



SHRUBSOLE

Vase

Finland, 1962

by Tapio Wirkkala

Height: 10 1/4 in.

*Silver, on tapering teak plinth, with
upward tapering sides and folded
rim.*

\$2000

This vase is a striking example of modern sculptural form. Conical shapes in silver occupy both positive and negative spaces tapering upwards from its teak base. An added decorative element was executed around the rim by folding over and flattening the edge. The unique shape and graceful execution make the vase quite stunning. This exact model is pictured in the Sterckshof Silver Museum publication 'Zilver uit Finland' p. 18.

Tapio Wirkkala (1915 - 85) was one of Finland's great modern designers. He worked in a variety of different media including glass, wood, steel, and pottery. Works in solid silver are quite rare.

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Fashion is a form of ugliness so intolerable
that we have to alter it every six months.

— Oscar Wilde

The word "design" can send antique dealers into fits. Why is it that a mid-century Danish table is "design", while an 18th-century secretary desk is merely "decorative art"? It feels rather unfair. After all, everything is designed. Yet we are often told to admire the "design" of an uncomfortable looking plastic chair, and relegate a sumptuously carved mahogany Hepplewhite armchair to the maligned category of "antiques".

In this catalog, you will find some objects conceived by known designers, others conceived by unknown designers, and still others conceived by people no one would call designers, yet whose eyes and hands brought forth beautiful objects out of their respective traditions. Some are antique, others are merely old, and a few are (by our standards) practically new.

Please enjoy the catalog, call us with inquiries, and as always, pay us a visit on 81st Street.

Puritan Spoon

London, 1670

by John King

Length: 7 ½ in.

Weight: 1 oz. 12 dwt.

The oval bowl with short "V" shaped drop, the plain stem engraved with pricked initials R over CS.

\$5000

This spoon is old enough that when it was made, forks were still a rarity in England. Its form is typical of what we call a "Puritan" spoon, a form that came into favor during Cromwell's reign. Its simple and unadorned stem, contrasting with the hexagonal stems that had been typical of spoons for centuries, reflects the new government's anti-Catholic sentiments.

For comparison, see below: a Georg Jensen spoon, designed in 1963 by Henning Koppel, and manufactured today in stainless steel. See how far the profession of "design" has advanced in 300 years!







Dish

London, 1741

by Isabel Pero

Diameter: 12 1/2 in.

Weight: 28 oz. 2 dwt.

Lobed circular, with radiating concave flutes and slightly upturned scalloped border, the center engraved with a later coat-of-arms.

\$55000

Despite the strictures of the time, British women of the 18th century did sometimes ply the trade of silversmithing. The Huguenot silversmith John (Jean) Pero married Isabella Yarnton of St. Martin in the Fields in 1736. When John died five years later in 1741, his widow, known to us as Isabel, took control of his business. Isabel wasted no time, registering her mark on May 1 of that year. This dish, hallmarked for 1741, would have been one of the first pieces produced under her charge.

We have not seen many pieces bearing Isabel Pero's mark, but to judge from this one, she was an innovator. The radiating flutes are both wonderfully attractive and extremely unusual for the period. Similar decoration can be found in 20th century silver from Tiffany & Co., Georg Jensen, and others.

The arms are those of D'Arcy of Platten, Co. Meath, Ireland.

Provenance:

Estate of Lucy Aldrich, 1955

David Rockefeller

Presentation Cup & Cover

London, 1825 (plinth), 1832 (cup)

by John Bridge

Height: 22 in.

Weight: 92 oz.

Silver-gilt, the ovoid body centered with an equestrian scene and with leafage around the base, on a pedestal foot similarly decorated and with gadrooned border, the neck with an acorn and leaf frieze, flat-topped handles, the low domed cover with cast horse finial.

The cup is inscribed "Brighton Races 1833 The gift of his gracious majesty King William the Fourth", and the plinth is engraved "The Earl of Stradbroke, Thomas Colby Esq - Stewards". The plinth is engraved with the Royal arms of King William IV.

\$55000

Horse racing was taken very seriously in 18th- and 19th-century Britain. Horses were the backbone of the British army and supply chains, in addition to serving critical roles in transportation and industry. Breeding better horses was more than a pastime, it was a national priority. Race prizes were therefore highly respected and coveted, and prestigious races offered trophies that could be extremely fine, elaborate, and expensive.

This trophy is no exception. Awarded to a Mr. Cosby for his five-year-old horse Galopade, it was sponsored by King William IV and won at Brighton on August 8, 1833.

The piece was reportedly made after designs by Thomas Hope, one of the great furniture designers of the Regency style. Hope worked with the eminent sculptor John Flaxman, and at least one example of his furniture design is now in the collection of the Victoria & Albert Museum.

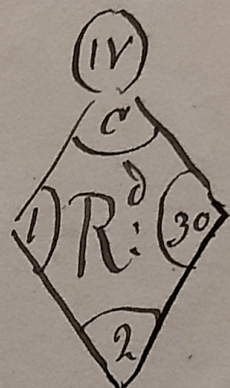
The ahead-of-its-time cast equestrian panel visible here was designed by Barbarina Brand, Lady Dacre of the Hoo. Though mostly forgotten to history, she was quite a reputed designer, artist, and writer in her own time. Her granddaughter, Lady Barbarina Grey, described her thus:

[Lady Dacre] was one of the most accomplished women of her time. Her drawings in Indian ink are quite remarkable for composition, as well as for the correct drawing of her animal subjects, and the light and shade always seem to be especially admirable. Her models were greatly admired, and furnish designs for two or three racing cups : the bas reliefs of horses are very delicately and beautifully modelled. She worked much in wax, a receipt for which was given her by Flaxman. It is some evidence of the estimation in which her taste and knowledge were held by both painters and sculptors, that both were always glad to have her visit their studios and give her opinion on the works in hand. On many of these occasions I accompanied her, and can still remember the coldness of the marble dust in which I stood while my grandmother and her friends were occupied with interminable artistic discussions.



20334. { the antique apotheosis Cup
of Homer.
Regist^d 30 July 1844.

2



The Apotheosis Cup of Homer

c. 1844

by Elkington,

designed by Benjamin Schlick

Height: 4 7/8 in.

Silver-gilt electrotype and base metals, of flaring cylindrical form, decorated in high relief with Homer rising to heaven on an eagle's back flanked by soldiers amidst a foliate rinceau, swags at the rim decorated with birds and theater masks, the dish with anthemion decoration, signed on the front in Greek: "Benjamin Schlick fecit."

\$12500

This classically inspired cup, designed by Danish architect Benjamin Schlick, is one of Elkington's earliest electrotypes. To create an electrotype, a wax mold is made of an original model and then covered with metallic powder to make it electrically conductive. It is then very heavily electroplated. Finally the mold is removed, leaving behind a perfectly formed object.

Benjamin Schlick (1796 - 1872), a well-connected Danish nobleman, was Elkington's first important designer. This somewhat eccentric Dane had studied architecture and archaeology in Copenhagen and Paris, and counted among his patrons Frederick VI of Denmark, Charles X of France, Leopold, Grand Duke of Baden, Prince Torlonia in Rome and Prince Nicolai of Russia. He worked as a designer for Elkington from late 1843 or early 1844 until 1851, the year of the Great Exhibition. The firm's stand at that exhibition included a variety of items designed and adopted from the antique by the "Chevalier de Schlick".

Above left is a note taken from the Elkington archives, preserved at the Victoria & Albert Museum. The design was entered into their records on July 30, 1844, though we do not know exactly when it was produced.

We believe that this cup is a prototype or proof of concept. Another example of this electrotype but without the tray or signature, dated 1847, is in the Minneapolis Institute of Art (no. 2003.1.3). And a similar cup, but without figures, which is misidentified as the Apotheosis Cup of Homer, is at the Carnegie Museum of Art (no. 1998.15).

Literature:

John Culme, *The Directory of Gold and Silversmiths, Jewellers, and Allied Traders, 1838-1913*, Woodbridge, 1987.

Kathryn Jones, *Victoria & Albert, Art & Love*, London, 2012.

Japonism Parcel Gilt Vase

New York, c. 1876

by Tiffany & Co.

Height: 7 1/2 in.

Weight: 12 oz., 1 dwt.

Silver, copper, and gilding, of cylindrical form on four bamboo form feet flanked by gilt flowers, the body decorated in black and brown niello with fish and crabs in an underwater scene, stamped Tiffany & Co / 2983 makers 5284 925-1000 M.

\$75000

Tiffany's famous design director Edward C. Moore (1827 - 1891) began experimenting with Japanese inspired designs as early as 1871. This vase is one of the earliest fruits of these labors: with bamboo-style feet and niello decoration with fish and plants in the manner of Japanese prints or textiles.

Moore's father, John, a silversmith, had manufactured silver hollowware for Tiffany since 1851, but Edward was to take the firm's design philosophy in an adventurous direction. He traveled widely, assembling an enormous library of printed materials as well as a prodigious collection of international arts and decorative arts, now at the Metropolitan Museum. Moore drew on these resources to inspire his groundbreaking and wildly popular designs, including a line of "Japonism" pieces in silver and other metals that we regularly buy and sell at Shrubsole.

Literature:

John Loring, *Magnificent Tiffany Silver*, 2001, p. 132 (for a similar model shown at the Centennial International Exhibition of 1876 in Philadelphia).





Mixed-Metal Cup & Saucer

New York, c. 1880

by Tiffany & Co.

Height: 3 1/2 in.

Diameter: 7 in.

Silver with hand-hammered surface, applied with copper and Japanese gold, cup stamped "TIFFANY & CO./5520M922/STERLING-SILVER/AND OTHER METALS 824" and engraved "M.T. de P 1880", saucer stamped "TIFFANY & CO./4719M922/STERLING-SILVER/AND OTHER METALS 824", engraved "M.T. de P 1880", and with French import marks.

\$65000

By the end of the 1870s, Edward C. Moore's designs for Tiffany in the Japanese style had advanced to a level of enormous sophistication. At the same time, the metalworking talents of Tiffany's silversmiths had become the envy of the world. Tiffany won the grand prize at the Paris Exposition of 1878, with Moore being awarded a gold medal.

This extremely rare cup and saucer features splendid butterflies in copper, silver, and gold. While many examples of Japonism silver are more or less Western forms with a facade of Eastern inspired decoration, this cup shows an even more adventurous side of Moore's work. Its sinuous profile and irregular handle are stark departures from traditional American, English, or even European cups, and hew closer to forms that can be found in Moore's collection of Japanese material. The hand-hammered facets are larger than usual for Tiffany's work. The overall effect is a bold and assertive object, distinctive and singular even among Moore's output.

Silver-Mounted Glass Pitcher

New York, c. 1904

by Tiffany & Co.

designed by Paulding Farnham

Height: 11 in.

The heavy lead crystal body cut in panels with trophies of dolphins emerging from vases, mounted with a silver handle formed as a winged caryatid emerging from a dolphin's mouth, the cover with a winged mermaid finial above Renaissance strap work and foliate decoration, engraved on rim with initials ESB, marked on top of rim: Tiffany & Co. Makers / C / sterling silver 16191 780.

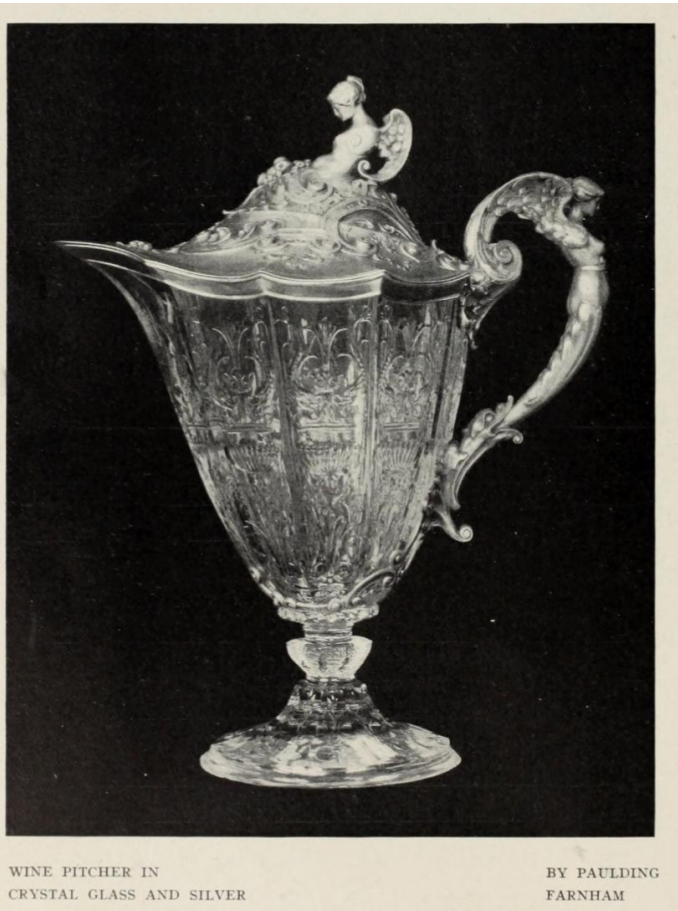
\$35000

Another of Tiffany's virtuoso designers, Farnham is perhaps best known for his Art Nouveau jewelry. Yet he cultivated an interest in revivalist works, both in jewelry and decorative arts.

This pitcher, in Renaissance style, features impressive work in both silver and glass. The carved glass features images of dolphins, while a mermaid sits astride the cover. The handle is formed by the figure of a woman spouting from the mouth of a dolphin.

We are pleased to have found this piece featured and illustrated in a 1906 article about Farnham's work, from the October issue of *The International Studio* magazine. We would struggle to craft a sales pitch as convincing as the one in this article, so we will let them do the work for us:

But still more interesting is the combination of materials shown in the silver-mounted wine pitcher of crystal glass. This combination has long been found practical and ornamental, especially when the glass is fine and justifies expensive intaglio cutting and carving. This particular glass, made for Mr. Farnham's work by Tiffany & Co., is technically an oxide of lead glass. It differs from the best glasses heretofore produced only in that, because of the absolute purity of the materials entering into its composition and to their exact chemical relation, it is whiter in colour and more permanent in brilliancy. A piece of this glass could be buried for centuries and when found would be limpid and radiant in its transparent purity of colour. The silica is not the common silica of glass-making. It is found only in the forests of Fontainebleau, France, and of this but a small portion is pure enough for the purpose. The lead oxide used comes from the Harz Mountains in Germany, where it is also found in its purest state. There can never be much glass of this sort in the world. Materials pure enough to produce it in any quantity cannot be obtained. Those who possess a piece of it possess something as perfect and as permanent in beauty as a gem.



WINE PITCHER IN
CRYSTAL GLASS AND SILVER

BY PAULDING
FARNHAM





Wine Cooler

London, 1995

by Gerald Benney

Height: 7 1/2 in.

Wood exterior with silver liner.

\$7500

Gerald Benney (1930 - 2008) was one of the most outstanding and influential British goldsmiths of the second half of the 20th century. With a career spanning more than 50 years, he was the first British craftsman to hold four Royal Warrants simultaneously.

Though influenced by Scandinavian design and in particular Georg Jensen, Benney was one of the great exponents of English post-war silver, developing novel techniques for shaping and texturing works in silver. This piece dates near to the end of his career; Benney retired in 1998, turning his business over to his son, Simon.

Sideboard Dish

London, 1930

by Omar Ramsden

Diameter: 22 $\frac{3}{4}$ in.

Weight: 156 oz.

Silver, of circular form with hammered surface and applied molded border, the center engraved and flat chased with the Messel coat of arms within an applied band with molded rim, engraved with the presentation inscription "To Linley Francis Messel on his twenty-first birthday, August 31st 1920, from his father & mother, Leonard and Maud Frances Messel," the underside engraved "Omar Ramsden Me Fecit".

\$35000

It is difficult to convey the scale of this monumental dish, whose diameter is that of a car tire, in a photo. Its surface, finished with perfect arts-and-crafts-style hand-hammering, is likewise impossible to appreciate except in person.

Omar Ramsden was born into an unassuming Sheffield family at the end of the Victorian era. But his education at the Sheffield School of Arts, as well as a fruitful partnership with Alwyn Carr, increased his ambitions. Ramsden and Carr moved to London to form a studio, which flourished, becoming a gathering spot for young artists and thinkers.

This dish appears in the Ramsden work books as Dish 1381, page 116 of 'Book I, Work Book: Cups, Trays, Bowls and Large Dishes,' the description is for: 'a Plain "Messel" type rose water dish 1930, 24/5/30 diameter 22 $\frac{7}{8}$ inches' and is accompanied by a rough sketch. Details also appear in Portfolio B for the inscription: Linley Francis Messel of 21st, 31 August 1920. The Messel family were a well established banking family from Hesse Darmstadt in Germany.

The great house and gardens at Nymans in West Sussex were laid out by Ludwig Messel, shortly after purchasing the property in 1890. His son Leonard, whose name appears on this dish, inherited Nymans on Ludwig's death and, with great reluctance, moved there from his home at Balcombe House. He was persuaded to do so by the appeal of the garden and his dream of creating a magnificent mansion in the West Country Medieval and Tudor taste.

In the winter of 1947, a fire at Nymans destroyed most of the house and contents, which was partially rebuilt by Leonard and Maud, but on his death in 1953 he gave the entire property and estate to the National Trust. Today the gardens attract over 200,000 visitors a year.



Leonard and Maud Frances Messel... To Linley Francis Messel, on his twenty-first birthday, August 31st 1920, from his father and mother.

Pair of Beakers

London, c. 1979

by Stuart Devlin

Height: 4 ½ in.

Weight: 17 oz. 3 dwt.

Silver, each of slightly bowed cylindrical form, the cast base textured and gilded.

\$2000

Stuart Devlin (1931 - 2018) ranks as one of England's great contemporary silversmiths and has been acclaimed by the Worshipful Company of Goldsmiths (where he served as Prime Warden) as the designer with 'the Midas touch'. He designed coins for countries around the world, and became especially well known as a London-based designer of gold and silver collector's items in the 1970s and 80s. He was granted a Royal Warrant in 1982.



On the back cover:

Centerpiece Dish

Copenhagen, 1989

by Georg Jensen

designed by Verner Panton

Width: 18 in.

Length: 22 in.

Weight: 92 oz.

Silver, of crumpled rectangular form.

Produced by Georg Jensen, Denmark.

*The underside stamped with designer's
mark, date mark, hallmark and
standard mark.*

\$22500

The great Danish designer Verner Panton (1926 - 1998) is better known for his work with plastic than with silver. This dish, however, has proven wildly popular, being produced regularly (often in stainless steel) by Georg Jensen since its introduction in 1988. Note the large dimensions of this one: It is all you need for the center of your table or sideboard.

Literature:

Alexander von Vegesack and Mathias Remmele, eds., *Verner Panton: The Collected Works*, Weil am Rhein, 2000, p. 309.

