

MALING

COLLECTORS' SOCIETY NEWSLETTER

Issue 15 June 2002

Camera... Action!

Filming has now begun on our "professional" video. We have ex-Maling workers talking and demonstrating engraving and painting, and we're looking to have casting and fettling on record very soon.

The filming took the place of our usual Spring collector's day. The photograph shows Steven chatting to factory engraver Cecil Parker about a copper plate on the workbench, while Tim (our cameraman) gets it all on record.

In the background, paintresses Margaret, Peggie and Jean do an uncanny impersonation of the Beverley Sisters singing "How much is that Maling in the Window?" (Chorus: "How much? You must be joking, mate!").

We're indebted to Charles Allen, of New Castle Delft Pottery, for allowing us to use his premises on the former Maling site. And, of course, our thanks go to all the ex-Maling workers who gave up their time to record these precious memories.



Fellow Members,

AN OPEN LETTER TO SOCIETY MEMBERS

I feel now is the time to raise an issue that I have pondered for some time. Firstly I would like to thank our officials, Steven, David & Ruth for all their untiring & mostly unseen work on our behalf.

In most Clubs & Societies it is normal for Officials to receive an Honorarium in recognition of their efforts. I do feel that although some obvious & easily recognisable expenses will be claimed by our officials, there must be many a phone call or visit to perhaps former factory workers, suppliers, printers etc, that are overlooked, not to mention the enormous commitment of time freely given.

I have no idea of our financial position, & also I do not think we have a very, "tight" Constitution with regard to the means of authorising such payments. I think perhaps a seconder to my proposal together with a simple majority of Members voting may suffice?

I feel that an Annual Honorarium of something between £250.00. & £500.00. each, depending on our ability to finance, would be appropriate.

I hope that this letter stimulates a response & I urge all Members to contact David so that he may gauge your level of support.

Many thanks once again to Steven, David & Ruth for all your sterling work.

Ken Watson.

Kevin Hughes (John's son) writes with reference to the memorial article in the last newsletter:

"The feature fitted my dad perfectly. It gave my brother, my sister and myself tremendous comfort to realise 'our old man' had lived life to the full and that he had a vast extended family who all mourned his passing and would remember him with affection.

"I've reflected on what a good life he enjoyed, the fact that he put in a lot more than he took out and, when his time was up, it was mercifully quick. It was a blessing at the end of the day and, although painful, his funeral was actually a celebration of a life played out positively to the end. He'll live on in many people's memories.

"Please pass on my own thanks and thanks on behalf of my brother and sister to all the members of the Maling Collectors' Society."

For more thoughts, see page 6

The A T O Z of Maling

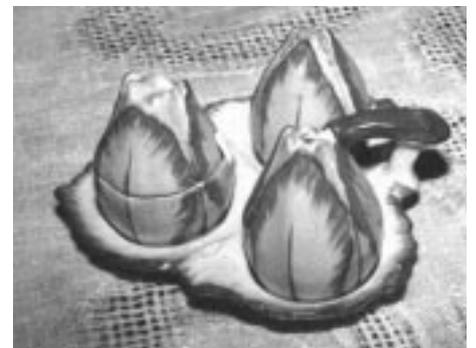
“C” is for...

Clover - A typical pattern from the late 19th century. It's a printed design, with hand colouring, and the use of maidenhair fern is very Miguet. Shown here on a tea plate in pattern number 1382-1 from the 1898 pattern book.

Candy Jar - We might call them sweet jars or something more fanciful, but here in a Maling catalogue sheet from 1927 it's

described as a “CANDY JAR”. We might well wonder what other things in our collections, known to us by invented names, were actually called something else when they were first produced?

Cruets - This is an example of pattern number 5860 dating to the early part of the 1930s. These cruets were also made in the 1950s and 1960s but in plain aerographed colours. This is the original version, also seen on the familiar salad bowl and grapefruits with similar colouring.



As Peggie begins her article on page 3 with memories of the Bridges caddy (or biscuit jar), we thought we'd bring you this advertisement from the time.

RINGTONS EXHIBITION BISCUIT JAR



WE cannot adequately describe the beauty of this Exhibition Biscuit Jar, with its shade of rich cornflower blue, beautifully toned. Hexagonally shaped, it is 5½-in. high and 6½-in. wide, and is finely proportioned. The lid of the Jar is adorned with a view of the Exhibition, and on each of its six sides is a scene of absorbing interest to Northerners.

There is the massive High Level Bridge, built by Robert Stephenson, son of George. Its total length is 1,338 ft., while the roadway is 85 ft. above high water level. The Bridge cost £491,153, was commenced in 1846 and opened in 1850—even to-day it excites wonder and admiration. Dwarfed below this is the Swing Bridge, standing where the Emperor Hadrian built the first Tynes Bridge, A.D. 120. It is the work of Sir William (afterwards Lord Armstrong) and was opened in 1875. The swinging portion is 530 ft. long, weighs 1,450 tons, and is swung by hydraulic power.

But even the High Level looks small when, next we see the graceful curve of the Tynes Bridge, towering above all else; the largest arch in England

from which hangs a roadway. Its total length is 1,275 ft.; while clear height above high water is 84 ft. —It was opened in October, 1918, by His Majesty King George V.

The next scene depicts the Church of St. Nicholas, Newcastle; and in the background the Castle—very old and grim! The Church, built in 1339 replaced one which was burnt down; but the steeple was not added until one hundred years later. In 1644, the Scots, besieging Newcastle, threatened to destroy the tower by cannon. Amusingly enough, Sir John Marley, the Governor, placed his Scottish prisoners in the towers, and lured the enemy to flee. Hence, the beautiful Church remains; a splendor from the dim past.

A far different picture follows; the Middlesbrough Transporter Bridge, the third of its kind in Great Britain. This fine bridge was begun in 1910 and opened by Prince Arthur of Connaught in 1911. Its total span is 450 ft. The travelling car accommodates from 200 to 600 persons and 8-10 vehicles, and it travels from shore to shore in under two minutes. The total cost of the Transporter was £37,000.

Next we see the Wearmouth Bridge, Sunderland; expected to be completed about September this year. The structure is built on the exact site of the old Wearmouth Bridge which is being demolished piecemeal. The contractors are achieving a difficult task. The width of the roadway will be 48 ft.; while 286 ft. separates the abutments.

The sixth picture shows the splendid Great Tweed Bridge, opened in 1928 by His Royal Highness, the Prince of Wales. The span is 1,405 ft. in length, and has a 30 ft. roadway. The largest span has a length of 354 ft. It stands, a symbol of modern engineering skill, between the Royal Border Bridge and the old Tweed Bridge.

The North should feel proud of its Bridges, they are unsurpassed!

BISCUIT JAR
PRICE 5/6 EACH
CONTAINING ONE
POUND OF FINE
BLENDED TEA.

“Up the Yard”

By Peggie Boustead (nee Stewart) who started working at Malings' pottery in 1927.

It was 1929, the year of the North East Coast Exhibition so there was a lot of work to be done at the pottery. King George V and Queen Mary had just opened the “The Bridge” in 1928, so that design had to be incorporated into nearly every piece of ware, as was the Prince of Wales’s photo. The patterns were lithographed, painted and printed.

The exhibition brought in a lot of work, as visitors came from far and wide. The exports boomed also, as did the home market after seeing Malings’s ware at the show being painted by the paintresses who answered questions asked by eager buyers.

Later on, Ringtons wanted decorated ware to add to the existing printed designs. The firm chose a pansy pattern on rose bowls in two sizes. A band of flowers was embossed round the centre which was painted and then ‘hardened on’ in the kiln. Afterwards the piece would be taken to the ‘blowing shop’ where the girls painted over the decoration with ‘slip’ a very fine, sloppy clay. Then it was aerographed and hardened on again. It would then be glazed and finished off.

Mr Boulemier came up with a new idea - ‘waving’ the background - and it was a great success. It was more work for paintresses and they were not very happy about that, I can tell you, as they all had to learn to wave. The waving proved popular with the buyer, though, and was used for lots of other ware as it saved blowing or stippling by sponge or brush.

Did you know that Maling made lots of ware for other local firms too? There were the shipping lines on the quayside, Dalgliesh, Souter etc, and their ware was printed with their logo. Sometimes flags had to be painted too.

Also the Thermal Syndicate who sent their ‘Vitresoil’ glass globes and pendants to be decorated at the pottery. Tilly’s restaurants and Rinaldo’s night club were regular customers as well. With all this work the pottery was very busy.

In 1939 War was declared and the government imposed an embargo on all decorated ware. Malings did not close as we got orders for utility wares for the forces canteens etc. The makers and printers kept the place going. Some paintresses transferred to the warehouse.

After the war a few paintresses came back to work and, as there was more work than we could cope with,

adverts were placed in the local papers, attracting back more girls and some new apprentices. Then came the take over!

The enamel building ‘up the yard’ was closed down and we were moved ‘down the yard!’ It was unbelievable that were put down in the sanitary department it was like being in the bowels of the earth, dark, damp and smelly and very cold. When we looked up from our benches to the windows all we could see was a railway embankment and the wheels of trains going past. It was so cold we often had to sit with our coats on.



It was supposed to be temporary, but we seemed to be there for ages. After complaining bitterly we were transferred to a corner of the printing shop and then into a new shop, which was light and spacious and, what’s more, warm!

Then came a setback! Japan and Czechoslovakia flooded the markets worldwide with china tea sets, vases etc. After years of utility, people bought them - and they were cheap too. We lost quite a bit of work and export and home orders went down. All potteries, not just Malings suffered.

In the early 1950’s I felt in a bit of rut at the pottery. I felt that the work was all just repetition, so I decided to leave. It had been a very happy time for me and I had good friends with whom I kept in touch. I couldn’t believe it a few years later when I heard that Malings had closed down for good. It was so sad really.

There is no doubt that Maling ware is well sought after now. It was very good - lustred, gilded and colourful. I never thought that Maling ware would be so popular. I wonder if any of you realise that everyone who worked at the pottery was an artist in their own right? From the mill hands who did the mixing of the clay to the moulders and fettlers. The kiln men and saggar makers, even the workers who carried boards of clay or ware - without them there would not have been an end product.

Many thanks to Steven and to Ruth and David for giving me the opportunity to relive those long ago days, for meeting up with the girls and involving me in the Society. It has been wonderful to meet so many members and I wish you all good hunting!

Peggie



Renewals

We are bringing all membership renewals round to a common date of October each year (and thus eliminating the time-consuming task of sending out individual letters). Those of you who are due to renew this time will receive a letter asking for £5 to cover the next quarter. It’s only a small amount - but vital to the society. So please renew!

maling commemoratives

6 Lemon & Lime...

With consummate timing, given that we have just celebrated the Golden Jubilee, we now celebrate Maling's contribution to the coronation of 1953. (You could almost believe that we put some time and thought into getting these newsletters together, couldn't you?)

However, we begin with a digression. I said at the start of this series that there would be general points about Maling collecting hidden among the commemorative stuff, so I'll end as I began. Many people ask whether a piece of Maling is "rare" or not. And the answer is: "who knows?"

I can tell you that, after many years of collecting Maling commemorative wares, my total of pieces for the present Queen is significantly lower than that for any other monarch of the last century - including Queen Victoria. If they don't appear on the market that often, does that mean that these Elizabeth II pieces are "rare"?

The late Marion Robinson, in her articles on her life as a "pottery girl", recalled that the factory was bursting with commemorative pieces during the run up to the 1953 coronation. Photographs taken at the time bear this out. As Marion wrote:



"The next big order was for Coronation mugs in 1953, with a transfer of the Queen's head on the front and a crest on the back. Of course we started them long before this date to make sure they were ready for the big day. The rest of the work

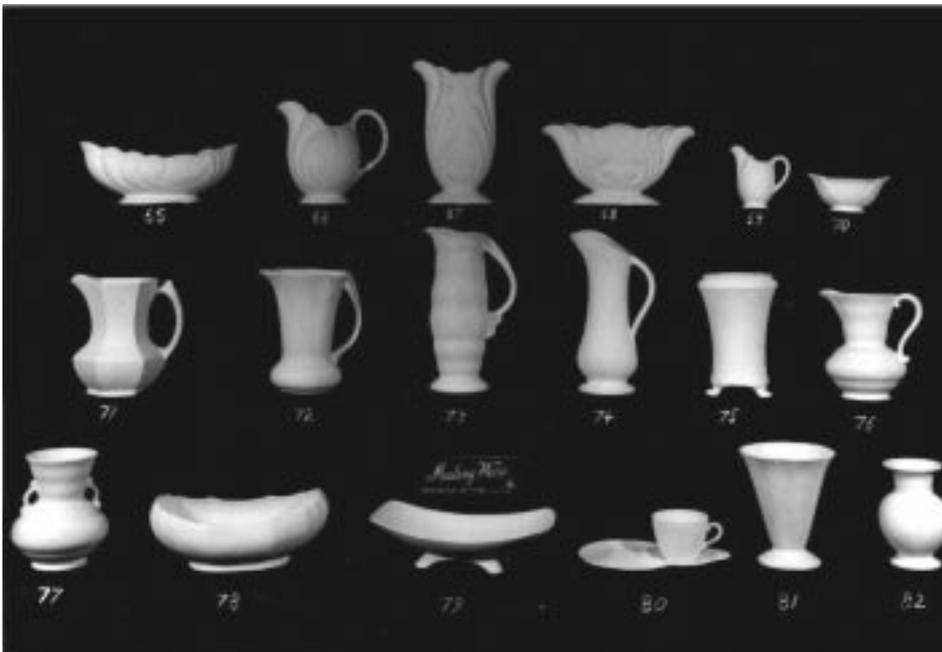
seemed to take a back seat during this time, as we had to do thousands. They occupied every available space and were stacked on 8-foot wooden boards from floor to ceiling, waiting to go to the kilns.

"Some of the girls helped in the printing shop, washing the tissue paper off the mugs after the transfer had been put on. This was a back breaking job, bent over huge sinks of freezing cold water, with keens on our fingers as wide as fishes' mouths, making the task unbearable at times.

"We had to be careful not to press too hard with the sponge, as part of the transfer could be rubbed off, resulting in the Queen losing one of her eyes, or part of her necklace or tiara. Sometimes this couldn't be avoided, so after the firing there were crates of rejects. These had to be touched up as it would have cost too much to throw them away.

SHOWING OUR CARDS

This is a previously unpublished pattern card from the 1960s, with WE Raines' handwritten notes on the back to identify the names of the shapes. Improve your knowledge of Maling by learning to recognise, and name, shapes such as Voluta, Pekoe, Hexham, Lincoln and Luxor.



65	Voluta	Bowl
66	"	Jug
67	"	Vase
68	"	Jard
69	"	Cream
70	"	Sug
71	Pekoe	Jug
72	Hanley	"
73	Crete	"
74	Swan	"
75	Vase No. 73	"
76	Hexham	Jug
77	Vase No. 120	"
78	Lincoln	Bowl
79	Luxor	Tray
80	T.V. Cup & Saucer	"
81	Vase No. 86	"
82	"	- 55



"The most boring job at this time was painting in the missing pieces. Everybody had to take their turn, as the strain on your eyes meant you could only spend a couple of hours on the work at a time. I must tell you, I was sick of putting lipstick on the Queen!"

So, there must be tens of thousands of these pieces out there somewhere, gathering dust in china cabinets - but they haven't made it onto the market yet. Rare or not? You tell me.

Now back to the story... The outbreak of WW2 saw a ban on selling decorated wares to the UK market which wasn't fully lifted until the 1950s - just in time for the coronation. (And that's why it's so difficult to attribute an exact date to Maling wares from this time. Were they made pre-war and sitting on the shelves for several years? Were they pieces which

were exported, as that was allowed as a way of earning foreign currency? Or were they patterns which were revived when the sales ban was lifted? Oh, sorry, that's another digression.)

Maybe people welcomed a splash of colour back in 1953 - but whether they were prepared for the rather acidic lemon yellow and lime green pieces which Maling produced in addition to plain white? I really don't know. In typical Maling style, the factory slapped the Queen's head onto anything they had in stock. You'll find cups, saucers, plates, "sweets", cigarette boxes and goodness knows what else.

Two transfers are known to exist (unless you know of a third). The vast majority show the Queen surrounded by laurel wreaths and the symbolic national flowers of thistle, daffodil, shamrock and rose. This is probably a Maling original, designed by L.G. Boullemier. Hand-painted plates by LGB are also known to exist, and are illustrated in TMOE.

The second transfer must have been bought in, as it was used by other potteries as well. Both are illustrated here.

There also appears to have been an attempt to re-create the "glory days" of 1935 and 1937, when the factory had produced pieces with a superb cobalt blue ground to mark the Silver Jubilee of George V and,

later, the proposed coronation of Edward VIII and the actual coronation of George VI. The pictured "sweet" has, on the rear, the enigmatic, hand-painted inscription "No1". The quality of the ground doesn't match that which was achieved pre-war, so perhaps the idea was abandoned in favour of the "pile it high, sell it cheap" approach.

And there you have it. A foolish quest, sparked off by picking up a Maling commemorative mug at a particularly "thin" fair. With only six monarchs in the last hundred or so years, I figured it would be easy to assemble a small but representative collection. Now, at around a hundred pieces, it continues to grow as my bank balance diminishes. Much as your patience must be doing, dear reader. So, I bid you adieu.



Lowal	11"	Long
yg	7 1/2"	High
hae	10 1/2"	"
iniore	11 1/4"	Long
gag	4 1/2"	High
an	5 3/4"	Long
	7 3/4"	High
	8"	"
	11"	"
	10 3/4"	"
	8"	"
	7"	"
	6 1/4"	"
	10 1/4"	Long
	10 1/2"	"
	6 1/2"	High
	6"	"

Teach yourself to be an "expert"

David writes: People kindly assume that I have some "secret" or "in depth" knowledge of Maling which allows me to fill a newsletter every three months. Not so!

Let me "come clean". Several years ago, whenever I saw a certain collector at fairs around the country, he'd almost always surprise me with a bit of Maling knowledge which was new to me. When I asked him how he knew that, his inevitable reply was: "It's in the book!" (by which, of course, he meant TMOE).

Eventually, I realised that, although I had "the book" I'd never really read it properly - skipping over information or history which didn't relate to the pieces in my collection. A thorough re-reading showed me just how much Maling knowledge I didn't have, although it had been sitting there in front of me all the time. If I can do it, so can you!

Incidentally, it's worth pointing out that "Trademark of Excellence" is still in print, despite what you may read on eBay. Society members in the UK are entitled to buy an autographed copy for £15.95 including P&P - a saving of £2.00 on the list price. There is also a reprinted 1920s trade catalogue, which is available to UK members for a discounted price of £6.50. Our apologies to overseas members, but we can't extend this offer beyond the UK because of the high costs of handling foreign currency. We suggest you try the online bookshop: www.bol.com.

The Shire Album "Maling and other Tyneside Pottery" is also back in print, as far as we are aware.

Put Pen to Paper

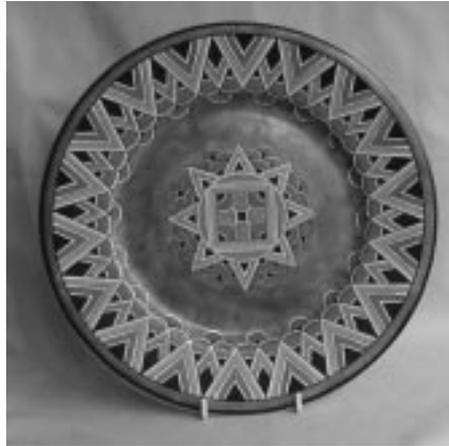
Jean Brideson is the first to take up our challenge to members to jot down a few words about their own collections. You'll see the categories from what Jean writes below - but feel free to make up your own! Photos of some or all of the pieces are welcome.

Following on from Margaret Hare's letter I have considered my collection in the light of her suggested categories and come up with some of my own:

Most cherished pieces - my two Lady Nicotine figures, both yellow. I did not realise how wonderful these were until I saw an entry by Ian Sharp in Millers Collectables about 10 years ago. Over the years I have seen two more of these in green and one in pink.

Most striking pieces - I can't choose between two 12 inch plates, one is Anzac green 5546 one is Luxor blue 5524.

Most fun - stirrup cups.



Most uncommon (I think) jam jars with the transfer "R Furness, Fruit Preserver, Auckland, New Zealand"

A bargain - not too many of those, maybe a commemorative plate of Edward VII and Alexandra which cost about 6 pounds at the Bottle Collectors fair.

No mysteries - only the wonder that my bank account stretched to accommodate it all in the first place!

Isobel Snow writes:

We were searching the stalls of the local market for an item for our new home when I was drawn to a stall of old china and glassware. There was a Storm bowl (pn5259, 1931 signed A). And here was a Pewter Rose cup and saucer set (pn6626, 1961 signed II). A third of the former had been broken and poorly mended, whereas the Pewter Rose was in pristine condition.

I collect Storm but not Pewter Rose, and had promised myself that I will only collect Maling in excellent condition. Usually I would have walked on, leaving them to the sun and wind.

The cup and saucer was such a fine example, and the bowl was bristling with character, still able to glow with something of its former glory!

So I bought the Pewter Rose, and to my surprise, the stall-holder gave me the bowl!

They give us such delight and for the same reason. Although so different in quality, age and style, they both represent that special pre-loved something that is uniquely Maling. Whoops! Hooked again!

Going on (*but slowing down?*)

David writes: Thanks to the one member who offered to be an extra pair of hands after the appeal in the last newsletter. Not quite enough, I'm afraid, to reduce the workload of Steven Ruth and myself.

So, where do we go? The answer has to be that we try to keep the society going, but probably on a less time-consuming basis. Maybe we drop our guarantee of a regular, quarterly newsletter and pull back to only one collectors' day a year.

When we started this venture some four years ago, the three of us were very clear that the society should be "not-for-profit". Indeed, we started it up with money out of our own pockets to pay for things like the PO Box and the printing of membership leaflets.

Of course, we claim obvious expenses like stamps, stationery, etc. But we have never considered taking anything more

than that. Now Ken Watson's letter (see page 1) raises the possibility of an honorarium for society officials.

Question one: do we deserve it? I can only say that, having researched the rates charged by writers and designers, the bill for the work I put into our quarterly newsletters would be well into four figures if these people were doing it, rather than me.

Question two: does the constitution allow it? Well, it doesn't disallow it. Paragraph 7 of the constitution (which deals with "Communication") includes the general clause: Members shall be given the opportunity to comment on the activities and organisation of the Society via the newsletter and at organised events.

And that's exactly what's happened now. There are no specific rules for how we hold a ballot, but Ken has made a logical suggestion - that all current members are entitled to one vote, and the motion

should be carried (or not) by a simple majority of votes cast. This could then form a precedent for any future votes, without any need to change the constitution.

In most cases, the three of us assume executive powers to run the society in the way we think best fulfils its objectives. However, as this suggestion is of direct financial benefit to us, we are honour bound to put it to the vote.

Ken's proposal has been seconded by Barbara Mills, and we have drafted a ballot paper which is enclosed with this newsletter. Overseas members and others who wish to vote by e-mail may do so.

Taking into account the money being spent on the new video, the society is still in surplus - so there would be sufficient to pay honoraria of the amounts suggested by Ken. As a rough guide, we have around 200 members, so our annual income is somewhat over £4,000.

"You simply must look in our showroom"



"NOW if you've another ten minutes to spare, we will take a look at the finished articles in the Showroom."

"There, I'm sure you are not sorry you came - doesn't it look a picture, with beautiful soft colours shining all around?"

"In this Showroom there is an example of almost everything you can think of in the Fancy line, to say nothing of Tea, Coffee, Dinner, Supper, Sandwich and Fruit sets. Also there are Bowls and Vases of every shape and colour - and Toilet Sets handsomely decorated."

"This is Lustre Ware - notice how dazzling it is, don't you think it is beautiful?" "Yes, it is very tempting," I said, "is it expensive?"

"Not when you consider the time and care taken in its manufacture," said the Genii.

Made by Maling stands for

IT was getting late, and I told the Genii I must be going.

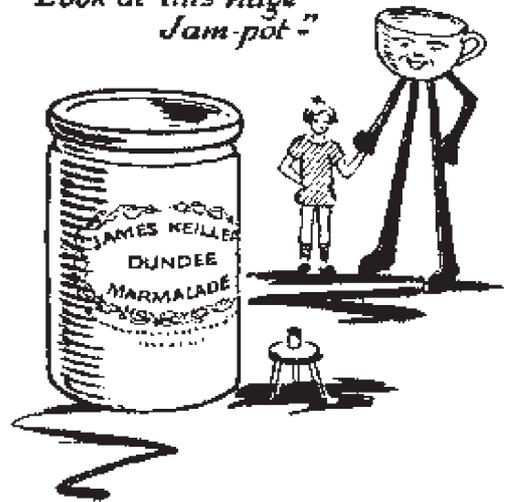
"Don't forget to tell your friends about this visit - they are bound to be interested in something of Maling's make. Remember the slogan, 'Made by Maling - stands for pottery perfection since 1762.'"

"In addition to what you have seen, Maling's make Kitchen Ware, Photo Ware, Druggist Ware, Jam Pots, Pudding Bowls, and hundreds of other articles."

"What a huge Jam Pot this is," I cried.

"Yes, Maling's made this for Messrs. Keiller & Sons - it will hold 100 lbs. Of jam. That tiny replica close by it was made for Queen Mary's Dolls' House at the British Empire Exhibition."

"Look at this huge Jam-pot"



pottery perfection since 1762.

Spoon fed?

Elegant moulding and tasteful decoration are a hallmark of Maling's production. The plate pictured here is... actually nothing to do with the story.

What we're interested in is the jelly itself. It was made in a genuine 1930s Maling mould - a "P" shape, measuring 7 inches across. You can see from the other photo that these moulds stacked - with 5, 6 and 7 inch versions nestling comfortably inside each other. If you use your Maling for its intended purpose, send us a picture!



"My adventures with the Genii of the Tea-cup"

And so the Genii of the Teacup brings us to the close of his journey through the Maling factory in 1929 - with a particularly "hard sell" to the young girl who has been his companion! This promotional pamphlet was written by Fred Maling for distribution at the 1929 NE Coast Exhibition.

Here's one we made earlier

For the filming of the video session on engraving, we had arranged "props" for Cecil Parker. These were a Maling copper plate, still in the factory's possession, and a jug from the same source, decorated with transfers taken from the very same plate.

At first sight, the jug looks as though it could be typical 19th century Sunderland ware. It has a "splash" lustre rim and transfers of the bridge over the River Wear at Sunderland (not shown) and a compass motif with the motto: "Come Box The Compass".

The designs and copper plate are, indeed, 19th century, but the jug was produced by Maling in the 20th century as an item with "retro" appeal -



much as the "Poor Richard" mugs were. Its date is confirmed by the fact that it has a Maling castle mark. But, without knowing that, even our former factory workers dated it as a much older piece.

The making of transfers from a copper plate requires some fairly specialised equipment, as Cecil will confirm. The plate should be gently heated. Then ink is rubbed over it, and scraped off again with a palette knife, to leave the ink only in the lines incised by the engraver. Then a piece of tissue paper soaked in soapy water is placed over the plate.

The plate and paper are put into a press and, when the pressure is applied, the ink transfers from the plate to the paper to make a transfer.

As we looked at the copper plate, a thought occurred. Could we - dare we - try to take an impression off it? Charles Allen had some water-based ink which we confirmed wouldn't damage the plate by doing a test on the back.

A rubber "squeegee" would have to be used instead of a palette knife, for fear of damaging the plate. We didn't have a press, but some good old fashioned hand pressure might just do the trick.

We had a go and the results, while not perfect, do give an idea of how the process of transfer making was carried out.

You'll see the full story in the video in due course. The photos show Cecil looking on, in some trepidation, as Charlie manhandles the plate, the plate itself (you've no idea how hard it is to photograph something like that!) and our end result.



Tell us about it!

Thanks to the members who have sent in tales about their Maling collections. If we haven't used your story yet, it's because we are stockpiling them to ensure that we have copy for future newsletters.

It won't have escaped your notice that the commemorative series of articles has ended in this issue, as has the Genii of the Teacup. That's around three pages that we now need to replace with something new.

WE'D LIKE TO HEAR ABOUT:

The pieces in your collection - favourite, best buy, most fun. You can make up the categories, but just give us a sentence about why you like (or even dislike!) a certain piece.

Maling which you have spotted on TV or in unusual places. Where was it, and can you find out how it got there? We'll even accept "spoof" sightings, if they're amusing enough.

Those "missing" vase shapes and pattern numbers. The known vases are shown in the members' area of the website, and there is a partial list of known pattern names and numbers on the site as well. Can you fill in any of the gaps?

Photos of Maling in use. Do you use a flower vase or gravy boat for its intended purpose? (Photos of bedpans and chamber pots will only be accepted if they are not being used for their original purposes!).

MALING
The Maling Collectors Society

NEWCASTLE-ON-TYNE
PO Box 1762
North Shields
NE30 4JY

www.maling-pottery.org.uk

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

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