THE LATEST FASHION

Shelley CHINA

CALLS FOR A SPECIAL DISPLAY

Link up your Window Display with the Shelley National Advertising Campaign and enjoy what is yours—increased sales.

We are prepared to supply you with the Shelley Dealer Aids which are designed to help you—leaflets, showcards, price tickets, and special window display matter.

WRITE FOR A COPY OF THE NEW SILVER BOOK and further particulars.

SHELLEY POTTERIES LTD.,
LONGTON, STOKE-ON-TRENT.
SHELLEY POTTERY: an exhibition of ceramics by a Staffordshire family of potters at various works, 1774 - 1966.

City Museum, Stoke-on-Trent 31 January 1981 - 28 March 1981
City Museum, Bristol 6 June 1981 - 2 August 1981

Acknowledgements
Sincere thanks are due to the following for their agreement to loan to this exhibition; Eric Slater, Paul Smith, Mike Hougham, Jeanette Young, Margaret Caistor, Roy Mance, Leicester Museum, Audrey Atterbury, Alan Brooke, Horace Barks, Johny Lochtie, John and Hilary Wickham.

We are especially grateful to Jeffery Daniels, Director of the Geffrye Museum, for his considerable assistance towards our mounting of this show, and to his staff for their friendly help. 'Behind the scenes support has continued from Paul Atterbury, Rodney Hampson, and others too numerous to mention.

Chris Watkins
William Harvey
Robert Senft

Exhibition Organisers

The dimensions given are heights unless otherwise stated
SHELLEY POTTERY: a brief history

Shelley is a name which is most often associated with pottery of the twentieth century, and with the changing styles of that period. However, members of the family have been active potters for two centuries, since the rise of the Staffordshire potteries. In 1774 the brothers Michael and Thomas Shelley set up adjoining works on land where the Gladstone Pottery Museum now stands in Longton. Of their sons, John, Thomas, and William are known to have become potters. Two generations later, after a series of unsuccessful partnerships, it was Joseph Ball Shelley (1836 - 1896) who joined the enterprise which was to create the modern name of Shelley.

At the Foley China Works, between Longton and Fenton, J B Shelley entered a partnership with James F Wileman in 1872, under the title Wileman & Co. From 1884 this enterprise was completely managed by members of the Shelley family, and yet many who know of Shelley pottery do not know of this period of production. Many of the wares produced were just as striking and stylish as those of the twentieth century.

In 1881 Percy Shelley joined the works and he directed much energy toward higher quality productions; he wanted to create pottery which was superior to that of other small firms, and started to improve methods of manufacture and techniques of decoration. Of equal significance was his policy of employing innovative artistic directors.

The first of these was Frederick Rhead (1857 - 1933), who came from a noted family of artists and designers, and who had trained at Minton's and at Wedgwood's. From around 1896 he created many new designs for Wileman & Co, especially in their rapidly expanding ranges of earthenware. Underglaze decorations and sgraffito techniques exploited organic forms with considerable success on objects ranging from small vases to clock cases and umbrella stands. Grotesques and other new departures were less successful.

Walter Slater (1865 - 1937), also from an important family of pottery artists, became Art Director for Percy Shelley in 1905, following a training at Minton's and twenty years' service at Doulton's. Despite unfavourable economic conditions Walter was allowed some artistic experimentation, and created a number of effects in the then fashionable oriental style. Persian-influenced patterns, flambé, cloisonné and lustre decorations were implemented with impressive results.

At these and at other times of financial hardship, Shelleys, like other potteries of similar size, demonstrated how important it was to have a good basic trade in such lines as domestic earthenware (including jelly moulds), commemorative, souvenir and heraldic ware, advertising ware and even hospital ware.

Until 1910 the trade name Foley had been used, but in that year the name Shelley first appeared as a maker's backstamp. The factory remained under the title Wileman & Co until 1925, when it was renamed Shelleys.
The 1920s marked the beginning of a period which established Shelley's reputation for high quality, modern elegant design which was the envy of many of the larger pottery names. It was an optimistic period, with Percy Shelley's three sons and Walter Slater's two sons having joined the team. The organisation of the factory was improved in line with the sons' various talents. Further improvements in the quality of bone china were admirably displayed in the Queen Anne shape of teaware in 1926: graceful shapes with delicate decorations echoed the stylishness of English tea-drinking, and a mystique grew up around the exact recipe for the bone china which Percy Shelley used. By way of contrast, comically modelled nursery wares by Mabel Lucie Attwell were also a success at this time, and indeed for many years to come. Classic pieces of nursery nonsense included mushroom-shaped teapots and sugar bowls, and elfshaped milk jugs. Response to these was very enthusiastic.

The economic depression of the 1930s paradoxically stimulated greater risk-taking in design and generated some of the most striking examples of Art Deco ceramics. Eric Slater showed that same desire to turn away from tradition as had his predecessors in the post of Art Director. His Vogue and Mode shapes were ultra-modern in concept and attracted considerable attention, both complimentary and critical. The basic conical forms, with solid triangular handles, were adorned with new bold varieties of the conventional 'print and enamel' technique of decoration. Although their success was short-lived, they were doubtless of great importance in seeing the company through difficult times.

Advertising had become an important feature, and (as the cover to this handlist shows) Shelleys' use of the new Smedley Services agency generated eyecatching results. Promotional themes began to be used, including that which featured several versions of 'The Shelley Girl'. Display techniques were also praised following the use of stands designed by John Sayer, the London agent.

The later 1930s saw the final major development in earthenware products. These were the vividly coloured Harmony Artwares. In a wide variety of colour combinations, sometimes flamboyant and sometimes subdued, a large range of items was available in banded or drip glazed effects. These proved enormously popular and formed a large part of the works' output at the time. In bone china teaware the Regent shape with its curving flared body and circular handles brought the praise of even some of the fiercest critics in ceramic design.

After the 1939 - 45 war the management team was depleted, it was decided to cease earthenware production, and traditional bone china was made especially for the American market. Eric Slater continued creating attractive contemporary designs, but the pottery industry was experiencing rapid technological change and rationalisation, with many of the small family firms disappearing into large combines. When Norman Shelley died in 1966 the remaining family decided it was appropriate to sell the pottery, and in a very short time Allied English Potteries had converted the works to produce another range of china.

Throughout their history Shelley potteries had produced wares which reflected important changes in style and design, and which affected public taste. This exhibition brings together one hundred years of achievement.
| **1** | Mug with transfer decoration signed M (Michael) Shelley, Lane End c.1780 | Cream-coloured cylindrical body, slightly spreading at base. Black transfer print, 'Keep within Compass', and enamels. 11 cms. |
| **2** | China replica of an earthenware plaque; original signed on reverse: John Shelley 1799 1974 | Scene depicts in relief a master potter (possibly John Turner) at work, with a boy turning the wheel. Original is enamelled, with pearlware glaze. 10 x 5 cms. |
| **3** | Teacup, saucer and plate Pattern no. 3476 1884 | Octagonal shape, Rd no. 6559. Red print of floral design, blue enamelling and gilding. |
| **4** | Teacup and saucer Ribbed shape Pattern no. 3702 1886 | Shape Rd no. 60650. Pink printed pattern with all-over floral design, Rd no. 49676. |
| **5** | Part china teaset Ribbed shape Pattern no. 3744 1888 | Shape Rd no. 60650. Blue printed pattern with floral design in various sections, Rd no. 92158. |
| **6** | Part teaset Dainty White shape 1896 | Plain white bone china, slightly bulbous shape with alternating fluted panels, Rd no. 272101 (produced until 1966). |
| **7** | Teacup and saucer later scalloped shape Pattern no. 7069 1899 | Shape Rd no. 272764. Green print in Art Nouveau style: blue enamelled flowers and border, brown stems and green leaves. Rd no. 331956. |
| **8** | Plate Antique shape Pattern no. 7890 1904 | Octagonal shape. Green print in Art Nouveau style, enamelled in pink and blue, Rd no. 447136. |
| **9** | Part tea set Gainsborough shape Pattern no. 7789 c.1902 | Traditional shape with flared rim, medium foot and loop handle. Green print in Art Nouveau style shows tulip motif in pink and other enamels. |
10  Vase  Intarsio pattern 3042  1898
   Long narrow neck with two handles to bulbous body. Underglaze decoration of abstract design, Rd no. 330284.  23 cms.

11  Coffee pot  Intarsio pattern 3053  1898
   Bulbous body with elongated spout, neck, and handle. Repeating pattern of swans around the body, Rd no. 330401.  28 cms.

12  Vase  Intarsio pattern 3025  1898
   Tapering body; two small handles from shoulder to neck with everted rim. Pattern depicts lane and stream in a field with trees, Rd no. 330288.  35 cms.

13  Covered bowl on pedestal  Intarsio pattern 3218  1898
   Large loop handles from shoulder to body. Pattern of floral motif in greens, Rd no. 330911.  15 cms.

14  Vase  Intarsio pattern 3037  1898
   Body tapers toward narrow cylindrical neck. Pattern of leaf motif.  11 cms.

15  Vase  Intarsio pattern 3353  c.1900
   Bulbous body with everted fluted rim and two handles from rim to body.  8 cms.

16  Candlestick  Intarsio pattern 3113  1899
   Circular base with tapering body, double rim and single handle. Pattern of natural forms in browns.  15 cms.

17  Vase  Intarsio pattern 3003  1898
   Bulbous body with cylindrical neck and four handles from neck to body. Pattern of blue irises, Rd no. 330282.  22 cms.

18  Vase  Intarsio pattern 3021  1898
   Bulbous body with six handles from neck to body. Pattern of blue flowers on cream ground, Rd no. 330305.  13 cms.

19  Vase  Intarsio pattern 3044  1898
   Squat shape with two raised handles, shallow neck with flared rim. Pattern of purple sweet peas, Rd no. 330304.  12 cms.
20  Jug
Intarsio pattern 3020
1898
Spherical body, narrow neck and horizontal flanged rim with band handle.
Pattern of yellow and white flowers, Rd no. 330306. 15 cms.

21  Toilet set
Intarsio pattern 3266
1898
Jug with tapering body and long wide spout; circular bowl with two handles in rim. Pattern of storks against swirling green background, Rd no. 330299. Jug 33 cms, bowl dia. 42 cms.

22  Wall plate
Intarsio pattern 3066
1898
Circular with wide flat rim. Centre illustration of two classical ladies with lyre; border design of flower and leaf motif, Rd no. 330300. dia. 37 cms.

23  Umbrella stand
Intarsio pattern 3155
1898
Cylindrical shape with spreading foot. Pattern of storks flying upward into suns against coloured sky and ground. Rd no. 330299. 65 cms.

24  Advertising umbrella stand
Intarsio decoration
1899
Open shape with back section and two front supports for upper band, which reads 'The Foley China'. Panels of underglaze floral decoration against off-white background. Rd no. 336411. 71 cms.

25  Clock case
Intarsio pattern 3160
1899
Five-panel body with three 'gable' top. Highly decorated; two panels depict the figures of Day and Night, the central panel bears the motto 'Carpe Diem'. Rd no. 342574. 29 cms.

26  Clock case
Intarsio pattern 3115
1899
Rectangular shape with 'gabled' top. Centre panel depicts Old Father Time above the motto 'Time and Tide Wait for No Man'. Rd no. 337998. 25 cms.

27  Clock case
Urbato decoration
1899
Five-panel shape with three 'gable' top. Olive green body decorated in tube-lining with black cat's face, two mice, and the rhyme 'Hickory Dickory Dock'. 29 cms.
<table>
<thead>
<tr>
<th>No.</th>
<th>Item</th>
<th>Pattern</th>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>Jug</td>
<td>Urbato pattern 1020</td>
<td>1898</td>
<td>Spherical body, narrow neck and horizontal flanged rim with band handle. Flowers in sgraffito decoration with additional blue and green enamels. 13 cms.</td>
</tr>
<tr>
<td>29</td>
<td>Vase</td>
<td>Spano Lustra pattern 10009</td>
<td>1898</td>
<td>Shallow curved shape with wide neck and small foot. Leaves in sgraffito decoration with additional lustre glaze. 9 cms.</td>
</tr>
<tr>
<td>30</td>
<td>Vase</td>
<td>Spano Lustra pattern 10018</td>
<td>1898</td>
<td>Squat body with narrow neck and wide rim. Fruit and leaves in sgraffito decoration with additional lustre glaze. 14 cms.</td>
</tr>
<tr>
<td>31</td>
<td>Vase</td>
<td>Primitif pattern 11003</td>
<td>1898</td>
<td>Double bulbous body. Raised decoration of green leaf motif on dark brown background; heavy clear glaze. 16 cms.</td>
</tr>
<tr>
<td>32</td>
<td>Character teapot</td>
<td>Intarsio pattern 3373</td>
<td>Lord Salisbury</td>
<td>1900</td>
</tr>
<tr>
<td>33</td>
<td>Character teapot</td>
<td>Intarsio pattern 3356</td>
<td>Joseph Chamberlain</td>
<td>1900</td>
</tr>
<tr>
<td>34</td>
<td>Vase</td>
<td>Intarsio pattern 3467</td>
<td>c.1901</td>
<td>Body tapers towards top with two handles at neck. One panel depicts the figure of Hamlet, the other a view of Elsinore Castle. Bears the line 'Dost know this water-fly?'. 19 cms.</td>
</tr>
<tr>
<td>35</td>
<td>Jug</td>
<td>Intarsio pattern 3466</td>
<td>c.1901</td>
<td>Bulbous body with narrow neck and flared rim; handle at shoulder. Panels depict characters in Macbeth and Glamis Castle; bears the line 'Of all men else I have avoided thee'. 13 cms.</td>
</tr>
</tbody>
</table>
36 Vase
signed Walter Slater
c.1921
Body tapers slightly toward base; square
shoulder, wide neck and everted rim.
Deep blue background, Japanese scene in
gold and enamels, iridescent lustre glaze.
38 cms.

37 Spill vases
Vinta lustre
signed Walter Slater
c.1920
Square cross-section. Background shades
from cream to blue, vine motif in gold and
enamels, lustre glaze.
26 cms.

38 Spill vase
signed Walter Slater
c.1921
China body of square cross-section.
Background shades from crimson to deep
blue, butterfly motif in gold and enamels,
lustre glaze.
16 cms.

39 Vase
signed Walter Slater
c.1921
Hexagonal body with neck, tapering to
base. Background shades from light to
dark blue, butterfly motif in gold and enamels,
lustre glaze.
17 cms.

40 Vase
signed Walter Slater
c.1920
Cylindrical body with narrow neck. Back-
ground shades from light to dark sea-green,
fish motif in white, lustre glaze; decora-
tion no. 8306.
16 cms.

41 Bowl
c.1920
Octagonal shape tapering to small foot.
Sea-green background, gold fish motif,
lustre glaze.
dia. 10 cms.

42 Ashtray
c.1923
Circular shape with inturned rim. Centre
decorated with fruit and leaf motif
against orange background, lustre glaze.
dia. 11 cms.

43 Candleholder no. 616
Intarsio pattern 3632
1911
Wide base with handle from one edge
attached horizontally to short holder.
Base decorated with scene of day and
night; handle inscribed 'Good Night'.
Rd no. 579490.
17 x 19 cms.

44 Vase
Intarsio pattern 3626
1911
Circular waisted vase with three curving
handles from rim to base. Persian-style
decoration in greens, brown, pink, blue.
15 cms.
<table>
<thead>
<tr>
<th>45</th>
<th>Vase</th>
<th>Intarsio pattern 3634</th>
<th>1911</th>
<th>Body tapers slightly toward base; square shoulder, wide neck and everted rim. Persian style decoration. 27 cms.</th>
</tr>
</thead>
<tbody>
<tr>
<td>46</td>
<td>Vase</td>
<td>Intarsio pattern 3562</td>
<td>1911</td>
<td>Cylindrical body with curved shoulder, narrow neck and everted rim. Small flower motif borders, abstract motif in deep red. 23 cms.</td>
</tr>
<tr>
<td>47</td>
<td>Vase</td>
<td>Intarsio pattern 3540</td>
<td>1910</td>
<td>Cylindrical body with square shoulder, narrow neck and everted rim. Persian style decoration with fan-leaf motif. 18 cms.</td>
</tr>
<tr>
<td>48</td>
<td>Vase</td>
<td>Intarsio pattern 3574</td>
<td>1911</td>
<td>Body tapers toward bulbous base; two handles. Persian-influenced decoration with fan-leaf motif. 10 cms.</td>
</tr>
<tr>
<td>49</td>
<td>Vase</td>
<td>Intarsio pattern 3555</td>
<td>1911</td>
<td>Slightly bulbous body, no neck, and plain rim. Abstract foliate design in pinks on deep-coloured background. 11 cms.</td>
</tr>
<tr>
<td>50</td>
<td>Vase</td>
<td>Intarsio pattern 3705</td>
<td>c.1915</td>
<td>Squat body with tall cylindrical neck, plain rim. Decoration of middle-eastern influence. 18 cms.</td>
</tr>
<tr>
<td>51</td>
<td>Vase no. 579</td>
<td>Intarsio pattern 3646</td>
<td>1912</td>
<td>Bulbous body with bulbous neck and slightly flared rim. Decoration in green, blue, cream and brown. 11 cms.</td>
</tr>
<tr>
<td>52</td>
<td>Part coffee set</td>
<td>Queen Anne shape</td>
<td>Pattern no. 11561</td>
<td>Octagonal panelled shape, Rd no. 723404. Blue Iris pattern in black transfer print with enamelling. 11 cms.</td>
</tr>
<tr>
<td>53</td>
<td>China advertising figure</td>
<td>'The Shelley Girl'</td>
<td>c.1925</td>
<td>A lady in 1920s attire - paisley dress, black cloche hat and white fox fur - holding a teacup, seated on a pedestal bearing the Shelley trademark. 30 cms.</td>
</tr>
</tbody>
</table>
54 Part teaset
Queen Anne shape
Pattern no. 11561
1927
Blue Iris pattern in print and enamel style of decoration.

55 Part teaset (large teapot)
Queen Anne shape
Pattern no. 11651
1929
Crabtree pattern, a lithographic decoration.

56 Morning set
Queen Anne shape
Pattern no. 11497
1926
Daisy pattern in red; black print with enamelling. Set includes hot-water jug.

57 Coffee pot, large plate
Queen Anne shape
Pattern no. 11606
1928
Archway of Roses pattern by Eric Slater; print and enamel.

58 Teacup and saucer
Queen Anne shape
Pattern no. 11575
1927
Leafy tree motif in black print, some enamelling.

59 Teacup and saucer
Tall Queen Anne shape
Pattern no. 11691
1929
Sunset pattern in black print with red sun and flowers in enamel.

60 Morning set
Queen Anne shape
Pattern no. 11678
1929
Sunset and Tall Trees pattern; print and enamel.

61 Coffee cup and saucer
Queen Anne shape
Pattern no. 11632
1928
Pattern in black print features a plum motif enamelled in red.

62 Teacup and saucer
Queen Anne shape
Pattern no. 11562
1927
Pattern in black print with bunch of fruits and cross-hatched border.
Teacup, saucer and plate commemorating Queen Victoria's Golden Jubilee, 1887
Pattern Rd no. 64761 (no other backstamp) in print and enamels features Royal Standard and branch.

Plate, scalloped shape commemorating Queen Victoria's Diamond Jubilee, 1897
Shape Rd no. 115510. Pattern shows Royal Standard flanked by lion and unicorn, Rd no. 290929. dia. 18 cms.

Mug commemorating King George V's coronation, 1911
Cylindrical shape. Decoration shows King George and Queen Mary separated by Union Jacks; crown and trumpet motif inside. 8 cms.

Bon-bon dish commemorating King George V's coronation, 1911
Dainty White shape, fluted sides. Decoration shows Royal Standard flanked by ladies in classical style. dia. 14 cms.

Cigar box commemorating King George V's coronation, 1911
Rectangular shape, spreading toward base. Decoration as previous item with crown and trumpet motif on lid. 10 cms.

Teacup, saucer and plate commemorating the planned coronation of King Edward VII, 1937
Oxford shape cup, tapering toward base, oval ring handle. Lithographic decoration shows portrait of King Edward VII surrounded by Union Jacks.

Miniature top hat c.1908
This example bears the crest of Ripon. 8 cms.

Miniature no. 320 Bathing machine c.1920
Bears the motto 'Morning Dip 7 am' and the crest of Torquay. 7 cms.

Miniature no. 330 Field ambulance
This example bears the crest of 'Butter of Pitlochry'. 6½ cms.

Souvenir of Rufus Stone c.1912
Prism shape. Bears the crest of Lyndhurst, Hants, and the legend of the Rufus Stone. 10 cms.
73 Vase no. 800
Moresque pattern no. 8319
1919
Slightly tapering body, wide neck and
flared rim. Pattern features purple and
orange panels, abstract motif and mother-
of-pearl glaze, Rd no. 673708. 17 cms.

74 Vase no. 784
Roself pattern no. 8504
c.1925
Slightly tapering body, plain rim. Grey
background leaves white stencilled shape
of a rose tinted in pink and green. 13 cms.

75 Match striker for White
Horse Whisky
c.1912
Squat circular shape with central section
for matches. Blue snakeskin transfer
decoration, Rd no. 384295, with 'White
Horse' and motif. dia. 11 cms

76 Ashtray for White Horse
Whisky
c.1912
Shape is that of a horseshoe, with stand
for matchbox at the base. Blue snakeskin
decoration. 12½ x 11 cms.

77 Jug for Black & White
Whisky
c.1930
Traditional 'Royale' shape. Black and
white chequered border, transfer decora-
tion of two Scottish Terriers. 12 cms.

78 Ashtray for Black & White
Whisky
c.1930
Square shape with indents in rim at each
corner. Transfer decoration of black and
white chequerboard. dia. 12 cms.

79 Jug for Bulloch Lade
Whisky
c.1934
Traditional 'Royale' shape. Brown, blue
and green drip glaze; 'Gold Label Bulloch
Lade Scotch Whisky' at rim. 10 cms.

80 Ashtray for Arcadia
Fruit Crushes
c.1925
Circular shape with three indents in rim.
Black transfer print with enamelling de-
picts a boy with straw in lemons. dia. 12 cms.

81 Jelly mould
Ritz shape
Curved protruding panels round basic
oval shape. 12½ cms.

82 Jelly mould
French shape
Curved top, straight sides extending
shape to nearly square base. 11 cms.
Jelly mould

Star shape

Tapering angular shape of complex star cross-section.

15½ cms.

Acanthus shape

Panels of overlapping leaf shapes.

13½ cms.

Queens shape

Panels of scroll-like curves to plain circular base.

12 cms.

Savoy shape

Straight ribbing in two layers at sides; top has a ring of florets and centre indentation for cream.

7½ cms.

Westminster shape

Leaf shapes on outside; rounded 'turrets' form top of ring.

dia. 14 x 6 cms.

Victoria shape

Low rounded ring shape.

dia. 18 x 5 cms

Cecil shape

Open ring mould; as Savoy but with no centre.

6 cms.

Round ornamental shape

Curved protruding panels round basic circular shape; domed top.

6½ cms.

Queens shape

Panels of scroll-like curves to plain circular base.

6 cms.

Star shape

Tapering angular shape of complex star cross-section.

6 cms.

Teaset, 'Animal series'

Mabel Lucie Attwell

1930

Teapot as a duck, milk jug as a rabbit, sugar bowl as a chick; all dressed as sailors.

Pot 17 cms.

Plate

c. 1910

Print and enamel decoration shows Little Boy Blue, Rd no. 397891 (1902; possibly by F Rhead).

dia. 15 cms.
<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
<th>Artist</th>
<th>Year</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>95</td>
<td>Chamber pot</td>
<td>Mabel Lucie Attwell</td>
<td></td>
<td>Decoration shows 'Boo Boos' parachuting from an aeroplane; yellow band at rim. dia. 16 x 9 cms.</td>
</tr>
<tr>
<td>96</td>
<td>Baby's feeding plate</td>
<td>Mabel Lucie Attwell 1926</td>
<td></td>
<td>Round shape with heavily rimmed sides. Shows donkey, cart and 'Boo Boos' with rhyme, Rd no. 721564. dia. 21 cms.</td>
</tr>
<tr>
<td>97</td>
<td>Teaset</td>
<td>Mabel Lucie Attwell 1926</td>
<td></td>
<td>Teapot as mushroom house, sugar bowl as toadstool, milk jug as 'Boo Boo' - a pixie in green, Rd no. 724421, and hot-water jug.</td>
</tr>
<tr>
<td>98</td>
<td>Bread and butter plate</td>
<td>Mabel Lucie Attwell c.1930</td>
<td></td>
<td>Square shape with triangular handles. Shows house visited by 'Boo Boos', with rhyme. dia. 25 cms.</td>
</tr>
<tr>
<td>99</td>
<td>'Sleepyhead' nightlight</td>
<td>Mabel Lucie Attwell 1936</td>
<td></td>
<td>As a yawning 'Boo Boo' standing beside a toadstool containing lamp. 20½ cms.</td>
</tr>
<tr>
<td>100</td>
<td>Teaset, bone china</td>
<td>Hilda Cowham 1928</td>
<td></td>
<td>Teapot as bathing tent, sugar bowl as seaside pail, milk jug as shell; all decorated with various figures of children. Pot 16 cms.</td>
</tr>
<tr>
<td>101</td>
<td>Mug, bone china</td>
<td>Mabel Lucie Attwell c.1930</td>
<td></td>
<td>Tall, slightly tapering shape. Decoration shows 'Boo Boos' on a see-saw; with rhyme. 10 cms.</td>
</tr>
<tr>
<td>102</td>
<td>Plate</td>
<td>Mabel Lucie Attwell c.1930</td>
<td></td>
<td>Circular shape. Decoration shows gipsy caravan and various characters; with rhyme. dia. 18 cms.</td>
</tr>
<tr>
<td>103</td>
<td>'Golfer Boy'</td>
<td>Mabel Lucie Attwell c.1938</td>
<td></td>
<td>Statuette of boy in green sweater and brown 'plus fours' trousers, carrying golf bag. 15 cms.</td>
</tr>
<tr>
<td>104</td>
<td>'The Toddler'</td>
<td>Mabel Lucie Attwell c.1938</td>
<td></td>
<td>Statuette of small girl in patterned dress, a doll hanging from the left hand; no. LA 1. 15 cms.</td>
</tr>
<tr>
<td>Item</td>
<td>Description</td>
<td>Maker</td>
<td>Date</td>
<td>Height</td>
</tr>
<tr>
<td>------</td>
<td>-------------</td>
<td>-------</td>
<td>------</td>
<td>--------</td>
</tr>
<tr>
<td>105</td>
<td>'Diddlums' Statuette of small boy in blue bathing suit with low-slung back; no. LA 15.</td>
<td>Mabel Lucie Attwell</td>
<td>c.1938</td>
<td>15 cms.</td>
</tr>
<tr>
<td>106</td>
<td>'I's goin' tata' Statuette of small girl in red dress, carrying doll in one hand and teddy bear in the other; no. LA 18.</td>
<td>Mabel Lucie Attwell</td>
<td>c.1938</td>
<td>15 cms.</td>
</tr>
<tr>
<td>107</td>
<td>'Gardener's Boy' Statuette of a boy in blue dungarees, carrying a basket of flowers; no. LA 22.</td>
<td>Mabel Lucie Attwell</td>
<td>c.1950</td>
<td>15 cms.</td>
</tr>
<tr>
<td>110</td>
<td>'Boo boo' on rabbit Miniature of a pixie holding on to a rabbit with its front feet on a mushroom.</td>
<td>Mabel Lucie Attwell</td>
<td>c.1950</td>
<td>6½ cms.</td>
</tr>
<tr>
<td>111</td>
<td>'Boo boo' on duck Miniature of a pixie sitting on a duck's back and holding reins to the animal's neck.</td>
<td>Mabel Lucie Attwell</td>
<td>c.1950</td>
<td>6½ cms.</td>
</tr>
<tr>
<td>112</td>
<td>'Boo boo' on mushroom Miniature of a pixie with wings, sitting on top of a mushroom; no. LA 33.</td>
<td>Mabel Lucie Attwell</td>
<td>c.1950</td>
<td>7½ cms.</td>
</tr>
<tr>
<td>113</td>
<td>Advertising umbrella stand Shape as item 24. Blue background colour with white bordering; inscribed 'Shelley China' on upper band and 'Potters to the world' below with the Shelley trademark.</td>
<td></td>
<td>c.1926</td>
<td>71 cms.</td>
</tr>
<tr>
<td>114</td>
<td>Part teaset Inverted conical shapes with solid triangular handles to teacup and milk jug; Rd no. 756533. Buff print, yellow and black enamelling.</td>
<td></td>
<td>Vogue shape Sunray pattern 11742 1930</td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td>Description</td>
<td>Shape</td>
<td>Pattern No.</td>
<td>Year</td>
</tr>
<tr>
<td>------</td>
<td>-------------</td>
<td>-------</td>
<td>-------------</td>
<td>------</td>
</tr>
<tr>
<td>115</td>
<td>Part teaset</td>
<td>Vogue</td>
<td>11743</td>
<td>1930</td>
</tr>
<tr>
<td>116</td>
<td>Part tea set</td>
<td>Vogue</td>
<td>11785</td>
<td>1930</td>
</tr>
<tr>
<td>117</td>
<td>Teacup and saucer</td>
<td>Vogue</td>
<td>11740</td>
<td>1930</td>
</tr>
<tr>
<td>118</td>
<td>Teacup and saucer</td>
<td>Vogue</td>
<td>11772</td>
<td>1930</td>
</tr>
<tr>
<td>119</td>
<td>Part dinner service in earthenware</td>
<td>Vogue</td>
<td>11792</td>
<td>1930</td>
</tr>
<tr>
<td>120</td>
<td>Part teaset</td>
<td>Mode</td>
<td>11758</td>
<td>1930</td>
</tr>
<tr>
<td>121</td>
<td>Part coffee set</td>
<td>Mode</td>
<td>11791</td>
<td>1930</td>
</tr>
<tr>
<td>122</td>
<td>Part coffee set</td>
<td>Mode</td>
<td>11755</td>
<td>1930</td>
</tr>
<tr>
<td>123</td>
<td>'Tea for two' set</td>
<td>Eve</td>
<td>12293</td>
<td>1934</td>
</tr>
</tbody>
</table>
124  Teacup and saucer  
Eve shape  
Pattern no. 11754  
1932  
Solid yellow enamelled exterior, solid gold interior and handle.

125  Teapot  
Eve shape  
Pattern no 12572  
1936  
Panel motif of line-drawn flowers in black, enamels in yellow; yellow band, foot, and handle.

126  Teacup and saucer  
Eve shape  
Pattern no. 11785  
1932  
Black print of overlapping rectangles, enamels in green, black, and silver.

127  Coffee cup and saucer  
Mode shape  
Pattern no. 11786  
1930  
Black print of overlapping rectangles, enamels in red, black, and silver.

128  Coffee cup and saucer  
Mode shape  
Sunray pattern 11747  
1930  
Print in gold, enamels in blue and green.

129  Coffee cup and saucer  
Mode shape  
Pattern no 11754  
1930  
Solid green enamelled exterior, solid gold interior and centre to handle.

130  Part coffee set in bone china  
Part dinner service in earthenware  
Regent shape  
Pattern no. 12128  
1933  
Shape tapers in a curve towards base, with circular ring handles; Rd no. 781613. Pattern includes yellow band and grey border, with motif of yellow and black rectangle in partial band of grey.

131  Cylindrical lampbase  
Part teaset  
Regent shape  
Pattern no. 12294  
1934  
Branch and flower motif enamelled in green and greys, with green and grey bands.

132  Teaset  
Regent shape  
Pattern no. 12190  
1933  
'Yellow phlox' pattern in brown print with yellow, orange, and green enamelling
<table>
<thead>
<tr>
<th>No.</th>
<th>Item Description</th>
<th>Pattern</th>
<th>Color Scheme</th>
<th>Shape</th>
<th>Diameter/Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>133</td>
<td>Part tea set</td>
<td>Regent</td>
<td>Print of grey partial bands; red enamelled handles, rim, and line.</td>
<td>1933</td>
<td></td>
</tr>
<tr>
<td>134</td>
<td>'Tea for two' set</td>
<td>Regent</td>
<td>Print of green graduated blocks, black enamelled handles, silver line and rim.</td>
<td>1933</td>
<td></td>
</tr>
<tr>
<td>135</td>
<td>Part coffee set</td>
<td>Regent</td>
<td>Polka dot pattern in brown print with orange enamelling.</td>
<td>1933</td>
<td></td>
</tr>
<tr>
<td>137</td>
<td>Charger</td>
<td>Harmony</td>
<td>As previous item but with blue, brown, and yellow 'spot drip' glaze.</td>
<td>c.1934</td>
<td>dia. 36 cms.</td>
</tr>
<tr>
<td>138</td>
<td>Plate</td>
<td>Harmony</td>
<td>Circular shape. Green, grey, and orange drip glaze radiating from centre.</td>
<td>c.1934</td>
<td>dia. 23½ cms.</td>
</tr>
<tr>
<td>139</td>
<td>Spill vase</td>
<td>Harmony</td>
<td>Cylindrical body with flared rim. Grey, green, and orange drip glaze.</td>
<td>c.1934</td>
<td>25 cms.</td>
</tr>
<tr>
<td>140</td>
<td>Pot pourri</td>
<td>Harmony</td>
<td>Ginger jar shape, with perforations in lid. Brown, yellow, and green drip glaze.</td>
<td>c.1934</td>
<td>12 cms.</td>
</tr>
<tr>
<td>141</td>
<td>Vase no. 977</td>
<td>Harmony</td>
<td>Bell-shaped body with foot. Grey, blue, and yellow drip glaze.</td>
<td>c.1934</td>
<td>15 cms.</td>
</tr>
<tr>
<td>142</td>
<td>Vase no. 926</td>
<td>Harmony</td>
<td>Truncated conical body with wide foot. Grey, orange, and green drip glaze.</td>
<td>1932</td>
<td>20 cms.</td>
</tr>
<tr>
<td>143</td>
<td>Vase no. 937</td>
<td>Harmony</td>
<td>Circular with concave sides. Grey, blue, and green drip glaze.</td>
<td>c.1933</td>
<td>15 cms.</td>
</tr>
<tr>
<td>#:144</td>
<td><strong>Comport</strong>&lt;br&gt;Harmony ware&lt;br&gt;c.1935</td>
<td>Circular shape on pedestal with flared foot. Green and orange drip glaze.</td>
<td>dia. 18 cms.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>#:145</td>
<td><strong>Vase no. 929</strong>&lt;br&gt;Harmony ware&lt;br&gt;1932</td>
<td>Squat, truncated conical body, sloping inward toward base. Green, grey, and yellow drip glaze.</td>
<td>12½ cms.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>#:146</td>
<td><strong>Vase no. 936</strong>&lt;br&gt;Harmony ware&lt;br&gt;c.1933</td>
<td>Inverted conical body with flared foot. Grey, blue, and yellow drip glaze.</td>
<td>16 cms.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>#:147</td>
<td><strong>Vase no. 933</strong>&lt;br&gt;Harmony ware&lt;br&gt;c.1933</td>
<td>Circular body with convex sides and plain rim. Grey, orange, yellow, and green drip glaze.</td>
<td>14½ cms.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>#:148</td>
<td><strong>Floating flower bowl</strong>&lt;br&gt;Harmony ware&lt;br&gt;c.1933</td>
<td>Circular shape with gently sloping curved sides. Banded in shades of blue and grey. with swirl-type decoration at centre.</td>
<td>dia. 26 cms.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>#:149</td>
<td><strong>Vase no 928</strong>&lt;br&gt;Harmony ware&lt;br&gt;1932</td>
<td>Inward sloping sides with bulbous base. Orange, grey, and yellow drip glaze.</td>
<td>20½ cms.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>#:150</td>
<td><strong>Part coffee set, bone china</strong>&lt;br&gt;Eve shape&lt;br&gt;Pattern no. 12084</td>
<td>Conical shapes with open triangular handles. Blue, green, and mauve drip glaze; interiors in a pale green wash.</td>
<td>Pot 18 cms.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>#:151</td>
<td><strong>Part teaset, bone china</strong>&lt;br&gt;Eve shape&lt;br&gt;Pattern no. 12083</td>
<td>Conical shapes with open triangular handles. Grey and orange drip glaze; interiors in a pale green wash.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#:152</td>
<td><strong>Ashtray</strong>&lt;br&gt;Harmony ware&lt;br&gt;c.1934</td>
<td>Square shape with tall sides and indentations at each corner. Green and blue drip glaze.</td>
<td>dia. 7 cms.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>#:153</td>
<td><strong>Butter dish and cover</strong>&lt;br&gt;Harmony ware&lt;br&gt;c.1934</td>
<td>Square shape; small handle on lid, indentation in base to fit cover. Green and orange drip glaze.</td>
<td>dia. 10 cms.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Description</td>
<td>Artist</td>
<td>Date</td>
<td>Details</td>
<td></td>
</tr>
<tr>
<td>-----</td>
<td>-------------</td>
<td>--------</td>
<td>------</td>
<td>---------</td>
<td></td>
</tr>
<tr>
<td>154</td>
<td>Bowl</td>
<td>Harmony ware</td>
<td>c.1934</td>
<td>Octagonal shape, tapering to small foot. Green and orange drip glaze. Dia. 10 cms.</td>
<td></td>
</tr>
<tr>
<td>155</td>
<td>Hot chocolate horn and lid/saucer</td>
<td>Harmony ware</td>
<td>c.1934</td>
<td>Tapering sides, no handle, flanged lid. Banded decoration in brown, yellow, and orange glazes, with cross-hatching at rim. 10½ cms.</td>
<td></td>
</tr>
<tr>
<td>156</td>
<td>Honey pot in metal stand</td>
<td>Harmony ware</td>
<td>c.1934</td>
<td>'Melon' shape with stalk knob to lid. Black, green, and grey banded decoration. 9½ cms.</td>
<td></td>
</tr>
<tr>
<td>157</td>
<td>Biscuit jar</td>
<td>Harmony ware</td>
<td>c.1937</td>
<td>Cylindrical ribbed body; circular ring handle to shallow lid. Brown and green drip glaze, pattern no. 8792/C. 15 cms.</td>
<td></td>
</tr>
<tr>
<td>158</td>
<td>Tankard in bone china Sgraffito groundlay by Eric Slater</td>
<td>c.1951</td>
<td>Circular shape with slightly concave sides; wide handle and small foot. Plum-coloured background, removed in part to leave a stylised leaf motif, highlighted in black. 11½ cms.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>159</td>
<td>Tankard in bone china Sgraffito groundlay by Eric Slater</td>
<td>c.1951</td>
<td>Shape as previous item. Red background, decorated by sgrafitto technique to leave a stylised leaf and branch motif in white, highlighted in black; gilding on handle and foot. 11½ cms.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>160</td>
<td>Tankard in bone china Sgraffito groundlay by Eric Slater</td>
<td>c.1951</td>
<td>Shape as previous item. Grey background, removed in parts to leave oval shapes for orange urn decorations, separated by vertical lines and black dots; gilding on foot. 11½ cms.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>161</td>
<td>Tankard in bone china Sgraffito groundlay by Eric Slater</td>
<td>c.1951</td>
<td>Shape as previous item. Plum background removed in parts to leave oval shapes for purple and red urns, blue vertical lines with black dots; blue band on foot. 11½ cms.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>