

Visitors' Guide



Exhibition of Shelley and Wileman China and Pottery in association with The Shelley Group – www.shelley.co.uk

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Cabinet A1

Top shelf



The two trios to the rear of the shelf are in the Square shape, introduced in 1884 and was in production for around 4 years. In the pattern book this shape is also named Queen Anne, which was the forerunner for the Antique and later slightly different Queen Anne shape of 1926. Trio number 1, is in the Clematis design, pattern no 3504, dating from 1885. Trio number 2, is in the Orchids design, pattern no 3529, dating from 1885. The cup and saucer numbered 3, is in the Dainty shape, introduced in 1896. Dainty was the company's most successful cup shape and was still in production when the factory was taken over in 1966. The design on the cup and saucer is the Star pattern in pink, pattern no 9032, dating from 1897.

Middle shelf

Trio number 4, is in the Empire shape, introduced in 1893. The design on the ware is the Fern pattern in Heliotrope (pink/purple), pattern no 4978, dating from 1893. Trio number 5, is in the Shell shape, registered in May 1890, and in production for around 4 years. The decoration to the edge of the ware is listed as Stippled Turquoise, pattern no 4589, dating from 1892. The cup and saucer numbered 6, is in the Alexandra shape, registered in November 1886. The design on the cup and saucer is Japanese Rose, pattern no 3840, dating from 1889.



Bottom shelf



The beaker and plate numbered 7, are from the Dutch Children series designed by Frederick Rhead. The ware shows a scene and an accompanying rhyme. This series was never entered into a pattern book, but was registered and given Rd No 435556, dating from 1904. Frederick Rhead Snr, had a fascination with Dutch people and after joining Wileman & Co, spent time in Holland sketching his subjects. The Cabinet plate number 8 is in the Rococo shape and the hand painted view in the centre is Upper Lake, Killarney. The plate is signed by F Micklewright, who was a freelance artist. The shoulder is decorated in Hard Kiln Maroon and embossment in buff and edge traced in gold, pattern no 7591, dating from 1903. The brown pig numbered 9, is from the Grotesque range introduced by Frederick Rhead, pattern no 1077, dating from 1898. Number 10 is a miniature vase showing Chillon Castle within a gold cartouche, pattern no 10385, dating from 1909. Chillon Castle is an island castle located at the eastern end of Lake Geneva. Number 11 shows two miniature jugs which are from the Delphic with yachts series, the green jug is Delphic Green with Yachts, pattern no 7336, dating from 1902, the second jug is Delphic Dawn with Yachts, pattern no 8082, dating from 1907.

Cabinet A2

Top shelf

The clock numbered 1, is from the Intarsio range introduced by Frederick Rhead, with Father Time and the rhyme 'Time and Tide Wait for No Man', pattern no 3115, dating from 1898. This clock is one of a range of shapes that was produced by the company. The 10" charger numbered 2, has a Castle scene to the centre, surrounded with hearts which are tube lined, a process that Wileman & Co produced on a selection of ware at the turn of the century. This process involves drawing the outline design onto the body with a thin line of 'slip', likened to cake decorating.



The coloured pattern is applied within the outlines. The castle scene is pattern no 11.051A, dating from 1898. These chargers were produced in pairs as the pattern number has the letter A after it, the corresponding design to the pair being B. The 10.5" handled vase numbered 3, is from the Primitif range, pattern no 12.007, dating from 1898. The design on the vase is etched into the body and additional glaze applied and allowed to run down the vase.

Middle shelf



The 5" handled jug numbered 4, is from the Urbarto range, pattern no 1020, dating from 1898. This decoration was produced by a process called Sgraffito, whereby the body is dipped in a series of different coloured glazes which are carefully scraped away, leaving the desired shapes and colours. The 10" vase numbered 5, is from the Spano-Lustre range, pattern no 10.036, dating from 1898. The surface lustre finish is achieved by a final firing with a metallic glaze that gives the effect of iridescence. The unusual jug numbered 6, is from the Intarsio range and is

known as a Harpy Jug, pattern no 3076, dating from around 1898. A Harpy in Greek and Roman mythology is a half-human and half-bird personification of storm winds. The two handled Squat vase numbered 7, with the fish design is also from the Intarsio range, pattern no 3035, dating from around 1898.

Bottom shelf

Trio number 8, is in the Edward shape, introduced in 1905. The ware has an Apple Blossom design moulded within the body, pattern no 7874, dating from 1905. The shape is only listed against eight patterns, numbers 7871 to 7878 each in a different colourway. The cup and saucer numbered 9, is in the Gainsborough shape, introduced in 1899. This shape was a popular shape and was still in production when the factory was taken over in 1966. The design on the



Cabinet A2 (contd.)

pieces is by George Logan (1866–1939) in his Glasgow Style of household and table ceramics designs. These designs were produced by various English potteries including Wileman & Co, many of which featured the Glasgow Rose and Stylised Tulips. It is the Stylised Tulips design that was used on the ware produced by Wileman & Co and was offered in several different colourways. George Logan lived with his wife and family in Greenock and later in Gourrock.

Trio number 10, is in the Snowdrop shape, introduced in 1896. The design on the ware is the Poppies pattern in Red, Blue and Gold, pattern no 6944, introduced in 1897. Number 11 is a small round lidded pot in the Ashbourne pattern, number 8424, dating from 1911. Number 12 are two small lapel buttons that show George V. George V was King of the United Kingdom and the British Dominions and Emperor of India. The lapel button on the left shows the relevant countries that it relates to. The lapel button on the right shows the flags of the United Kingdom and France on the left side and the flags of Belgium and Russia on the right side. This shows the 'Triple Entente' between the U.K. France and Russia in the lead up to the First World War and the Belgium flag where the violation of Belgian neutrality brought Britain into the war.

The lapel buttons were found in a drawer at the factory and given to an apprentice designer in 1948. These are the only ones ever seen.

Below is a close-up picture of the Lapel Buttons.



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Cabinet B1

Top shelf



This section of the case shows pieces from the 1930s. The trio numbered 1, is the Mode shape, designed by Eric Slater and was introduced in September 1930. The Mode shape was only in production for twelve months, with thirty-one listed pattern numbers based on nineteen distinct patterns.

The design on the ware is known as Shades and Lines, pattern number 11760, dated 1931. The coffee pot numbered 2, is the Vogue shape with the design known as Apples, although the pattern book lists the design as Conventional Fruits lithograph, pattern number 2150, dated 1931. The cup and saucer numbered 3, is the Eve shape, also designed by Eric Slater. The design is Yellow Gladioli, pattern number 11960, dated March 1932.

The Eve shape was first introduced in March 1932. It is felt that this shape was introduced in response to criticism of the Vogue and Mode shapes. The company received complaints, one was that the Vogue shape was too wide and allowed the tea to cool too quickly, another was that you could not put your finger through the handle of the cups and you could not hang them on the usual hooks. The Eve shape is similar to Mode, but the handle is an open triangular shape.

Middle shelf

The centre and left-hand trios are the Vogue shape, also by Eric Slater and introduced around the same time as Mode, in September 1930. This shape was the wider of the two cups. It was in production for three years, with fifty-three listed pattern numbers based on twenty-four distinct patterns.

The trio numbered 4, is known as Diamonds in Green and Mauve, pattern number 11750, dated 1930. The trio numbered 5, has the Chevrons pattern in Blue and Yellow, pattern number 11775, dated 1930.



On the right-hand side are two coffee cups and saucers. The cup and saucer numbered 6, has a Coral band and Stylised Flowers design, pattern number 11756, dated 1931, it is listed as the Mode shape. The cup and saucer numbered 7 is Horn of Flowers, printed in gold with green horn and blue flowers, pattern number 11771/4, dated 1931 and is listed as the Vogue shape.

These two coffee cup shapes are the same but listed in the pattern books, as a Vogue or Mode shape depending on the teacup shape against the pattern number.

An exact date for the Vogue and Mode pattern numbers is hard to establish as the pattern book for this period was not consistently dated.

Case B1 (contd.)

Bottom shelf



The Jam Pot in the stainless-steel stand, numbered 8, is the Melon shape in Pink Harmony Ware (often referred to as Dripware). The stand was produced by a company called Old Hall, which produced several different stainless steel designs for Shelley.

The two large candlesticks numbered 9 are in the Notre-Dame shape, in Blue/Green Harmony Ware as is the 4" Jardinière, numbered 10. The sauce boat and stand numbered 11, is in Pink/Green and Grey Harmony Ware. All the pieces were produced during the 1930s, an exact date is not known as they do not have a pattern number.

The Shelley Girl numbered 12 was produced as an advertising figure, to be displayed in the shop windows of retailers, to show that they sold Shelley Pottery. The original Shelley Girl design has the red Paisley dress, a fox stole, cloche hat and is holding a biscuit in one hand and a cup and saucer in the other. Alternative Shelley Girl figurines were produced where the dress was a single colour.

The Shelley Girl in the cabinet has travelled. The figurine was displayed in the shop window of Goldwater's Department Store in Phoenix, Arizona, USA, from the 1930s until the 1960s. It was then put into a wooden storage box in the basement of the store until the mid-1990s. It was sold to a dealer in Shelley ware, who kept it until her grandchildren started to live with her and she decided to sell it before it got broken. Then in 2000 the Shelley Girl made its way back to the U.K., carefully carried in hand luggage.

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Cabinet B2

Top shelf



The cup and saucer numbered 1, are the Oxford shape, introduced in 1934. The design is a stylised circular fruit, the handle and edge finished in platinum, pattern number 12307, dated September 1934. The trio numbered 2, is the Regent shape, the design does not have an official name but is listed as Fruit print with two apples, a black line and coral band to edge of ware and on handle, pattern number is 12197.

The Coffee cup and saucer numbered 3 is the Regent shape, Yellow Gladioli design, pattern number 12144, dated May 1933.

The Regent shape was introduced in September 1932 and was a move away from the straight lines of the Vogue and Mode shapes. The flared trumpet shape being complemented by the perfect circle of the ring handle became a popular shape and was still in production in the 1960s. Gordon Forsyth, regarded as a powerful influence in pottery design, described the Regent shape as a good design in pottery.

Middle shelf

The vase numbered 4, is a design named Moresque, pattern number 8718. The vase numbered 5, is a design called Persian, pattern number 8724. The tapering vase numbered 6 is a design called Floral, pattern number 8719. The vase numbered 7, with black ground and tulips is called Tulips, pattern number 8727. The vase numbered 8 with the black ground and enamelled circles is called Jazz Circles, pattern number 8462.



All the vases shown are produced in earthenware and date from around 1928 for the Jazz Circles vase, into the 1930s, for the remaining vases. An exact date for the vases is not possible as the pattern books were not consistently dated at that time.

Bottom shelf



The two coffee cups and saucers and teacup trio are all the Regent shape. The coffee cup and saucer numbered 9, has an inverted triangular design in gold and orange, with grey and gold lines inside the cup and on the saucer, pattern number 12220, dated July 1933. The trio numbered 10, has a Triangular design in Turkish blue and black to the cup and plate, pattern number 0268/B, dated 1941. The coffee cup and saucer numbered 11 has a Fruit design with

black lines and yellow border to the edge, pattern number 12221, dated July 1933.

Cabinet B3

Top shelf

The squat vase numbered 1, is in the Pomegranate design pattern number 8660, dates from around 1925/26. This design is a similar bas-relief design to the designs that were being produced by the William Moorcroft pottery. Within a week of the range been released, William Moorcroft spoke to Percy Shelley promising dire consequences if production continued. As Percy Shelley had no desire to cause problems with another manufacturer, production of this design was stopped immediately.



The vase numbered 2 is petrol lustre and Chinese lantern design, pattern number 8659 and dates from around 1925/26. The 10" vase numbered 3 has a pearl lustre finish and a Carp fish design, pattern number 8306B, circa 1925. The trio numbered 4 is in the Vincent shape with a pearl lustre finish and Jazz print, pattern number 11348, dated 1925. The 10" vase numbered 5 has a pink and pearl lustre and Carp fish design, pattern number 8306B, circa 1925. The coffee cup and saucer are in the Queen Anne shape it has the Archway of Roses design on a cobalt blue ground, pattern number 11629/7, dated September 1928.

The Vincent shape was first introduced in 1916 and was named after one of Percy Shelley's sons, Vincent Bob.

Middle shelf



The trio numbered 7 is the Queen Anne shape, the design is Stylised flowers with green flashes pattern number 11837, dated August 1931. Trio number 8 is the Vincent shape, Cottage design, pattern number 11670, dated September 1929. The trio number 9 is the Queen Anne shape, the design is listed as Cottage 2 pattern number 11604/31, dated June 1928. The number /31 after the main number denotes the yellow colour on the

saucer and plate as it was produced in different colourways.

Bottom shelf

The milk jug numbered 10 is the Queen Anne shape with a Tulip handle, the design is Crocus, pattern number 2164.

The Queen Anne shape with the Tulip handle is only listed in the Best Ware pattern book on five occasions. It was used also with Seconds Ware patterns (as above) where the piece had a slight fault.



The teacup and saucer numbered 11 is the Queen Anne shape, Balloon Tree print, pattern number 11624, dated September 1928. The trio numbered 12 is the Dainty Floral handle shape, pattern number 11993/25,

Case B3 (contd.)

dated July 1932. The /25 denotes one of the different colours used on the ware. In the pattern book there are eight different colourways listed against this pattern number. The coffee cup and saucer numbered 13, is the Mayfair shape, the design is Bluebells, pattern number 12395, dated June 1935. The Mayfair shape was introduced in 1932 and was in production until around 1940.

The Coffee can and saucer in the silver handle holder numbered 14, has a gold border and Vine print in blue and coral to the edge of the ware, pattern number 11490, dated September 1926. Shelley's produced the coffee cans and saucers for several different silver makers during the 1920s, the best known of these companies was Mappin & Webb, they were usually sold as a cased coffee set of six.

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Cabinet C1

Top shelf



The bowl and vase numbered 1 were both hand-painted by the Art Director Eric Slater in gold lustre. The bowl was exhibited at the Burslem School of Art Centenary in 1953. The bowl and vase were later displayed in the Shelley showroom and can be seen on the factory video that was produced in 1950 by a local headmaster and reproduced by Staffordshire University in 2011.

The pink lustre and leaves to the bowl numbered 2 were hand-painted by the Art Director Eric Slater.

Middle shelf

This shelf shows a varied selection of Sgraffito ware in different colourways. Some of the pieces carry pattern numbers, others do not and were possibly trial pieces that never went into full production. The Sgraffito designs were introduced in 1952 and painted by a small dedicated team of painters and paintresses, led by James Hackett, a young designer who joined the company in 1952. The designs were produced in two ways. One way was that the ware was covered in a ground-laid paint, allowed to dry and the designs were then cut through the paint using a piece of wood similar to a pencil, which came in varying thicknesses. The other way was using a stencil design. The stencil area was painted with a sugar and water solution, allowed to dry and then the ware was covered in ground-laid paint. The paint did not adhere to the solution and when it was fired the solution burnt away leaving the stencil design on the ware.



When the designs were first introduced, they were mainly for export to Canada and the USA, but in 1953 the designs became popular in the UK.

Bottom shelf



The coffee cup and saucer numbered 9 are in the Avon shape. Introduced in late 1964, this was the last shape to be introduced before the factory was taken over in 1966. The design on the ware is the Fjord pattern, number 14280, introduced in December 1964.

The tall coffee pot numbered 10, is in the Avon shape and the design is Naples pattern, number 14281, introduced in December 1964.

Cabinet C1 (contd.)

The small teapot, numbered 11, is in the Bristol shape, which was introduced in the early 1960s. The design on the pot is the same as the coffee cup and saucer, the Fjord pattern.

The teacup and saucer numbered 12, are in the Stirling shape. This shape was designed by Eric Slater and was introduced in 1956. The design to the inside of the cup is Fantasy pattern, with pink to the outside of the cup and all over the saucer, pattern number 13890/S31 and was also introduced in December 1956.

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Cabinet C2

Top shelf



The three cups and saucers on this shelf are in the Ripon shape, which was first introduced in 1937 and was still in production in 1966. The design on the cup and saucer numbered 1, is Blue Paisley Chintz, pattern no 14271 and was introduced in September 1964. The design on the cup and saucer numbered 2, is the Countryside Chintz, pattern no 13701 and was introduced around 1959. The design on the cup and saucer numbered 3, is the Green Paisley Chintz, pattern no 14272 and was introduced in September 1964.

Middle shelf

The cabinet plate numbered 4, shows Windsor Castle in the centre of the plate, with a small Ivory border to the edge and Hard Kiln Maroon and Gold Filigree to the shoulder and centre of the plate, pattern no 12941/41 and was introduced around 1938. The Windsor Castle scene is a print and was then hand-painted and signed by Louie Allen. Louie Allen was a well known paintress at Shelley's who worked for the company for many years and taught many paintresses their trade. Louie also painted a lot of Mabel Lucie Attwell figurines.



The three cups and saucers in front of the plate are in the Ripon shape. The cup and saucer numbered 5, is the Friars Crag design, pattern no 13636 and was introduced around 1950. The scene is a print and then hand-painted, some of these scenes were signed by the painters. The inside of the cup is hand-painted with 18ct gold. Cups with the gold on the inside are hard to find as most of the cups had an ivory finish to the inside. Signatures found on some of the pieces are 'F Reynolds', 'R Soliman' and 'A Taylor'.

In 1952 a cup and saucer with the gold to the inside of the cup would have cost £5 to buy. This was more than the paintresses who painted them would have earned in a week.

The cup and saucer, numbered 6, is Anne Hathaway's Cottage, pattern no 13654 and was introduced around 1950. The scene is a print and then hand painted. The cup and saucer numbered 7, is named Plas Newydd, it does not have a pattern number and is thought to be a one-off as no other Ripon cup and saucers have been found in the design. It is considered to have been produced around the same time as the other two cups and saucers on display.

Cabinet C2 (contd.)

Bottom shelf



The two cups and saucers at the back of the shelf are in the Ripon shape. The cup and saucer numbered 8, is named Brig 'O' Doon. It does not have a pattern number and is thought to be a one-off as the design has not been seen on anything else. The cup and saucer numbered 9, is Burns Cottage, pattern no 13644 and was introduced around 1950. The scene is a print and then hand painted. The cup and saucer numbered 10, are in the Ely shape, first introduced in 1939. The design on the pieces is Rock Garden Chintz design, pattern no 13454 and was introduced around 1946.

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Cabinet C3

Top shelf



This shelf shows three tankards each depicting a scene from the different units of the British Armed Forces. The tankard numbered 1, shows an Aircraft Carrier from the Navy and is pattern no 695/C. The tankard numbered 2, shows a Light Tank from the Army and is pattern no 694/C. The tankard numbered 3, shows a Heavy Bomber from the Royal Airforce and is pattern no 696/C. Each of the pattern numbers have a letter after the number,

this letter denotes the design on each piece. These three tankards are listed in the Specials Pattern Book so were usually produced for a company. In the pattern book against number 696 are a couple of names for whom the pieces were produced for, one was for Eilers Ltd, Jewellers, the other was for H Birks & Son Ltd, Ottawa, Canada. Pattern numbers 694 to 696 were produced around 1940/41.

Middle shelf

The two miniature cups and saucers were produced by Shelley's in the 1950s as gift ware, they could be bought loose or set in a box. The cup and saucer numbered 5, is the Westminster shape, pattern no 13822 and the design is Lily of the Valley. The cup and saucer numbered 4, is the Canterbury shape, pattern no 902/M3 the design is Wine Grape. The third miniature cup and saucer numbered 6, is in the Dainty shape with a gold handle and dates from around 1940.



The beaker numbered 7, is officially named a Handled Horn, without a handle they were named Horn. The Handled Horn is in the Dainty shape, pattern no 13977 with the Wild Anemone design. The cup and saucer numbered 8, is in the Footed Dainty shape, pattern no 13886, Campanula design. The cup and saucer numbered 9, is a Gainsborough shaped cup and saucer, pattern no 13889, pink with green spots on colour design and was introduced in 1956.

The round dish numbered 10, is classed as a Sweet, Butter or Jam dish. If they were a butter or jam dish, they came either with a ceramic spoon or knife as shown in front of the dish and were usually boxed. The dish has the Melody Chintz pattern and ARP emblem in the centre, pattern no 692/ARP. The ARP stands for Air Raid Precautions and refer to a number of organisations and guidelines dedicated to the protection of civilians from the danger of air raids during the Second World War. Three other armed forces crests were also listed against this pattern number. The cup and saucer numbered 11 are in the Warwick shape, pattern no 0302, Celandine pattern with a stippled gold edge.

Cabinet C3 (contd.)

Bottom shelf



The triangular shaped advertising plaque numbered 12, shows Shelley by Lucie Attwell. This piece was displayed in the Shelley showroom. The menu stand numbered 13, was specially painted to advertise Mabel Lucie Attwell Children Studies ware and was on display in the Shelley showroom and is a one-off piece. Number 14 is an Elf in a blue suit hiding behind the Mushroom,

numbered LA23. Number 15 is a girl figurine with a dog at her feet is named "I's Shy", numbered LA9. Number 16 is an Elf in a green suit sat upon a dog numbered LA29. Number 17 is a boy figurine holding a basket of flowers is named "The Gardeners' Boy" numbered LA22. Number 18 is a boy figurine dressed in his golfing outfit is named "The Golfer", numbered LA8. Number 19 is an Elf in a blue suit with a watering can, numbered LA12.

The Elf figures were produced pre and post the Second World War. To be able identify the difference between the pre and post war figures the suit's colour was changed. The pre-war figures have green suits and the post-war figures have blue suits.

Besides the figurines, Mabel Lucie Attwell also produced a range of tea ware.

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Table Top Cabinet

Left Hand Side



The pattern book shows designs from the Intarsio range, detailing pattern numbers 3015 and 3106. The vase to the right of the pattern book is number 3015, this shows how the actual piece and pattern book design match up. The pattern book has been kindly loaned to the exhibition by the Stoke on Trent City Archive.

Right Hand Side

The catalogue top left is a Shelley Retail catalogue, 'The Silver Book'. The designs and shapes in this catalogue are from the late 1920s to the early 1930s. The lower left catalogue is a Shelley Retail catalogue and shows shapes and designs from 1930/1932. The pamphlet on the right shows a design and shape from the 1960s.



We hope you have enjoyed your visit. You can find out more about Shelley and Wileman including how to become a member of The Shelley Group on our website - www.shelley.co.uk

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