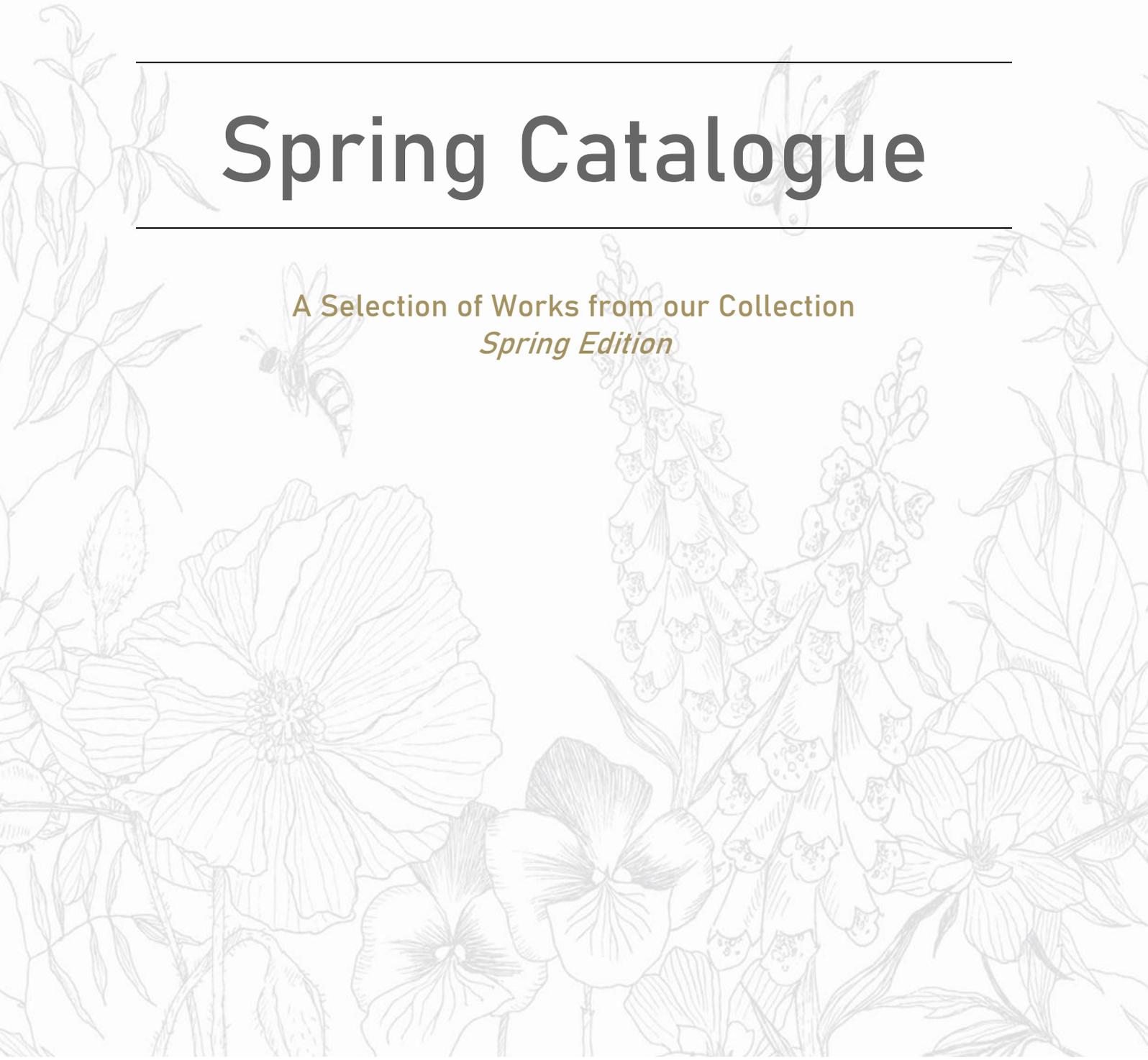


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Spring Catalogue

A Selection of Works from our Collection
Spring Edition



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Moving to

Mayfair
2021



Koopman Rare Art

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Composed by
Timo Koopman & Sophie Teer

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Dear Friends and Colleagues,

We wish you all a safe and prosperous year ahead. In doing so, we hope to inspire you with the latest Koopman Rare Art catalogue, composed with the season of spring in mind.

Here, we present a varied selection of items from our collection to suit all manner of tastes. Each piece has been carefully chosen to provide an insight into the range of exquisite objects we currently hold.

Use the following key to see the range at which each object is priced:



Up to £5,000



Up to £10,000



Up to £20,000



Over £20,000

There are even more treasures to be found on our website and exclusive content to be found in our new Koopman Rare Art Member's Area – sign up and be among the first to see our latest acquisitions.

We hope that you enjoy this small insight into the Koopman Rare Art Collection, and we look forward to hearing from you soon.

The Directors and Team at Koopman Rare Art

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AN IMPORTANT ROCOCO SOUP TUREEN

Made by Charles Frederick Kandler
George II, London, 1755

Length: 41 cm, 16.5 in.
Weight: 3,980 g, 128 oz

The importance of this tureen lies in its embodiment of the Rococo style through the scrolling and organic movement of its design. Decorated throughout with hunting trophies; the finial formed as an eagle surmounting its prey.

Kandler's use of flamboyant shapes is certainly influenced by the designs of the Meissen porcelain workshops and Johann Joachim Kändler (June 15, 1706 – May 18, 1775). Joachim was a German sculptor who became the most important modeller of the Meissen porcelain manufactory, and arguably of all European porcelain. He worked at Meissen for over 40 years, from 1731 until his death in 1775.

Extensive research into the relationship between the silversmith Charles Frederick and the porcelain modeller Joachim seems to indicate that the two were most likely brothers.

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A FABULOUS PAIR OF SILVER-GILT CLARET JUGS

Made by John Samuel Hunt for Mortimer & Hunt
Victorian, London, 1843

Height: 32.3 cm, 12.75 in.

The plain frosted bodies of these claret jugs are beautifully contrasted by the silver-gilt mounts, formed as fruiting vines for the handles, collars, and on the feet. The mounts are additionally stamped with the retailer's mark of Hunt & Roskell, Late Storr, Mortimer & Hunt.

The firm of manufacturing and retail jewellers and silversmiths, Hunt & Roskell, was founded by the great Paul Storr in 1819, trading as Storr & Co. (1819-22), Storr & Mortimer (1822-38), Mortimer & Hunt (1838-43) and then Hunt & Roskell (1843-97). Hunt & Roskell had retail premises at 156 New Bond Street, London.

The superb quality associated with Paul Storr continued into the Victorian period through his nephew John Samuel Hunt. This is truly seen with the quality of casting and chasing in the mounts of these wonderful claret jugs.

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THE ASHTON COURT SALVER

Made by James Shruder
George II, London, 1742

Diameter: 58 cm, 22.8 in.
Weight: 6,344 g, 204 oz

The coat-of-arms are those of Smyth

Of exceptional quality, the masterfully sculpted cast and applied border exemplifies Shruder's prowess as a designer and stands as a testament to the skill of a silversmith whose work is some of the finest rococo silver produced in this period. Additionally, woven into the border scrolls are elegant bust representing the four seasons.

The central coat-of-arms are those of Smyth, with ornate drapery mantling and cartouche inscribed "QUI CAPIT CAPITUR". The coat-of-arms being of an earlier date than the salver itself suggests that it was intended as either a commemorative piece or was engraved to match existing pieces of family silver.

Although little is known about the silversmith, James Shruder, and his training as a silversmith, his work is some of the finest rococo plate of the day, no doubt a result of his associations with the renowned maker, Paul de Lamerie.

Throughout his career, Shurder crafted many pieces of fine and exquisite detail, examples of which can be found in important museum collections worldwide. The Victoria & Albert Museum, London, possesses a monumentally ornate Coffee Pot by Shruder (M.312-1975) with much of the decoration taken from the ornamental engravings of celebrated French designer Jacques de Lajoue (1686-1761). The Museum of Fine Art, Boston also holds several pieces by Shruder, including a Pair of Candelabra (2001.124.1) in the "picturesque" style, and a Pair of Caddies and Sugar Bowl (2001.102.4) with similar undulating and rocaille decoration to that of the Ashton Court Salver.

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A SUPERB PAUL STORR BASKET

Made by Paul Storr
George III, London, 1813

Length: 33.7 cm, 13.3 in.
Weight: 1,321 g, 42 oz

Whether you choose to fill it with baked treats or easter eggs, this basket is of the finest taste. On an oblong foot, the border is gadrooned with acanthus at intervals, and gadrooned throughout the interior. The reeded handle is additionally applied with a wreath surrounded by anthemion centred by a lotus flower.

The combination of shell, gadroon, palmettes and half-fluting is a combination seen with so many wonderful objects produced by Storr.

Exhibited: *Paul Storr, An Exhibition of His Life's Work*, 13th – 31st October 2015

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A SET OF FOUR SILVER-GILT GRAPE & VINE COASTERS

Made by William Elliott & John William Story
George III, London, 1809-1819

Width: 18.5 cm, 7.28 in.

The coat-of-arms are those of Magan quartering Tilson & Bushe with Loftus in Pretence for William Magan the elder (1790-1840).

Such lavish and finely finished coasters are fitting for the High Sheriff of County Westmeath, 1820, who wedded, in 1817, Elizabeth Georgina, widow of Colonel Thomas Lowther Allen, and second daughter and co-heir of Dudley Loftus, of Killyon, head of the ancient and distinguished house of Loftus.

This set of four coasters are superb in their dichotomy of the gadrooning to the bodies in comparison to the extremely refined border of cast and applied chased leaves and dye-stamped grapes, joined with swirling vines, and finished with an ovolo rim.

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AN RARE DESSERT CENTREPIECE

Made by John Samuel Hunt
Victorian, London, 1846

Height: 45.7 cm, 18 in.
Weight: 3,141 g, 100 oz 1 dwt

On four scrolling acanthus feet, this centrepiece appears to grow; the naturalistically modelled central stem, formed as a vine tendril with festoons of grapes, spouts from a circular shaped base.

The vine stem additionally supports six vine-leaf dishes - each leaf designed to present an individual delicacy. This unique object would have been the perfect accompaniment to the tea or coffee ceremony. Again, we see the continuation of Paul Storr's company through Hunt producing incredible quality of work. Each aspect, cast, chased and applied individually adding to the quality of this perfectly executed piece.

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A SET OF FOUR SILVER-GILT TRITON SALTS

Made by Walter & John Barnard
Retailed by Charles Johnston Hill
Victorian, London, 1894

Length: 11 cm, 4 ¼ in.
Weight: 2,280 g, 73 oz 6 dwt

The design of this superb set of nautical salt cellars can be attributed to the painter and sculptor William Theed (1764-1817) through fellow designer John Flaxman who had close connections with Rundell, Bridge and Rundell. Considering William Theed's Bronze of Thetis returning from Hephaestus in the Royal Collection, one can clearly see the translation of design from sculpture to condiment.



Thetis returning from Hephaestus with the arms of Achilles, by William Theed, bronze, 1805-12. Image courtesy of the Royal collection Trust [RCIN 71833]

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A PAUL STORR SIX BOTTLE CRUET

Made by Paul Storr
George III, London, 1816

Height: 14 cm 5.5 in.

Though the conception of the cruet dates to the Middle Ages, its culinary use was only introduced in the seventeenth century. This stunning example by royal silversmith, Paul Storr, adds an exquisite decorative flourish to the containment of your condiments.

It is interesting to note that the original condiments to 'Soy cruets' as they are sometimes referred to, were soy, mustard, oil, vinegar, lemon, pepper, cayenne, and yes, ketchup. So practical and yet elegant at the same time. It is so lovely to find this example with its original hobnail cut glass bottles and elegant fluted stoppers.

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A SUPERB PAIR OF CAMPANA FORM WINE COOLERS

Made by William Fountain
George III, London, 1810

Height: 24.5 cm, 9 5/8 in.
Weight: 7980 g, 256 oz 11 dwt

The arms are those of Graham, Duke of Montrose

The arms are those of Graham, Duke of Montrose, probably for James, 3rd Duke (1755-1836), K.G., Lord Justice General of Scotland, Lord-Lieutenant of Counties Stirling and Dumbarton, and Chancellor of the University of Glasgow.



James Graham, 3rd Duke of Montrose (highlighted); beside David Stuart Erskine, 11th Earl of Buchan, by John Kay, etching, 1784. Image courtesy of the National Portrait Gallery, London [NPG D43277]

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AN AUSTRIAN FLOWER BROOCH

Vienna, circa 1900

Gold, diamonds, lapis lazuli, nephrite, jade, bloodstone, amethyst, orange and yellow hardstones.

Height: 5.1 cm, 2 in.

Width: 3.5 cm, 1.4 in.

This brooch epitomises the spring theme of this catalogue in its floral theme and the vibrancy of the various stones used. The delicate flowers are centred by diamonds, offset by the bright jade leaves, and grouped inside a shaped lapis lazuli vase.

The design is concurrent with the Viennese fashions of carved stone floral sprays, typical for jewellery produced in this period.

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A SET OF FOUR CANDLESTICKS OF EXCEPTIONAL SIZE

Made by Charles Frederick Kandler
George II, London, 1756

Height: 27 cm, 10.6 in.
Weight: 3,560 g, 114 oz 9 dwt

Of extraordinary weight and in exceptional condition, this set of candlesticks is truly of the finest taste. In contrast to the Important Soup Tureen by Kandler, discussed previously, the design of these shaped candlesticks is far more conforming to the fashions of the period and yet with a variation and quality that one always associates with Kandler.

They clearly illustrate the versatility of this silversmith, capable of producing pieces contemporaneously and with widely varied design aesthetic. Note the variation in the stems and solidity of each aspect - this is clearly seen in the gauge of these wonderful candlesticks.

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THE LONSDALE SALVER

Made by Robert Garrard II
Victorian, London, 1869

Diameter: 57 cm, 22.44 in.
Weight: 4,153 g, 133 oz 10 dwt

The coat-of-arms are those of Hugh Cecil Lowther, Earl of Lonsdale

The condition of this exquisite salver is worthy of note. The crisp ovolo border and beautiful engraving both to the decorative flat surface and the coat-of-arms to the centre bear little if no wear at all – the engraving remains clear and bright.

The coat-of-arms are those of Lord Lonsdale, famously known as the Yellow Earl, owing to his golden arms and his fondness for all things gold. Aside from his extravagant tastes in decorative art, Hugh Lowther was an extremely keen sportsman having been a founding member and eventual first president of the National Sporting Club. He also donated the original Lonsdale Belts in 1909 for the Boxing Championship trophy, this legacy continuing even today, his name later being given to the Lonsdale clothing brand of boxing garments.

Therefore, not only is this salver in exceptional condition, it is endowed with a remarkable association to a key figure in sporting history that would surely appeal to fans of wide-ranging sporting interest.

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A CHINOISERIE COFFEE POT

Made by William Grundy
George II, London, 1753

Diameter: 26 cm, 10 ¼ in.
Gross Weight: 1,169 g, 37 oz 11 dwt

This piece is a true rococo feast for the eyes. Highly decorated, the main body chased and applied on both sides with chinoiserie scenes in rocaille cartouches and surrounded by swirling festoons of flowers and scrolls, finished with a floral finial. The spout is shaped as a duck's head and connects to the coffee pot with a bacchic mask, the shaped wooden handle issues from a wolf mask.

This coffee pot defines superb rococo design perfectly, as no surface is left unadorned. There is a fluidity in its asymmetry; perfect for an object designed and created to pour a liquid.

Similarly, the James Shruder Coffee Pot, London 1749-1750, Victoria & Albert Museum, explodes with rococo flourishes while adhering to the standard baluster form. Though the decorative scheme of the Shruder coffee pot centres on a marine theme in contrast to the chinoiserie theme used here by Grundy.

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A PAIR OF COVERED BUTTER DISHES

Made by Rebecca Emes & Edward Barnard
George IV, London, 1826

Width: 23 cm, 9 in.

Weight: 1,560 g, 50 oz 3 dwt

Of traditional round form, these covered butter dishes are sure to obtain the perfect temperature and freshness for the most tasteful and effective spread.

Though butter dishes of this form more commonly feature a cow shaped finial, refreshingly, this pair are surmounted by squash shaped finials with delicately curling cast and chased leaves and swirling tendrils.

The firm of Edward Barnard & Sons (otherwise known as the Barnard Brothers) is quite possibly the oldest silversmithing company in the world, its origins can be traced back to Anthony Nelme (d. 1722) who established his firm in London circa 1680. Here, we find Rebecca Emes and Edward in partnership together producing an almost 'Puginesque' design.

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AN ELEGANT SILVER & RUBY GLASS CENTREPIECE

Made by George Hemming & William Chawner
George III, London, 1790

Width: 42 cm, 16 ½ in.
Weight: 2,225 g, 71 oz 10 dwt

The ruby glass of this centrepiece provides a vibrant glow, adding warmth in contrast to the brightness of the silver through the pierced weave design of the central basket. This lightness of design continues throughout the piece, exemplified by the delicate reeded loop handles and slenderness of the feet.

The loop handles and horizontal bands of decoration are French in inspiration, so too is the positioning of the legs in the middle of each side and the presence of a stand. For a similar comparison, there is a Soup Tureen on stand 1776 by Thomas Hemming in the Victoria & Albert Museum which was lent for our Classical Ideal Exhibition 3-25 June 2010 Cat. entry no. 30.

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A SET OF FOUR SPOOL SALT CELLARS

Made by Paul de Lamerie
George II, London, 1748

Width: 8 cm, 3.15 in.
Weight: 850 g, 27 oz 6 dwt

This set of salts foreshadow the classicising style that was to succeed the Rococo period in the restrained foliate ornament against the clean surface of the bodies. Each of round shape with a reeded foot, featuring a band of stylised leaf ornament, with a cast and gadrooned edge.

This style of spool salts was very fashionable in the early part of the eighteenth century. Lamerie's embellishment of these salts with delicate applied vertical leaves is in keeping with in the style of the period, circa 1730-1750, For a very similar set please see, Paul de Lamerie, His Life & Work by Phillip A.S. Phillips, plate LIV dated 1728 from the Swathing Collection.

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AN EXQUISITE PAIR OF SILVER-GILT COMPORTS

Made by James Garrard
Victorian, London, 1888

Height: 20 cm, 7.87 in.
Weight: 1,720 g, 55 oz 5 dwt

Like the Lonsdale silver-gilt salver previously discussed, the design of these comports were a form produced almost exclusively by the Garrard silversmith company – both should be recognised as specific designs unique to the repertoire of their maker. These comports take their design and inspiration from the Renaissance period.

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A RARE CHINOISERIE TANKARD

Made by John Sutton
Charles II, London, 1685

Height: 20.5 cm, 8 in.
Weight: 1,076 g, 127 oz 11 dwt

The rarity of this early tankard stems from the extensiveness of its chinoiserie decoration, suggesting that its maker was a specialist in this form of design. Chinoiserie ornament of this period was traditionally flat chased but the mixture of chasing, embossing, and flat matt work on this tankard makes this an exceptionally historical piece.

John Sutton is recorded as having his hallmark on a number of tankards of this period including a 1673 example in the Ashmolean Museum, Schroder 20090, no 21. Chinoiserie decoration is rare from the seventeenth century and few examples survive in such splendid condition. At this date of 1685, the full complement of gardens, fauna, flowers, warriors, ho ho birds and even a parasol are included in the design.

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A FINE COW CREAMER

Made by John Schuppe
George III, London, 1766

Length: 15.2 cm, 5.9 in.
Weight: 131 g, 4 oz 4 dwt

John Schuppe was the first silversmith to ever produce cow creamers in silver, a humorous Georgian creation to serve cream with your tea. This charming creamer is more realistically modelled, the body chased with hair; the back with a hinged cover adorned with a floral border and tsetse fly finial.

Believed to be an immigrant Dutchman, in 1753 Schuppe's mark was entered as a large worker to Little Deans Court, St. Martin's Le Grand. By 1755, he had moved to 6 New Rents. His marks appear almost entirely on cream jugs modelled in the Dutch taste as cows but is occasionally met with other small fancies such as figural taper-sticks.

The amusement and collectability of these cow creamers was forever more cemented by the wonderful novel, *The Code of the Woosters* by P. G. Wodehouse, first published on 7 October 1938, in the United Kingdom by Herbert Jenkins, London, and in the United States by Doubleday, Doran, New York. It was serialised in *The Saturday Evening Post* (US) from 16 July to 3 September 1938 and in the *London Daily Mail* from 14 September to 6 October 1938.

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A SUPERB PAIR OF PAUL STORR CANDELABRA

Made by Paul Storr
George IV, London, 1828

Height: 59 cm, 23 ¼ in.
Weight: 7,120 g, 228 oz 18 dwt

In the Rococo revival style, sprouting from a shaped rocaille base the detail in the cast ornament on this pair of candelabra catch the light and create the most interesting shadows when candlelit – a most exquisite display.

Each cast and chased above with demi-lions, roses and foliage on a matted scale-work ground. The candelabra on conforming baluster stems and campana shaped sconces. The detachable scroll branches terminating in shaped foliate drip pans, capitals and sconces.

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A BEAUTIFUL FRENCH VARI-COLOUR GOLD BOX

Made by Charles Le Bastier
Paris, 1778-9

Width: 8.8 cm, 3 ½ in.
Weight: 126 g, 4.05 oz

The contrast in gold colours used and various texturing and marking techniques add depth to the medallions of musical attributes that form the decorative scheme of this gold box. The allegories on this box were designed and made to demonstrate its owner's knowledge and love of music and the arts.

Charles Le Bastier was one of the most renowned goldsmiths of this period (Louis XV and Louis XVI) producing some of the finest gold boxes, such that pleased the tastes of Queen Marie-Antoinette. Further examples of his work can be found in the renowned collections of The Louvre, Paris, The Victoria & Albert Museum, London, and the Metropolitan Museum, New York.

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A SUITE OF TWENTY-FOUR REED & RIBBON PLATES

George III, London, 1806

The Dinner Plates

Maker's mark of Henry Nutting

Diameter: 24.5 cm, 9 ³/₄ in.

Weight: 7,376 g, 237 oz 2 dwt

The Soup Plates

Maker's mark of William Fountain

Diameter: 25.5 cm, 10 in.

Weight: 7,862 g, 252 oz 15 dwt.

The crest is that of Sheffield, Baronets of Normanby Hall, Lincolnshire.

The design for this set of plates exudes elegance in its simplicity of form – the reed and ribbon ornament being a refined alternative to the gadrooning often found in plate borders.

It is extremely rare to find a set of both soup and dinner plates from the same original service such as this – the soup plates being far harder to find on their own let alone together with their dinner counterpart. These plates are known to have once graced the tables of the Baronets of Normanby Hall.

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A PAUL STORR TEA & COFFEE SET

Made by Paul Storr
Victorian, London, 1838

Height of Coffee Pot: 25 cm, 9.8 in.
Weight: 2354.5 g, 75 oz 14 dwt

Of voluptuous melon shape, this tea and coffee service typify the naturalism one finds introduced at the start of William IV's reign in 1830. The execution of the stippling and the form of the asymmetrical scrolls and shells are so fine that they could only have been made by the hand of Storr.

That this service was made for a prominent Scottish family is highly likely given that both the tea and coffee pot are surmounted by fabulous cast thistles.

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A LAVISH 20th CENTURY CENTREPIECE

Made by Christofle & Cie.
Paris, circa 1900

Length: 63 cm, 24 $\frac{3}{4}$ in.
Weight: 6150 g, 197 oz 14 dwt

Adorned with a bounty of various fruits, the removable central dish additionally ornamented with a pierced frieze of cherries. This Centrepiece was likely designed by the sculptor Joseph-François Joindy (1832-1906) for Christofle, to appear in the Universal Exhibition, Paris 1900. Works by Joindy can be found in such prestigious institutions as the Musée des Arts Décoratifs in Paris.

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AN UNUSUAL PAIR OF EDWARDIAN CANDELABRA

Made by Charles Fox
Edward VII, London, 1909

Height: 48.2 cm, 19 in.
Weight: 6,560 g, 218 oz 18 dwt

On shaped swirling rocaille bases, the stems are formed as solomonic columns finished with a Corinthian capital. With three arms and four lights, this pair of candelabra are most exquisite in the attention to decoration observed in the modelled sconces and drip pans.

The twisted column is known to be an eastern motif that was adopted into Byzantine architecture and decoration. According to tradition, these columns are associated with the "Temple of Solomon" - in actuality, this form of column most likely originates from Greece. Probably, the most ancient example of such a column is the Serpent Column, from Delphi, Greece (478 BC), relocated to Constantinople by Constantine the Great in 324.

The Solomonic column was revived as a feature of Baroque architecture. The twisted S-curve shaft gives energy and dynamism to the traditional column form, adding a very fitting Baroque flourish. This style of highly decorated form returned to favour again in the mid-eighteenth century. For another example, please see Christie's Pictorial History of English & American silver, pg. 145, Pt. 8 - A set of four George III candlesticks made in London, 1759 by Francis Butty & Louis Herne.

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A STUNNING DIAMOND FLORAL BROOCH

Early 20th Century
Gold, Platinum and Diamond

Width: 4.5 cm, 1.77 in.

The design of this brooch is bold in its conception, yet the brightness of the diamonds adds a touch of lightness to the overall impact of the piece.

However you choose to style them, brooches have now become an increasingly popular trend across all ages due to their versatile nature – they can be worn almost anywhere on the body and on any type of clothing. A brooch such as this can add a touch of personality to the lapel of any jacket, shirt or even hat.

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A NATURALISTICALLY MODELLED SILVER-GILT DESSERT DISH

Made by John Watson
William IV, Sheffield, 1836

Height: 15 cm, 5.9 in.
Weight: 1,360 g, 43 oz 14 dwt

This footed dessert dish would make the perfect gilt display piece for all your treats and confections. It is both naturalistic in the matted chasing and modelling of the central mulberry leaf dish and stylised in its overall conception – a most fantastical creation.

Mulberries do not bud until all danger of frost is past, and so they symbolise calculated patience. When they do produce buds, it happens so quickly that it seems to occur overnight, thus representing expediency and wisdom. For all of these attributes, the ancient Greeks dedicated the plant to Athena, the goddess of wisdom.

The mulberry tree is featured in the works of Ovid, in the tale of Pyramus and Thisbe, and in Shakespeare's "A Midsummer Night's Dream". These two young lovers were forbidden to wed, so they arranged to meet secretly under a mulberry tree. They both perished under the tree, and their blood is said to have stained the white berries dark red. To this day, the red berries of the mulberry tree carry the symbolism of star-crossed lovers and of the final union of death.

How wonderful that this symbolism is carried over in this comport to present dessert delicacies of sweet meats, candied ginger, and exotic fruits.

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AN ELEGANT FLUTED KETTLE ON STAND

Made by Robert Garrard II
Victorian, London, 1850

Height including handle: 38 cm, 14.9 in.
Weight: 4,020 g, 129 oz 4 dwt

Ornamented with stylised swirling flutes throughout, the decoration of this kettle on stand conveys a dynamic sense of movement – the almost wave-like pattern emulating the flow of water.

Following in the wake of the Rundell, Bridge & Rundell, the Garrard silversmith company expanded at a tremendous rate at the beginning of the nineteenth century, so much so that in 1830, the Garrard's were appointed goldsmiths and jewellers to the King and official crown jewellers in 1843. At the time that this kettle on stand was produced, Garrard's were one of the leading producers of elaborate presentation silver and while this is a more practical piece, there is no compromise for the ingenuity of its design. The twisted rotating flutes take their inventive liveliness from the French courts of Louis XVI.

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A FINE PAIR OF ROCOCO CANDLESTICKS

Made by Peter Archambo
George II, London, 1744

Height: 26 cm, 10.2 in.
Weight: 1,909.5 g, 61 oz 10 dwt

The swirling scrolls and floral swags work their way beautifully up the baluster stem of this fine pair of candlesticks. This high level of attention to design extends even to the sconces, both ornamented with delicately modelled flowers joined with foliage and scrolls.

Peter Archambo was an extremely distinguished silversmith of his time and his work is of considerable importance. His most important patron was almost certainly George Booth, 2nd Earl of Warrington and the plate at Dunham Massey for whom Archambo worked extensively.

Archambo's close link with Paul de Lamerie's workshop can also clearly be seen in the fact that his son Peter Archambo II was apprenticed to Lamerie in 1738. These candlesticks display the sheer quality of execution and design that epitomises the very best of Archambo's surviving works.

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A DELIGHTFUL RUSSIAN SILVER-GILT AND ENAMEL BRATINA

Made by Nicholai Alexeyev
Moscow, circa 1911

Cloisonne & Plique-a-Jour Enamel

Width: 8.8 cm, 3 ½ in.

A most delicate conception of design, the enamel decoration of this little cup balances the intricate cloisonne in pastel with the bolder colour plique-a-jour, allowing the light to shine through the translucent enamel work.

The design of this Russian loving cup appears to have been inspired by the old Russian decorative techniques popularised by the renowned silversmith, Pavel Ovchinnikov. Ovchinnikov was particularly famous for his enamel works, developing different processing techniques, such as cloisonné, emboldening them with a prestige that increased their popularity across Europe.

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AN ELEGANT PAIR OF SALVERS

Made by Paul de Lamerie
George II, London, 1732

Width: 22.8 cm, 9 in.
Weight: 1,080 g, 34 oz 14 dwt

The upturned fluted rim of this extremely elegant pair of salvers by Paul de Lamerie is reminiscent of strawberry dishes though with a more flattened interior base. Each on three bracket feet, raising the dishes and adding a sense of lightness and delicacy.

The success that De Lamerie achieved as a silversmith is the result not only of his innovation of decorative techniques but also in his trade choices as a successful Georgian business owner. His skill was quickly recognized and by 1717 he was referred to as 'the King's Silversmith', only four years after entering his first mark into the Goldsmith's Hall, in 1713. He rose to be second warden at the Goldsmith's Hall and much of the buffet display plate at the hall bears his hallmark.

His versatility from elegant simplicity such as these dishes through to complex asymmetry in an object such as the famous Lesquesne coffee pot, the Maynard dish with its recognised features of cherubs, eagles' beaks and chasing and of course the infamous Turtle Soup Tureen have attracted collectors throughout centuries to recognise Lamerie as the greatest silversmith in England in the eighteenth century.

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A SILVER-GILT GRAPE & VINE CENTREPIECE

Made by Benjamin Smith II & James Smith III
George III, London, 1809

Silver-gilt & Glass

Width: 32 cm, 12 ½ in.

Weight: 1,792 g, 57 oz 12 dwt

Provenance: Alberto Pinto Collection.

On four shell feet with sprouting vine supports, this centrepiece is imposing in the substantiality of the shell feet and bold ovolo rim yet there is a lightness in the delicacy of the basket form body and swirling vine tendrils. Each element executed with the utmost care and attention to detail, from the striations of the shells to the chased detail of the vine leaves.

Benjamin Smith, in partnership with his brother James, registered a succession of marks used between 1809 and 1812. Benjamin Smith particularly worked closely with the renowned royal retailers Rundell, Bridge & Rundell throughout his career - operating from their Greenwich workshop which was initially backed by Matthew Boulton until its closure in 1814. He quickly rose to become royal silversmith alongside Paul Storr; working initially in the Egyptian style that enjoyed a popularity through the Nile campaigns with Nelson and the commissions of his patron The Prince of Wales.

Benjamin Smith was such a perfectionist that he changed his partnership many times throughout his career. The two brothers produced silver of the finest quality, making several pieces for the Royal Collection Grand Service.

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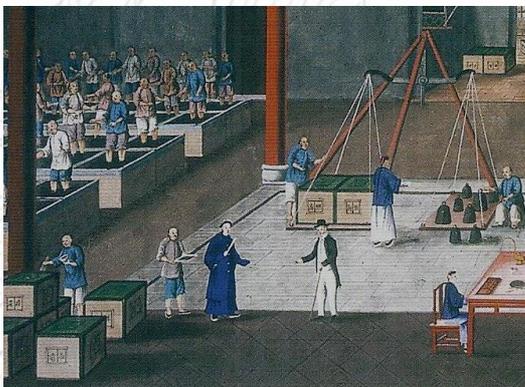
AN EXQUISITE SQUARE FORM TEA CADDY

Made by Augustus Le Sage
George III, London, 1767

Height: 10 cm, 3.9 in.
Width: 9.5 cm, 3.7 in.
Weight: 435.4 g, 14 oz

Up until 1678, the Dutch dominated the tea trade before the British began importing tea on a commercial scale. Dried tea leaves were imported from China in large wooden chests or crates, on which this tea caddy is modelled – complete with decorative symbols intended to emulate the Chinese characters on the sides of the wooden import tea crates.

A 'square' form tea caddy such as this is the culmination of many different processes and specialist skills. The flat-rolled silver sheet would be cut and soldered to form the shape, then another silversmith would provide the 'sprig' finial, attaching it with a silver nut to the lid. Thereafter a lock would be fitted, and the interior lined with lead before the ornamentation of the engraved characters, scrolling and patterning were added. The simplicity of the design allowed for greater creativity and potential customisation in decoration.



Detail from:
Anonymous Chinese Artist, *A Tea Warehouse, Canton*, circa 1800,
Gouache (37.5 x 47.5 cm). Martyn Gregory Gallery, London.

This painting illustrates the tea crates on which the design of this tea caddy was inspired.

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A MONUMENTAL TWELVE-ARM EPERGNE

Made by Francis Boone Thomas
Victorian, London, 1892

Height: 44 cm, 17 ½ in
Width: 52.5 cm, 20 ½ in.
Weight: 7,583.65 g, 243 oz 16 dwt

Epergnes such as these make for the most exquisite displays of confections – perfectly fitting for any event or celebration. This monumental example comprises eight pierced dishes, four oval pierced baskets, and a larger central basket complete with a cast finial of Mercury, the god of commerce and trade.

The earliest ancestor of the epergne was the surtfoot, a centre tray holding casters, salts, oil bottles, etc., made in silver, silver-gilt, gilt bronze, ceramic, and combinations thereof. A closer relative, introduced a bit later but which coexisted with the surtfoot, was the fruitier, an object that would usually replace the surtfoot toward the end of the meal. The fruitier was a tiered centrepiece with bowls for sweet meats, which sometimes held sugar casters.

The epergne provides a great theatre for the silversmith's craft. The name is derived from the French *épargner* (to save). They were designed with Georgian and Victorian dining tables in mind, often overcrowded and opulent displays. Each dish is removable so that treats from exotic lands could be passed and enjoyed at your individual place at the table.

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A FINE CHOCOLATE POT

Made by Fuller White
George II, London, 1759

Height: 29.5 cm, 11 ½ in.
Weight: 1,860 g, 60 oz

Not to be confused with a coffee pot - this chocolate pot by Fuller White highlights that less can truly be more in its emphasis on form and more restrained decoration to the main body. What distinguishes the chocolate pot from its caffeinated counterpart is the detachable finial that is removed to fit a molinet - a chocolate stirrer - demonstrated in action in the below print detail.



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A FLORAL SILVER-GILT BUTTER DISH ON STAND

Made by John Bridge for Rundell, Bridge & Rundell
William IV, London, 1831

Height: 11 cm, 4.3 in.

Width: 21 cm, 8.2 in.

Weight: 1,040 g, 33 oz 8 dwt

The gilding of this shaped butter dish on stand adds warmth and a sense of realism to the floral patterning to the sides. The flowers, wrapping around the body, emulate the undulating edge of the stand in which it rests. The purposeful choice of flora is symbolic of the union of Great Britain, featuring both the Scottish thistle and the English rose.

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A FIVE-PIECE TEA & COFFEE SERVICE

Made by Benjamin Smith II
George IV, London, 1821-26

Height of coffee jug on warmer: 32 cm, 12 ½ in.
Total weight: 4,560 g, 146 oz 12 dwt

Each piece fluted and decorated to the upper half with the most exquisite floral scenes against a matted ground. While the floral decoration adds femininity to the design, the bulbous melon form and relief of the decoration casts a bold and imposing impression.

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A VIBRANT FRENCH GOLD & ENAMEL SNUFF BOX

Paris, circa 1870

Length: 9 cm, 3 ½ in.

The brilliant vibrancy of the yellow enamelling is sure to brighten anyone's day. Though the taking of snuff may no longer be commonplace, gold and enamel boxes make the perfect gifts and can be easily personalised with engraved inscriptions.

Historically, gold boxes were gifted by royals as tokens of appreciation and service. These splendid boxes were gifts of love or to show one's appreciation of science, the arts and, of course, nature. They were very much fashion accessories of their day and one might commission a box for an occasion or for a seasonal event perhaps in spring?

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A SUBSTANTIALLY SIZED ASCOS JUG

Made by Hunt & Roskell, Late Storr & Mortimer
Victorian, London, 1870

Height: 21.5 cm, 8.46 in.
Weight: 1,040 g, 33 oz 8 dwt

Based on models from antiquity, the ascos (askos) jug grew in popularity with the rise of classical fashions in the nineteenth century. Originally a Greek pottery vase used for pouring oil into lamps, the term *askos* actually translates as wine skin - so interesting therefore to find these nineteenth century novelties in silver. The stippled matted surfaces add a further textural dimension.

It can be confirmed that this particular jug holds just over a full bottle of wine - Dionysus or Bacchus, the Greek and Roman god of wine and plenty, would surely approve.

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AN AMUSING DIAMOND AND RUBY BEE BROOCH

Made by Sabbadini
Milan, circa 2000

Length: 2.8 cm, 1.1 in.
Width: 3.5 cm, 1.4 in.

Such an amusing novelty, this bee brooch is sure to brighten any lapel this spring. The model of the bee is iconic to the renowned Italian jewellers of Sabbadini - makers who pride themselves on their use of only the highest quality gems. Their quirky and creative designs centre on best enhancing the precious stones used.

The advent of naturalism in brooch design is synonymous with the Belle Epoque movement which saw accurate manifestations of nature, such as insects, butterflies, and flowers.

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