

OLIVER NEWTON LTD





Oliver Newton Ltd
45/46 New Bond Street,
London, W1S2SF

+44 (0) 7545 955 763

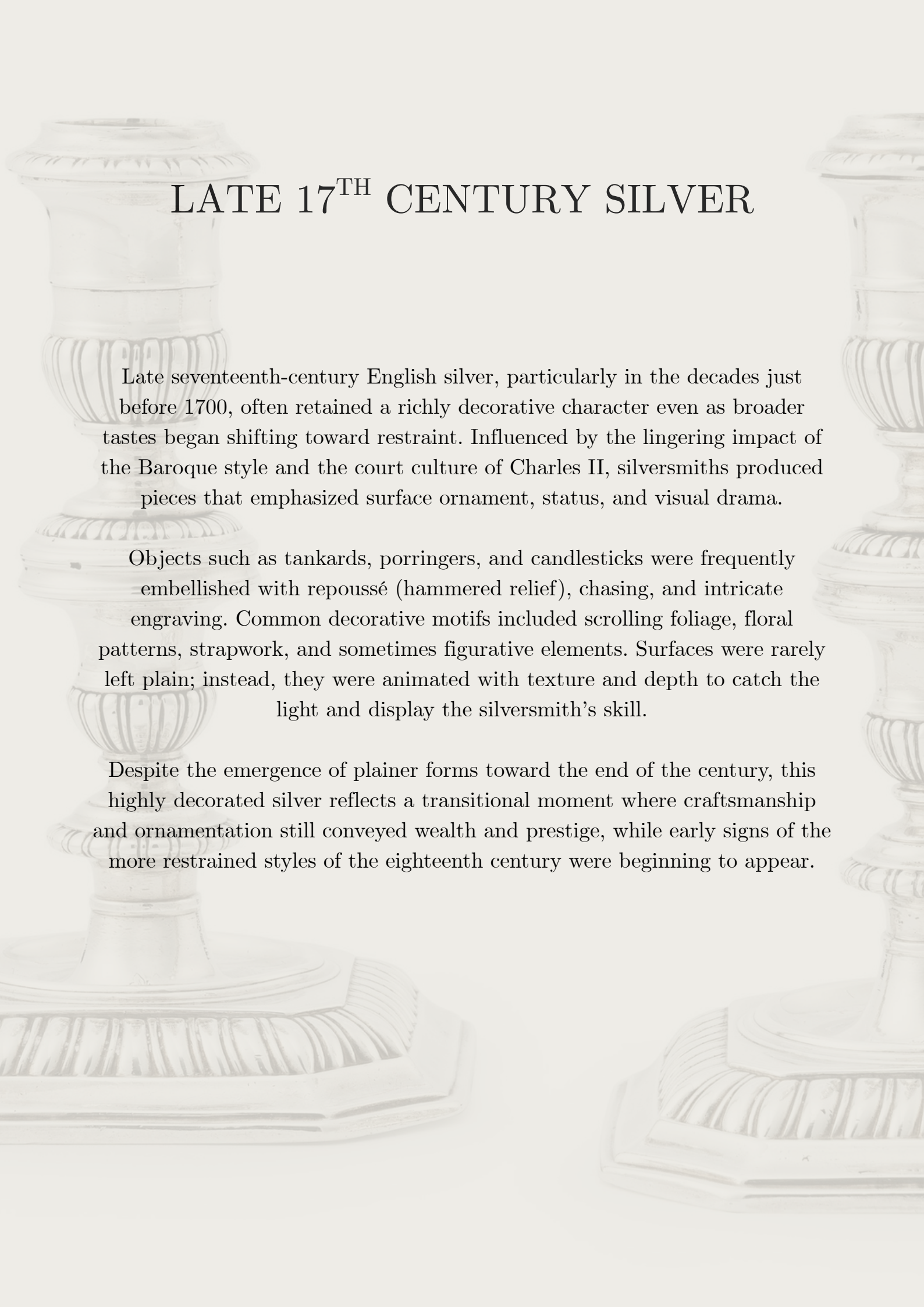
www.olivernewton.art

OLIVER NEWTON LTD

Oliver Newton Ltd is one of London's leading specialists in antique silver, focusing on English silver from the late 17th century through to the late 19th century.

With over fifteen years experience in acquiring important pieces, we have built a reputation for presenting silver of outstanding quality, historical significance and enduring beauty. Oliver's fascination with silver began with an appreciation for the stories behind each object, the makers, the patrons and the eras they represent.

In this catalogue we showcase our current collection where we bring together carefully curated works that highlight the artistry and technical brilliance spanning centuries of silver. We believe that beautifully crafted silver has a place in the modern home, be it in a traditional or contemporary setting.



LATE 17TH CENTURY SILVER

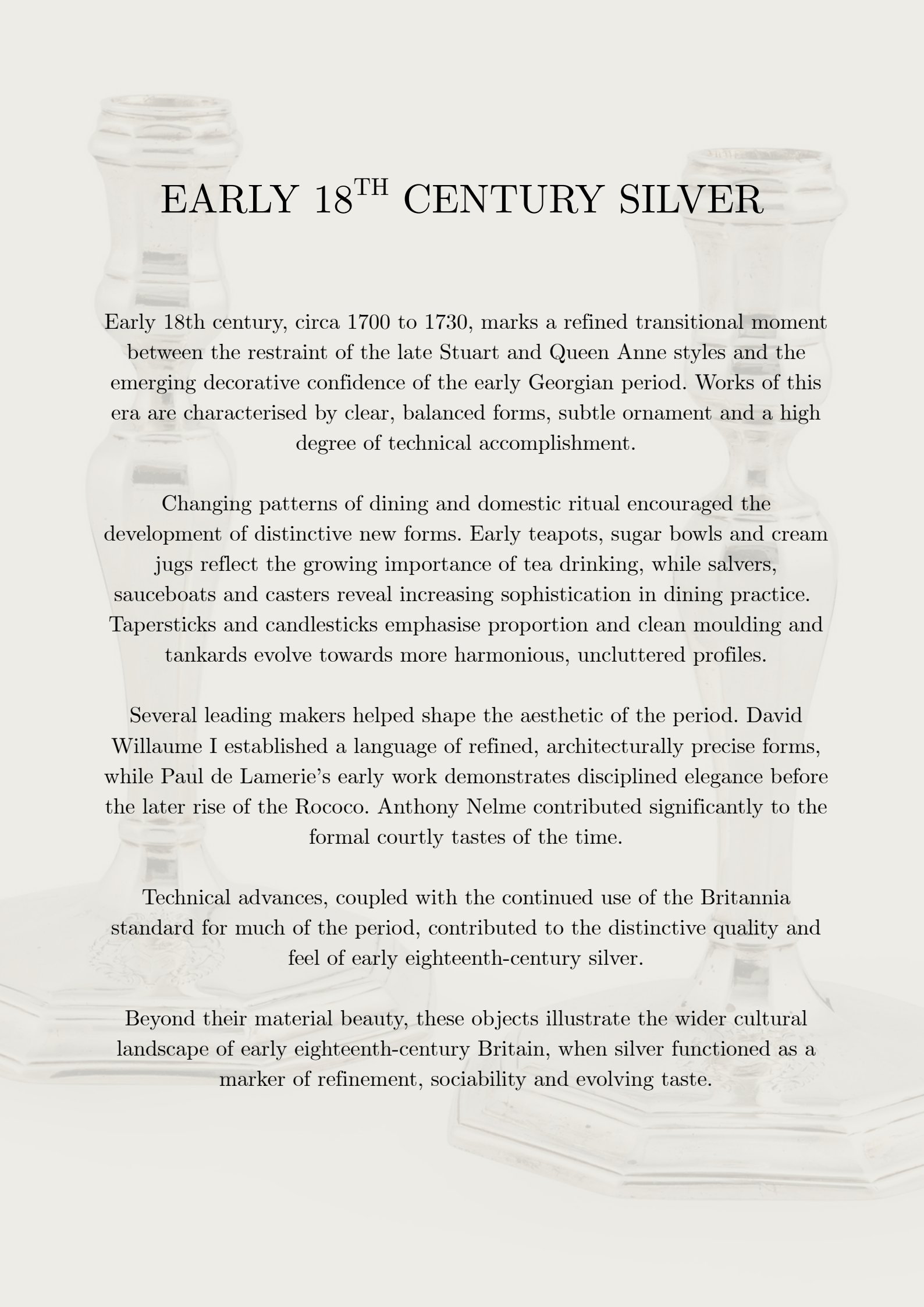
Late seventeenth-century English silver, particularly in the decades just before 1700, often retained a richly decorative character even as broader tastes began shifting toward restraint. Influenced by the lingering impact of the Baroque style and the court culture of Charles II, silversmiths produced pieces that emphasized surface ornament, status, and visual drama.

Objects such as tankards, porringers, and candlesticks were frequently embellished with repoussé (hammered relief), chasing, and intricate engraving. Common decorative motifs included scrolling foliage, floral patterns, strapwork, and sometimes figurative elements. Surfaces were rarely left plain; instead, they were animated with texture and depth to catch the light and display the silversmith's skill.

Despite the emergence of plainer forms toward the end of the century, this highly decorated silver reflects a transitional moment where craftsmanship and ornamentation still conveyed wealth and prestige, while early signs of the more restrained styles of the eighteenth century were beginning to appear.

A PAIR OF 17TH CENTURY SILVER CANDLESTICKS
LONDON, 1699



The background of the page features two silver tankards, one on the left and one on the right, slightly out of focus. They have a classic design with a wide, flat base, a short stem, and a bowl with a slightly flared rim. The metal has a polished, reflective surface.

EARLY 18TH CENTURY SILVER

Early 18th century, circa 1700 to 1730, marks a refined transitional moment between the restraint of the late Stuart and Queen Anne styles and the emerging decorative confidence of the early Georgian period. Works of this era are characterised by clear, balanced forms, subtle ornament and a high degree of technical accomplishment.

Changing patterns of dining and domestic ritual encouraged the development of distinctive new forms. Early teapots, sugar bowls and cream jugs reflect the growing importance of tea drinking, while salvers, sauceboats and casters reveal increasing sophistication in dining practice. Tapersticks and candlesticks emphasise proportion and clean moulding and tankards evolve towards more harmonious, uncluttered profiles.

Several leading makers helped shape the aesthetic of the period. David Willaume I established a language of refined, architecturally precise forms, while Paul de Lamerie's early work demonstrates disciplined elegance before the later rise of the Rococo. Anthony Nelme contributed significantly to the formal courtly tastes of the time.

Technical advances, coupled with the continued use of the Britannia standard for much of the period, contributed to the distinctive quality and feel of early eighteenth-century silver.

Beyond their material beauty, these objects illustrate the wider cultural landscape of early eighteenth-century Britain, when silver functioned as a marker of refinement, sociability and evolving taste.

A QUEEN ANNE ANTIQUE OCTAGONAL TAPERSTICK
LONDON, 1710

Height: 12.5cm (4.7in) Weight: 140gr (4.5oz)



A GEORGE I OCTAGONAL TAPERSTICK
GABRIEL SLEATH, LONDON, 1715

Height: 12cm (4.72in), Weight: 3.7oz (117gr)



THE CONSTANTINE PHIPPS CANDLESTICKS
MATTHEW COOPER, LONDON, 1715

Height: 19cm (7.5in), Weight: 28oz (871gr)



The arms are those of Phipps for Sir Constantine Henry Phipps (1656-1723)
Lord Chancellor of Ireland.



A PAIR OF GEORGE I CANDLESTICKS

MATTHEW COOPER, LONDON, 1717

Height: 18.5cm (7.28in), Weight: 27.8oz (865gr)



A PAIR OF GEORGE I CANDLESTICKS

EDMUND HOLIDAY, LONDON, 1718



A RARE GEORGE I OCTAGONAL TEAPOT
JOHN LINGARD, LONDON, 1718

Height: 15.3cm (6.2in) Weight: 16oz (503gr)



AN EXCEPTIONAL GEORGE I BRITANNIA STANDARD
BOWL

THOMAS LANGFORD, LONDON, 1719

Height: 5.25in (13.5cm) Diameter: 8.8in (22.2cm) Weight: 28.7oz (893gr)



A GEORGE I HEXAGONAL TAPERSTICK

DAVID GREEN, LONDON, 1720

Height: 11.5cm (4.5in) Weight: 102gr (3.3oz)



THREE GEORGE I CASTORS
LOUIS LAROCHE, 1725



A GEORGE I TAPERSTICK
NICHOLAS CLAUSEN, LONDON, 1726

Height: 11.5cm (4.5in), Weight: 5.14oz (160gr)



Nicholas Clausen produced pieces of the finest quality, although it appears his output was very small. Surviving examples of his pieces are today exceedingly rare, though there are a few in the most important museum collections: the Hermitage, the English Royal Collection, the Victoria and Albert Museum and the British Museum. Clausen's most spectacular surviving piece is the Russian imperial throne in the State Hermitage, St Petersburg.

ROCOCO SILVER

Rococo silver, produced primarily from the 1730s to the early 1760s, represents one of the most expressive and artistically inventive periods in the history of English silver. Inspired by Continental, particularly French, design, Rococo silver is distinguished by its asymmetry, fluidity and richly textured ornament, marking a striking departure from the restraint of earlier 18th century styles.

Characteristic forms include boldly modelled teapots, coffee pots and cream jugs with exuberant scroll handles and cast foliage spouts. Other Rococo silver forms include salvers, baskets and centrepieces enlivened with chased shells, C-scrolls and naturalistic motifs. Candlesticks and candelabra from this period often exhibit twisting stems, rocaille bases and playful, organic movement, while sauceboats and tankards adopt undulating edges and sculptural repoussé decoration.

The style was driven by a generation of exceptional silversmiths. Paul de Lamerie stands as the pre-eminent figure, producing works of extraordinary technical sophistication and artistic ambition that defined the English Rococo at its height. Notable contemporaries, including Frederick Kandler and George Wickes, also contributed to the spread of Rococo design, bringing Continental influences into London workshops and establishing a taste for sculptural exuberance among the most important patrons.

Advances in chasing, casting and repoussé work enabled silversmiths to achieve unprecedented levels of detail and complexity. These developments aligned with the broader cultural appetite for liveliness, luxury and a more playful domestic aesthetic.

Rococo English silver remains celebrated for its artistic flair, technical brilliance and ability to capture the spirited, imaginative character of mid-18th century taste.

THE DOWNES SALVER
PETER ARCHAMBO, LONDON, 1731

Diameter: 27.9cm (11in), Weight: 29oz (903 gr)



The arms are those of Downes with Tully in pretence for Stephen Downes (d. 1755), Registrar of Middlesex and Clerk of Enrollments in the Court of Chancery, and his wife Charlotte, the daughter and co-heir of James Tully Esq. of Charterhouse Square, London. Her sister and co-heir Sarah married Sir Richard Hoare, the banker and Lord Mayor of London, in 1732.

Provenance

Stephen Downes (d. 1755), of Hampton Court, co. Middlesex, bequeathed in his will to his elder daughter,
Charlotte Downes (1744-1832).

A Gentleman; Sotheby's, London, 23 February 1967, lot 127 (£480).
With Partridge Fine Art Ltd, London.

A SET OF FOUR GEORGE II SALT CELLARS

DAVID HENNEL, LONDON, 1739

Total Combined Weight: 26.8oz (833gr)
Length: 13.5cm (5.1in), Width: 10cm (3.8in), Height: 3.9cm (1.5in)



A MAGNIFICENT GEORGE II BASKET

JOHN JACOBS, LONDON 1741

Length: 36cm (14.25in) Weight : 59.8oz (1848gr)



A GEORGE II BRANDY WARMER
PAUL DE LAMERIE, LONDON, 1741

Length: 9.25in (23.5cm) including handle Weight: 10.8z (323.4gr) excluding handle



NEOCLASSICAL SILVER

Neoclassical English silver, produced from the 1760s through to the early nineteenth century, reflects the profound shift in taste inspired by the rediscovery of classical antiquity. Marked by restraint, balance and precise geometry, the silver of this period stands apart for its disciplined aesthetic and finely executed ornament.

Characteristic forms include elegant teapots, ewers and sauceboats with straight or gently swelling bodies, as well as salvers, waiters and trays with beaded borders or reeded edges. The introduction of the oval as a dominant shape transformed the design of baskets, tureens and centrepieces, while finely proportioned candlesticks and candelabra epitomise Neoclassical symmetry. Decoration is typically crisp and sparing, incorporating motifs such as beadwork, medallions, fluting, bright-cut engraving and urn finials.

Advances in fabrication, including improved raising techniques and the increasingly sophisticated use of casting, allowed for crisp detailing and lighter, more elegant constructions. These technical achievements, combined with the clarity and order of Neoclassical design, defined an aesthetic that aligned perfectly with the cultural values of the late 18th century.

A GEORGE II BOWL
WILLIAM GRUNDY, LONDON, 1761

Diameter: 18cm (7in) Weight: 14.9oz (465gr)



A PAIR OF GEORGE III SAUCE BOATS
PARKER & WAKELIN, LONDON, 1762

Total Combined Weight: 39.8oz (1225gr), Length: 21.2cm (8.35in)



THE TALBOT CANDELABRA
JOHN WAKELIN & WILLIAM TAYLOR
LONDON, 1777

Height of candelabra: 45.7 cm, 18 in Weight of suite: 5,163 g, 166 oz



A PAIR OF GEORGE III WINE COOLERS
JOHN SCOFIELD, LONDON, 1790

Height: 19cm (7.5in), Total Weight: 98.2oz (3078gr)



The arms are those of Smythe quartering the quarterly arms of Leighton and Owen impaling Townsend quartering Hare for Nicholas Owen Smythe Owen (1769-1804) of Condover Hall, Shropshire. He married at All Hallows, Tottenham, on 12 July 1790, Henrietta Jemima, daughter of James Townsend (1737-1787) of Bruce Castle, Tottenham, and his wife Henrietta (née Hare, 1745-1785).

A PAIR OF GEORGE III SAUCE TUREENS
PAUL STORR, LONDON, 1798

Height: 14cm. (5.5in) Length: 22.7cm (8.9in), Combined Weight: 41.7oz (1,296 gr)



Bearing the arms of the Venerable Anthony Trail [1755-1831], Archdeacon of Connor, and Chief Clerk to the House of Lords in Ireland, who purchased Ballylough estate, near Bushmills, in 1789.

REGENCY SILVER

English Regency silver, produced in the first two decades of the 19th century, embodies the refined grandeur and controlled opulence that defined the Regency aesthetic. Drawing inspiration from Greco-Roman antiquity, the French Empire style and earlier Neoclassical principles, Regency silver is characterised by its bold forms, crisp detailing and confident sense of symmetry.

Typical forms of the period include robust teapots, coffee pots and hot water urns with sharply delineated shoulders and reeded or panelled bodies, as well as salvers, entrée dishes and serving pieces enriched with gadrooning, anthemion motifs and cast borders. The era is notable for its commanding candelabra and candlesticks, often featuring sculptural stems, architectural bases and finely chased classical ornament. Wine coolers, goblets and presentation cups illustrate the period's taste for ceremonial display, while domestic wares such as sauceboats and baskets exhibit precise geometric shaping and meticulously executed decoration.

The period was shaped by several leading silversmiths, foremost among them was Paul Storr, whose work through the Royal Goldsmiths Rundell, Bridge & Rundell set the benchmark for Regency style in both design and craftsmanship.

Technological advancements, particularly in casting and mechanical finishing, enabled the production of pieces with sharp definition and impressive structural scale. Regency silver is distinguished by its marriage of disciplined form with richly modelled ornament, reflecting a period that prized both classical authority and elegant display.

THE BLACKETT CANDLESTICKS RICHARD COOKE, LONDON, 1801

Height: 32cm (12.5inches) Weight: 98oz (3050gr)



A PAIR OF GEORGE III SILVER GILT GOBLETS THOMAS WALLIS, LONDON, 1804

Height: 15.5cm (6.1in), Combined Weight: 18oz (560gr)



An elegant pair of George III silver-gilt goblets by Thomas Wallis, dated 1804. Each of classical form with a gently tapering bowl raised on a slender stem and square foot, richly finished in warm gilding. The upper rim is adorned with a finely engraved grape and vine border.

A PAIR OF GEORGE III SILVER GILT WINE COASTERS
RICHARD COOKE, LONDON, 1805

Diameter: 19 cm (7.5in)



A SILVER TOAST RACK
JOHN EAMES, LONDON, 1807



A GEORGE III 'SNAKESKIN' BEAKER
JOHN CRAMER, LONDON, 1809

Height: 9.4cm (3.7in), Diameter at top: 7.8cm (3.1in)



A PAIR OF GEORGE III SILVER GILT WINE COASTERS
BENJAMIN & JAMES SMITH, LONDON, 1809

Diameter: 14.5 cm (5.9in)



A GEORGE III SOUP TUREEN
BURWASH & SIBLEY, LONDON, 1809

Length Handle to Handle: 42.5cm (16.75in), Height: 29cm (11.5in), Weight: 11oz (3450gr)



Bearing the engraved crest of Samuel Smith. Samuel Smith (14 April 1754 – 12 March 1834) was a wealthy banker, of the Smith banking Dynasty and Tory MP. He acquired Woodhall Park in Hertfordshire in 1801

A PAIR OF GEORGE III ENTREE DISHES
PAUL STORR, LONDON, 1812

Length: 31cm (12.2in), Weight: 115oz (3,560gr)



These entree dishes bear the arms of Admiral Sir John Poer Beresford, 1st Baronet. Beresford joined the Royal Navy in 1782. During the War of 1812, as captain of HMS Poictiers, he ineptly bombarded Lewes in Delaware. Beresford was knighted in 1812, and baroneted - Bagnall County Waterford in 1814.

A GEORGE III MEAT DISH
JOHN HOULE, LONDON, 1819

Length: 47cm (18.5in), Weight: 70oz (2,177gr)



A PAIR OF GEORGE IV SILVER SALT CELLARS
JOSEPH ANGELL, LONDON, 1821

Width : 11cm (4.3in), Total Weight: 10.7oz (332gr)



A SET OF GEORGE IV SOUP PLATES
JOHN MEWBURN,LONDON, 1823

Diameter: 24.5cm (9.5in), Weight: 257oz (8010gr)



Bearing the crest of George de Grey, 3rd Baron Walsingham (1776–1831)

Provenance:

George de Grey, 3rd Baron Walsingham (1776–1831), and thence by descent to Lieutenant Colonel George de Grey, 8th Baron Walsingham (1884-1965) and sold Christie's, London, 28 January 1925, lot 80 (part)
Sotheby's, London, 5 August 1996, lot 112.

ROCOCCO REVIVAL SILVER

Rococo Revival English silver, flourishing from the late 1820s through to the late nineteenth century, represents a deliberate and highly accomplished return to the exuberant aesthetics of the mid-eighteenth century.

Part of a broader Victorian interest in historical revival styles, Rococo Revival silver embraces asymmetry, fluid ornament and lavish surface decoration, reinterpreted through the technical sophistication of the industrial age.

Characteristic forms include boldly modelled teapots, coffee pots and tea services with sweeping scroll handles, cast foliage spouts and richly chased rocaille ornament. Centre pieces, baskets and epergnes display elaborately pierced work, shell motifs and naturalistic decoration, often produced on a more monumental scale than their eighteenth-century predecessors. Candelabra and candlesticks emphasise dynamic scrolling stems and textured bases, while salvers, wine jugs and dessert stands exhibit deeply chased surfaces and the playful asymmetry that defines the Rococo vocabulary.

A number of prominent Victorian silversmiths contributed to the revival of the style.

Firms such as Garrard, Elkington & Co. and Barnard Brothers produced richly ornamented pieces that combined historical motifs with contemporary craftsmanship.

Advances in electrotyping, casting and mechanical finishing allowed for unprecedented levels of intricacy, enabling workshops to reproduce or reinterpret eighteenth-century designs with remarkable precision. These technical developments contributed to the distinctive character of Rococo Revival silver, in which exuberant ornament and elaborate modelling are underpinned by robust construction and refined detailing.

Rococo Revival English silver remains notable for its theatricality, craftsmanship and imaginative reinterpretation of historical forms, offering insight into the Victorian fascination with past styles and the era's desire to balance artistic display with manufacturing innovation.

A GEORGE IV CENTREPIECE
CHARLES FOX. LONDON, 1829

Diameter 46.5cm (18.3 in), Weight: 83.5oz (2598gr)



The centre with presentation inscription 'To Philip Davis-Cooke Esq. and the Right Hon. Lady Helena Cooke from Sir Foster and Lady Cunliffe, As a small remembrance of the friendship which has subsisted between their families for more than half a Century, 1830'.

A PAIR OF OLD SHEFFIELD PLATE WINE COOLERS LONDON, CIRCA 1830

Height: 24.5cm (9.6 in)



This is a fine pair of Sheffield plate wine coolers, each of elegant urn form with finely cast scroll handles and a boldly modelled foliate rim. Raised on stepped circular bases, the coolers feature a set in silver crest a signature of the highest quality Sheffield plate.

A WILLIAM IV 'SNAKESKIN' BEAKER WILIAM ELEY, LONDON, 1832

Height: 9.5cm (3.75in), Diameter at top: 7.7cm (3in)



A PAIR OF WILLIAM IV SALT CELLARS
JOHN TAPLEY, LONDON, 1835

Height: 5.75 cm (2.3 in), Weight: 22oz (684.20gr)



A PAIR OF WILLIAM IV CANDLESTICKS
PAUL STORR, LONDON, 1837

Height: 25.4cm (10in), Combined Weight: 38.9oz (1210gr)



This is a very rare pair of Paul Storr silver candlesticks, distinguished by their fluid, organic form and richly cast rococo ornamentation. Each candlestick rises from a scrolling, asymmetrical base into a twisted stem.

A VICTORIAN WINE COASTER
ROBERT GARRARD, LONDON, 1840

Diameter: 14.5cm (5.75 in), Height: 6.5cm (2.5 in)



A MAGNIFICENT GOTHIC REVIVAL DECANTER SET
ROBERT & SEBASTIAN GARRARD, LONDON, 1840

Weight: 44oz (1367gr) weighable silver Height: 13.8in (35cm) Width: 11.8in (30cm)



A PAIR OF VICTORIAN JUGS BARNARDS, LONDON, 1846

Height: 26.5cm (10.43in), Combined Weight: 46.6oz (1449.3gr)



The arms are almost certainly that of Sir Claude William Champion de Crespigny, 3rd Baronet who married in 1852. This exact pair of jugs is illustrated on page 220, *The House of Barnards* by John Fallen and they are recorded in the Barnard ledger dated April 1847 when they were sold to retailers Makepeace & Wolford.

A VICTORIAN CLARET JUG CHARLES AND GEORGE FOX, LONDON, 1856



A LATE 19TH CENTURY WINE COOLER/VASE
M.H WILKENS & SOHNE, GERMANY, CIRCA 1898

Height: 26cm (10.2in), Weight: 85oz (2650gr)



A VICTORIAN PUNCH BOWL ELKINGTON & CO, 1899

Height: 17.78cm (7in), Width including handles: 33cm (13in)
Weight: 60oz (1,866gr)



AN EDWARDIAN ROCOCO REVIVAL BASKET HERBERT LAMPERT, LONDON, 1905

Length: 28cm (11in), Height: 21.5cm (8.45in), Weight: 45oz (1,400gr)



An exuberant Edwardian silver basket by Herbert Lambert, hallmarked 1905 and crafted in the lavish Rococo revival style.

The shaped body is richly pierced with scrolling foliage and latticework, rising to a boldly cast rim adorned with flowering garlands and dramatic scrolling handles modelled as sweeping leaf and floral motifs.

OLIVER NEWTON LTD

45/46 New Bond Street
London, W1S2SF

+44 (0) 7545 955 763

o@olivernewton.art

www.olivernewton.art

