion in Studley Park, Kew.

It takes the form of a Christmas tea party, furnished with the tea and coffee pots and salvers, jugs and accoutrements appropriate to a luxurious event in the magnificent 19th century museum.

Creator:
Penny Bradfield
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New members are always welcome.
Enquiries should be made to the Melbourne Convenor at info@silversociety.com.au



GET TO KNOW THE DESIGNER

VINCENT JENDEN

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

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

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



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

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

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

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

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

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

VINCENT JENDEN

EVENTS AND COLLABORATIONS:

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



AA&ADA 2018

AA&ADA 2018 - Vincent was invited to showcase an interior space at Flemington Racecourse. The exhibit was split into two areas, featuring subtle, sophisticated tones and contemporary furnishings, complemented by prized antiques from AA&ADA members such as Graham Geddes Antiques and Francis Dunn. 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 & 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 European textiles, handmade rugs, and sumptuous soft furnishings.



AA&ADA 2023



AA&ADA 2025



18ct gold full hunter
pocket watch
English hall marks
London 'HB' 1880
J. MacGibbony,
Ararat Purveyor

RUNNING OUT OF TIME

TRINITY ANTIQUES

The huge increase in the price of gold has seen a significant increase in people bringing out family and other gold jewellery and heading off to gold buyers.

A jeweller I know recently told me scrap gold he sent in to go into the melting-pot has had to wait a month as there is so much material waiting to be melted.

For those who love antique jewellery and more particularly Australian antique jewellery this situation means not only the loss of beautifully crafted pieces but the loss of our jewellery making history.

A black silk moire ribbon fob with gilt parrot clips, featuring two attached gold shields with red paste stones, supporting three gold fobs
A.J. Long & Co., Melbourne c. 1914

LH fob: a circular wreath surrounding a shield with a blank cartouche
Willis & Sons, Melbourne c. 1910

Central fob: a laurel wreath surrounding a shield with a blank cartouche
Willis & Sons, Melbourne c. 1910

RH fob: featuring a lyre musical instrument
Inscribed verso: "Eaglehawk Musical Competitions 1915. First Cornet Solo Gift of A.P. Sykes"
Aronson & Co., Melbourne c. 1915
Australian



Because of the high gold content, the much sought after Australian gold fob chains and gold pocket watches purveyed by Australian jewellers are being smashed and all going to a thirsty cauldron.

This is a plea to save our Australian treasures from destruction.

Trevor Hancock
tcfhancock@hotmail.com



An 18ct gold 'The Australian' ladies pocket watch engraved with the Federation coat of arms to front face & a floral decoration to reverse.
c. 1900 together with a 9ct gold guard chain by Wendt of Adelaide.

Rare plaited hair fob chain with 15ct gold attachments & 9ct gold parrot clips
Dunklings, Melbourne
Australian c. 1900



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.

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