
Koopman Rare Art

Director's Choice - Timo Koopman
A Pair of Unique George III Rococo Candelabra



A Pair of Unique George III Rococo Candelabra
London, 1760
By Francis Butty & Lewis Hearn

Height: 40.6 cm, 16 in

Weight: 4,542 g, 146 oz

Each on shaped circular base, with rococo scrolls, the double baluster stems and central socket with acanthus leaves, the three-arm branch with conforming sockets, the wax pans and nozzles with cast scrolls, with pinecone or pineapple and flower finial.



Belonging to the late Rococo, these exquisite English candelabra are far from excessive in their rich decoration. They are the perfect balance of form, fluidity and harmony.

The presence of a pinecone or pineapple shaped finial gracing both candelabra is a fascinating feature. At first glance, because of the presence of a flower or foliage, the finial would appear to be a pineapple.

The pineapple was extremely popular in eighteenth-century decoration, it symbolised the exotic with associations of power, wealth, and hospitality. The pineapple motif was used in widely, from architecture to silver.



Built the year after the candelabra in 1771 The Pineapple Folly at Dunmore Park, Stirlingshire, Scotland.

While, the confusion between the pinecone and the pineapple dates back well before 1760 and these candelabra. The so-called pineapple cup, famous among connoisseurs and silver enthusiasts, was inspired by pinecones in its initial modelling. Pineapples were extremely rare and so few had a chance to admire such exotic fruit. Only one survived the journey when the first pineapples were brought back from the New World to Spain. This was presented to King Ferdinand, who on eating it declared the rare fruit his favourite among all others – a preference unlikely to be satisfied, given that he had just eaten the only one in Europe!

The scarcity continued until Europeans learned much later how to cultivate this exotic fruit. With the availability of pineapples sparse, if you were attending an event, and the host had a pineapple to offer their guests, you knew that they had pulled out all the stops to create a beautiful event. Additionally, if you were offered a meal that included a pineapple-topped dish, it was considered an honour. In this manner, the pineapple became the symbol of hospitality and gracious hosting.

Below is the silver and oak table made by Andrew Moore in 1699 for the Court of Versailles and currently preserved in the Queen's Gallery of Windsor Castle. This table is one of the most magnificent surviving examples of silver furniture and perhaps helped cement the pineapple fashion that spread to England from the court of Louis XIV.



With the silversmiths Butty & Hearne being Huguenots, the combination of French influence to create a new English rococo form is clearly seen in this superb pair of candelabra we present of Director's Choice.

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