

AUSTRALIAN ANTIQUE & ART DEALERS ASSOCIATION



2023 ANTIQUES & ART FAIR MELBOURNE CATALOGUE



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

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WELCOME

Welcome to our latest catalogue, which celebrates our upcoming Antiques & Art Fair Melbourne, 9-12 June 2023, at the Malvern Town Hall. We are privileged to bring to you the exceptional feature pieces of antiques & art which our exhibitors will be bringing to the fair.

Along with items from our exhibitors, you will also find interesting articles, a directory of our members and service providers and a directory of the fair.

Now in our second year at our home from the past we couldn't be more excited to open the doors to the Malvern Town Hall again to let you into our world. In the meantime we hope you enjoy this catalogue.

Andrew Simpson
President
Australian Antique & Art Dealers Association

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



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Oil study for Amazons (ca. 1939).

Douglas Stewart Fine Books

William and Mary Chest of Drawers, early 18th century.

The Antique Guild

FAIR INFORMATION

The Australian Antique & Art Dealers Association's (AAADA) Melbourne Fair, is returning to the iconic Malvern Town Hall over the King's Birthday Long Weekend. Giving you the chance to view or purchase a curated range of homewares, art, furniture and jewellery from all eras.

AAADA members are the best in the industry, with combined knowledge of history and craftsmanship in their chosen fields that surpasses the ordinary. At the AAADA Antiques & Art Fair Melbourne, our members and guest exhibitors come from all over Australia, you can expect them to bring you the finest pieces, using their expert knowledge and guided by the AAADA Code of Practice.

The AAADA Fairs are the only Antiques & Art Fairs in Australia backed by our [Code of Practice](#), so you buy with confidence.

ABOUT THE AAADA

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

CONTACT

aaada.org.au | info@aaada.org.au | 0498 059 661 | [Facebook](#) | [Instagram](#) | [#aaadamelbfair](#) | [#aaada](#)

FOR UPDATES PLEASE JOIN OUR [MAILING LIST](#)



VENUE

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

Cafe & Bar onsite
Disability access
On street parking

OPENING HOURS

King's Birthday Long Weekend
Friday 9 June 4-9pm
Saturday 10 June 10am-6pm
Sunday 11 June 10am-6pm
Monday 12 June 10am-3pm

TICKETS

Opening Preview (9 June) **\$40** Online /
\$50 at the Door
General Admission (10-12 June) **\$20**
Concession (10-12 June) **\$15**
Children under 16 **FREE**

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

Although tickets are allocated to a particular date, they are also **valid for any general admission day** (10-12 June 2023)

Return entry tickets available on request.

WIN \$1,000

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

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

Entries close 5pm on the 7th of June 2023 (AEST)

FAIR INFORMATION

OPENING PREVIEW

Browse the fair, while enjoying light refreshments and wines from [Scotchmans Hill](#).
Friday 9 June 4-9 pm

This exclusive event gives you the opportunity to be the first to view or buy the finest works of art, antiques, design and jewellery; from antiquity to contemporary. This special preview is a highlight of the 2023 AAADA Antiques & Art Fair Melbourne.

Opening Preview Tickets

Includes light refreshments & wines from Scotchmans Hill
Friday 9 June
\$40 Online / **\$50** at the Door

Tickets available online [here](#)
(Tickets are limited)

SCOTCHMANS HILL EVENING DRINKS

With wines from Scotchmans Hill
Saturday 10 June 4-6 pm
Sunday 11 June 4-6 pm

Time your visit to the Fair for the Scotchmans Hill Evening Drinks, between 4-6pm on Saturday 10th & Sunday 11th, where you will be offered a drink while browsing the fair. This gives you the unique opportunity to enjoy the twilight hours of the weekend surrounded by antiques & art in the stunning Malvern Town Hall.

APPRAISALS

Saturday 10 June 3-4 pm
Sunday 11 June 3-4 pm
Monday 12 June 1-2 pm

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

TOURS

Join a fascinating tour of the fair, looking at the most interesting pieces, in a casual atmosphere, where you can ask questions and discover new things.

John Hawkins

Saturday 10 June 11am
Sunday 11 June 11am
Monday 12 June 11am

Andrew Dixon

Saturday 10 June 1pm
Sunday 11 June 1pm
Monday 12 June 1pm

[John Hawkins](#) was born and educated in England, after graduating from Sandhurst, he was commissioned into the Middlesex Regiment in 1962. Resigning his commission, he emigrated to Australia in 1967. In 1973 he wrote the catalogue of an exhibition held by the National Trust in Sydney, titled Australian Silver 1800 – 1900. Five further books have been written Thomas Cole and Victorian Clock-making (1975), The Al Tajir Collection of Silver (1985), Nineteenth Century Australian Silver (1990), Irish and Scottish Cabinetmakers and their Influence over the Production of Australian Colonial Furniture in Sydney and Hobart before 1840(2009) and Zoomorphic (2010).

John lives in Tasmania and is acknowledged as having assembled some of the foremost collections of antiques, both internationally and within Australia and he was President of the Australian Antique Dealers Association between 1993 & 1999.

[Andrew Dixon](#) has a keen interest in Georgian and Regency decorative arts and the 1880's mansions of Marvellous Melbourne.

He is a long-time supporter of The Johnston Collection (TJC) in East Melbourne and has developed a fine appreciation of their Georgian and Regency Collection.

For over 18 years he provided curatorial assistance to the collector and philanthropist Roger Brookes as he built the collection of Georgian silver recently bequested to TJC and exhibited as "Splendid"

AAADA ANTIQUES & ART FAIR MELBOURNE



9-12 JUNE
2023
MALVERN
TOWN HALL

WIN \$1,000

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

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

Entries close 5pm on the 7th of June 2023 (AEST)

BUY YOUR TICKETS

AAADA ANTIQUES & ART FAIR MELBOURNE

TOURS

JOIN ANDREW DIXON & JOHN HAWKINS
AS THEY TAKE YOU AROUND THE FAIR
LOOKING AT THE BEST PIECES

JOHN HAWKINS

START AT STAND 2
SATURDAY 10 JUNE 11 AM
SUNDAY 11 JUNE 11 AM
MONDAY 12 JUNE 11 AM

ANDREW DIXON

START AT STAND 22
SATURDAY 10 JUNE 1 PM
SUNDAY 11 JUNE 1 PM
MONDAY 12 JUNE 1 PM

APPRAISALS

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

SATURDAY 10 JUNE 3-4 PM
SUNDAY 11 JUNE 3-4 PM
MONDAY 12 JUNE 1-2 PM

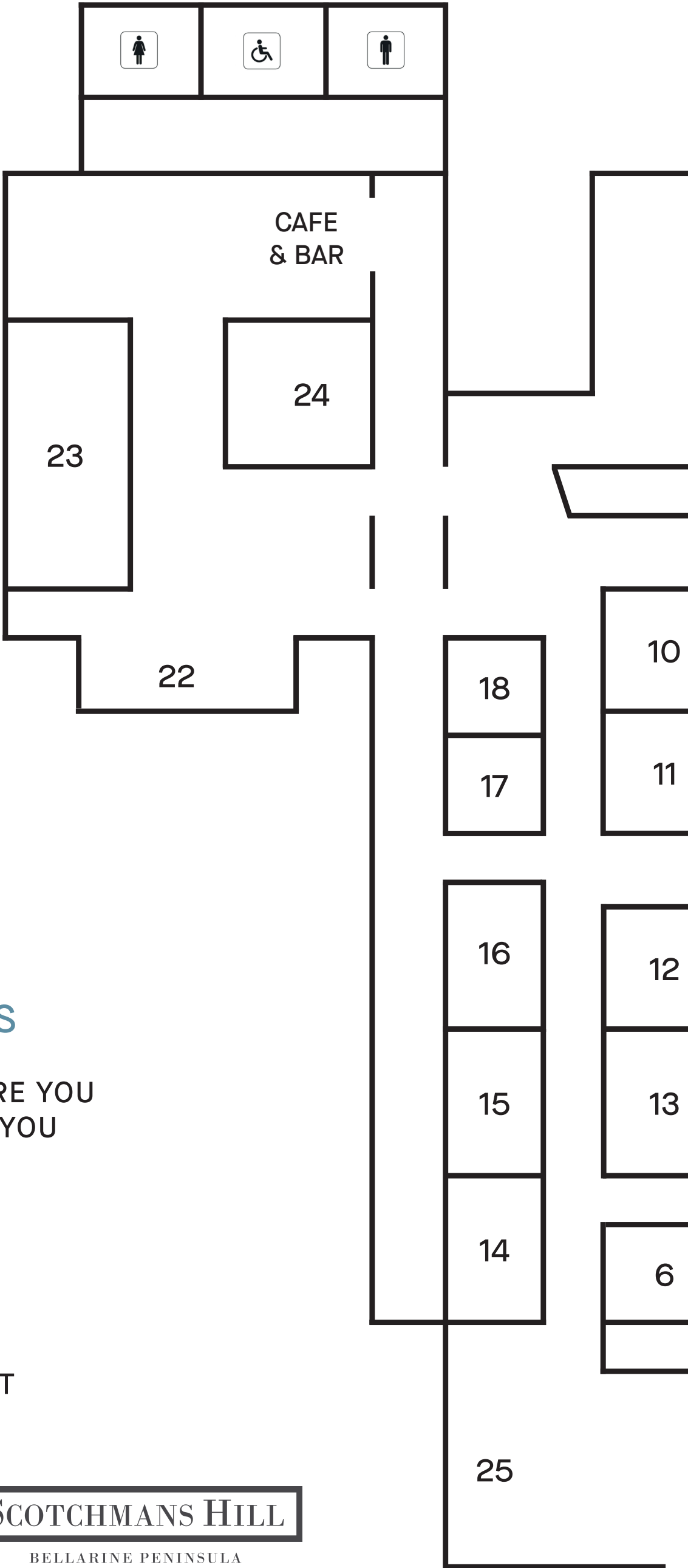
SCOTCHMANS HILL EVENING DRINKS

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

SATURDAY 10 JUNE 4-6 PM
SUNDAY 11 JUNE 4-6 PM

AUSTRALIAN COUNTRY MAGAZINE

COMPLIMENTARY COPIES ARE AVAILABLE AT
THE ENTRANCE UNTIL THEY RUN OUT



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MEDIACO

grace:
Always more.

SCOTCHMANS HILL
BELLARINE PENINSULA
VICTORIA
ESTABLISHED 1982

EX

E 2023

READ THE FAIR CATALOGUE
VIA THE QR CODE



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

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

T&Cs APPLY

FAIR HOURS

FRIDAY 9 JUNE 4 PM - 9 PM
SATURDAY 10 JUNE 10 AM - 6 PM
SUNDAY 11 JUNE 10 AM - 6 PM
MONDAY 12 JUNE 10 AM - 3 PM

TICKETS

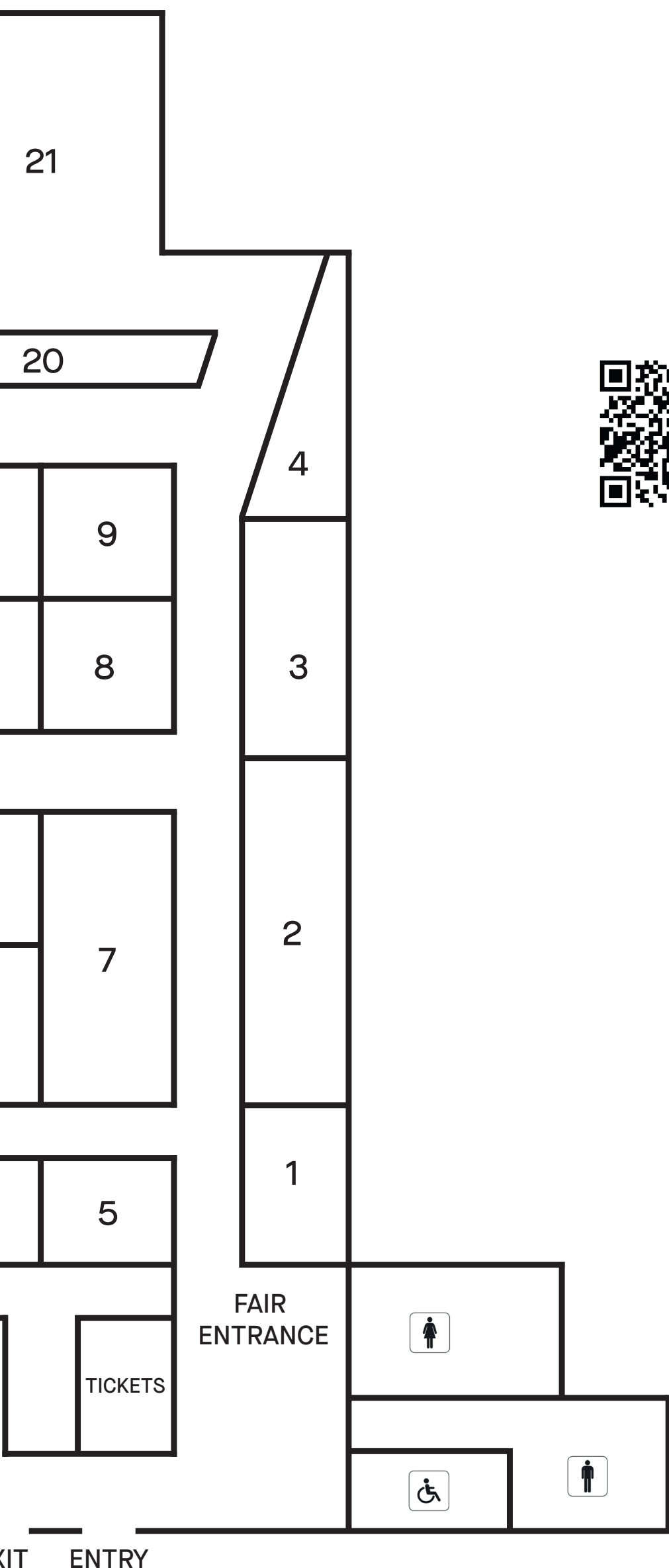
GENERAL ADMISSION (10-12 JUNE) \$20
CONCESSION (10-12 JUNE) \$15
CHILDREN UNDER 16 FREE

TICKETS AVAILABLE ONLINE OR AT THE DOOR

ALTHOUGH TICKETS ARE ALLOCATED TO A
PARTICULAR DATE, THEY ARE ALSO VALID FOR ANY
GENERAL ADMISSION DAY (10-12 JUNE 2023)

RETURN ENTRY TICKETS AVAILABLE ON REQUEST

[AAADA.ORG.AU/MELBOURNE](https://aaada.org.au/melbourne)





**ARNOTT'S
BISCUITS**

HUNTLY RD
WHITE R 32

Following many
years of
COOKING
BISCUITS

AAADA ANTIQUES & ART FAIR MELBOURNE EXHIBITORS

ANTIQUARIAN	STAND 11
ANTIQUE & UNIQUE JEWELS	STAND 5
CHINEUR ANTIQUES	STAND 1
DOUGLAS STEWART FINE BOOKS	STAND 12
ETRURIA ANTIQUES GALLERY	STAND 9
GRANGE ANTIQUES	STAND 10
J.B. HAWKINS ANTIQUES	STAND 2
KAZARI COLLECTOR	STAND 3
LAUDER & HOWARD ANTIQUES	STAND 7
LAURINE DIGGINS FINE ART	STAND 23
MARINERS COTTAGE / ANNICK'S ANTIQUES	STAND 6
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THE ANTIQUE GUILD	STAND 17
THE WOODSHED ANTIQUES	STAND 24/25
TRINITY ANTIQUES	STAND 15
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THE AUSTRALIANA SOCIETY (DISPLAY)	STAND 22
THE SILVER SOCIETY OF AUSTRALIA (DISPLAY)	STAND 22

ANTIQUARIAN

Elizabeth Syber, with close to 40 years trading experience and with over 54 years in the industry, is no stranger to the world of antiques. Following in the footsteps of her parents Helene and Felix Syber who were your classical “we don’t specialise” Antique dealers, who opened their first shop in Adelaide in 1970.

Liz joined forces with her brother Philip to continue in the family trade together, firstly with a shop in Carlisle St St. Kilda, then Heidelberg Road Vintage Bazaar. They closed their shop three years ago. Liz mainly trades at antiques fairs.

She has a large selection of Glass, Porcelain, Silver, Asian, Chinese, Oriental, Jewellery, Collectables, Retro and Vintage wares, Curios and Furniture from Asia, Europe, and Australia, from the 1770’s through to the 1970’s.

Elizabeth Syber
Moorabbin Warehouse
Victoria 3019
0418 552 553
elizabeth@antiquarianonline.com.au
antiquarianonline.com.au



19th Century Qing Dendritic Agate
Snuff Bottle and Rose Quartz Stopper

\$1,500

ANTIQUE & UNIQUE JEWELS

Our business, showcases highly sought after antique, art deco, art nouveau, vintage and outstanding items of modern jewellery sourced for the past 20 years worldwide.

Leigh Enever
New South Wales / Victoria
0419 149 743
l.se@bigpond.com
antiqueanduniquejewels.com
@ antiqueuniquejewels/
f antiqueanduniquejewels

Trading at fairs only



Art Deco Diamond Bracelet

c. 1930

This magnificent 18 carat White Gold large wrist size - 19.5 cm, finely wrought bracelet, comes from the very popular Art Deco Period. Beautifully styled by a Master Craftsman in the United Kingdom and is in top condition. Items as this are extremely hard to source and we are very proud to be able to offer such high class items such as this beautiful piece of Jewellery in our Collection.

\$39,900

CHINEUR ANTIQUES

Chineur Antiques has an eclectic range of items including objet d'art, antique sewing implements, collectables and curios. A small collection in French Art Deco glass with an emphasis on Charles Schneider.

Ann Christensen
Post Office Box 467
Kew, Victoria 3101
0407 880 554
info@chineurantiques.com.au
chineurantiques.com.au
📷 chineur_antiques

By Appointment Only

Ebony Sewing, Writing & Jewellery Cabinet

c. 1835

English

The Ebony Sewing, Writing & Jewellery Table Cabinet has mother-of-pearl inlays and pewter stringing. There is a large turned ebony ring holder on each side, and the cabinet stands on four ebony-turned feet. Lifting the cabinet's lid reveals various mother-of-pearl sewing tools; the front doors open, revealing four drawers with mother-of-pearl handles.

This table cabinet comes with a fully working lock and tasselled key.

H 40 cm x 30.5 cm x 42 cm

\$2,995



DOUGLAS STEWART FINE BOOKS

Douglas Stewart Fine Books is a Melbourne-based antiquarian bookseller also dealing in art and antiques. We have a bricks-and-mortar shop and a dynamic website, and we exhibit at rare book and antique fairs in Australia and internationally.

Douglas Stewart
720 High Street
Armadale, Victoria, 3143
+61 3 9066 0200
info@douglasstewart.com.au
douglasstewart.com.au

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

LINDSAY, Norman (1879-1969)

Oil study for Amazons

Australia

1939

Oil on canvas laid on board

H 90 x W 60 cm

Signed in full upper right; some rippling of the canvas; housed in a period gilt frame.

A large format portrait of Pearl Schweig (later Copalov, and then Goldman) fancifully portrayed as a warrior from Classical Greek mythology, wearing a plumed helmet and tunic of chain mail and mounted bareback on a large horse. The image is a detailed study for Lindsay's oil painting Amazons (1939), a larger scale work which now forms part of the collection of the Norman Lindsay Gallery and Museum, Springwood.

\$75,000

[Full description available, click here](#)



ETRURIA ANTIQUES GALLERY

Specialist dealer in English pottery, particularly Wedgwood; also early English porcelain.

Lee Bradshaw
0439 030 531
lee@witsend.id.au
etruria.com.au
@etruriaantiques/
f EtruriaAntiques2

By appointment only

An Earl's Coronet, in silver-gilt with velvet and ermine trimmings, by Hunt & Roskell, the firm formerly known as Storr & Mortimer, a direct line to Paul Storr - perhaps the finest of all the English silversmiths.

Coronets were required at the opening of the House of Lords and some other state functions, but most notably at The Coronation. This example is a smallish size by modern standards but seems to be normal for the time.

\$15,000



GRANGE ANTIQUES

Antique Business based in Latrobe Tasmania.

Kevin Dahya
95 Gilbert Street
Latrobe, Tasmania 7307
0417 282 720
kevindahya@gmail.com
Instagram grangeantiques
Facebook grangeantiques

By Appointment Only



**A Presentation Token of
Tasmanian significance in
form of a French Slate
Clock** on its original support
corner stand.

c. 1880

French

This clock was presented to
John Stormant the manager of
Mt Morriston in Ross Tasmania.
Presented to him by George Scott the
brother of James and Thomas two of
VDL earliest surveyors.

Slate and Wood.

Provenance: Scott family descendant
H 150 cm x W 75 cm x D 45 cm

\$4,500

J.B. HAWKINS ANTIQUES

Fine English furniture, clocks, English and Australian silver, works of art and treen. Established in Australia in 1967.

John Hawkins
'Bentley'
Mole Creek Road
Chudleigh Tasmania 7304
By appointment only
M: 0419 985 965
jhawkins@acenet.com.au
jbhawkinsantiques.com

**A very fine and rare miniature James Ferguson
Cole and Thomas Cole Carriage clock in its
original travelling case with key, c. 1835.**

\$19,500



KAZARI COLLECTOR

Robert Joyce and partner Jo Maindonald, established Kazari in the late 1970's, importing and dealing in Japanese furniture, fine art, collectables, folk art and textiles, later widening their vision to include items from China and other parts of S.E Asia.

Robert Joyce, Jo Maindonald
450 Malvern Rd
Prahran Melbourne
Victoria 3181
03 95102528
info@kazari.com.au
kazari.com.au

**Japanese Satsuma ware Shi Shi
temple guardian lion dogs c. 1862**

Rare, finely crafted ceramic model of Shi Shi shown in animated play, with golden manes and a chrysanthemum pattern on a dark navy blue ground, with original paulownia wood box, Purchased in Japan.
H 39cm x W 26cm x D 17cm

\$30,000



LAUDER & HOWARD ANTIQUES

Fine quality 18th and 19th Century British and European furniture and objects, paintings, selected rugs and textiles.

Mark Howard & Leslie Lauder AM.
185 Campbell Street
Hobart
Tasmania 7000
03 6289 6946
enquiries@lauderandhoward.com.au
lauderandhoward.com.au
@ lauderandhowardantiques

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

**Regency period painted
and parcel gilt cabinet**

c. 1820

British

A rare parcel gilt and painted mahogany
incurving cabinet with original marble top.
H 87.5 cm x W 106 cm x D 52 cm

\$17,985



LAURINE DIGGINS FINE ART

Specialists in Australian Colonial, Impressionist, Modern, Contemporary and Indigenous painting, Sculpture and Decorative art. Sourcing European masterworks on request. Offering collection advice; valuations for insurance and facilitators of insurance, conservation and framing for clients.

Michael Blanche
5 Malakoff St
Caulfield North Victoria 3161
03 9509 9855
ausart@diggins.com.au
diggins.com.au

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

**FREDERICK RONALD
WILLIAMS 1927-1982**
Brick Chimney, Howqua
April 1969
gouache on paper
57.5 × 76.5 cm
(image: 45.5 × 76.5 cm)
signed lower centre:
Fred Williams

\$105,000



Brick Chimney, Howqua, 1969 demonstrates Williams' mastery of the gouache medium and his sensitive response to a particular place. The Howqua River, 20 kms east of Mansfield towards Mt Buller, inspired Williams to create a series of works on paper over April 1969. This was Williams' first sustained river series and there is a strong sense that he was exploring how moving water reacts visually and chromatically against the static quality and earthy colours of the surrounding banks. Now a popular camping spot, the Howqua area is littered with remnants of the goldmining that took place in the Howqua hills. Williams described in his diary a "curious old brick chimney left standing on the opposite bank [noting] it looks very strange amongst the trees." This observation forms the basis of this gouache and a related oil painting of the same title. Over a pre-painted tan base colour, Williams introduces a strip format that emphasizes the horizontality of the landscape and contrasts the flowing river against a more solid bank. On top of this base, vertical elements, including the chimney, were laid down; devices that both anchor and divide the landscape.

MARINERS COTTAGE

19th century furniture, porcelain, jewellery, silver & glass. Maritime antiques, instruments and other items of interest.

Annick Thomas
64 Hampden Road
Battery Point Tasmania 7004
0401 824 128
annick_thomas@yahoo.com.au
f Annick's Antiques / Mariner's Cottage

Hours: Wed-Sun 11am - 4pm



Art Deco c. 1930 diamond and amethyst bracelet

\$9,500

PENTIMENTO

Vanity and sewing items, portrait miniatures, ceramics, vintage glassware, collectables and curios. Specialising in small items of tortoiseshell and pique jewellery.

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



Group of tortoiseshell pique treasures

Sterling silver & tortoiseshell pique tray London, 1915. **\$275**

Tortoiseshell etui with sewing utensils English c. 1880. **\$700**

Tortoiseshell pique patch box English, c. 1800. **\$450**

Tortoiseshell pique pendant for two photographs English, c. 1900. **\$1,200**

RUTHERFORD JEWELLERY

Established in 1952, Rutherford has earned a reputation for rare and unique jewellery, silver and pearls.

Wesley Rutherford
182 Collins Street
Melbourne, Victoria 3000
03 9650 7878
info@rutherford.com.au
rutherford.com.au
@ rutherfordjewellery
f Rutherfordjewellery

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



A 14ct yellow gold Art Deco box
presented as a gift by the King of Spain
Alfonso XIII with linear pattern top and
bottom black onyx ends red and black
enamel geometric design to both sides
of the top with rose cut diamonds a
matching onyx push clasp opening to
reveal a polished interior engraved inside
the lid 'Alfonso R. 20 VIII. 1932' the case
hallmarked 585 Austria and with the
maker's mark JR for Johann Robesch.
Total Estimated Diamond Weight: 0.40ct
Colour I-J Clarity SI
Weight: 108 grams

\$22,000

[Full description available, click here](#)



SILVER SERVICE ANTIQUES

Specialising in fine antique jewellery,
antique sterling silver and Objets d'Art.

Bill Lowe
9 Quadrant Mall
Launceston, Tasmania 7250
0431 727 421

📍 silverserviceantiques
f Silver Service Antiques

Hours: By appointment only

Victorian 18 Carat Gold Aquamarine Brooch and Detachable Earrings

c. 1890

A fine Victorian

18 Carat Gold Brooch set with
foiled back Aquamarines and
having foiled back Aquamarine
detachable drop earrings.

It comes with an independent
registered valuation for
replacement of \$21,500.

W 55 mm x L 60 mm drop overall

\$9,500



SIMPSONS ANTIQUES

Established Simpson's Antiques in 1978, in Queen Street Woollahra, and he was one of the first antique dealers to specialise in 19th century Australian cedar furniture. He is currently the country's foremost dealer in early colonial furniture, consulting on, Australian Colonial Furniture and Decorative Arts for collecting institutions and private clients nationally. Andrew Simpson was instrumental in the formation of the Australiana Society, a forum for collectors and enthusiasts alike. Andrew was a co-author of *Australian Art Pottery 1900-1950* (2004) and *Nineteenth Century Australian Furniture* (1985) and *Australian Furniture Pictorial History and Dictionary 1788-1938* (1998) the latter two have become the standard references on the early history of furniture making in this country.

Andrew Simpson
PO Box 643
Woollahra New South Wales 1350
By appointment only
0404 051 999
simpson@casuarinapress.com.au
australianantiques.com.au

One of a set of Four Early Colonial Australian Cedar Dining Chairs featuring a carved top rail, mid bar, and legs, with-drop seats covered in haircloth fabric, 19th century patina, NSW origin, c. 1840.

\$1,550 each



THE ANTIQUE GUILD

Welcome to The Antique Guild, a curation of rare and beautiful things in Brisbane, Australia. The Antique Guild houses a remarkable collection of fine jewellery, furniture, silver, art, and much more.

Chris Hughes
215 Queen Street
Brisbane City Queensland 4000
theantiqueguild.com.au
📷 antique_guild



18kt Yellow Gold Rubellite Tourmaline Ring Attributed to Louis Comfort Tiffany by Tiffany & Co.
United States
18kt Gold, Rubellite Tourmaline
This beautiful and rare antique ring was crafted by Tiffany & Company, circa 1910-1915 and was most likely designed by Louis Comfort Tiffany. The handmade 18-karat yellow gold ring centers on a large rub-over set cushion cut 'rubellite tourmaline' weighing 5.88 carats.

\$22,000

[Full description available, click here](#)

THE WOODSHED ANTIQUES

Exhibiting at all major fairs throughout Australia, specialising in Georgian, Regency, William IV English furniture and colonial Australian furniture along with decorative pieces.

Graeme Davidson
10/903 Doveton St Ballarat
Victoria 3350
By Appointment Only
0408 659 249
woodshedantiques@bigpond.com
📷 woodshed antiques
f woodshed antiques

**Large impressive Welsh Oak Two
Height Oak Dresser**
c. 1790
Wales
English Oak
Attractive Georgian Oak Dresser with
open plate rack top above base fitted
with five drawers and two cupboards
doors and supported on bracket feet,
good mellow patination.
H 218 cm x W 188 cm x D 47 cm

\$9,750



TRINITY ANTIQUES

Trinity Antiques offers a selected range of jewellery, silver, porcelain and objet d'art. Specialising in Australian Colonial Jewellery and Small Treasures, items from our collection can be found in all of Australia's National Public Collections and many State based Collections. In particular, we enjoy identifying the historical relevance of antiques. Trinity Antiques is represented in Valentine's Antique Gallery in Bendigo

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



A rare 18ct gold full hunter fob watch by Timothy Tillotson Jones 1819-1897.

Jones was a goldsmith, jeweller, watchmaker and optician born in Islington, London, where his father was also a jeweller. He emigrated to New South Wales in the mid 1850's.

The inner cover is engraved "Henry Ainge/ March 6th 1887". The engine turned case, has initials inscribed to the centre of the front cover. The gold case Birmingham 1887. The 'Sydney Mail' of 1892 reported that Henry Ainge had acquired 116 acres of land at Glen Innes.

\$9,750

VALENTINE'S ANTIQUE GALLERY

Valentines Antiques Gallery is Australia's premier specialist in 19th century English and European furniture. We also have a fine range of art, clocks, ceramics, silver, and jewellery.

Peter Valentine
18 View Street
Bendigo Victoria 3550
0418 511 626
info@valentinesantiques.com.au
valentinesantiques.com
@ valentinesantiquegallery
f ValentinesAntiqueGallery

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

Bronze cupid figured mantle clock

c. 1880

France

Introducing this French mantle clock featuring a bronze cupid figure atop a rouge marble base. Crafted by J. Mart circa 1880, it boasts an enchanting aesthetic, with its vibrant rouge marble base that is beautifully complemented by the intricate bronze figure of Cupid. The enamelled dial of the clock is another testament to the exquisite craftsmanship of the clockmaker.

H 49cm x W 29cm x D 22cm

\$4,950

[Full description available, click here](#)



VANOPA ANTIQUES & FINE ART

Antiques with information, early English porcelain 1755-1820, Georgian Glass 1650-1840, Australian studio pottery, 4 stages of English figure making, selection of OOP reference books, 20th cent. Australian art, Unique Australian Aboriginal art.

GUEST EXHIBITOR

Robert (Bob) Metselaar
Werribee Victoria 3030
By Appointment Only
0450 452 868
vanopa44@gmail.com



ROBERT PRENZEL 1866-1941
Gumnuts, Blossoms And Leaves,
Carved Blackwood,
1912-1925
H 41 x W 30 cm
Most likely a panel removed
from a piece of furniture
Impressed Stamp Lower Right
"Robert Prenzel" (probably or
possibly added later)

\$3,450

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- 1b. Such labels or tickets must give as much reasonable information as possible about the goods and this shall normally include such detail as:
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 - * If reproduction
- 1c. Where this is undesirable or impractical for security or other grounds the full price shall be written on a price list or in a stock book, with a full description to identify the article, and is available at all times during business hours for inspection by the public on request. N.B. in the case of 1c, there shall be a prominent notice stating: Written prices of all goods offered for sale may be examined on request by members of the public.
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5. Members shall not make unsolicited visits to private domestic premises.
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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.
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A FOCUS ON AUSTRALIAN JEWELLERY

BY RUTHERFORD

1. This c. 1900 T-bar and locket with hallmarks for 15ct and Melbourne and with the thistle maker's mark of Robert Robertson & Sons. In 1866 the Victorian government imposed a duty on jewellery entering the colony which was beneficial to local manufacturers. Mr Robertson's business expanded and by 1887 was employing 50 people.

Read more here:



2. This silver collar style necklace by Edward Fischer has a subtle gilt wash which gives a warmth to the silver. Mr Fischer migrated to Australia from Vienna in the early 1850's and settled in Geelong. In 1865 he famously made the first locally produced Melbourne Cup.

Read more here:



3. Made by William Davis, c. 1900, this 9ct rose gold locket signet ring has a photograph inside of the most beautiful woman with pink flowers in her hair. Mr Davis was a foundation member of the Melbourne Jewellers' Association of Victoria and used as his mark a leopard's head.

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ROBERT NELSON GILCHRIST (1821-1877)

A RETURNED AUSTRALIAN DIGGER WHO FOUND GOLD AT KILDONAN

BY JOHN HAWKINS

A gold and Scottish river pearl Celtic Cross marked *Kildonan*, probably made in the workshop of the Edinburgh goldsmith, Peter Westren, circa 1869, who advertised such crosses for sale. The brooch commemorates St. Donan who founded the kirk at Kildonan in the 7th century on a tributary to the Helmsdale River in Sutherland. Mined for only one year using the Australian system of a Digger's Licence, in this case issued by the landowner, the Duke of Sutherland. The Celtic triquetra endless knot decoration to the pendant is found on Scottish 8th century Pictish stones¹ and the Book of Kells, produced in the late 8th century or early 9th century in a Columban monastery in either Ireland, Scotland or England. This continues an ancient lineage of decoration understood by this ducal family who collected Pictish stones for their private museum at Dunrobin. Collection Robyn Hawkins.

The discovery of Kildonan gold is recorded in well-illustrated detail by Ron Callander: *Robert Nelson Gilchrist (1821-1877) A Scottish 'Hargraves*. What is not recorded is the history behind a small group of gold jewels made from the gold discovered by Gilchrist.

St. Ninian, St. Finian, and St. Donnan in the east and St. Columba in the west were trying to convert the resident Pagan Teutonic Picts to Christianity. It is calculated that St. Donnan entered Scotland about the year 580 AD, accompanied by a much larger band of disciples than the twelve who had accompanied St. Columba to Iona. This is confirmed by the churches of St. Donnan named after him in Caithness, Ross and Inverness-shire. The kirk in Sutherland at Kildonan (the 'kil' prefix means church in Gaelic) is where:

The parish suffered grievously during the Clearances, Kildonan church has been a great centre of Irish missionary zeal; witnessed the plundering march of heathen Teutons; been cherished by the royal Abbey of Scone, less ancient than itself; and been deprived of its congregation by a heritor more interested in sheep than men.²

The pagan Celts accepted the Irish Christian missionaries even when they did not always accept their religion, hence Pagan and Christian symbols are found side by side on Pictish standing stones along the north-east coast of Scotland. A weathered natural carved triquetra stone that is much decayed remains at Kildonan.

The Book of Kells, now in Trinity College, Dublin, is probably the defining source of Irish triquetra endless knot decoration used to decorate Dublin-made Irish jewels from the middle of the 19th century, particularly by Edmund Johnson and his brother, Joseph Johnson Jun.³



St. John from the Book of Kells, with Irish triquetra endless knot decoration in manuscript form, as created circa 800 AD. Collection Trinity College, Dublin.

The 9th century Ogham Brooch from Ballyspellan, Co. Kilkenny, in the Collection of the National Museum of Ireland, engraved with Celtic triquetra endless knot designs as found in the late 8th century Book of Kells, which, from the 17th century, has been at Trinity College Dublin. A copy of this brooch by Edmund Johnson was bought in Dublin in August 1849 by Prince Albert and given to Queen Victoria for Christmas; the Queen later designated it an Heirloom of the Crown, hence it remains in the Royal Collection. The cabochon garnets to the royal brooch are a 19th century enrichment, the original shown here having silver beads.

Donnan and his fellow monks finally settled on the island of Eigg, resulting in his martyrdom by a Pictish Queen when he and fifty-two of his followers were butchered within the refectory of the island monastery, leading to his sainthood.



The Class II *Kirkyard* Stone of circa 800AD, one of five standing stones in Aberlemno parish. This well-known group provided Christian stone crosses for Scottish jewellers to copy in the 19th century, one side using Celtic triquetra endless knot decoration.⁴



A brooch made from Kildonan Scottish gold and freshwater pearls, the central citrine or 'cairn gorm' is associated with the Cairngorm mountains. The authenticity of the triquetra decoration has been forgotten, suggesting a non-ducal commission. Engraved 'MUIRHEAD & SONS / SUTHERLAND GOLD'.⁵



Victorian nugget set locket, inscribed Kildonan, sold for £10,000, by Chorley's Auctions UK.

A note with this lot reads: *Locket made of gold from the Duke of Sutherland's Mine at Kildonan (near Dunrobin) Sutherlandshire. Given to Louisa Blanche Howard (Mrs Cecil Foljambe) July 1869 by Charlotte Duchess of Norfolk [1788-1870] who was daughter of the 1st Duke of Sutherland and Elizabeth Countess of Sutherland.*

This would suggest that this ducal family commissioned objects made of local gold as gifts to their friends. The Dunrobin Museum is in a garden pavilion, the front part of which was built in 1732 as a summerhouse, the back being an addition of 1878 which created a museum for the family collection of Pictish stones. This outstanding collection includes almost all those stones found on the narrow, fertile strip of land of the north-east coast of the Sutherland estates.



The Celtic Cross model became standardised after the raising of the Dean Ramsay cross in Edinburgh based on a cross from Iona. Completed in 1879 with bronze mounts by Elkington & Co., sculpted by Farmer and Brindley, and designed by Robert Rowand Anderson. The illustration of this important Scottish Celtic Cross Edinburgh jewel is courtesy The Antique Jewellery Company.⁶

Aberdeen jewellery was generally of minimalist design with little, if any, engraving and featured salmon pink and grey granite. The best known Aberdeen jewellers were M. Rettie and Sons. The Edinburgh goldsmiths, G&M Crichton, excelled at plaid brooches in silver decorated with citrines and amethysts. Other notable Edinburgh jewellers include McKay and Cunningham, Marshall and Sons and Meyer and Mortimer. The key firms making Kildonan gold jewels were James Muirhead and Sons, Glasgow, Peter MacGregor Westren, 103 Princes Street, Edinburgh, and F.G. Wilson of Inverness.

Gold was found in the banks of the Helmsdale, or Strath Kildonan, in 1868, by Mr Gilchrist, a native of Sutherlandshire, who had been a gold digger in Australia. The gold diggings were worked at Kildonan, with the approval and assistance of the Duke of Sutherland, for about four years with considerable success. Some heavy nuggets were discovered, the heaviest being valued at £15. Specimens of Kildonan gold, in various forms, may be seen in the Dunrobin Museum. His Grace marked his sense of gratitude to Mr Gilchrist for having made the discovery by presenting him with a gold watch and chain, in presence of a number of gold diggers in Strath Helmsdale.

This gold watch was cased in Kildonan gold supplied by F G Wilson:

... jeweller Inverness. the well-known purchaser of the Sutherland gold, has in stock assortment of rings, brooches, earrings. scarf-pins. sleeve-links. studs, and other ornaments made of Kildonan gold, which is offered for sale at moderate prices.

ENDNOTES

1. <http://www.livingfield.co.uk/tag/celtic-art/>
2. Rev Archibald Black Scott, DD. in the Transactions of the Scottish Ecclesiological Society, in 1906, "St Donnan the Great, and his muinntir."
3. Stratten and Stratten, Dublin, Cork and South of Ireland, pp. 99-100
4. <https://creatureandcreator.ca/wp-content/uploads/2019/04/aberlem-no-church-tp-xb.jpg>
5. National Gallery Scotland https://www.nms.ac.uk/explore-our-collections/collection-search-results/?item_id=783200
6. <https://www.antiquejewellerycompany.com/shop/victorian-gold-scottish-cross-pendant-set-with-bloodstone-carnelian-and-agate/>

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THE CERAMIC COLLECTORS SOCIETY

Ceramic Collectors Society
PO Box 1, Darlinghurst, NSW 1300
ceramiccollectorsociety@gmail.com



Ceramic Collectors Society at the 2022 AAADA Antiques & Art Fair Sydney

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.

The Society has staged a number of exhibitions: "Chinese Pottery and Porcelain" (1951), "Chelsea and Chelsea-Derby" (1952), "18th Century Worcester" (1953), "Continental Porcelain" (1954), "Old English China" (1959), "Worcester Porcelain" (1978), "Chelsea, Derby and Bow" (1979), "Oriental Ceramics and their Influence on Europe" (1982), "Pottery Through the Ages" (1985), "Fired with Enthusiasm: Celebrating Ceramic Diversity" (1999), and "Fragile Treasures" (2009).

We hold regular meetings of members for illustrated lectures and discussions, frequently accompanied with relevant ceramic and decorative pieces from the collections of presenters and members, to view and enjoy. Presenters are drawn from within the Society's membership and from local, national and international experts. The Society has also organised seminars and workshops with visiting experts; in recent years they have been on French porcelain, 18th and 19th century English ceramics, and 20th century ceramics. Occasionally, visits are organised to places of interest such as exhibitions and collections. This Newsletter is issued six times a year. The Society normally meets on fourth Monday of every second month.

Recently the society delivered a study-day on the subject of 'Dutch Delft' at a Heritage House in Glebe, Sydney. The event focused on the Chinese aesthetic of Dutch Delft. Members later displayed Delft pieces from their own collections. A lavish lunch and afternoon tea ended the day.

The Ceramic Collectors Society was one of several decorative arts groups at the Australian Antique & Art Dealers Association fair at the White Bay Cruise Terminal in Sydney. A members' information stand operated during the four-day fair and attracted several new members.

Our stand included a display case of items from the private collections of our committee members. The theme was "All the colours of the rainbow and more".

TOFT WARE

English brothers Thomas Toft and Ralph Toft were early exponents of the English slipware-style, so much so that the practice is sometimes referred to as "Toft ware" regardless of who produced the piece.

Thomas and Ralph Toft created large slipware plates, dishes and platters, boldly decorated with trailed-slip decoration, and are now highly prized pieces held in several museums around the world.

Thomas, whose work is most prevalent to see in museum collections today, potted in Staffordshire, England, in the

mid- to late-1600s. He would first coat the earthenware clay-shape with a uniform coat of 'slip', which is essentially clay mixed with water, to form a smooth, even foundation for his decoration. Toft then used "trailings" of liquid clay of a different colour on top of the slip foundation to decorate the piece.

Ralph is believed to be Thomas' brother, but some researchers say he could have been Thomas' son as the latter worked much later. Whatever the case, Ralph employed a similar technique and decorative style to create his slipware pottery.

Here are four examples of “Toft Ware” plates from various museums, all potted in the 17th-century in Staffordshire. Can you tell which Toft made what, the giveaway is clear to see. Because of the good preservation of these plates and dishes, most scholars now believe they were used primarily as decorative pieces rather than as cooking- or dining-ware.



1. Plate by Ralph Toft, Metropolitan Museum of Art, New York.
2. “The Mermaid Dish,” by Thomas Toft, Victoria & Albert Museum, East Kensington, London.
3. Plate by Thomas Toft, Metropolitan Museum of Art, New York.
4. Dish by Ralph Toft, The Fitzwilliam Museum, Cambridge, England.



The Royal Couple

Two slip-ware dishes made by Thomas Toft of Staffordshire in the late 1600s to honour two different Royal couples of England.

This large dish on the left is a ‘charger’ and was made as a display piece to celebrate a marriage. Though the couple depicted are not identified by any inscription, it is likely that they represent King Charles II of England and his 24-year-old bride, Catherine of Braganza, daughter of the king of Portugal. They were married in 1662, two years after the monarchy of England had been restored following the Cromwellian interregnum, and it is likely that dishes like this were made specifically for display in the houses of Royalists.

The second plate is a later 43cm-diameter dish, circa 1670s, and features the Duke of York, later to be James II of England, and his bride Anne Hyde. They are placed above a formalised lily. On the rim there is a trellis pattern, as well as the potter’s signature, ‘Thomas Toft’.

Both dishes are made of Staffordshire slip-decorated earthenware. Works like these were being produced in the decades just before factory methods were introduced into the pottery industry.

Toft was the exemplar of slip-ware earthenware plates made in England during this period.

There is nothing new about Royal commemorative wares!

Credit: The Ashmolean Museum Oxford and the Fitzwilliam Museum Cambridge.

5. Fitzwilliam Museum Cambridge.
Credit: <https://fitzmuseum.cam.ac.uk/objects.../highlights/C207-1928>
6. Ashmolean Museum, Oxford University.



MOURNING RING FOR REAR-ADMIRAL ISAAC SMITH, THE FIRST MEMBER OF THE ENDEAVOUR'S CREW TO SET FOOT ON LAND AT KAMAY (BOTANY BAY) IN APRIL, 1770.

[London : maker unknown, ca. 1831]. Diamond, pearl and enamel set into a gold ring with the following inscription engraved on the inside of the band: '*Rear-Adml Isaac Smith Ob 2 July 1831 Ob 78*'. Housed in a crimson morocco box with brass clasp.

An extraordinary survival: a mourning ring for the memory of Rear-Admiral Isaac Smith (1752-1831). Smith is distinguished for being the first Englishman to set foot on the east coast of the Australian continent.

As a 17-year-old, on 29 April 1770, Smith was the first to go ashore from HM Bark Endeavour's yawl on the south side of Kamay (Botany Bay), ahead of Lieutenant James Cook, Banks, Solander, Parkinson, the Tahitian Tupia, and a party of armed marines accompanying them in the ship's pinnace and long-boat. The landing was made after the intruders had been challenged by two Gweagal warriors, and musket shots had been fired. Cook ordered the young man to 'Jump out, Isaac!'

Although Smith's stepping onto Gweagal land carries with it immense symbolic significance, it should also be noted that Smith was one of three men, including Lieutenant Zachary Hicks and Surgeon William Monkhouse, who collected short lists of words from the language of the Gweagal with whom they interacted during the Endeavour's brief sojourn at Kamay. These words survived in a manuscript that was later

compiled by William Lanyon, a shipmate of Smith on Cook's second voyage. Fortunately, this manuscript was published in 1979 by Lanyon's descendant, linguist Dr Peter Lanyon-Orgill, prior to its being lost. The existence of these word-lists suggests that at least some friendly encounters between the Europeans and the Gweagal must have taken place.

Smith served on Cook's first and second voyages to the Pacific. He was related to Cook by marriage, as he was the cousin of Elizabeth Cook, the commander's wife. On both voyages – on the second, as master's mate – Smith assisted with surveying and cartography. He was given his own command after his return from the second voyage in 1775. He continued to serve in the Royal Navy until 1794, when ill-health forced his retirement. Smith spent his remaining years domiciled in Clapham with his cousin, Elizabeth Cook, where he died in 1831.

In his will, dated 18 December 1827, Smith bequeathed 'unto my dearest Cousin Mrs Eliz Cook of Clapham in Surrey two hundred guineas for a ring and mourning and all or any part of my effects in plate books or furniture at her house at Clapham she may choose to accept as a mark of my great regard and respect for her knowing she does not wish a larger legacy.' He also left nineteen pounds for the son and daughters of his late cousin Charles Smith 'for a ring of remembrance' and eighteen for the same to both Elizabeth Ann Stuart and Mary Marston. The Captain Cook Museum in Whitby holds one of the aforementioned rings, which is identical in all respects – including the engraved legend – to the ring offered here. It is likely that all of these rings were made by the same jeweller.

Available for sale at Douglas Stewart Fine Books for \$48,000.

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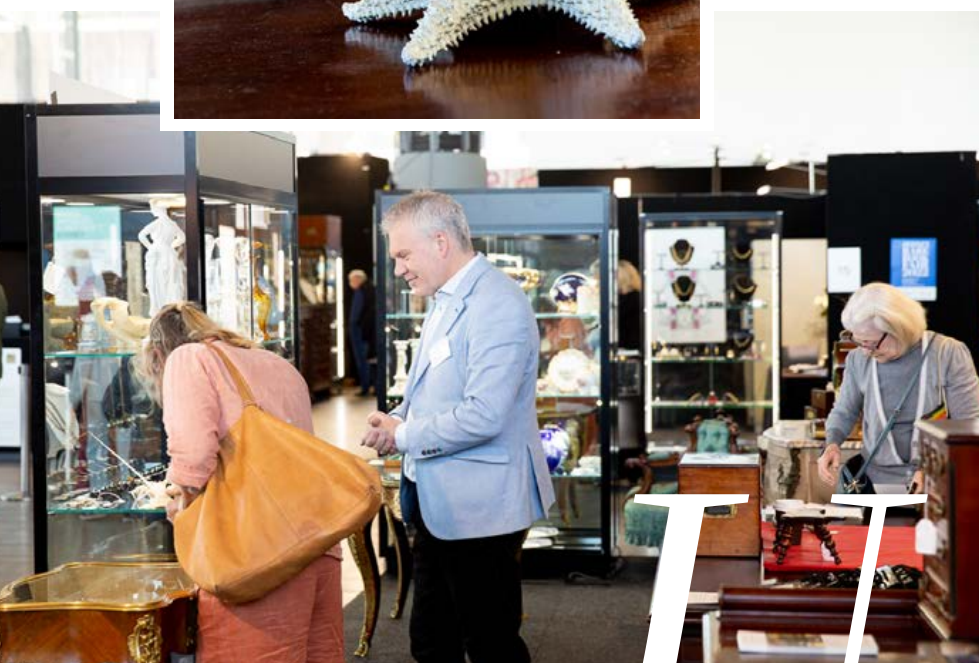
[Additional photos and information on this ring can be found here.](#)



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JESSIE SCARVELL 1862 – 1950

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Scarvell was a student of William Lister Lister and exhibited regularly with the Art Society of New South Wales in the 1890s. She was an exponent of Australian Impressionism and painted en plein air and her work is represented in the S.H. Ervin collection and the Art Gallery of NSW. Scarvell was selected to be included in the Exhibition of Australian Art in London organised by the Trustees of the Art Gallery of New South Wales and held at Grafton Galleries in September 1898. She was represented by five paintings including (Liverpool Range, Murrurundi, NSW). The exhibition featured 114 artists, including the well-known leaders of the Australian Impressionist movement, Streeton; Roberts; Conder; McCubbin; as well as a number of women artists, whose names have not become as celebrated today.

The subject of Glenalvon, Murrurundi seems to be one Scarvell painted on several occasions, the rural landscape around the mountains of the Liverpool Ranges

in the Upper Hunter region of NSW. The pastoral town of Murrurundi is surrounded by mountains, located on the banks of the Pages River, a tributary of the Hunter River and was the terminus of the northern train line from 1872. There is a harmonious use of colour, with the muted soft purples, grey and green of the background contrasted against the brighter green, blue and touches of pink in the foreground. The painterly marks, particularly evident in the depiction of the stream and grassy bank, and the focus point of yellow flowered pasture weed are reminiscent of archetypical Australian Impressionist paintings such as Charles Conder's Herrick's Blossom c.1888 and Arthur Streeton's Golden Summer, Eaglemont 1889.

Pictured:
JESSIE SCARVELL 1862 – 1950
Glenalvon, Murrurundi 1895
 oil on canvas
 50 × 89 cm
 signed lower right: J.E. Scarvell 95
 \$25,000

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One of the nicest things about collecting silver is that you can find objects that you can actually use without fear of chipping or breaking them. Furthermore, you can find useful items in almost every price range.

If you come from a generation that eats avocado whole, you can enhance the pleasure of eating it with a Georgian teaspoon at a cost of well under \$100. The shape of an early George III fiddle pattern teaspoon is perfectly suited to scooping the avocado out of its skin. If you are of the younger generation, using a silver fork to smash it onto your multigrain sourdough will enhance the pleasure of preparing it. The marks on it will tell you where it was made, when it was made and who made it.

Further up the price scale you could consider collecting eighteenth century forks and spoons to be used on special occasions. These range in price from \$100 to \$300 each and are readily bought singly or in sets. You shouldn't put them in the dishwasher but if you wash and dry them by hand you will find that you will not have to polish them.

At the upper range of the market a slip top spoon makes a perfect soup spoon. These were all made before 1650 and are a forerunner of the modern spoon. They are so called after the old word "slipping" meaning pruning, because, unlike other spoons of that era, they do not have an ornamental knop at the end. Any English silver made before the civil war of the mid century is rare and you are looking at a price range of \$3,000 to \$5,000.

1. Teaspoon London 1824 made by William Johnson \$45

2. Tablespoon London 1779 made by George Smith \$195

**3. Slip top spoon
London 1632 Maker
Edward Hole**



Teapots come at a cost of anything between a few hundred dollars and many thousands of dollars. Whether you want the satisfaction of pouring your tea from a small "bachelors" teapot or impressing your guests with a grand Victorian tea set, there is a teapot for almost every pocket. A small teapot made early in the last century can be acquired for as little as \$300. A Georgian or late Victorian teapot will usually start at \$800 to \$1000, rising to \$10,000+ for a highly sought after George I "bullet" teapot. A Victorian or Edwardian tea set will range in cost from \$1500 to as much as \$15,000 depending on the number of vessels and their quality.



Teapot Chester 1915 made by Barker Bros \$550



Teapot London 1844 made by William Haughton \$950



Bullet Teapot Exeter 1728 made by Samuel Wilmot POA



Goblet. 1873 \$99



**Goblet London 1799 made
by John Robbins \$1,550**



**Goblet Dublin 1708
made by David Rummieu
\$29,500**

A silver goblet is a wonderful thing to drink wine out of. If you are a red wine drinker, a little over two thirds of surveyed users preferred the taste of red wine drunk out of an ungilded silver goblet to the taste of it when drunk from a glass. The chemical interaction between the silver and the wine softens its taste and enhances the flavour of the wine. If you are a white wine drinker you could find a goblet that has a gilded interior. The gilded silver will not change the taste of the wine but, because silver is such a good conductor of heat and cold, a chilled wine will cool the goblet and enhance the physical sensation of it against your lips and against your fingers around the stem.

You can buy a good Victorian goblet for under \$1000. Always look for a piece that is fully and clearly hallmarked. Many goblets are hallmarked on the side of the cup and these are worn more easily than those that are marked to the underside of the foot. You should be able to read the marks that will tell you where it was made, when it was made and who made it. If you buy it from a dealer, they should be able to tell you what the marks are and you can easily verify them by going on to the net and searching one of the major silver sites. Most auction houses will also do this, but they are not as reliable.

Sometimes this works in the buyers favour. Recently a goblet was catalogued by a well known auctioneer as having "spurious" marks and sold for a third of its retail value. In fact the marks were from a provincial assay office in England and the cataloguer simply did not recognise them. But this is for the sophisticated collector only. If you are not cautious you may well be disappointed.

If you want to treat yourself to something special you could look for a goblet made in the reign of George III. Goblets made before 1800 are almost always hand made and you should look for one with a good weight. You could expect to pay between \$1500 and \$3000 for one in good condition.

Sometimes rare and important pieces come on to the market. Silver made by the Huguenot refugees who came to Great Britain at the end of the seventeenth century are considered to exemplify the finest achievements of the silversmiths art and their works always command a premium. After the Battle of Boyne in 1690 there was little Irish silver left, it having been melted down to pay the rival armies. Recovery was slow so that a piece made in 1708 is very rare. Hence a goblet made by the Huguenot maker David Rummieu is worthy of a museum and justifies a price of almost \$30,000.

In case this sounds expensive, by comparison an Elizabeth I Communion cup will cost as much as \$50,000. The purchase of silver at this level is not for the faint hearted and anyone contemplating it should seek the advice of an expert specialist in silver who is a member of the Australian Art and Antique Dealers Association. AAADA members, The Woodshed Antiques, Rutherford, Lafite Fine Silver & Leven Antiques all provided items that are illustrated.

If you are interested in learning more about collecting, making or just appreciating silver you should join the Silver Society of Australia. It holds regular meetings in Brisbane, Sydney, Melbourne and Adelaide. It also publishes a bi monthly newsletter with articles about all aspects of both antique and modern silver. It may be contacted by emailing the secretary at ADRIENNEWILSON@IINET.NET.AU.



THE FASCINATING AUSTRALIAN CAREER OF WORLD WAR II REFUGEE, ARTIST ERNEST MARCUSE

ERNEST MARCUSE 1900-85
WESTGATE BRIDGE 1966-'67
 (under construction) 1966-67
 Mixed media on masonite board
 H 122 cm x W 81cm
 Prov: Art collection National
 Australia Bank
 Art collection
 Robert (Bob) Metselaar
 \$3,250

BY ROBERT (BOB) METSELAAR

Just like the Harbour Bridge, this is an iconic painting about the construction, prior to its accidental partial collapse in 1970 of Melbourne's Westgate Bridge, used by millions of motorists every week, and currently being expanded.

Born in Berlin, Ernest Marcuse (1900-'85) studied at the Berlin School of Interior Design & Cabinetmaking and at the Reimann School (1) before working as a freelance commercial artist, specialising in architectural, industrial and figurative drawing. When Ernest Marcuse fled Germany to Australia during World War II he never thought he'd be recruited by the Australian Army as an artist. Unlike the many thousands of migrants who passed through the gates of the Bonegilla Migrant Centre outside Wodonga seeking a new life, Marcuse found himself there as an employee. And it was during this time he captured many of the landscapes his work is known for. Marcuse, who died in 1985, has works in the National Gallery of Victoria and

the Australian War Museum and soon, 25 pieces will hang in the Burke Museum in Beechworth.

His son Peter Marcuse said his father had shown artistic ability from a very early age, and he still has pieces his father painted when he was in his teens. Peter said two months after Hitler came to power in 1933 his father received a letter which said because he was Jewish he could no longer be employed. "It was as simple as that," he said.

Ernest spent the next five years illustrating children's books anonymously to earn a living. In 1938 he moved to London where he met his wife remained for seven months, before moving to Australia as a refugee. "When he arrived in Australia one of the first things he did was to contact newspapers for work. Marcuse was employed by The Argus but little more than a year later he got a letter stating due to his German background, he could no longer be employed in a classification such as the newspaper. He was able to continue to work as a commercial artist, but the Australian Army wanted to use his talents. "He was considered a stateless person, but because the government wanted to use his talent they reversed his status and he was appointed a position at the officers' training school at Bonegilla, Peter said. He was employed there for about 12 months, 1941-42, as a staff artist. Ernest drew individual rifles, equipment of the Japanese and combat methods all of which are now on display at the National War Museum in Canberra. While Ernest was employed to illustrate for the military, in his spare time he would camp in north east Victoria. Among the scenery he captured were the Kiewa River and the Lake Hume Reservoir. In 2019 several of Marcuse's landscapes of Bright and Wandiligong painted in the 1950s formed part of an exhibition at the Wangaratta Art Gallery. Some pieces are now on permanent display. From that, Peter stated, the Indigo Shire Council and the Burke Museum concluded: 'we need more of this work that relates to our area and State'.

Marcuse painted many iconic landmark locations around Melbourne, including the construction of key projects such as the West Gate Bridge and the National Gallery of Victoria. Marcuse's technical training is evident in his artistic iterations of such architectural projects, with perspective, volume and form carefully represented. Probably painted around 1966-7, this substantial artwork

of the iconic Westgate Bridge displays the imposing construction project in remarkable detail.

The West Gate Bridge is a steel, box girder, cable-stayed bridge in Melbourne, Victoria, Australia, spanning the Yarra River just north of its mouth into Port Phillip and is 2.6 kms long. It carries the West Gate Freeway and is a vital link between the inner city (CBD) and Melbourne's western suburbs, with many industrial estates in the West, and with the city of Geelong 80 kilometres to the south-west. Strong growth in Western suburbs along the route, and increased freight through the Port of Melbourne, has created one of the busiest road corridors in Australia carrying at least 200,000 vehicles on a daily basis. Like the Harbour Bridge in Sydney, the West Gate Bridge has become an iconic landmark in Melbourne, and Australia.

The bridge is currently facing a major upgrade, including a tunnel project estimated costing some \$ 300 million, to allow for ever increasing (traffic) expansion from the Western suburbs and Geelong into Melbourne and beyond. The NGV collection, has several artworks by Ernest Marcuse depicting the construction of the Gallery during 1966-67. The building was completed in 1967 and officially opened in August 1968 by premier Henry Bolte. This is an important painting about an iconic engineering landmark "the Westgate Bridge" in Melbourne, Victoria, painted during its construction period by renowned artist Ernest Marcuse.

(1) The Reimann School, was a prestigious private school of German origin for practical design and later became the first commercial art school in Britain. Albert and Klara Reimann founded the Reimann School in Berlin in 1902. By 1914 they had developed a successful vocational curriculum that trained students not so much for the prevailing Arts and Crafts Movement, but for the design aspects of the commercial world. Graphics for printing, window display, stage design, fabric design, and fashion-related classes were offered. Driven from Germany by virulent Nazism the School was re-established at 4-10 Regency Street, London in January 1937.

The School and studios closed in 1940 - following the outbreak of World War II, and in 1943, the School's premises were destroyed by bombing, a fate which also befell the Reimann Schule in Berlin. A terribly sad ending for a private educational institution, that was held in high esteem, as a result of the wasteful destruction of war.

DELICATE, ELEGANT, AND COLORFUL KAKIEMON



Kakiemon decoration is a distinctive style of Japanese porcelain that emerged in the late 17th century. Named after its creator, Sakaida Kakiemon, this style of porcelain is characterized by its delicate, elegant, and colorful designs featuring motifs such as birds, flowers, and landscapes. The decorations are typically set against a milky-white, translucent background called "Nigoshide." Kakiemon porcelain became highly sought after in Europe, particularly in the 18th century.

During the 18th century, English porcelain manufacturers began producing their own versions of Kakiemon decoration in an attempt to cater to the high demand for these exquisite pieces. These English copies were influenced by the Japanese originals but were adapted to local tastes and materials. Some of the most prominent manufacturers of English Kakiemon-style porcelain during this period include Bow, Chelsea, and Worcester.

English copies of Kakiemon decoration (such as those by Bow) often retained the characteristic color palette, which included iron red, blue, green, and yellow overglaze enamels. The designs, however, often diverged from the Japanese originals, as English craftsmen reinterpreted the motifs and compositions to suit the Western market. This led to the creation of new patterns and styles, while still retaining the essence of the Kakiemon aesthetic.

These English adaptations of Kakiemon decoration were well-received in Europe, where they were considered exotic and fashionable. As a result, Kakiemon-style porcelain produced in England played a significant role in the development of English ceramic art during the 18th century. Collectors and enthusiasts today continue to appreciate the beauty and historical significance of these English Kakiemon-inspired pieces.

Chocolate Pot, decorated in the Kakiemon palette, after the Japanese. Bow Porcelain Factory c. 1755. \$18,000
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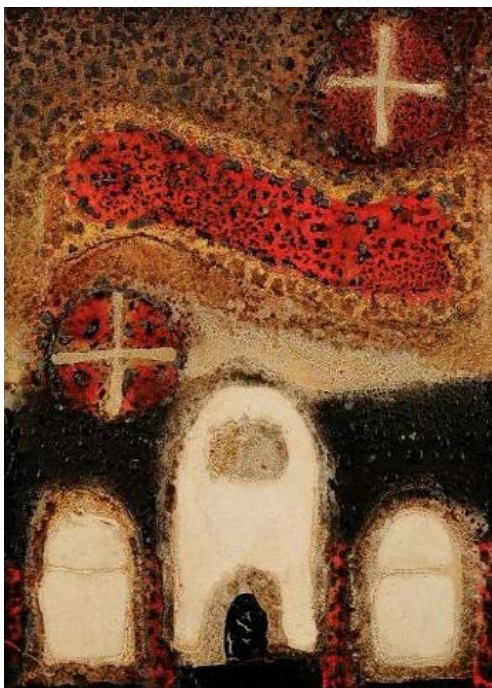
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(1947-)
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[More Information](#)



Art Deco Diamond and Emerald Bracelet

Art Deco platinum bracelet the central panels set with diamonds and emeralds to a mesh bracelet which is bordered with diamonds and set at intervals with rows of diamonds and emeralds fastening with a concealed clasp with diamond button, c. 1920.

Total Estimated Diamond Weight: 4.00ct

Colour H-I Clarity VS-SI

L 16.5 cm

\$24,500

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Art Deco Colombian Emerald Ring

Platinum Art Deco ring with an AGL certified 2.55ct Colombian emerald cut emerald four claw set with baguette cut diamonds on the shoulders surrounded by grain set single cut diamonds on a plain polished band, c. 1920.

Total Emerald Weight: 2.55ct.

AGL Certificate 1114345

Total Estimated Diamond Weight: 0.84ct

Colour F-G Clarity VS-SI

\$30,300

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Retro Ring with Diamonds

14ct yellow and white gold Retro ring with a central round brilliant cut diamond of estimated weight 0.25ct in a square setting and surrounding diamonds in a cross formation on a scrolled undergallery to ribbed upswept shoulders and a polished band, c. 1940.

Total Estimated Diamond Weight: 0.74ct

Colour F-M Clarity VS-P3

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Image: Moorabool Antique Galleries

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wjsanders.com.au
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ART HANGING SERVICES

Hanging Around Art Hanging Service

NSW
hangingaround.com.au
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CARPET, RUG & TEXTILE CONSERVATION

Behruz Studio

Glen Iris VIC 3146
behruzstudio.com
[AAADA Profile](#)

Persian Carpet Repair & Restoration Co

Pymont NSW 2009
persiancarpetrestoration.com.au
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RugWash

Richlands QLD 4077
rugwashqueensland.com.au
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The Rug Experts

Earlwood NSW 2206
therugexperts.com.au
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CUSTOMS AGENTS, FREIGHT FORWARDING, REMOVALISTS & PACKERS

Grace Fine Art

Seven Hills NSW 2147
grace.com.au/fine-art
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FINE ARTS CONSERVATION & RESTORATION

International Conservation Services

Chatswood NSW 2067
icssydney.com
[AAADA Profile](#)

Lauraine Diggins Fine Art

North Caulfield VIC 3161
diggins.com.au
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FURNITURE RESTORATION & CONSERVATION

Ben Stoner Antiques Conservation & Restoration

Chippendale NSW 2008

benstonerantiques.com

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GN Olsson Mastercraftsmen

Kurwongbah QLD 4503

gnolsson.com

[AAADA Profile](#)

International Conservation Services

Chatswood NSW 2067

icssydney.com

[AAADA Profile](#)

Patinations Conservation Services

Furniture Restoration & Conservation

Fyshwick NSW 2609

patinations.com.au

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GILDING, FRAMING & GILT RESTORATION

GN Olsson Mastercraftsmen

Kurwongbah QLD 4503

gnolsson.com/artisan-leather-restorer

[AAADA Profile](#)

International Conservation Services

Chatswood NSW 2067

icssydney.com

[AAADA Profile](#)

INSURANCE

Aon Risk Services Australia

Sydney NSW 2000

amy.wadsworth@aon.com.au

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VALUERS & CONSULTANTS

Adam Galleries

Woodend VIC 3442

adamgalleries.com

[AAADA Profile](#)

Antiquarian

VIC

syber@bigpond.net.au

[AAADA Profile](#)

B.C. Galleries

Armada VIC 3143

bcgalleries.com.au

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Barry R Garside

Port Adelaide SA 5015

barrcue@westnet.com.au

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Behruz Studio

Glen Iris VIC 3146

behruzstudio.com

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ByJoel

Flinders VIC 3929

byjoel.com.au

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Chilton's Antiques & Jewellery

Miranda NSW 2228

chiltonsantiques.com.au

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Christopher Day Gallery

Paddington NSW 2021

cdaygallery.com.au

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Dillee Art Consultants

Brighton VIC 3186

dilleeartconsultants.com

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Fritz Lintner Antiques

NSW

lisalintner49@gmail.com

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DIRECTORY OF AAADA SERVICE PROVIDER

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

Hind's Antiques

Chuwar QLD 4306
hindsantiques.com
[AAADA Profile](#)

Lauder & Howard Antiques

Hobart TAS 7000
lauderandhoward.com.au
[AAADA Profile](#)

Lauraine Diggins Fine Art

North Caulfield VIC 3161
diggins.com.au
[AAADA Profile](#)

Lee Hardcastle Antiques

Valuers & Consultants
Botany NSW 1455
leehardcastleantiques@gmail.com
[AAADA Profile](#)

Look Art Consulting

Melbourne VIC 3004
lookart.net
[AAADA Profile](#)

McWilliam and Associates

Southbank VIC 3006
mcwilliamassociates.com
[AAADA Profile](#)

McWilliam and Associates

Sydney NSW 2000
mcwilliamassociates.com
[AAADA Profile](#)

Peter Walker Fine Art

Walkerville SA 5081
peterwalker.com.au
[AAADA Profile](#)

Sue Hewitt Fine Art Consultant

Mosman NSW 2088
suehewitt.71@gmail.com
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DECORATIVE ARTS & COLLECTORS SOCIETIES

Oriental Rug Society of NSW

Forest Lodge NSW 2037
rugsociety.org.au
[AAADA Profile](#)

The Australiana Society

Bondi Junction NSW 1355
australiana.org.au
[AAADA Profile](#)

The Ceramic Collectors Society

Roseville NSW 2069
ceramiccollectors.weebly.com/contact.html
[AAADA Profile](#)

The Furniture History Society

St Kilda VIC 3182
furniturehistory.org.au
[AAADA Profile](#)

The Silver Society of Australia

Northbridge NSW 1560
silversociety.com.au
[AAADA Profile](#)



Buying with Confidence

ADDITIONAL INFORMATION:

- All prices quoted are \$AUD and include GST.
- Note no buyers premium.
- Purchases, plus cost of delivery are to be negotiated directly with the relevant dealer.
- Circa (c.): defined in this catalogue as approximately 10 years either side of the recorded date.
- Condition report - contact dealer and refer to the AAADA code of practice page 8.
- GST is not applicable to exported items but these items may be liable to import taxes in the country they are being imported to.
- The Australian country call code is +61

ART-DESIGN-LIVING

AAADA.ORG.AU