

MALING

COLLECTORS' SOCIETY NEWSLETTER

Issue 4 September 1999

New light thrown on Charles J Miguet - *Maling mystery man*

Charles Joseph Miguet must be Maling's international man of mystery. Apart from his full name, his two Jesmond addresses and the fact that he was French, we know very little about this important early designer.

Just a few weeks ago a neighbour said to me: "You know that French artist you were asking people about in the Chronicle? Well, I've got four of his paintings. Would you like to see them?" Would I? I could not wait!



A few days later my neighbour rang and suggested I came round to his house to see them. We climbed almost to the top of the house until there on the wall were four wonderful watercolours that I could recognise immediately from his lithograph designs. Not surprisingly Roses, Orchids and Irises were a key element and then, flying over a few flowers, was his trademark dragonfly, just like you see on his Maling designs.

All were signed, but one was signed "C Miguet, 1910 Newcastle-on-Tyne." We know that Mr Toft arrived at the pottery in 1908 and we know that Miguet was living in Newcastle until 1916, so here at last is proof that he stayed working as an artist and maybe continued to design for the pottery too! What we still don't know is when he arrived at Malings.

Lithographs, or "Multiple coloured decorations, having the effect of painted designs" as Malings called them were introduced in 1896. The question is did Miguet work for Malings before that, or was he brought in especially to design lithographs?

SM.



The "trademark" dragonfly



Welcome to newsletter number 4 - a record 6,000 words about Maling this time. Thanks to those of you who are contributing. And, once again, a request to those of you who haven't written anything... please have a go! Every "lost" pattern number or vase shape is another bit of Maling history salvaged for posterity. Every anecdote helps to bring the hey-days of the pottery back to life.

A word of explanation to any members who may have been confused by the society's apparently erratic communication system (for which we apologise). For geographical

reasons - and to split the workload - letters are handled by Steven, while e-mails are handled by David. As the two of us live in different parts of the country, we try to communicate on a daily basis and swap the various messages we have received. It usually works, but...

Finally, a repeat request for members to notify us of changes of address, telephone number, etc. If you are one of the growing number of members with e-mail, please don't forget to let us know that address as well.

News of the 'Net

As the number of members with Internet access is growing, we will continue to provide a regular update on WWW-related matters.

Visitors to auction site eBay (<http://www.ebay.com/aw>) will no doubt have chuckled over the following description: "Staffordshire mug. Made by Maling, of Newcastle-on-Trent."

Things become less amusing when items are misrepresented (albeit usually as the result of an honest mistake on the vendor's part). In recent months the society has queried the authenticity of two pieces - one an obvious Ringtons fake - and has also intervened to correct other pieces of dubious information, particularly wrong dates on pieces. (A few years either way is understandable. But, when a 40s piece turns up as "Victorian Majolica", it's time to say something.)

On the other hand, a member writes: "Now that we live in the south there is little available in the local antique shops, and the 'Net has become a major source of new pieces and a means of seeing items I had not realised were Maling. To date, I have yet to be disappointed with my purchases through the Internet and have even made some new friends."

We are also happy to put our (limited!) computing knowledge at members' disposal. If you are experiencing any problems, feel free to drop us an e-mail or even a snail mail if things are going really badly. We can't guarantee to solve it, but we'll have a go. (And, if any members have a better knowledge of the technology, please get in touch and offer your services.)

This edition's top tip is addressed to those of you who write: "I've got the Internet connection and software, but I can't get to any websites." The answer is to type the URL - or "address" - you want (it will begin with <http://>) into the box which will probably be at top left of your screen. Then press the "Enter" key. That's the big inverted "L" shaped one at the right of the keyboard. (This may be obvious to experienced "surfers", but two members have needed help with this problem.)

Finally, we have added a guestbook to the society website. This will allow members to post messages and correspond with each other without having to go via a third party. We hope that members will find it useful.

The website is at:

<http://www.geocities.com/rodeodrive/6544/>



How little patriots paid for their pots

There is a special thrill when a piece of paper turns up to give an item "provenance" and associate it with the original owner. I was delighted recently to find a programme for the "Children's Coronation Day" held in Newcastle to mark the Coronation of King George V.

It came with the Maling drinking horn (unfortunately damaged) which had been presented to Winifred Marchwaite all those years ago. And what a lot poor Winifred had to sit through before receiving her gift!

The programme opens with a message from the Lord Mayor, Sir W H Stephenson. In it he notes: "I hope you will carefully preserve - not for their intrinsic value, but for their significance - what the kind forethought of the City Council has provided for you as Souvenirs of this important event in the history of the Great Empire to which we have the honour to belong".

The recipients were also urged to: "Be pure; be brave. You will thus lay the foundation of true patriotism and good citizenship, and be worthy

of, and command, the respect of your fellows".

The day's festivities got off on a truly patriotic note with prayers for the royal family, saluting the flag and the singing of the national anthem. Only then were the suitably awed children allowed to receive their commemorative beakers.

In the afternoon, at St James's Park, the children enjoyed (?) exhibitions of club swinging, folk dancing and physical exercises. Entertainment was provided by, amongst others: "The Millwards - in their great comedy knockabout act" and "Phono-Mimic - the human gramophone".

Oh yes, just in case anyone got too carried away, the day ended with the "March Past the Lord Mayor and Saluting of the Flag". Patriotic pot-holders, indeed! But ignore my heavy-handed humour. I can only be thankful that Miss Marchwaite kept her souvenir programme intact through all the years.

DH

The life of a pottery girl-4

Marion (Davies) Robinson continues her story of the factory in the late 40s

Months passed, and I settled down and got used to the routine of work. There were plenty of orders coming in and overtime if you wanted it, but only if you were sixteen years old or over. I found, at fourteen and fifteen, working piecework and a forty hour week, plus a six mile journey back and forwards to work, was enough for me.

The winter months were a nightmare. The melting snow caused the tramcars to run late and, when I got Newcastle, half the trolley buses were out of action. On those days it was quicker to walk the two miles along City Road. Most of the girls lived in the streets that surrounded the pottery, so the workforce was maintained. Only a few lived as far away as Consett, Holy Cross or Gateshead.

Mr Boulemier and the supervisor sympathised with us, so we didn't "get wrong" for being late, we just lost our 1/- good timekeeping bonus.

One day when I got to the pottery, the heating system had decided to pack in. Until the workmen got it fixed we tried to paint with our gloves and coats on, as we were all on piecework. No work, no pay.

Friday afternoon at 1 o'clock was the highlight of the week. It was payday! We never knew how much more than the flat 27/6d we would get. This was down to the team leader and to the amount of work we had done during the week. I would gingerly open the little brown packet with my name

and clock number on it. I pulled open the gummed-down flap, took out my pay slip, and sometimes found an extra 2/6d. What joy!

Not only was it payday, it was the afternoon when the decorating department had its weekly clean-up. The place was swept out, having first been sprinkled with water to stop the clouds of dust choking us. All the benches had their old paint-spattered newspapers changed. Glue and fat oil were put into clean beakers, tiles washed (turps and water colours were mixed on Monday mornings and covered with setters to keep the paints moist as we hadn't time to mix them every day).

When all this was done, we had a singsong - a sort of "Pottery Workers' Playtime", if you like. A choice of songs would be requested, depending on how much we had earned that week. The dulcet tones of my team leader would start with a wartime song called "Souvla Bay". It was so sad she had us nearly all in tears. Another girl sang "Little Grey Home in the West" and me, with my love of poems and epic monologues, recited everyone's favourite: "And her Golden Hair was hanging down her Back". Mr Boulemier, whose office was in the middle of the painting shop, made sure his door was firmly shut. I bet he dreaded Friday afternoons!

This, of course, wasn't the only source of entertainment. Some of it went on in the "canteen", where all the workers had their lunch break. This was a cold, old stone

building (now pulled down) with holes in the roof and meagre wooden benches and forms. Its one outstanding asset was an upright piano with yellowing ivory keys.

When the food - Spam sandwiches, leathery dried eggs, Mars bars in brown bread and crystallised ginger sandwiches (yuk!) brought by one of the lustrers - had been consumed, it was like Smoky Joe's Jazz Club. Boy, could we make this joint jump! Music belted out as jiving couples took to the floor, bopping to the latest hit. Most of the young lads played football outside, and some of the older girls lay in the long grass, laughing and planning their future.

It didn't end there because, at weekends, we all went to the Oxford, Old Assems' and the "Mem" at Wallsend, where Frank Woppett played the trumpet in the band. He was sick of us girls requesting him to play the haunting "St Louis Blues". He was as popular with us as Harry James was in America. All wonderful, fun-filled days.

But now I was sixteen, I left my childhood world behind me. I swapped my ankle socks for glamorous silk stockings, suspender belts, lipstick, panstick and "Evening in Paris" perfume; and discovered the pain of my first crush.

To be continued



A bargain ...but is it a "Snip"?

A New Zealand collector has contacted the society about this unmarked figure which he bought for a song. Is it a "Snip" modelled by Norman Carling?

Steven writes: It is very similar to Maling's own model. I have here Norman Carling's original clay model. Your example is identical, except for the tail and the head, which have some differences. The glaze certainly looks like a Maling one. It is possible that, if it went into production, some changes might be made but, without seeing it in person, it is hard to get a "feel" for it. For the moment I will reserve judgement! But it looks 90% positive.



This is a typical Maling puzzler, a wonderful design of flying fish from Miguet, but no pattern number to place it in order.



And here is another typical problem. Kindly, Maling have included the name of this design, which is "Leaf", but they have not included a pattern number, so we can't tell if it is a Toft or a Wright design and we don't know if it's early or late. My suspicions say Wright, but a pattern number would confirm this!



Pattern discoveries pose some problems

The society's pattern number database has recorded 452 patterns since we began last year. That only leaves 15,548 left to discover, so "new" pattern numbers are still welcome.

It's infuriating to see a new pattern only to find it has no number on the base, or to find a printed name, but no number! The photographs illustrate some of the problems we face in rediscovering this lost information.

Shape numbers are proving harder to find. We have just over a third of the shape numbers recorded, but new ones are proving elusive. I suppose it stands to reason that the more commonly used shapes will turn up first and the ones that were not as popular will be harder to find. As with pattern numbers, Maling had a habit of not always numbering vases.

Another problem has been encountered. The Maling paintresses did not always put the correct number on the base. Common mistakes are mixing up 3001 which is "Aquatic on Indian blue" with 3196 "Aquatic on plum waved ground". The more numbers we discover, the more we will know exactly what the number should be. At the moment number 3001 looks like the first design in the "New lustre art ware" launched in 1924 but, as there are 90 numbers missing between 2911 (Hong Kong on purple ground) and 3001, there might be an earlier lustre design awaiting discovery.

So keep sending the photographs - it's our most important project and needs your help!

SM



Moss (far left) and Old Hylton (left) pose a further problem. I have noticed how items with these grounds will have these names printed on the bottom, even if the main pattern has a different name. A typical example is the Japonica pattern. Many items I have seen in this have the name "Old Hylton" on the base, but this refers ONLY to the background design. The same is to be said of Moss, and I suspect more examples will come to light.

Canada yields up more treasures

If the Greeks want the Elgin Marbles back, then England wants its Maling!

Member Barbara Mills is doing her bit, and writes:

It was with great interest that I read in the last two newsletters about people buying Maling in Canada, since Vancouver Island was the destination for my holiday this year.

We got information on the antique shops in the locality and decided to go on a Maling hunt within a 10 mile radius of our home base. After spending all day looking in various shops we were beginning to feel a bit despondent but, on our way home, we stopped off at our last planned shop in a small place called Chemanius. There in a

display cabinet was an unmistakable piece, a hexagonal fruit bowl, labelled as Maling and priced at Can \$75. With my heart beating faster I asked to look at it and found pattern no.3896 and the piece in near perfect condition -. A price of \$65 (£27.50) was agreed upon and I went out of the shop very pleased with my buy.

I wasn't sure of the pattern but had seen it before and since I didn't take my "Trademark of Excellence" my next job was to e-mail David at the society to ask him what the pattern was; he told me it was Lucerne.

The second piece was purchased at an

Antiques Fair where I searched up and down the tables for Maling. I spied a Windmill Plaque and started talking to the dealer about it. I again haggled the price down as there was some damage on it and a deal was done. More chat whilst the plate was being wrapped and it turned out that not only was the dealer originally from Newcastle he was actually a Maling Collectors' Society Member! (Hello - remember me?)

The last piece was found in a small Antique shop in Duncan on a plate rack hidden behind another plate. It was my husband who recognised the Maling green at first and after lifting the plate down we found an Anemone Plaque which although badly crazed was still a bargain at \$40 (£17).

This just goes to show that, despite the rise in popularity of Maling, bargains are still to be found and wherever you are in the world you are sure to meet another society member!

Many readers will know that the brilliant colours of Maling wares were achieved by the use of radioactive elements - cobalt blue, uranium orange, etc. Under normal circumstances, these pigments present no danger. However, the Millennium Bug may give collectors cause for concern.

It was fortunate that, as these potentially hazardous elements were coming into use in the potteries, the electricity distribution system was also being developed. These power lines now criss-cross the UK (and other countries) and the electro-magnetic charge which they generate provides, in effect, a containment field, which prevents any unwanted accidents such as the spontaneous combustion of pots.

Millennium Bug may be a threat

However, if the worst predictions come true and the National Grid suffers a partial or total collapse as a result of computer problems on December 31st, 1999, the protection it provides will instantly disappear - either locally or nationally. Under these

circumstances, should the power remain off for a long period of time, the radioactive pigments in your Maling may begin to decay and may, in extreme circumstances, enter a state of irreversible nuclear fission.

In the event of such an emergency, you are advised by the society to take the following precautions:

- 1 Under no circumstances should you move, touch or even approach your valuable items of Maling. Look to your own safety.
- 2 Run a bath of cold water and lie in it, fully clothed and with a paper bag over your head, until the power supply is restored.
- 3 Find a towel, dry yourself, and write a sensible article for the next newsletter.

A little piece of history *(or is that a history of little pieces?)*



This might just look like an ordinary example of an "Octo" fruit plate in pattern number 3948, but there is much more to it than first meets the eye. The back of this plate is inscribed "B M SCOTT 1928", unusual enough in itself, but here for once we know who B M Scott was and why her name is on the back of this Maling plate.

Barbara Mary Scott was a journalist on the Newcastle Journal. She wrote a column called "In the Home" from the 1920s until the early 1930s. During October 1928 a staff outing was organised to the Ford "B" pottery. After they had been shown around the factory, Fred Maling said to each of the ladies that they could choose anything they liked to be inscribed with their name. Malings would decorate and fire it and, if they came back the following week, they would receive it as a gift!

Just about everyone choose something small,

such as a plate or a tea cup and saucer, but one woman, who was disliked in the office, as she was a bit greedy and rather "fast", asked for a full tea service.

The following week the ladies arrived at the pottery and, true to Fred Maling's word, there were all the chosen items beautifully decorated and fired. Even the greedy woman's tea set was there. Just as well as she had brought along a suitcase to pack it into!

Everyone packed away their modest gifts and left. The greedy woman was walking ahead of everyone (as she usually did, thinking she was superior) when one of her stiletto heels caught in a cobble and over she went. The clasp on the suitcase burst and china went everywhere. Her tea set was nothing but broken pieces in the dust. Too proud to ask for another one she was the only person in the group to leave without a memento of the visit!

AUDREY OR PAT?

We have known for some time that X1 was the mark of Pat Hails, a paintress working from 1956-1963, but new information received via the society's website confuses this!

A lady contacted us to say that her aunt was a Maling paintress whose mark was X1. She was called Audrey Dunn and worked from 1951 until 1956. This confuses things a bit as we now have one mark used by two people. Thankfully Maling introduced a new mark in 1956, which shows the castle in "3D", as opposed to the flat version. Therefore only pieces with this later mark should be attributed to Pat Hails, whilst earlier marked examples are now attributed to Audrey Dunn.

Society matters

As mentioned in the last newsletter, subscriptions for those of you who joined in 1998 will be renewable in December. We will be sending out reminders in due course.

We hope that you are getting what you want from the society and that you will continue to support it. (And, if you aren't getting what you want, tell us why! If we can do anything about it, we will.)

If you feel you have had value from the society during the past year, please tell any of your friends who collect Maling. Without a greatly increased membership, the costs of a colour newsletter are beyond us. And who wouldn't have liked to see the pictures on the opposite page in colour?

The Keiller Connection

By W M Mathew

Maling's largest and most famous customer in Victorian times was James Keiller & Son, confectioners of Dundee. Keiller's ranked as Britain's biggest sweet-makers until the 1880s, but their particular celebrity lay in their introduction of marmalade as a commercial commodity around 1800 and their bold market leadership in this immensely popular product, at home and abroad, for virtually the entire century ahead.

From an early date, Keiller's used Maling's as providers of white pots for their marmalade. Not all the preserve was sold in earthenware, much going to market in glass jars and tin cans, but it was the white crock that came to provide the main tangible symbol of the great Dundonian enterprise. The original idea for the pot, however, was neither Maling's nor Keiller's, being attributable to Warburton of Carr's Hill Pottery near Gateshead, who made the innovation around the middle of the eighteenth century.

There is no exact record of the commencement of dealings between the potters and the marmalade-makers. "Trademark of Excellence" recounts a story about two Keiller sisters meeting a member of the Maling family at some unknown date, and placing orders for pots. This accords with the fact that women were very prominent in the Keiller business in its early years.

James Keiller was only 25 when the firm was founded around 1800, and the initial driving force in the enterprise was his mother Janet, who survived until 1811. His married sister, Agnes Wedderspoon, was also a very active participant, to the extent that the firm was known as "Wedderspoon & Keiller's" for a time at the beginning of the century. These may have been the women in question - in which case the relationship goes back as least as far as 1811. On the other hand, James Keiller's second wife Margaret was also active in the firm from the 1820s, running it as very much her own after James's death in 1839 through to her own demise in 1850. If she was the first contact, then the dating must be brought forward by some decades.

The Keiller archive in Dundee contains no evidence either way about these first links. My own guess is that the earlier dating is the more likely, given that two women were involved, and that by the first years of the century Dundee was importing coal from Newcastle - a trade which would have provided not only fuel but also information about other Tyneside produce and fairly easy exchanges between business personnel in the two North Sea towns. Maling's themselves - colliers as well as potters - may have been occasional providers of coal to Keiller's for their marmalade-boiling and the powering of their confectionery machines.

In 1867, Charles Maxwell, a junior partner with Keiller's, observed that: "one of the Newcastle potteries is to a large extent employed in turning out the well-known printed jars for marmalade. Of these there are about 1,500,000 required every year, costing upwards of £6,500". Five years later, the senior partner, Alexander Keiller, wrote that he had just placed an order for 10,000 gross pots and "conditionally another 10,000 gross", making 2,880,000 in all for an unspecified period ahead. The enormous success of the Keiller preserve made the white pot the prototype for all marmalade containers, thus greatly enlarging the demand for Maling industrial pottery as other producers came into the market - as they did in considerable numbers in the last quarter of the century.

By the mid-Victorian period, Keiller's had two centres of operation: Dundee and the Channel Islands. Factories were set up, rather daringly, in St Peter Port, Guernsey, after 1857, with the object of evading duties on Keiller's principal raw material, sugar. When mainland sugar duties were removed in 1874, off-shore manufacturing lost its rationale. In 1879 the works were closed down and production transferred to Silvertown on the Thames at North Woolwich.

By the turn of the century, with London now the principal export base, the geographical range of their agencies abroad - and thus, indirectly, that of Maling ware - was truly global. It was reported that, at the 1905 Confectioners' Exhibition in the Royal Agricultural

Hall, Islington, Keiller's, now operating a "gigantic" export business, had "secured the sole and exclusive use of the whole of the Minor Hall, covering a superficial area of 12,000 feet... The exhibit will be of colossal proportions, such as has never before been attempted in the history of the trade." For the moment, however, we do not know how much of their non-marmalade production was offered in Maling pottery.

In future articles I shall deal with the correspondence between Keiller's and Maling's and appraise evidence to hand on the pots themselves: their inscribing, their labelling, their dating, their distribution around the world, and their present value. If any reader has a Keiller pot, or any knowledge of such artefacts, I should be grateful to hear from them in advance of writing the piece - ideally, with precise information on the pot's provenance and appearance (noting the base as well as the body, and looking out for the small letters of the alphabet that help with dating, and are usually placed under the printed wreath of oak leaves that so commonly adorned the Keiller product).

I can be contacted
by letter at 148 Yarmouth Road,
Norwich, Norfolk, NR70AD,
by telephone at 01603.434473,
by e-mail at xmu21@dial.pipex.com
(or my marmalade website
<http://dSPACE.dial.pipex.com/town/drive/xmu21>).

Anyone wishing to learn more about the firm that was such a vital factor in Maling's nineteenth-century expansion may care to look at one or other of my two recent books on Keiller's:

1) Keiller's Of Dundee: The Rise of the Marmalade Dynasty 1800-1879

(available from the Abertay Historical Society, c/o Dundee City Archives, 21 City Square, Dundee at £12 + 55p postage).

2) The Secret History of Guernsey Marmalade. James Keiller & Son Offshore, 1857-1879

(available from La Societe Guernesiaise, Candie Gardens, St Peter Port, Guernsey at =A37.50 + 50p postage).

Oddities Rarities

In this series of articles, we'll try to bring you information about pieces which you may not have come across before.

Two for the price of one this month!

The tiny Chelsea bowl pictured below left was discovered recently in a private collection. The new size fifty pence piece shows just how small it is. It is a perfect miniature of a green waved Anemone bowl from 1938, and is unmarked, saved for Annie Fenton's mark on the base.



Both Cecil Parker and John Hughes (whom many of you will know from the last collectors' day) recall these small bowls. Cecil said: "they were what the salesman, Harold Sharpley, would take to America." Being so small they were easy to pack. Cecil does not recall engraving this, though he or John must have done so. "Mostly", said Cecil, "Mr Boullemier would hand paint a version as a sample. I can't recall engraving any this small, but I dare say we must have done them!"

Steven adds: I wonder if these bowls were made as a promotional item, perhaps to give away at a trade show? Making an engraving was costly, a cost that would only be recouped if several were needed. Either way this is a very rare bowl that any collector would love to have!

Pictured on the right is the Lords Mayor's Pudding Basin - one of those rare bits of Maling ware that actually tells you exactly what it is and exactly how to use it. (If only they were all so obliging!)

So this is how one makes a Maling pudding;

- 1st - Pudding made, tie cloth over basin in usual way
- 2nd - Immerse in saucepan WATER BOILING
- 3rd - Lift basin off pudding AT TABLE
- 4th - Grease all parts thoroughly well

An advertisement of 1894 states; "The Lord Mayor's (patent) pudding basin. Cooks by steam only from the saucepan. NO WATER ENTERS. Pudding is never soppy. Cooks any kind of pudding." (But presumably only if you grease your parts afterwards! - Ed.)



Tilleys, Rinaldos, the Tyne Bridge, the Castle Keep... these and many other Tyneside locations have importance for Maling collectors. So, jot your memories down and share them with other members.

Tyneside memories



1 I was interested to see the 1929 Exhibition plate in the last newsletter. I have one which was given to my Grandma as a wedding present by her Uncle who was from Newcastle and worked as an engineer on the Tyne Bridge. It does unfortunately have a chip on the back but this is not visible from the front. I think it had a lucky escape as

my Grandma used it as a bread board for all of her married life! - JT

2 I have lived near London for 10 years now, but was born and brought up in the North East, and my 15 year old son is rightly proud when he states he was born in Newcastle upon Tyne.

Like many Maling collectors, I have fond memories of the regular visits to

our home of the coalman, Co-operative Society insurance man and the Ringtons Tea man. Our home was adorned with various Ringtons items, saved up for by cutting out the coupons from the labels on the packets of tea. My parents got married in 1953 and many of their wedding gifts were Maling. Our fruit bowl was 'Springtime', which is my mum's favourite design. When I set up home in the late 1970's my grandmother's dinner service was given to me so that I did not have to use my new crockery for everyday use. It was a beautiful 1931 Maling dinner service and thus my interest in Maling commenced. As relative newcomers to the South East, my husband and I sometimes go for drives to see new places. At the beginning of August we came across a

Continued on page 8



Q I have a Maling turreen which is in a design called “Codan”, beneath this it has the word “Monster registrat”, at least I think that’s what it says. What on Earth does this mean?

A It is Danish for “registered design”. Maling had an agency in Copenhagen from the turn of the century and many dinner ware designs would have been sent out. Maling’s trade with Denmark must have been considerable to add a “monster” warning in Danish to its wares! (Incidentally the Danish for paint is Maling!)

Q I spotted a plate in an antique shop that looked a bit like Maling and was labelled ‘Maling maple leaf’. Close examination showed it to be about 11” round with a raised border pattern of leaves that were very crudely painted in green and outlined in a rather strange yellowy-brown colour all on a white background. The centre of the plate had a version of the wave (thumbprint) pattern in a deep pink. The only mark on the back was ‘Made in England’ - no Maling mark or impress anywhere. Though superficially it looked like Maling I didn’t feel comfortable about it, and thought it looked like a piece someone had been practising

on. I know that Maple leaf is listed in the pattern list but these looked more like vine leaves than maple to me. So the question is: did Maling sell pieces without any marks on at all? If so, maybe I missed a bargain because it wasn’t a bad price, though it wasn’t very attractive, not to me anyway.

A Unfortunately some items did slip out without a factory mark. The plate probably is right. There are two types of embossed border. One is maple leaves with a lattice work behind, as seen in the plate featuring Canadian agent “Jimmy” James (newsletter 2). The other has national symbols - shamrock, thistle, roses - plus vine type leaves.

Q At a collector’s fair I spotted what appeared at first sight to be a small Maling Ringtons’ blue and white lidded jar. I recognised it because one of my relatives has an original larger version sitting on a shelf in his house. However, the dealer had it labelled as Wade and sure enough, when I examined it, it was stamped on the bottom “Wade, reproduction of Maling jar made for Ringtons”. I found it interesting that Wade thought it worthwhile to reproduce a Maling design.

A It’s all legitimate. These are official Ringtons wares, usually manufactured by Wade, since Malings aren’t around any more but Ringtons are. They’re normally miniatures of things originally done by Maling, or variants thereon. There’s a whole series of jars, teapots, jugs, etc. These should not be confused with the full-sized fake Ringtons wares (teapots and caddies) which hit the market a few years ago and which were intended to deceive collectors. An example of a fake teapot is shown on the society’s website, together with further advice on this topic.

Continued from page 7

small, sleepy picturesque village on the Surrey/Kent border. We decided to have a look around the local antique shop, always on the search for Maling. The shop was owned by an old lady well into her 80s.

There was no Maling on display and she asked us if we were looking for anything in particular. When I mentioned Maling she asked us to follow her to the back of her premises, where she unlocked an old cupboard. From it she produced two Maling cups and saucers of a size I had never seen before. They were huge! (Jumbos, as I now know).

One was in the Egypt pattern, the other Venetian Scenes, but completely painted in lots of different colours. She went on to explain that they were samples she had been given at the Maling factory. During the War and into the early 50s she had made regular trips to the North East to buy Maling pottery and local glass for her export company. We spent a pleasant hour chatting with her, such an interesting lady! You never know where you will find unusual pieces of Maling or someone with first-hand knowledge of the factory!

A couple of members have asked where they can find a copy of the Australian book on Maling written by Douglas K Gray. If anyone has a spare copy which they are willing to sell, or knows where these books may still be available, please get in touch with the society at the usual postal address or e-mail.

Send in your questions, and we will answer them by e-mail - david@cello.easynet.co.uk - or by post - The Maling Collectors’ Society, PO Box 1762, North Shields NE30 4YJ. Visit the Society website: <http://www.geocities.com/rodeodrive/6544/>

Join the Maling Collectors’ Society

Annual membership of the society costs £20 (UK) or £25 (overseas). We regret that we are only able to accept payment in Sterling. Please send cheques made payable to “The Maling Collectors’ Society” to: PO Box 1762, North Shields NE30 4YJ.

I wish to join the Maling Collectors’ Society.

Name: _____

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The Maling Collectors’ Society

Chairman: Steven Moore

Secretary: David Holmes

Patrons: Roger Allan,

Tony Boulemier, Fred Hoult,

Caroline Kirkhope,

Dr John Maling