

OPEN SALT COLLECTORS



Issue # 42 – Spring 2019

Selling Ed and Kay's Salts

Nina Robertson

What do you say when someone asks if you want to help sell more than 3,100 open salts? If those salts are from the collection of the late Ed and Kay Berg, you say, "Yes!"

In January of 2018, John Berg emailed a number of open salt collectors asking if we could help facilitate the sale of his parents' last remaining salts. Knowing the magnitude of the task, he offered a generous commission. "This is less about maximizing money than about assuring that these salts get out to the world of collectors who will enjoy them," John wrote.



Two of the pictures John Berg sent with his email

While none of us wanted to take on the task alone, and while none of us wanted personally to benefit financially from such assistance, we felt as a group it was a challenge that we should give consideration.



Discussions ensued as to how such a task could be accomplished. Could the salts all be sent to a professional auctioneer? Would anyone have time and energy enough to list them individually on eBay? What would we do about the salts that didn't sell? What would we



16th National Open Salt Convention September 26-28, 2019 Washington DC

You should have received your convention packet in January with all the information and registration forms for the convention. If you have not received a packet or need it resent, please contact

Kent Hudson, khudson639@verizon.net
or call 804-221-7169.

May 1 is the deadline to enter the drawing for a free night at the Hilton Crystal City at Washington Reagan National Airport. To enter the drawing, you must register and pay in full, and book a room with the hotel.

June 1 is the deadline for ordering the beautiful convention salt. Production of the salt will be strictly limited to those salts that have been ordered and prepaid by June 1, 2019. No convention salts will be available for sale at the convention.

do with the money the project generated? These are but a few of the dozens of questions that punctuated an email frenzy over the following weeks.

Ultimately, our group agreed that we could come up with a plan that made sense: a plan to get the salts back into the hands of the collectors who value them, a plan to realize a fair price for the family, a plan to invest the proceeds into our shared hobby. More than a year later, we are nearing the end of this wild, sometimes scary, often surprising, and always exciting adventure!

The Role of the Convention Committee

Ever since CASC and OSCAR began talking about the 2019 convention, our discussions centered around Washington, DC. What a great draw that would be for salt collectors from all across the country! But we feared that the DC venue would make the convention too expensive. So, when the opportunity arose to earn funds for helping sell the Berg salts, several of us wondered if the convention committee could take on the project as a means of offsetting convention costs.

We developed a proposal, recruited volunteers, and shared our plan with the Berg family. They gave us the green light to proceed, while expressing valid concerns that our plan seemed rather ambitious. That it was!

The Process

As Spring approached, LeeAnne and Jeff Kornbau were scheduled to host a joint OSCAR/CASC meeting. They graciously agreed to turn the entire meeting into a massive project to accomplish Phase 1 of the process: To unwrap, sort, group into lots, and repack the 3,100 open salts. We

started as soon as we arrived at the hotel that Friday night. We arranged rectangular tables along the length of the room, situated one or more of the 17 boxes of unsorted salts at round tables spread throughout the room, and set to work.

As salts emerged from the boxes and paper, they were placed on the long line of rectangular tables roughly in order from the least valuable salts at one end to the most valuable salts at the other. Along the way, if the volunteers found any groups of salts that seemed well suited to be sold together (glass swans, china wheelbarrows, Heisey salts, for example), those salts were to be kept together, sorted into groups of 10 to 20, and set aside as groups of "Like Salts." Our plan called for the creation of approximately 300 lots consisting generally of the

following:

- 25 lots of the most desirable open salts which could be auctioned **Individually** or in very small lots.
- 125 lots of **Groups of Seven** salts which would be built around one desirable salt with mid-range and low-range salts added to create a mixed lot of 7 salts.
- 50 lots of **Like Salts** with a common theme: manufacturer, color, style, etc., with 10 to 15 salts in each grouping.
- 100 lots of the most **Common Salts** in groups of 12 to 20.
- 100 of the common clear glass table salts would be retained by the convention committee for use as favors at the banquet of the national convention.

Our goal was to make sure that every lot had at least one salt or one combination of salts that would elicit a starting bid of \$9.99. With the market for open salts at a low, we couldn't guarantee the

successful sale of every salt remaining in the collection. Many of them were fairly common. Some were



Jeff Kornbau examines a salt from Ed and Kay's collection at the March 2018 OSCAR meeting.



A lot of "Like" salts cleaned up and ready to be listed on EBAY



This "Lot of Seven" salts including a Sandwich CABLE pedestal and a German china salt with radish feet sold for \$102.50.

damaged. Others were research items and not salts at all. If we could generate a bid of \$9.99 for each of approximately 300 lots, we could complete the sales and let the individual salt values stand for themselves.

It turns out John Berg was right: This was a rather ambitious undertaking! All of the work, combined with an unexpected winter storm that kept several volunteers from the meeting, made for a very long weekend. About 20 people worked late into Friday evening, all of Saturday afternoon (after the club meeting), and well into Saturday evening. In the end, we successfully accomplished about 80% of our goal. Only a few boxes of what we would consider "Common Salts" remained unsorted into lots at the end of the day. By Saturday night, we packed the boxes of sorted lots into the cars of the volunteer sellers. Within a few days of that meeting, the selling began!

Our proposal called for listing 10 to 20 lots per week on eBay, in the hopes of finishing the project in 5 to 6 months. We were generally able to stick to that plan. We promoted the lots with posts on our Facebook page, Open Salt Collectors of the World, with articles in club and national newsletters, and eventually gained an eBay following.

There were various challenges along the way. For me, it was extremely challenging to create lots from the unsorted boxes of salts. I was fortunate to have a spare bedroom I could use to spread out all of the hundreds of salts at one time so that sensible lots could be created. I'm not sure how the other sellers formed their lots of "Common Salts," but from them they did, and the majority of the salts generated multiple bids.

Of course, life got in the way during the course of the project. Some sellers had to return boxes of salts they would not be able to list. There was the occasional

lot that struggled to attract a bid. And fatigue set in. After selling about 300 lots over 7 months, we decided to take a break in September 2018. Listing of Berg Salts resumed in January 2019 and concluded in February with approximately 346 lots sold. Those of you who have ever

listed even one lot on eBay will understand the magnitude of that feat, which went beyond cleaning, photographing and describing the salts to packing them for shipment, ar-

ranging postage, recording results, and too many trips to the post office to count.

Reaping the Rewards

Now that virtually all of the salts have been sold (12 remain to be auctioned during Convention), the commit-

tee can focus all of its attention to the 16th National Open Salt Convention in Washington, DC. We hope that many of you reading this article will have had the chance to purchase a Berg Salt treasure for your collection and that you will think fondly of Ed and Kay and all that they gave not only to our hobby but also to this com-

munity. As much as we love our little glass and china and metal baubles, we often find we treasure our friendships that much more. Maybe this is the true legacy of Ed and Kay. Our love and respect for them is our universal truth.

It is the sincere hope of all of us who helped sell the Berg salts that all of you will join us in DC in September for the 16th NOSC. There will be many opportunities to celebrate all that Ed and Kay Berg gave to our community. In many ways, they will be right there with us. Please join us if you can!



A group of three Sowerby salts that sold for \$162.49 on eBay



William Spratling Arts and Crafts salt and spoon achieved an impressive \$204.49 at auction

President’s Message

Signs of Spring Are Everywhere!

If you have lingering symptoms of cabin fever – irritability, listlessness and similar symptoms resulting from long confinement or isolation indoors during winter -- don’t worry, there are signs of spring everywhere! Birds are singing, trees are budding, peepers are peeping, there are fresh soft scents in the air, and the baseball season has started.

There will be many opportunities in the coming months for one and all, to travel near or far, to a regional open salt club meeting, local antique shops, flea markets, and antique shows to hunt for another treasure to add to your collection.

- April 13, 2019, NESOSC meeting at the Carter UMC in Needham, MA
- April 13, 2019, OSSOTW-SC meeting
- April 27, 2019, CASC meeting in Eastville, VA
- April 27-28, 2019, Brilliant Glass show is at the Corning Museum of Glass, Corning, NY
- May 3-4, 2019, 64th Spring Eastern National Antiques Show, is in Carlisle Expo Center, 100 K Street, Carlisle, PA.
- May 11, 2019, MOSS meeting in Fairland, IN
- May 10-11, 2019, Hoosier Antiques Expo show returns to the Indiana State Fairgrounds
- May 14-19, 2019, Brimfield Flea Markets, Brimfield, MA <http://brimfieldantiquefleamarket.com>
- June 1, 2019, OSCAR meeting in Canandaigua, NY
- July 13, 2019, OSSOTW-SC meeting

Remember - the 16th National Open Salt Convention, “It’s Gonna Be A Star Spangled Blast” - at the Hilton Crystal City at Washington Reagan National Airport hotel on September 26-28, 2019. That’s less than six months away – now is the time to register for the convention!

Please consider writing a short article about open salts for a future OSC National Newsletter. If you’d like to write a short article please contact Kent, Mary or me. Volunteer to be a speaker at a regional open salt club meeting, or volunteer to serve as an officer for one of the regional clubs or the national organization.

Happy Salting and may you find that special open salt you’re looking for!

George Kullgren

Editors’ Note:

I’m so happy to report that Mary is back with another of her delightful articles. Welcome back Mary, we have missed you and hope you are feeling much better.

Thanks to Nina for her article about the Berg Collection Sale and to Lesley and Denise for the Supplement to the Tompkins Gorham Opens Salts book with over 70 additional salts not included in the original book. The supplement, in a separate file, is on half letter size 5 ½” x 8 1/2” and can be printed “Booklet” form on letter size paper, folded like the price guide and stored in your Gorham book. Printing instructions are on the first page of the supplement. If you want a printed copy and your printer does not support Booklet, consider taking it to a printer. If you have problems, contact Kent Hudson, khudson639@verizon.net. Thank you, George and Nina for your proofreading skills.

Mary Kern and Kent Hudson, Co-editors

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While we encourage the dissemination of information about open salt collecting, we do like to know in advance when and where material originally appearing in the National Newsletter will be used. Please contact the Editor (khudson639@verizon.net) if you would like to use anything from this newsletter. When publication occurs, we also ask that a copy be sent for our archives.

The National Newsletter is the official publication of the Open Salt Collectors, a nonprofit organization dedicated to promoting and encouraging the study, collecting and preservation of open salts. This is done through the publication of a national newsletter, maintaining an informational website, promoting membership in open salt collecting clubs, publishing informational and educational articles in collector publications and through other means as may be appropriate from time to time.

The National Newsletter of Open Salt Collectors is published three times per year—in April, August and December—in both electronic and hardcopy versions. Subscriptions are available through the organization’s website (www.opensalts.info).

Salts She Wrote Mary Kern

*Two elephants – Harry and Faye
Couldn't kiss with their trunks in the way
So, they boarded a plane
They're now kissing in Maine
Cause their trunks went to L.A.*

I do not have many elephant salts, but I certainly love the few I have and was quite surprised to see I had more than two or three. I am not an elephant item collector but have several friends that are. I questioned them about why ELEPHANTS??? I mean cute is pretty much lacking unless we are talking about Dumbo. All said it was because of the legend. Legend? Yep, but actually more of a way of life. Apparently if an older elephant is dying, the others will not leave him to die



Plate 1 – Red Metal Elephants with Amber Glass Salt
alone. They take care of each other in many ways. It is their way of life, their love for each other. And so when I look at my elephant salts now – I see a grandeur in the elephant they depict and I find my salts more incredible.

I love this Red Metal with two standing elephants. (Plate 1) Tail to tail, trunks extended and up and tusks a bit intact. Attached to their backs is a holder shaped to hold the amber glass salt tray. It is not very big with the base only being 3" and it is a heavy cast metal. Unfortunately, unmarked. I find it hard to believe it is the only one out there. Perhaps some ring tray collectors have sadly confused it as one of



Plate 2 – Red metal holder and amber salt



Plates 3, 4 – Rouen Faience Elephant

his truck is down which is not a good place for it to be. He is marked on the base in blue ROUEN which may sound familiar to one or two of you (Plate 4). Blue "R" word means more than likely done by Quimper when Rouen's mud was all gone. Rouen made so many faience pieces that they used up all their mud and had to get other factories to make their products for them. Quimper was one of those chosen. Made sense as they had been copying Rouen for years anyway. My second is also a smaller piece and basically all white with a most unusual style basket for a double but closer to the style of baskets that actually were on working elephants' backs. He has a delightfully artistic signature and RENNES on his tummy. This is the town in the South of France where his faience factory was.



Plates 5,6 Rennes Faience Elephant

their own. Because as you can clearly see, the glass tray is definitely a celery. That is what it is supposed to be!!

I have faience elephants too. You knew I would. As a matter of fact, I actually have two. A little guy that does not look very happy and no reason for him not to be (Plate 3). Only two small baskets across his back and nice green stuff to stand upon. He just looks sad to me and

My second is also a smaller piece and basically all white with a most unusual style basket for a double but closer to the style of baskets that actually were on working elephants' backs. He has a delightfully artistic signature and RENNES on his tummy. This is the town in the South of France where his faience factory was.

Another “marriage” made in my salt lab. Magnificent triple plate elephant hooked to a decorative chariot style cart by TUFTS of Boston and all of a mighty five inches long (plate 7). I bought him without any object resting on his cart and let him sit like that for a year. Finally got tired of him falling down on the job and set out to find the right salt for him to finish his meaning in life. Got frustrated with a lack of success and the white onyx bowl had just arrived and was on the workbench. I set it on the chariot just to make room and there it was perfection to MY eyes. It brightened the entire piece and has been sitting on him for a goodly period of time. No rhyme this time, just a bit of peace of mind.



Plate 7 –Tufts of Boston Tripple plate Silver, Onyx Bowl marriage



Plate 8 – Silver Salt supported by Elephants

Finally, some with their trunks up on this very small piece and the elephants much smaller but so full of detail (Plate 8). I will do my best to capture them so you can see as much of it as possible on the three. Of course, no marks to help identify. I can assure you had I made the mold for these my name would be blazoned across each tiny trunk. A carved soapstone cutie (Plate 11). Perhaps

its origin to hold something other than salt. But I see the sticker from “The Berg Collection” in the base, (Plate 12) and that my friends, indicates an open salt of exceptional taste.

I am almost out of elephants and will start my closing down with two simple and gorgeous crystal clear, even though one be bright yellow, intaglios (Plates 9-10). Trunks down and

bent as if to bring some water to drink or perhaps to scatter upon his head. And now to close and then I’m off to bed. A clever piece that I hope will make you giggle. A

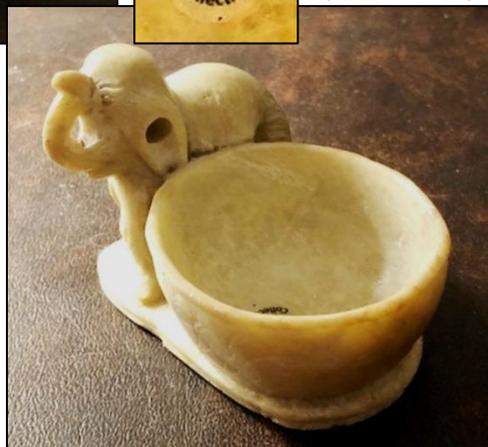


Plate 11 – Soapstone Elephant Plate 12 - Berg Collection sticker



Plate 13 – Elephant Salt Plate 14- Spoon with Monkey to Scratch his tail



silver elephant of great detail and the cutest curve to his little tail (plate 13). As if he were not cute alone, Silver Artist Patrick Mavos gave him a spoon with a monkey to scratch his tail (Plate 14). The pair is not old, and it is not young or even very long. Almost 3” of total fun and dating from 1995.

None of my elephants would help me with this bit of fun and frolic. Why you ask?? Oh, so simple: *They are afraid of the mouse!*

It’s good to be back.



Plates 9-10 – Elephant Intaglio salts

Dudson Brothers Pottery Closing

Kent Hudson

Dudson Brothers Pottery is closing after over 200 years operating as a Family owned company. On April 4, 2019, when 318 factory workers reported to work, they were directed to a meeting where they were told that the company was in "administration". The stunned factory workers were asked to leave the premises, 72 staff members remain to support the closure of the company. The collapse of the company was blamed on cash flow problems and falling sales.

In 2000, the company celebrated the bicentenary as a family owned pottery. Established in 1800 by Richard Dudson, the company has been run since then by seven generations of his direct descendants. The company pro-



Plate 1 – Dudson Jasper Salts, 1 ½" x 2 ½", all incised 1200. Front salt design is titled "Sporting Love, Venus Dangling Cupid" attributed to Lady Templetown

duced many kinds of ceramics, changing their focus as markets changed over the years. Audrey M. Dudson, company historian and wife of Derek Hubert Dudson (1922-1975), family member and company executive, wrote two books: *Dudson, A Family of Potters since 1800*, published 1985 and *A pottery Panorama, Dudson Bicentenary 1800-2000*, published 1999. Much of the material for this article comes from these books.

Lustre and Mocha

In the early years there was a demand for cheaper kinds of ware and blue transfer as well as black and green transfer ware was very popular. Lustre and Mocha was

also popular. Apparently, Thomas Dudson admired pink lustre; there are recorded recipes for many variations ranging from pale pink, through rose, to purple. Mocha was also an inexpensive decoration used for beer mugs and jugs. The earliest known example of Mocha is 1799, but it is more typical of the early nineteenth century. An acid solution called "tea", which was often composed of urine and tobacco juice, was applied to an alkaline ground color wash. The two reacted to form tree like flow or decorations. There is an unusual example of a mocha decoration on the interior of a covered butter dish which is not marked but can be attributed to Dudson based on the mold used for the exterior. Pink Lustre and Mocha salts made by Dudson probably do exist, but we do not know how to identify them as they were not marked and were made by many of the other Staffordshire potteries as well.

Jasper Ware

Jasper Ware was one of 19th century Dudson's specialties and although it is not marked with the Dudson name there is a means of identification based on the hand incised number on the base (Plate 2). The number is not strictly a design or pattern number, but it gives instruction about how the



Plate 2 – Incised number 1192 on base of a Dudson Jasper Ware salt.

pot was to be decorated. Was it to be slip dipped? What border and sprigs were to be applied? If the treatment was standard, then the number would remain the same, but any small change in the design would mean a different number. Dudson handled special orders which might possibly involve a slight change to the sprigging and that would mean a new number. Occasionally, pieces can be



Plate 3 – Sprig Design is titled "Bourbonnais Shepherd" attributed to Lady Templetown

found without the number. This may have happened because it was part of a small order with only one design,

so it was not necessary to mark each piece. These numbers were used through the 19th century, but to make things difficult for collectors, the numbers were sometimes reused. If the design was popular it could be used for as much as a decade. It is not possible to use the incised number to date a piece.

Dudson Jasper Ware from the nineteenth century was very high quality, so much so that it was often referred to as “unmarked Wedgwood” by some collectors. Since it was unmarked, collectors were unaware that



Plate 4 – Dudson Jasper Salts incised 1192, Front Salt Design is entitled “Poor Marie”, rear salt design “Charlotte at the Tomb of Werther”, both attributed to Lady Templetown

Dudson made Jasperware during that period. To add to the confusion Dudson workman’s initials were impressed on ware 1850-1880 and one of the letters often seen was a “W,” the mark of one of the most highly skilled employees, which was mistakenly taken to stand for Wedgwood. Actually, Wedgwood had a policy of impressing their name on all of their products beginning in the 1770’s, so it is practically impossible to find a Wedgwood piece that is not marked.

During the second quarter of the 19th century, Dudson continued to manufacture Jasper Ware when many other companies had stopped. Adams stopped production in 1821 and did not resume production until 1896. The



Plate 5 – A pair of Dudson Blue Dipped “Festoon” pattern Jasper salts with silver plated rims and bale handles, incised 1652

severe trade depression of 1828 caused Wedgwood to close their London showroom and sell their stock of molds. This could explain why some of the Dudson molds so closely resemble some of the Wedgwood sprigs. Apparently, it is not known who bought them, so Dudson could have either bought direct or from some other purchaser who was re-selling them. Many of the designs are attributed to Lady Templetown, famous for her Wedgwood sprig designs. The Wedgwood factory was not at its best in the late 1820’s which may have enabled Dudson to continue selling Jasper Ware despite the reduced demand.

Audrey M. Dudson, in her book *A Pottery Panorama, Dudson Bicentenary 1800-2000*, included some descriptions that may help one understand the production of Jasper Ware:

“The ware was made either from the stoneware body colored with metallic oxides (solid jasper) or made in the white stoneware body which was then colored, on the surface only, by dipping in a colored slip (jasper dip). Small decorative motifs, formed in separate molds (sprigs), were then applied by hand to the



Plates 6, 7 – Dudson Jasper salt, 1 ¼” High, 1 3/8” diameter, dark blue jasper over a lighter blue stoneware body, marked Dudson Brothers, Hanley, England

surface of the ware (sprigging) before it was fired. Dudson's jasper is fully glazed in the interior but the exterior is only lightly glazed, whether by brushing glaze on the surface, or by smear (or struck) glaze. During the firing the glaze vaporized, so when glazed and unglazed pots were fired in the same saggar, the vapor

imparted a thin application of glaze to the exterior of the pots. This gave them a very satiny feel. The pieces were still marked by an incised decoration number."



Plate 8 – Dudson stoneware Jug, "Acanthus and Bluebell" sprigging, incised 815

Ferns were a very popular decorative motif, both on embossed and sprigged ware. This fashion was based on the Victorian passion for fern which had its beginnings in the 1830's when botanist began to explore the country side collecting different varieties to press in albums. The craze spread and specialist nurseries supplied species from all parts of the world for cultivation in Victorian gardens and conservatories. By 1855 Charles Kingsley had coined the term "Pteridomania" for this craze and ferns began appearing widely, not only on decorative objects but also on furniture, textiles, pottery, glass and even on cast-iron articles. James



Plate 9 - Brown solid, not dipped, stoneware salt with white grapevine jasper sprigging

Dudson registered three varieties of fern jugs between 1862-1865 but continued producing designs based on ferns on many items up to 1880 and a few to the end of the century. The Dudson jug, late 1850's, with Acanthus and Bluebell decoration on a slate blue stoneware body



Plate 10 – Brown Dipped Bowl 2 1/8" tall, 3 1/4" Diameter

is pictured to give an example of fern sprigs and Dudson stoneware colors (Plate 8). It is marked with incised 815.

I have two examples of Brown Dudson Jasper Ware, the first is solid Jasper salt

with a white Grapevine sprig pattern (Plate 9). It is inscribed 1649. The second is a Brown Dipped Jasperware bowl, slightly large for a salt, with classical sprigging (Plate 10). It is marked Dudson Brothers, Hanley, England, so it was probably made after 1880. Dudson continued to make traditional Jasperware until 1965. The blue dipped bowl with Dancing Hours sprig design, 2 3/8" tall and 3" diameter, is a little tall for a salt (PlatePlate 11).



Plate 11 – Dudson Jasperware dipped bowl, 2 3/8" high, 3" diameter, "Dancing Hours" sprigging. Plate 12 - Mark used 1945-1965

The Dudson mark on the base was used from 1945 to 1965 (Plate 12).

In the March 1882 Pottery Gazer, Dudson announced they were introducing "a new, cheaper class of jasper in a good strong body using only decorations



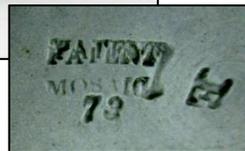
Plates 13, 14 - Dudson's New Cheaper "Jasper" Salt, 1 1/2" high, 2 3/8" diameter, glazed dipped stoneware with Flaxman Sprigs

designed by Flaxman" (Plates 13 and 14). Wedgwood objected but was not able to prevent Dudson from using these designs as they had never patented or registered their Flaxman molds. John Flaxman (1755-1826) was a leading English Neoclassical sculptor who began working for Wedgwood at age 19, just as Wedgwood perfected and introduced Jasper Ware in 1795. Flaxman began designing a large body of the classical Jasper Ware for which Wedgwood became famous. Dudson's new line of Jasper Ware became very popular with many of the large and prestigious hotels both in England and abroad as it was glazed and much easier to keep clean in mass

catering. It was often confused with Wedgwood by their customers. It was much less expensive than Wedgwood and of high quality. Although the sprigging appeared to be somewhat inferior and not as distinct, it was the glazing that masked the definition.



Plate 15 - Dudson Black Gordon Patent Mosaic Green Stoneware Salt
Plate 16 - Patent Mosaic Mark



Plates 18 - Table salt, attributed to Dudson based on the Black Gordon Roulette Design

remain important for more than 100 years. Extensive research has been carried out by others, not only in Britain, into the various rouletted patterns available to the industry. This led to the conclusion that two of these patterns are unique to Dudson - namely Black Gordon and Linked Arrowheads (Plate 17).

Two Dudson Patent Mosaic salts are pictured, both are Black Gordon pattern. The first is green stoneware; the exterior is unglazed; the interior is glazed (Plate 15). It is embossed "Patent Mosaic" on the bottom (Plate 16). The second is Pearlware or Ironstone with a wide blue band beneath the Black Gordon roulette design (Plate 18). It is unmarked but attributed to Dudson based on the Black Gordon roulette design.

Patent Mosaic

Patent Mosaic was the name given by the Dudson factory to their range of inlaid roulette ware in the 1840s. To decorate ware in this manner, the unfired clay body was impressed by "rollers" or roulette wheels, each having a different design. The resulting depressions were then filled with contrasting colors of slip by means of a straw. The slip was allowed to dry and then the ware was returned, smoothing the surface by removing the top layer and so revealing the pattern. The pieces were made in typical Dudson colored stoneware. Some were unmarked but others were impressed PATENT MOSAIC. This type of decoration was becoming more widely popular and Dudson production was steadily increasing. Indeed, this was the beginning of another specialist line which, like Jasper Ware, was to



Plate 17 - Black Gordon and Linked Arrowheads roulette patterns



Plate 19 - Small Dudson Vitrified Stoneware Salt.
Plate 20 - British Standard 4034 mark for vitrified stoneware

The small green stoneware salt 1 3/8" high, 2 1/2" diameter (Plate 19) is marked with the British Standard 4034 for vitrified stoneware used after 1966 (Plate 20).

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