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Paris, 1832-1840 - Sterling Silver Mustard Pot By Jean-françois Veyrat, Louis-philippe Period



950 EUR

Signature : Jean-François VEYRAT

Period : 19th century

Condition : Bon état

Material : Sterling silver

Length : 13,6 cm

Width : 8,4 cm

Height : 13,2 cm

Description

ROCAILLE MUSTARD POT IN CUT CRYSTAL AND SOLID SILVER 950/1000, crafted by the Parisian master silversmith JEAN-FRANÇOIS VEYRAT. The ovoid body is fashioned from cut crystal with flat-panel cutting. Around the upper section runs a geometric frieze alternating square panels decorated with cross-cut facets and deeply faceted octagonal reserves, recalling the appearance of cut gemstones. The quality of the cutting and the perfect adaptation of the silver mount to the contours of the crystal testify to particularly refined workmanship. The mustard pot stands on a moulded circular foot accented with double bead borders, set within a boat-shaped stand resting on four scrolling feet. The ensemble displays a rich rocaille decoration of foliate scrolls, shells, scrolling motifs and

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floral ornament. The generously developed side handles are formed as large acanthus scrolls punctuated by buds, contributing to the dynamic decorative character of the piece. The mustard pot is surmounted by a domed cover with a finial modelled as an acorn resting upon a circular platform of scrollwork bordered by a bead frieze. The cover is engraved with the finely executed monogram "K.L.". Hallmarks (cover, mount and base):

- o Minerva first standard mark (950/1000 solid silver);
- o Master silversmith's mark: JEAN-FRANÇOIS VEYRAT, "Veyrat" in full, with a star above and a star below.

Dimensions:

- o Height: 13.2 cm (5.20 in.)
- o Length: 13.6 cm (5.35 in.)
- o Width: 8.4 cm (3.31 in.)

Gross weight:

- o 337 g (11.89 oz.)

Louis-Philippe period. Condition report: Very good condition. The mount retains all of its original securing nuts. The silver displays a fine lustre and the piece remains perfectly stable. An uncommon model exhibiting remarkable quality of execution. Preserved in a remarkably complete state, this model is distinguished by the richness of its rocaille decoration, the elegance of its proportions and the quality of its cut crystal. The vigour of its foliate handles, the refinement of its chasing and the originality of its stand give it an unusual decorative presence. More than a simple table accessory, it may be regarded as a true ornamental silverwork piece, characteristic of the refined taste of the Louis-Philippe period. JEAN-FRANÇOIS VEYRAT Silversmith in Paris, active between 1832 and 1840. Received as master in 1832, JEAN-FRANÇOIS VEYRAT established his workshop at 10 rue de la Tour in Paris. He exhibited regularly at the Expositions des Produits de l'Industrie Française, receiving silver medals in 1834 and 1839. His work is distinguished by the quality of its chasing and the elegance of its compositions, characteristic of Parisian silverwork under the July Monarchy. His creations, whether classical or historicist in inspiration, are notable for their refinement and elegance. In 1840, he entered into partnership with his son, Augustin Pierre Adolphe VEYRAT,

and the firm became VEYRAT & Fils, later  
VEYRAT Fils from 1849

onwards. JEAN-FRANÇOIS VEYRAT occupies  
an important place in the history of Parisian  
silverwork under the July Monarchy. Following  
the partnership with his son in 1840, the  
VEYRAT firm continued to expand and ranked  
among the leading Parisian silver manufacturers  
during the second half of the nineteenth century.

Its productions entered several public collections  
and testify to the reputation enjoyed by the firm  
throughout the nineteenth century. MUSEUMS,  
PUBLIC INSTITUTIONS AND CLASSIFIED

OBJECTS · MUSÉE

D'ORSAY, Paris, Légumier,

Paris, 1855-1860. · MUSÉE DES ARTS

DÉCORATIFS, Bordeaux, Paire de plats ;

Sucrier ; Cafetière,

Paris, 1819-1838. · MUSÉE NATIONAL

MAGNIN, Dijon, Huilier,

Paris, 1840-1849. · MUSÉE DES ARTS DE

LA TABLE, Abbaye de

Belleperche, Ramasse-couverts,

Paris, 1831-1840. · ÉGLISE PAROISSIALE

SAINT-MICHEL, Liffré, Coquille de baptême,

Paris, 1832-1838. EXHIBITIONS · MUSÉE

DES ARTS DÉCORATIFS DE

BORDEAUX, Permanence de l'orfèvrerie

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