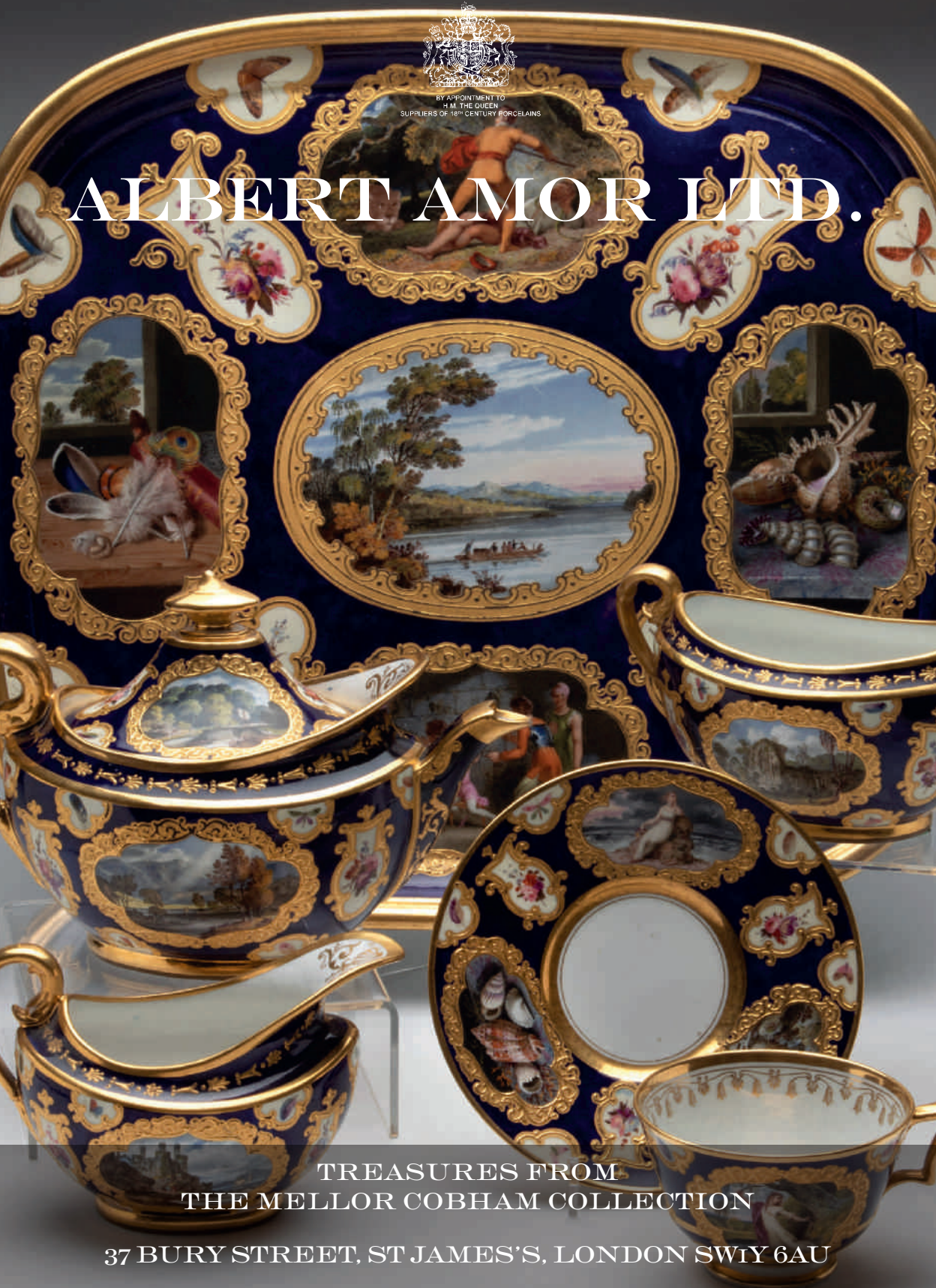




BY APPOINTMENT TO
H.M. THE QUEEN
SUPPLIERS OF 18TH CENTURY PORCELAINS

ALBERT AMOR LTD.



TREASURES FROM
THE MELLOR COBHAM COLLECTION

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



Tuesday 22nd March - Wednesday 6th April

10.00am - 5.00pm Monday to Friday
Saturday and Sunday by appointment

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A WORD FROM THE COLLECTORS

Our porcelain collection began by accident. When Penny moved to London 25 years ago and we bought a Georgian house on the banks of the Thames, I thought it would be nice to find a reminder of her service as Patron of the Dyson Perrins Museum, now the Museum of Worcester Porcelain.

At that time, the Rous Lench Collection had recently been sold and I had the opportunity to acquire a pair of 18th century Worcester wine coolers. It was a hazardous life being a porcelain wine cooler in the hard drinking 18th century and I was thrilled to find them, with only a little damage. They became a treasured part of our collection.

Over the years our collection expanded, firstly with Worcester, and then we decided lots of flatware was becoming too much for us and as Worcester are deficient in figures, we also took up collecting Bow whose warehouse was in St Katharine's where we live.

Then came the fateful moment when I discovered that Chelsea not only was a place for football but also, at least in the 18th century, for great porcelain.

We like all our purchases to live out on tables, windowsills and on brackets – not hidden away behind glass or in cupboards. So inevitably, we've run out of room and it's a simple choice for us. Either stop collecting which is unconscionable or sell some treasures in order to make room for new things. So that is what we have decided to do.

There is much Worcester in this catalogue, all of which is still highly regarded by us but we feel it would be better to give someone else a chance to love it and who has space to display it!

The solitaire set is a genuine rarity and a thing of great beauty which we will miss. The Hope Service took a good deal of assembling and I hope it will find a single home, though it is offered separately. I still think the gilding from 1792 is masterly and, by the look of it, could have been made yesterday afternoon.

Then, the Derby Earl Ferrers Service with the beautiful painting by the short lived John Hancock Jnr is a real treat for the eye. It can be acquired with other factory plates which are not so precious that they may not be used, perhaps in a room where the actual Earl Ferrers pieces are displayed. It looks good, I can tell you.

Then there are pieces that are fun for new collectors and which have given us lots of smiles along the way like the goofy Plymouth cow which I shall certainly miss. Or the Bristol bird's nest, a real curiosity. Why was Bristol the only place that made them? Of course there's the Derby cow creamer, bought as an act of homage to P G Wodehouse, though I'm sure Bertie's (or one of his favourite aunt's) cow creamers would all have been silver!

Anyway, Mark Law has been our trusty guide along the way to assembling this collection and will I hope remain so in the years to come. So it's only right he should be in charge of disposing of the pieces that are now to go to a new home. No-one knows more about this stuff than he does – including, of course, us.

The Rt Hon David Mellor PC QC and Penelope, Viscountess Cobham CBE

FOREWORD

For over twenty years I have watched at close hand how the Mellor Cobham Collection of English porcelain has grown and evolved, resulting in a collection quite different today from those early years.

David has an engaging enthusiasm for knowledge, and a constant desire to see new pieces, learn from them, and often acquire them! He is never held back by where something will live in their home, if he feels a desire to own it, and Penny is presented with regular housing challenges, which she always overcomes. Those who are fortunate to have seen the collection will remember how it is lived with in almost every room, carefully grouped and placed, but also handled and enjoyed.

It is this enthusiasm that is so compelling, and which has made it hard for David to consider a re-shaping of the collection, and the departure of some pieces. But as the enthusiasm for Chelsea has grown, and significant additions in this field have been made, the time is right. All collectors will understand the difficulties of parting with pieces, and David has certainly felt this. The focus in this process has been to release pieces that will give other collectors the pleasure David and Penny have had from them, but are not core to the collection going forward.

A further project is the book that David and I are writing on Chelsea, illustrated by pieces from the collection, and which we hope will be published in 2023.

I hope this catalogue conveys the care and passion this collecting couple have furnished on this project, and that it may even inspire one or two new collectors to begin this journey.

All pieces are for sale from publication of this catalogue. Do please contact me for further details.

Mark Law

London, February 2022



1.
A Lund's Bristol scallop shell shaped pickle dish, painted in underglaze blue in Chinese style with a house in a mountainous landscape, surrounded by scroll motifs, a shell flanked by two leaves beneath, 4 ¼" long, circa 1750, no mark

This form of shell shaped pickle dish has in recent years been attributed to the Limehouse factory, but is now an addition to the pieces ascribed to Lund's Bristol. For a similar example, then catalogued as Limehouse, see Philips London, The Bernard Watney Collection, Part 1, 22nd September 1999, lot 125



2.

A Bow figure of a sportsman, in the white, seated, wearing a tricorne hat, and leaning against a tree-stump, a gun beside him, on square mound base, 5" high, circa 1752, no mark

See Bow Porcelain, The Freeman Collection, figure 193, for another example



3.
An extremely rare pair of Bow low candlesticks, of bold scroll moulded form, each with knopped stem and picked out in pale yellow, puce, blue and green, the shell moulded base painted in coloured enamels with a spray of flowers and leaves, 4 $\frac{3}{4}$ " high, circa 1760, no marks

We can find no record in our archive of a comparable pair of Bow candlesticks

See Bow Porcelain, The Freeman Collection, page 98, figure 146, for a scroll moulded bowl relating to these candlesticks



4.

A Bow canted rectangular dish, painted in Japanese Kakiemon style with the Two Quail pattern, within an iron red and gilt flower head and leaf scroll border, 12 ½" wide, circa 1756, no mark

Provenance; With Chase Galleries, Chicago

5.

An extremely rare Bow shell shaped low stand, boldly painted in puce, yellow, and shades of green with flowers, buds and leaves, within a puce border, and supported on a pierced green glazed base, applied with coloured sea shells, 7 ½" wide, circa 1758





6.

A Bow figure of Pedrolino, from the Italian Comedy, standing, both hands raised, and wearing a pale yellow gilt trimmed coat, flower patterned breeches and wide brimmed hat, and flanked by floral bocage, on flower and leaf applied base with four scroll feet, picked out in gilt, 6 ¾" high, circa 1760, red painted anchor and dagger mark

See Peter Bradshaw, *Bow Porcelain Figures*, colour II plate, for an earlier version of this model



7.
An unusual pair of Bow large figures of young boys, one playing a fife, and the other beating a drum, each standing, wearing a plumed hat, puce coat, with flower patterned waistcoat, and striped breeches, on flower and leaf applied scroll moulded mound base, picked out in turquoise, puce, blue and gilt, 10" high, circa 1760, no marks

See Yvonne Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, figure 247, plate 82, for another pair, on separate plinth bases. Another pair is in the Schreiber Collection, Victoria and Albert Museum



8.

A rare Charles Gouyn, St James's Factory, ovoid scent bottle, with gold stopper, applied overall with may blossom, picked out in yellow, on stalk shaped green glazed stem, with three splayed twig shaped feet, 2 ½" high, circa 1754-56, no mark

This model appears to be unrecorded by Bryant, The Chelsea Porcelain Toys

See Andreina D'Agliano and Simone Caliri, Porcelain Scent Bottles, Giordano Art Collections, number 114, for a St James's scent bottle modelled as apple blossom, on identical twig shaped base



9.

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 turquoise, puce and gilt, the contemporary movement with white enamel dial, 11 ¼" high, circa 1762-65, gold anchor mark

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





10.

A fine pair of Derby 'dry edge' models of a ewe and a ram, in the white, each oval mound base applied with flowers and leaves, 4 ½" high overall, circa 1750-52, no marks

See Peter Bradshaw, *Derby Porcelain Figures*, page 33, figure 11, for a similar pair, then in the N C Ashton Collection



11.

A pair of Derby models of recumbent goats, each naturalistically decorated in shades of brown, on flower and leaf applied scroll moulded mound base, picked out in turquoise and puce, 4 ¼" high, circa 1765, traces of patch marks



12.

A rare Bristol biscuit porcelain birds nest. Containing three eggs, 3" diameter, circa 1773-76

See F S Mackenna, *Cookworthy's Plymouth and Bristol Porcelain*, page 138, number 94, for another example, from the H W Hughes Collection



13.

A rare Plymouth model of a recumbent cow, naturalistically modelled, and decorated in brown, the mound base applied with coloured flowers and leaves, 5” wide, circa 1768, no mark

Provenance; Peter Stephens Collection
Fulford Collection

Exhibited; Albert Amor, The Peter Stephens Collection, 1978, number 11

See F S Mackenna, Cookworthy's Plymouth and Bristol Porcelain, page 73, figure 76, for a pair of undecorated models of cows



14.

A rare early Worcester sauceboat, the loop handle with leaf scroll thumbpiece, moulded in relief with cornucopias of flowers and leaves, painted in famille rose palette, and suspended from pink ribbon bows, the interior painted in famille verte palette with a flower spray, the border with trailing flowers, brown line rim, 8 ¾" long, circa 1752-53, no mark

Provenance; Reverend Francis H D Smythe Collection

English Private Collection

See Spero, Lund's Bristol and Early Worcester Porcelain, The A J Smith Collection, number 44, for a similar sauceboat





15.

An extremely rare Worcester round bowl, finely painted in coloured enamels with three Chinese musicians, each flanked by berried trees and within a gilt 'C' scroll cartouche, and with smaller cartouches of butterflies and other insects, on a well defined blue scale ground, gilt line rim, 5 ¾" diameter, circa 1768, no mark





16.
A rare Worcester round punch bowl, of large size, the interior painted in coloured enamels with exotic birds in a wooded landscape, within a blue and gilt flower head and leaf scroll roundel, and with blue and gilt flower head medallions alternating with coloured scattered flowers and leaves, two butterflies and a bug, within a blue and gilt leaf scroll and diaper band, the exterior superbly painted with exotic birds in wooded landscapes, within three gilt 'C' scroll cartouches, and with smaller cartouches of puce flowers and leaves, and mirror shaped cartouches of birds, gilt line rim, 11 ¼" diameter, circa 1770, blue fret mark



17.

A rare Worcester oval dish, painted in coloured enamels with a flower spray and scattered flowers, the basket moulded yellow ground border painted with bands of flowers, and with two leaf and twig moulded handles, finely painted with veining on a green ground, 11 $\frac{3}{4}$ " wide, circa 1762-65, no mark

Provenance; With The Antique Porcelain Company

See Worcester Porcelain, The Zorensky Collection, page 224, figure 257, for a similar dish





18.

A rare Worcester basket moulded oval dish, centrally painted in coloured enamels with flowers and leaves, the moulding picked out in puce, within a scroll moulded cartouche, the border pierced with four trellis panels, picked out in brown, alternating with yellow ground panels, painted with flowers, 10 ½" wide, circa 1758, no mark

This form, which probably originates from Meissen, is found in Staffordshire saltglazed stoneware, English Delft, and was also used by the Longton Hall factory





19.

A rare Worcester plate, painted in Japanese Kakiemon style with the Yellow Tiger pattern, after a Meissen original, the tiger entwined around a stem of bamboo, beside flowering branches and 'banded' hedges, the indented border with a band of iron red flower heads and leaves, brown line rim, 8 ¾" diameter, circa 1765, no mark

See John Sandon, *The Dictionary of Worcester Porcelain*, page 372, for a similar plate in the Museum of Worcester Porcelain



20.
A rare Worcester ovoid vase and domed cover, with flower knob, finely painted in Japanese Kakiemon style with fan shaped panels and roundels of exotic birds, flowers and banded hedges, the powder blue ground decorated in gilt with flowers and leaves, 7 ¾" high, circa 1768, no mark



21.

A Worcester baluster shaped small mug, with notched loop handle, painted in Japanese Kakiemon style with a version of the Two Quail pattern, beneath an iron red and gilt flower head and leaf scroll band, 3 ³/₈" high, circa 1770, no mark



22.
A Worcester fluted round junket dish, finely painted in Japanese Kakiemon style with the Phoenix pattern, the border with an iron red and gilt diaper and leaf scroll band, 10 ¼" diameter, circa 1770, no mark
Exhibited; Albert Amor Limited, The Wills Collection of Dr Wall Porcelain, 1984, number 18



23.

A pair of Worcester cylindrical butter tubs, covers and stands, each with two lug shaped handles and flower and leaf knob, painted in Japanese Kakiemon palette with the Jabberwocky pattern, the pale turquoise ground borders with gilt 'C' scrolls and iron red diaper panels, 6 1/4" diameter overall, circa 1770, no marks



24.
An unusual Worcester lobed oval centre dish, painted in Japanese Kakiemon style with a version of the Sir Joshua Reynolds pattern, the blue ground border decorated in gilt with stiff leaves in scroll cartouches, and diaper, the underside painted with flower sprays, on lobed oval foot, 11 ½" wide, circa 1770, blue crescent mark



25.

A Worcester round bowl, painted in Japanese Imari style to the interior with a house, a pagoda and a bridge, in a river landscape, beneath a border of diaper and cell diaper panels, the exterior with alternating panels of flowers, on iron red diaper and blue and gilt cell diaper grounds, 6" diameter, circa 1770, no mark



26.
A Worcester canted rectangular meat dish, painted in Japanese Kakiemon style with a version of the Sir Joshua Reynolds pattern, within a brown line rim, 13 1/4" wide, circa 1770, no mark
Provenance; Whitehouse Collection, number 370



27.

A Worcester oval sauce tureen, cover and stand, with two shell shaped handles and pinecone knop, painted in coloured enamels in 'Fable' style with sheep, dogs and wolves in wooded landscapes, the basket moulded borders picked out in gilt, within gilt dentil rims, 9 ½" wide overall, circa 1780, no marks



28.
A Worcester heart shaped dish, painted in coloured enamels in 'Fable' style with six puce, grey or brown dogs in a wooded landscape, within a gilt band, the basket moulded border with gilt dots and dentil rim, 10 ¼" wide, circa 1780, no marks



29.

A rare Worcester twelve sided dish, finely painted in coloured enamels with the Lord Henry Thynne pattern, with a house in a wooded river landscape, within a turquoise, black and gilt border, and with clusters of fruits and leaves, alternating with birds in flight, the blue ground rim with gilt leaf scrolls and interlinked band, 11 ¼" wide, circa 1780, blue crescent mark

Provenance; Zorensky Collection

Illustrated; Worcester Porcelain, The Zorensky Collection, page 200, number 221





30.
 A pair of Worcester plates, painted in coloured enamels with the Lord Henry Thynne pattern, each with a building in a river landscape, within a turquoise, black and gilt roundel, and with clusters of fruits and leaves, alternating with birds in flight, the blue ground rim with gilt leaf scrolls, and diaper panels and ribbons, gilt dentil rim, 8 ½" diameter, circa 1780, blue crescent marks

31.

A Worcester plate, painted in coloured enamels with a variant of the Lord Henry Thynne pattern, with two dogs in a wooded river landscape, within a turquoise, black and gilt roundel, and with clusters of fruits and leaves, alternating with birds in flight, the fluted blue ground rim with gilt leaf scrolls and a dentil band, 8 ½" diameter, circa 1780, blue crescent mark



32.

A Worcester plate, painted in coloured enamels with a variant of the Lord Henry Thynne and Royal Marriage pattern, with a hound and a fox in a wooded river landscape, a donkey with panniers in the distance, within a turquoise, black and gilt roundel, and with clusters of fruits and leaves, two including a bow or arrow, alternating with birds in flight, the fluted blue ground rim with gilt trellis cartouches, flowers and leaves and a dentil band, 8 ½" diameter, circa 1780, blue crescent mark



THE 'HOPE' SERVICE

The following pieces represent the largest group of pieces from this celebrated service to appear on the market in recent years, and have been acquired over a period of 25 years by the present owners. The service was commissioned from the Flight factory in Worcester by H R H the Duke of Clarence, later King William IV, in 1789, at a cost of £700, and was completed in 1792. The Duke was given two sample patterns from which to choose - one with figures representing 'Peace and Abundance', the other 'Hope and Patience', and he chose the latter. The service, comprising 260 pieces, was painted by John Pennington, and his skilful panels, combined with the blue border and rich gilding, delivered a dazzling effect: it was displayed to the public at the factory in Worcester to public acclaim before it was despatched. The Duke used the service at his home, Bushey Park, and it was then inherited by Lord Frederick Fitzclarence, and by family descent to Charles, 20th Earl of Erroll, until sold Christies, London, 11th May 1893, lots 104-165





33.
A superb pair of Flight Worcester oval two handled sauce tureens, covers and stands, from the 'Hope' Service, each with leaf moulded knob, painted en grisaille by John Pennington with figures emblematic of Hope, within gilt oval medallions, the blue ground rims richly decorated in gilt with oval patarae, arched panels, dots and stars, 9 ½" wide overall, circa 1792, script mark in blue beneath a crown

Another pair of sauce tureens, covers and stands from this service are in the Minneapolis Institute of Art



34.

A very rare Flight Worcester part fluted round bowl, from the 'Hope' Service, the interior painted en grisaille by John Pennington with a figure emblematic of Hope, within a gilt roundel, the blue ground borders richly decorated in gilt with oval patacae, arched panels, dots and stars, 10 ¼" diameter, circa 1792, script mark in blue beneath a crown

Provenance; Rothschild Family Collection



THE PROPERTY OF THE EARL ERROLL.

THE CELEBRATED DINNER-SERVICE OF OLD WORCESTER PORCELAIN (CONSISTING OF UPWARDS OF 260 PIECES), PRESENTED BY THE BRITISH NATION TO LORD NELSON "THE HERO OF THE NILE," by whom it was bequeathed to King William IV., and presented by him to Lord Frederick Fitzclarence, and now the property of the Earl of Erroll. Each piece is painted with a portrait of Lady Hamilton as Hope in varied attitudes on the seashore, a ship in the distance, the borders dark-blue, with rich decoration in gold, and is marked "Flight," with a crown above and crescent below in blue.



35.

A Flight Worcester large oval dish, from the 'Hope' Service, painted en grisaille by John Pennington with a figure emblematic of Hope, within a gilt oval panel, the blue ground rim richly decorated in gilt with oval patacae, arched panels, dots and stars, 17" wide, circa 1792, script mark in blue beneath a crown

Interestingly, this dish has pasted to the reverse an extract from the 1893 Christies sale catalogue for the service, and a press cutting from The Times, Friday May 12th, 1893 'This rare and beautiful service...was sold in separate lots...and realised the sum of £1,154.13s'



36.

A Flight Worcester small oval dish, from the 'Hope' Service, painted en grisaille by John Pennington with a figure emblematic of Hope, within a gilt oval panel, the blue ground rim richly decorated in gilt with oval patarae, arched panels, dots and stars, 11" wide, circa 1792, script mark in blue beneath a crown and above a crescent



37.
A pair of Flight Worcester plates, from the 'Hope' Service, each painted en grisaille by John Pennington with a figure emblematic of Hope, within a gilt roundel, the blue ground rim richly decorated in gilt with oval paterae, arched panels, dots and stars, 9 ½" diameter, circa 1792, script marks in blue beneath a crown and above a crescent



38.
A pair of Flight Worcester deep plates, from the 'Hope' Service, each painted en grisaille by John Pennington with a figure emblematic of Hope, within a gilt roundel, the blue ground rim richly decorated in gilt with oval paterae, arched panels, dots and stars, 9 ¾" diameter, circa 1792, script marks in blue beneath a crown and above a crescent



39.

A Flight Worcester plate, from the 'Hope' Service, painted en grisaille by John Pennington with a figure emblematic of Hope, within a gilt roundel, the blue ground rim richly decorated in gilt with oval patacae, arched panels, dots and stars, 10" diameter, circa 1792, script mark in blue beneath a crown and above a crescent



40.

A Flight and Barr Worcester ovoid jug, with straight neck and leaf scroll handle, finely painted en grisaille by John Pennington with a young boy holding a stork, a three masted vessel beyond, emblematic of Commerce, within an oval panel, and flanked by brown and gilt oak leaf and laurel sprays, beneath a broad blue ground band decorated in gilt with flower heads and leaf scrolls, 6 ³/₄" high, circa 1795, underglaze blue crescent, and script mark in brown beneath a crown, and titled 'Commerce'





41.

A Flight and Barr Worcester ovoid jug, with straight neck and leaf scroll handle, finely painted en grisaille by John Pennington with a seated mother and three young children, within an oval panel, beneath a broad blue ground band decorated in gilt with a flower head and leaf trellis design, 7 ½" high, circa 1795, underglaze blue crescent mark, and script mark in brown 'Manufacturers to Their Majesties'



42.

A pair of Chamberlain's Worcester campana shaped 'Union Pattern' fruit coolers, covers and liners, each with two gilt loop handles and gilt pinecone knob, finely painted in coloured enamels with flowers, within gilt line and dentil borders, on knopped stem and square base, each liner unusually 'marbled' in black, 13 ½" high, circa 1813-16, printed marks in black

See G A Godden, Chamberlain's Worcester Porcelain, pages 126 and 127, for other pieces in this shape





43.

A rare Chamberlain's Worcester flared oval salad bowl, from the Honourable East India Company 'Dress Service', the two gilt loop handles with leaf moulded terminals, finely painted with the arms of the Company, beneath an orange and gilt leaf scroll border, above a fluted band, and gilt line and dot bands, 11 ½" wide overall, circa 1817-20, printed mark in black

See G A Godden, Chamberlain's Worcester Porcelain, page 132, plate 160, for an identical salad bowl, probably the present example. The order for this service, comprising 1500 pieces, was placed in 1817, in conjunction with an order for a service for everyday use, with smaller armorials, and a plain grey border



44.
A pair of Chamberlain's Worcester cylindrical cabinet cups, of Empire form, each with gilt scroll handle, with mask terminal, finely painted in coloured enamels, probably by Humphrey Chamberlain, with Shakespearean scenes 'Measure for Measure' and 'King Richard III', within a gilt rectangular panel, the pale yellow ground with gilt flower head and dot bands, on three gilt paw feet, 4" high, circa 1813-15, script marks in red Chamberlain's Regents China, and extensively inscribed beneath

See G A Godden, Chamberlain Worcester Porcelain, page 226, figure 266, for two cabinet cups of this form, after French style Nantgarw shapes, referred to in factory records as '2 Swansea cabinets'



45.

A rare pair of Barr, Flight and Barr cylindrical cabinet cups and saucers, in Empire style, each with gilt eagle loop handle, very finely painted in coloured enamels with naturalistic birds in a continuous landscape, within beaded bands, on a turquoise ground, and with gilt bands, the cup with three gilt feet, each cup 3" high, printed London address marks in brown and 'Manufacturers to their Majesties , Prince of Wales and Royal Family'

See Henry Sandon, Flight and Barr Worcester Porcelain, 1783-1840, page 87, plate 74, for a pair of vases and covers with handles of this form, painted with named naturalistic birds



46.

A superb pair of Barr, Flight and Barr Worcester flared vases, each with two fixed gilt ring handles, brilliantly painted in coloured enamels with a basket of flowers and leaves, on a stone ledge, within a gilt square canted panel, on a salmon ground decorated in gilt with an all-over star design, with Greek-key borders, on round base, 5" high, circa 1805-10, script mark in brown beneath a crown, and inscribed 'Manufacturers to Their Majesties and The Royal Family'

See Henry Sandon, *Flight and Barr Worcester Porcelain, 1783-1840*, page 80, plate 64, for a rare garniture including a pair of vases of this form



47.

A pair of Barr, Flight and Barr Worcester flared vases, each with two fixed gilt ring handles, richly decorated in Imari style with flowers, birds and bridges, in fenced gardens, within blue and gilt trellis borders, with iron red and gilt flower head medallions and stiff leaves, on round base, 6'' high, circa 1805-10, one with impressed mark



48.
 An exceptional Flight, Barr and Barr Worcester solitaire tea service, brilliantly painted in coloured enamels with named landscape views, including 'Ulleswater, from Gobray Park, Cumberland', Shakespearean scenes, feathers, seashells, flower sprays, butterflies and other insects, within raised paste gilded cartouches, on a blue ground, comprising; an oval teapot and cover, an oval milk jug, and oval two handled sugar bowl, a London Shape tea cup and saucer, and a rectangular tray, the tray 15 $\frac{3}{8}$ " wide, circa 1815, impressed and painted marks in black 'Flight, Barr and Barr, Royal Porcelain Works, Worcester', and extensively inscribed and titled in black

Provenance; With Albert Amor Limited, 31 St James's Street, circa 1920

This extraordinary service, displaying every style of decoration, could possibly have been produced to illustrate the skills of the factory to clients in their London showroom





49.
A Flight, Barr and Barr Worcester ovoid vase, with flared gadrooned rim and two gilt female term handles, finely painted in coloured enamels with a continuous band of flowers and leaves, on a shaded ground, within gilt line borders, on a bright green ground, on square base, the interior of the rim decorated in gilt with a stiff leaf and anthemion panelled band, 4 ½" high, circa 1815-20, script London address mark in brown



50.

A Flight, Barr and Barr Worcester cylindrical spill vase, with flared rim and two gilt eagle mask and ring handles, finely painted in coloured enamels with Romeo and Juliet, within a canted gilt rectangular panel, beneath a beaded band, on a fawn ground decorated in brown with anthemion and scroll bands, on square base, 4" high, circa 1815-20, script London address mark in black and titled beneath 'Romeo & Juliet, Rom. Lady by ...blessed moon' Act 1, Sc 2'





51.
A rare Royal Copenhagen rectangular snuff box and cover, with gilt metal mounts, finely painted in coloured enamels with pugs in a wooded river landscape, with buildings and ruins, the interior of the cover painted with three pugs, 2" wide, circa 1780, painted mark in blue





52.
A pair of Derby biscuit porcelain small ovoid vases, each with flared rim and two rams heads handles, united by laurel swags, on waisted socle and square canted base, modelled with further rams heads and laurel garlands, 4 1/8" high, circa 1780, incised crowned crossed batons marks and shape number 36



53.

A rare Derby cow creamer and cover, after a silver original, standing four square, and naturalistically decorated in brown, the fluted oval base picked out in puce and gilt, 6 ½" wide, circa 1800, patch marks



54.

55.

54.

A rare Derby custard cup and cover, of tapering form, with angular loop handle and ball shaped knob, finely painted in coloured enamels with flowers and leaves, and with the Cavendish serpent crest, within gilt line borders, 3" high, circa 1810, crowned crossed batons mark in red and numbers 28 and 29

Provenance; His Grace The Duke of Devonshire

A Welsh Private Collection, sold Law Fine Art, 29th January 2002, lot 641, where acquired by the present owners

This rare custard cup formed part of a set of six from Chatsworth, two of which are now in the Royal Crown Derby Museum



54.

55.

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Provenance; His Grace The Duke of Devonshire

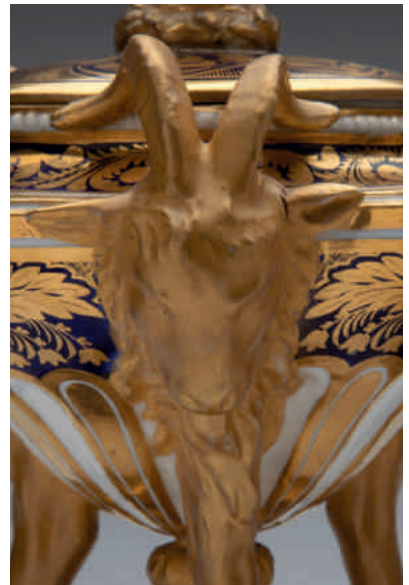
A Welsh Private Collection, sold Law Fine Art, 29th January 2002, lot 642, where acquired by the present owners

This rare custard cup formed part of a set of six from Chatsworth, two of which are now in the Royal Crown Derby Museum



56.

A rare pair of Derby incense burners and covers, each in the form of an ovoid jar and cover, with stiff leaf finial, the blue ground decorated in gilt with anthemion and leaf scrolls, on three cloven supports, headed by gilt rams heads, on concave sided triform base, 9 1/2" high, circa 1810, crowned crossed batons marks in red





THE 'EARL FERRERS' SERVICE

The following pieces formed part of the Bloor Derby service ordered by either the 8th or 9th Earl Ferrers, circa 1825, with meticulously painted armorials, and flower sprays attributed to John Hancock Junior. See John Twitchett, *Derby Porcelain, An Illustrated Guide*, colour plate 185, where the centrepiece from this service is illustrated







57.
A rare Bloor Derby oval sauce tureen, cover and stand, the two loop handles and knop with lion mask terminals, finely painted in coloured enamels with the arms of Earl Ferrers, and by John Hancock Junior with flowers and leaves, within gilt 'C' scroll and leaf cartouches, on a blue ground, within gadrooned borders, 8 ¾" wide overall, circa 1825-30, red printed roundel mark



58.

A rare Bloor Derby oval sauce tureen stand, finely painted in coloured enamels with the arms of Earl Ferrers, and by John Hancock Junior with flowers and leaves, within gilt 'C' scroll and leaf cartouches, on a blue ground, gadrooned rim, 8 $\frac{3}{4}$ " wide, circa 1825-30, red printed roundel mark



59.
A Bloor Derby shell shaped dish, finely painted in coloured enamels with the arms of Earl Ferrers, and by John Hancock Junior with flowers and leaves, within gilt 'C' scroll and leaf cartouches, on a blue ground, gadrooned rim, 9 ½" wide, circa 1825-30, red printed roundel mark



60.

A Bloor Derby lozenge shaped dish, finely painted in coloured enamels with the arms of Earl Ferrers, and by John Hancock Junior with flowers and leaves, within gilt 'C' scroll and leaf cartouches, on a blue ground, gadrooned rim, 10 $\frac{3}{4}$ " wide, circa 1825-30, red printed roundel mark



61.
A pair of Bloor Derby plates, each finely painted in coloured enamels with the arms of Earl Ferrers, and by John Hancock Junior with flowers and leaves, within gilt 'C' scroll and leaf cartouches, on a blue ground, gadrooned rim, 8 $\frac{3}{4}$ " diameter, circa 1825-30, red printed roundel mark



62.

A Bloor Derby plate, finely painted in coloured enamels with the arms of Earl Ferrers, and by John Hancock Junior with flowers and leaves, within gilt 'C' scroll and leaf cartouches, on a blue ground, gadrooned rim, 8 $\frac{3}{4}$ " diameter, circa 1825-30, red printed roundel mark



63.
A pair of Bloor Derby plates, finely painted in coloured enamels with the arms of Earl Ferrers, and by John Hancock Junior with flowers and leaves, within gilt 'C' scroll and leaf cartouches, on a blue ground, gadrooned rim, 10" diameter, circa 1825-30, red printed roundel mark



64.
A pair of Bloor Derby plates, finely painted in coloured enamels with the arms of Earl Ferrers, and by John Hancock Junior with flowers and leaves, within gilt 'C' scroll and leaf cartouches, on a blue ground, gadrooned rim, 10" diameter, circa 1825-30, red printed roundel mark



65.
A pair of Bloor Derby deep plates, each finely painted in coloured enamels with the arms of Earl Ferrers, and by John Hancock Junior with flowers and leaves, within gilt 'C' scroll and leaf cartouches, on a blue ground, gadrooned rim, 10" diameter, circa 1825-30, red printed roundel mark



66.
A Bloor Derby part service, relating to the Earl Ferrers Service, each piece painted in coloured enamels with flowers and leaves, within gilt 'C' scroll and leaf cartouches, on a blue ground, gadrooned rim, circa 1825-30, comprising;

Three shell shaped dishes

Twenty three plates, 8 ½" diameter

Four lozenge shaped dishes

A round centre dish, on three scroll shaped supports

A heart shaped dish



67.

A Spode botanical dessert service, each piece finely painted in coloured enamels with flowers and leaves, within gilt dentil borders, circa 1815-20, each piece titled in red verso, comprising;

A rectangular two handled footed centre dish

Four fluted oval dishes

A pair of oval dishes

A rectangular two handled dish

Eleven square plates





68.

A pair of Spode flared spill vases, each superbly painted in coloured enamels with flowers, fruits and leaves, on a gilt ground, within beaded borders, 4 ½" high, circa 1815-20, script marks in red and pattern number 711



69.

A Spode flared spill vase, superbly painted in coloured enamels with flowers, fruits and leaves, on a gilt ground, above a 'pearl' band, 4 $\frac{3}{4}$ " high, circa 1815-20, no mark

70.

A Spode small cylindrical spill vase, superbly painted in coloured enamels with flowers and leaves, on a gilt ground, above a 'pearl' band, 3" high, circa 1815-20, script mark in black and pattern number 711



71.

A rare garniture of three Coalport vases, each of tapering form, finely painted in brown monochrome by Thomas Baxter with Cupid with bow and arrow, and two shepherdesses in wooded landscapes, within gilt oval panels, on a gilt chequer ground, within gilt leaf scroll bands, the foot and rim boldly painted in coloured enamels with a band of flowers and leaves, on square base, 11 ½" high overall, signed and dated 1802

Provenance; Godden Reference Collection

See G A Godden, *Chamberlain Worcester Porcelain*, page 185, figure 226, for a similarly decorated vase, in the Victoria and Albert Museum



72.

A pair of Coalport hexagonal tapering sided large vases and domed covers, each with two gilt dolphin mask and ring handles, and pointed knop, richly decorated in Imari palette with panels of flowering branches, within blue and gilt borders, 15" high, circa 1810, no marks





73.

A rare Minton faience large table candlestick, in Henri Deux style, designed by Charles Toft, the knopped stem formed as a tower, with windows and strapwork, picked out in brown and green, and supported by putti and bearded male terms, male masks and swags, on dished round base, 13" high, circa 1877, printed mark in brown and printed signature C Toft

A Minton table salt, with related masks and putti, is in the Victoria and Albert Museum





74.

A rare pair of Minton faience flared ewers, in Henri Deux style, designed by Charles Toft, each with dragon and 'C' scroll handle, and male mask spout, decorated in brown and ochre with inlaid bands of stylised leaves, on a cream ground, on short knopped stem and three scroll supports, and domed base, 10" high, circa 1872, printed mark in brown and printed signature C Toft

Provenance; one from the Frederick Anthony White Collection, 170 Queen's Gate

Another ewer of this form is in the Victoria and Albert Museum





75.

A Minton faience star shaped table salt, in Henri Deux style, designed by Charles Toft, inlaid in brown and ochre with a central device, within trellis and stiff leaf bands, on three male mask and leaf scroll feet, picked out in blue, green and yellow, 4 ½" wide, dated May 1870, and painted mark in brown

Provenance; Trade label for Phillips & Pearce, New Bond Street, London

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