

MALING

COLLECTORS' SOCIETY NEWSLETTER

Issue 6 March 2000

“Lost & found” edition

Lost

The Boullemiers' studio on the former factory site
(see centre pages).

Found

Maling moulds sold off back in 1963
(see below).

The e-mail was, to say the least, interesting. “We are selling the small amount of stock left from the pieces we produced from the moulds which we purchased from Maling when they closed. We are also prepared to sell the moulds, blocks and cases if you are interested.”

So wrote Chris Weatherby of JH Weatherby & Sons, the firm who had bought (as far as we knew) the “Voluta” moulds from Maling. It was most certainly interesting enough for Steven and me to take a day trip to Stoke to find out more.

We were led into the dark recesses of the factory by Chris. On the way, we passed

through the factory shop. It was a bit of a shock to see items of brand-new white “Voluta” on the shelves. Sadly, the pieces were being offered at discount, as Weatherbys have now decided to discontinue the range.

Of course, we were familiar with “Voluta” in the rather sickly pastel shades popular in the 60s - or even in “Storm” pattern. Why make it in white? Because Weatherbys' main trade is with the catering industry - restaurants, etc - and over-elaborate decoration is not what the customer wants.

Beyond the shop we passed through a storage area. Again, more white “Voluta” was on the shelves. What would we find in the “inner sanctum”?

We arrived at the mould store. Chris had dug out what he believed to be the total of moulds purchased from Maling. The “Voluta” we spotted immediately. But, hold on... Surely those were “Cherry Blossom” moulds on the bench as well?

Yes, they were. It turned out that Weatherbys had also bought the moulds for that design, but had never put it into production. That was something we hadn't expected. Could there be more “missing” Maling somewhere else in the store?

Chris let us run loose, like kids in a toyshop. “If it came from Maling, it's on the shelves somewhere.” After scouring those shelves, we discovered the mould for the Maling “Tulip” shape grapefruit holder.

That, like “Voluta” was in production until recently. According to Chris Weatherby, it has been a good seller and could well turn up in a restaurant or motorway service station near you!

Weatherbys, however, had made two changes to the design. One was to smooth the interior of the piece slightly, as the highly indented Maling original could cause particles of food to get trapped and lead to hygiene problems if the piece didn't wash successfully. (Remember, we're talking about supplies to the catering industry, where hygiene is of the essence.)

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Above: an example of Maling's “Cherry Blossom” range.
Below: the mould rediscovered after almost forty years.



When the Price isn't right...

On the subject of Maling-which-isn't, Dave Neville looks at the history of the "Petunia" pattern.

It's clearly a Maling shape, it's got the name "Maling" impressed on the base, so it's Maling, isn't it? Well no, not necessarily - it could be "Price Kensington". When Maling closed, Price Bros. and Kensington Potteries, Staffordshire, bought many of the moulds and produced Maling "look alikes". Petunia (6637) was one of the patterns they produced.

Beauty is in the eye of the beholder, but I think it's safe to say that Price's version of Petunia isn't a patch on the original. The delicate pink, yellow and mauve flowers produced by the Maling paintresses have been replaced with ones which look as if they've been painted with a distemper brush. The lustre often has a sickening greenish tinge too. Despite the differences, they still catch people out. One dealer cried on my shoulder while recalling the day he paid far too much for what he thought was a Maling Petunia vase No.6.

As a Petunia collector, I've come across quite a few Price "imitations" and it can be frustrating when it's the Maling version you're searching for. I have to confess that I've bought a couple of "Prices" - purely for historical interest of course! One was a vase No.143 for which I paid £8 to a junk

stall holder in Mansfield market last December. You'd expect to pay at least ten times that for the real thing.

Incidentally, why is collecting Maling often like waiting for a bus? Nothing for ages and then two come along together. It's happened to me on a number of occasions - for instance in



1995 there were Petunia Hexham jugs at consecutive Donington fairs and I've not seen one anywhere since. (No, they weren't the same jug - I bought the first!) Also, I'd never seen a Petunia vase No.100 on sale in ten years of searching, then four turned

up within eight weeks last year. Conveniently, a pattern card exists for Petunia showing sixteen pieces (TMOE, 3rd edition, p.84) and for ages I laboured under the illusion that these were all there were to collect. Then pieces turned up which weren't featured on the card, a dressing table set, cream jug and sugar bowl. Panic - how many pieces were there? Maybe now I wouldn't be able to complete the collection before shuffling off this mortal coil! I believe now that they're the only "extras", but you never know - Maling always has the capacity to surprise. My collection is nearly complete, only vase No.86 proving as elusive as the Scarlet Pimpernel. I'll bet that when I find one, another will be right behind.

As Petunia was one of the last patterns in production, unfinished pieces were sold off when the pottery closed. These sometimes turn up - unlustered, or lustered without gilding (check those bargains carefully!) That leaves a final puzzle. I've never seen a Maling Petunia piece with "Maling" impressed on the base, even on ones known to have been produced at the end. So why do the Price pieces have this feature, yet have no impressed number on the vases? There's no suggestion that Price Bros. were attempting to deceive - their mark is always on the base - but could they have introduced the impressed Maling mark themselves to indicate the origin of the design?

Continued from page 1

The other was to re-model the foot, as it had been found that the Maling original was inclined to distort in the kiln and bend at the point where the foot joined the body. Samples of the Weatherby/Maling grapefruit holder were shown to us, and it was interesting to see that the "new" foot on the piece resembled that of the Beswick grapefruit holder which is often mistaken for Maling.

So, if you're ever eating out and find a Maling-like grapefruit holder which seems to have a Beswick foot (that's a foot with a distinctive ring on the bottom)... and if that piece carries the mark of Weatherby or "Falcon Ware"... you've found a bit of history.

A thorough search of the shelves revealed nothing else of interest to the Maling collector. However, we had managed to find more Maling than we had ever expected, and it was time to do business.

We began to talk terms, and then the Tannoy announced a message for "Mr Christopher". As Chris Weatherby left to take the 'phone call, it was impossible not to think of another "Mr Christopher" - over a hundred years ago - being called away from his visitors in the pottery to take an urgent message.

We were left alone, standing in front of a workbench full of Maling moulds representing three different patterns. If the society didn't buy them, they would have been sold on and, at the worst, used to produce fakes, or perhaps lost forever. In the custody of the society, they could be used to further our stated aim of "promoting knowledge of Maling pottery".

Chris returned and a deal was struck. The purchase was made easier by a generous donation from the Newcastle auction house of Anderson & Garland. These moulds will be kept securely by the society and will, no doubt, feature, in the next

collectors' day (or, indeed, days).

Could there be more to this story? Only the fact that LG Boullemier joined Weatherbys after the closure of Maling. He worked with the factory until the 1980s and some of his designs are still in production.

It was fascinating to see examples of current Weatherby production which bear such a close resemblance to the designs LGB produced for Maling. Variants of the "Lucerne" border, created by Lucien Boullemier senior, are still to be seen, as are several other designs which bear the distinctive Boullemier touch.

Once again, if you find yourself faced with a piece of Weatherby ware - take a close look at it! It may just turn out to have a Maling connection!

DH

The life of a pottery girl-5

*Marion
Robinson
recalls work
(and play!) at
Maling*

I had noticed Mr Mitchell before, as did half the other girls. He was over six feet tall, slim and spoke with a soft Scottish accent. He was friendly, extremely good looking and knew everyone by their first name, and wherever he was his expensive after shave lingered in the air. One summer day, when the Walker bone yard was emitting its foul smell, it was time to quickly close all the windows. I climbed onto my workbench and tugged at the latch, but a loose pane of glass shattered cutting me badly. Mr Mitchell, having witnessed my distress from Mr Boulemier's office door, hurried to my rescue. Taking a white hanky from his pocket, he wrapped it around my wrist to staunch the bleeding.

In ten minutes we arrived at the RVI and he waited with me while I had it stitched. He brought me a cup of tea and later in the day took me home. He stood at his car door and hoped this accident wouldn't stop me from going to the staff dance, which was the following week. I thanked him and said "I'll be fine". He smiled and winked at me before he drove off. From that moment on I was smitten, and whenever I saw him at work, or knew he was near, my legs went to jelly and a thousand butterflies danced in my stomach. I fantasised about him, wrote love poems, and went the colour of beetroot at the mention of his name. Up to now I had only known sibling love, and found it hard to cope with my first crush.

It was the day of the staff dance. We sat all day with our hair in pin curls and rollers, all hidden beneath white turbans. We discussed what to wear, usually the dress or two-piece had been bought weeks before. I had no trouble finding something suitable, as my sister was a designer at Mary Harris Gowns. She made me a flared skirt with a tulle underskirt and a satin top. I had a pair of glass nylons which I had to send away to Gibraltar for. They cost a guinea a pair - my week's wages!

They were gingerly put on with gloved hands in case a careless manicured fingernail sent ladders running up my legs. You could of course get pure silk stockings, but they were not good enough for a staff dance. Anyway I wasn't dressing up to please the girls, I was dressing up so Mr Mitchell might notice me.

I went straight from work with one of my friends, who lived in Newcastle and stayed overnight. The excitement at work hung in the air all day and not much work was done. We pleaded with Mr Boulemier to let us go a half an hour earlier to get ready. But it was five o'clock as usual.

We entered the carpeted foyer of The Milvain. The whole of the Pottery lads and lasses were gathered, dressed up to the nines, excitement running high... and then into the dance.

The mirrored ball hung from the ceiling casting its magical colours around the room. The lights danced off Mr Mitchell's partner's beautiful sequined gown as they embraced each other in a slow fox-trot. I hoped that it would be me when the only chance I would have was the Bradford Barn. So me and my friend arranged that she would take the man's part, and I would be the one to pass on. I waited in anticipation for what seemed a lifetime, and then the announcement; "Take your partners, for The Bradford Barn". We positioned ourselves three away from Mr Mitchell. I wouldn't be in his arms more than a minute, but it was better than nothing. So it was "in two, out two, four times round, and pass on". Now just once more and then it would be me. Suddenly tragedy struck. All the lights on the dance went off and the place was plunged into darkness.

People were shouting, pushing and shoving each other, voices were raised not knowing what was going on, and me nearly in tears for not fulfilling my dream. The cause of the blackout was a power failure, which was soon put right, the dance continued with no more Bradford Barns. I thought, "oh well there's always next year", but "next year" never came. Mr Mitchell left the Pottery a year later, to take up a new position at Procter and Gamble. Their gain and my loss.

To be continued.

Collectors' day

The next collectors' day will be on **Saturday, May 20.**

As usual, the venue will be the **Laing Art Gallery, Newcastle** and the start time will be **10.30.**

We will be joined by as many ex-Maling employees as we can muster, and we hope to concentrate in particular on mould-making and casting, given the exciting news on page 1. The day will include a tour of the factory site and plenty of opportunities to chat about pots.

The cost is £15 per person for members and their guests (lunch included). Because of limitations on space in the Laing and on the coach, places are limited to 45. Please send your cheques, made payable to the society, to the PO Box. Applications will be dealt with in order of receipt.

(Scottish members planning to attend the day may want to take up an offer from James Geatons who lives in Roxburghshire. He writes: "If any members live further north than me, we could possibly meet up somewhere and travel south in my car". James can be contacted on 01450 870384.)

Raiders of the lost attic

In a building with no roof and precious little floor, two men race against the clock (and the bulldozers) to salvage Maling memorabilia.

These were the last pictures taken of the former decorating department at the Ford Pottery during its demolition in February 2000. The semi derelict buildings have been removed to make way for new business units, which will ensure the future of the whole former pottery site. Maling collectors will no doubt be saddened to see these buildings passing, but an alternative use for them was simply not viable.

Chairman Steven Moore writes: I felt a tinge of sadness to see the old place go. So many of the pots we love were decorated and designed in these long-empty rooms. I have known these building since my childhood and it will be strange to go back and not see them there. However, we should bear in mind that if it was not for our patron, Fred Hoult, the entire pottery site could have been demolished many years ago.

The decorating department was purpose built and had long rooms with windows on each side, making conversion to anything else almost impossible. At least through our collectors' days many of you have seen these buildings and had them put into context by some of the people who worked in them.

But all was not lost. Knowing that the decorating department was to be demolished, Fred Hoult and I took the opportunity to search the attics, as the floors beneath them were being removed by the demolition contractors!

I have been in the attic a few times before and found nothing except some rubbish left over from its days as a repository. I knew that the workmen had been in to clear out any rubbish, but I wanted to check that nothing had been left behind from the pottery era. Climbing over a mountain of broken timbers we soon found our way back to the attic. I thought it was going to be a wild goose chase until we looked down to the far end to see the floor littered with broken pieces of biscuit ware.

Frantically I began to pick up anything that looked unglazed. Most pieces were so dirty it was hard to tell if they were glazed or not. What I did not want to do was leave a tiny piece behind that might be a vital part, so the bags were stuffed with anything that might be of interest, pigeon muck and all!

Three carrier bags of broken biscuit ware were removed along with some jolly blocks and profiles. Downstairs we found that one of the original lamps used by the paintresses was still hanging in the decorating department and that, too, was saved for posterity.

Back home, dirty and tired, I began the job of reconstructing the biscuit ware.

Amazingly, most of the pieces turned out to be factory shape samples, which would have been kept in the pattern archives, long since lost. I don't know how they came to be in that attic, but I'm so glad we found them. These samples have vital information about the shape name and date of introduction, which we would never be able to find otherwise. There is even an unrecorded No 54 Shape vase.

Mystery Object

It looks like a shrunken monkey head, but it was found in the attic and has a Maling connection.

What is it?

Have a guess before you turn to the answer on page 7.



At the last collectors' day, members walk beneath the windows of the g



News of the 'Net

A number of members have asked how they can easily remember the location (or URL) of the society website. The answer is to bookmark it if you are using Netscape, or to add it to your "Favorites" if you are using Internet Explorer.

If the menu bar at the top of your screen has a button labelled "Favorites" or "Bookmark", click on that while you are viewing the page, then follow the instructions. If not, try clicking on your right mouse button while viewing the page, and see if there's an option such as "Add to Favorites". Again, follow the instructions.

You'll find that your right mouse button is a very handy tool. Right click on an image and you will be given a menu which includes the option to save the picture to disk. If a website isn't loading quickly enough for you, right clicking on the place where a picture is supposed to be will present a menu from which you can click on "view picture" to make the image load more quickly.

If you're new to the 'Net and having problems, feel free to e-mail the society for any help we can offer.

Finally, these are all genuine things seen on the 'Net or sent to the society's e-mail address (obviously by non-members). David is, of course, far too polite to reply with the comments in italics. However, they are a fair reflection of his thoughts as he tears out what little hair remains to him.

"Pink Maling bowl. Looks like it may have been the liner to something. It has an indentation in it like a saucer has for a cup." *Yes, that's because it IS a saucer - a Jumbo one.*

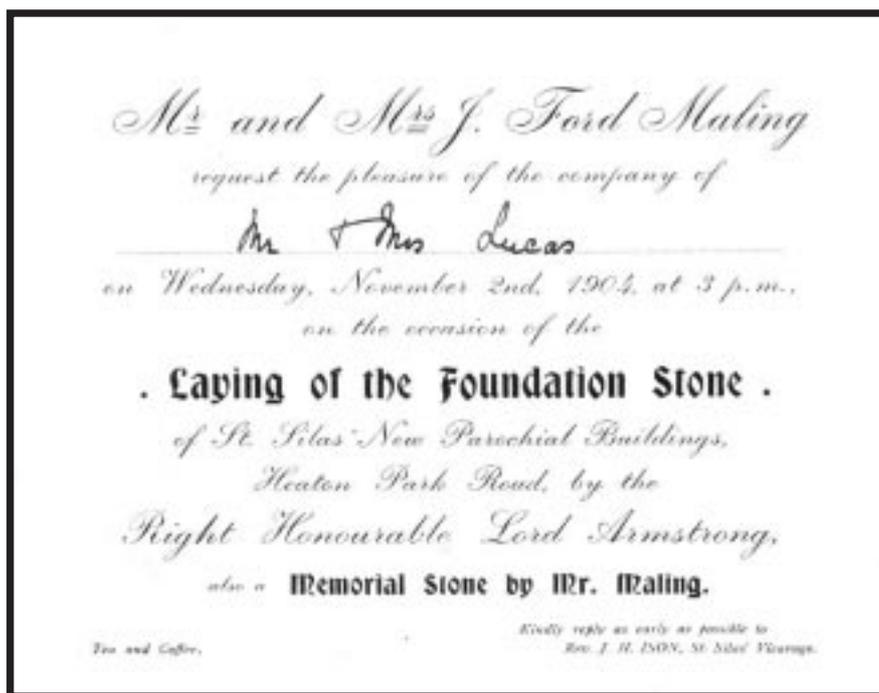
"Victorian Maling Chintz jug." *Books are available on a subject called British History. They will reveal that Queen Victoria was not on the throne in the 1930s when these items were made for Ringtons.*

I have a malign plate with scene of cows, sheep, etc. Well, "Venetian Scenes" isn't my favourite pattern either, but I've never considered it to be downright evil.

my freind has a two handled dish with mailing 1762 newcastle on tyne marked on it it has ben damaged and glued back together would it still be of eny value *No, but a couple of hours with a dictionary and a book on English grammar and punctuation might be.*



ilding, lustring and engraving shops, recognisable in the photos below.



Requesting the pleasure...

Steven writes

Its amazing what you can find pushed through your letterbox. This was on my doormat one Saturday morning and I had no idea from where or whom it came. Later in the day a friend called by to ask if I got her present. The card had been found in a second hand book, and was obviously in use as a bookmark.

Ford Maling was a great supporter of St Silas's church in Byker, where many of the Maling factory workers worshiped. Each year he would pay for the 1,000 strong youth club to take the train to Cullercoats for a day by the seaside, with tea and ice creams thrown in. In 1911 Ford Maling presented each member of the congregation with a special plate marking the coronation of that year.

'ello, 'ello it's more Willow

Eric Hawkins writes:

I enclose a photograph of more Maling blue & white. They are later than the pieces you showed, with different borders and patterns.

On the plate on the left, one of the men on the bridge appears to have reached the door of the house!

The other plate is, to my eye, virtually the same as a Coalport plate. I wonder if members know of any distinguishing features?



Keep keeps us all guessing

Rick McMullen writes: I have a porcelain model of The Castle, Newcastle-on-Tyne, which is something of an enigma. It stands almost 4" high by 2.5" by 2" and has the following impressed into the base: The Castle, Newcastle-on-Tyne. Rd No 585809. Made in Bavaria.

You see the enigma? I know Maling made such a model for the 1929 Exhibition, but the Rd No on this model predates the exhibition by almost 20 years. Further, this is Bavarian - I know Maling imported porcelain from the continent and then marked it as their own, but this piece bears no reference to Maling.

I wonder if this piece was made as a tourist-type souvenir prior to the Great War. After the war, anything with Bavaria on would have been unsellable and this model would have languished in Bainbridges or somewhere similar. When the 1929 Exhibition was planned and Maling needed something different to sell cheaply to those attending it, this castle model was acquired by Maling as a pattern. It was then produced by, and marked with the name, Maling.

That's only a theory. Do members know anything about this unusual piece? I would love to know.

A number of members have enquired about their liability to pay VAT on purchases made overseas via the Internet and imported into this country. The bad news is that, in theory, all such purchases are liable to VAT. In reality, rather like the customs channel at the airport, not everyone or everything is stopped and searched.

A member writes: "VAT and import duty are leviable even on gifts. The only exception is where the item is returning to its country of origin, which will be the case with Maling pieces. When that is the case, there is no import duty to pay, but the items remain liable for VAT. That will be charged on the total cost including the shipping!

"I have bought three items abroad - once I got captured, twice I didn't. Just the luck of the draw. I asked Customs & Excise the position, and it was explained that there is no applicable gift level, and that VAT is

WHAT? VAT?

payable on the whole purchase without exception. I only knew about the Country of Origin exclusion because I had read it on a website that explains the intricacies of shipping abroad."

David adds: The position seems unnecessarily complicated, particularly as the Internet is going to make overseas purchases much more common in the future. I wasn't helped when I was sent out-of-date information by HM Customs while trying to research this matter. If you have Internet access, the latest information is at: <http://www.hmce.gov.uk> - and good luck to you!

My personal interpretation of the rules is;

- 1 - Items returning to their country of origin are not subject to import duty. Ensure that any Maling you receive is marked as "English pottery returning to country of origin" or "returned goods".**
- 2 - If your piece is "antique", which means over 100 years old as far as HM Customs are concerned, it should only attract VAT at a rate equivalent to 5 per cent.**
- 3 - If your piece is less than 100 years old, it doesn't qualify as an "antique" or a "collectable" as far as Customs are concerned, and it will be subject to VAT at the full rate (currently 17.5 per cent).**
- 4 - HM Customs make much of their appeals procedure. So don't be afraid to use it if you feel you've been unfairly treated.**

Oddities & Rarities

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

At first sight the pictured vase is a normal "No 6" shape vase and cover, but ordinary it is not. It recently turned up in Canada and (such is the modern world of Maling collecting) is now in a collection in Australia.

We have recorded a version of this design as pattern 2835 on an Irish moss ground, but this is a rich cobalt blue ground. The recorded version we have seen has a green painted border, but this one has lavish raised gilding around the normal design. Gilding of this type is rarely, if ever, seen on Maling ware. Some early 20th century pieces have raised gilding by Emma Coppick, but so far raised gilding has not been recorded as being in use during Toft's reign as designer.

A piece like this would take many hours of work and must have been a special order. It just re-emphasises the point that we still have only seen the tip of the iceberg as far as the vast range of Maling designs are concerned.

The montage of the cup and saucer take us into the possibility of a previously unknown Maling designer. As we discussed in Newsletter number four, there is very little information known about Maling's designers pre to the Boulemier era. Can we now add the name of Albert Platt to the list?

In a letter written in 1989 to the Laing art Gallery in Newcastle, but which has just come to light, a lady (now sadly deceased) writes;

"My father was a manager there from about 1886, he was in the handpainted shop. A lot of the hand painted ware was my father's design. My sister Ellen Platt was the only one from out of our family to work with him. He died in 1915... I am now 92... My father's name was Albert Platt."

According to the Laing's correspondence files a reply was sent to her but no response received. Albert Platt's daughter only died a couple of years ago, so has the trail gone cold? A letter to the Sunderland Echo got me in touch with Platt's great granddaughter, who still has the cup and saucer shown here. This was painted by Platt in 1886 as a sample of his work to be shown to Malings. Handpainted with flowers and birds, it is lavishly gilded in gold, bronze and silver.

According to his family, Platt was from the town of Leek in Staffordshire and was employed in the Potteries as a gilder.

The fact that Maling were employing a highly skilled free hand painter and gilder as early as 1886 suggests that they were well on with the new decorative wares at a much earlier date. Further investigation with Platt's family has not traced any pieces designed by him, only ones with gilding by him.

It seems more likely that Albert Platt was a gilder and not a designer, but still an important figure in the development of Maling's decorative wares. More pieces from the Platt family collection will be shown in the next newsletter, including a "Christmas card" in pottery.



MYSTERY OBJECT

Cleaning what I thought was a kiln support, I noticed that there was something metal stuck in the end. It turned out to be a die for impressing a date mark - as you might expect on the back of a 1930's plaque. A missing fragment revealed how it was made. Two metal dies forming the numbers 3 and 6 have been tied together with string and "sandwiched" between clay formed into a finger shape. You can still see where whoever made it has used their thumbnail to finish off the end. It's fascinating to see how something we are all familiar with was actually used, and it is a rare survival..

SM



Member helps to identify mug shots!

One of the great advantages of the collectors' society is that members can share their knowledge. Something which may be almost irrelevant to you may turn out to have great significance for another member. And so it was with me...

A couple of years ago, on one of my infrequent visits to London, I spotted this mug. I had an 11 o'clock meeting out in Richmond and knew that I could just manage to stop off at one of my favourite commemorative shops on the way.

The shop would open at 10 o'clock, so I could manage about five minutes there before heading back to the Underground. Of course, the owner was late on this occasion! Normally, I wouldn't have minded, but I could see this potential treasure quite clearly through the window.

Even though it was sitting on the floor and at least fifteen feet away, I knew that it was very likely to be a Maling "Norfolk" shape mug. (If you recognise Maling's shapes, you'll seldom go wrong.) But what was it?



The owner arrived in the proverbial nick of time and I was able to see the piece. A 1911 coronation mug, but not like anything I had seen before. Even worse, there was no Maling identification.

The mug was on the floor because it had been bought the previous day in the Midlands and had been stuck there overnight along with the rest of the day's haul for later assessment. The fact that it came from the Midlands didn't sound like a very convincing provenance for a piece of Maling. But it did look "right", so I bought it.

My only clue to its identification was the inscription "From the Stella Coal Company" on the reverse. How could I possibly find any further information? In desperation, I put a message out via the society's website.

Member Pat Proctor replied that she had a contact who could supply a map of the English coalfields prior to nationalisation. When it came through, the Stella Coal Company turned out to have been based only a few miles to the west of Newcastle. That's good enough for me!



Society matters

by David

1 - Membership

Those of you whose subscriptions fall due for renewal in April will receive separate notification with this newsletter.

As ever, I hope you feel that the society is giving you what you want. If it isn't, please let us know and we'll see what we can do.

As an aside, I am a member of another antique collectors club (which shall remain nameless). In September 1998 I paid my subs and sent off an article and photos which had been requested for publication in their magazine. Some 18 months later, no magazine has been published and the only communication I have had from this society was an invitation to a meeting which I couldn't attend. I haven't even had my photos back, despite repeated requests. In the same period, the Maling Collectors' Society has published six newsletters and held two collectors days. Just thought I'd mention that.

2 - Website

Visitors to the website may have noticed that it has been slimmed down and the information split into more manageable sections. In part this is because a lot of visitors obviously weren't prepared to wade through the information that was there. Many times, we have received queries from non-members which were, in fact, answered somewhere on the site. The other reason for these changes is to address the problem of people who believe that there's no point in joining the society because everything there is to know about Maling is on the site. Well, that was never the case. Also, anything new which appears in the newsletter is kept for members' eyes only and does not appear on the website. Another reason for sticking with us!

3 - Talks

A number of Yorkshire members attended (or is that "endured"?) a talk given by me to the Halifax Antiques Society in February. If any similar events are planned in the area, I'll let you know.

4 - Newsletter

It's good to see so many members now contributing to the newsletter. Thanks to Dave, Eric, John, Rick, and the rest of you. If you are interested in Maling, you probably have something to contribute to the knowledge of other members. So have a look around your collection and send in an article.

The Maling Collectors' Society, PO Box 1762, North Shields NE30 4YJ.
<http://www.maling-pottery.org.uk>
david@cello.easynet.co.uk

Member Dave Williams is searching for pieces of "Daisy Pattern" 6236 to replace stolen heirlooms. If anyone can help, please contact the society or e-mail Dave.williams@icl.com

The Maling Collectors' Society

Chairman: Steven Moore

Secretary: David Holmes

Patrons: Roger Allan,

Tony Boullemier, Fred Hoult,

Caroline Kirkhope,

Dr John Maling