

# MALING

COLLECTORS' SOCIETY NEWSLETTER

Issue 16 September 2002

## We go sailing on ...

A couple of newsletters ago we looked at the problem of two pieces with the same pattern number being different in appearance. In that case, the mystery was explained as an economy measure. The later version of the "Oriental" bowl had less detail so that it was quicker to paint.

Now we return to this theme, with a pattern number which appears to have at least three variations, if not more.

John Bailey has supplied the following images, which illustrate some of the differences in the galleon pattern, listed as 3494. John writes: The variation seems to be enormous as does the quality of the painting! It's a bit like the old 'spot the difference' party game.

**Type 1:** Boat facing right, with four sails - pink, green, yellow and brown, with a red star on the green sail. The masts have long yellow flags. (Inkwell)

It looks like we've been foolish enough to commit ourselves to another year of running the society. And there's quite a lot still to be done. The 'professional' video is being edited and we hope it will be available by the time of the December newsletter. The next job is to do a little work on the website.

The three of us are grateful for the vote of support from the members (and for the cash, of course!). We also appreciate the number of you who took the time to add a personal message of thanks for the work we do. There are separate articles on the ballot and the new renewals procedure elsewhere in this newsletter. So, let's get down to the stuff about pots... and, as the "Galleon" pattern has featured for some time on our membership leaflet, the heading to our lead article may not be inappropriate.

**Type 2:** Boat as in Type 1, but with a St George's flag on the green sail, and with small square flags on the mast. (Vase)

**Type 3:** This is the commonest version. Boat is sailing left, with one major sail on which there is a lion rampant. (Top plaque)

The boat also appears on other patterns, e.g. the lidded box with galleon in silhouette - sorry no pattern number available - and on embossed plaques as pattern 6314. (Bottom plaque)

(David adds: Thanks, John. That's a great example of how members can contribute to the newsletter by looking at their collections and thinking about the pieces for a while. Whenever I'm short of a few hundred words for the newsletter, I simply look around me until I'm struck by an idea. As I've said before, I apply common sense rather than mystical powers.)



# The **A T O Z** of Maling

## “D” is for...


**Dovecote** - Dovecote is a typical LE Boullemier design introduced in 1932 and, like so many, appears in various guises. I have even seen a version of the design, which is identical, but has no Dovecote! We know it in gold printed lustre, in enamel and, as shown here, just underglaze colours. It comes on plain, powdered and waved grounds too. Strangely the Dovecote comes in either black and white or red and white. Is this a clue to whether the pieces were sold in Newcastle or Sunderland?

**Dragon** - Where would Maling designers be without a dragon? Toft, Wright and the Boullemiers made liberal usage of this motif, though it has to be said that the Boullemiers mainly used either Toft's or Wright's designs (no surprises there). The illustrations show two earlier dragons. The bowl on the “OLD HYLTON” ground is Toft's first dragon, so far as we know not used by the Boullemiers. The second is a smaller version of Wright's dragon, used by the Boullemier's on smaller items. There is also the familiar “SATSUMA DRAGON” introduced by Wright in 1925, but revamped endlessly by, yes you've guessed it, as late as the 1940s.

**Dundee** - Dundee is a shape name dating to the early CTM period, i.e. roughly 10 years either side of 1900. I know of at least a Dundee teapot (shown here) as well as a Dundee triple tray.




Height 7 1/2 ins. 17555 2 1/2 doz.



High Class Pottery, decorated in Blue, Hexagonal in shape. Containing 1-lb FINE TEA. Price 2/6 each.

**RINGTONS “CASTLE” CASKET.**  
Height 5 1/2 ins. 17555 1 1/2 doz.



High Class Pottery, decorated in Blue, Hexagonal in shape. Containing 1-lb FINE TEA. Price 2/6 each.


**RINGTONS “CHINTZ” TEAPOT**

Beautifully Decorated in Rich Colours. High Class Pottery Hexagonally Shaped. Containing 1-lb FINE BLENDED TEA. Price 6/- each.

**RINGTONS “CHINTZ” JUG SET** Both useful & ornamental  
Capacity 1, 2 and 3 Pints.

High Class Pottery. Beautifully decorated in Rich Colours.

1 pint size containing 1/2-lb Fine Tea, 2/6  
2 pint size containing 1-lb Fine Tea, 4/6  
3 pint size containing 1 1/2-lb Fine Tea, 6/6



The Chintz pattern is a reproduction of a charming old French Tapestry, printed in a Rich Royal Blue and Handpainted in beautiful bright porcelaine and indigo blue.

*Thanks to Ken Watson for sending us this copy of another Ringtons Tea advertisement. Look at the prices - and weep!*

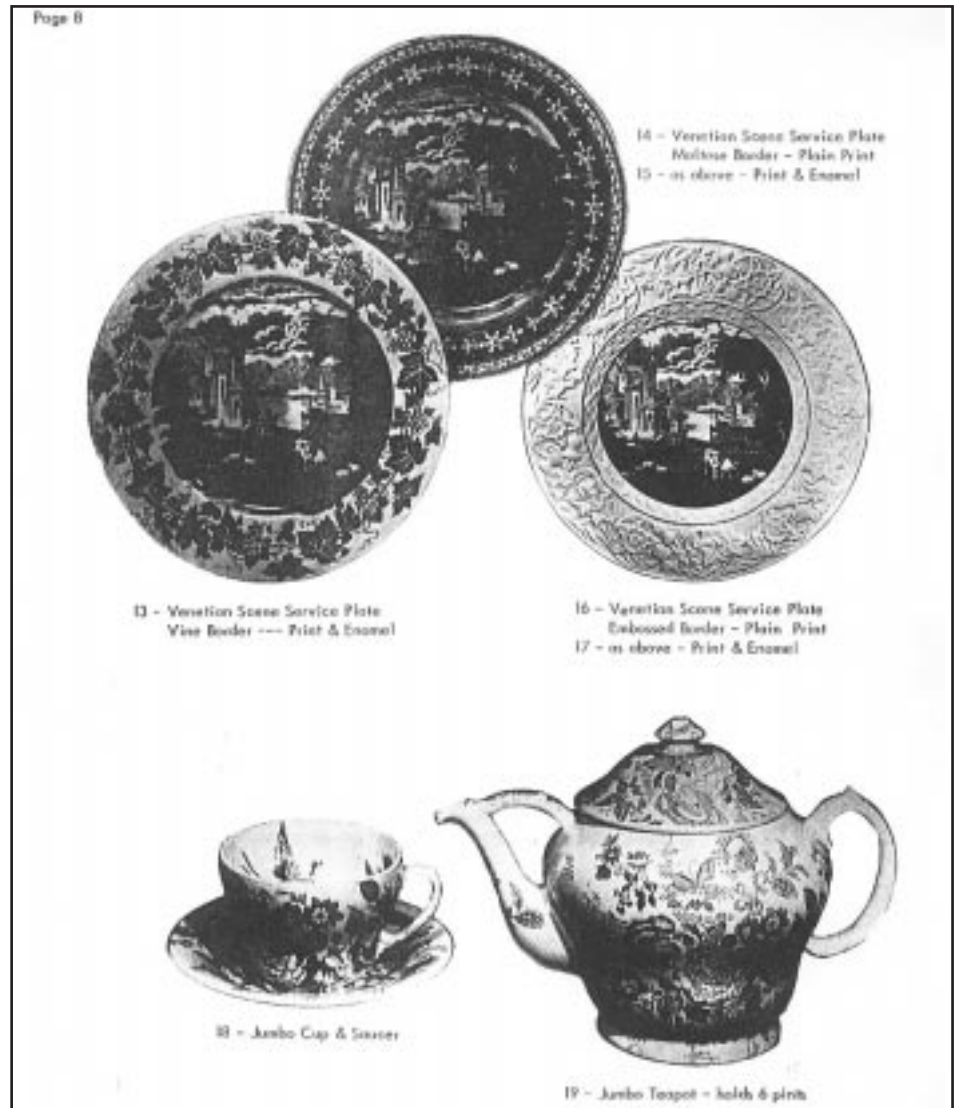


# A Canadian trunk call

The following query was received by e-mail from a non-member. "My mother has just given me a large mug and saucer set that she always referred to as my grandfather's soup bowl. The mug has a lip diameter of 5 inches and the saucer approx 8.5 inches. Both have a predominantly navy and white rose design with a lighter blue background floral design made from many small dots. I have established that the markings are the typical Maling castle mark which was used from the 1920's.

"As you can see I have absolutely no knowledge of antiques or ceramics, so please excuse my rather daft descriptions. If you could even direct me to somebody with Maling knowledge in Brisbane, Australia, I would really appreciate it. I would like this information as my grandfather has passed on and I would like to insure these pieces if they are valuable. Regardless, they belonged to him and he enjoyed using them so that is really all that should matter. I have grown quite attached to them so any information would be great."

Members will no doubt recognise from the description that this is a 'Jumbo' cup and saucer in 'Chintz'. Some books on Maling claim that 'Jumbo' teapots were primarily made as novelty items for display in china shop windows. However, the illustration here is taken from a photocopy of a publicity brochure produced for the Canadian market. It probably dates from just after the war when Maling were trying to revive their export business. Clearly, the teapots were on public sale.



This page also advertises five versions of "Venetian Scene". These are: Maltese Border, plain print; Maltese Border, print and enamel; Vine Border, print and enamel; Embossed Border, plain print and Embossed Border, print and enamel.

Apart from a wide range of items in 'Venetian Scene', the brochure also promotes 'Peony' and 'Blossom Bough'. If they were equally heavily promoted elsewhere in the world, this could explain why so many of these items turn up on Internet auctions. But can anyone really say that these are their favourite patterns?

## RENEWALS

Everyone now renews their subscription in October. The new system is extremely simple. About a dozen of you will receive a letter saying that you don't have to pay yet because you joined during this year.

For everybody else, it's time to pay up! That's £20 for UK and NI members and £25 for overseas members, please.

We attempted to set up an online payment facility via Paypal, but seem to have failed dismally. If anyone can explain the workings of Paypal, please get in touch! We'd really like to offer this service to anyone who wants to pay by credit card

**IF YOU DON'T GET A LETTER - IT'S TIME TO PAY!**

# Be a raider of the los

From time to time you've probably come across a piece of Maling with a retailer's mark as well as a factory one. Harrods and Meaders of Boscombe have both featured in previous newsletters. Over the years, Steven has tried to trace these various stores to see whether they are still in existence and, if so, whether they have an archive.

The prospect of finding a dingy storeroom packed with Maling pattern cards, advertising materials, correspondence and invoices is appealing. But there's been no luck yet. So here's another challenge for members.

Have you got pieces with a retailer's mark? If so, let us know. If the store is or was near to you, can you find out if they're still in business and have any Maling memorabilia? Here are a few to start you off, although we suspect all these trails are now "cold".

## SEND IN YOUR STORIES AND SIGHTINGS



**Mortlock's** of Oxford Street - a very full mark which includes the pattern name "Mortlaine" and a registered number of 230286, which would suggest a date of about 1895. Then follows the Maling name and a cartouche which contains the store name and address (sorry about the reflection on the photo). And finally a pattern number of A3181/4.



**Maple's** of London - not much to go on here, but we seem to recollect that this was a department store. A quick search of the Internet revealed a former Bristol furniture store of the same name, but whether there's any connection we don't know.



**Cullens** of Newcastle - although this doesn't actually have the Maling name incorporated within it, the mark is often found on Edward VII coronation mugs which are obviously Maling.

## Found it!

We're grateful to eagle-eyed Barbara Mills for spotting one of the "missing" vase shapes. It's number 88 - in multi-coloured "Blossom Time". The somewhat similar vase also pictured is obviously from the "Art Ware" range - but it doesn't have an impressed number. The chances are that it's in the 90-110 area. So, can anyone provide the information and get us a little closer to our goal? The "missing" vase numbers are: 2, 7, 9, 10, 11, 12, 15, 19, 21, 22, 23, 24, 25, 31, 32, 33, 34, 35, 36, 37, 38, 39, 47, 51, 52, 53, 54, 56, 57, 59, 60, 62, 63, 64, 66, 68, 70, 76, 79, 82, 83, 84, 85, 87, 95, 96, 97, 102, 105, 108, 109, 111, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 133, 134, 138, 139. For those of you with Internet access, the known vases are illustrated in the members' area of our website.

*And, while it may not be very stunning, here's a jug and basin in pattern number 4321 which we don't seem to have recorded previously*



# t marks

## Told you so!



**J H Awmack** of Leeds - this name is frequently found on the plates produced for presentation to the 80,000 children of Leeds to mark the coronation of Edward VII in 1902.



**R Sumner** of Liverpool - nothing known. (An irate reader interjects: "I thought David said we'd seen the end of all this commemorative tosh in the newsletter. Did I not detect an unsubtle attempt to sneak it back in again in the previous paragraphs?") David replies haughtily: "If you can do better, mate, get on with it!"



To spare his blushes, we won't name the member who is the subject of this anecdote. Member X e-mailed in praise of the June newsletter: "As always, it is a very interesting and informative read".

Not, perhaps, informative enough. The member added an attachment of a "mystery" mark and asked for confirmation that it was Maling. Member was referred back to page 5 of the newsletter, where we suggested that a thorough re-reading of "Trademark of Excellence" might pay dividends in terms of increasing collectors' knowledge.

Member duly confessed that the mark was, indeed, listed there as number 1.14. Admittedly, it's not often seen, as it dates back to the 1880s-90s - but it is recorded.

So, let's try once again to get you to become self-taught experts. Below you'll find a quiz, and all the answers are in TMOE. Prizes on offer! Now will you read "the book"?

### QUIZ QUIZ QUIZ QUIZ QUIZ

This isn't an attempt to make you buy "Trademark of Excellence" - just an encouragement for you to read it if you have it. Answer the four questions below and send your replies in by post or e-mail. Correct entries will be entered into a draw for Maling-related prizes.

#### COMPETITION A

- 1 What is the name of the Lord Mayor of Newcastle whose portrait appears on the 1929 NE Coast Exhibition plaques?
- 2 Whose address in Sefton Avenue, Heaton, was probably the inspiration for the name of the Sefton floating bowl?
- 3 With which pottery did LG Boullemier serve his apprenticeship?
- 4 Who was housekeeper to CT Maling (not "the grand old man", but his son who was born in 1863?)

#### COMPETITION B

If you don't have a copy of TMOE (and are prepared to admit to that embarrassing fact) we don't want you to miss out. Answer question 1 correctly (the surname will do, and you may find newsletter 14 helpful here) and we'll enter you into a separate draw.

#### RULES:

Each current member of the society is entitled to one entry in **either** competition A or competition B - not both!

Correct entries will be put into a draw from which prizewinners will be selected.

Closing date: 1st November, 2002.

Send answers to the PO Box or by e-mail (see back page for contact details).

#### PRIZES:

**Competition A:** A pair of framed Ogdens cigarette cards, dating from the late 1920s, and illustrating two items of Maling ware as part of a series on "Modern British Pottery".

**Competition B:** A "Willow" pattern plate, 9 ins in diameter, with impressed and transfer-printed CTM triangle marks and impressed date of 1.98.





# Put Pen to Paper

Ros Clow writes: "The loveliest coffee set I've ever seen." A friend who assists my Maling collecting obsession announced this in early Autumn 2001. He had been collecting some purchases from Bristol Auction Rooms and had spied several pieces of Maling to be sold in a auction in the near future.

We went into eBay and, as luck would have it, there was a part coffee set for sale which was a different pattern but, he assured me, a similar shape. I was definitely interested. The eBay price was already high so I knew I was going to experience stiff competition.

Saturday, November 2nd found my husband and I at the viewing in Bristol. As we walked in the door we were greeted by the largest collection of Maling we had seen since - well, since leaving home! Most was in really good condition. Altogether there were 41 items for sale ranging from a part washstand set in a coloured Indian Tree type floral print, pattern 449 which included a ceramic bucket I'd never seen before to several hexagonal jugs (pattern shape 66 on p 85 of Trademark of Excellence, 3rd edition).

My collection is eclectic. I try to buy examples of different shapes and different patterns. Having said that I avoid the embossed plaques and the Peony pattern. Reason? I hate them!

After much agonising I decided on bids for two items. Firstly Item 517: a long oval lustre dish in pink 'Heron' (or Crane) pattern, patt.5978, (I was successful with this bid - £230) and, of course, the coffee set. It was



stunningly beautiful and complete (as far as I know). There were six cans and saucers, a sugar bowl, a coffee pot and a hot milk jug. The coffee can can be seen on page 59 of THE book. It was the same shape and pattern as the pink can, but the colours were reversed so the main ground was bright green and the 'leaves' were pink (though the catalogue says orange). It was museum quality, and in a way that was what held me back. My collection is all over the house and all are in danger of being knocked on to the floor. This happened recently to a blue basket I bought on e-bay. Could I be trusted to look after it? I decided how high I would go, and later discovered hubby had raised my suggestion to £1350. I was still outbid!

The previous week I had left a bid on a Maling plate at my local auction, Dreweatt

Neate. In this case it was the only piece of Maling in a 'Decorative Arts since 1860' sale, so I thought it was worth leaving a lowish bid as no-one else may be interested. How wrong can you be?

The description was: *A Maling circular plate decorated in colours with a bird house on a pole in an herbaceous border of a garden with a bird and butterfly above, picked out in gilding against a deep blue ground, 28cm diam., factory marks on back and numbered 5960E in green. Selling price? £550 – yes we checked!*

**David adds:** The pattern is, of course "Dovecote", as featured in this edition's A to Z article.



## Pots on film

Doug and Vi Spearman gave an excellent demonstration of casting and fettling at the second day of filming for our video. Former paintress Peggie Stewart also came along and chatted about some of the pots which had been brought in.

Now begins the huge task of editing all this footage (around 6 hours) into a programme which will be a lasting tribute to the quality of Maling ware and the skills of those who made it.

**"B**UT there," said the Genii, "you could stay for hours and still see something different. You have already walked two miles, and I must not tire you too much. Goodbye, Goodbye, and whenever you see the 'Maling Brand' on a piece of pottery—remember the many processes through which it passes before it has a place in your home."

"Goodbye, and thank you very much!" And I left him waving to me as I sailed homewards on the magic carpet.



*Made by Maling—stands for*

## "MALING."

Little more than a hundred years ago Newcastle-on-Tyne was famed throughout the world for its Potteries, which produced Earthenware in enormous quantities, but the Newcastle of to-day is occupied almost entirely with Engineering and Shipping, and of its Potteries only one remains, the Ford Potteries of Messrs. C. T. Maling & Sons.

The history of this firm is a long and honourable one, for, during the 160 years since it was first established, it has been famous for the quality of its ware, and has steadily increased in prosperity.

Founded in the year 1762 the first Pottery was built by Christopher Thompson Maling and his brother John Maling, at North Hylton, near Sunderland, where the first printed ware was produced in the North of England.

The firm is the oldest private firm of White Earthenware manufacturers in the British Isles, the business having descended from Father to Son right up to the present time.

In 1817 the business was transferred to a new Pottery built by Robert Maling in Newcastle-on-Tyne. Here the business grew to such an extent that larger premises were necessary, and in the year 1859 the "A" Ford Pottery was built by Christopher Thompson Maling (Father of the present principals) who also erected, in the year 1879, "B" Ford Pottery, one of the largest in the country.

The late Christopher Thompson Maling was famous as being the first Potter to make Jam Pots by machinery, and whose white Pots have made the name of Maling known in every quarter of the Globe and acknowledged to be without equal.

In 1889 the late C. T. Maling took his three sons, John Ford Maling, Christopher Thompson Maling, and Frederick Theodore Maling, into Partnership, and the two latter surviving, are still carrying on the business started by their Great-Grandfather.

That the great and honourable traditions of the Firm are still being worthily maintained, a glance at their present-day productions is sufficient evidence of this fact.

In more recent years the present Members of the Firm have closely concentrated on the improvement of their manufacture, until to-day they are producing a high grade of Fine Earthenware notable for both quality of finish and decorations of the highest standard, which has placed them in the forefront among the leading Potters of the day.

*pottery perfection since 1762.*

In the last newsletter, members were invited to vote on whether the society officials should receive an honorarium. 66 people (approximately one third of the membership) voted and the results were:

Chairman: For - 62, Against - 4, Max £250 - 15, Max £500 - 48, Open - 3.

Secretary: For - 65, Against - 1, Max £250 - 14, Max £500 - 49, Open - 3.

Treasurer: For - 62, Against - 4, Max £250 - 16, Max £500 - 47, Open - 3.

The ballot is therefore carried on a simple majority, and we will be looking to pay ourselves a little something in October when subscriptions are received.



As if by magic (or, more likely, a miscalculation by your editor) the Genii of the Teacup returns for one more episode.

**We are hoping to hold a collectors' day in October. Details will be e-mailed or posted to you as soon as we know for sure.**



**Q** We have a jug which is marked on the bottom with pattern number 5835 painted in green and paintress mark "H" also painted in green. It has the Maling castle mark circa 1924+. It stands about 6 inches high and is 7" from spout to handle. It is light cream/white in colour with embossed flowers on both sides of the jug,



however, these are glazed over and not painted. There are hand-painted flowers (some of which look like balloons) and leaves in green, cobalt blue, red and yellow also on the sides. And some small flowers under the spout in yellow and red with a couple of green leaves. The trim is in blue. The handle has been moulded to incorporate a flower at the top of it, which is painted red. It is an extremely light piece which you would not know by looking at it. Can you give us any information?

**A** Yes, it's an "Empress" shape dating from the early 1930s. There's an example of a honey pot in the "Jazz Age" chapter of TMOE and, if you look closely, you can just make out the embossed flowers on it.

**Q** David writes: Some time ago we wondered why the "Osborne" pattern also seems to have been called "Eglantine" and re-appeared in the late 1930s as "Briar Rose".

**A** John Bailey replies: As a botanist, I can confirm that eglantine is the very old name for sweet briar, a type of wild rose (*Rosa rubiginosa*) that occurs in S Britain. I think Shakespeare refers to it as such. It is less common than the Dog Rose and has smaller flowers. The logic, if there is any for Maling, is as favoured by Steven in newsletter 12 - that the border pattern is Osborne and the flower pattern is Eglantine.

**Q** I got the trio (see photo) from Shepton Mallett. It has a four digit no. 9731 and it had a sticker saying Cetem. The seller told me that he had had other pieces and that most were sold at Wincanton to a lady who said her mother was the paintress. It is in fantastic condition, the gilding is just great and hard to believe it's 80 years old. I have looked at other Cetem ware patterns and, though the roses are OK, I cannot find any such borders. Is it Maling, and can you identify the paintress "P"?



**A** No problem with the attribution. The pattern is "Wild Rose" - one of the earliest Cetem patterns dating from around 1908. The paintress we know of as "P" is Ellen Proudfoot, but her dates were 1920s-1930, so it may or may not be by her. Marks were, of course, re-allocated as paintresses joined and left the pottery.

## News of the 'Net

If you change your e-mail address, we'd like to know. Otherwise, without psychic abilities, we can't trace you. (Jim Geatons and Terry Lilley - where are you?) Members with e-mail are likely to get news faster and will also get David's tips and tricks for safer and faster browsing.

Some members have asked why these occasional e-mails go on about viruses at great length. Simply because all the society mail is diverted to me, and I reckon on at least one virus-infected mail per day. I cannot begin to estimate how many thousands of people may have the society's address in their address books.

To be fair, members are rarely to blame, and I'm glad you've taken note of my dire warnings. As someone with a greater than average involvement in the Net, I probably pick up on breaking news faster than most people. If it seems worth passing on, I do. But feel free to tell me if you don't want these mails.

Now let's have a bit of 'Net nonsense... Interesting to see an "out of this world" pattern listed on eBay recently - "Venusian Scenes". I always suspected that those bell towers were really space rockets. And I shall never be able to look at a cow again without feeling that it may be an alien in our midst.

And what about this message? "I recently recovered a piece of pottery with Maling marked on the bottom, whilst digging in the centre of Newcastle approx 10 feet underground. How can I identify the piece?" Sorry, mate, but my crystal ball is being repaired at the moment.

## REMEMBER

It's time to pay your membership subscription!



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