
Koopman Rare Art

To mark our return to Frieze Masters one week today (**15–19 October**), we're delighted to share a highlight from our stand: a grand table garniture by Odiot. Weighing an impressive 43kg, this remarkable and complete set is not only striking in scale but also boasts a fascinating provenance.

We look forward to welcoming you at **Stand C13**

For further details, please see: <https://www.frieze.com/fairs/frieze-masters>

Directors Choice – Timo Koopman Press Baron Jose C. Paz's Table Garniture



An Exquisite French 19th Century Table Garniture

Paris, circa 1870

By Gustav Odiot

Maker's mark of Gustave Odiot

Total Weight: 43kg

Height of Candelabra: 80 cm, 31.5in

Length of the jardiniere: 85 cm, 33.4 in

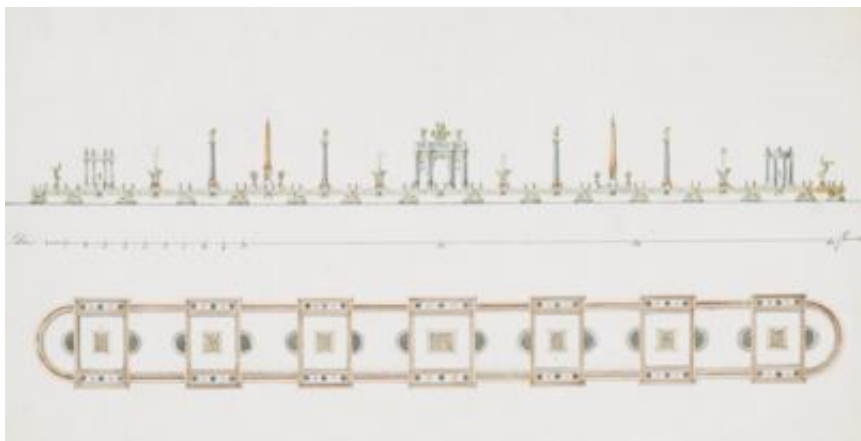
Bearing the engraved initials and entwined cypher of Press Baron Jose C. Paz

The history of French silver table garnitures and dining tables in the 19th century is a dazzling tale of artistry, innovation, and opulence. As wealth spread beyond the aristocracy, affluent bourgeois families began commissioning elaborate silver tableware to showcase status during formal dinners.

It was not uncommon, if a surtout de table were commissioned for a specific house, for an indigenous theme to be used in the style. Hence, a hunting lodge may have a surtout de table with figurines of dogs and their quarry while a grander town palace would feature the most fashionable Rococo or Baroque styles of the day. Military figures and regimental officers' messes often commissioned examples with military subjects.

During the 1850s, the fashion for themed dining table decoration reached its apogee and the surtout de table reflected this. These garnitures would have a central decorative element, sometimes composed of mirrored plateaus, candelabra, and figural sculptures.

These were not just ornamental but also reflected the host's taste and wealth. The jardinières or centrepieces often held flowers or fruits often en suite with matching candlesticks and serving dishes.



Design for a classical architectural surtout de table by Giuseppe Valadier

This magnificent garniture the focus of our Director's Choice this week comprises of a jardiniere, two dessert stands and a pair of candelabra. The candelabra resting on triform

altar bases resting on three scrolling acanthus feet interspersed with flowering trellis with quatrefoil flowers and beautiful spraying shells. The acanthus growing up the pearl edged bases to form ovoid cartouches engraved with scripted and intertwined initials The elegant figures of Venus sitting holding acanthus cornucopia and from these horns of plenty the floral acanthus branches of the candelabra burst scrolling upwards to support the flowering capitals which sit on top of the floral drip pans. The central finial of the candelabra formed as a blossoming sprig of flowers.



The pearls, trellises and shells work in unison between the side comports and centrepiece and there is a wonderful cohesion throughout the garniture. This is a triumph and celebration of the love of dining.

The History of Maison Odiot

In France, the "Maison Odiot," goldsmiths and silversmiths of the Odiot family, had long been known for their ornate work. Jean-Baptiste Claude Odiot learned the art of filigree from his grandfather Jean-Baptiste-Gaspard and his father Jean-Claude and soon brought it to even greater heights of perfection. In 1785, he took over the family company, which was founded in 1690. Through his outstanding work and the many contacts of the Bonaparte family, he achieved great fame in France. In 1808, after more than 20 years in business, he was among the 500 most important people in Paris.

Under the leadership of Jean-Baptist Claude the firm would see his extraordinary talent

rewarded by the prestigious orders of the emperor and his family: the sceptre and sword of the Rite, the cradle of the King of Rome, the immense services of Madame Mère and Pauline Borghese, the campaign service of the Emperor.

In 1802 he was awarded a gold medal in the third Exposition de l'Industrie in Paris. He executed a travelling service (c. 1795–1809) for Napoleon and a large table service (1798–1809; Munich, Residenz) for Maximilian I Joseph of Bavaria (1756–1825). Odiot received important orders from Russia after the fall of Napoleon. These included two services made for the Count and Countess Branicki (a niece of Prince Potemkin, Catherine the Great's principal lover and the creator of the new Russian empire around the Black Sea) and the immensely wealthy industrialist Nikolai Demidov. Both services were designed by Cavelier, who created his own original designs but also worked up or reworked those of others. The individual items were even larger and more 'imperial' than those in many Napoleonic services, and both services were shown at the major exhibition of the products of French industry held at the Louvre in 1819.

Charles Nicolas Odiot was the worthy successor of his father and became the official supplier to King Louis-Philippe and the Orleans family. He excelled in the return of the Rococo style. His son Gustave went on to become the goldsmith of the greatest and powerful families, by carrying out the largest order that the Maison Odiot had ever received with no less than three thousand pieces commissioned for Saïd Pasha, viceroy of Egypt. It was also Gustave who obtained the title of Supplier to the Court of His Imperial Majesty the Tsar.

José C. Paz – Press Baron



José Clemente Paz (October 2, 1842 – March 10, 1912) was a prominent Argentine politician, diplomat, journalist, and the founder of La Prensa, a renowned newspaper.

In 1869, Paz founded La Prensa, but just five years later in 1874 the Argentine Revolution forced him into exile in Montevideo, Uruguay.

He returned to Argentina in 1879 and became a national deputy, though he later resigned to serve as Argentina's diplomatic representative in Madrid (1883–1885) and Paris (1885–1893).

Upon his return to Argentina, he retook control of La Prensa. Around that time, he commissioned the construction of a grand palace in the Retiro neighbourhood of Buenos Aires. Designed by French architect Louis Sortais, the Paz Palace was started in 1902 and completed in 1914. The palace, situated along the southwest side of Plaza San Martín, remains the largest single-family residence ever built in Argentina, with 140 rooms spanning over 6,000 m² (65,000 ft²) of space. Much of the building and its interiors, including marble, ironwork, chandeliers, ornaments, furniture, flooring, and lighting, as well as the massive four-door iron gates at the entrance, were brought over from Europe.



The Hall of Honor, Paz Palace



Sadly, Paz died in Monaco in 1912 before he could see the completion of his palace. He was laid to rest in a grand mausoleum in La Recoleta Cemetery, in a tomb designed by French artist Jules-Felix Coutan.



In honour of his death, the Argentine government issued a commemorative postage stamp and launched nationwide fundraising efforts for a monument in his memory. Tributes poured in from around the world, including from U.S. Secretary of State Cordell Hull.

Paz had an evident affection for French style, and it's easy to imagine him commissioning

this stunning table garniture while in Paris to sit within the opulent halls of the Paz Palace.

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All works shown, unless otherwise indicated, are available to view and purchase
in our gallery located in 12 Dover Street, London, W1S 4LL

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