

ANTIQUES
& DECORATIVE ARTS
FAIR SYDNEY

SPRING CATALOGUE 2026

Objects. Insights. Expertise.

AA&ADA



WELCOME

The **AAADA Antiques & Decorative Arts Fair Sydney 2026** returns to the historic Paddington Town Hall, bringing together leading dealers from across Australia.

The Fair presents a carefully curated selection of fine furniture, decorative arts, ceramics, glass, paintings and jewellery, spanning a range of periods and styles. As members of the Australian Antique & Art Dealers Association, exhibitors are committed to the AAADA Code of Practice, offering visitors the benefit of their knowledge, experience and expertise.

This catalogue offers an introduction to the pieces presented at the Fair, together with articles exploring aspects of art, antiques and collecting, a directory of AAADA members and specialist service providers, and information to help plan your visit.

Alongside the exhibits, visitors are invited to enjoy a programme of complimentary expert appraisals, informative talks and guided tours. Scotchmans Hill Evening Drinks offers an opportunity to explore the Fair at a more leisurely pace while enjoying a glass of wine.

We look forward to welcoming you to Paddington Town Hall from 5-8 November 2026, for an opportunity to discover, explore and appreciate objects of quality, craftsmanship and distinction.

Andrew Simpson
President, Australian Antique & Art Dealers Association

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COVER: Australian Antique & Art Dealers Association
CATALOGUE DESIGN: Kylie Kennedy, Reconstruct Design

Australian Antique & Art Dealers Association
aaada.org.au | info@aaada.org.au |

CINOA

WELCOME

ANTIQUES
& DECORATIVE ARTS
FAIR SYDNEY

5-8 NOVEMBER 2026
PADDINGTON TOWN HALL

Explore a curated selection of decorative arts, design, antiques, and jewellery from Australia's leading dealers, all available for purchase and operating under the *AAADA Code of Practice*. The fair also features a program of talks, guided tours, and expert appraisals along with Scotchmans Hill Evening Drinks. A highlight of the Australian decorative arts calendar for over 20 years, it promises a memorable experience.

CONTACT

0498 059 661
info@aaada.org.au
For updates please *sign up to our newsletter*

VISITOR INFORMATION

HOURS

OPENING PREVIEW
Thursday 5 November 4pm-8pm

GENERAL ADMISSION
Friday 6 November 10am-6pm
Saturday 7 November 10am-6pm
Sunday 8 November 10am-4pm

TICKETS

OPENING PREVIEW
Full Price: $55 **Advance:** $40
Browse the fair, while enjoying wines from Scotchmans Hill.

OPENING PREVIEW
Full Price: $25 **Advance:** $20
Concession: $15
U18 & 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 (6-8 November), with return entry tickets available.

VENUE

PADDINGTON TOWN HALL
249 Oxford Street
Paddington NSW 2021

GETTING THERE

Paddington Town Hall is located on the corner of Oxford Street and Oatley Road, in the heart of Paddington, just 10 minutes from the Sydney CBD.

PARKING
Metered street parking is available in the surrounding streets. Please allow extra time as spaces can be limited.

PUBLIC TRANSPORT
Train: The nearest stations are **Museum, Bondi Junction**, and **Edgecliff**. Each connects with frequent bus services that stop right outside the venue.
Bus: Regular buses run along Oxford Street from the city, Bondi Junction, and Edgecliff. The closest stop is directly outside Paddington Town Hall. **Buses:** 333, 352, 440

RIDESHARE
The venue is around 5 minutes by car from Bondi Junction or Edgecliff, and 10 minutes from the city. **A dedicated drop-off and pick-up zone** is located directly outside Paddington Town Hall on Oxford Street.

BY FOOT
From the city, it's a pleasant 25-minute walk along Oxford Street through Darlinghurst and Paddington's boutique shopping strip.

ACCESSIBILITY
The venue is wheelchair accessible, with entry available via Oatley Road . Accessible bathrooms are located inside Paddington Town Hall.

VISITOR INFORMATION

FAIR DINING

CAFE & BAR BY GOODSIDE
Friday 6 November 10:00am to 6:00pm
Saturday 7 November 10:00am to 6:00pm
Sunday 8 November 10:00am to 3:30pm

The café will be open during the fair, providing a welcoming space for visitors.

SCOTCHMANS HILL EVENING DRINKS
Friday 6 November 4:00pm to 6:00pm
Saturday 7 November 4:00pm to 6:00pm
Sunday 8 November 3:00pm to 4:00pm

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

*Included in your general admission ticket (6-8 November)

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.

EVENTS

WIN $1,000

Buy your tickets online for a chance to WIN $1,000 to spend with an AAADA Member at the AAADA Antiques & Decorative Arts 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, 3 November 2025 (AEST)

OPENING PREVIEW

Browse the fair, while enjoying light refreshments and wines from *Scotchmans Hill*.

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. A highlight of the AAADA Antiques & Decorative Arts Fair Sydney 2025, this special evening celebrates the finest pieces presented by Australia's leading dealers.

Thursday 5 November 4:00 – 8:00pm

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

Although tickets are allocated to a particular date, they are valid for any general admission day (6-8 November), with return entry tickets available.

SCOTCHMANS HILL EVENING DRINKS

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

Friday 6 November **4:00pm – 6:00pm**
Saturday 7 November **4:00pm – 6:00pm**
Saturday 8 November **3:00pm – 4:00pm**

TOURS

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

Friday 6 November **11:00am** Fair Highlights
Saturday 7 November **11:00am** Fair Highlights
Sunday 8 November **11:00am** Fair Highlights

TALKS

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

Friday 6 November **1:00pm**
Colonial Jewellery - Trevor Hancock, Trinity Antiques
Saturday 7 November **1:00pm**
Colonial Jewellery - Trevor Hancock, Trinity Antiques
Sunday 8 November **1:00pm**
Brooches - Victoria Greene, Greene & Greene Antiques

*Seating is available, but limited, with additional space for standing guests.

APPRAISALS

Come to the TALKS/APPRAISALS area with your item or a photo and we'll match you with the right expert for your appraisal, taking you over to their stand to talk about your item and its history.

Two items, appraisals are general in nature with no written documentation provided. Valuations can be provided at another time at the discretion of the appraiser, via their formal valuation services.

Wait times may vary and we appreciate your patience as we work through the line.

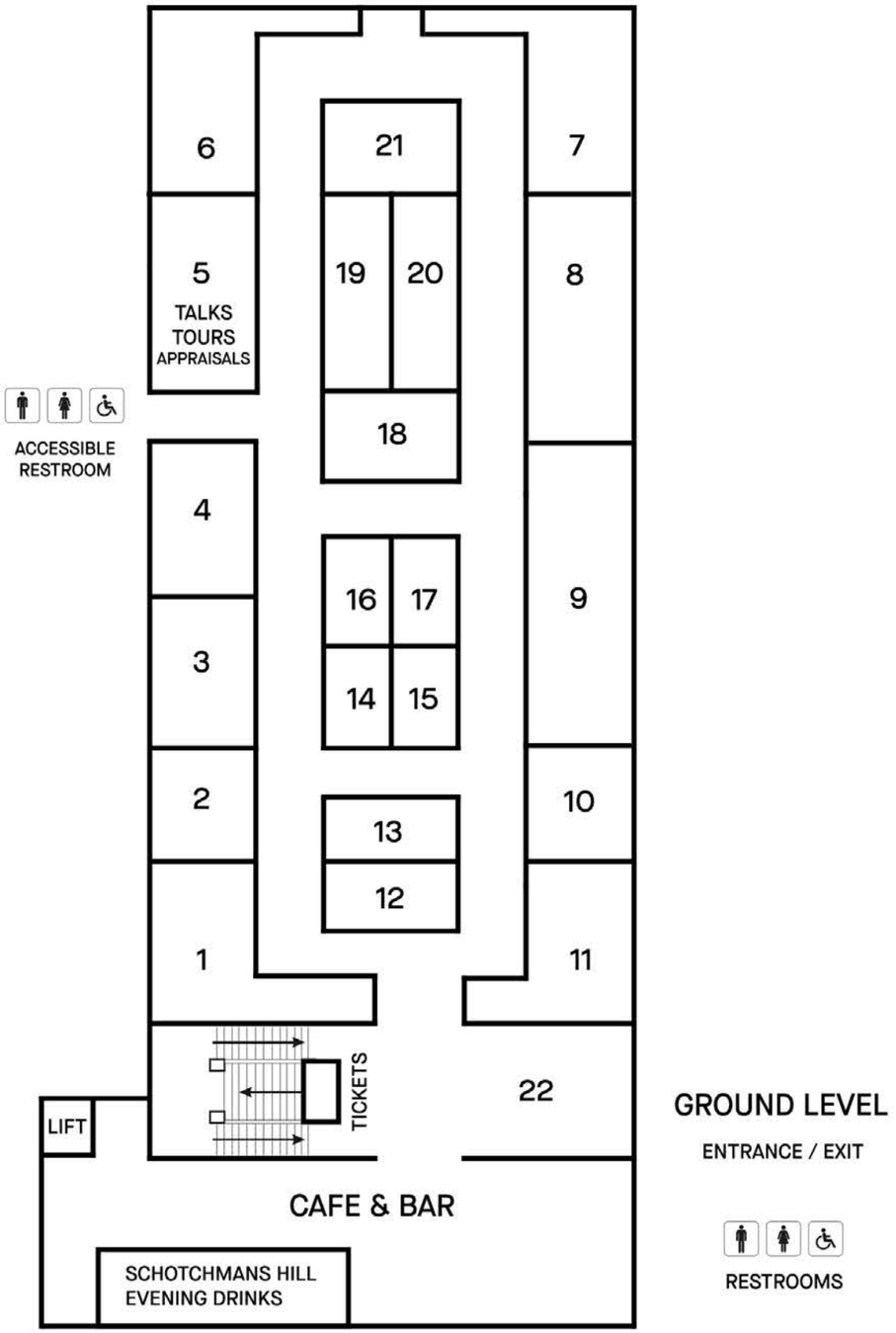
Friday 6 November **3:30pm – 4:00pm**
Saturday 7 November **3:30pm – 4:00pm**
Sunday 8 November **2:30pm – 3:00pm**

*Scotchmans Hill Evening Drinks, Tours, Talks & Appraisals are Included in your entry, with no bookings necessary.

STAND

EXHIBITORS

1. PERRYMAN CARPETS
2. EVANDALE ANTIQUES
2. SIMPSON'S ANTIQUES
3. ETRURIA ANTIQUES GALLERY
4. FELLIA MELAS GALLERY
5. TALKS / TOURS / APPRAISALS
5. CERAMIC COLLECTORS SOCIETY
5. SILVER SOCIETY OF AUSTRALIA
6. VALENTINE'S ANTIQUE GALLERY
7. THE WOODSHED ANTIQUES
8. TRINITY ANTIQUES
9. LAURAINE DIGGINS FINE ART
9. ANTIQUE & RETRO WAREHOUSE
10. ANTIQUE & UNIQUE JEWELS
11. JOSEF LEBOVIC GALLERY
12. RUTHERFORD JEWELLERY
13. GREENE AND GREENE ANTIQUES
14. UNE BELLE CHOSE BY CURIUM
15. ANTIQUITIES AUSTRALIA
16. PENTIMENTO
17. SILVER SERVICE ANTIQUES
18. LAUDER & HOWARD ANTIQUES AND FINE ART
19. ANTIQUARIAN ELIZABETH SYBER
20. CHINEUR ANTIQUES
21. SHAWBROOK ANTIQUES
22. VINCENT JENDEN DESIGN



ANTIQUARIAN ELIZABETH SYBER

Vintage jewellery and decorative arts from around the world

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



Rya Rug
Circa 1960, Finland
Designed by Ritva Puotila for Oy Finnrya Ab, Hiekkaharju, Finland. Glowing Embers design, 100% virgin wool, woven on an Axminster loom, with the original label applied to the reverse.
Private collection - Melbourne, Australia
H 170cm x W 270cm

$7,800

ANTIQUE & 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



Edwardian 9ct Yellow Gold Bracelet with Heart Padlock
1907, Birmingham, England
9ct yellow gold.
The bracelet is secured with a 9ct yellow gold heart padlock, bearing Birmingham assay marks for 1907 and the maker's mark J.G&S for John Goffe & Son. Hallmarked J.G&S, 9, .375, anchor and date letter 'h'.
Weight: 29g

$5,690

ANTIQUITIES AUSTRALIA

Antiquities, Religious and French Art.

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



Ancient Elamite Cast Copper figure of a wild Bull.
3rd Mill BC.
Bakhtiyari
Mountains Iran
H 13cm
$6,995

Ancient Egyptian faience fragmentary figure of the God Bes. Ancient Egypt.
Third intermediate Period 1069 to 525 BC.
Object H 12.5cm W 5cm
$4,295

Ancient Greek Apulian painted Alabastron
4th to 2nd century BC.
Featuring a horse tailed Satyr with a Maenad.
H 16cm
$2,695

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



Royal Haeger Seated Panther – Model 6048
Circa 1986, United States
Glazed ceramic.
An unusually large glazed ceramic figure of a seated panther, its stylised Art Deco Revival form finished in a lustrous black glaze. The angular facial features, elongated forelegs and curled tail give the figure a strong architectural presence. Retaining its original Royal Haeger label, dated 1986, and numbered 6048.
Excellent original condition, with no chips, cracks or repairs. A minute blemish from manufacture at the tip of the tail is scarcely noticeable.
H 52.5cm x W 26cm x D 15cm
(width includes tail)

$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
Etruria Antiques Gallery

By appointment only



Basalt Oil Lamp
Circa 1775, UK
One of the more difficult shapes to fire, the bowl being supported by three sinuous dolphins. The result is very attractive.
This is an actual oil lamp, and not just the shape. There are four holes for wicks, and the bowl would hold oil.
Marked for Wedgwood & Bentley.
H 18cm

$9,500

EVANDALE ANTIQUES

Australian colonial furniture. Country and Georgian furniture.

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



Australian Military Aircraft Weathervane,
Circa 1920, Australian-made weathervane, constructed from packing-case pine, depicting a Bristol F.2B Fighter of the type flown by the Australian Flying Corps from 1917. Retaining its original red, white and blue military roundels and wonderfully weathered original condition. Mounted on a display stand. L 60 cm

$1,575

FELLIA MELAS GALLERY

FELLIA MELAS GALLERY – CEBRATING 30 YEARS.
Fellia Melas Gallery is focusing in Secondary and Primary Art Market with regular Group and Solo Exhibitions. Incorporating an extensive Stockroom of Paintings, Works on Paper, Sculpture and Rare Art Books of Australia's most sought after Artists. Whiteley, Blackman, Coburn, Dickerson, Boyd, Canning, Olley, Zavros, Harding, Perceval, Storrier and Woodward.

Fellia Melas
Woollahra, NSW
02 9363 5616
art@fmelasgallery.com.au
felliamelasgallery.com.au
fellia_melas_gallery

Hours: Tues - Sat 10am - 5 pm. Sunday / Monday by appointment



Dorothy Mary Braund - Figures in a Boat
Circa 1985, Australia. Mixed media on paper.
An original mixed-media work on paper by Australian artist Dorothy Mary Braund, titled Figures in a Boat.
Signed in the margin 'Dorothy Braund' and presented in a gold frame under glass. Good condition.
H 35 x W 45cm
$5,900

Full description available, click here

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
greeneantiques@bigpond.com.au
greeneandgreene.com.au
greeneandgreeneantiques



A large abstract green and pink uncut watermelon tourmaline crystal brooch/pendant,
1968, London
Set in a textured 18ct yellow gold 'brutalist' style setting, with a single 0.10pt claw set brilliant cut diamond.
Signed GRIMA, with maker's mark HJCo for Haller Jewellery Company, hallmarks for London 1968, chain length approximately 600 mm, marked Italy.

$27,500

A Jugendstil design European silver gilt festoon design necklace.
Circa 1910, Germany
With plique-à-jour enamel, cabochon garnets and paste blue and green stones, possibly by Theodore Fahrner.

$4,250



JOSEF LEBOVIC GALLERY

Established in 1977, Josef Lebovic Gallery is one of Australia's longest-established dealers in fine art, photography and historical works on paper, with a collection spanning more than five centuries. Renowned for its expertise in rare, unusual and historically significant works, the Gallery has built an international reputation through exhibitions in Australia, the United Kingdom and the United States, and the publication of more than 200 catalogues.

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

By appointment



Percy Trompf (Aust., 1902-1964).
North Queensland Calls You
1933. Colour lithograph, signed in image lower right, printer's line dated 1933 in lower margin, 81 x 64cm. Minor creases and slight surface marks visible. Linen-backed.

Percy Trompf shows a pith-helmeted traveller cupping his hand to call out, framed by palms and dense tropical foliage in a limited palette of yellow, blue, grey and black. Printed text continues “to a winter holiday in the tropics” and directs enquiries to the Queensland Government Tourist Bureau in Brisbane, Sydney and Melbourne. The gesture turns the slogan “North Queensland calls you” into a literal visual idea, while the cool background and sunlit figure promote the region as an inviting winter escape. The lower margin names Frederick Phillips, Government Printer, Brisbane, and is dated 1933. Issued for the Queensland Government Tourist Bureau, the poster forms part of its sustained interwar campaign to market tropical North Queensland to southern travellers as a warm-weather destination during the Australian winter. Held in the NLA.
Item #CL210-42

$8,800

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



Fine red japanned, gilt and silvered Chinoiserie cabinet on stand,
Circa 1700, England
H 184cm W 96cm D 50cm
$45,000

LAURAINE 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
Lauraine Diggins Fine Art

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



ROBERT CLINCH 1957 -
Juliet 2026
egg tempera on panel
33 x 20 cm
signed lower right
Copyright the artist

Robert Clinch's opalescent egg-tempera paintings are expressions of a seemingly realistic, but fictional world. This meticulous painting is one of a series featuring pigeons against a beautiful architectural building. The glowing red bricks contrast against the panelled window panes. Central to the work is a small juliet balcony with intricate ironwork and complete with an avian Juliet pining for her Romeo.

$20,000

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
Perryman Carpets

Hours: Mon - Fri 10 am - 5 pm
Sat 10 am - 4 pm
Sun 11 am - 4 pm



Agra Carpet
Circa 1850, India
A similar carpet can be found
in the Albert Hall Museum Jaipur India
L 3.71m W 2.96m

$55,000

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



Oriental domestic scene plate
Circa 1770, Plymouth, England
$800

Articulated metal lobster
Circa 1890, Japan
$2,250

Shibayama decorated card case
Circa 1880, Japan
$950

Netsuke
A trio of carved ivory/mammoth mice
Circa 1900, Japan
$1,000

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
Rutherford Jewellery

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



Retro Clip-On Earrings
Circa 1940, probably American
A pair of 14ct rose gold circular clip-on earrings, each featuring a flat disc with a radiating design.
A central panel of grain-set single-cut diamonds is flanked by channel-set sapphires.
Total estimated diamond weight: 0.20ct. Diamond colour: F–G; clarity: VS–SI.
Total estimated sapphire weight: 1.00ct. Weight: 13.62g
Diameter 2.7cm

$8,500

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 Alabaster Copy of Venus de Milo
Circa 1880, Italy
Alabaster and marble.
A 19th-century carved alabaster statue of the Venus de Milo, after the original sculpture housed in the Louvre, standing on a green marble base.
Excellent condition.
From the Robert Compton Jones Collection.
H 88cm x Base W 18cm x D 18cm

$3,600

SILVER SERVICE ANTIQUES

Antique jewellery, silver and objets d'art.

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

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



An important pair of George III sterling silver-gilt and turned mahogany wine coasters.
1817–18, London
(maker's marks rubbed) with richly chased and pierced fruiting grapevine decoration, the central engraved silver gilt bosses bearing the marital arms of Savill-Onley impaling Harvey. Below, in a ribbon, the engraved motto in Latin, "Alteri Si Tibi".

Onley Harvey, 1797-1845 (he later changed his name to Onley Savill-Onley) married his cousin Caroline Mary Harvey on 16th April, 1818. These coasters may commemorate their marriage but have been later engraved, possibly in 1822 when he changed his surname to Savill-Onley by royal licence.

C 17cm H 5.5 cm.
Combined Weight: 1092 grams.

$10,000

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 early colonial Australian cedar 3-shelf What Not
1840, Australia
Featuring acorn finials on turned uprights with faux drawers below lower shelf on brass casters.
H 1200cm W 675cm D 460cm

$4,250

THE CERAMICS AND GLASS CIRCLE OF AUSTRALIA

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.

Ceramics & Glass Circle of Australia

kcdownunder@optusnet.com.au
ceramicsglasscircleaustralia.org/
ceramiccircle

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 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
woodshedantiques

By Appointment Only



George III Lancashire Mule Chest
Circa 1780, England. Oak with pine secondary timber.
A superb oak Lancashire mule chest featuring a lift-up top with a candle drawer. The front incorporates three false drawers above eight functioning drawers, all retaining their original gilt-brass swan-neck drop handles and escutcheons.
The chest stands on ogee bracket feet and features reeded columns at the front corners. It retains excellent colour and patina consistent with its age.Originally purchased from Connoisseurs Antiques in Toorak in the 1970s.
H 109cm x W 189cm x D 57cm

$4,200

TRINITY ANTIQUES

The finest antique jewellery, including Australian Colonial pieces

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



Chelsea porcelain asparagus needle case.
Circa 1755, England
Red anchor period.Silver engraved top
L 7.60 cm W 0.62cm

$2,250

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
Une Belle Chose by Curium



Jean Baptiste Gauvenet for Sèvres Manufacture Nationale - 'Éléphants' Sculpture
1929, France
A fine and rare Art Déco ceramic figural group modelled as an elephant with an elephant calf on each side. Decorated with a grey craqueleure glaze and the plinth with a sponged violet glaze. Designed by Jean Baptiste Gauvenet in 1927 for the Sèvres Manufacture Nationale. Printed back stamp to base with year letter 'b' for 1929.
Provenance private collection, Paris France.
H 18.5cm W 17cm D 12.5cm

$2,385

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
Valentine's Antique Gallery

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



Superb French Louis XV Style Pier Cabinet and Boulle Mantel Clock by Caydon & Sons
Circa 1880, France
This finely constructed French pier cabinet is distinguished by its richly figured timber, carefully arranged veneers and extensive gilt-bronze ornamentation. The cabinet has a strong architectural presence, with a broad moulded cornice above a glazed central display compartment, the interior fitted with deep burgundy velvet shelving.
The decoration is characteristic of the French revival of eighteenth-century forms, with finely cast gilt-bronze mounts applied throughout. Foliate and rocaille ornament frames the glazed compartment, while further mounts embellish the sides and lower section. The shaped plinth and moulded feet give the cabinet a graceful finish.
The cabinet provides an especially appropriate setting for the French Boulle mantel clock, dating to circa 1880. Made in an elaborate Rococo Revival form, the clock features a serpentine-shaped case richly inlaid in red-dyed tortoiseshell and brass Boulle marquetry, with engraved scrolling foliate decoration and finely cast gilt-bronze mounts.
The white enamel dial displays Roman numerals and an outer minute track, with ornate pierced hands, and is signed Caydon & Sons, Clockmakers to the Queen, Kingston-on-Thames. The case was likely made in France circa 1880, with the movement and clockmaking associated with Caydon & Sons of Kingston-on-Thames.
Cabinet: H 112cm x W 88cm x D 34cm
Clock: H 43cm x W 24cm x D 13cm

Cabinet $5,950, Clock $2,750

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.

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CODE OF PRACTICE – DEALERS

THE AUSTRALIAN ANTIQUE AND 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 lc, 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.

AA&ADA
Buying with Confidence

CODE OF PRACTICE – DEALERS

THE AUSTRALIAN ANTIQUE AND ART DEALERS ASSOCIATION CODE OF PRACTICE

1. Written quotes will be provided for all work prior to the commencement of that work and will include (if appropriate) costs of materials, costs of labour and any other considerations. Quotes shall be adhered to provided that no longer period than three (3) months has elapsed since the supply of such quote, unless other works are mutually agreed to by both parties prior to and during the completion of the work, and that this has been noted and endorsed by both parties to the agreement, at the time that the alteration came into effect.

2. Professional services such as Fine Art Packing, Carriage, Valuations and Consultations, Jewellery, Silver, Porcelain and other repairs, will where appropriate, clearly define the methods to be employed, materials to be used, service to be provided and an advance written estimate of the cost of the complete service.

3. All work or services provided will be guaranteed against faulty materials and workmanship, and where appropriate, will be guaranteed against defects for a period of no less than twelve (12) months.

4. Approved Service Providers shall accept responsibility for services offered, work carried out or quotes given by their staff. Staff must be appraised of all requirements in the Association's Code of Practice.

5. Any Approved Service Provider who accepts an advance payment or deposit for services shall clearly record in writing the terms of the contract, and by what period the full amount is to be paid. A copy of the terms is to be supplied to the customer at the time.

6. Complaints regarding faulty workmanship or dissatisfaction with any services provided should firstly be taken up with the provider of the service, and in the event where no amicable solution can be reached, the complainant may put their case in writing to The Australian Antique & Art Dealers Association Arbitrator, who will attempt to mediate the dispute without affecting either parties' rights in law.

7. Approved Service Providers shall not state or imply that membership of the Approved Services Scheme entitles them to any special standing insofar as authenticity or quality of service offered is concerned. Responsibility for all claims on statements as to authenticity or quality of service lies solely with the member.

8. Approved Service Providers have no authority to act on behalf of or speak for the Association, save insofar as expressly authorised by the Executive.

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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. '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 has hosted hundreds of students 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.

AAADA Partner, The Johnston Collection, is the ideal setting for learning about fine and decorative arts: for students, collectors, and the public. Fine silver, ceramics, glass, furniture, horology, and *objet d'art* are displayed in a domestic setting, without the distraction of ropes or labels. Visitors experience antiques in a regularly re-arranged, immersive, historical setting.

Guest curators contribute to the unique energy of The Johnston Collection. Currently each room of *Fairhall* — the 1860s townhouse that is home to The Johnston Collection — has been curated by Dr Matthew Martin, a specialist in European luxury arts of the 1600s–1800s. His exhibition 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 and workshops 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 Sydney Antiques & Decorative Arts Fair visitors are warmly welcomed to experience The Johnston Collection on their next visit to Melbourne.

The Johnston Collection is adjacent to Melbourne's CBD. The house museum is open Wednesdays to Sundays 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 johnstoncollection.org, or phone (03) 9416 2515.

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, Melbourne. 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 more than 130 ceramics from the collection of late Canberra collector, Dr Niel Gunson.







LOVE OR AUTHENTICITY OR BOTH... HOW DO YOU SHOP?

Unlike the average consumable product you buy at a store, which has a label with all the details of how it was made, decorative arts and antiques largely do not have this information attached to them. Instead, an item's history has been studied by the dealer, drawn from experience.

In other situations it's you, the purchaser, who has the knowledge and can comfortably make decisions armed with the right information. Then again, you may not be so worried about authenticity or history, you may simply love the piece. The beauty of the market in Australia and around the world is that we have so many choices.

Buying for aesthetics is easy. It might take time to find the piece that is just right, but when you make the purchase it's because it fits perfectly into your space. Price might be a consideration, but "authenticity" not so much. These pieces are an investment in beauty and practicality, and buying them is one of the most relaxing ways to shop. Markets are the perfect place to go and browse countless options in art, design, jewellery and decorative arts.

At the other end of the spectrum, authenticity is paramount and non-negotiable. This might be due to the price you are paying, or the way you collect. You may want the real thing, with documentation guaranteeing it is as described. This is a different, more considered level of shopping.

If you are a collector, you are likely armed with knowledge of what you are buying. If you don't have that knowledge, you may rely on professional consultants, interior designers and reputable dealers to give you peace of mind. Genuine antique and decorative art pieces are usually higher in price and harder to find.

So how do you decide who to buy from? How do you know where they source their stock, or what their reputation within the industry is? A lot of that comes from spending time with people who are in the industry and know their way around the traps. But if you're new to the market, or simply unsure, there are simple ways to identify the dealers you can trust. They will be members of the top national and international associations in antiques, art, books and jewellery.

Such as CINOA, which stands as guardian of global heritage, protecting the industry from various challenges and threats including illicit trade, restrictive policies, and cultural property disputes. CINOA members are held to standards of quality, expertise and integrity, as set out in the CINOA Code of Ethics.

The Australian and New Zealand Association of Antiquarian Booksellers (ANZAAB) is the national trade body for dealers in antiquarian and rare books, manuscripts and related materials in Australia and New Zealand. Formed in 1977, ANZAAB is one of the members of the International League of Antiquarian Booksellers (ILAB).

The Gemmological Association of Australia (GAA) is Australia's long-established gemmological educator. Since 1945, the Association has been responsible for producing Australia's gemmologists, educating members of the gem and jewellery industry and the general public about all aspects of gemstones and their substitutes.









Then there's the Australian Antiques & Art Dealers Association (AAADA), 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. AAADA is consulted by government agencies and collectors' societies on all matters relating to antiques and the fine arts.



Like these associations, AAADA members offer professional advice and a commitment to advancing the understanding of antiques and fine arts in the Australian community. Membership requires meeting strict criteria; members are expertly vetted and uphold the principles of the Association, adhering to its Codes of Practice. You will also find Service Providers who have been recommended by our members for their ability to provide various categories of restoration, valuations and ancillary services.

The AAADA logo is your assurance of engaging with an internationally respected body of trusted professionals — giving you confidence in every acquisition.

If there is a dispute between a member of the public and an AAADA member, the AAADA Conciliation Service will provide prompt, informal conciliation. Where the customer and the member are not able to resolve their dispute and the item has been mistakenly described, the dealer would be required to take it back and refund the purchase price.

So how do you know you're dealing with an accredited member? Look for the association logos on their website, at their stand at a fair or market, or on their business card. Then cross-check against the relevant association's website to confirm they are listed as a member.



There's no better place to put that confidence into practice than at a fair backed by the Association itself. Join us this November and discover the only antiques & decorative arts fair backed by the AAADA code of practice, so you buy with confidence. Featuring renowned industry leaders from across the country, discover pieces for purchase, enjoy talks and guided tours, take advantage of free appraisals, and unwind at Scotchmans Hill Evening Drinks.

AAADA Antiques & Decorative Arts Fair Sydney
5–8 November 2026, Paddington Town Hall
aaada.org.au/sydney







AUSTRALIAN STUDIO POTTERY OF THE 1950S FROM NEW SOUTH WALES

CERAMIC COLLECTORS SOCIETY

Three mid-century Australian studio pottery pieces displaying Indigenous design elements, from various potteries, in the Tasmanian Museum and Art Gallery ceramics collection.

1. Glazed earthenware table jug (with handle and yellow ground), circa 1950s from the Florenz Pottery (active 1951-1980), Sydney New South Wales.

2. Glazed earthenware coffee mug, circa 1950s, Essexware, Leura New South Wales.

3. A boomerang-shaped glazed earthenware vase, circa 1950s. Studio Anna (active 1953-1999).

A wonderful micro-display of New South Wales studio art pottery of the heyday of post World War Two commercial pottery. Indigenous artistic themes were used by Australian potters to create wonderful designs that were popular with Australians in the 1950s. They remain so today.

Credit: Author's research and photographs.
Paul Simadas

ceramiccollectorssociety.com

REMUED POTTERY

CERAMIC COLLECTORS SOCIETY

The 'Remued' range was introduced by Premier in the 1930s and was characterised by its drip-glaze style. Of great influence to the development of this range was the potter Margaret Kerr (1898-1958), who began introducing Australian imagery into pottery design.

'Remued' was one of Premier's most successful and defining ventures, a feat made particularly remarkable in that it survived the financial strains of the Great Depression.

20th-century Australian pottery continues to have an enduring popularity amongst collectors, especially when displaying Australian themes and motifs, these vases show.





'Remued pottery earthenware vases, circa 1940's.' Approximately 21 cm-high. Two earthenware vases of ribbed cylindrical form with everted rims, in green and gold drip glaze colours, with applied Kingfishers on one and koalas on the other with a branch decoration, incised marks 'Remued handmade', C2 for the Koala vase and C5 for Kookaburra vase.

Credit: Author's research and images via The Powerhouse.
Paul Simadas

THE CERAMIC COLLECTORS SOCIETY

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 fourth Monday of every second month when a talk by a visiting speaker is delivered.

We operate a stand at the annual AAADA fair to promote our society and answer membership enquiries. The Ceramic Collectors Society supports the AAADA in its community engagement and values this opportunity to appear in its seasonal catalogue.



ceramiccollectorssociety.com



1. Attributed to Andrew MacCormac (1826–1918), *Portrait of George Goyder (1826–1898), Surveyor General of South Australia*, c 1894, oil on canvas 62 x 53 in frame 93 x 80 cm. State Library of South Australia, gift of Mrs Helena Bishop 2025, B 78688.

GEORGE W. GOYDER, SOUTH AUSTRALIA'S SURVEYOR-GENERAL

After seeing three paintings of great historical significance, following a random but serendipitous encounter, several South Australian collectors arranged for the items to be deposited in the State Library of South Australia where they can be catalogued, preserved, and made digitally and physically accessible to researchers.

PETER LANE, PHILIP JONES, KEN ORCHARD & RICHARD PHILLIPS

In 2023, Peter and Janis Lane were unloading some parcels from their car to take into their son and daughter-in-law's Federation home in Toorak Gardens that has been in the family since 1973. The street, typical of the inner eastern Adelaide suburb, is filled with trees and well tended grass nature strips. A new arrival in the street, a well-dressed and well spoken retired lady, saw them, came over and started chatting, inviting them for a drink later that day.

Peter and Janis accepted her kind offer and while sipping a bubbly, Peter spotted a late Victorian oil painting of a distinguished gentleman on the wall. He asked the lady, Mrs Helena Goyder Bishop, who he was. She replied that it was her great grandfather, George Woodroffe Goyder (**plate 1**), who served as South Australia's Surveyor-General from 1861 to his retirement in 1894.[1]

At school, everyone in South Australia learnt about him and his famous 'Goyder's Line of rainfall' in the mid-north of the state. In 1865 he drew a line that separated crop farming areas from less well watered lands suitable only for light grazing. But in the 1870s, unusually high rainfall in the grazing zone tempted farmers to expand beyond Goyder's Line, espousing



2. Attributed to Adam Gustavus Ball (1821–1882), *Goyder fighting off a kangaroo* c 1865 watercolour on paper, 36 x 49 cm. State Library of South Australia, gift of Mrs Helena Bishop 2025, B 78686

the erroneous idea that 'rain follows the plough'. Subsequently, rainfall retreated to lesser levels due to regular droughts, proving Goyder's Line a sound agricultural proposition. Today, visitors to the region see many long-abandoned farm buildings in a state of decay.

Until 1911, the South Australian Government administered the Northern Territory, and in 1869 Goyder, along with 128 men, sailed to Palmerston (now Darwin), where he mapped out the town. Mrs Bishop had two watercolours on another wall, one of two men mounted on horseback, one of whom was being attacked by a kangaroo. She thought the man being attacked was G W Goyder. The other painting was a tree-covered sandy hill close to the sea. After some research we realised it was the site of Darwin and is the earliest known view of the area. The hill depicted was subsequently levelled.

Helena agreed that the SA Australiana Study Group, which has met monthly in Adelaide for ten years, could come and inspect her paintings. Ken Orchard and Philip Jones were able to identify the three artists who painted the works and added further information about them. Helena had acquired the paintings by descent; she had been their custodian for 50 years and was very keen to find a safe, permanent home for them. We suggested the most appropriate place to preserve and appreciate the artworks was the State Library of South Australia and she agreed. The Library's late Victorian 'Mortlock Chamber' is among the most beautiful libraries in the world.



3. William Webster Hoare (1841-1927) *Fort Point*, watercolour on paper, 29 x 47.5 cm inscribed in pencil 'Rough Sketch / Fort Point and Saddle / Port Darwin' and dated 8 February 1869. State Library of South Australia, gift of Mrs Helena Bishop 2025, B 78687

Philip Jones wrote up and submitted the acquisition form required by the Library.[2] Ken Orchard, who has years of experience in handling art, wrapped up the three paintings and transported them to the Library on North Terrace, Adelaide. Patricia Moore, Senior Archival Collection Development Officer advised that the three works would be welcomed into the library's collection. Mrs Bishop handed over the paintings officially to the State Library on 28 October 2025 (**plate 4**).

Philip Jones's report noted that the collection contains three paintings. Each painting reflects directly upon the life and achievements of George Woodroffe Goyder (1826–1898). Most often associated with his 1865–1866 survey of arable/non-arable land in South Australia, his *Australian Dictionary of Biography* entry clarifies the broader extent of his contribution to South Australia's history. His achievement in completing a comprehensive survey of the new capital for South Australia's Northern Territory during 1869–1870, while avoiding direct conflict with Aboriginal people, offered a model for the subsequent successful completion of the Overland Telegraph Line.

Portrait of Goyder

The formal oil portrait of Goyder himself in a gilded plaster frame (**plate 1**) is unsigned and undated but is firmly attributed to Andrew MacCormac (1826–1918) who had established himself by the 1890s as South Australia's foremost portraitist. This portrait may have been directly commissioned by Goyder himself, possibly at the time of his retirement from his illustrious career in 1894.

A talented engineer and surveyor, George Woodroffe Goyder (1826-1898) emigrated from Britain to Sydney in 1848 and later settled in South Australia. He became South Australia's Assistant Surveyor-General by 1856 and Surveyor-General in 1861. He was very active in his profession, often going into the field on horseback to deal personally with issues. He was a man of many achievements but is best known for his work on Goyder's Line of Rainfall.

MacCormac's previously unrecorded portrait of George Goyder represents an important addition to the notables who sat for the artist. The *Australian Dictionary of Biography* noted[3] *nicknamed 'Little Energy', Goyder was reputed the ablest administrator and most efficient public servant in the colony. A martinet in office hours, he won the respect and affection of his subordinates. As 'king of the lands department' he served under 24 different commissioners of crown lands through 34 changes of ministry and helped to amend over 60 Lands Acts. Costs of his department rose from £15,000 in 1861 to £165,000 in 1883 when his power began to wane but in the same time he quadrupled the colony's revenue from land sales and leases.*

Disgruntled graziers, farmers and miners all charged him with partiality but it was never proved. In fixing rents, boundaries and valuations he was scrupulous and firm, and his rulings were tolerated because of his integrity and honour. In fieldwork his powers of observation were almost uncanny; he brought fortunes to many settlers but remained comparatively poor. He tendered his resignation in 1862, 1873 and 1878 but each time was persuaded to withdraw it by increments to his salary. He was earning £1250 a year when he retired on 30 June 1894 and was then given £4375 in lieu of a pension. In October leading citizens gave him a purse of a thousand sovereigns. He was appointed C.M.G. in 1889.

Andrew MacCormac came to South Australia in 1868 from Melbourne, with the reputation as one of Victoria's most accomplished artists, specialising in portraiture. Having trained in London, and after emigrating to Australia in 1853, MacCormac exhibited in numerous exhibitions including the Victorian Exhibition of Art (1856), Melbourne Intercolonial Exhibition (1866), the South Australian Society of Arts Exhibition (1870), the London International Exhibition (1873) and the Sydney International Exhibition (1879). He was friendly with both Nicholas Chevalier and Louis Buvelot, two of the most significant artists working in Melbourne in the 1860–70s. In South Australia he was based at Moonta, where he was a Baptist pastor for ten years, but after a series of personal and professional setbacks he moved to Adelaide in 1880, opening a studio in Rundle Street. His portraits included Sir John Cox Bray, G.C. Hawker, Sir Samuel Davenport, Robert Torrens, and explorers John McKinley, John McDouall Stuart, and John King (survivor of the Burke and Wills Expedition).[4]

Kangaroo attack

This watercolour is unsigned but attributed to the South Australian colonial 'bush' artist, Adam Gustavus Ball (1821–1882). It portrays Goyder on horseback, fighting off a buck kangaroo with a stockwhip as it attempts to drag Goyder's companion from his own horse (**plate 2**). It is possible that this event took place during Goyder's epic survey of the line of rainfall. It may be recorded in his journals, and if so can be regarded as the only contemporary view of Goyder in the field.



4. Presentation of the paintings to the State Library of South Australia, 28 October 2025. From left, donor Mrs Helena Goyder Bishop, Patricia Moore, Janis Lane and Nicholas Sparks. Similar images in the SLSA collection were brought out for comparison.

Alternatively, the presence of a hound suggests it may represent a scene from a kangaroo hunt gone wrong. Kangaroo hunts were popular 'sporting' diversions for groups of men on horseback, herding kangaroos into a pen where they would be slaughtered *en masse*.[5] Kangaroo hunts were not without danger; the 'excellent sport' of a hunt arranged for some of the officers and crew of Prince Alfred's HMS *Galatea* in 1867 was curtailed when one of the midshipmen was thrown from his mount, fracturing his arm.[6]

Fort Point, Darwin

The second, unsigned watercolour (**plate 3**) has been attributed to Goyder himself. But as he has no record as an artist, there is little doubt that this work, a watercolour view of Fort Point (the future site of Darwin), was painted by William Webster Hoare.

William Webster Hoare (1841–1927) was trained as a pharmacist and obtained a position with the 1869–1870 Northern Territory Survey Expedition as assistant to the surgeon, Dr Robert Peel. This expedition was essentially the founding expedition of South Australia's Northern Territory, and was centred on the present site of Darwin. Hoare accompanied the expedition as 'tide-watcher', naturalist and doctor's assistant.

Hoare's skills as an artist were soon recognised and Goyder, among others, commissioned paintings from him, including this view of Fort Point, a promontory covered in vegetation. The beach soon became the location of Goyder's 1869 surveying camp. Hoare painted the point on 8 February 1869 from the deck of the *Gulnare*, a schooner chartered by the SA Government to transport Goyder's Northern Territory Survey Expedition to Palmerston, as it lay at anchor shortly after the expedition's landfall. It can be regarded as the earliest European representation of the future site of Darwin, before the scene was transformed just days later into a working camp, shown in other images.

Hoare's natural history and ethnographic works are represented in the State Library collection, together with his scrapbooks documenting the 1869–1870 Goyder Survey Expedition (PRG 294). The State Library holds a photograph of a watercolour of the same location, illustrating the main camp of the Northern Territory Survey Expedition (1868–1870)[7], along with an oil painting showing tents established on the strand, attributed to Goyder[8] but more likely by Hoare, and a similar sketch signed by Hoare, after they had erected a jetty.[9] The expedition is also well documented in photographs by Samuel Sweet and others.

Summary

The significance of this collection lies in its direct association with one of the monumental figures in South Australian colonial history, particularly in terms of Adelaide's relationship with the bush and with its Northern Territory. Goyder's role in developing that relationship has been partly told, but will undoubtedly be revisited, particularly as South Australia's own bi-centenary of British settlement approaches.

Each of the three works offers a new window into Goyder's extraordinary career, particularly his two key achievements in delineating the safe limits of pastoral and agricultural expansion, and the effective foundation of South Australia's own northern 'colony'. Goyder managed to undertake both with a degree of efficiency, coupled with a careful understanding of the need to avoid conflict with First Nations peoples, who were facing dislocation and loss in their own countries. These three works will enable that story, in all its facets, to be told more effectively and in a more nuanced way. The collection had been passed down through the family to Helena Goyder Bishop, great granddaughter of George Woodroffe Goyder. Recognising their importance for the State's cultural heritage, the family is taking this step to ensure their preservation into the future (**plate 4**).

Notes

1. On Goyder, see Janis Sheldrick *Nature's Line: George Goyder – Surveyor, environmentalist, visionary,* Wakefield Press, Adelaide 2014; https://adb.anu.edu.au/biography/goyder-george-woodroffe-3647; https://en.wikipedia.org/wiki/George_Goyder, accessed 12 Dec 2025.
2. For how to donate, see https://www.slsa.sa.gov.au/contribute-to-collection.
3. https://adb.anu.edu.au/biography/goyder-george-woodroffe-3647 accessed 12 Dec 2025.
4. *https://daao.library.unsw.edu.au/bio/andrew-maccormac/biography/*, accessed 12 Dec 2025.
5. E.g. *Adelaide Express* 14 Sep 1865 p 3.
6. *SA Register* 13 Nov 1867 p 2.
7. A photograph of a watercolour by William Webster Hoare SLSA B15373 is a slightly later annotated view, showing the British flag hoisted on the flagpole erected on the hill.
8. SLSA B 1048.
9. SLSA B 3239.

The Australiana Society, secretary@australiana.org.au
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STILL LIFE

LAURAINE DIGGINS FINE ART



ALISON BAILY REHFISCH 1900 - 1975
(Still Life in Green) c.1933
oil on pulpboard
35 x 42 cm
signed lower right
Copyright courtesy the Estate of the Artist

Rehfisch is particularly known for her still life and landscape paintings in a modernist style with a strong use of colour harmonies. She began her art education at the Julian Ashton School, returning to studies after her marriage and once her daughter had reached school age, attending Antonio Dattilo Rubbo's classes at the Royal Society of New South Wales, winning the Prize for Still Life in 1929. In 1933, Rehfisch travelled to Europe, including classes at the Grosvenor Art School (1933 - 39). Her concern for composition and design is clear in this painting with the arrangement of still life elements, including fruit and flowers.

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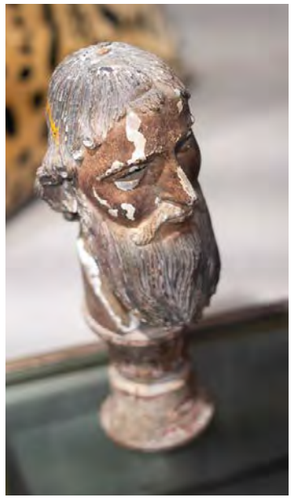
GET TO KNOW THE DESIGNER

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.

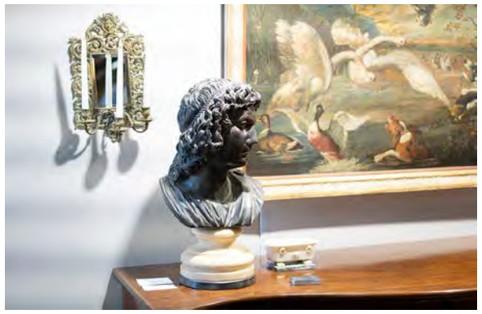
"People think of design as a purely aesthetic exercise, but it's much more than that," "The objects we surround ourselves with, the furniture we collect, the way we choose to arrange our homes - it's all a form of storytelling. Every design decision is about capturing a feeling, an emotion. It's about 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.





THE JOY OF FREEDOM AND THE SORROW OF GRIEF IN AN AUSTRALIAN OPAL BROOCH

Many of us like to collect objects which are beautiful and which can often be the inspired product of a talented designer and maker. Here Dr Tehmina Goskar discusses an Australian opal brooch, and the momentous events of world history, a nascent industry, creativity and the lived personal experiences that it embodies.

TEHMINA GOSKAR

This white or light opal pendant-brooch set in a hand-made Arts and Crafts-style silver bezel was purchased in Sydney by Adrian for his wife Irene in 1945 (**plate 1**). Adrian had just arrived in Sydney from Singapore on the SS *Tamaroa* in October that year, following his liberation by Australian forces from the notorious Changi prisoner-of-war camp where he had endured three and a half years of starvation, hard labour and indescribably brutal conditions.

Living the colonial high life

Adrian and Irene, originally from Swansea, Wales, were recently married when, on 21 June 1935, the young couple set off from London aboard SS *Rawalpindi* for their new life in Singapore. Adrian became Managing Director of the Alexandra Brickworks (owned by the Borneo Company) from 1935 until the Japanese conquest in February 1942.







1-3. Attributed to Rhoda Wager (1875–1953), *Opal and silver pendant brooch*, c 1921–1945. 22.4 x 19.1 x 5.7 mm, weight 22.67 carats. The technique and style of the botanical motifs of the setting are emblematic of much of Rhoda Wager and her apprentices' work. Private collection.

4. Unknown photographer, *Opal Street at White Cliffs, NSW*, c 1900. Collection: National Archives of Australia, item ID 3028058.

5.Detail of reverse showing mark on inside bezel, 0.5 x 2.5 mm.





Originally an industrial ceramicist, Adrian retained a lifelong fascination for minerals, materials and new technologies.[10] In 1936, his discovery of a seam of anthracite coal at Pasir Panjang made headlines. They adored their Singaporean life and friends and were soon accepted into the privileged society of this British colony. Irene was a sharp-shooter, winning trophies with the Singapore Women's Rifle Association. Both learned to fly and filmed themselves while taking to the skies, hopping between the island and the Malaysian mainland. They also produced one of the earliest colour films of everyday life in 1930s Singapore.[11]

These halcyon days ended abruptly after the Japanese invasion of Singapore in February 1942. The assault at Pasir Panjang resulted in Adrian's capture – just where he had discovered coal only a few years before. Irene and their three-year-old daughter Anne were evacuated to Australia on the last civilian boat to sail out of Singapore in the same month.

Family folklore suggests that Irene scrimped and saved to earn some money while Adrian was imprisoned. She had kept aside a small allowance from the Borneo Company for his hoped-for return. Even for relatively well-connected refugees, being reliant on the charity of acquaintances was difficult. When Adrian arrived in Australia, and after his interrogation by the Australian military on 19 October 1945, he was eventually reunited with his family. Irene gave Adrian this money to buy some new clothes.[12] He had lost a huge amount of weight while in the concentration camp and in a letter dated 27 August 1945, Adrian warned them that 'except for being somewhat thin 8 stone [51 kg] you will find me just the same in my love for you both.'[13]

Instead of new clothes, Adrian returned with this magnificent large opal and silver pendant as a gift of love, relief and joy for Irene, and perhaps a triumphant symbol of freedom for Adrian (**plates 1–3**). He had purchased it alongside a 'tube of specimens' both of which were itemised in an insurance policy accompanying their impending return to the UK in January 1946.[14] The opal pendant was insured for £15.15.0 and tube specimens insured for £7.10.0. Apparently, Irene was extremely angry about this frivolous purchase and there is no evidence that either she or her daughter Anne ever wore the brooch, both considering opals unlucky. Perhaps it was too sore a reminder of the pain of separation and the sorrow of loss.

Opals: unlucky for some?

The popularity of precious opals we observe today took time to develop. Indeed, at the time this pendant-brooch was made, opals were considered inauspicious by many – unless you were born in October, the month's traditional birthstone. In a South Australian Government report investigating the opal industry in 1921, cited by a later report on the state of the opal industry after World War II, the author Michael Schlank discussed the difficulties



6. Attributed to Rhoda Wager (1875–1953), *Opal and gold brooch*, unmarked. Collection: Tadema Gallery, London, courtesy Sonya Newell-Smith.

caused by 'superstitious prejudice' about the stone; there was even a suggestion to rebrand opal as 'Iridos,' after the Greek for 'rainbow'. [15]

Prior to and during the 1940s, newspapers are dotted with gemstone and opal folklore including the reasons some found them both uncomfortable and beguiling: their tendency to fall out of settings being symbolic of fickle love (some opals have a tendency to dry out and shrink or crack) and their play of colour understood as reflecting the shifting mood or health of its wearer.[16]

US servicemen stationed in Australia during the War did much to improve opal's reputation and demand back home in the USA and in Europe. Australian opals were taken back home as souvenirs, gifts for family and sweethearts and portents of good fortune, as the gems were believed to have helped their safe passage back home to the USA. In June 1945, Sydney's *Daily Telegraph* reported: 'Many an American woman of this generation will wear the Australian opal for the rest of her life.[17]

The early 20th-century opal industry

Prior to 1946, the Australian opal industry was in a slump. At the time it was driven by artisanal mining that was not regulated in any way. Many miners were reluctant to register their claims to avoid the burdens of business administration and taxation, so state development of the industry was never formally pursued even though it was mooted several times.

The value of mining and processing opal to miners and 'noodlers'—the people who worked on the surface picking through the spoil – varied hugely as it does today. Another Government investigation into the industry published in 1948 remarked that 'the return to the primary producer (in this case the miner) seems disproportionate to the value of the finished article.'[18] As today, there was much discrepancy in the value chain from mine to market.

The first opal discoveries in Australia – from Angaston, South Australia – had been published as early as 1845.[19] While not well documented, opals and where to look for them, were already known to First Nations communities around these fields and so the idea of a 'discovery' should be better understood as recording and publishing from the perspective of, and for, a European audience. As Mike Harding points out: 'Aboriginal people [were] engaged in opal mining voluntarily and seriously, not in a state of dependence' and were involved in every stage of the nascent industry.[20]

The notion of an opal industry in Australia started to take shape around 1890. In this year two developments marked a watershed: the London Mining Exhibition featured a specimen of Australian precious opal from Angaston, South Australia. Discoveries made at White Cliffs[21] and Lightning Ridge NSW in the 1880s led to the establishment of the country's first opal township at White Cliffs. By 1930 mining operations had commenced at Andamooka in South Australia and at White Cliffs and Lightning Ridge in NSW (**plate 4**).

While these discoveries were primarily attractive to European and later, American, gem dealers and jewellers, the mining communities themselves were mixed. First Nations people owned claims

alongside the diverse, though largely European, immigrant communities that grew up around the opal fields.[22] Although established since 1915, it was in 1946 that a rich seam called the 'Eight Mile' was discovered at Coober Pedy, South Australia. This discovery was made by a woman called Tottie Bryant from the Antakirinja Matu-Yankunytjatjara people on their traditional lands.[23] It was this moment, the end of wartime restrictions and tariffs, coupled with an increase in interest from American audiences, which started the post-war Australian opal boom. Coober Pedy has since become a brand name in its own right and remains synonymous with Australian opals. The name is a corruption of the Indigenous phrase *kupa piti* meaning 'white man in a hole' describing the dug-outs favoured by miners to avoid the searing heat and incessant flies.[24]

Opal markets and value factors

At the time this brooch was made, Sydney was at the centre of opal cutting and polishing, while a small quantity of the gemstone was cut and polished in the field, including the making of doublets – thin slices of precious opal glued to a natural or manmade matrix – mainly for the tourist trade. From 1936 to the mid-1940s, the South Australian fields were the most significant producers of opal. While the USA became the dominant market after the War, Germany and Sri Lanka were major markets before 1939.[25]

Black opals were already demanding the highest prices with white or light opal more readily accessible to buyers. The value factors which govern opal desirability and price today were already common in the trade of the 1940s: a perfect blend of bright colours; pattern with harlequin and pinfire most highly prized; fire or flash with red or combinations of red, yellow, bright blue and green best (plain blue of lowest value); and soundness or durability, free from cracks and flaws.[26]

When Adrian arrived in Sydney on 20 October 1945, Irene and her daughter Anne were lodging with friends in the Darling Point area east of the city, but within easy reach of jewellers and opal dealers in the city, as well as the department store Farmer and Co. But who made this brooch and where might the opal have come from?



7. Rhoda Wager (1875–1953), *Silver and opal necklace* (detail), c 1916–1922. Collection Powerhouse Sydney 2007/112/1, gift of Ashley and Malcolm Gilfillan and Margaret Manoharan, 2007, photograph Belinda Christie.



8. Adrian, Irene and Anne just after they returned to Swansea, Wales from Sydney, 1946.

Rhoda Wager and Arts and Crafts movement in Australia

The spear-shaped leaves, berries and quatrefoil flowers in this brooch reminded Tony Smallwood of the Opal Academy of the work of prolific arts and crafts jeweller Rhoda Wager (1875–1953), who had emigrated to Sydney from the UK via Fiji in 1916 or 1918 (sources differ). Having started out at Glasgow School of Art, Wager trained in jewellery making and stone setting under Bernard Cuzner.[27] The fine silver wire stalks holding the botanical motifs giving frame to the lozenge-shape setting are emblematic of her workmanship, variously debated as drawn from Australian flora or from her Scottish Arts and Crafts roots.[28]

Wager became influential in the pre-War Australian Arts and Crafts scene, regularly exhibiting with the Society of Arts and Crafts of NSW from 1913[29] and making her pieces available for sale in retailers such as Farmer and Co.[30] Wager was meticulous in documenting her creations, which apparently number some 12,000 pieces made between 1921 and her retirement in 1946.[31]

Much of Rhoda Wager's documentary archive (such as sketches), tools and the biggest public collection of her jewellery are held at the Powerhouse Museum in Sydney, thanks to the efforts of her niece Dorothy Wager (Mrs Judge) to ensure her aunt's work was recognised. Dorothy was also a fine jeweller in her own right and worked with a small number of other apprentices alongside her aunt for many years before striking out on her own. Other pieces are held by the Art Gallery of South Australia, Art Gallery of New South Wales and National Gallery of Australia.

Some of Rhoda Wager's works carry a maker's mark, usually a rectangular plaque with RHODA WAGER stamped in capital letters on the reverse, but as with other Arts and Crafts jewellers, many pieces remained unmarked. This brooch has no maker's mark but it does bear an intriguing and as yet unidentified inscription on the inside of the bezel in capital letters: IOIN or NIOI depending on which way round you read them (**plate 5**).

Wager loved working with different stones and experimenting with metal finishes. She worked with gold but her favourite metal to work with was silver and oxidised silver which helped contrast the stones. Her favourite gemstones were Australian yellow sapphires and opals owing to their play with sunlight.[32] She was unaffected by the superstitions surrounding opal still prevalent during her time as a jeweller. Many of her opals and gemstones were sourced by a retired miner in NSW who undertook special trips to the mining fields on her behalf.[33] In spite of the extent of her output, every aspect of her work was detailed and hand-wrought. In an interview from 1923 she said 'As to individuality – I believe one's output expresses the measure of a difficulty – and I hope that is why my work is different.'[34]

Gemmological analysis cannot adequately determine geographic origin of opals. This opal, approximately 22.67 carats in weight and 22.4 x 19.1 x 5.7 mm in size, shows all the colours of the rainbow across its semi-translucent to opaque body and some of the 'potch' or common opal matrix is visible on the reverse. It also displays the unusual feature of blue phosphorescence when exposed to long-wave and short-wave ultraviolet light. The circumstantial historical context of the opal producing fields in Wager's active years and the evidence from her NSW-based stone dealer suggest it is possible this opal came from White Cliffs NSW sometime in the 1920s or 1930s. The source of the silver is harder to ascertain but silver was a by-product of Australian gold mining throughout this period so this may very well be an all-Australian jewel.

Light or white precious opals shaped as oval cabochons featured in many of Rhoda Wager's other jewellery too. Tadema Gallery has published a much bigger but strikingly similar opal brooch in a gold setting attributed to Wager (**plate 6**).[35] The patterns and colour play of both opals are very similar. Another example of a similar style of bezel-set opals in silver is a necklace now in the Powerhouse Museum (**plate 7**) dated to 1916 to 1922, comprising 17 opals with a 'pendant of a small and large opal in vine and leaf settings.'[36]

'Something I never dared hope for'

When Adrian was sailing away from both his beloved old colonial life and the wartime nightmare of Singapore, he kept a diary mainly of the daily happenings on board, the bawdiness of the Australian troops returning home, and sharing in the abject relief of freedom with other former prisoners from across South-East Asia. He talked about how adjusting to eating proper food was a challenge. He wondered if he would live up to his young daughter's expectations and what the reunion might be like. It was perhaps here his thoughts turned to the opals of Australia although he does not say. The diary ended on 20 October 1945 with the yearned-for reunion: 'A home all to ourselves, something I never dared hope for.'[37]

What we now know as Post-Traumatic Stress Disorder (PTSD) plagued Adrian and his family for the rest of his life, suffering flash-backs from Changi Jail alongside never quite adjusting to the culture shock of post-War British life in Wales then Cornwall (**plate 8**). Perhaps the short-lived joy of freedom never quite reconciled with the horror and the sorrow that haunted the family, and so this beautiful opal brooch, which I am attributing to Rhoda Wager and her creative spirit, has sat in the dark from 1945 until today.

Acknowledgements

Tony Smallwood (International Opal Academy), Beatriz Chadour-Sampson, Sonya Newell-Smith (Tadema Gallery, London), Peter Butler, Rebecca Evans (Art Gallery of South Australia) and Steve Petkovski (Natural History Museum, Abu Dhabi).

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OBJECTS WITH A LIFE BEFORE YOURS

Decorating a house is such a personal experience, with many of us drawing inspiration from magazines that showcase how other people dress their houses. Platforms like Pinterest and Instagram help us curate our dream interiors, and sometimes a single item can start the process - something you find at an antique fair or on a trip to the country. The colour, texture, or shape can inspire a room or even entire interiors.

Take the humble washing basket for example, something that is used over and over again and needs to be durable. Turning functional homewares into something that you enjoy looking at is a great way to integrate beautiful things into your home. A wicker laundry basket is something that ticks all the boxes and looks lovely even if filled with clothes and left on the stairs for a few days! Stacked up they look great and they have so many uses they are the ultimate home antique accessory.

Have you acquired a special piece that's turned into something so much more?

Perhaps it was passed down to you by a family member or friend or maybe you researched and researched to find the exact piece that you knew would create so much joy in your life.

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 just like a decorative piece.
Take these riding boots for example.

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

Tira Lewis
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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 Melbourne 2018


AA&ADA Melbourne 2024

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.

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 Melbourne 2025


The Johnston Collection 2024


The Johnston Collection

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 Melbourne 2025


AA&ADA Melbourne 2026



GOLDEN SUMMERS

LAURAINE DIGGINS FINE ART

Rickett's Point on Port Phillip Bay was a favourite painting ground for the Australian impressionists in the 1880s. Tom Roberts, Frederick McCubbin, Arthur Streeton and later Charles Conder, all painted memorable pictures of the shores of Beaumaris and Mentone, capturing the light, beauty and interest of the shore. Here, John Ford Paterson has evoked an ethereal, almost art nouveau quality in the landscape. The water sparkles; gently swaying ti-trees frame the composition with their decorative curving silhouettes. The colourful picnicking figures seem almost an intrinsic part of this sunlit bayside scene. This painting is arguably Paterson's masterwork, and was included in the National Gallery of Victoria's ground-breaking Golden Summers exhibition of the 1980s. In its style and imagery, the artwork unquestionably depicts the view of what the typical Australian experience might be – the whiteness of the beach landscape, the blueness of the sea, the yachts, and the impressionistically depicted picnickers.

ausart@diggins.com.au

JOHN FORD PATERSON
1851 - 1912
Rickett's Point 1908
oil on canvas
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signed lower left
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Brett Whiteley (1939-1992)
The Arrival, 1988
offset lithograph on paper
79x104cm. Ed: 150



Brett Whiteley (1939-1992)
The Cat, 1980
offset lithograph on paper
81x83cm. Ed: 100



Margaret Woodward (1938-
In the wilderness – Goat, c1980s
Oil on Canvas. 70x70cm

Charles Blackman (1928-2018)
The Bust Stop, 1990
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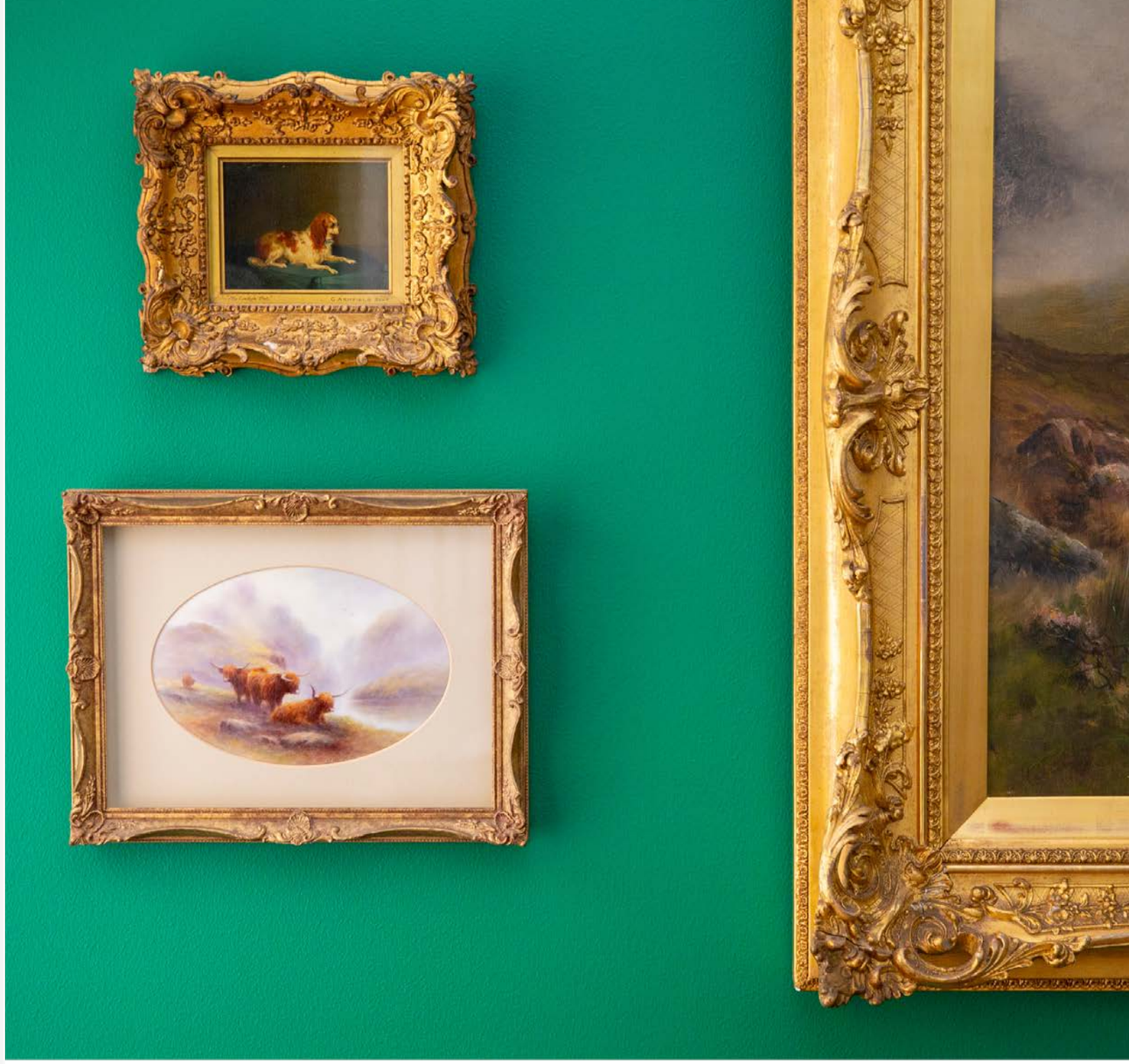
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Ultimo NSW 2007
antiqueprintmaproom.com
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Potts Point NSW 1355
antiques-art-design.com
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Miranda NSW 2228
chiltonsantiques.com.au
AAADA Profile

Christopher Day Gallery
Paddington NSW 2021
cdaygallery.com.au
AAADA Profile

D. G. Barsby Antiques
NSW
barsbyantiques.com.au
AAADA Profile

Day Gallery
Blackheath NSW 2785
daygallery.com.au
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Grafton Galleries
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AAADA Profile

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greeneandgreene.com.au
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Nomadic Rug Traders
Pyrmont NSW 2009
nomadicrugtraders.com
AAADA Profile

Ophir Jewels
NSW
oprjewelry.com
AAADA Profile

Perryman Carpets
Woollahra NSW 2025
perrymancarpets.com
AAADA Profile

Reflections Antiques
Sydney NSW
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AAADA Profile

Simpson's Antiques
Woollahra NSW 1350
australianantiques.com.au
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Wright Gallery Fine Art
Balmain NSW 2041
wright-gallery.com
AAADA Profile

QUEENSLAND

Eaglemont Antiques – Life Member
East Brisbane QLD 4169
eaglemontantiques.com.au
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Hind's Antiques – Emeritus Member
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AAADA Profile

Lynzay Antiques
Teneriffe QLD 4005
lynzayantiques.com.au
AAADA Profile

The Antique Guild
Brisbane QLD 4000
theantiqueguild.com.au
AAADA Profile

Wallrocks
Brisbane QLD 4010
wallrocks.com.au
AAADA Profile

SOUTH AUSTRALIA

Peter Walker Fine Art
Walkerville SA 5081
peterwalker.com.au
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Tusmore Antiques
Adelaide SA 5000
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AAADA Profile

DIRECTORY OF AAADA MEMBERS

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

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Lauder & Howard Antiques
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Leven Antiques
Ulverstone TAS 7315
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Peter Lane Gallery
Richmond TAS 7025
peterlanegallery.com
AAADA Profile

Silver Service Antiques
Launceston TAS 7250
sjscitycash.com.au
AAADA Profile

Walter & Co
Richmond TAS 7025
walterandco.com.au
AAADA Profile

Warwick Oakman Antiques
Richmond TAS 7025
warwickoakman.com
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VICTORIA

Antiquarian
Moorabbin VIC 3189
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AAADA Profile

Antique & Unique Jewels
VIC
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AAADA Profile

Antique and Retro Warehouse
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Antiquities Australia
Broadford VIC 3658
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Anton Venoir Interiors
Prahran VIC 3181
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Behruz Studio
Glen Iris VIC 3146
behruzstudio.com
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Carl Wantrup Asian Art
VIC
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AAADA Profile

Chineur Antiques
Kew VIC 3101
chineurantiques.com.au
AAADA Profile

Douglas Stewart Fine Books
Armadale VIC 3143
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AAADA Profile

Etruria Antiques Gallery
VIC
etruria.com.au
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Fine Classic Antiques
Armadale VIC 3143
fineclassicantiques.com
AAADA Profile

Francis Dunn – Emeritus Member
VIC
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Graham Geddes Antiques
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Gray Reid Gallery
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Lafite Fine Silver
Melbourne VIC 3000
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AAADA Profile

Lauraine Diggins Fine Art
Caulfield North VIC 3161
diggins.com.au
AAADA Profile

Mark Koronowicz Antiques & Restoration
Braeside VIC 3195
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Page Antiques
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Rutherford
Melbourne VIC 3000
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By Curium
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Westbury Antiques
Avoca VIC 3467
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Ballarat VIC 3350
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DIRECTORY OF AAADA SERVICE PROVIDER

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

ANTIQUE JEWELLERY, GOLD & SILVER RESTORATION

Chilton's Antiques & Jewellery
Miranda NSW 2228
chiltonsantiques.com.au
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Palloys
Marrickville NSW 2204
palloys.com.au
AAADA Profile

Paragon Restoration
Cheltenham VIC 3192
rougejewellers.com.au
AAADA Profile

W. J. Sanders & Company
Marrickville NSW 2204
wjsanders.com.au
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CARPET, RUG & TEXTILE CONSERVATION

Behruz Studio
Glen Iris VIC 3146
behruzstudio.com
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Persian Carpet Repair & Restoration Co
Pyrmont NSW 2009
persiancarpetrestoration.com.au
AAADA Profile

The Rug Experts
Earlwood NSW 2206
therugexperts.com.au
AAADA Profile

FINE ARTS CONSERVATION & RESTORATION

Lauraine Diggins Fine Art
North Caulfield VIC 3161
diggins.com.au
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FURNITURE RESTORATION & CONSERVATION

GN Olsson Mastercraftsmen
Kurwongbah QLD 4503
gnolsson.com
AAADA Profile

Patinations Conservation Services
Furniture Restoration & Conservation
Fyshwick NSW 2609
patinations.com.au
AAADA Profile

GILDING, FRAMING & GILT RESTORATION

GN Olsson Mastercraftsmen
Kurwongbah QLD 4503
gnolsson.com/artisan-leather-restorer
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INTERIOR DESIGN

Vincent Jenden Design
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AAADA Profile

Lauraine Diggins Fine Art
North Caulfield VIC 3161
diggins.com.au
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DECORATIVE ARTS & COLLECTORS SOCIETIES

Brighton Antique Club Inc
Middle Brighton VIC 3186
brightonantiqueclub.org.au
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Ceramics & Glass Circle of Australia Inc.
Hawksburn VIC 3142
ceramicsglasscircleaustralia.org
AAADA profile

Historic Houses Association of Australia
Darling Point NSW 2027
AAADA Profile

Oriental Rug Society of NSW
Forest Lodge NSW 2037
rugsociety.org.au
AAADA Profile

The Australian and New Zealand Association of Antiquarian Booksellers (ANZAAB)
Doncaster East VIC 3109
AAADA Profile

The Australiana Society
Bondi Junction NSW 1355
australiana.org.au
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The Ceramic Collectors Society
Roseville NSW 2069
ceramiccollectors.weebly.com/contact.html
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The Johnston Collection
East Melbourne VIC
AAADA Profile

The Silver Society of Australia
Northbridge NSW 1560
silversociety.com.au
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