

MALING

COLLECTORS' SOCIETY NEWSLETTER

Issue 42 March 2009

Apologies to the Baron

I owe an apology to the late Baron Dominique Denon (1747-1825).

In a previous newsletter, and based on the "Denon's Egypt" pottery designs used by Maling, I suggested that the Baron may not have been quite up to the mark as an artist. I am happy to put the record straight.

Having treated myself to an illustrated biography of the Baron for Christmas, I can confirm that he was pretty good.

Denon accompanied Napoleon on his Egyptian campaign of the 1790s. He made copious notes and sketches and, on his return to Paris in 1802, published these in two sumptuous volumes.

They measured 68 x 52 cm and were sold by subscription to the wealthiest people in Europe. A total of 569 were sold in this way, and Napoleon himself took 46 copies. In London, they sold for 21 guineas – equivalent to the price of a grand piano or a long case clock.

There was an outbreak of "Egyptomania" similar to that witnessed after the discovery of Tutankhamun's tomb over a century later. The books were translated into several languages and reprinted in smaller and cheaper formats.

One of these versions must have fallen into the hands of a pottery engraver who saw the opportunity to cash in. The pottery transfers are not faithful copies of Denon's work. As Steven puts it in TMOE, they contain "some Egyptian element – an obelisk, a pyramid or an Egyptian boat."

Sticking an obelisk into a predominantly European landscape doesn't quite work – as the accompanying photograph shows.

I have to admit that I always considered the ladies on the plate to be in European dress. However, Denon's book suggests otherwise. The illustration is of: "a woman of high social standing with her attendant. She is wearing indoor clothing without her veil". (Source: "The Discovery of Egypt" by Terence M Russell.)

OK, she's been "lifted" and stuck into an inappropriate background, but the effect isn't too bad. Despite my reputation as the world's worst gardener, I still say that the foliage is not Egyptian.

"Denon's Egypt" was a popular design for much of the 19th century, and TMOE records that it was used by several potteries. There is speculation that Maling may have bought in the transfers from Staffordshire, and we are conducting further research on this.

Indeed, Denon's influence went well beyond pottery. Russell records: "his published researches were a wellspring for ideas ranging across the whole realm of design from grand architectural monuments through interior design and furnishing to the decoration of individual objets de vertu".

He adds: "For his enterprise, Denon received his due reward. He was made a Baron and his book promoted Bonaparte's reputation. More importantly, for the history of art and design, his work began the process of a diffusion of awareness of Egyptian culture".



Illustration from Denon's "Travels in Upper and Lower Egypt".

Return of the idiots

Hand on heart, I swear that I recently received the following email.

"Can you tell me if the word Maling was connected with any postal workers pottery which may have been made as a commemorative for the Royal Mail? I often see items marked Maling and wonder if they are rare examples from post offices around the country."

Of course, we all know that Maling was made exclusively for Post Office workers. Many other British potteries also sold only to specialist markets, as the following list indicates.

Adams Booths Coalport New Hall made for male naturists, for Salvation Army members, for Newcastle dock workers, for DIY enthusiasts (not to be confused with **Masons**, which was for professional builders).

Rockingham Wedgwood for Status Quo fans, for golfers.

Oh, sorry, I've forgotten one:

Pratt for people whose capacity to email exceeds their ability to think.

Let's help ourselves

David Johnson returns to his series of articles on Ringtons ware. He writes:

In the order of production the following is a list of all Maling ware produced for Ringtons Tea between 1928 and the beginning of the Second World War.

1928. Square shaped transfer printed blue "Broseley" caddy - two versions exist with differing lids - one with a small round cover and another with a square lid. The square lidded jar was advertised by Ringtons as a willow pattern biscuit jar produced in a rich Cornflower Blue and containing one pound of fine blended tea for 5/6 each. An original advert also states: "A useful and beautiful ornament for any home."

An "Octagon" shape covered jug has also been noted in blue "Broseley" but this must be regarded as a possible sample.

(David H adds: beware of fakes which purport to come from this period – notably the caddy with small round cover. Fakes are crudely potted and decorated, have a domed rather than flat-topped lid, and have no Ringtons logo inside the lid. Even more obvious is the "teapot", for which a spout and handle have been applied to a fake square caddy.)



caddy came as a tall shape to accommodate the tall spires of North East cathedrals.

The squat items once again were advertised by Ringtons as biscuit jars containing one pound of fine blended tea for 5/6 each. It is worth noting that as well as the special North East Coast gilded bridges issue, original gilded castle jars have also been seen, but these gilded versions are very scarce. Further rare exhibition pieces were produced consisting of two versions of the exhibition plaque with the portrait of Arthur Lambert being replaced by the "RT" monogram on one and the Ringtons headquarters of Algernon Road on the other.

1929. For the North East Coast Industries Exhibition, four different designs of tea caddy were produced as a special range in a blue/white printed transfer. They showed local castles plus Windsor castle on the lid, a "standard" local bridges jar sold over the many doorsteps of Tyneside, plus a special gilded bridges issue showing the North East Coast Exhibition buildings on the lid. The latter was sold full of tea in a specially printed box from the Ringtons stand at the exhibition itself. These three versions were all produced on the squat hexagonal "Hector" shape. The fourth



Buyer beware.! The caddy second from left has been known to be faked.

es to another cuppa



1933. Moulded “Viola and Pansy” flower vases were introduced and available in two different shapes, squat and tall. A complete version should have a “frog” - a pierced cover through which the flowers could be inserted.



1935. Several blue “Chintz” items were produced and available up to 1940. The “Chintz” pattern was a reproduction of a charming old French tapestry, printed in a rich royal blue and coloured by hand in beautiful bright permanent underglaze colours. It is reported that Maling paintresses of the period did not like this design as there was a lot of work in it and they were paid much less than normal rates! The range included:

“Chintz” jug set which was advertised as: “both useful and ornamental”. Available in 1, 2 and 3 pint capacity and sold as follows: 1 pint size containing ½ lb fine tea - 2/6, 2 pint size containing

1 lb fine tea - 4/6 and 3 pint size containing 1½ lbs fine tea - 6/6.

A “Square” shape teapot. It is interesting to note that a pamphlet has been seen displaying this particular item as ‘Free To You’! This could not be purchased by customers, but would be received as a gift, if they recommended a new customer who began to purchase tea from Ringtons.

A hexagonal “Hector” shape teapot advertised as being: “high class pottery and beautifully decorated in rich colours”. These contained 1 lb fine blended tea and cost 6/- each.

A hexagonal “Hector” shape coffee pot.

NB - a number of other blue “Chintz” items have been seen, but once again they all must be regarded as Ringtons samples, which never made production. As Ringtons did not have exclusive rights to Maling’s production of “Chintz” ware some examples exist which do not carry their trademark.

A “Square” shape teapot for the silver Jubilee of 1935 was produced with lithographic designs of King George V and Queen Mary.

1937. Royal Souvenir Casket for the Coronation of King George VI and Queen Elizabeth. This showed colour lithographs of the King on one panel and the Queen on the other. The lid detail proclaimed: “Long may they reign” and “Royal Souvenir Casket”. Produced exclusively for Ringtons by Maling and carries the original Ringtons crest back stamp to the base.

Produced for Christmas 1937 was a colourful lithographed “Homestead” pattern Jug. The pattern name was located within the design and showed a woman in a blue dress standing beside a thatched cottage within a blossoming garden.

1938 - 1940. The first item produced during this period was a “Vine” pattern Jug. This was exactly the same shape jug as that supplied to Rington’s in the “Homestead” pattern. “Vine” items continued in 1939 with a round “Discus” shape teapot and for Christmas 1940 a “Square” shape teapot.

The 1930s were successful times for Ringtons and during this decade employees shared in much entertainment provided by the company. Staff would be taken on an annual trip to Scarborough. Special trains were laid on up and down the country to collect staff and their families to be taken on the outing. Sam Smith believed that by looking after his employees, he would get the best from them in return - something he proved time and time again.

To be continued.

Our thanks to Trevor and Richard Sanderson for the photographs.



We need to find a name



Can anyone help to identify this gentleman?

He appears to be part of a series of patriotic political cartoons produced by Mr Miguert during WW1. You may recollect that a plate bearing a caricature of Lloyd George, as Minister of Munitions, is shown in TMOE.

Other examples have a more French influence – depicting soldiers and the female symbol of France “Marianne” (equivalent to our “Britannia”).

So, which side of the Channel is this chap from, and who is he?


The Maling Pottery Society
 NEWCASTLE-ON-TYNE
 PO Box 1762
 North Shields
 NE30 4YJ

www.maling-pottery.org.uk

Secretary: David Holmes

Patrons: Roger Allan,

Tony Boullemier, Fred Houlst, Caroline

Kirkhope, Heather Maling

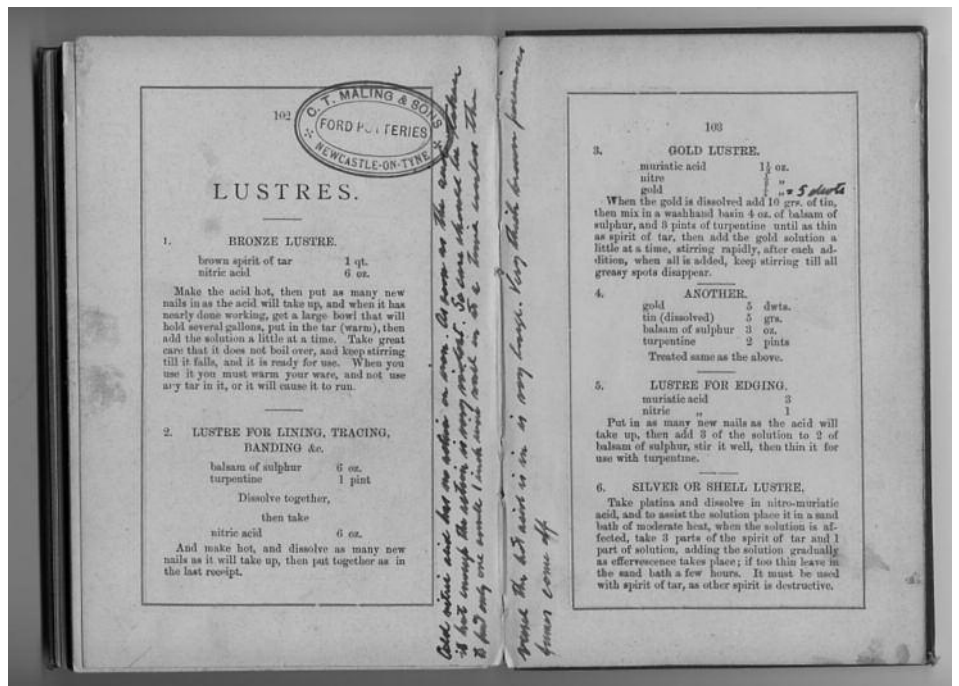
Dr John Maling,

Steven Moore

Joining fee: £20 (UK); £25 (overseas)

Includes FREE Maling catalogue

Renewals: £10 p.a. (worldwide)



A recipe for success

Documents from the pottery’s working years are pretty hard to find. So the society was pleased to get hold of a book which appears to have been used and annotated by Fred Maling in the early years of the 20th century.

It grandly describes itself as: “A Collection of Ceramic Receipts, for many years used by the late John Bourne of Burslem, for fifty years a successful practical potter. Arranged by WR Bourne. Price one guinea. Hanley, 1884.”

The book contains recipes for clay bodies, glazes, colours and lustres. The photograph shows one of the pages on preparing lustres

– a process which involved brown spirit of tar, nitric acid and iron nails.

Mr Maling has noted: “Cold nitric acid has no action on iron. As soon as the acid is hot enough the action is very violent. So care should be taken to put only one small 1 inch wire nail in at a time unless the vessel the acid is in is very large. Very thick brown poisonous fumes come off.”

It doesn’t sound very health and safety conscious, so don’t try this at home!

They deserve a salute

Journalist John Abberley wrote this recently in a local newspaper. Read on, because there’s a twist in this tale.

“It’s a mystery to me why we’re still waiting for some kind of statue as a tribute to the salt-of-the-earth pottery workers who have laboured for at least 300 years.

“I’m thinking of people like my old Aunt Nell, who worked in the industry for more than 50 years, as so many others have done.

“Indeed, a public monument to pottery workers would have to include a woman, considering how females have dominated the workforce at many factories.

“Not only that, but some of the best-known pottery designers have been women. Work

by the talented trio of Clarice Cliff, Susie Cooper and Charlotte Rhead is sought by all collectors.

“So I think it might be appropriate – and historically accurate – to depict a woman carrying a board of ware on her shoulder and a man with a sagger balanced on his head.

“How good such a pair would look, representing the pottery industry as it was in its heyday half a century ago.”

And the twist? Well, you might think that this appeared in either the Newcastle Journal or Chronicle. No, it was in the Staffordshire Sentinel. About time someone gave the city fathers of Newcastle a similar kick up the backside.