

MALING

COLLECTORS' SOCIETY NEWSLETTER

Issue 11 June 2001

The memories flowed



Seen on the day... Former paintress Peggie Stewart drew the winning raffle ticket, and here displays the first prize - a piece of pottery decorated by Maling in the early 1900s with a design by Mr Miguet.



Seen on the day... "Fettling", demonstrated here by Vi Spearman, means smoothing off the piece after it emerges from the mould. A knife or other sharp blade would be used to remove the ridge of clay which occurred where the two halves of the mould met. Handles would be fettled by hand and with the help of a "pegger" (a small, rounded stick).

Recipe for a collectors' day. Take:

Four paintresses

Two engravers

One caster

One fettler

Add forty Maling collectors and mix well. No oven is required, as the ingredients will spontaneously generate their own warmth as memories of the past come flooding back.

That's collectors' day 5 in a nutshell. The biggest ever turn-out of members (at one stage we had a waiting list). The biggest ever panel of ex-workers - eight! No agenda - simply "cast pots in the morning, and talk about Maling all day".

I can't tell you much more because I spent most of the day juggling my still camera with a video camera kindly brought in by one of the members. Growing a third arm to take notes wasn't possible at such short notice. However, if my feeble attempts at videoing have turned out OK, we'll start circulating the tape soon.

To kick off, Doug and Vi Spearman were waiting for us in potter Charles Allan's studio at the factory. After our discovery last year that modern clay doesn't perform like the old stuff used to do, they had taken the precaution of coming in a couple of days earlier and casting a number of pots which were ready to be broken out of the moulds in true Blue Peter - "here's one I made earlier" - style.

You probably all know that these are genuine Maling moulds, rescued by the society last

year from the now-defunct Weatherby factory in Staffordshire.

If you were at last May's collectors' day, you'll also recollect that the moulds were held together by sticky tape. This time, for authenticity, Doug had cut some bits of tyre inner tube into huge elastic bands. That's exactly how it was done in his day. (With a fleet of Hoult furniture vans parked just outside, there was hardly a shortage of old inner tubes, was there?) Doug had also built his own drainage box.

The demonstration over, we returned to the Laing, where we were joined by paintresses Peggie Stewart, Joyce Kirk, Margaret Dixon and Marion Robinson (good to see her back after her recent spell of ill health). We also welcomed the factory engravers Cecil Parker and John Hughes.

With a "Brains Trust" like that, what need for an agenda? The memories just flowed. I've simply dotted a few pictures from the day around this newsletter, with a quick caption to let you know what was going on.

The final word goes to a member who wrote: "many thanks again for your efforts in organising the recent collectors' day. The meeting was quite an emotional experience for me in that I had not been in that part of Byker for 40 or so years. I was raised within half a mile of the Maling works and indeed as a boy often climbed the walls to see inside and have memories of being chased from the site by workers."

And the winners are...

Our raffle, designed to give overseas members a little extra for their money - because they all get a free entry - turned up two winners from the UK! Oh, well. We will be doing it again, folks. Thanks to all of you who supported it and enabled us to offer two prizes instead of one.

Dave and Madeleine Brooks were first out of the hat, and chose an early 1900s plate with colour transfer decoration of carnations, designed by Mr Miguet. Margaret Garwood took the remaining prize, which was a 1930s five-inch Cetemware jelly mould in the "D" shape

Put Pen to Paper

Mark Close writes:

We are very fortunate to have travelled the world (largely at someone else's expense). This has brought us the opportunity to search far and wide for Maling bargains.

Our first piece was from Church Stretton in Shropshire ("Storm" pattern) and was purchased in a clandestine manner for Valentine's Day 1994. I did not know anything about Maling at that stage but knew my wife Lesley liked the piece when we saw it. Little did I know how big a job it would turn out to be, trying to get other pieces once the bug had bitten.

Since then we have travelled all over England and purchased from many places. I bought another piece from an Antiques shop in Uppingham, Rutland, sadly since closed. This was Newhall signed by Boulemier. We visited in October and Lesley liked the bowl. I persuaded her that we did not have the cash and, anyway, we would be able to buy it next time we visited. I went back one day as I was going to work and purchased it and asked that they keep it until Christmas. We visited a couple of weeks later and Lesley was upset that it had gone.

On Christmas Eve I went to collect the bowl at 4.30pm and was greeted by a concerned shopkeeper. You see I had not left an address or phone number or any other identification and they normally shut at 1pm Christmas Eve. They told me that they were going to wait 15 more minutes and close the shop. I feel I was rather lucky and did not have a spoilt Christmas for forgetting to get a present.

When in Australia we lived near to Newcastle on the Central Coast and had many finds in

this area, from Church Shops to Outback antique shops. The value of the dollar helped significantly in this case. Now we are in the USA where it is a different story, well at least in rural Ohio.



I arrived before Lesley and had one month on my own during which I made a special effort to impress her on her arrival (her birthday). I went to all the Antique Centres which I saw when travelling along Interstate 75 and spent a whole Saturday morning visiting "Ohio's largest Antique Centre", walking up and down each aisle looking at many old oil cans and garage forecourt pieces. Finally on the second last cabinet I saw the Maling item that was to be for Lesley.

The day came when I was to give it to her but, in Lesley's eyes, things went from bad to worse. First she travelled from UK to USA and had trouble with her ticket that took 2 hours to sort, so she only just made her flight. Second she was presented with this unusual piece of Maling, which it was clear she did not like! Third we went for a drive and were aiming to go to a restaurant to celebrate her birthday. I got lost and we ended up in a KFC in a downtown area. Luckily we got back home in one piece and are still together.

The piece has not stood on show in pride of place as we have only just finalised our living accommodation (or is it because Lesley does not like it?). I believe it is a beautifully rare piece that is priceless. Lesley on the other hand says it is a pot for keeping a deceased one's ashes in and the lid is missing! The bottom is stamped with Maling but we cannot see any design marks etc. Can you enlighten us?

I hope this article, although small, will inspire some others to write their stories and share them with those of you who have a similar desire to know more about the items you collect.

Thanks Mark. As for the vase: it's an "Ivy" vase circa late 1950s or early 60s in "Pheasant" pattern. A lot were made for Crownford China in the USA. It's also seen in "Corinth" pattern, and these turn up pretty regularly on eBay. So, to keep Lesley happy, you just buy a small potted ivy plant, pop it into the vase (taking care to protect the Maling with a lining of plastic sheet or small drip tray) and let the ivy trail down around the pot. That way it's being used for its intended purpose, but you don't actually have to have it "in your face" every day! - David

The workload of running the society is pretty heavy. We'd appreciate some help. Some of you must have business skills or contacts which could be of use. So here's our "wish list".

Banking - Can anyone suggest a cheap way for the society to accept credit card payments or payments in currencies other than sterling? It's an inconvenience for overseas members to have to send a sterling cheque each year.

Website - Does anyone have contacts with a design company who could give the society website an overhaul and maybe even host it? (Cheaply!)

Video - We'd like to film a collectors' day and circulate the video to members. Who's got contacts in this area? Although David had a stab at the last day, using a borrowed camera, it's not really the quality we aspire to.

Regional Representatives - Would anyone like to take on the job of welcoming new members in their part of the country, hosting regional meetings (we'll pay for the room hire) and generally acting as our local point of contact?

**HELP
WANTED,
APPLY
WITHIN**

Many of you will have seen the Ogden's cigarette card reproduced in "Trademark of Excellence" and featuring a Maling vase as part of their series on Modern British Pottery. Did you know there's another one? It's pictured here, and this is what it says on the back:

"This Sefton Floating Rose Bowl is a typical example of the production of Messrs CT Maling & Sons, Newcastle upon Tyne, established in 1762. This scheme of decoration is applied to a great variety of articles such as bowls, vases, electric lamps, flower pots, cigarette boxes, ash trays, etc. A wonderfully harmonious effect is obtained by the use of brilliant, glowing colours and iridescent lustre enriched with gold. The bowl rests upon a stand of oriental pattern."



NZ members seek advice

Jean Brideson and Isobel Snow would like to canvass the opinion of members in New Zealand. They write:

There is a quotation: "One gives nothing so freely as advice". Well, we hope that is true because advice from you all is what we are looking for.

We have been comparing notes on the best and worst methods of selling or otherwise disposing of Maling that one is ready to move on. For us, auctions seem to be the best bet but have an uncertain aspect. Selling to a dealer is always bottom dollar, finding another collector is not easy - what can one do? Here in New Zealand we have no Society or Maling Market to fall back on. Yes, we know there is always the internet but we are not comfortable with seeing these pieces leave the country and be lost to future local collectors. At present we both have sizeable collections and it is time for the old formula of less quantity more quality to come into play - and that lovely dream idea that the collection should finance itself, as one piece comes in others go out etc etc.

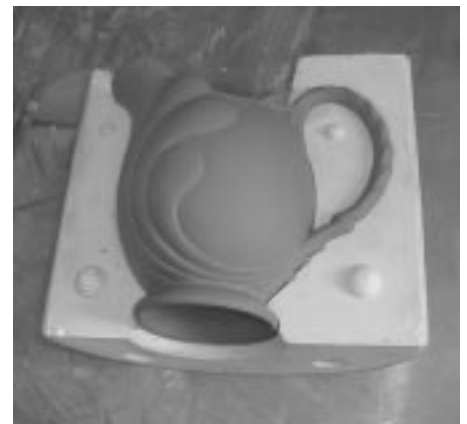
The suggestion has been raised that next year we try a stall at the monthly Collectors' Market in Auckland. There is a tentative interest in this. We have some ideas and would welcome many more.

So far the thoughts run as follows:

- We could have a stall and sell our own pieces.
- Our initial financial aim would be to cover the cost of the table and our society subscriptions - don't laugh at that one, the NZ dollar is very weak against your pound.
- Do we need more than two participants?
- Should we offer to sell on behalf of other collectors in New Zealand for a token percentage?
- Perhaps we could promote the society at the same time?
- Should we have a display piece with an accompanying article (not necessarily for sale) from time to time for interest?
- Should we sell Maling exclusively and be 'specialists' or have other wares that come along?

We hope we will be deluged with inspirational opinions and we hope that David will print them in the magazine. If this all comes to pass we'll write in and let you know the outcome. If it is a great success we might even turn up to a Collectors' Day!

Replies welcome by e-mail to:
Jean Brideson -
capricornexpress@xtra.co.nz
Isobel Snow -
rsnow@hifimarketing.co.nz



Seen on the day... Take a Maling mould and some clay (and a lot of experience). Hey presto! A piece of Voluta cast on the day before the eyes of members. It was impressive to see the contrast between the strength needed to lug these moulds around, and the delicacy of touch required when handling the "green" (i.e. unfired) pots which emerge.



Seen on the day... Here's what happens when you pass a "green" pot around some forty members who aren't used to handling them. And this was one of the previously-cast pieces which had been in the mould for two days. Remember what we said about delicacy of touch? The fettlers would be taking pieces out of the moulds after only half an hour or so. And, needless to say, they wouldn't have been paid for a piece in this condition!

maling commemoratives

③ George V

For the 1911 coronation, Maling cemented their relationship with Harrods by producing souvenirs for the famous London store. Although these pieces carry only the Harrods name, and no mention of Maling, they can easily be identified.

The flared drinking horn, for example, will have the number 2355 impressed into the base - the same shape number as found on marked Maling pieces in other patterns. The factory also produced a “Norfolk” mug for Harrods and, again, the shape is distinctive enough to guarantee a Maling provenance. (You’ll find further reference to this shape shortly.)

But there’s another, more amusing, confirmation that these pieces are Maling. The Harrods mugs carry the wording “Harrods Limited” just under the flags on the left, and “Exclusive Design” on the right. Well, that’s what Harrods thought!

Pictured next to the Harrods drinking horn is one produced by Maling for the city of Newcastle. Turn it round, and you’ll find exactly the same colour transfer, albeit often with a rather feeble attempt to cut away the incriminating wording mentioned above.

I can only conclude that Maling “pinched” the Harrods transfer in the belief that the news would never get back to the south of England. After all, the London buyers would have dealt with the London showroom and never ventured into the barbarous North!

The Newcastle mugs were presented to the schoolchildren of the city by the Lord Mayor. I always smile at the thought of the London gentry drooling over their “exclusive” souvenirs, while the ragged-trousered urchins of Newcastle were running home through the streets clutching an almost identical article.

A single colour version of this transfer (in green) also turns up on pieces made for Harrods (though why the great store should have wanted a cheaper range to run alongside the coloured version, I don’t know.)

The teapot is included here as a good example of a Maling shape - in this case “Argyll”. You’ll sometimes find this shape teapot with the lid raised about half an inch, as though the pot is wearing an ecclesiastical “dog collar”. That comes about because of Maling’s “patent infuser” - a removable perforated container into which you

put the tea leaves rather than have them swilling around in the pot.

This teapot carries the monogram of the Royal Victoria Infirmary in Newcastle, and may have been produced as some sort of fund-raiser.

The only other Maling transfer I know of for the 1911 coronation is the one used on the Stella Coal Company mug mentioned a few newsletters ago. I won’t bore you with it again!

To wrap up King George, an item which hasn’t quite been pinned down yet. The pictured “Norfolk” shape mug shows the King in military uniform and looking considerably older than he was in 1911. The inscription on the reverse says the mug was “presented by the Wallsend Constitutional Club”.

One plausible theory is that it may have been produced when the King visited the North East to open the Tyne Bridge in the late 20s. Confirmation of this, or your other suggestions are welcome.

Next time, a digression from royal wares to look at Maling in war and peace.





Victoria revisited

Here's further evidence that Maling is always ready to surprise you. This Victorian drinking horn came into my collection after I had written the article in newsletter 9. It has the impressed shape number 444 (previously unrecorded) and a transfer printed CTM triangle mark. As you can see, it has the arms of Newcastle, plus pictures of the Queen, Edward, Prince of Wales and... who's the gentleman?

We are indebted to the Tyne & Wear Archives Service for their help in identifying him as Sir Riley Lord, JP, of Highfield Hall, Gosforth. He was Sheriff of Newcastle-on-Tyne, 1892-3, and Mayor of the city 1895-6 and 1899-1900. He was also chairman of the building committee for the Royal Infirmary and instrumental in raising £100,000 for its construction.



So that puts his hey-days firmly in the 1890s, which is what the beaker suggests. But which of his achievements does this drinking horn commemorate? All together now: "We just don't know".

Surprise number two comes in the form of a Victoria "Barrel" shape mug. My article in newsletter 9 confidently suggested that these mugs have one of two transfers, and each can appear in six different colours - hence my assumption that twelve of these mugs are available to find. Now I discover that the "third" transfer - which I have previously only recorded on straight-sided and shaving mugs - can also appear on the "Barrel" mug. So, we can now assume that eighteen (3 x 6) different examples of these mugs are out there somewhere.



News of the 'Net

The computer doctor is in and ready to solve some common problems.

When I bought my computer I got the shop to set up my e-mail. But they mis-spelled my name and now all my messages go out with the wrong name on.

Assuming you're using Outlook Express, click on Tools > Accounts > Mail > Properties. That should open up a screen where you can re-type your name properly.

I have accounts with three different ISPs. Whenever I click to "send and receive" e-mail, the computer checks all of these accounts. Is there any way I can just check one of them?

Silly as it sounds, don't use the Send/Receive button in Outlook Express! Click on the little down arrow to the right of it and a drop-down menu will appear from which you can select the ISP you want to connect to. You can also do this by clicking on Tools > Send & Receive, which takes you to a similar menu.

Sometimes I get "junk" e-mail which tries to connect me to the Internet and I can't close the "dial up connection" window.

For a quick fix, click on File > Work Offline. That should minimise the "dial up connection" window. Then delete the offending e-mail (and remember to delete it from your "Deleted" folder as well!).

Every time I log onto the Internet I have to start at my ISP's home page, where there's nothing to interest me. What can I do?

Assuming you're using Internet Explorer, click on Tools > Internet Options > General. That should open up a screen where you can type in the URL of the page you first want to see when you log on.

What are "cookies", and are they dangerous?

They're little pieces of information which some websites store on your computer to help identify you. Sometimes they're useful - e.g. in online banking. The cookie tells the bank's computer that it's talking to your computer and not someone else's. It's a sort of security measure (though it can't guarantee that it's you sitting at the keyboard and about to withdraw all your money!). But most of the time cookies just slow up your browsing. To disable them, click on Tools > Internet Options > Security > Custom Level. Scroll down the window which opens and check "disable" against both types of cookie ("per session" and "stored"). When you click on OK, the computer will double-check that you want to change these settings. You're more intelligent than the machine, so say yes!

Denon, deserts and *maybe* a duck...

We have had previous discussion on what is, and what isn't, Denon's Egypt. They were a series of views of Egypt done by Baron Dominique Denon during the Napoleonic era.

In my last article, based on my own time spent in Egypt, I commented that the good Baron was a rotten artist. As corroborating evidence, I now offer you this photo of a soup bowl (with impressed CT MALING mark dating it to the mid 19th century).

Apart from the Chinese-looking ladies, and European foliage, I draw your attention to the obelisk on the right. Is that, or is that not, a rubber duck repeated twice within the hieroglyphs? - David



It makes a change from marmalade!

We're all familiar with Malings' marmalade jars for Keiller, but here's proof that the factory really did make jars for anything which needed to be packaged in a pot. In the first case, it's hektographic printing ink.

The Hektograph was invented during the 1870's. The device used a stiff gelatin pad coupled with special hektographic ink made with aniline dye. A document written with the ink was pressed to the pad. The gelatin absorbed the ink after a few minutes, and the original was removed. Blank sheets were then pressed against the pad, and the gelatin released a little of the ink each time, producing a

positive copy. The hektograph was good for about 50 copies.

20th-century spirit duplicators were a later development from the hektograph and much easier to use.

And, as a change from Keiller, the Internet provides us with this information. Robert Furness was the only fruit and/or jam factory in New Zealand to use Black Transfer Printed White Stoneware jars. He began business in Auckland, New Zealand in 1894 and was exporting to 'The English Markets' very early in the 20th Century. The business expanded rapidly and by 1910 they were in their third location within Auckland.

The jar was made by Maling and reputedly there are 5 sizes. The author believes this is the middle size. It is 5^o inches high and 3 inches across the base.

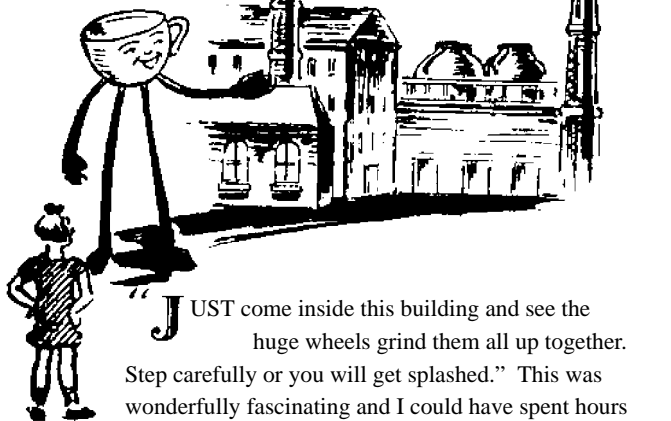


Seen on the day... Doug demonstrates casting a pot. Pour the clay into the mould, right up to the top, and it begins to dry around the edges. When your thumb and inbuilt body clock tell you it's time, you pour the majority of clay out again, leaving a thin layer behind in the mould. Sounds simple doesn't it? But what a skill.

Items such as vases and jugs were made by casting. Cups and bowls were made by "jollying", a process which the Genii of the Teapot will explain on the next page. (Hey, we put some thought into these newsletters, they're not just thrown together you know!)

**NEWSLETTER
CONTRIBUTIONS
ARE WELCOME!**

"Come inside
and --



JUST come inside this building and see the huge wheels grind them all up together.

Step carefully or you will get splashed." This was wonderfully fascinating and I could have spent hours watching it, but the Genii hurried me on until we reached a gloomy looking place.

"These funny looking things," the Genii went on, "are called Filter Presses; they are used for squeezing the water out of the Slip." Again we hurried on, until we came to what was called the Pug Mill where the clay from the Filter Presses was undergoing more pressure for the purpose of extracting all the air from it.

"At last we can see the huge chunks of Clay or 'Body,' as it is called in the trade," said the Genii. These chunks looked just like putty and were quite smooth to the touch.

"Come, let us follow that girl with the lump of Clay on her shoulder."

"Where is she going?" I asked.

"She is taking the Clay, which is ready to be fashioned into Teacups, to the making shops - should you like to watch her working?"

Made by Maling - stands for

"I would very much," I said. She took down a strange shapeless looking thing made of Plaster of Paris, which I learned was called a "mould". In the middle of it was a hole, shaped exactly like the outside of a cup. Into this hole she fitted a piece of clay - and put it on a revolving spindle. Then she set the spindle in motion and pressed a tool into the middle of the piece of Clay to form the inside of the cup.

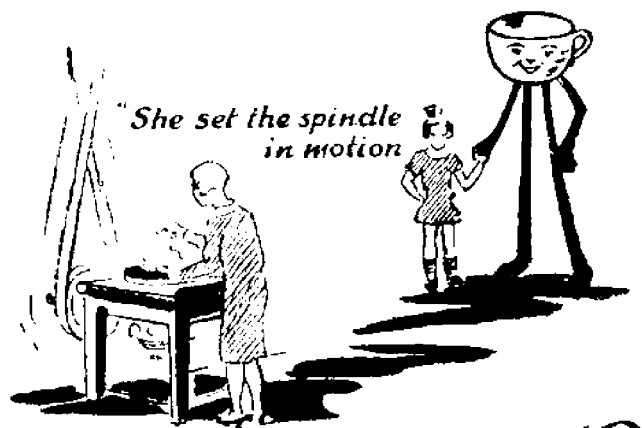
"How swiftly she works!" I exclaimed.

"Yes, she makes several hundreds a day, but you cannot yet examine the cup because it is too soft to touch and must first be dried."

"You see all these funny looking moulds on the shelves all round. They are full of drying cups. It would be interesting to see a cup just about to come out of the mould. We will ask her to show us one."

"There, you see, it gets much lighter in colour whilst drying, and it also shrinks a little which enables it to be drawn from the mould."

"Before the cup gets too dry it must be turned and have a handle put on. If you come over here you will see the girls shaping handles and sticking them on."



"She set the spindle
in motion"

pottery perfection since 1762.

ANNE ROWBOTHAM 1910 - 2001

Anne Rowbotham died peacefully on May 9th. She is perhaps best known to members as one of the "stars" of the Tyne Tees film "Potty about Maling" which we made in 1997. She was born in Stoke on Trent and studied at the famous Hanley School of art under Gordon Forsyth and knew both Clarice Cliff and Susie Cooper.

Anne came to Maling as a paintress in 1945 when her husband's work brought them to Tyneside. She had spotted an advert in the paper and, missing pottery life, she applied. Trained as a freehand painter Anne's talents were put to work initially in the clock tower where she worked on samples for Mr Boullemier. She then moved onto re-establish the decorating department and became its supervisor. Anne continued to work closely with Mr Boullemier and even had her own office next to his. When the pottery closed down in June 1963 Anne became Maling's last and only paintress as she and Mr Boullemier worked on for two weeks finishing off orders.

Anne was one of many friends I have made over the years through my love of Maling Pottery. despite her age and frailty, she was always happy to help and share her memories with me. I will miss her.

Steven



Here are another two pages from "My Adventures with the Genii of the Teapot", the booklet written by Fred Maling for distribution at the NE Coast Exhibition.

Maling is go!

Proof that Maling was good enough for the aristocracy comes in this 1960s photograph of Lady Penelope Creighton-Ward (of "Thunderbirds" fame). Can it be that her Ladyship is using a Maling "Cherry Blossom" salt as a flower vase, the patterned side turned to the wall to reveal the elegant ribbing? If you have (or think you have) spotted Maling in a surprise location, please let us know.

David



Seen on the day... Maling engravers Cecil Parker (left) and John Hughes examine an inkwell produced at the start of WW2 for the Tank Corps - one of a series John engraved for the armed forces. It carries the Tank Corps emblem but, unfortunately, the piece has suffered over the years and the clarity of the image isn't quite what it was. As John put it: "That was quite a reasonable tank once - but look what they've done to it. The Germans couldn't have done more damage than that!"



Ascot or Maple?

We still need your help to compile a more comprehensive database of Maling's 16,500-plus numbered patterns. Again, may we remind you that something which looks familiar may turn out to be a "new" discovery?

Here, for example, is a cup and saucer numbered B6270 and clearly named as "Maple" pattern. Dating from the beginning of the 20th century, they were made by the Moore factory of Staffordshire and decorated by Maling, using one of Mr Miguet's designs.

But the basic pattern also appears in Maling's books as B7203, when it is known as "Ascot". Only the border is subtly different. So, our eternal plea is: "Check your collections!"



MALING
The Maling Collectors Society

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