

# MALING

COLLECTORS' SOCIETY NEWSLETTER

Issue 9 December 2000

## *A brush with the past*



*The chairman has a go.*

**Fourth collectors' day? A piece of cake. So thought Steven, Ruth and I as we made our way through the back door of the Laing to set up.**

That's until we found that the room hadn't been cleared from the previous day's meeting. Hastily cramming half-eaten sandwiches into bin bags and re-arranging the furniture, we just managed to get things organised before some thirty or so members arrived. (Hope no one noticed the slight air of panic!)

From then on, things went to plan. Thanks to those of you who remained awake during my talk on Maling commemorative wares. For those of you who didn't, there are a few highlights elsewhere in the newsletter.

The best part of the day was, of course, the painting demonstration. Having cast pieces of "Cherry Blossom" and "Voluta" in May, we had them fired and ready. Former paintresses Joyce Kirk (mark: "Y") and Margaret Dixon (mark: "T1") set to work under the watchful eye of Peggy Stewart (mark: a continental "7"). There was even a chance for members to "have a go".

As a bonus, while we were rummaging through the Laing's art room for a few spare brushes for the members to use, we came across a rather grubby, but unpainted, example of the reproduction "Springtime" plate. Something else to experiment on, as the photo of our chairman shows. (He

offered to bribe me to use computer technology to put a finished version of the plate in his hand, but I have my editorial integrity! - David)

Then on to the ever-popular "pots and chat" session. It never fails to amaze me how a room full of members can have a shared interest and yet have collections which run along such different lines. Surely a tribute to Maling's wonderful diversity of output as they mirrored popular taste over a period of two hundred years.

So, that's another one done. The next day will be in May 2001 (and we'll try to avoid the Cup Final this time). We hope that Doug and Vi Spearman will be available to cast more pots for us.

*As ever, the day produced its moments of comedy. Margaret Dixon should be on the stand-up circuit, if these exchanges are anything to go by:*

**Steven** (brandishing small dish): "Why were these called 'sweets'?"

**Margaret:** "Because you put sweets in them - except there weren't any because they were on ration!"

**Steven:** "Who was the paintress with the mark L and a dot?"

**Margaret:** "I don't know. Maybe she was called Eleanor Dott."



*Peggy, Margaret and Joyce show how it's done.*



*Here's the result.*

# The camels are coming

**T**he following query came up twice in the same week - first by mail, and then at the collectors' day. John wrote: "Can you sort out these camel patterns for me? Is one Denon's Egypt? If so which is it? Where does this name come from? What is the other pattern name?"

These are both "Blue Egypt", not "Denon's Egypt" - and we'll return to why there should be at least two versions of this pattern in a moment. First, "Denon's Egypt. Have a look at the "Early Wares" chapter of "Trademark of Excellence", where you'll find that "Denon's Egypt" is a series of views based on the engravings of Baron Dominique Denon, who accompanied Napoleon on his Egyptian campaign. (Though he must have been a rotten artist, or very imaginative, as none of them look remotely Egyptian to me - David.) Like "Willow" and "Asiatic Pheasant", "Denon's Egypt" was not exclusive to Maling but used by other potteries.

We suspect that the "Blue Egypt" pattern was made in different versions to accommodate itself to different sizes of pot. The version with the man on the camel tends to be found on large items such as vases and dinner plates. The other one usually turns up on smaller pieces - cups, sandwich plates, etc. If you look, you'll see that the perspective on this second version has been "squashed" - so the castles are all much smaller and closer to the top of the camel's hump. Hence you can still get the full view onto a smaller pot.

Further evidence for this theory came at the collectors' day, when a member brought in a sandwich plate which carried an extract from the larger version of this pattern. It was recognisably "Blue Egypt", but all you could see on this plate was the camel and the men. The background had had to be cut away. Maybe the factory had run out of the smaller version and had to improvise. As so often with Maling, we just don't know!

The pattern was bought in from Thomas Fell in Victorian times and probably went through a number of incarnations in its lifetime. As evidence of that, the pictured bowl is pattern number 2600 and, while the men and camels are in a familiar configuration, the background is different again.



**Thanks to those of you who have made observations on previous newsletter articles.**

**Joe Forsyth writes from Canada:**

Just a quick note to let you know (vis a vis the Q in newsletter 8) that Fort William was the name of a city in western Ontario which amalgamated with its neighbouring city of Port Arthur in the late 1960s to form Thunder Bay, at the head of Lake Superior. My guess is that your enquirer has a souvenir of the city or something that was made for the city for some celebration.

**Lillian and Vic Brown write:**

This year we acquired the best part of a Kelvin dinner service (see Pat Smyth's query in newsletter 8, page 8). It comprises 6 dessert plates; 6 dinner plates; small, medium and large oval plates and a chunky gravy boat. With the

## Unfinished Business

exception of a small and old chip on a dinner plate, all are in excellent condition. Indeed, most of the plates have no evidence of knife scratches on the glaze at all!

All our pieces are pattern numbered 3181, painted by several artists (V., A, and K) and with impressed date marks for 1932 and 1933. That seems to cast doubt on the theory that 3181 is a "wrong" pattern number for Kelvin. (Another member also reports Kelvin numbered as 3181, so more sightings might help us to reach a conclusion - David.)

Apologies to Pat Smyth, but we're holding on to our pieces and, indeed, searching for side plates!

Turning to David's footnote on the "Ashtray which gives sterling service", we have a plate in Venetian Scenes which has also been drilled. Do you want to know how to do it? Almost 50 years ago, when Vic was a "tiffy" (artificer) in the Navy, his pet hate was to go to his workshop and find an officer, bleary eyed and hung over, with an odd-shaped bottle in his hand. (A bottle injudiciously emptied the night before on a "run ashore".)

The order was: "Lovely bottle, don't you think P.O.? It will make a bedside table lamp - drill a hole in it for the cable!" The way to do it, and it applies to fired pottery, etc, is to use a piece of small diameter copper pipe, squared off at the end, and to grind your way through using

# Oddities & Rarities

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

**This unusual coffee percolator recently turned up and looks to be the first example of Maling's version of "Cornish ware."**

Cornish ware was made by Greens and was a simple blue band design, now well known to collectors. Maling made a green version which they called "Evergreen" but I have never seen a blue version of this design before.

The shape is also unknown to me and does not appear in any surviving Maling catalogues I have. It does not appear in an "Evergreen" price list of 1937 either, unless it is the "Beta Coffee Jug," mentioned. This is, however, more likely to be a coffee pot in the normal sense.

Do you have any unusual white or domestic ware for the next newsletter? - *Steven*



## This pot quest is *personal!*

**MALING PAINTRESS MARGARET DIXON TELLS OF THE SEARCH FOR A PIECE OF HER HISTORY.**

After working at Maling's pottery from 1950 until it closed down, getting married and having a son and a daughter I somehow forgot to buy a piece of Maling ware that I had painted. You see, we were never allowed to buy anything until the pottery was closing down and a small shop was set up in the clock tower. I did buy a few things then but never thought to actually seek out only things that I had painted. So, my children had to wait a few years to get a piece painted by their mother!

On more than one occasion I had spotted a piece of Maling in an antique shop window and wondered if it was mine, or failing that by Betty Hill who had taught me. The first time I turned to Jimmy, my husband and said, "I think that's mine". "Let's go in and find out," he said. We asked if we could look at the tray in the window and the assistant said yes.

I took it from him and turned it over. There was my mark "T1" I was so pleased I said out

loud; "Yes, it is, its mine", but the shop assistant looked concerned "Is there anything wrong" he asked us? "No there wasn't," I explained and told him how I had worked at the pottery and had painted this piece. We bought the tray. One down, one to go.



At least two years passed and still no sign of another "T1" piece. One afternoon, whilst on holiday in Jersey I spotted a sign for an antiques shop. "Do you mind if we have a look," I asked Jimmy, "of course not, you

never know." As we approached the shop I could see a "Blossom Bough" ruby waved ginger jar. Was its mine or was it Betty's? We entered the shop wondering...

"Could I look at that jar in the window", I asked? "Yes," he said, "It's Maling you know!" I thought to myself that I already knew that. Turning the jar over I looked disappointedly, it was not my mark 'T1' but "B1" meaning that Betty Hill had painted it! "I told you it was Maling," the shop assistant said "yes" I said "I painted at Maling so I did know." We told him why we were looking, but he told me that the ginger jar had been made before I had worked there! I didn't like to contradict him, so I just smiled.

I still needed one piece of "T1" Maling and began to ask local antiques dealers to look out for Maling marked "T1." One shop owner said she would keep an eye out for me and, after two or three fruitless visits, the 'phone rang. She had a "Coleus" jug painted by me. So, after a long wait both my children have a piece of Maling pottery painted by their mother; Tony has the Earl Tray and Tania has the Coleus jug.

# *maling commemoratives*

## 1 Queen Victoria

After my talk at the collectors' day, a couple of members asked if I'd jot down a few key points about Maling commemorative wares. At the risk of boring you, here they are!

I've never yet come across a marked Maling commemorative piece earlier than 1897 (Queen Victoria's Diamond Jubilee). Unmarked pieces may well exist, but that's surprising for two reasons.

First, Maling were marking their pieces with the family name from the early 1800s when the factory moved to Newcastle. Also, the 1880s was the decade when CT Maling was joined in the business by his three sons, and there was a move back to the production of

more decorative wares in tandem with the plain, but lucrative, white wares such as marmalade pots. So, I would have expected to see something for the 1887 Golden Jubilee at the very least.

The earliest date we can be certain of is ten years later. Picture 1 shows a typical barrel shaped mug produced for the Diamond Jubilee. We don't know when this shape was introduced, but it still appears in the reprinted 1920s catalogue, so it obviously enjoyed a long factory life.

The shape is very distinctive and almost leaps off the shelf whenever I visit a commemorative dealer's shop. (Remember, identifying Maling becomes much easier when you know the shapes the factory produced).

You'll see that there are two different transfers on these mugs - one is suitably dignified, while the other... well, we know that Victoria said she wasn't amused, and here's the evidence!

These monochrome transfers may be found in red, orange, green, blue, black or brown.. Two transfers and six colours make a possible twelve of these mugs to be discovered. So far, I have nine of them.

Often these mugs carry a retailer's mark or an inscription from the Mayor of a particular city. Brighton and Folkestone turn up quite frequently, and this is evidence that Maling enjoyed a national reputation, even at this relatively early date.

You can be reasonably sure that, just when you think you have got everything straight in your mind, something will turn up to open a new avenue of collecting. The twelve barrel mugs are not the end of the story! Picture 2 (opposite) shows a couple of different shapes (and, just to make life more interesting still, a third transfer on the straight-sided mug). My experience is that these shapes are somewhat less common than the barrel mugs.





The shaving mug is noteworthy because it carries a colour transfer. We know that Mr Miguet joined the factory in the 1890s, and one of his responsibilities was to introduce colour transfer printing. (Prior to this, coloured pieces had been produced by hand painting over a monochrome transfer, and this technique continued to be used.) This transfer is presumably by Mr Miguet, and is probably one of Maling's first colour lithographs.

The plate in picture 3 leaves us with an (as yet unsolved) "chicken and egg" problem. The border pattern is often described as "Osborne" and is found on its own, with no connection to a royal event. Was it specially created for the Diamond Jubilee and later released on its own? Or was it just a happy coincidence that Maling happened to have a pattern called "Osborne" in the factory when the jubilee came around? As so often with Maling, we simply don't know.

1901 saw the death of Victoria (and of CT Maling). Known Maling pieces which commemorate this event include a mug

and a plate (picture 4). Again, we have to assume that the colour lithographs are by Mr Miguet. He's even managed to work in his trademark floral motif by including symbolic forget-me-nots. The "In Memoriam" pieces are considerably rarer than those produced earlier.

My last word on Victoria does not (as far as I know) apply to Maling. However, it may prevent you from making an expensive mistake with other potteries. When the Queen completed 60 years on the throne, several manufacturers produced commemorative pieces in pairs. One showed the Queen as she was in 1897, while the other pictured the young woman who had ascended the throne in 1837.

It has been known for these pieces to be split and for the latter items to be offered for sale as coronation pieces - thus making them appear 60 years older than they actually are.

Next time, I'll tackle the mystery of why Edward VII appears to have had two coronations! - *David*

## When the date can be a dilemma ...

If you ever come across a piece of Maling (or other pottery) which has a name and date hand painted (or gilded) on it, be very wary of using that as a means of dating the piece.

Some months ago, I was at a fair and met a fellow collector. He showed me a cup and saucer which he had just bought, and commented: "They're very old". Indeed, the cup had a painted inscription to a lady (whose name I have now forgotten) and a date in the 1880s.

Logic suggested this could have been a christening present. But there were problems...

For a start, the cup and saucer were china, not pottery, and we have no evidence for Maling buying-in china as early as the 1880s. Also, the design was quite recognisably one of Mr Miguet's floral patterns, and we know that he didn't join the pottery until the 1890s. Everything said that this piece dated from the first decade of the 20th century.

So, why the inscribed date of 1880s? The answer is that it was the fashion in Victorian and Edwardian times to mark someone's coming of age (i.e. 21st birthday) with a piece which recorded their date of birth.

If Miss X had turned 21 in, say, 1902 she would have been presented with something which recorded her date of birth in 1881. There was never any intention to deceive, by making the piece appear older than it actually was, but this practice can be confusing for the modern-day collector.

# Society matters

Apologies if this newsletter appears rather "thrown together". Unfortunately, my computer died not once but twice in October, and that rather upset the schedule. However, we stand by our claim to offer you four newsletters a year, and I hate to miss a deadline.

On a similar theme, some members appear not to have received the September newsletter. Come what may, we publish in December, March, June and September. So, if you haven't seen a newsletter by the end of one of those months, please get in touch. (OK, March may always be a little late because of my passion for skiing. Everyone's entitled to a hobby apart from Maling, surely?)

Thanks to a generous donation from one of our patrons, we also now have the money to print something in colour as a one-off. We're proposing an A3 colour poster which will give a chronological view of Maling wares decade by decade. If you have an interesting piece which you'd like us to consider for inclusion, please send a photo by post or e-mail (.jpg format for the latter, please).

## News of the 'Net

A couple of newsletters ago, a member was asking about ways to make cheap international purchases. I recently tried BidPay, which was very smooth and not over-expensive. You give them your credit card details and they send a dollar money order off to the vendor. (See: <http://www.bidpay.com>)

There's a purchase limit of 500 dollars (at time of writing) and the fees are a flat 5 dollars for a purchase of up to 100 dollars, plus 2.25 per cent for anything above that. On a £120 purchase, I paid around 8 dollars in commission - cheaper than a money order. From a quick straw poll at the last collectors' day, other members seem to be satisfied with this service.

There's another service called PayPal, but I don't have any experience of it yet. If you have any comments on these services, please e-mail [info@maling-pottery.org.uk](mailto:info@maling-pottery.org.uk). - David

As ever, my choice of nonsense from the 'Net:

Maling oval egg cups. - Possibly you're among a small minority of people who put the eggs into the cup horizontally. Or do you think these might, in fact, be salts?

# Put Pen to Paper

Thanks to all of you who have jotted down anecdotes about how you became interested in Maling and what you particularly like. Here's a selection.



## Isobel Snow (nee Mayling) writes from Auckland, New Zealand:

My introduction to Maling some five years ago was by way of helping my sister who lives in London to trace our family tree. My task was to discover if I was the first of my family to come to NZ.

In the local library I came across the research of Peter Maling who had traced his family tree back to the pottery Malings and beyond. He recounted details of how his forebears had settled in N.Z. (and lost a huge chest of Maling that sank to the bottom of the ocean during a fierce storm!).

Soon afterwards I wandered into an antique shop with a friend where a deep blue plate with embossed brightly coloured flowers attracted my attention. To my surprise it had the Maling castle mark on the back. As I had never bought anything "old" before I didn't buy it. However, my curiosity about Maling was aroused, especially when I procured a copy of "The Trademark of Excellence". My fascination with the history of Maling and the many patterns they produced has increased, as my collection now bears witness!

I never did buy that first peony plate as, when I returned to the shop, it had been sold. (I've seen it since at almost twice the price!) And what about my ancestors? Well, it seems that I was the first and only member of our family to come to NZ, as there seems to be no link with the "potty" Malings! Neither of these is of consequence, for the world of collecting has opened up to me and I have a new absorbing interest. Making Maling discoveries is such fun!



## Carol Newton writes:

I can recall how we became collectors, and it was not a conscious decision, although we had been antique fair goers for several years - buying odds and sods of anything that caught our eyes (and we could afford).

One time we bought a Blossom Time biscuit barrel. The next time out we purchased a Storm biscuit barrel and noted that the mark was the same. I think biscuit barrels were our forte because we bought another - Dahlia. Lo and behold, the mark was the same!

On subsequent visits to fairs, the extent of Maling patterns and designs soon dawned on us. I can now spot a piece from several hundred yards away (well, a few yards, anyway).

Unfortunately, more collectors are on the scene and the price of Maling has risen almost out of our reach, but there is still the odd bargain to be had. My ultimate goal would be more Storm ware and a wall plate. Many I've seen, but none can I afford - yet!



## Ken Hallet (ken@hale.newnet.co.uk) writes:

For many years I have had two loves as far as collecting pottery is concerned. They are Maling and Crown Devon. (I wonder if I will be blackballed for mentioning C/D in the Maling Society Newsletter?)

My first ever pottery purchase was in 1969. It was a Maling Blossom pitcher and bowl which, as we all know, are very "Highly Collectable". So should any

members care to make me an offer, you have my email address, but don't all rush at once!

Over the years, we (i.e. she who must be obeyed) have added a great deal of Maling pottery and C/D items to our collection, but it is only over the latter years that we have managed to obtain some very exciting pieces, well we think so anyway. During a visit to a local antique fair, I was chatting about a musical tankard manufactured by that pottery company I will try not to mention too often! The trader, who I know fairly well, asked if I was interested in a Maling plate, which at the time I was not. The plate in question, was cobalt blue with two Kingfishers and a few butterflies, all outlined in gold, and numbered 5359e. It looked stunning and the princely sum asked was £60.00. I asked if he would take £40.00, we agreed on £50.00. I was later informed by Steven that it was worth considerably more.

Some months later, Jane and I went to Portobello Road Antiques Market, which we have done on many occasions, and to be honest the chances these days of finding a real gem there is much the same as winning the National Lottery. My own view is that most items on sale there are vastly over priced, and, added to that, the dealers in general are the most unfriendly lot you could wish to encounter, and not a bit interested in discussing anything related to the item you're purchasing, other than the price.

But it was at Portobello we managed, at the turn of the Millennium, to find a really nice Maling Tudor shaped bowl with servers in Moss design numbered 2432m, and in perfect condition. We paid £95.00 and, although not a steal, it was, I thought, a fair deal for a very nice looking and not too common item.

Well that's about it, although I continue to search for that one off elusive piece, a Maling musical item! (Best of luck! We don't know of one and, in the 50s when these items were most popular, Maling were operating in "tried and tested" rather than "innovative" mode - David)

# Back home after fifty years

The postman must have been very old (or a Maling collector) as a letter addressed to "CT Maling & Sons Ltd, Ford Pottery, Walker Road, Newcastle on Tyne 6" arrived a few weeks ago at the right address!

These days, of course, what we know as the Ford pottery is now home to Hoult's Estates, but that did not stop the letter getting there. So who was it from? Perhaps an irate china dealer wondering when his next shipment of Maling was due to arrive? No, it was something of a chance.

An ephemera dealer had bought up the contents of an ironmonger's shop and had found a letter from Maling to the ironmonger. Thinking Maling were still in business he asked if they would like to buy the letter back for their archives.

Now we well know that Malings are neither in business or have an archive (if only!) but the letter has been bought and it is fascinating.

Written in May 1952 by Harold Sharpley, the firm's sales manager, on the splendid letter heading shown here (complete with gold printed Maling logo) the letter concerns the release of decorated ware on the home market - of crucial importance to the pottery's success. The letter is quoted in full for the first time:



Dear Sirs,

We have pleasure in advising that the Board of Trade have now sanctioned the release of a limited quantity of Decorated Ware on the Home Market, also frustrated Exports originally intended for Australia. As Australia was our chief export market we can offer, for very early delivery, supplies of first grade decorated merchandise in the following designs - Venice Scenes, Chintz, Springtime, Garland, Godetia. All these Designs are Lusted with Gold Edge. Also Embossed Patterns in Peony and Anemone.

These popular designs are available in a range of decorated Fancies which have always enjoyed a ready sale on the Home Market in a variety of shapes such as Fruit bowls, Fruit baskets, Trays, Dishes Comports, Service Plates, Sweets, Bon Bons, Honey Jars, Butter Pats, Vases etc.

The writer hopes to call upon you personally at a later date but in the meantime your orders giving some indication of the value of goods required would be appreciated and have our best attention.

Yours faithfully,  
for C. T. MALING & SONS, LTD.

Although decorated wares were not fully unrestricted until 1953, some decorative Maling ware did get sold at home - Steven.



**Q** I bought a Maling tea caddy (smaller than the willow Rington's one) and wondered if you knew the pattern name from this description? It has a gilded picture front and back. One

picture is of a Japanese lady feeding geese and the other is of the lady with a fan. The background of the remaining pot is like basket weave with simplistic flowers. The number is 5674 with a V and a triangle with a dot in the middle.

**A** It's known as "Geisha Print".

**Q** I understand that Maling made a "Duke" and a "Simpson" bed pan. Is this anything to do with Edward VIII and Mrs Simpson?

**A** It's a nice story, but these items were around in the 20s, before Mrs Simpson came into the public eye. We don't know where the original names came from, though after the factory suffered the financial losses associated with the abdication, many people felt privately that they should be re-attributed to the royal couple!

**Q** Can you help me to identify this bowl (pictured)? It has a castle mark, but no pattern number. I'm guessing it may be 1920s/30s.



**A** It's "Hong Kong Border", a Toft design from circa 1912. However, this is a LEB version from circa 1933.

Continued from page 2

carborundum paste. Tedious and careful work. It was easier to smash the bottle as soon as the "pig" turned his back, get on with some proper naval work, and apologise nicely later.

Again, recently, we have picked up a "fittings added" piece - a Cetem stoneware saucepan which has a copper holding band around it, riveted to a wooden handle.

Finally, a footnote for David on his Stella Coal Company commemorative mug. We met up with one of the last managers of the Stella power stations at a reunion of Generating Board retirees. He added that the whole area west of Newcastle was dotted with small mine shafts, and they mainly carried female names. The fashion, apparently, was to name the pit after the wife or daughter of the man who first sank the shaft - hence Stella.



PO Box 1762  
North Shields  
NE30 4JY

[www.maling-pottery.org.uk](http://www.maling-pottery.org.uk)

Chairman: Steven Moore  
Secretary: David Holmes  
Patrons: Roger Allan,  
Tony Boullemier, Fred Hoult,  
Caroline Kirkhope,  
Dr John Maling

Membership:  
£20 p.a. (UK),  
£25 p.a. (overseas)

**WANTED**

We're happy to publish members' want ads. For reasons of security we will only print e-mail addresses, otherwise drop a line to the PO Box if you want to get in touch.

**Paul Gold would like a tennis set (often called a TV cup & saucer) in purple. Contact: [paul@home.symondsmt.co.uk](mailto:paul@home.symondsmt.co.uk)**

**M B Whittaker would like a cover/lid for a Pheasant Old Gold ginger jar.**

# Christmas comes early

with this 2-for-1 entry offer to DMG's major Antiques and Collectors fairs.

**DMG is the largest organiser of Antiques & Collectors fairs in the UK with over 50 events at seven locations. Events range from the world-renowned Newark International Antiques & Collectors fair with up to 4,000 stalls to the smaller Malvern fair with its 230 stalls. In between are major fairs at Ardingly in West Sussex and Detling in Kent and the 1940s dateline fair at Shepton Mallet.**

Members will be able to attend DMG's fairs at Newark, Ardingly, Detling and Shepton Mallet at two for the price of one. (So, if you've always hesitated about paying £20 a head for Newark on a Monday, you can now get two people in for a single payment of £20. And you don't have to be a rocket scientist to work out that that's saved you your annual membership fee, folks! - David)

Please complete the application form and return it to Mike Turner at DMG Antiques Fairs. You will be sent a special voucher which you will need to show at the gate of the fair. You will then be allowed entry at the special price. PLEASE NOTE, THIS OFFER IS BASED UPON A DISCOUNT FOR TWO PEOPLE ATTENDING THE FAIR AND WILL NOT ALLOW A HALF PRICE ENTRY FOR ONE PERSON.

The offer is valid for:

**NEWARK** - 5 & 6 February 2001. Normal price: Monday £20, Tuesday £5.

**ARDINGLY** - 16 & 17 January 2001. Normal price: Tuesday £20, Wednesday £5

**DETLING** - 24 & 25 February 2001. Normal price: Saturday early entry (from 7.30am) £5, Saturday (from 9am) and Sunday (from 10am) £3.

**SHEPTON MALLET** - 20 & 21 January 2001. Normal price - Saturday early entry (from 8.30am) £7.50, Saturday & Sunday from 10am £5.

Halve those prices by returning this form to: Mike Turner, DMG Antiques Fairs, PO Box 100, Newark, Notts. NG24 1DJ.

Please send me a special entry discount voucher for

the \_\_\_\_\_ fair

On \_\_\_\_\_

I understand that the special entry price is only available on a "2 for the price of 1" basis.

Name: \_\_\_\_\_

Address: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Tel No: \_\_\_\_\_

Please tick if you do not wish to receive further information about DMG Antiques and Collectors fairs. Your details will not be given to any third party for commercial purposes.