

# A CHINTZ PROJECT

**A COMPENDIUM  
OF CHINTZ PATTERNS  
USED ON  
SHELLEY AND WILEMAN WARES**

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## **INTRODUCTION**

In the Fall 2011 issue of the NSCC Magazine, the Editor published a letter I had sent about the development of a “Pocketbook of Chintz Used on Wileman and Shelley.” I was/am fascinated by the chintz patterns I had seen and wanted to learn more. I indicated I would take the project on during the course of 2012. As with most things you know just a bit about, you find there is lots to learn, and as you learn, you discover there are even more questions to answer than you first thought!!! I had originally hoped to create and publish a small booklet that year, but the gathering of information took more time than I expected, so I revised my publication date to 2013. That didn’t happen either but instead I decided to complete the full series of articles in the magazine before publishing a booklet. That has been accomplished, so I am pleased to share this with the members of all four of the Shelley clubs.

Of course, a lot has been written about Wileman and Shelley Chintz over the years. Each of the Club’s periodicals has featured stories a number of times, there’s a swatch of patterns (fan booklet) and related talk that John Barter of The Shelley Group developed at the turn of the century, and there is, of course, the beautiful Kelly Moran book published in 2000. But, it has been quite a while since an updated compilation of chintz has been developed, and there has been a lot learned in the last 15 years, mostly by the discovery of wares not previously seen.

So, this project was and is focused on the patterns, as is this booklet. The prior publications provide an excellent accounting of the history of chintz, as well as the history and details of Wileman and Shelley production .. and I encourage you to read them all.

I started the project by reading everything I could find on the subject, and this also served as a way to create a list of references, which has been updated and is provided at the end of this booklet. As I communicated with others, I learned of other prospective Chintzes, and who had pieces I might photograph or obtain photos from. I visited many collections around the Shelley world (and the physical world too!!) and took lots of photos; others sent me photos and information, and shared their thinking. I found many new and interesting wares, and as a result, new information. I compared what I found to the prior publications on the subject, finding almost all of the prior work still applicable, but also finding some that needed to be

(continued on the next page)

amended. That process continues and may never find a conclusion (I sure hope we collectors continue to uncover patterns and information not seen before!). I have even made some changes to my thinking since the last article was published just a few months ago.

My first thought on publication was to create a booklet that could be hand held, similar to some of the others created about Shelley/Wileman, and for which we all are thankful. I then realized two things: the size of the booklet would limit (or make difficult) seeing the patterns in fine detail and it would likely be very expensive to produce. So, I decided to publish an “e-Book” in a PDF file format. This will allow anyone with a computer, or access to one, to view the file with Adobe Reader (downloadable and free). With the PDF format, one can zoom in on a page/image, to see the detail, and I could ensure a single page for each chintz pattern. Last, with the “eBook” format, I could share the information at little or no cost to anyone in the four Clubs who would like it.

The eBook of “A Chintz Project” provides explanations of the information it contains, a listing of the what I consider the chintz patterns (to date), a page for each chintz pattern with info and photos, sections about other patterns considered, and an Appendix of all the articles published in the NSCC Magazine. The appendix is included since the articles contain some additional images for many of the chintz patterns.

This project could only be accomplished with the help, encouragement and support of my family and my Shelley friends. My great thanks to you all and I have chosen to publish your names on a page at the end of this booklet. I sure hope I did not forget anyone ..... please forgive me if I did.

And, don't forget ..... if you find anything new or have comments or have questions, just contact me at [pjporrazzo@gmail.com](mailto:pjporrazzo@gmail.com). This booklet can easily be updated and reissued. I hope you enjoy it.

With Warmest Regards, *Peter*

# A WORKING DEFINITION OF CHINTZ

After reading all the reference material I could find, I realized that for to do this project, I needed to come up with a comprehensive, workable definition of chintz, in the context of **Patterns** utilized. For me, the key is the **Pattern** and not the way it was specifically applied on the ware, and indeed, the patterns are what I tried to identify. So, based on a number of possibilities/choices from the research, here is what I am came up with:

## Applied To

Both **China** and **Earthenware** to be as comprehensive as possible (a theme that is repeated in my definition).

## Applied By

Both **Wileman** and **Shelley**, with the backstamp on the ware the determining factor. This then covers all the years the company was named for either family.

## Chintz Pattern

The pattern must be **Floral and Repetitive**. Almost all dictionary definitions of the word “chintz” include “cotton fabric, multi-colored, pattern of flowers,” with no mention of china. This was liberating in that it allows anyone writing about china patterns to define it as they see fit! For me, wares utilizing flower based patterns is the conventional wisdom, and I saw no reason to change that part of the definition. Repetition is also part of the usual thinking but I could not find a reference to how much or what kind of repetition. So, I chose not to be overly specific to start, recognizing that it will almost certainly be in the eye of the individual beholder. While the dictionaries say multi-colored, there are patterns used by Wileman that were applied monochromatically, which have been labeled chintz, and which I too, think should be called chintz. So, multi-colored is not part of my definition.

## Pattern Coverage on a Ware

For me, the pattern must **Cover a Fairly Large Portion of the Surface Area** on the ware, but this is indeed a judgement call. Clearly, if the pattern covers an entire plate or saucer or piece of earthenware then that pattern may be called chintz if it meets the other parts of the definition. But what if the pattern only covers the border of a plate, or part of a cup, or half of the earthenware? Wileman and Shelley certainly produced wares like that, without ever using the same pattern over the entire area of any ware. For me, a fair question in that case, is what would the pattern look like if applied over the entire surface area .... if I can mentally picture this, then I am inclined to call the pattern a chintz. But, some-

one else might come to a different answer. So, this too is a subjective element of the definition.

### **Evidence and Verification**

The pattern should have associated evidence, like a pattern number on a ware or be seen on more than one ware, and have a backstamp that is verified. A positive result for this project, to me, was to identify chintz patterns that have not been known/seen/considered before. It's easy to do so, when they are in the collection of a club member, and that member indicates the ware is a shape produced by Shelley or Wileman, has a valid backstamp, and sends photos. It is not as easy, when a purported new chintz example shows up on an internet auction site, and is won by an unidentified individual (and not by me!!!). I've observed this more than once, and though I downloaded the images supplied for the auctions, I have not included them as chintz patterns, and instead have included one in a chapter called "Mystery Chintz."

To summarize, the definition of chintz used for this booklet is:

- A Pattern, i.e. not a shape or a ware
- Applied to either china or earthenware
- Applied by either Wileman or Shelley
- Pattern is repetitive and floral, somewhat random
- Pattern can be either monochromatic or multi-colored.
- Pattern should be over a fairly large portion of the surface area of the ware.

With this definition, I went through all the references, magazines, newsletters, pictures sent to me by others, pics from our collection, and from visits to others' collections ... with the objective of identifying what patterns should be considered Chintz. In addition, if a pattern has been widely considered Chintz to date, then it will continue to be, even if it doesn't exactly meet all of the definition. Finally, if a pattern had the word chintz in its "official" name or described in the Pattern Books with the word chintz, by Shelley, then it too, whether it met the definition or not, would be called a chintz in this eBook.

I do not (nor do others I consulted) claim to be the "ultimate" authority on what is and what is not a chintz pattern. You may not agree with my thinking on some of the patterns in this publication. And, you may think some of the patterns in the Nearly Chintz section of this eBook, or perhaps others you have seen, belong on the chintz list. Please let me know ..... it seems to me to be a great opportunity to discuss and learn. The list can and probably will change at some time in the future!

# LIST OF CHINTZ PATTERNS—BY NUMBER

Assigned No.	Pattern Name	Approximate Introduction		Page No.
		Date		
1	Cashmere	1870		11
2	French	1870		12
3	Japan Oriental	1883		13
4	Japan Flowers	1884		14
5	Bramble	1885		15
6	Thistle	1885		16
7	Dolly Varden	1887		17
8	Shamrock	1887		18
9	Jungle Sheet	1889		19
10	Jungle Print	1891		20
11	Mosaic Daisy	1891		21
12	Foliage	1892		22
13	Snowdrops	1899		23
14	Star	1902		24
15	Cloisello	1913		25
16	Jacobeian Ware	1913		26
17	Teutons Large Rose	1913		27
18	Chinese Peony	1916		28
19	Swansea Lace	1916		29
20	Cactus Sheet	1917		30
21	Hankar	1917		31
22	Jacobeian	1917		32
23	Blue Dragon	1918		33
24	Grape & Rose	1918		34
25	Cloisonne	1920		35
26	Davies	1935		36
27	English	1935		37
28	Leaf and Stem	1937		38

# LIST OF CHINTZ PATTERNS—CONTINUED

Assigned No.	Pattern Name	Approximate Introduction	
		Date	Page No.
29	Rose, Pansy, Forget-Me-Not	1937	39
30	Flowers & Swirls	1938	40
31	Maytime	1938	41
32	Melody	1938	42
33	Ratauds Dense Floral	1938	43
34	Blue Pansy	1939	44
35	Blue/Green (Large) Daisy	1939	45
36	Ratauds New	1939	46
37	Rock Garden	1939	47
38	Countryside	1940	48
39	Horseshoe Chintz	1940	49
40	Marguerite	1940	50
41	Marigold	1940	51
42	Primrose	1940	52
43	Ratauds Floral	1940	53
44	Brown/Gold Daisy	1940	54
45	Summer Glory	1940	55
46	Harmony	1956	56
47	Briar Rose	1960	57
48	Paisley	1960	58
49	Bailey's Paisley	1961	59
50	Tapestry Rose	1961	60
51	Black	1963	61
52	Georgian	1963	62
53	Rose	1963	63
54	Rose Spray	1963	64
55	Bud Floral	1964	65
56	Floral Background	1960s	66

***NOTE: An Alphabetic Listing of the Chintz Patterns is provided in Appendix 1***

## THE INFORMATION PROVIDED FOR EACH CHINTZ PATTERN

Following this explanatory section, there is a page for each Chintz Pattern. The information/data provided has been extracted from the reference books and articles, as well as from the wares themselves. Much of the information from prior publications has been verified, though some of it has not. So, it is possible that a small portion of the information is not accurate, and if you should find something that is not, please let the author know. And, if you have additional information, please provide that as well. Here's an explanation of what each data element represents.

**Assigned Number:** this was given by the author as a means to easily sort the large volume of data. The numbers are roughly in order of the year the pattern was introduced.

**Origin of Name:** there are three possibilities—

Shelley or Wileman — either imprinted it on a backstamp or used it in advertising  
Pattern Book — either stated or derived from the description in the pattern book  
Researcher— created by a writer from their visual observation

**Other or Later Names:** either used by Shelley in a later issue of the same pattern (perhaps in a different style or colourway) or used by writers in their publications (see the references).

**Pattern Availability:** the availability of the lithograph, used by Shelley/Wileman, as produced by companies such as Bailey, Ratauds, Davies, etc.

Controlled —Shelley/Wileman had a design produced for their sole use

Uncontrolled—an open stock pattern, also available to other potteries

Not Known

**Decade of Introduction:** approximate decade of first use of the pattern on wares.

**Types of Wares:** China or Earthenware, or both.

**Colourways:** the number of known colourways, including descriptions.

**Cup Shapes:** the cup shapes on which the chintz pattern was applied. Cup shape names used are per the ASCC Pocket Book of Wileman & Shelley Cup Shapes.

**Pattern Numbers:** Shelley and Wileman assigned pattern numbers to both their china and earthenware. The pattern numbers are found in the various Pattern Books of the company, together with an illustration of the pattern and/or a description. Note that the pattern numbers provided for the chintz patterns could include “Bestware” numbers (highest quality wares), “Secondsware” numbers (after 1919, those were four digit numbers starting with the number 2), “Ideal China” numbers (starting at 051 and aimed for the Canadian market), and “Specials” numbers (three digit numbers on wares produced on order for individuals and organizations).

**Availability to Buy an Example:** this is an assessment by the author of the availability of an example of the pattern on a ware, for purchase. This means any example, not a specific type of cup shape or earthenware shape or a specific pattern number. It is primarily a representation of rarity but not necessarily the price or value of a ware. Some wares, even with a “plentiful” pattern could be quite rare. With that proviso, one should usually be able to find an example of a “plentiful” pattern at a lower cost than an example of a pattern that is “extremely limited.”

Plentiful—can easily find an example; almost always on eBay™

Generally Available—seen often but not all the time on eBay™

Limited—seen a few times a year on eBay™

Very Limited—seen , at most, once a year on eBay™

Extremely Limited—seen every few years, if at all, on eBay™

**Additional Information:** includes the kind of wares the pattern has been seen on, such as “cups, saucers, plates,” or “teaware” (trios and serving pieces) or “dinnerware.” If the pattern was registered in the U.K. by Shelley/Wileman, the RD Number will be provided. This element also includes other info as deemed interesting.

# ROSE, PANSY, FORGET-ME-NOT CHINTZ

Assigned Number: 29

Origin of Name: Pattern Book

Other or Later Names: None

Pattern Availability: Controlled

Decade of Introduction: 1930s

Types of Wares: China

Colourways: —multiple background colors including Pink, Green (more than one shade), Ivory and perhaps more.

Cup Shapes: Ely ; Gainsborough ; Kent ; Ripon

Pattern Numbers: 12609 ; 12610 ; 12612

Availability to Buy an Example: Limited

Additional Information: seen on teaware. This pattern is composed of Leaf & Stem Chintz overlaid with the three flowers that provide its name.

