



ALBERT AMOR LTD.

CHELSEA PORCELAIN

A PRIVATE COLLECTION

PART ONE  
BIRDS AND BEASTS

37 BURY STREET, ST JAMES'S, LONDON SW1Y 6AU

Monday 18th June - Monday 16th July 2018

10.00am - 5.30pm

Saturday and Sunday by appointment

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## FOREWORD

Chelsea porcelain of the Gold Anchor period has long played a part in the history of Albert Amor Limited. Although so much of our archive was destroyed by bombing during the Second World War, what remains tells of Albert Amor himself paying sums such as 6200 guineas in October 1920 at Christies for the celebrated garniture of Chelsea 'Dudley' vases, to which he attributed a value then of 'something like 20,000'!

At this period clients such as Lord Bearsted (the eventual buyer of the Dudley vases, which are now at Upton House), and Lady Ludlow, both advised by Mr Amor, competed fiercely to acquire fine specimens from this final 1758-1770 phase of the Chelsea factory. The output of this period displays some of the finest modelling and painting on 18th century English porcelain, often inspired by the Sevres and Meissen factories, with rich coloured grounds and superb gilding.

In the post war years the attention of collectors shifted to the earlier Chelsea wares of the late 1740's and early 1750's, and despite F S Mackenna writing on this period in 1952, the Chelsea Gold Anchor period fell firmly out of favour.

When I acquired Albert Amor Limited in 2000, and had the opportunity to go in search of stock for Bury Street, I realised that fine examples of these neglected Chelsea wares could be acquired for very reasonable sums, often with little competition, and so I began to have a number of vases and groups on display here. These were well received by collectors, and rarely stayed on the shelves for long!

The present catalogue begins the dispersal of probably the most important collection of Gold Anchor period Chelsea in private hands today, formed by a collector much in the mould of Lord Bearsted and Lady Ludlow almost one hundred years ago. Over the last two decades, I have been privileged to work with the collector to help him amass almost four hundred pieces from this period, comprising figures, decorative vases and functional objects, truly displaying the masterly skills of Nicholas Sprimont's final years of production. The collector has been generous in allowing many, both collectors and academics, from around the world to see his collection, and this has done much to encourage a new appreciation of this period.

Certainly the days when I would be the only bidder for a good Gold Anchor piece in the rooms are long gone, which can be a mixed blessing!

This important collection will now be dispersed through Albert Amor Limited in a series of five exhibitions over the next eighteen months, each catalogue focussing on a particular element of the collection. We begin here with pieces with a bird or animal theme, including examples of painting by Jeffreyes Hamett O'Neale, Meissen inspired monkey musicians and Fable groups and candlesticks, and will then exhibit the largest group of Chelsea Gold Anchor figures offered for sale in living memory this autumn.

I must thank the collector, who wishes to remain anonymous, not only for entrusting this unique collection to me, but also for his friendship and company over these years. His genuine delight in the pursuit of rarities for the collection, his philosophical attitude when something 'got away' from us at auction, and his generosity in sharing the collection with others has taught me a great deal, and reminded me what a wonderful thing it is to collect these treasures from the past. As Albert Amor said in 1920 in relation to his first spotting the Dudley vases coming up at Christies 'My feelings I leave to the imagination of any collector who has Old Chelsea in his blood....I left Christies a very happy man'.

I hope this catalogue, and the others to follow documenting this extraordinary collection will give you similar pleasure, and perhaps encourage new collectors to look again at this period of Chelsea porcelain.

All exhibits are for sale from the publication of this catalogue.

Do please contact me if I can provide further details.

Mark Law

London, June 2018

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1.  
A Chelsea plate, finely painted in coloured enamels with an exotic bird perched on rockwork, and two birds in trees, the shaped border with gilt dentil rim, 8 ¼" diameter, circa 1760-65, gold anchor mark

It is interesting to compare this Chelsea pattern with London decorated Worcester porcelains from this period, the work of the atelier of James Giles



2.  
A Chelsea coffee cup and trembleuse saucer, the cup with leaf moulded scroll handle, finely painted in coloured enamels with exotic birds in branches and in flight, and with scattered insects, within herringbone moulded borders and shaped gilt rims, circa 1760, gold anchor marks



3.

A Chelsea round ecuelle, cover and trembleuse stand, with two pierced handles and pierced loop knob, finely painted in coloured enamels with exotic birds in branches, alternating with blue ground panels decorated in gilt with 'C' scrolls and foliage, within gilt dentil borders, 5 ¾" high, circa 1760, gold anchor marks



4.

A rare Chelsea flared baluster shaped vase, after a Meissen original, brilliantly painted in coloured enamels with numerous animated birds and insects in flight, above four birds perched on a tree-stump, within gilt line and dentil bands, 7 ½" high, circa 1758, no mark



5.  
A rare Chelsea group of two young boys, grappling with a large fish, with purple scales, their yellow ground drapery painted in coloured enamels with flowers and leaves, on flower and leaf applied shaped rectangular shell moulded base, with four scroll feet, picked out in turquoise and gilt, 10 ¼" high, circa 1758, tiny gold anchor mark



6.

A Chelsea small baluster shaped vase, with slender neck and flared rim, finely painted in coloured enamels with two exotic birds in a wooded landscape, within a gilt flower and leaf scroll cartouche, the blue ground with gilt butterflies and insects, above a gilt dentil band, 6" high, circa 1765, gold anchor mark

7.

A Chelsea flared two handled chocolate cup and a saucer, after a Meissen original, the cup finely painted in coloured enamels with Chinese figures, within rectangular panels bordered by gilt flowers, leaves and diaper panels, on a blue ground, the saucer painted with exotic birds, within gilt cartouches, on a blue ground, gilt dentil borders, circa 1760, gold anchor marks







8.

A Chelsea plate, with central gilt medallion, the lobed border painted in green monochrome with birds, perched on gilt leaf sprays tied with puce ribbons, alternating with scale moulded panels, the cavetto painted in green with a butterfly and three insects, gilt line border, 8 <sup>5</sup>/<sub>8</sub>" diameter, circa 1765, gold anchor mark

9.

A Chelsea deep plate, finely painted in coloured enamels with two exotic birds in a landscape, the border with three bold sprays of flowers and leaves, and scattered flowers, the indented rim with a gilt band, 9" diameter, circa 1765, gold anchor mark





- 10.**  
A rare pair of Chelsea groups of Chaffinches and their young, each with the female in her nest and the male feeding her, boldly painted in coloured enamels, and perched in cherry and leaf applied branches, on flower applied scroll moulded base picked out in gilt, 9 ¾" high, circa 1765, gold anchor marks



- 11.**  
A Chelsea figure of a young woman, emblematic of Air, standing, her left arm raised to hold her shawl above her head against the wind, an eagle at her feet, she wearing a pale yellow dress, with flower patterned puce underskirt, on pale blue cloud scroll base, 8 ¾" high, circa 1758-60, gold anchor mark

See F S Mackenna, Chelsea Porcelain, The Gold Anchor Wares, plate 57, for a similar figure, shown with the other Elements



**12.**

A Chelsea oval dish, from the celebrated Mecklenburg-Strelitz Service, painted in coloured enamels with an exotic bird in a landscape, flanked by two birds in a tree and on rockwork, the lobed border painted with garlands of flowers and leaves, alternating with scroll bordered blue ground panels, decorated in gilt with moths, 10  $\frac{5}{8}$ " wide, circa 1763, gold anchor mark

Provenance; From the service commissioned by King George III and Queen Charlotte, by whom presented to her brother, Adolphus Frederick IV, Duke of Mecklenburg-Strelitz. In 1947, 137 pieces from this service were presented to HM Queen Elizabeth by James Oakes, and are now at Buckingham Palace



13.  
A pair of Chelsea plates, of Mecklenburg-Strelitz type, each painted in coloured enamels with an exotic bird in a landscape, and with scattered butterflies and insects, the lobed border painted with garlands of flowers and leaves, alternating with scroll bordered blue ground panels, decorated in gilt with moths, 8 ¾" diameter, circa 1765, gold anchor marks

See F S Mackenna, Chelsea Porcelain, The Gold Anchor Wares, plate 9, for another plate of this form and decoration





#### 14.

A rare Chelsea flared round two handled large cup and domed cover, with ball shaped knob, painted in coloured enamels by Jefferyes Hamett O'Neale with two large panels of a donkey and sheep and cattle, a goat and sheep, each within a gilt trellis, flower and leaf cartouche, on a blue ground, the cover painted with two cartouches of numerous birds in flight, the interior decorated in gilt with a flower spray and insects, beneath a broad gilt band, 9 1/4" high, circa 1760, gold anchor mark

For the pair to this cup and cover, then in a Melbourne Private Collection, see *Flowers and Fables, A Survey of Chelsea Porcelain, 1745-69*, National Gallery of Australia, 1985

Exhibited; *Flowers and Fables, A Survey of Chelsea Porcelain, 1745-69*, National Gallery of Victoria, 1984, number 174





15.

An extremely rare Chelsea cylindrical toilet box and pull off cover, with gilt metal mounted rim, painted in coloured enamels by Jefferyes Hamett O'Neale, the cover with two horses and a goat, the sides with cattle and sheep, within gilt flower and leaf cartouches, the interior of the cover painted with the fable of The Bear and the Beehives, the interior of the base painted with flowers and leaves, the underside of the box painted with a spray of flowers and fruits, 3 ½" diameter, circa 1760, no mark

Illustrated; Stephen Hanscombe, Jefferyes Hamett O'Neale, China Painter and Illustrator, 2010, number 74b

The subject of a bear being mobbed by bees on this box is very similar to that being hunted by dogs in a panel on the Worcester vase in the British Museum



**16.**

A Chelsea large coffee cup, with 'S' scroll handle, boldly painted in coloured enamels with an exotic bird on a flowering branch, the interior painted with a flower, beneath a gilt dentil rim, 2  $\frac{3}{4}$ " high, circa 1762-65, gold anchor mark



**17.**

A Chelsea large coffee cup, with 'S' scroll handle, boldly painted in coloured enamels with an exotic bird on a flowering branch, the interior painted with a flower, beneath a gilt dentil rim, 2  $\frac{3}{4}$ " high, circa 1762-65, gold anchor mark







**18.**  
A pair of Chelsea plates, each boldly painted in coloured enamels with an exotic bird perched on rockwork, flanked by birds in branches, the scroll moulded border picked out in turquoise and gilt, 8  $\frac{3}{4}$ " diameter, circa 1765, gold anchor marks



**19.**  
A pair of Chelsea lobed oval dishes, each finely painted in coloured enamels with three exotic birds in a wooded landscape, the ribbon and scroll moulded border picked out in turquoise, puce and gilt, 10  $\frac{1}{2}$ " wide, circa 1765, gold anchor marks





**20.**

A pair of Chelsea Fable groups, depicting 'The Ass Eating Thistles' and 'The Dog in the Manger', the first with an ass eating thistles, its pannier full of dead game, and a dog at its feet, the second with a dog in a manger, before a bull, each decorated in coloured enamels, before floral bocage, on mound base with three scroll feet, picked out in turquoise and gilt, 10" high, circa 1765, gold anchor marks

Another pair of these groups were in the David and Peggy Rockefeller Collection. See D.Fennimore, *The David and Peggy Rockefeller Collection, Decorative Arts*, New York, Volume IV, 1992, pp. 127-128, no 135. See also Elizabeth Adams, *Chelsea Porcelain*, figures 11.38 and 11.39, for a further pair in Tullie House Museum and Art Gallery, Carlisle





21.  
A pair of Chelsea 'silver shape' dishes, each boldly painted in coloured enamels with exotic birds in a wooded landscape, within a turquoise feuille-de-choux border, the handles picked out in puce, 9 ½" wide, circa 1762, gold anchor marks



22.  
A pair of Chelsea Derby 'Fable' candlestick groups, representing 'The Cock and the Jewel' and 'The Vain Jackdaw', each decorated in coloured enamels, before elaborate floral bocage, which supports a scroll moulded candle sconce, each scroll moulded base picked out in gilt, 10 ¼" high, circa 1770-75, patch marks

See Yvonne Hackenbroch, Chelsea and other English Porcelain, Pottery and Enamel in the Irwin Untermyer Collection, plates 46 and 47, for another pair of these groups





**23.**

A Chelsea plate, painted in coloured enamels with three exotic birds in a wooded landscape, within a radiating puce feather painted border, and scroll moulded rim picked out in turquoise and gilt, 8 ¼" diameter, circa 1765, gold anchor mark

**24.**

A Chelsea chocolate cup, with two leaf moulded 'C' scroll loop handles, finely decorated in gilt with exotic birds flanked by trees, on a blue ground, the interior painted in coloured enamels with a flower spray to the base, beneath a gilt dentil rim, 2 ½" high, circa 1765, gold anchor mark, now with a 19th century French porcelain lobed saucer to match





25.  
A pair of Chelsea Fable candlesticks, depicting The Fox and the Grapes, and The Fox and the Cat, the first with two foxes looking up at bunches of grapes, the second with a fox attacked by a dog, whilst a cat escapes up a tree, each decorated in coloured enamels, beneath a large pierced drip-pan and scone picked out in gilt, on flower applied scroll moulded base, painted with butterflies and insects, 12 ¼" high, circa 1765, gold anchor marks

See The Catalogue of The Lady Ludlow Collection of English Porcelain at The Bowes Museum, number 89, for another pair of candlesticks of this model



26.

A pair of Chelsea flattened baluster shaped vases, each with flared neck and two pierced scroll handles, painted in coloured enamels with exotic birds in wooded landscapes, and birds in flight, within gilt line and dentil bands, the handles picked out in turquoise, puce and gilt, 8 ¼" high, circa 1765, gold anchor mark

See F S Mackenna, Chelsea Porcelain, The Gold Anchor Wares, plate 24, for a similar pair of vases



27.

A rare Chelsea model of an organist, from the Monkey Band Series, the monkey wearing a puce coat, turquoise breeches and a long wig, and seated on the back of another monkey who bears the organ, on oval flower applied and scroll moulded base, picked out in gilt, 6 ¼" high, circa 1760

The source of this model is a set of Monkey Band figures modelled by J J Kandler at Meissen, circa 1749-55, and in turn he may have been inspired by the murals painted by Christophe Huet, circa 1740, for the Prince de Conde at the Chateau de Chantilly. See Yvonne Hackenbroch, Chelsea and other English Porcelain, Pottery and Enamel in the Irwin Untermyer Collection, figure 46, for a Chelsea red anchor period example of this model



**28.**

A rare pair of Chelsea figures of a singer and a drummer, from the Monkey Band Series, she holding sheet music, and he with two kettle drums on his back, each decorated in coloured enamels and gilt, on flower and leaf applied scroll moulded mound base, picked out in gilt, 6" high overall, circa 1760, she with gold anchor mark

Provenance; Peter Bradshaw Collection

Illustrated; Peter Bradshaw, 18th Century English Porcelain Figures, 1745-1795, Frontispiece and Colour Plate D

**29.**

A rare Chelsea figure of a trumpet player, from the Monkey Band Series, standing, playing the instrument, his right hand on his hip, and wearing a peacock feather patterned waistcoat, turquoise coat and puce breeches, on flower and leaf applied scroll moulded base, picked out in gilt, 6 ¼" high, circa 1760, gold anchor mark

Provenance; Mellor Cobham Collection





**30.**

A Chelsea plate, finely painted in green monochrome with birds in flight, the scroll moulded border painted with four landscape vignettes, and picked out in gilt, 9" diameter, circa 1760, gold anchor mark

Exhibited; Fine Art Exhibition, Derby, 1887, number 336

**31.**

A Chelsea plate, painted in coloured enamels with a naturalistic bird on a gilt branch, and with gilt scattered leaves, within a turquoise scroll moulded cartouche, the claret ground border with gilt flowers and leaves, scroll moulded rim, 8 ½" diameter, circa 1760, gold anchor mark

With an old label verso stating that the remaining plates from this service are in the collection of Lady Charlotte Schreiber

See F S Mackenna, Chelsea Porcelain, The Gold Anchor Wares, plate 14, for a similar plate. See also Catalogue of The Lady Ludlow Collection of English Porcelain at The Bowes Museum, number 120, for a matching oval dish







32.  
A pair of Chelsea Fable candlesticks, depicting The Fox and the Goat in the Well, and The Wolf and the Fox, the first with a fox watching a goat in a well, the second with a wolf watching a fox in a well, each before a flower and leaf applied tree, supporting a gilt hook, and with a pierced and scroll moulded sconce, decorated in coloured enamels, on flower and leaf applied scroll moulded base painted with butterflies and insects, 10 ½" high, circa 1765, gold anchor marks





33.

An extremely rare pair of Chelsea candlesticks, each in the form of a recumbent goat before a flower applied tree stump, decorated in coloured enamels, and with fluted scone with leaf moulded drip pan picked out in turquoise and gilt, on flower and leaf applied mound base, 9" high, circa 1762-65, one with gold anchor mark

See 'Last Sale Catalogue of the Chelsea China of Mr N Sprimont, 1770, First Day's Sale, Wednesday February 14th, lot 15, 'A pair of candlesticks with goats'



34.

A Chelsea plate, painted in coloured enamels with an exotic bird perched on a gilt flowering branch, within a gilt scroll cartouche, the pink, blue and iron red 'peacock feather' border with gilt scroll moulded rim, 8 ½" diameter, circa 1760, gold anchor mark

35.

A Chelsea plate, painted in coloured enamels with an exotic bird perched on a gilt flowering branch, within a gilt scroll cartouche, the green, blue and gilt 'peacock feather' border with gilt scroll moulded rim, 8 ¼" diameter, circa 1760, gold anchor mark





36.

A Chelsea plate, finely painted in coloured enamels with exotic birds perched on three branches, and with scattered insects, within a scrolling blue ground border decorated in gilt with cornucopia of leaves, the indented border with a gilt dentil rim, 8 ¼" diameter, circa 1765, gold anchor mark

With an old manuscript label verso inscribed 'Duke of Newcastle Coll'





37.

A rare pair of Chelsea plates, each finely painted in coloured enamels with interlinked flowering branches, supporting exotic birds, the rim with five claret ground panels, each decorated in gilt with a butterfly, within a gilt scroll moulded cartouche, and gilt scroll moulded border, 9" diameter, circa 1770, gold anchor marks

The decoration of these plates is inspired by the drawings of imaginary flowers by Jean Pillement, engraved and published by Edouard Gautier Dagoty in 1770 in the book 'Fleurs Idealee Inventee et Dessinee par Jean Pillement'





38.

A Chelsea plate, painted in coloured enamels with a cut lemon, flowers and fruits, within a gilt roundel, the claret ground decorated in gilt with flowers and butterflies, the lobed border with six panels of exotic birds perched on branches, within gilt flower and leaf cartouches, 8 ½" diameter, circa 1765, gold anchor mark



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PART TWO - FIGURES



**Monday 24th September - Friday 19th October 2018**

A very rare pair of Chelsea 'blackamoor' candlesticks, circa 1758-60, 10" high, gold anchor marks







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