



BY APPOINTMENT TO
H.M. THE QUEEN
SUPPLIERS OF 19TH CENTURY PORCELAINS

ALBERT AMOR LTD.

CHELSEA PORCELAIN

A PRIVATE COLLECTION



PART THREE - SHAPE AND COLOUR
37 BURY STREET, ST JAMES'S, LONDON SW1Y 6AU

Tuesday 26th February - Thursday 21st March 2019

10.00am - 5.30pm

Saturday and Sunday by appointment

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FOREWORD

It is a pleasure to begin 2019 with the third in our series of four catalogues offering for sale Chelsea porcelain from the Gold Anchor period from probably the most important collection in private hands.

The response to our autumn 2018 catalogue of figures from the collection was extraordinary, and as those who came to see the exhibition in person will recall, from early on there was a sea of red dots in every cabinet. This positive reaction was obviously well received by the collector, and both he and I are delighted that this series of exhibitions is re-introducing many to the merits of this at one point neglected period of the Chelsea factory.

Our current catalogue takes its title 'Shape and Colour' from the ambitious modelling that Chelsea mastered in the Gold Anchor period, combined with the rich use of ground colours and gilding. No other 18th Century English porcelain factory so closely imitated the products of the great European Sevres and Meissen factories, but to my mind with a particularly appealing English feel.

In this catalogue we illustrate many Chelsea vase forms, showing the extraordinary variety of design, and the quality of the decoration. Number 34 is the perfect shape to display four quite different styles of painting - figure, flower, bird and landscape, all of superb quality, and number 44 is decorated with Commedia del arte figures painted in minute detail.

As with the previous catalogues in this series, many pieces shown here have an illustrious provenance, including the Hurlbutt Collection, the Earls of Coventry, the Sir Bernard Eckstein Collection, and the Metropolitan Museum, New York. Especially important is the pair of castors and covers from the celebrated Mecklenburg Strelitz Service, commissioned by King George III and Queen Charlotte.

The final exhibition in this series will be in June 2019, with the catalogue available in late May.

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

Do please contact me if I can provide further details.

Mark Law

London. January 2019

mark@albertamor.co.uk



1.

A Chelsea tea bowl, coffee cup and saucer, of conical form, the cup with leaf moulded scroll handle, finely painted in green monochrome with buildings in extensive river landscapes, within gilt dentil borders, circa 1760, gold anchor marks

Provenance; The coffee cup and saucer with manuscript labels for the Hurlbutt Collection, one inscribed in ink 'Sprimont's Chelsea'



2.
A very fine Chelsea flared beaker, brilliantly painted in coloured enamels with a continuous band of flowers and leaves, on a gold ground, the interior with a gilt flower and leaf spray, 3 3/4" high, circa 1760, gold anchor mark

See Elizabeth Adams, *Chelsea Porcelain*, figures 12.2 and 12.3, for a similar beaker in the British Museum

3.
A rare Chamberlain's Worcester flared beaker, after a Chelsea original, brilliantly painted in coloured enamels with a continuous band of flowers and leaves, on a gilt ground, 3 1/2" high, circa 1820, script London address mark in puce



4.

A very rare pair of Chelsea pierced flared round baskets, each finely painted in coloured enamels with a spray of flowers and leaves, the rim with numerous birds in flight, the exterior moulded with interlinked scrolls, scales and flower heads, picked out in pale blue, yellow and gilt, 6 $\frac{3}{4}$ " diameter, circa 1756-58, no marks

We can find no record of this form in our archive



5.
A Chelsea 'silver shape' dish, finely painted in coloured enamels with naturalistic fruiting branches, and two scattered flowers, within a brown line rim, the handles picked out in puce and gilt, 9 $\frac{3}{4}$ " wide, circa 1758-60, brown anchor mark



6.

A Chelsea oval basket, with two pierced shell shaped handles, picked out in puce, painted in coloured enamels with a cluster of fruits and a mushroom, and with scattered fruits and butterflies, the exterior with a basket moulded band, beneath a pierced and flower head applied rim, on four short feet, the rim picked out in turquoise and gilt, 9 ½" wide, circa 1765, gold anchor mark

Provenance; Nicholas Lyne Collection

See the 1761 Chelsea auction catalogue, First Day's Sale, lot 38 'Two shell handle baskets enamelled with fruit', possibly relating to this form and decoration



7.
A rare pair of Chelsea small plates, each painted in purple monochrome probably by Fidelle Duvivier with a continuous band of military encampments, around a central rose, gilt line rim, 7 $\frac{3}{4}$ " diameter, circa 1760, gold anchor marks

Provenance; The Metropolitan Museum of Art, New York, the gift of Mr and Mrs Rafi Y Mottahedeh, 1976



8.

A Chelsea plate, painted in coloured enamels with a spray of flowers and leaves, and scattered flowers, the scroll moulded border painted with four pairs of confronting birds, and boldly picked out in puce and gilt, 9" diameter, circa 1760, gold anchor mark

9.

A Chelsea plate, painted in coloured enamels with a spray of flowers and leaves, and three insects, the scroll moulded border with four further flower sprays, and picked out in gilt, 9" diameter, circa 1760, gold anchor mark





10.

A Chelsea plate, finely painted in coloured enamels with a spray of flowers and leaves, and scattered flowers, the scroll moulded border painted with four pairs of exotic birds amongst foliage, and picked out in gilt, 9" diameter, circa 1758-60, gold anchor mark

11.

A Chelsea plate, painted in coloured enamels with a spray of flowers and leaves, and scattered flowers, within a leaf moulded cartouche picked out in puce, the grey, turquoise and gilt 'peacock feather' ground with scroll moulded rim picked out in puce, 8 ½" diameter, circa 1762-65, gold anchor mark





12.

A rare pair of Chelsea baluster shaped vases, each with slender neck and two loop handles, each with Bacchus mask terminal, linked by a band of applied gilt fruiting vines, the blue ground decorated in gilt with tendrils, leaves and insects, on pierced leaf shaped base, 10" high, circa 1768, no marks

Provenance; Barry Byrne Collection, Sydney, Australia, sold Christies, Sydney, July 1992, lot 570

A vase of this rare form is in the Victoria and Albert Museum

See F S Mackenna, Chelsea Porcelain. The Gold Anchor Wares, plate 26, figure 52, for a vase of this form, but on square base



13.

A Chelsea straight sided sucrier and tapering sided cover, with pierced scroll knop, finely painted in coloured enamels with trailing flowers and leaves, suspended from puce, purple and gilt scrolling cell diaper borders, 5 1/4" high, circa 1762, gold anchor mark

This form of sucrier relates to the Thomson tea service in the Victoria and Albert Museum

14.

A Chelsea saucer dish, finely painted in coloured enamels with trailing flowers and leaves, suspended from puce, purple and gilt scrolling cell diaper borders, 7 1/8" diameter, circa 1762, gold anchor mark



15.
A fine pair of Chelsea vases, of flattened baluster form, each with flared neck and two pierced scroll handles, painted in coloured enamels with putti, emblematic of the Four Seasons, within gilt scroll, flower and leaf cartouches, the claret ground with gilt diaper and pendant flower and leaf borders, 8" high, circa 1760-62, gold anchor marks

Provenance; The Earls of Coventry, Croome Court, and The Croome Estate Trust

See Yvonne Hackenbroch, *Chelsea and Other Porcelain and Enamel in the Irwin Untermyer Collection*, figure 64, for another pair of claret ground vases of this form, formerly the property of Horace Walpole, Strawberry Hill, and recorded by Walpole in his 1764 inventory 'Two vases of Chelsea porcelain, claret colour, gold and white, with cartouches historic figures'





16.
A Chelsea lobed oval toilet box, the cover finely painted in coloured enamels with a young woman reclining in an interior, watched by a canary and a cat, within a gilt flower, leaf and diaper cartouche, the claret ground decorated in gilt with an interlinked band, flowers and leaves, the interior decorated in gilt with a flower spray and scattered flowers, 5" wide, circa 1760, the cover impressed number 4



17.

A superb pair of Chelsea flared beakers, each very finely decorated in gilt with a continuous band of Italianate buildings and ruins, amidst trees and with birds in flight, on a blue ground, the interior with scattered flowers and leaves, beneath a gilt dentil band, 3 ½" high, circa 1760-62, gold anchor marks

Provenance; R W M Walker Collection

Sotheby's New York, 10th and 11th November 2006

See Elizabeth Adams, *Chelsea Porcelain*, figure 11.11, for a comparable beaker in the Victoria and Albert Museum



18.

A pair of Chelsea pot pourri vases and covers, of ovoid form, each with pierced neck, two flower applied scroll handles and pierced scroll knob, painted in coloured enamels with exotic birds in wooded landscapes, within turquoise and puce scroll cartouches, the base modelled to one with a shepherdess, and two sheep, and to the other with a piping shepherd and a dog, 13" high, circa 1760, gold anchor marks

Provenance; Mellor-Cobham Collection

See Yvonne Hackenbroch, *Chelsea and other English Pottery, Porcelain and Enamel in the Irwin Untermyer Collection*, Figure 63, Plate 48, for a similar pair of vases and covers, now in the Metropolitan Museum



19.

A Chelsea shallow round dish, unusually painted in coloured enamels with a flower spray and scattered flowers, within a leaf moulded cartouche, picked out in puce and gilt, the pine cone moulded ground painted with flowers and leaves, and picked out in gilt, within a turquoise and gilt scroll moulded rim, 9 ¼" diameter, circa 1765-68, gold anchor mark

Provenance; R F Butler Collection, number G 18A



20.

A Chelsea globular teapot and domed cover, with scroll moulded loop handle, spout and loop knob, painted in coloured enamels with birds in fruiting branches, above a broad pinecone moulded band, picked out in puce, turquoise and gilt, the cover painted with flowers, beneath a similar band, the handle, knob and spout picked out in gilt, 6 ¼" high, circa 1760, gold anchor mark



21.

A Chelsea round ecuelle, cover and trembluese stand, with two pierced loop handles and loop knop, painted in coloured enamels with trailing flowers and leaves, suspended from scrolling pink ground borders, with gilt cornucopiae of flowers, gilt line rims, 7" diameter overall, circa 1765, gold anchor marks

Provenance; Sir Bernard Eckstein Collection, sold Sotheby's, 29th March 1949



22.
A Chelsea box and cover, in the form of a flared round tub, with flower applied handles, and painted in coloured enamels with butterflies and other insects, within gilt borders, the cover modelled with brightly coloured flowers and leaves, 3 ½" high, circa 1760, gold anchor mark



23.

A pair of Chelsea plates, each painted in coloured enamels with a cluster of fruits, vegetables and leaves, the lobed border painted with sprays of flowers and leaves, alternating with butterflies, ladybirds and other insects, within scroll moulded cartouches, picked out in gilt, 8 $\frac{3}{4}$ " diameter, circa 1765, gold anchor marks



24.
A pair of Chelsea plates, each boldly painted in coloured enamels with a spray of flowers and leaves, the scrolling claret ground border decorated in gilt with ribbon tied garlands of flowers and leaves, the feather moulded rim picked out in turquoise and gilt, 9" diameter, circa 1765, gold anchor marks

Provenance; The Rt Hon Lord Kinnaird, Rossie Priory, Perthshire, sold Christies London, 22nd May 1980



25.

A pair of Chelsea plates, of 'Hans Sloane' type, each finely painted in coloured enamels with botanical specimens, the scroll moulded rim picked out in gilt, 8 1/4" diameter, circa 1760, gold anchor marks

Further plates from this uncommon series of gold anchor period botanical plates, formerly the property of Her Majesty Queen Elizabeth the Queen Mother, are displayed at Clarence House



26.

A pair of Chelsea plates, of 'Hans Sloane' type, each finely painted in coloured enamels with botanical specimens, the scroll moulded rim picked out in gilt, 8 $\frac{3}{4}$ " diameter, circa 1760, gold anchor marks

Further plates from this uncommon series of gold anchor period botanical plates, formerly the property of Her Majesty Queen Elizabeth the Queen Mother, are displayed at Clarence House



27.

A pair of Chelsea plates, of 'Hans Sloane' type, each finely painted in coloured enamels with botanical specimens, the scroll moulded rim picked out in gilt, 8 $\frac{3}{4}$ " diameter, circa 1760, gold anchor marks

Further plates from this uncommon series of gold anchor period botanical plates, formerly the property of Her Majesty Queen Elizabeth the Queen Mother, are displayed at Clarence House



28.
A pair of Chelsea vases, of flattened baluster form, each with two 'C' scroll loop handles, finely painted in coloured enamels with musicians playing a harpsichord and a cello, within gilt heart shaped panels, on a 'pea green' ground, the reverse with flowers, within a heart shaped panel, 6 $\frac{3}{4}$ " high, circa 1760-62, gold anchor marks

Provenance; Property of the 10th Baron Monson's Residuary Trust

In the 1761 auction catalogue for the sale of Chelsea wares, the second day's sale includes 'lot 40. A very fine pair of Shepherd's Bottles, of pea green ground, curiously enamelled with figures after Watteau', possibly relating to this form

The figure panels on these vases are taken from the over-doors in Madame du Pompadour's Chateau de Bellevue





29.
A Chelsea flared teacup and saucer, the cup with elaborate scroll handle, finely painted in coloured enamels with Chinese musicians, flanked by birds in berried branches, within gilt flower, leaf and trellis cartouches, on a claret ground, gilt dentil borders, circa 1762-65, gold anchor marks

Provenance; A B Burney Collection

Exhibited; Chelsea Town Hall, 1924, number 51, Loan Exhibition to aid The Cheyne Hospital for Children

See Elizabeth Adams, *Chelsea Porcelain*, figure 11.13, for pieces from the celebrated Thomson tea service in the Victoria and Albert Museum, of exactly this form and decoration. Another service in this pattern is in the Lady Ludlow Collection, Bowes Museum



30.

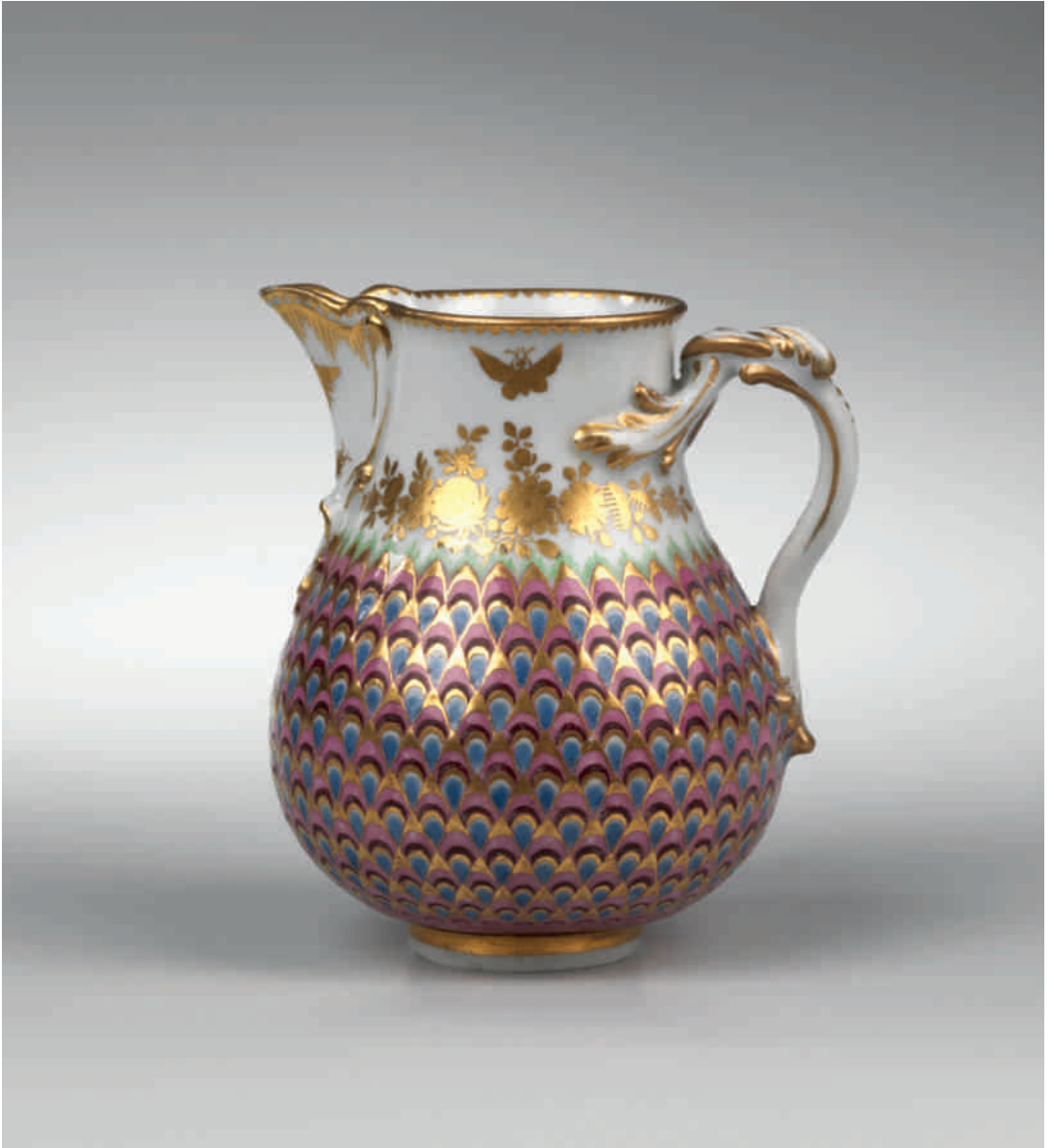
A Chelsea saucer dish, finely painted in coloured enamels with a Chinese couple, seated, flanked by birds in berried branches, within a gilt flower, leaf and trellis cartouche, on a claret ground, 7 ¼" diameter, circa 1762-65, gold anchor mark

Provenance; Major J C Bulteel Collection

See Elizabeth Adams, *Chelsea Porcelain*, figure 11.13, for pieces from the celebrated Thomson tea service in the Victoria and Albert Museum, of exactly this form and decoration



31.
A Chelsea bell shaped coffee cup, with loop handle, finely painted in coloured enamels with a young man playing a violin, and a young girl dancing, each on a rocky mound, within a gilt flower, leaf and trellis cartouche, on a blue ground, the interior with a gilt flower spray, beneath a dentil band, 2 ½" high, circa 1762-65, gold anchor mark



32.

A Chelsea ovoid milk jug, with scroll moulded loop handle and lip, the body with a broad pinecone moulded ground, picked out in puce, purple, blue and gilt, beneath gilt flowers, leaves and butterflies, the interior of the rim with a gilt dentil band, 4 ¼" high, circa 1765, gold anchor mark

See Elizabeth Adams, *Chelsea Porcelain*, figure 11.6, for a bird painted milk jug of this form in the British Museum



33.

A pair of Chelsea vases, of flattened baluster form, each with two 'C' scroll handles, finely painted in coloured enamels with children in interiors to both sides, within heart shaped panels, and gilt flower, leaf and trellis cartouches, on a claret ground, 7" high, circa 1760-62, no marks

See Yvonne Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, plate 60, figure 65, for a similar pair of vases, formerly in the Horace Walpole Collection, Strawberry Hill, and recorded in his 1764 *Description of Strawberry Hill* 'Two vases of Chelsea Porcelain, claret colour, gold and white, with cartouches of historic figures', and recorded with a cost price of £14.

Also recorded in the Strawberry Hill sale catalogue, 1842, lot 96 'A pair of singularly beautiful vases of fine old Chelsea Porcelaine (sic), claret colour and gold and white, the entablatures finely painted with mythological figures', where they were acquired by Lord Cadogan for £16



34.

A rare Chelsea vase, of tapering square section form, superbly painted in coloured enamels, probably by John Donaldson, with four principal panels depicting a Chinese lady and a young boy, she holding a parasol, an Italianate harbour scene, with ruins, a ribbon tied spray of flowers and leaves, and four birds perched on a berried branch, within gilt 'C' scroll borders, on a blue ground, the neck with corresponding subsidiary panels of Chinese children, harbour scenes, flowers and birds, beneath a stiff leaf moulded rim, picked out in gilt, 13" high, circa 1760-62, gold anchor mark

See F S Mackenna, Chelsea Porcelain, The Gold Anchor Wares, plate 23, number 45, for another vase of this form, painted with birds and flowers, formerly in the Hurlbutt Collection



35.

A large Chelsea round charger, with raised central flower head boss, finely painted in coloured enamels with sprays of flowers and leaves, and scattered flowers, the scroll moulded border painted with four groups of birds in landscapes, and picked out in gilt, 15" diameter overall, circa 1758, no mark

See F S Mackenna, Chelsea Porcelain, The Gold Anchor Wares, plate 3, number 5, for a plate of this form



36.

An important pair of Chelsea ogee shaped castors and pierced domed covers, from the Mecklenburg Strelitz Service, each painted in coloured enamels with three panels of birds in fruiting branches, within gilt scroll moulded cartouches, the blue ground finely decorated in gilt with butterflies and other insects, each cover pierced with three 'fish-scale' panels, and with leaf moulded knop, on round base, 7 ½" high, circa 1763, gold anchor marks

Provenance; From the celebrated service commissioned by King George III and Queen Charlotte and presented in 1764 to the Queen's brother, Adolphus Frederick IV, Duke of Mecklenburg Strelitz (1738-1794)

Mrs John Ravensky, Sotheby's New York, 26th January 1957, lot 514

In the Royal Collection are 137 pieces from this service, presented to H M Queen Elizabeth in 1947 by James Oakes, to celebrate the Queen's Silver Wedding Anniversary



37.

A rare Chelsea plinth, of shaped rectangular form, finely painted in coloured enamels with four panels of figures and landscapes, after Teniers, the claret ground decorated in gilt with trailing flowers and leaves, on four scroll feet, picked out in turquoise and gilt, 9 ½" wide overall, circa 1765, gold anchor mark

See F S Mackenna, *Chelsea Porcelain, The Gold Anchor Wares*, plate 36, number 67, for another plinth of this form, with vase and cover, in the Huntington Art Gallery. Another is in the British Museum, illustrated Elizabeth Adams, *Chelsea Porcelain*, figure 11.23



38.

A Chelsea chocolate cup and trembleuse saucer, the cup with two scroll handles, with broad puce pinecone moulded bands, picked out in gilt, and gilt insects and flower sprays, within gilt dentil bands, the cup 3 $\frac{3}{8}$ " high, circa 1765, gold anchor mark



39.

A Chelsea porcelain handled dessert knife, moulded in relief with trailing flowers and leaves, picked out in turquoise and gilt, on a puce ground, and painted with bands of flowers and leaves, with silver ferule and steel blade stamped W and R Garrard, the handle circa 1760-65, no mark



40.

A Chelsea porcelain cased timepiece, in the form of a brightly coloured bunch of flowers, centred by a sunflower, on leaf applied stalk cluster stem, the scroll moulded oval mound base picked out in puce and gilt, and applied with flowers and leaves, the contemporary movement with white enamel dial, signed on the back plate Rundell and Bridge, 11" high, circa 1762-65, no mark

See Elizabeth Adams, *Chelsea Porcelain*, figure 11.29, for another timepiece of this model, in *The Museum of Fine Arts, Boston*



41.

A pair of Chelsea round ecuelles, covers and trembleuse stands, each with two pierced scroll handles and loop knob, finely decorated in gilt with exotic birds and leaves, on a mazarine blue ground, within gilt dentil borders, each interior decorated in gilt with scattered flowers and insects, 6 ⁷/₈" diameter overall, circa 1762-65, gold anchor marks

See the 1761 Chelsea auction catalogue, Second Day's Sale, lot 66 'A beautiful porringer, cover and plate, of the fine mazarine blue and gold, enamelled with birds'



42.

A Chelsea ogee shaped pot pourri vase, with elaborate scroll handles, the neck pierced with flower heads and roundels, superbly painted in coloured enamels with bold flowers and leaves, on a gold ground, within blue and gilt borders, the scroll moulded foot modelled with coral and sea shells, 10" high, circa 1760, gold anchor mark

See F S Mackenna, Chelsea Porcelain, The Gold Anchor Wares, plate 34, number 63, for a pair of vases and covers of this form and decoration in the Huntington Art Gallery



43.

A rare pair of Chelsea vases, of lobed ovoid form, each with waisted neck and two pierced 'C' scroll handles, boldly decorated in iron red and gilt with an all-over design of scrolling flowers and leaves, gilt line borders, 11" high, circa 1760-65, no marks

Provenance; Nicholas Lyne Collection

The unusual decoration of these vases is taken from Chinese Kangxi period porcelains. See Sotheby's New York, The Wendell Cherry Collection, 20th May 1994, lot 36, for a similarly decorated pair of Chinese vases and covers



44.

A rare Chelsea pot pourri vase, of tapering square section, with four scroll feet, finely painted in coloured enamels with four Commedia del arte figures, within gilt panels, on a turquoise ground, the neck pierced with flower heads and geometric panels, the pierced domed cover applied with coloured flowers and leaves, 13 ¼" high, circa 1760, gold anchor mark

Provenance; Earl Spencer, Althorp House, Northamptonshire

See The Catalogue of the Lady Ludlow Collection at Bowes Museum, pages 122-124, number 103, for a pair of vases and covers of this form, identically decorated, formerly in the Collection of The Marquess of Bute

A pair of vases and covers of this very rare form, but painted with birds, were with Thomas Lumley Limited, 3 Bury Street St James's, circa 1960, and illustrated in an advertisement then



45.

A Chelsea oval dish, painted in coloured enamels with birds in flight, within four gilt flower, 'C' scroll and trellis cartouches, on a claret ground, gilt dentil rim, 11" wide, circa 1760, no mark

See the Catalogue of the Lady Ludlow Collection at Bowes Museum, page 140, number 116, for a similarly decorated plate



46.

A pair of Chelsea Derby ovoid pot pourri vases and pierced domed covers, each with flower finial and three female term supports, with claw feet, united by applied garlands of coloured flowers and leaves, on a claret ground, each plinth base painted en grisaille with trophies, within gilt line borders, 11 ¼" high, circa 1775, gold anchor and patch marks

The form of these vases is taken from thirteen designs for vases by Joseph Marie Vien (1716-1809), which were engraved by his wife Marie Therese Reboul in 1760.

This form was also made in basalt by Josiah Wedgwood



47.

An unusual Chelsea flared pierced round basket, modelled with flower heads, picked out in blue and gilt, and containing an arrangement of white flowers and leaves, 5" high, circa 1758, brown anchor mark

See the 1761 Chelsea Auction catalogue, lot 28 'Two fine baskets filled with natural flowers', possibly relating to this form

See Sotheby's New York, The Dorothy Hirshon Collection, September 1998, lot 248, for a similar pair of baskets



48.

A pair of Chelsea lobed straight sided round bottle coolers, in Sevres style, each with two pierced scroll handles, finely painted in puce camaieau, probably by Richard Askew, with putti amidst clouds, within gilt lobed cartouches, on a blue and gilt vermicule ground, gilt line borders, 5 1/2" high, circa 1765-70, no marks



49.

A Chelsea ovoid vase and domed cover, with two loop handles and pointed knob, finely painted in coloured enamels, probably by Richard Askew, with three putti and doves, within an oval scroll, flower and leaf cartouche, on a claret ground, the reverse finely decorated in gilt with exotic birds on rockwork and in branches, on knopped stem and round base, 11 $\frac{3}{4}$ " high, circa 1765, no mark

See F S Mackenna, Chelsea Porcelain, The Gold Anchor Wares, plate 38, number 72, for a pair of claret ground vases and covers of this form, in the Huntington Art Gallery



50.

A Chelsea large ovoid vase and cover, with flared neck, two scroll handles and ovoid knob, finely painted in coloured enamels, possibly by John Donaldson, with Aeneas bearing Anchises from Troy, after Van Loo, within a shield shaped gilt scroll cartouche, the claret ground decorated in gilt with vermicelli, the reverse decorated in gilt with exotic birds in trees, on waisted stem and gilt metal mounted round foot, 14 ½" high overall, circa 1765, no mark

The 1729 painting of Aeneas bearing Anchises from Troy by Van Loo is now in the Louvre

See F S Mackenna, Chelsea Porcelain. The Gold Anchor Wares, plate 38, number 72, for a similar pair of vases, but with differing handles

See also The Catalogue of the Lady Ludlow Collection at Bowes Museum page 130, number 107, for an identical vase and cover, painted with card players

For a blue ground example, also with gilt metal mounted foot, see Sotheby's London 15th April 1997, lot 226, the vase painted with The Toilet of Venus, after Boucher



ALBERT AMOR LTD.

CHELSEA PORCELAIN

A PRIVATE COLLECTION

PART FOUR - SHAPE AND FORM



4th June 2019 - 25th June 2019

A Chelsea ecuelle, cover and stand, circa 1760. Provenance; Sir Henry Hope Edwardes Bt



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