

MALING

COLLECTORS' SOCIETY NEWSLETTER

Issue 21 December 2003

You tell us ...

Every piece of Maling has a story behind it, as we tried to demonstrate at the collectors' day. Sue Brown offers her tales of collecting.

"In the 1960s an Aunt who had lived in Newcastle was moving and gave me a pink, round bowl. I used it as a fruit bowl for many years and then used it for display. On the Antiques Roadshow one day they showed a pale blue waved basket with the Maling mark, I thought my bowl had that mark, checked and 'yes' mine had the mark.

"A few years later I visited my local town and looked in the antique shop window to find a large display of Maling. I later took my bowl in to find that it was May Bloom, pink waved. Unfortunately I found a small hairline crack in it so it was not worth a fortune.

"My first purchase was a Pekoe jug with embossed Blossom Bough in pink waved.. Since then my collection has grown. On a visit to Toronto a few years ago we visited the Harbour Antiques Market. It was late afternoon & we walked into the first area. It was amazing, English china, stacked high.

"Over here we are used to one plate of this and one of that. There they were piled, 1 to 2 foot high. A walking nightmare. We carried on to the next area - Maling - cabinets of it. I'd never seen so much altogether or the different patterns. At that time I had never thought of it being sent to Canada. I purchased an embossed Blossom Bough basket in ruby waved. Wrapped in a towel in my hand luggage it survived its journey home. We visited the market 2 years ago but the dealer had moved."

Members meet for pots & chat

Collectors' Day 8 drew a record attendance of 45 members, many of whom had travelled a very long way. (We're not quite sure whether the award for longest journey goes to the member from Loch Lomond or the one from Lyme Regis - but both made a round trip of well over 500 miles.)

The talks were history lessons in disguise. David told tales about some of his favourite pieces from the often-neglected earlier years of Maling. Ruth "made a meal" of Maling by taking us through a typical day and showing items of tableware which might have been appropriate for each meal. And Steven handled the "pots and chat" session, giving members new insights into the pieces they had brought along.



One of David's favourites - wall plaque with oriental-style design, circa 1890.

Holding the meeting in a pub made the event less formal, and we were pleased to see that members soon huddled into little groups to discuss their treasures (and who was buying the next round).



One of Ruth's favourites - Anzac pattern cup and saucer on Jazz shape, circa 1930.

With our usual flair for timing, we had scheduled the day to coincide with a crucial England rugby match. (Normally we manage to clash with the Cup Final or a Newcastle game, so at least it was a change.). Fortunately, the venue had plenty of televisions, and we noticed a number of members sneaking out to watch the game over lunch!

The raffle raised over 70 pounds, and we were glad to present this to Joanne Lethbridge (daughter of painteress Marion Robinson) as a donation to Macmillan Cancer Relief.

Through the morning we ran a quiz, and you can test your knowledge of Maling trivia by turning to page 2.

"FLOG IT!"

is coming back to Newcastle. The BBC held a valuation day in November. We couldn't get another slot on the show, but we're hoping that they may feature Ringtons collectables and give Maling a mention.

Pay attention at the back!

To add a little fun to the collectors' day, we ran a quiz.

Here are a couple of rounds for you to try - and no cheating by getting out your "Trademark of Excellence" or back issues of the newsletter.

To be honest, we went for some pretty obscure questions. But they prove, once again, the value of absorbing as much information as you can. Apologies to newer members who may not have seen the last year's worth of newsletters. They are reproduced in the members' area of the website.

Answers are on page 4. No prizes - this one's just for fun.

NEWSLETTER ROUND

1 Newsletter 19 featured the talents of LE Boullemier, and contained a review of his performance in a Gilbert & Sullivan operetta - which one?

A: The Gondoliers B: HMS Pinafore C: The Mikado

2 We are reprinting an article about how Maling was made, written by a former factory manager.

What is his name?

A: Geordie Beattie

B: Harold Sharpley

C: Les Dixon

3 What was the name of the floral pattern featured in the advertisement reprinted in newsletter 19?

Mr Boullemier Junior admitted that it was a re-working of "something they used to put on lavatories".

A: Coleus B: Golden Spray C: Briar Rose

4 The big news in newsletter 18 was our appearance on "Flog It!" But what's the name of the presenter of the show on which we appeared?

A: Tim Wonnacott B: Paul Martin C: Lorne Spicer

5 Newsletter 18 also featured a drinking horn produced for the laying of the foundation stone of Newcastle's Royal Victoria Infirmary. Which local dignitary featured on it? Was he Sir Riley...

A: King B: Bishop C: Lord

6 Newsletter 17 turned up an old photo of the first Maling pottery site at Sunderland. A boat was moored alongside the factory buildings. Was it called...

A: The Rapid B: The Invincible C: The Copenhagen

7 Newsletter 16 saw the end of a reprint of an article which promoted Maling at the NE Coast Exhibition. It featured a cartoon Genii who was made from an item of Maling pottery. But was he the Genii of...

A: The Tea Pot B: The Tea Cup C: The Tea Caddy

8 Newsletter 16 also saw a competition in which the prize was a framed pair of cigarette cards featuring Maling wares. Which cigarette company produced them?

A: Players B: Wills C: Ogdens

9 Also in newsletter 16, we looked at Maling ware which carries the name of specific retailers. One example was a plate made for Awmacs to commemorate the coronation of Edward VII. Where were Awmacs based?

A: Newcastle B: Liverpool C: Leeds

10 Finally in this section, a look at a Ringtons advertisement from newsletter 15. It featured the bridges tea caddy (or biscuit jar) made for the NE Coast exhibition. You got the jar and a pound of tea for... how much?

A: 5/6 B: 6/6 C: 7/6

TMOE ROUND

1 In the rules of Maling's Ouseburn Bridge pottery it was stated that: "Gaming and Amusements of every description are forbid within the Manufactory." What was the fine if you were caught?

A: 1/6 B: 2/- C: 2/6

2 "Cetem ware was good quality, sensible earthenware for the middle classes, largely the work of the firm's new designer who arrived in 1908." Which designer was it?

A: Mr Miguet B: Mr Toft C: Mr Wright

3 "Black ground wares were first mentioned and illustrated in the Pottery Gazette in..." which year?

A: 1908 B: 1913 C: 1920

4 Cobblestone kitchen ware was immensely popular in the 1930s. It was eventually produced in three colours - but originally only in one. Was it

A: Brown B: Green C: Blue

5 Maling's two largest potteries were the Ford A and B potteries - named after CT Maling's wife. Was she

A: Mary Ford

B: Betty Ford

C: Jane Ford

6 Southern and overseas buyers bought from Maling's London showrooms. Were they in...

A: Oxford Circus

B: Holborn Circus

C: Piccadilly Circus

7 Modeller Norman Carling joined the pottery in 1935.

What was his first moulded design to go into production?

A: Bambola

B: Blossom Time

C: Flight

8 "Perhaps the two most impressive examples of Norman Carling's skills are the two large vases which he modelled in the mid-1940s." One of them depicted a couple from mythology. Were they...

A: Venus & Adonis

B: Jupiter & Mars

C: Perseus & Andromeda

9 Who opened the 1929 NE Coast Industries Exhibition and is featured on Maling souvenir wares?

A: King George V B: Prince of Wales

C: Lord Mayor of Newcastle

10 C T Maling was a keen foxhunter, and master of... which hunt?

A: Haydon Bridge

B: Jesmond Dene

C: Whitley Bay



What's the name of the ship?



What's the name of the local dignitary?



Was this Norman Carling's first Maling design?

How Maling was made

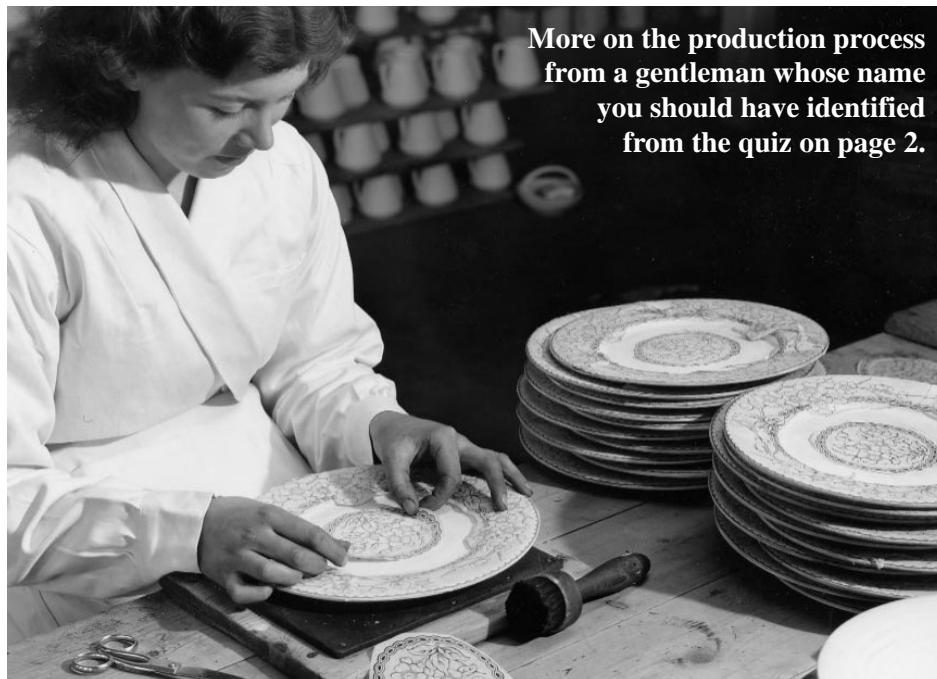
Decorating

There are various ways to decorate pottery and the principal one used today is that of Transfer-Printing. A pattern which was designed for reproduction by printing was first drawn to fit the curves of the various pieces of ware to which it would be applied. It was then engraved either on a flat copper plate or, for larger quantity production, on a copper cylinder. The engraving was executed by means of a sharp pointed tool called a graver.

Prints were taken off the flat copper plate by hand. The heat-softened mixture of linseed oil and chosen colour was then rubbed into the engraved lines and the pattern printed on to specially prepared tissue paper. The Cutter collected the print and trimmed it to the required size and the Transferer applied it face down on to the surface of the ware. This was vigorously rubbed, first with a flannel and then with a stiff bristle brush, to ensure that it stuck firmly and evenly.

Later the tissue paper was washed off in a tank leaving the pattern on the ware. Dinner, tea and coffee services - fancy goods - and many of the commercial pots and jars, such as those made for Frank Cooper and James Keiller, were decorated in this way.

Multi-coloured Transfers (lithographs) were bought by Maling from specialist printers. To apply these transfers to the ware required only a single immersion of a sheet in water. The transfer was then floated off the tissue and placed on the ware in the same manner as previously described. The majority of transfer prints of commemorative coronation pieces were decorated with lithographs and Maling produced thousands of such items.



More on the production process from a gentleman whose name you should have identified from the quiz on page 2.

Hand Painting

The methods of colouring pottery are numerous, painting by hand being the oldest of these methods and was later used with good effect in enriching printed pattern outlines. Painting with enamels was undertaken before or after an item was glazed depending on the required end result.

The range of under-glaze colours (pigments of metal oxide) was considerable, but generally in softer tones than those applied on top of the glaze. These colours were usually mixed with gum, fat, oil and turpentine and applied originally by brush and later by mechanical spray. After enamelling, the ware was fired to rid the pattern of the oil. One advantage of decoration applied under the glaze meant that it was protected from daily wear and tear.

Colours applied on to the surface of the glaze were prepared by mixing various metal

oxides. The ware was then fired in an Enamelling kiln at a low temperature (between 750 degrees C and 780 degrees C) welding the colours firmly to the surface of the glaze. Although it was less durable than underglaze decorated pottery, ware coloured in this manner afforded a wide palette and more brilliant colours.

The costs of hand painting were high but the combination of printing and painting resulted in mass production methods which proved more economical. In the decorating department about 120 people were employed as painters. A further method of decorating the ware consisted of the use of Rubber Stamps which were charged with colours transferred from coloured pads. The stamp was pressed against the surface of the piece leaving a printed impression. This method was particularly employed for applying the Maling trademark to the underside of the ware.

Society Matters As we enter year six, it's time to update members on how the society is doing. It won't have escaped your notice that the newsletter has dropped to four pages, while the collectors' days now happen only once a year.

As a consequence, we have dropped the renewal fee by 50 per cent for this year. The reduction in service is due, in part, to the amount of time I can spend on society business, but also to the fact that we seem to have expanded our role.

When we started the society, we envisaged no more than regular newsletters and collectors' days. In the last twelve months we have made a video, appeared on the BBC's "Flog It!", and have now diversified into second-hand book dealing! For those of you who don't know, we were recently offered the remainder of the 1920s catalogues which were reprinted by the Tyne & Wear Museums Service. A straw poll of members suggested that we should go ahead, so we did.

In short, we now seem to be working not only for the present generation of Maling collectors, but also for those who will come after us. But all these unexpected jobs take time and money. We thank all of you who made an additional donation with your subscriptions. - David

HIGHS & LOWS

Julia Irwin proves that the bargains are still out there. She writes: *“Like all Maling collectors, I’m always on the lookout for patterns I haven’t got. The London antiques fairs have pieces in the common patterns and always at high prices. However, recently, I was lucky.*

“I saw what I thought was a pretty Cetemware vase. The sticker said “Victorian” and had a price of £11. I was just about to ask for the dealer’s “best price”, when he said he had the matching large jug. He brought it out, and it had a sticker with “Victorian - £22”.

“They turned out to be a water jug and toothbrush holder from a toilet set. The same number is on both - 2908 - and the letter “D” with a Cetemware sunburst mark and “Hong Kong” under the castle.

“Both pieces were perfect, and the background colour is a beautiful yellow. I got the two items for £25, so I was very pleased. I actually think the young dealer thought the pieces came from Hong Kong and did not realise it was the pattern name!”

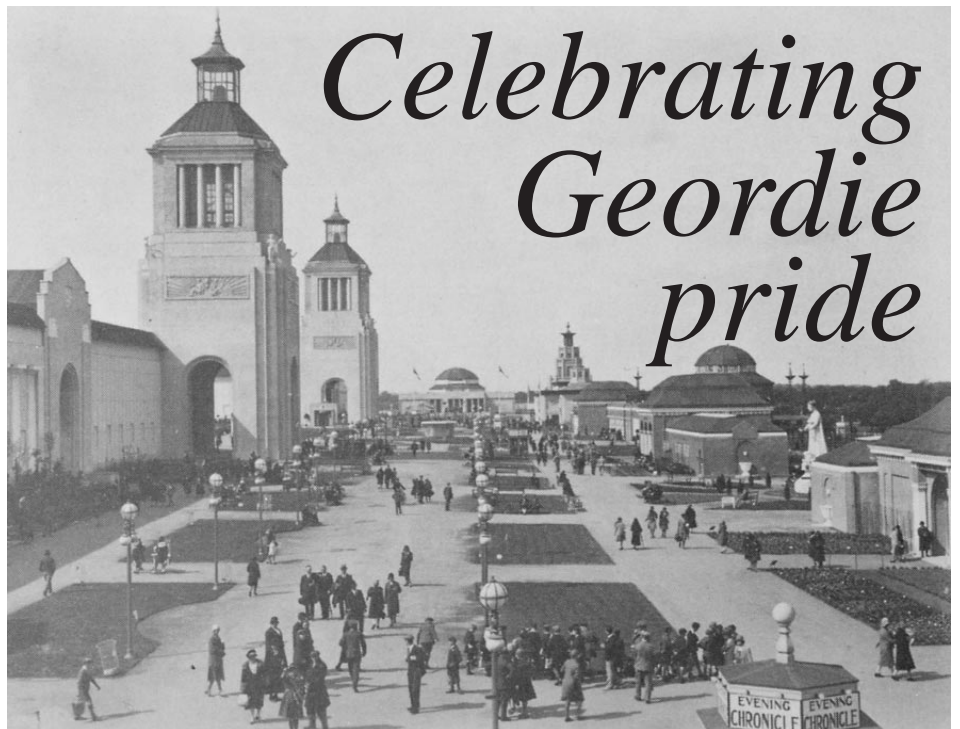
Thanks for that, Julia. Now to the recent highs and lows on eBay. A 1929 Exhibition plaque went for 287 GBP, while a plate in “Empire” pattern was a modest three quid.


The Maling Collectors Society
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www.maling-pottery.org.uk

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

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



Celebrating Geordie pride

As a run-up to the 75th anniversary of the NE Coast Industries Exhibition, we continue our history lesson.

In January 1928 the plans for the main buildings were passed. These included three large exhibition halls, a Festival Hall, the Empire Marketing Board Pavilion, restaurants, a garden club, motor park, sports stadium and an amusements park. The large exhibition halls were to be known as the Palace of Engineering, the Palace of Industries and the Palace of Arts.

In the prospectus it was proudly stated that as well as the established industries on show, of Ship Construction and Engineering, Mining, Steel and Iron, Textiles, Coal, Railways, Chemicals, etc. there would also be presented the newest wonders associated with those modern achievements: Radio, Films, Turbines, Telephones and Roads. So although the main function of the Exhibition was to promote trade and industry, arrangements were to be made to provide education, entertainment and amusement for the visitors.

The planned size of the Exhibition altered considerably between 1927 and 1928 due to the demand for floor space from more exhibitors than had been originally anticipated. The Palace of Industries which was originally planned to be 100,000 sq ft, the same as the Palace of Engineering, had to be enlarged to 160,000 sq ft due to the demand for space, and even so, applications from 140 companies had to be turned down. The Palace of Arts also had to be enlarged, due to the massive response to the appeal for loans of works of art.

On 20 March 1928, the official ceremony of cutting the first sod was performed by the Duke of Northumberland using a silver spade. The Exhibition was originally to have been opened by King George V but due to his recent serious illness the opening ceremony was performed by H.R.H. The Prince of Wales on 14 May 1929 in the presence of over 50,000 spectators.

In his opening speech, the Prince declared: “This Exhibition is, in fact, a challenge to the North East Coast and an announcement to the whole world that the ‘great shop’ of this industrial district is still open, and of its determination to carry on. In the hope that the inspiration and energy of its promoters may prove renewed prosperity to the North East Coast, I formally declare this exhibition open and wish it all possible success.”

The Palace of Industries was the largest of the exhibition halls housing over 200 exhibitors, who each designed their own stands. There were many ‘working’ exhibits, such as carpet looms, laundries, bakeries, a sausage-making machine, and machines for manufacturing confectionery and tin cans. The ‘Fountain of Health’ with cascades of Andrews Liver Salts manufactured in Newcastle upon Tyne, proved to be a popular display.

The gas and electricity supply companies displayed modern cooking appliances, water heaters, electric vacuum cleaners and light fittings, for those households lucky enough to have a mains or private supply.

Quiz Answers
 Newsletter round: A, C, C, B, C, A, B, C, C, A
 TMOE round: C, B, B, A, A, B, B, C, B, A