



ALBERT AMOR LTD

The Gelston Collection



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Chelsea large hen and chick tureen, cover and stand bequeathed by Dick Gelston to the Fitzwilliam Museum, Cambridge, in memory of his brother, Robert.

Monday 7th December 2009

12 noon until 7pm

Tuesday 8th December - Friday 18th December

9.30am until 6pm

Saturday 12th December

10.00am until 4pm

Sunday 13th December

closed

FOREWORD

At Albert Amor we have a long tradition of exhibiting for sale collections that we have helped to form, but our Winter Exhibition 2009 features a collection formed early in the last century by two brothers, who, with an extraordinary passion for porcelain relied on their own judgement to assemble magnificent pieces.

Although one can argue that Robert and Dick Gelston were collecting at a time when rarities were more readily available than today, the number of treasures they managed to secure is a great testament to their commitment and judgement. Many of us will have enjoyed seeing the celebrated Chelsea hen and chicks tureen, and the pair of Chelsea fighting cocks bequeathed to the Fitzwilliam Museum, Cambridge by Dick in memory of Robert, and will have viewed pieces at auction in previous years as sales from the collection took place.

We offer for sale in this exhibition the final portion of the collection, bequeathed to a family friend in Ireland by Dick, and unseen for over 50 years. Some pieces from the Collection were exhibited in Limerick in 1952 as part of a loan exhibition to celebrate the treasures in private collections in that part of Ireland.

Particular highlights of the present exhibition are the two Chelsea small bowls, each with delicately shaped rims and very fine landscape and flower painting, circa 1752-54. From a later period, the pair of Chelsea gold anchor plates, now a period again in vogue with collectors, are great rarities.

Figures are a particular strength of our exhibition, the Bow figure of Harlequin being the finest example of a Bow figure I have handled, both in the composition, the modelling and the painting. The pair of Bow large figures of child musicians have beautifully modelled faces, and the pair of Bow large candlestick figures, which retain their original tole branches are exceptional examples in superb condition.

The Gelstons would notice a number of changes in attribution since the days when they collected, notably the rare Vauxhall figure of a Vintner, acquired by them as Longton Hall, and the Christian's Liverpool blue ground vase which they considered Worcester. Such is the fascination of English porcelain - we do not yet know all the answers and I am sure other attributions will change over time.

I do hope you enjoy this catalogue, and will make time to visit the exhibition. It is a great pleasure to bring the remaining portion of this great collection back onto the market for a new generation of collectors to enjoy.

Please do call me if I can provide further information. All pieces are for sale from the publication of this catalogue.

Mark Law
London, November 2009



1.

A Chelsea ogee shaped small bowl, the finely scalloped rim with a brown band, finely painted in coloured enamels with an extensive European harbour scene and ruins, a simple spray of flowers to the reverse and the interior, 3 ¼" diameter, circa 1752-54, no mark.

See Margaret Legge - Flowers and Fables, no. 31 for a similar bowl



2.

A Chelsea ogee shaped small bowl, the finely scalloped rim with a brown band, finely painted with a lakeside scene with a church in the background, a spray of flowers and an insect to the reverse, a flower to the interior, 3 ¼" diameter, circa 1752-54, no mark



3. A pair of Chelsea figures of the Harvester and Companion, modelled by Joseph Willems, he wearing a green jacket and multi patterned breeches and sharpening a scythe, a flask and tied bundle by his side, and she wearing a green and pink jacket, multi patterned skirt, and holding a posy and with a bundle at her feet, each before bocage, 8" high, circa 1765, gold anchor marks

4. A pair of Chelsea sweetmeat figures each in the form of a young man or woman, before bocage, beside an open rectangular basket, decorated in coloured enamels and gilt, the rectangular mould bases applied with flowers and leaves, 6 3/4" high, circa 1765, gold anchor marks



5. A pair of unusual Chelsea plates, each central leaf shaped cartouche painted in coloured enamels with a pear or cherries, within a gilt cartouche, the blue ground border boldly painted in coloured enamels with three pairs of birds in branches, within gilt cartouches, and in gilt with butterflies, gilt dentil rims, 8 1/2" diameter, circa 1765, gold anchor marks



6. A pair of Bow plates, each flat rim modelled with prunus blossom sprays in relief, interspersed with flowers and buds, and enamelled in Famille Rose colours with rocks, flowers and foliage, heightened in gilt, 9" diameter, circa 1753-55, no marks

See Gabszewicz and Freeman - Bow Porcelain, plate 22, for a similar plate



7. A pair of Bow chamber candlesticks, each with a pair of nesting buntings guarding their nests of chicks, with a lamb and a pup at each base, and decorated in coloured enamels, each with a tole peinte stem supporting a scroll moulded sconce decorated in blue and gilt, 10" high, circa 1764, no marks



8. A pair of Bow figures of a Monk and a Nun, he seated reading the scriptures and she cradling a cross, dressed in pink coloured habits, each on flower applied oval mound base, 4 1/4" high, circa 1760, no marks



9. A rare Bow boy Vendangeur, carrying a deep tapering pannier of grapes on his back, wearing a dark blue coat, yellow spotted breeches, a flower painted waistcoat and a tricorn hat, the scroll moulded mound base picked out in puce, 6 1/4" high, circa 1758, no mark.

See Peter Bradshaw - Bow Porcelain Figures, page 139, fig 129 for a slightly later example.

9A. A Bow figure of the Vendangeur's Companion, the young girl standing holding a deep basket of flowers and flowers in her apron, her yellow bodice and puce flower painted skirt modelled with ribbons, the scroll moulded mound base picked out in puce, 6" high, circa 1758, no mark



10.
A Bow figure of a troubadour, wearing a yellow coat, flowered breeches and green hat, seated with his legs crossed upon a tree stump, singing and strumming a guitar, the flower applied base with four scroll feet picked out in turquoise and gilt, 7 ¾ “ high, circa 1760, no mark.

This figure is emblematic of Hearing from a set of the Five Senses, inspired by a Meissen model by J.J. Kaendler.



11.
A Bow figure of the Shepherd Boy Piper, playing the bagpipes, wearing a striped jacket, the reverse finely painted with playing cards, pink breeches and brown hat, with a hound at his feet, on plain mound base, 5 ¾” high, circa 1755, no mark

See Peter Bradshaw – Bow Porcelain Figures, page 152, fig. 158 for a similar figure



12.
A Bow figure of a shepherdess, wearing a brimmed hat, yellow and red jacket and patterned skirt, holding her apron full of flowers in her right hand and in her upraised left hand a posy, a lamb at her feet, on flower applied base with four scroll feet, picked out in turquoise, puce and gilt, 7 ¾ “ high, circa 1765, underglaze blue dagger mark and anchor and dagger marks in red



13.
A rare pair of Bow figures of boy and girl musicians, after gilt-brass originals, she playing a triangle, and he beating a drum, each decorated in coloured enamels, and seated barefoot on rock, on high flower encrusted bases, each with four scroll feet, 9 1/2" high, circa 1760-65, red anchor and dagger marks.



See Adams & Redstone 'Bow Porcelain', colour plate M, where it is suggested the figures illustrated are possibly decorated in the London atelier of James Giles. See also page 49 for an illustration of a gilt brass fender in Louis XV style, the probable prototype for this model, in the Collection of the Earls of Carnarvon, Highclere Castle, Hampshire.



14.
A Bow figure of a musician seated on a divided bough, playing a flageolet and beating a tall drum, wearing a pink jacket, flowered breeches and a bicorn hat, 6 3/4" high, circa 1760-62, no mark

See Rosalie Sharp – Ceramics, Ethics & Scandal, page 142 for a similar figure
See Gabszewicz and Freeman – Bow Porcelain fig. 233 for a similar example on a scroll base.

15.
A rare pair of Bow candlestick figures, in the form of an elegant young man and woman, each in brilliant costume, holding large garlands of flowers, and he with a basket of fruits at his feet, each with a scrolling toile peinte branch supporting a large pierced and scroll moulded sconce, picked out in blue and gilt, on pierced scroll moulded base, 10 1/4" high, circa 1765, red anchor and dagger marks





16.

A pair of Bow large 'Bacchus' groups, each as a putto riding a goat above a kid and two other putti, before extensive bocage, and decorated in coloured enamels, on high scroll base, 10 ½" high, circa 1765, anchor and dagger marks in red

See Bradshaw – Bow Porcelain figures p 158 fig. 172

See 'A Treasury of Bow' fig. 214 for a pair of candlesticks with similar goats and putti

See Albert Amor 18th century English Porcelain from Renowned Collections, for a Plymouth example (No. 53)



17.

A Bow figure of a Turkish dancer, wearing a puce headdress, yellow and green coat tied with a pink belt, floral dress and patterned underskirt, hitching up her skirt in one hand and holding a posy, 8" high, circa 1762, anchor and dagger marks in gilt and underglaze blue crescent mark



18.

A rare Bow figure of harlequin, standing in a dancing pose in front of a tree stump, holding a flower aloft, and wearing a black brimmed hat, a pink, blue and yellow coat, plain and flowered breeches, 8 ½" high, circa 1760-62, impressed modeller's large letter T beneath one foot

The modeller's mark T is associated with the celebrated Bow modeller Tebo

Taken from a Meissen original
See Peter Bradshaw – Bow Porcelain Figures, figs. 149 and 220 and also 'A Treasury of Bow', fig. 241





19.
A pair of Derby oval dishes. each centrally painted in coloured enamels with birds in naturalistic landscapes, the borders moulded in relief with fruiting vines, picked out in green, yellow and puce, the scroll moulded border with brown line rim, 10 3/4" wide, circa 1760, no marks



20.
A Derby stand of serpentine form, for a porcelain group, painted with exotic birds and insects in 'Moth Painter' style, on four leaf moulded scroll legs, 7" diameter, circa 1760, no marks



21.
A rare pair of Derby ovoid vases and domed covers, each moulded with twin scroll and satyr mask handles, finely painted in coloured enamels with exotic birds in wooded landscapes, the reverse with elegant figures, above a stiff leaf moulded band, the blue ground picked out in turquoise and gilt, the shaped necks painted with butterflies and the inset covers painted with birds, 10 1/2" high, circa 1765-70, no marks

This form of Derby vase and cover appears to be unrecorded





22.
A rare Vauxhall figure of a Vintner, the boy seated on rockwork leaning against a barrel, his black hat with iron-red feathers, in a pink and red coat with flowers and yellow breeches, the base moulded with green scrolls and applied with flowers, 5 ¼" high, circa 1755-56, no mark

Similar figures are illustrated by Geoffrey Bemrose, Longton Hall Porcelain p 131 and Catalogue of the Schreiber Collection, pl 51 no. 429, and in the E.C.C. Catalogue of 1948. Although traditionally attributed to Longton Hall, new research attributes the figure to Vauxhall.



23.
A Christian's Liverpool washed-blue-ground baluster vase with flared neck, painted with floral bouquets and scattered flower sprays with gilt C-scroll cartouches and medallions, the neck with a band of flower sprays, 6 ¾" high, circa 1765, no mark

See 'A taste of Elegance', The George R Gardiner Museum of Ceramic Art, Toronto, fig 17.
See The Rous Lench Collection (lot 445) May 1990 Sothebys.



24.
A pair of Worcester 'Blind Earl' sweetmeat dishes, the scalloped dishes moulded with rose leaves, branches and buds, a gnarled stalk forming the loop handle, enamelled in naturalistic colours, 6¼" diameter, circa 1758, no marks

25.
A Worcester yellow ground oval dessert dish, crisply moulded with leafy vine branches lying on an oval basket, the arcaded border painted with puce hoops on a honeycomb moulded ground picked out in yellow, the centre with a butterfly and small flowers, 12" diameter, circa 1765-68, no mark



26.
A Bilston enamel round box, with hinged brass mounts, the cover painted in coloured enamels with a gentleman proposing to a young woman, the base painted with trailing flowers and leaves, 2 ¼" diameter, circa 1780-1800



27.
A Birmingham rectangular yellow ground enamel box, the lid with the Hancock print of La Cascade, painted over with colours, within white rococo swirls. The sides with similar swirls and small polychrome painted flowers. 3" wide, circa 1758-60.



See Cook, Hancock item 19, from an engraving by G Scotin taken from a painting in the Wallace Collection.

28.
An English enamel rectangular box, the lid and base cushion moulded and painted with a sportsman presenting two pheasants to a lady with sprays of flowers, gilt metal mounts, 3" wide, circa 1760.



29.
A Spode 'pail custard' and pierced cover, richly painted with flowers and leaves, on a blue and gilt scale ground, 2 ½" high, circa 1815.

This is Spode pattern number 1166



30.
An unusual Spode type flared round pot pourri bowl and pierced cover, with loop handle, richly painted in coloured enamels with flowers and leaves, on a blue and gilt scale ground, 2 ½" high, circa 1815

This is Spode pattern number 1166

