



BY APPOINTMENT TO
H.M. THE QUEEN
SUPPLIERS OF 18TH CENTURY PORCELAINS

ALBERT AMOR LTD.

THE CLIFTON COLLECTION



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

Monday 12th March - Wednesday 28th March 2018

10.00am - 5.30pm

Saturday and Sunday by appointment

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FOREWORD

I write the foreword to this exhibition catalogue rather in the mind-set of a Best Man writing the speech for the wedding of a favourite godchild!

I have known the owner of this collection for over twenty years, and as we became better acquainted, I was slowly admitted to her very private world, and the collection she had begun to form over thirty years ago. Collecting for her was not competitive or boastful – although as you will see she owned many pieces that other collectors would be overjoyed to have – the motivation was a simple love of the objects, the joy of living with them, and learning from them too. It was an enthusiasm soon shared by her husband, a talented amateur painter in his spare time, who particularly appreciated the detailed painting on the Continental pieces they added to the collection.

This has never been a static collection – pieces have come and gone over time, each carefully logged in and logged out of the collection, researched and loved, but then happily released to another new home. I remember being told that one of the great pleasures of her collecting was to acquire a new piece, and then stagger up to bed with books and catalogues to learn more about it. More than once I have arrived to deliver a new piece, to discover books and catalogues on dining table and floor, pages carefully marked with comparable pieces to discuss over a cup of tea.

As I play my part in sending this ‘Godchild’ off into the wider world, I must record how much I have learnt from my friendship with the collector. In recent months a number of large collections of porcelain have come for sale, where quantity was a rather greater priority than quality. Here this is certainly not the case, although occasional damage has been accepted for a particular rarity or favourite. The collector’s undisguised joy when handling a piece and sharing it with you, reminds me what a joy it is to be surrounded by these wonderful objects from over 250 years ago.

Of particular note in the collection are the two early Chelsea beakers in the white, numbers 1 and 2, which make a fascinating comparison side by side, and the superbly painted Chelsea ‘raised anchor’ saucer, number 3, and two bowls, 4 and 5. As with so many pieces in the collection, there is provenance from such great collectors as Gelston

and celebrated dealers of the past such as Tilley. Worcester blue and white includes the fine large bowl, number 10, formerly in the Richmond Collection, and the superbly painted potted meat tub, number 11, exhibited here, previously in the Paul B Zeisler Collection.

It is over twenty five years since we last exhibited for sale a Worcester plain sided polychrome potted meat tub, as part of the Cohen Collection, rarer than the moulded examples, and the painting on this tub, number 16 in this catalogue shows the brilliance of the Worcester artists in this early phase of the factory. To be able to show it beside number 17, the twelve sided tea bowl and saucer is a rare opportunity – this incredibly rare form is seldom found in such exceptional condition. The Worcester sauceboats and cream jugs, numbers 19, 20 and 21, each exhibit a particularly rare attribute, and the small mug, number 25, has decoration we have not recorded on this form before. Pencilled and printed Worcester includes the charming small milk jug, number 31, and the important George III mug, number 36, the only recorded piece with this Cuba reference. Alongside the Chelsea and Worcester, Derby and Longton Hall has been added when a particular form or style of decoration has appealed, as has some Continental porcelain. The Meissen small teapot, number 40, from the Westminster Collection, has wonderful painting, and the Meissen kakiemon beaker, formerly in the Clarke Collection, is a striking piece.

It is the hope of the collector that these pieces so precious to her will find good homes, and give others the pleasure she has enjoyed from them, and, to continue the analogy, it is my privilege to propose a toast to her and the collection, as I play my small part in this process. In the last few days, the collector has spoken to me about one or two acquisitions to fill a few gaps on the shelves, so there may be wedding bells again in a few years time!

I do hope that you will enjoy this catalogue as much as I have enjoyed my friendship with the collector.

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

Mark Law

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1.

A Chelsea
'raised anchor'
period flared
beaker, in the
white, applied in
bold relief with
three sprays of
flowering
prunus, 3" high,
circa 1750, no
mark



2.

A Chelsea 'incised triangle' period lobed 'teaplant' beaker, in the white, moulded in bold relief
with scrolling flowers and leaves,
2 ¾" high, circa 1744-49, no mark

Provenance; With Tilley and Co

Billie Pain Collection

Simon Spero 2004 Exhibition

Illustrated; The Connoisseur Magazine, Tilley and Co advertisement

See F S Mackenna, Chelsea Porcelain, figure 47, for another beaker of this rare form



3.

A Chelsea fluted saucer,
boldly painted in coloured
enamels with two flower
sprays, 4 ¾" diameter, circa
1750-52, raised anchor mark
on a pad

Provenance; Butler Collection



4.

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

Provenance; R and D Gelston Collection

Exhibited; Albert Amor Limited, The Gelston Collection, 2009

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

5.

A Chelsea octagonal small tea bowl, very finely painted in coloured enamels with a seated figure before classical ruins and buildings, in a wooded landscape, and with a flower and an insect, the interior painted with flowers and a caterpillar on a leaf, beneath a brown line rim, 1 ¾" high, circa 1752, stilt marks





6.

A rare Longton Hall round bowl, very finely painted in coloured enamels with butterflies and insects, within a puce and green shell, scroll and leaf cartouche, the reverse painted with a Dragonfly, the interior painted with flowers and leaves, beneath a brown line rim, 4 $\frac{5}{8}$ " diameter, circa 1755, no mark



7.

A Longton Hall tea bowl, painted in coloured enamels in 'Trembly Rose Painter' style with two flower sprays, scattered flowers and a winged insect, the interior with a flower spray, brown line rim, 2 $\frac{7}{8}$ " diameter, circa 1755, no mark



8.

A Liverpool octagonal saucer, painted in underglaze blue with the 'Jumping Boy' pattern, in Chinese style, within a flower panelled diaper border, 4 1/8" wide, circa 1758, Richard Chaffers Factory, pseudo Chinese four character mark

9.

A Worcester saucer dish, painted in underglaze blue with the Warbler patter, within a flower panelled diaper border, 8 1/4" diameter, circa 1755, workman's mark

This rare saucer dish allows the painter a large surface for a vigorous interpretation of this pattern





10.

A Worcester large round bowl, painted in underglaze blue with the Prunus Fence pattern, in Chinese style, 8" diameter, circa 1755, workman's mark

Provenance; Professor Sir Mark Richmond Collection

Exhibited; Albert Amor Limited, The Mark Richmond Collection, 1996, number 64

See Branyan, French and Sandon, I.D.16, for a saucer in this uncommon pattern



11.

A Worcester round potted meat tub, finely painted in underglaze blue with the Cormorant pattern, the reverse with flowering branches and rockwork, the interior painted with a simple flower, 4 ¾" diameter, circa 1754-55, painted workman's mark in blue and an incised line

Provenance; Paul B Zeisler Collection

Exhibited; Albert Amor Limited, The Paul B Zeisler Collection, 1986

12.

A Worcester cabbage leaf moulded cider jug, with straight neck and flat loop handle, painted in underglaze blue with the Cabbage-Leaf Jug Floral pattern, 7 ½" high, circa 1756, workman's mark

Provenance; The Palmer Collection

Exhibited; Albert Amor Limited, The Palmer Collection, 2003, number 29



13.

A Worcester straight sided mug, with slightly spreading foot, the notched loop handle with 'kicked-out' lower terminal, painted in underglaze blue with the Walk in the Garden pattern, the reverse with birds in a tree, 4 ½" high, circa 1758, workman's mark



14.

An extremely rare Worcester small junket dish, finely painted in underglaze blue with two figures in a Chinese river landscape, with two further figures in boats, within a 'C' scroll, flower and shell moulded cartouche, on a radiating scale moulded ground with flower moulded border painted with simple flower heads and leaves, 8 ½" diameter, circa 1758-60, workman's mark TF and crescent mark

This pattern is not recorded by Branyan, French and Sandon, and the moulding to the border of the dish also appears to be unrecorded. It is rare to find a workman's mark and a crescent mark on one piece



15.

A Worcester tea bowl and saucer, of unusually small size, painted in underglaze blue with the Waiting Chinaman pattern, circa 1765, blue crescent marks



16.

A rare early Worcester flared fluted oval potted meat tub, the exterior finely painted in Chinese famille verte palette with figures in river landscapes, fishing boats and flowers, the interior painted with a flower spray, beneath a flower panelled green diaper border, 6 ½" long, circa 1752-53, no mark

See Albert Amor Limited, The Cohen Collection, 1992, number 54, for another example of this rare plain sided form of potted meat tub, with a related pattern and the same inner border. A moulded example, from the Sidders Collection, was exhibited here in 1985, catalogue number 3







17.

A rare early Worcester twelve lobed tea bowl and saucer, finely painted in famille verte palette in Chinese style with a woman holding up a lantern, and a fisherman in a boat, in a river landscape with a pine tree, the interior of the tea bowl painted with a flower, within flower panelled green diaper borders edged in iron red, circa 1752-53, no mark

Provenance; Canadian Private Collection

Exhibited; Royal Ontario Museum, Prized Possessions from Private Homes Exhibition, 1968, number 590

Albert Amor Limited, Treasures From Toronto III, 2012, number 22



18.

A Worcester saucer, unusually painted in coloured enamels in Chinese style with a fisherman in a boat, in a river landscape with a pagoda, trees and rockwork, and birds in flight, 4 ¾" diameter, circa 1755-56, no mark

Provenance; Zorensky Collection
A similar saucer is in the A J Smith Collection, Bristol City Art Gallery and Museum



19.

A Worcester oval pedestal sauceboat, with flared rim, the loop handle with leaf moulded scroll thumbpiece, painted in Chinese famille rose palette with a lady holding a fan in a garden, with a pagoda and rockwork, the reverse with a bird perched on a blue garden seat, flowers and leaves, each within a very crisply moulded scroll, flower and leaf cartouche, the underside of the lip moulded with two tiny birds in flight, the interior painted with a flower spray, beneath a flower and green and black diaper border, edged in iron red, the oval foot with two panels of flowers, 9 ¼" long, circa 1753, no mark

20.

A rare Worcester small cream jug, of lobed baluster shape, the moulded 'C' scroll handle with scroll thumbpiece, painted in Chinese famille rose style with a central peony, rocks, bamboo and flowering branches, 3 ¼" high, circa 1753, no mark

Provenance; H E Marshall Collection

Vincent Townrow Collection

Exhibited; Albert Amor Limited, The Vincent Townrow Collection, 1998, number 5



Another, from the author's collection is illustrated by F A Barrett, Worcester and Lund's Porcelain, plate 6A



21.

A fine Worcester small oval pedestal sauceboat, the loop handle with scroll thumbpiece, painted in Chinese famille verte style with two long-necked birds in gardens, with rockwork, flowers and a fence, within flower and scroll moulded cartouches, each unusually surmounted by a phoenix, its wings outstretched, the interior painted with a flower spray, within a flower panelled green diaper border, the foot painted with flowers within oval panels, 6 ½" long, circa 1753, no mark See H R Marshall, Coloured Worcester Porcelain, plate 1, number 16, for another sauceboat with bird moulding to the cartouches



22.

A Worcester hexagonal cream boat, with angular loop handle, painted in Chinese famille rose palette with a pagoda in a river landscape, within a leaf and scroll moulded cartouche, the reverse painted with flowers, the underside of the lip moulded with a geranium leaf, the interior painted with four precious objects, 4 $\frac{3}{4}$ " long, circa 1752-53, no mark

The moulding on this cream boat, particularly the 'sunburst', is a rare variant of that normally found



23.

A Worcester leaf moulded small butter boat, with stalk loop handle, the interior painted in Chinese famille verte palette with five flower sprays, 3 $\frac{1}{8}$ " long, circa 1758-60, no mark

Polychrome butter boats of this model are very uncommon

24.

A Worcester slender baluster shaped herringbone moulded cream jug, the 'C' scroll handle with scroll thumbpiece, boldly painted in coloured enamels with a caterpillar, butterflies and insects, beneath a puce leaf scroll border, the interior with an underglaze blue flower and leaf scroll band, 3 ½" high, circa 1758-60, workman's mark



25.

A rare Worcester small baluster shaped mug, with notched loop handle, painted in coloured enamels with a bridge and numerous buildings in a river landscape, above a puce scroll band, the handle flanked by two bold purple monochrome sprays of flowers and leaves, 3 ⅜" high, circa 1758, no mark

This distinctive style of decoration is more normally found on cabbage leaf moulded 'Dutch' jugs, and was traditionally ascribed to Rogers. However, the style of painting is not sufficiently close to the celebrated mug in the British Museum, signed and dated 'I Rogers 1757' to support this attribution



26.

A rare Worcester small plate, finely painted in iron red and black with three carp, in Oriental style, amidst gilt seaweed, the fluted lobed border with an iron red and gilt flower head and leaf scroll band, 6 ½" diameter, circa 1760-65, no mark

See F S Mackenna, Worcester Porcelain, number 96, for a small round bowl also decorated with carp and seaweed



27.

A rare Worcester small plate, unusually painted in coloured enamels with two full blown pink roses and buds, two scattered flowers and a leaf, the fluted border with gilt line rim, 6" diameter, circa 1770, no mark

28.

A rare Worcester ovoid tea canister, with straight neck, finely painted in coloured enamels with an exotic bird in a wooded landscape, the reverse with a bird on a branch, beneath a border of green and black diaper panels in gilt cartouches, alternating with puce swags of flowers and leaves, 5 ½" high, circa 1775, no mark

Provenance; Frank Arnold Collection, See Albert Amor Limited, The Wills Collection, 1984, number 78, for a spoon tray in this pattern. For a matching milk jug and cover, from the Butti Collection, see Bonham's, London, 10th May 2006, lot 58



29.

A Worcester fluted ovoid tea canister and domed cover, with flower knob, painted in green and iron red with hops, entwined with gilt 'C' scrolls, within pink herringbone borders and gilt line rims, 6 ¼" high, circa 1772, no mark

A variant of the Hop Trellis patterns



30.

A Worcester oval saucer tureen and cover, with two shell shaped handles and leaf knob, finely decorated in Chinese famille verte palette with the Brocade pattern, within gilt borders, 6 $\frac{3}{4}$ " wide, circa 1772, gilt crescent mark

The Brocade pattern is one of the few Worcester patterns where the crescent mark is found in gilt – an indication of the costly decoration at the time of manufacture

31.

A rare Worcester baluster shaped sparrow beak milk jug, with notched loop handle, finely pencilled in black with a continuous Chinese river landscape, with figures and buildings, the interior of the rim with a ruyi head band, 3 $\frac{3}{8}$ " high, circa 1755, bold scratch cross mark beneath

Provenance;

Simon Spero Exhibition, 1998

Billie Pain Collection, Bonhams

London, November 2003, lot130





- 32.**
 A Worcester tea bowl and saucer, printed in black by Robert Hancock with La Siesta, the reverse of the tea bowl printed with Le Chalet, within pencilled flower panelled diaper borders, circa 1757-58, no marks
 Provenance; John A Williams Collection
 Exhibited; Albert Amor Limited, The Engraving of Robert Hancock, 1991, number 48
 Both these prints are in the manner of Pillement, and are taken from 'The Ladies Amusement'.
 A copperplate of 'Le Chalet' signed by Hancock was discovered at Caughley in 1862

- 33.**
 A Worcester sucrier and domed cover, with open flower and leaf knob, printed in black by Robert Hancock with Les Garçons Chinois, and subsidiary prints, within black line borders, 4 1/8" high, circa 1758
 The subsidiary print on this sucrier is taken from the Ladies Amusement, page 179





34.

A Worcester coffee cup, with slightly everted rim and notched loop handle, printed in brown by Robert Hancock with *The Fortune Teller*, 2 ¼" high, circa 1758, no mark

This design was taken from *The John Bowles Drawing Book*, circa 1757, and is also found printed on enamels.



35.

A Worcester round finger bowl stand, printed in black by Robert Hancock with *Les Garçons Chinois*, after Pillement, the pencilled border with a flower panelled diaper band, 5 ¾" diameter, circa 1758, no mark





36.

An important Worcester small cylindrical mug, with notched loop handle, printed in Liverpool in brick red with a head and shoulders portrait of 'George III King of Great Britain', titled on a ribbon and flanked by 'C' scrolls, flags, a cannon and a map of 'I.CUBA' and 'Havannah', in a titled scroll, 3 ¼" high, circa 1762-63, no mark

Provenance; The Museum of New York

A few months after the Coronation of George III in September 1761, the Seven Years War, which had started in 1754, spread to the West Indies, and after Spain's alliance with the French, a British expedition of five warships and 4,000 troops set out in 1762 from Portsmouth to capture Cuba. The British arrived in June, and by August, Havannah had surrendered. The Admiral of the Fleet, George Keppel, 3rd Earl of Albermarle, entered the city as a conquering new Governor, and took control of the whole western part of the island, opening up trade with the Colonies. However, the Treaty of Paris was signed in February 1763, and Spain, to secure the return of Havannah, ceded its territory of La Florida to the British

This mug records the capture of Cuba in 1762, shown by the small scroll shaped cartouche with the inscription 'I.CUBA', and 'Havannah', showing the position of the island and a map

No comparable mug appears to be recorded

See 18th Century English Transfer-Printed Porcelain and Enamels, The Joseph M Handley Collection, No 1.15, for a bowl printed with George III and a view of Havannah, there listed as Worcester but now classified as Derby



37.

A Worcester ovoid tea canister and domed cover, with flower knob, printed in black by Robert Hancock with Ice Skaters, the reverse with Lady Dancing to a Horn, the cover with a flower and a Ladybird, black line borders, 6 ¼" high, circa 1775, no mark

Provenance; Simon Spero, 2000 Exhibition

See 18th century English Transfer-Printed Porcelain and Enamels, page 101, where this tea canister and cover is illustrated



38.

A Derby pierced oval pot pourri bowl and pierced cover, with yellow glazed bird knob, applied with flower heads, picked out in yellow and black, and with bands of coloured flowers and leaves, on scroll moulded base picked out in turquoise and gilt, 6" high, circa 1760, no mark

39.

A Meissen flared tall beaker, painted in Kakiemon palette with three flowering prunus sprays, beneath a brown line rim, 3" high, circa 1740, blue crossed swords mark and impressed numeral 6 within the footrim

Provenance; Mr and Mrs George Clarke Collection, Luxembourg





40.

A Meissen small bullet shaped teapot and cover, with leaf moulded wishbone handle, pinecone knob and bird mask spout, finely painted in coloured enamels with Watteauesque figures in wooded garden landscapes with an obelisk and a stone urn, within gilt cartouche and scroll borders, 3 ¾" high, circa 1745, blue crossed swords mark and gilder's numeral 43 in gilt Provenance; The Duke and Duchess of Westminster, Bourdon House, London





41.

A Meissen small tea bowl and saucer, finely painted in coloured enamels with Watteauesque figures in wooded garden landscapes, within gilt cartouche and scroll borders, the interior of the tea bowl and the underside of the saucer painted with insects, the saucer 4 1/8" diameter, circa 1745, blue crossed swords marks and gilder's numeral 10 in gilt



42.

A Meissen tea bowl and saucer, the tea bowl finely painted in coloured enamels with figures, boats, buildings and a windmill, in a continuous landscape, the saucer painted with figures before a castle in a mountainous landscape, within iron red concentric bands, the borders with scattered flowers and leaves in Kakiemon palette, gilt line rims, circa 1745, blue crossed swords marks and gilder's initial D

Provenance; Mr and Mrs George Clarke Collection, Luxembourg



43.

A Höchst teacup, coffee cup and saucer, each cup with 'S' scroll handle, painted in coloured enamels with buildings in wooded landscapes, including a cannon firing from a castle, above a puce scroll and leaf band, and with scattered flowers and insects, gilt line rims, circa 1765, blue wheel marks

Provenance; Mr and Mrs George Clarke Collection, Luxembourg



44.

A Höchst coffee cup and saucer, the cup with elaborate 'S' scroll handle, painted in coloured enamels with European landscapes, with churches and ruins, and with scattered insects, within brown line rims, circa 1765, blue painted wheel marks and impressed WL

Provenance; The Duchess of Northumberland, Sotheby's, London, 31st June 1947, lot 53
Mr and Mrs George Clarke Collection, Luxembourg



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