

OPEN SALT COLLECTORS



Issue # 41 – Fall 2018

Dealing with a Disaster

Linda Drew

With the continuing fires and other weather-related catastrophes, Nina Robertson asked me to write a bit on my experience last year of losing a house in the fires. Not a fun subject, but when you are able, a little preparation is very helpful.

So, this story makes sense – Chuck and I purchased a home in Santa Rosa, CA in 2000. We loved the property – 4 acres, amazing views and a beautiful home that was painted PINK – inside and out. I was able to ‘de-pink’ it in a couple of months and we could move in. Not that I have anything against pink, but carpets, walls, toilets and tubs..... A bit too much. Chuck had just re-



Linda's Home, February 2011

tired, and this was to be our primary home, near our daughter and her family.

We have a home in San Carlos near Chuck's work and selling that was on the agenda.

On October 8, 2017, Chuck and I secured the Santa Rosa house to go back to San Carlos. The wind was blowing harder and drier than we had felt before. We brought in the pool umbrellas for the week and moved things that could get blown. We were both concerned when we left at 4pm. Midnight the

phone rings, our daughter and her family are being evacuated in Rincon Valley. Chuck got on google maps over the phone to her to navigate them out of Santa Rosa – it was a mass exodus – thousands of people all having to GET OUT! Allie told Chuck that she looked up to the hills and said, “Dad, I think your house is gone.”

It took them almost 5 hours to drive the 85 miles



After the Tubbs Fire, October 8, 2017

and with a baby in tow, it was a very long night. Over the next few days, we took in more people needing help and a place to lay their heads. The important part – they were safe.



It was a couple of days before we found out that yes, our home had burned to the ground. The Tubbs fire traveled at an astronomical pace of about 15 miles in three hours –

burning over an acre a minute while spewing burning embers a half-mile or more ahead – there was absolutely no way to contain it. These are called “Diablo Winds” –



Ruined salts found in the ashes

no surprise on that name. The intensity of the heat is still what surprises me – over 3000 degrees, forcing entire neighborhoods to flee in the middle of the night. Until November 2018, it was the deadliest and costliest fire in California history.

It took almost 3 weeks before we were finally allowed up to our property. (It was considered a crime scene since so many people had died in the fire). Walking through the rubble was awful. There were pools of melted glass (I had a very nice glass collection as well) and melted aluminum and metals, there was nothing left. The wall that was semi-standing had the support beams burned out internally so if we touched it, it could fall over.

Some of you may remember that my son-in-law Tim helped with security of the Buy and Sell Room at the

California Convention. He went to our property and scoured the ashes; I just knew there had to be SALTS left. I had a very nice collection of about 600 salts there. Steuben, Tiffany, English art glass, some of the originals from the H&J book and all my condiment sets were destroyed. Tim sifted through what he could – with the heat, everything was melted except 3 pieces. I have included photos of them. I worked to pick off the fused bits from other salts on the Doulton Lambeth salt and pepper as well as one half of a salt and pepper by Emilia Los Castillo (a very famous Mexican silversmith known for adding silver to bowls, creative salt and pepper sets, and part of the Los Castillo dynasty of exceptional silversmiths). Those of you who know me, know I love Mexi-

can silver salts. As you can see, the silver is dulled on the surface of the frog and as I picked up the piece tonight, more bits started to crumble.

The Doulton Lambeth just amazes me. I guess with all the firing at a very high temperature back when it was created, it handles heat very well. Except for the complete lack of luster, it came out of the fire fairly well. As for the others, I just try and remember where they were on the shelves and know that they were polished and very well loved.

Right - Frog Pepper from a set made by Emilia Los Castillo, famous Mexican Silversmith



Doulton Lambeth Pepper Pot and Open Salt



Two of Linda's favorite salts lost in the fire.

Left: Silver Reticulated Holder with Cranberry Glass Insert and Silver Salt Spoon. Right: Silver Holder with Medallions, Frosted Glass Insert with Cranberry Rim.

What can you do???

A natural disaster is just that – a disaster; but for other less impactful things....

- **Buy some Museum wax** – they even have quakehold (\$6 on Amazon) that secures your salts to their shelves. A little bit on the bottom of each one can really make a difference in high winds and with flooding.
- **Secure your cabinets to the walls.** This should be a first step for everyone. PS – If you are thinking of painting the room, do it BEFORE you secure the cabinets. My husband has looked for studs in the wall and used strong wire to hold them in place. You can also use earthquake straps.
- **Here is the very critical part – make certain you are insured.** Of course, all our salts are PRICELESS, but insurance companies want a value. Luckily, Chuck and I were well insured and had an extra rider for art/collectibles. I am not doing an infomercial here, but we had a premium policy with Chubb Insurance, “Chubb Masterpiece”. Many of our friends and neighbors have struggled with their policies – getting nickels on the dollar. When you go through heartbreak, the last thing you want to deal with is insurance. Check your policies and make sure you are covered. The first thing Chubb told us was to pay off the home loan. The last thing you want to do is make a house payment each month on a non-existent house.



Salts purchased at the San Diego Convention, all lost in the fire. Especially sad to lose the copper salt and spoon made by Linda Witt.

When Chuck and I bought the house in 2000, Chuck decided we needed a pickup truck – bright white, roll down windows, 4 speed (that I am convinced never worked) and a radio that was never without static – I never liked this truck. When we finally saw photos of our house, everything had burned but the

TRUCK. It was in perfect condition – no smoke smell, looked like it had been washed. I guess the fire got rid of the dirt. It was parked right in front of the propane tank;

the police called it the Miracle Truck. I had to laugh; of all the things to be saved – why the truck? We were able to donate it to someone who needed transportation, so that was great.



The Miracle Pickup truck that survived the fire.

My neighbors across the street had two rescue horses – Ace and Chocolate. When they had to evacuate, they got their dogs, cats and birds, but didn’t have time to get the horses – literally, they had 4 minutes to pack and run. They turned the horses out to the pasture and left – what could they do? Of their 10 acres, the only part that didn’t burn was a patch of green and there were Ace and Chocolate – survivors. I just think of that miracle every time I get sad.



Linda and Chuck Drew

President's Message

To What End

Why do we collect open salts? There are many answers to the question. It could be: the thrill of the hunt, a reminder of past times or where you were when you found a favorite salt, something that piqued your curiosity and desire to find more information about a particular open salt, or the opportunity to spend time with others who share our interest in open salts.

In 2014 Ed Decker wrote an article, "8 Reasons Why Collecting Things You Love is Good for Your Brain." Ed's article helps to explain why collecting open salts (or other things) benefits our brain and our lives, and why this passion of ours is good for them. The article says collecting:

- Builds observational skills. You become more cognizant of details in the things you collect, which makes you a better finder and seeker in general.
- Improves organizational thinking. Collections often call for sorting things into different categories. This can translate into more productive thinking in other tasks.
- Enhances pattern recognition. Categorizing objects improves our ability to recognize common characteristics and detect gaps in a pattern. He noted that Michele and Robert Root-Bernstein wrote in *Psychology Today*, "the collector also knows the surprise of finding something that doesn't fit the collection pattern: Is this a mismatch or fake? An exception? Something that belongs in another collection? Broken patterns are often the ones that teach us the most by challenging our preconceptions and expectations."
- Awakens a desire for knowledge. Knowing how much information is out there on any subject can give you a greater thirst for learning itself. Knowing a lot about one thing provides a sense of command in that subject, which is useful and great for self-esteem.
- Fosters social connections. Finding others with a common interest can provide an instant icebreaker, as well as an opportunity to share a passionate interest. Great friendships often sprout from common ground.

Collecting open salts can pave the way for new opportunities you may have only thought about. You may be able to use your talents to start a business, write a book about open salts, write a series of articles about open salts, **write a short article about open salts for a future OSC National Newsletter**,* volunteer to speak at a meeting about open salts, volunteer to serve as an officer of one of the regional clubs or the national organization, etc., etc. The opportunities for open salts collectors are endless – don't miss an opportunity!

Best wishes to all for a wonderful holiday season and a joyous New Year!

George

*If you'd like to write a short article about open salts for the OSC National Newsletter please contact Kent, Mary or me.

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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).

Editor's Note:

We wish Mary Kern, Co-editor of the newsletter, a speedy recovery from her recent surgery. We miss her entertaining column "Salts She Wrote" again in this issue, but hopefully she will be able to resume in time for our next issue in the Spring. In Mary's honor, I'm including a picture that she shared with me recently, a beautiful Battersea salt with an unusual bird decoration. I really appreciate Nina Robertson stepping in to help in Mary's absence, and Betty, my daughter-in-law, for her proofreading skills.

Kent Hudson, Co-editor



American Patriotism in Glass!

2019 Convention Salt Available for Limited Purchase

The 2019 convention committee is delighted to offer a truly spectacular limited-edition salt for the 16th National Open Salt Convention. Hand crafted by true glass artisans at Art of Fire Glass Studio, these blown glass salts are embellished with trails of red, white, and blue glass to create a patriotic memento of your next visit to our nation's capital!



Art of Fire is a world class, state-of-the-art glassblowing studio. The glass makers use heat, centrifugal force, gravity and physics to create works of art in glass. The studio began in 1984 when Foster Holcombe and Theda Hansen lit their first furnace at the Maryland Renaissance Festival. A short time later, they established a small gallery and hot shop at the Historic Savage Mill. Today, their studio is housed in a re-purposed dairy barn.

You can visit the studio's website at www.artoffire.com or you might like to plan a visit to the hot shop in northern Montgomery County, MD, during your stay in the Washington, DC, area. You might even take a glassblowing class from one of the masters!

For the 2019 convention, we will be strictly limiting production of convention salts to only those salts that have been ordered and prepaid before June 1, 2019. We are not restricting the number of salts any one collector can purchase. But the committee will not produce extra salts and will not have any available for sale at convention.

Clubs will be receiving a prototype of the convention salt to display at upcoming club meetings. The prototypes should

ship to the designated club representatives in January 2019. So... if you needed another reason to attend an upcoming club meeting, this is a good one! There is nothing like being able to hold this little work of art in your hands to help you appreciate the execution and workmanship!

You can place your orders any time between now and June 1, 2019 using the form below.

2019 Convention Salt Order Form

Deadline for Orders: June 1, 2019 Make Checks Payable to: CASC

Mail form with check to: LeeAnne Kornbau c/o Glass Accents, 9689, 2 E. 28th Division Hwy #7, Lititz, PA 17543

_____ Number of salts X \$75.00 \$_____ Total if picking up at the convention

Shipping - one salt: \$6.00, two or more salts: \$10.00 \$_____ Cost of shipping to your address

Check one: Pick up at convention _____ Please ship _____ Total \$_____ Make your check payable to CASC

Name: _____ Phone: _____

Address: _____ Email: _____

The Alvina Breckel Collection Auction

November 9, 2018

Kent Hudson

I was able to attend the sale of the Alvina Breckel Collection of Lacy Salts held on Friday, November 9, 2018 at Jeffrey S. Evans & Assoc., Mt. Crawford, Virginia. It was a dreary, rainy day, but the spirits of those of us who attended were brightened by the sight of the colorful

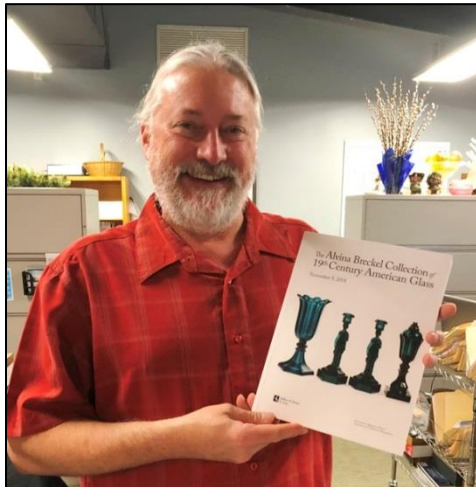


Figure 1 - Jeffrey Evans holding a copy of the Alvina Breckel Auction Catalog

collection that was auctioned that day. Before the auction began, I asked Jeff for a picture holding the beautiful color catalog that he had prepared for the auction. (Figure 1)



Figure 2 - Unlisted Basalt Opaque Black OO-1 Octagon Oblong Salt

There are pictures of Alvina and her husband Ted, as well as articles by both Ted Breckel and Jeffrey and Beverly Evans in addition to the pictures of each of the salts in the collection.

Alvina Breckel began collecting antiques as a child. After her marriage in 1974, she and her husband became more serious collectors, with antiquing trips to New England and membership in many antique clubs including National American Glass Club, EAPG Society and Sandwich Museum. Her special interest was glass toys and cup plates; her collection of cup plates was sold the day before and described in a separate catalog.

Alvina Breckel began collecting antiques as a child. After her marriage in 1974, she and her husband became more serious collectors, with antiquing trips to New England and membership in many antique clubs including National American Glass Club, EAPG Society and Sandwich Museum. Her special interest was glass toys and cup plates; her collection of cup plates was sold the day before and described in a separate catalog.



Figure 3 Brilliant Amber EE-2A Eagle and Shield Salt

Mt. Crawford is about a 2-hour drive from my home and I'm not an early riser, but I was able to get there a few minutes before the auction started to get a firsthand look at the collection. Going to an auction like this is better than going to a museum; you can hold and examine the very rare salts, not just look at them through a glass. The salts were in locked cases, but the attendants were very helpful. One of the salts I was curious about was the rare unlisted basalt



Figure 4 - bottom of the Henry Clay Steam Engine HL-4

black OO-1 Octagon Oblong salt (Figure 2). The shape is very common, listed in Neale as plentiful in clear, but this black opaque version was very strange to see, almost like looking at Wedgwood Basalt ware. It sold for \$3750 plus the buyer's premium, about twice the pre-auction estimates of \$1000-\$2000.



Figure 5 - The Henry Clay Steam Engine salt HL-4

The next salt that caught my eye was the Brilliant Amber EE-2A Eagle and Shield salt, catalog number 1052 (Figure 3). It was a beautiful red color and I would have loved to buy it, but it sold for \$8500 plus the buyer's premium, very much out of my price range.

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There were so many to look at that I couldn't decide what to ask to see next, but the helpful attendant suggested the HL-4, Henry Clay Steam Engine salt, clearly the star of the show. He held it at an angle to the light for me to get a good picture of the steam engine on the bottom; the image is not very distinct on this



Figure 6 – Wagon salts, Clear glass WN-1A on the left, Medium Blue WN-1 on the right

example (Figure 4). A view of the top shows the perfect condition (Figure 5). This salt realized the highest price of the day, \$19,000 before adding buyer's premium,



Figure 7 – Clear Glass Sleigh Salt SH-4

about 4 times the estimate.

It was time for the auction to start, so the remainder of my pictures were taken through the display case glass. The Wagon WN-1, medium blue, catalog



Figure 8 – Four Clear Covered Lacy Salts CD-2A and CD-2B Covered Beaded Scroll and Basket of Flowers on the right and CD-3 and CD-3A, Covered Lyre on the left

number 1238 was sold for the second highest price, \$15,000 (Figure 6). It is listed as unique in the Neale book. It was truly a beautiful salt but so was the clear version, WN-1A, catalog number 1239, sitting next to it in the showcase. Listed as very rare by Neale, it sold for only \$120. A clear illustration of the wide range of prices and the roles that rarity and condition play in the value of these salts.

A sleigh salt, SH-1, catalog number 1222, listed as extremely rare by Neale, sold for \$3000 (Figure 7). There were four clear covered salts, CD-2A and CD-2B Covered Beaded Scroll and Basket of Flowers, and CD-3 and CD-3A, Covered Lyre (Figure 8). The prices ranged from \$250 to \$500, at the low end of the estimates for these salts which usually bring higher prices.



Figure 9 – BH-1 Bee Hive Lacy Salt



Figure 10 – OO-25a Var. Octagon Oblong with beaded rim.

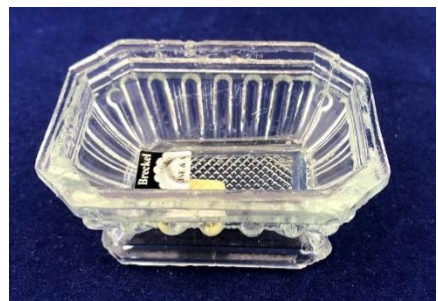


Figure 11 – OO-26 Var. Octagon Oblong with bead on each corner.

I'm sure you are very curious to know what I "won." I hesitate to use that word since I ended up paying. I was able to add three new salts to my collection, a Bee Hive, BH-1 (Figure 9) and two octagon oblong salts OO-25 (Figure 10) and OO-26 (Figure 11), both of which are variants. The OO-25 has a beaded rim, and the OO-26 has a bead on each corner. I was happy.

English Imari

Kent Hudson

English Imari is a style that has been produced for 250 years and it continues to be made and sold. On the Royal Crown Derby company web site, it is possible to order from their current production of the "Old Imari" pattern that was first introduced in the early 19th century. Although many people associate Imari with the Royal Crown Derby name, most of the English pottery companies produced Imari style patterns, either copies of the more common patterns such as "Witches", or patterns of their own design in the Imari tradition. Before copyright protection became available in 1839, many patterns were copied from one manufacturer to another.

Undoubtedly, the Witches pattern is the most recognizable and widely copied Imari style pattern. The pattern name is recorded in the 1934-35 Derby catalog reproduced in the Royal Crown Derby book by John Twitchett and Betty Bailey. The Royal Derby Porcelain Company began making "Japan" patterns, later known as Imari patterns around 1770; however, I have not been able to determine who was originally responsible for the Witches design, nor can I determine the date it was introduced, nor an explanation for the name "Witches." A key element of the Witches design is the "swan neck broken pediment" at the top of the blue panels. This motif that is associated with Georgian architecture and furniture design effectively anglicizes the design, leaving no doubt that the pattern is English and not Japanese. On the blue panels are three stylized flowers. My guess is that these round objects represent the pots of the three witches from Shakespeare's Macbeth. The cobalt panels alternate with panels filled with flowers. Alternating panels are typical of the Japanese Imari style; however, the broken pediment is a purely English contribution.

See Figures 1 and 2 for front and side views of salts in the Witches pattern made by several different companies. The oval Witches Pattern salt, top left, bears the Brownfield mark which was used 1870-1891 for William Brownfield and Sons, Cobridge, North Staffordshire. Top center is a Witches pattern salt made by McIntyre in their familiar shape; the mark was used 1867-1894. On the right are two salts with silver plate rims. The salt at the top is marked with the Standard Davenport Mark used 1870-1886. There is no maker's mark on the lower salt, but both salts are marked with the pattern number 6060



Figure 1 Above:- Front View, Figure 2 Below: Side View, Imari "Witches" Pattern Salts. Clockwise from upper left, Brownfield, McIntyre, Davenport, Davenport, Royal Crown Derby, Taylor Tunnicliffe



leading to an attribution of Davenport for both. Lower left is a cauldron salt on three ball legs with a silver bale handle and the Taylor Tunnicliffe mark and pattern number 6060. Taylor Tunnicliffe was in business 1868-1898. Bottom center is a Royal Crown Derby Miniature bowl, pattern 2541, marked with the Derby cypher year for 1912 and pattern number 2541.

The Witches pattern was also made in cruet sets. Here we see a set made by Davenport (Figure 3). It is marked with the Davenport Standard Mark used 1870-1886, and pattern number 6060.

This trencher salt with no makers mark, pattern number 4152 (Figures 4 & 5) is also assumed to be made by Davenport.

The miniature bowl (Figures 6-7) is the perfect size for a salt, but it would tip over easily, so I believe it was part of a miniature Ewer and basin set.

According to Maurice and Evelyn Milbourn in their book "Understanding Miniature British Pottery and Porcelain 1730-Present Day" these toy sized china pieces were not necessarily made for children's playthings; many were made for adults to display and admire. This is an early example of the Witches pattern; the Bloor Derby mark used between 1825 and 1848 is too faint to photograph. Notice the use of more colors, especially green foliage. The three flowers within the blue panel on this early version are more realistic, not stylized like the later versions pictured above.

History:

The Dutch East India Company began importing porcelain from the port



Figure 3 – Davenport Imari Cruet Set

of Imari in Japan when the Ming Dynasty fell in China at the end of the 17th Century and a new source was needed to fill the European market's demand. The colorful Japanese imports became very popular as an alternative to the plain blue and white porcelain from China. Imari was the port from which the pottery made in Arita was exported.

When trading resumed, the Chinese were forced to develop their own version of the colorful porcelain to meet the competition. Chinese Imari designs are more delicate and finely executed compared



Figures 4 & 5 – Unmarked Imari Trencher Salt thought to be Davenport

to the Japanese examples.

In Europe, Meissen began making porcelain with oriental designs early in the 18th century, and from there it spread to England about 1750 where Bow, Chelsea, and Worcester were very successful.

In 1769, Derby purchased the Chelsea factory and continued making the Chelsea designs. It was not until the Bloor period around 1800 that the Japan patterns, as they were known then, were almost mass produced, flooding the market. There was a reason: Bloor had inherited a large amount of undecorated white porcelain that needed to be sold. Since then, practically every English pottery has used Imari style designs to decorate their wares, either copied from another company or a design of their own. In addition to the examples of Royal Crown Derby, Davenport, Taylor Tufficcliffe, Brownfield, W.



Figure 6 & 7 – Miniature Bowl, Crown Derby Witches Pattern, faint Bloor Derby mark 1825-1848

Wood and Co., MacIntyre, I have seen examples made by Spode, Ridgeway, Royal Albert, William Alcock, Ansley, and others.

What makes it English Imari?

English Imari designs were adapted from the pottery made in the Japanese area of Arita and exported through the port of Imari. Kakiemon is the name of a family of potters in Arita in the early 17th century who produced some of the first Japanese porcelain seen in Europe. The Kakiemon designs are light and airy with a brilliant palette of cerulean blue, coral red, green, yellow and black enamels, and featuring nature including fish, fowl, and flowers. The early Royal Crown Derby Partridge Prunus pattern is an English adaptation of this style (Figure 8).

Later designs become bolder with brighter colors of darker blue underglaze with rust red, greens, and gold and incorporating alternating geometric and floral panels. This Worcester plate from about 1770 reflects the English version of the later Japanese Imari designs (Figure 9).

In the 18th and early 19th centuries, these designs were referred to as "Japan" by most of the English manufacturers. Later, the name Imari was used. Although the English Imari decorations are derived from Japanese imports, English potteries incorporated their own touches; English Imari patterns are usually easily differentiated from the Japanese.

The English Imari palette generally consists of three key colors: cobalt blue underglaze, Iron Red, and Gold "Gilt" overglaze decoration. The Cobalt blue is consistent in most cases, but the red can vary among many different hues. Gold is a very important part of the decoration to provide highlights to the blue and red areas as well as on its own.

Gilding

The process of applying a layer of gold on porcelain and pottery has evolved over the years and was often a closely guarded secret. The early Chinese method of applying gold leaf over a layer of linseed oil and litharge

or egg white whites or shellac was used until around 1750. The Worcester Royal Porcelain Company, founded in 1751, used gold leaf ground up in honey, washed, dried, and applied with a flux to produce an elegant and

thick type of gilding in its earlier period under the famous Dr. Wall.

In 1765, Josiah Wedgwood received his first royal order from Queen Charlotte, "a complete sett of tea things, with a gold ground and raised flowers upon it in green." Always experimenting, he wrote his brother "I have succeeded the first tryal in making powder gold which I have allways been told one man only in England could make." Later he had this short recipe printed in his Commonplace Book:

"Gilding on Porcelain — 10 parts of Gold powder, and 1 of ceruse — with gum water — Burnt in then Polish with Agate, rubbing always one way".

Ceruse is a poisonous white pigment that contains lead; it was often used in the Elizabethan Era as a cosmetic when a lady's pale face was very desirable.

Margaret Sargeant in her book Royal Crown Derby states that Robert Bloor, who ran the Crown Derby Porcelain from 1811 until about 1838, was responsible for replacing the soft honey gilding of the eighteenth century with the much more hardwearing mercury gilding which burnish to brilliant shine. The gold is flaking off in large pieces on the table salt sized bowl with the Crown Derby Mark used between 1782 and 1825 (Figures 10 & 11). It was apparently applied using the earlier method.

The following account of the technique of mercury gilding was extracted from the book Royal Crown Derby by John Twitchett and Betty Bailey: 24 carat gold and a small account of flux was



Figure 8 – Royal Crown Derby Partridge Prunus Pattern, Mark used 1806-1825



Figure 9 – Worcester Plate ca. 1770



Figures 10 & 11 – Crown Derby Bowl with mark (insert) used 1782-1825

mixed with mercury which would immediately turn the gold gray and begin to break it down into small granules. The mixture was ground in water for 24 hours, dried, and then ground for a further 8 hours in turpentine and dried to a solid consistency which could be weighed into individual measures of one penny weight. Gilders were trained for nine months as an apprentice practicing strokes before being allowed to paint designs and then another six months before being allowed to touch gold.

Every trace of gold had to be accounted for and if the gilder consistently used more than the allotted amount, he was removed from gilding. Cleaning rags and old brushes were sent to the smelting company to re-

cover any trace of gold. Turpentine and oils were used to make the gold fluid. During the firing process, the oils evaporate, and the flux fuses the gold and glaze leaving the gold firmly fixed. The gold is dull at this point and the gilder uses his finger wrapped in a rag dipped in water and fine-grained silver sand to rub the gold and then Bloodstone or agate to burnish the gold.

In 1827 Heinrich Gottlob Kuhn in Germany developed a process that produced a liquid gold that could be painted on. It was a solution of gold chloride in 'balsam of Sulphur', an oily substance obtained by reacting Sulphur with turpentine. It was known as Liquid Bright Gold and could be fired on

with enamel colors and did not require burnishing. However, the process was kept a secret by Miessen in German and was not available in England until 1878.

As much as 5 tons of gold are used annually for the decoration of porcelain and pottery.

Patterns:

The Witches pattern is only one of hundreds, perhaps thousands, of Imari style patterns. The Royal Crown Derby pattern books from 1878 to the present have been preserved in their museum and are still available for research. The books contain over 700 patterns in the Imari style. Other companies who produced Imari patterns, in addition to those named above, include Spode, Minton, Royal Worcester, Wedgwood, and Ridgeway. Virtually all

the English pottery companies made Imari patterns at one time or another. Although the very early patterns were known by name, such as Derby's Witches, Rose, and Garden patterns, most later patterns are known only by

number. The pattern number is usually hand scribed in red on the bottom. Quality varied among the different manufacturers with Minton and Spode producing some of the most beautiful examples.

Early Derby patterns.

This miniature ewer and basin (Figures 12 & 13) is decorated in one of the early Derby patterns, number 39. Notice the single stylized coral colored flower with green dots on the blue panel. The blue panel is decorated with elaborate gilding. These are marked with the Crown Derby mark from 1806-1825.

The next salt (Figures 14 & 15) has a similar pattern with a square rather than round flower, but with the circle of green

dots. The gilding here is changed to a swirl pattern used frequently on the Witches pattern as well as many other Imari style patterns. It is marked with the Sampson Hancock or Stevenson and Hancock mark used from 1865-1935.



Left Figure 12 – Miniature Crown Derby Ewer and Basin, Right Figure 13 - Bottom view with mark from 1806-1825



Figure 14 – top, and Figure 15 bottom, Miniature Bowl Sampson Hancock 1865-1935



Figure 16-18 Front and side views Roval Crown Derby Rose Pattern, mark: 1865-1935

The Rose pattern (Figures 16-18) is another very early pattern pictured in the 1934-1935 Royal Crown Derby catalog. Derby was criticized for “overly decorating” and this is probably a good example. The richly gilded blue panel is of irregular shape beneath a gold 8 petaled flower within a triangular red panel and above a blue column at the bottom. It is marked with the Derby, Sampson Hancock or Stevenson and Hancock mark used from 1865-1935.

Davenport.

Davenport, Longport apparently copied the Derby “Rose” pattern to decorate their wares. The three-legged cauldron (Figures 19-21) is slightly large for an open salt at 2 5/8” high by 2 3/4” diameter. It is marked with the pattern number 6065 and the Standard Davenport mark used 1870-1886. Notice the irregularly shaped blue panel with the red roughly triangular area at the top. The blue column at the bottom is barely visible.



Figure 19-21 Davenport 3-Legged Cauldron

Taylor Tunncliffe.

The Taylor Tunncliffe Company, which produced this type of ware from 1868-1898, had their own Imari patterns in addition to the Witches pattern shown in Figures 1-2.

This salt (Figure 22-24) pattern number 3900, is very richly colored in the Imari palette and bears a resemblance to the Witches pattern in that there are three stylized flowers on an urn shaped blue panel. The flowers are connected to a stem in this version and the center flower is facing up. Taylor Tunncliffe made other items in this pattern, including an oil lamp base.

This Taylor Tunncliffe Imari salt (Figures 25-27) has lost most of its gilding; however,



Figures 22-24 Front and Side Views Taylor Tunncliffe

there is enough remaining to verify that originally the flowers and leaves were all highlighted with gold. The pattern number is 1560.

Spode Copeland

The next cruet set (Figures 28-29) pattern number 1823 made by Spode Copeland, is probably the nicest of the group. The quality of the decoration is toward the high end of the spectrum. There was a recent listing on EBAY



Figures 25-27 Two Views of Round Taylor Tunncliffe Salt

for a “Spode, Imari, Japan, Cabinet” tea cup, coffee cup, and saucer trio in this pattern; the word cabinet indicating that it was for display, much too nice to be used. It has a blue band that encircles the pieces, between two borders with alternating panels of diamond and floral shapes. The center band is decorated in a vine pattern in gilt and red flowers highlighted with gilt. This style is sometimes referred to as “candlelight patterns” as in flickering candlelight when the lavish gold comes alive and sparkles.

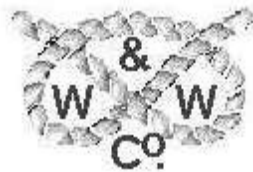
William Wood & Co.

The next group of salts are often mistaken for Gaudy Welsh – see discussion of Gaudy Welsh below. The salts do not have a maker's mark but the model numbers on several of the examples begin with the letter B and the similar beading on the molded earthen-



Figures 28-29 Spode Copeland Cruet Set

ware bodies led me to the conclusion that these were made by the same company. Using Google search and scanning the images, I was able to find pictures of larger pieces that match the shape and decoration of these salts and cruet sets. The maker was William Wood & Co., Stoke-on-Trent, Burslem, Staffordshire, in business from 1875-1932. William Wood & Co. did not seem to mark their smaller pieces, such as salts, but did mark the larger pieces such as salad bowls and biscuit barrels. The mark incorporates the "Staffordshire Knot" with the letter W & W within the loops of the knot and "Co." below. A crown was often used above the knot.



The company apparently specialized in gift ware, cruet sets, salad bowl, biscuit barrels, etc. and many were mounted with silver plate, however. Most of his ware is in the Imari style, variations of the Witches pattern, with different shaped blue panels and one or two "witch's cauldrons". The quality of the painting as well as the earthenware bodies, is not as good as some other manufacturers, but the gold used in the decoration eliminates the Gaudy Welsh classification. Beading molded into the bodies adds a nice touch.

This cruet set (OSC plate 659) is marked only with a pattern number 2955 (Figures 30-32). The blue panel is six sided with a concave top, latticed with gold and one four petaled flower in the center.

A Salad bowl (Figures 33-34) in the same design and pattern number 2955 was found on EBAY. It was marked with the William Wood & Co. Staffordshire knot and Crown mark.

The quality of the next cruet set (OSC plate 661) seems better than the other examples (Figures 35-36). The set is not marked with a maker's mark; however, there are pattern numbers 5980 and 5981 on two pieces and a registration number 117571.



Figures 35-36 William Wood & Co, Cruet Set

A listing for a Biscuit Barrel with the same pattern was found on the internet. The pattern number B1327 was not the same but the registration number 117571, for the year 1888, matched the one found on the cruet set.



Figures 37-38 William Wood & Co. Biscuit Barrel

The William Wood & Co. Staffordshire Knot and crown mark was found on the bottom of the biscuit barrel.



Figures 30-32 – William Wood & Co. Cruet Set



Figures 33-34 William Wood & Co. Salad Bowl

The salt (OSC plate 659) in the next set (Figures 39-40) came with an ill-fitting silver cover slotted for a spoon that probably fit on the mustard that has disappeared. No maker's mark but both salt and pepper are marked



Figures 39-40 William Wood & Co. Cruet Set

with pattern number B5622.

The matching salad bowl (Figures 41-42) found online is marked with the same pattern number B5622 as well as the crown and Staffordshire Knot for William Wood & Co.



Figures 41-42 – William Wood & Co, Salad Bowl

The next salt and pepper (Figures 43-45) are cone shaped with blue quatrefoil panels centered with a diamond shape and decorated with gold.

The side view features large blossoms. Again, no maker's



Figures 43-45 William Wood & Co. Salt and Pepper

mark but both are marked with pattern number B4215.

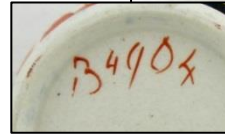
A biscuit barrel (Figures 46-47) with the same blue quatrefoil panels and diamond center was found on the internet. A red shoulder rather than white resulted in the different pattern number B4195, but the maker's mark is



Figures 46-47 William Wood & Co. Biscuit Barrel

again that of William Wood & Co.

I could not find anything on the internet to match the final salt (Figures 48-49) in this group; however,



Figures 48-49 Imari Salt probably William Wood & Co.

the style, with beading and the pattern number B4904, convinces me that this is another salt made by William Wood & Co. The blue panel on this salt is heart shaped with a pointed oval in the center.

More Royal Crown Derby Salts

The King pattern, number 383, (Figure 50-52) is an early pattern as the low pattern number indicates, that was produced over a long period of time. The salt shows



Figures 50-52 Royal Crown Derby Kings Pattern 383

the border of the pattern only. The pepper shows more pattern and the plate (Figure 53) shows the full pattern. The Royal Crown Derby mark on the salt was used 1870-1890.

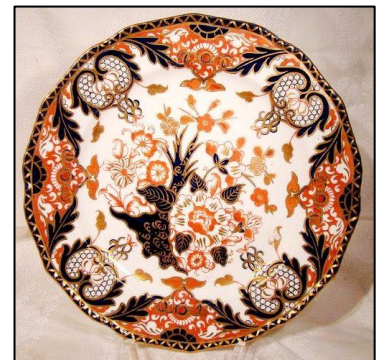


Figure 53 Royal Crown Derby Kings Pattern

The next examples show Royal Crown Derby Pattern 2151. On the left is an individual salt in this pattern made by Royal Crown Derby with a date cypher for 1902. On the right is a salt, sold to me as Gaudy Welsh, with a copy of this pattern, probably made by another manufacturer. Most of the gold has worn off and the design was printed. The sterling rim with punch marks for London 1906-1907 is an indication that it was meant for an upscale market and not Gaudy Welsh. I have not been able to identify the manufacturer.



Figures 54-56 Royal Crown Derby pattern 2151

This round salt (Figures 57-59) is pattern 2649 which is also known as "Scissors" and "Barbed Wire". The date cypher is not readable, but the mark was used 1891-1921.

The final Derby pattern (Figures 60-61) is still currently in production. Pattern number 1128 is also known as "Old Imari". As the pattern number and name indicates, it is a version of one



Figures 57-59 Royal Crown Derby, Pattern 1565, Scissors

of the earliest Imari patterns. The example that is pictured is a miniature bowl with the cypher code for year 1951.



Figures 60-61 Royal Crown Derby pattern 1128 Old Imari

Wedgwood

I have seen examples of Imari patterns made by Wedgwood including Witches, but it is difficult to find open salts in these patterns. This Wedgwood Kashmar pattern salt is in the shape of a bucket with silver rim and bale handle with an Imari palette and Imari floral design used as early as 1800. The printed Portland Jug mark places the manufacture date between 1878 and 1891.



Figures 62-63 Wedgwood Kashmar Pattern



Mason's Ironstone

The exceptional salt (Figures 63-64) was unidentified when it was pictured in OSC plate 658. Nina owns the salt and sent me pictures so that I could include it in the article. The salt is unmarked, but the pattern matches examples in Godden's Guide to Ironstone where it is said to be "Japan Pattern" (Imari) from 1815-1825.



Figures 63-64 Mason's Patent Ironstone "Japan" Pattern

The miniature bowl (Figures 65-66) is in the Mandalay pattern, one of the many other Imari patterns made by Mason's.

William Brownfield and Son

My example of the next salt (Figures 67-68) is unmarked and I had puzzled over the pattern and maker until Nina sent me a picture of hers that included the Brownfield mark. The colors are typical of the Imari palette and although the pink is a little startling, the design is an example of the wide variety of Imari patterns. There is another Brownfield salt pictured with the "Witches" at the beginning of this article (Figures 1-2) that seems to have been made in the same mold as this one. W. Brownfield and Son, Cobridge, Staffordshire, which employed 500 workers, was founded in 1850 by William Brownfield who was later joined by his son William Etches Brownfield in 1871. The founder died in 1873 and the company continued under the son's leadership until 1891.



Figure 65-66 Mason's Mandalay Pattern



Figures 67-68 Brownfield Imari Salt



Figures 69-70 Cruet Set Unknown Maker

Unknown Maker

The next cruet set (Figures 69-70) is unmarked except for a pattern number 137 on the salt only. The pattern resembles Royal Crown Derby pattern 1128 “Old Imari” (Figure 61). The decoration, especially the gilding, is not as elaborate, and it has some of the features seen in the group of salts made by William

Wood and Co.

Next is a group of Imari salts with similar decoration (Figure 71) which are variations of the Witches design. The top edges of the blue panels are curved like the Broken Pediment (Figures 1-5) but are not broken in the middle. Notice that the cruet set has only one witch’s cauldron in the blue panel, and the salt in the upper right has two cauldrons. Except for the salt on the top right which is marked with Pattern Number B5414, very much like the William Wood & Co., the bodies of these salts are translucent porcelain. The decorations are like those made by the German firm Schoenau Brothers, Huttensteinach, Thuringia; larger pieces of which are found on the internet such as biscuit barrels and bowls marked with Meissen type crossed swords and an H that was used between 1887-1920.



Gaudy Dutch and Gaudy Welsh.

Gaudy Dutch was produced from about 1790-1825 and Gaudy Welsh from about 1820-1860 for the poorer class of people. It was not well-received in England, but became very popular with the American population, especially in Pennsylvania as well as Wales. To quote John A. Shuman III in his book, *The Collectors Encyclopedia of Gaudy Dutch and Welsh*:

“much of the fine and expensive china of the 18th century was elegant and owned by the wealthy. ... Before too long English factories were turning out similar products, but of a lesser quality, so that the common gentry could also acquire and enjoy. Substitutions were used for the porcelain body to include earthenware, creamware, ironstone, and bone china. Using lusters instead of gold, and simplifying the decorative treatment resulted in sometimes successful imitations of finer wares.”



Figure 71 Group of unmarked Imari Style salts and a cruet set.

So, here we have a clue to solving the mystery of the “Gaudy/Imari” designation; is it Gaudy or Imari? Mr. Shuman makes it clear that gold was not used in the making of Gaudy Dutch or Gaudy Welsh; Pink and Copper luster was used instead to make the wares affordable. So, if your piece is decorated with gold, it is not Gaudy. I have also checked the pictures in his book and can find no example of silver rims on any of the Gaudy Dutch and Gaudy Welsh examples. Silver rims, either solid or plated, would add considerably to the cost of production and, therefore, not indicative of low-cost production.

I meant this article to be about Imari and not Gaudy Dutch and Gaudy Welsh, but I found this unusual piece (Figure 72) that fits in the Gaudy category that I



Figure 72 Unmarked Gaudy Dutch or Welsh

must share. I’m not sure of the age, it is unmarked, on three legs with paw feet. At first glance, it appears to be highlighted in gold, but upon closer inspection, it is pink luster

that looks like gold against a yellow background.

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- Royal Crown Derby, Margaret Sargeant, Squire Book 2005
- Gaudy Welsh China by Howard Y. Williams, 1978
- Understanding Miniature British Pottery and Porcelain 1730-Present Day, Maurice and Evelyn Milbourn, 1983
- The Collector’s Encyclopedia of Gaudy Dutch & Welsh, John A. Schuman III, 1991
- Godden’s Guide to Ironstone, Geoffrey A. Godden, 1999
- Gold in the Pottery Industry, The History And Technology Of Gilding Processes, L. B. Hunt

The IPHONE Camera – A Powerful Tool

Kent Hudson

Since many people have IPHONES now, I would like to share some of the information that I have learned about the IPHONE camera. The IPHONE camera is a powerful tool for Salt Collectors. I'm not speaking of taking selfies with our fellow collectors at a club meeting. I'm thinking about the potential for documenting our collections, and as co-editor of the newsletter, a means of providing pictures to go with articles in the newsletter; we are always looking for additional material. I have stored pictures of a lot of my collection on my IPHONE and have been working to place them in folders for quick reference when I'm away from home. I have no problem with using a regular camera but most of the time we have our IPHONE with us and it is much more convenient. These features will also work on other Apple products such as IPADS. If you have another brand of smart phone, these features may or may not be available and will probably work differently.

I recently watched a YouTube video entitled "7 Hidden IPHONE Features" and was excited to learn about several features I had no idea existed. I experimented on my IPHONE and found that they do work and are beneficial. Talking to family and friends, I found that these features are not widely known. Watch the video <https://www.youtube.com/watch?v=oZNH8k7JlCo>. I have chosen three of the features that I think are especially useful to us as collectors, and then added some additional suggestions such as the right light source and editing your pictures after they have been taken.

First - Setting Focus and Exposure

- Tap your finger on the spot on the screen where you want the camera to focus.
- Adjust the lighting by placing your finger on the screen and moving it down to darken or up to lighten.

Focus and exposure are automatic on the IPHONE and means that usually you don't have to think about it when you are taking snapshots. But sometimes the pictures are not as clear as I would like, or the lighting is too dark or too light. That is because the camera has chosen

a spot to focus that is not the most desirable from my point of view. Setting the focus and exposure gives me control about where I want to focus.

To give an example of how the focus function affects the quality of a picture, I took pictures of two small salts, placing one behind the other. In the first picture I set the focus on the rear salt, and in the second picture I set the focus on the front salt.

You will probably never need to take a picture using that configuration. However, you might run across



a situation like the next picture. Here the focus is on the back side of the salt to show the design in detail through the glass. The front edge, close to the camera, is not in



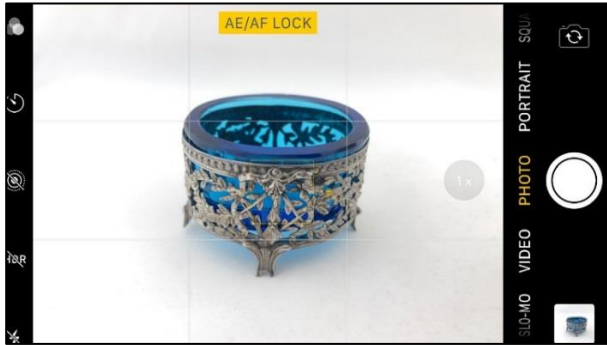
focus; however, it is the design on the back that I am trying to highlight.

Second - Lock Focus and Exposure

- When you tap your finger on the screen, hold it down for a few seconds and AE/AF LOCK will appear at the top of your screen
- To unlock focus and exposure, tap your finger on the screen.

Locking the focus and exposure provides the ability to save your setting when you are taking multiple pictures of the same subject. If you don't lock the focus and exposure, then it will automatically reset each time you take a picture. Often you will want to take several shots of the same subject and if you have set the focus and exposure, you don't want to have to reset it each time. The

next screen capture from my IPHONE shows the “AE/AF LOCK” indicator at the top of the screen. (My screen captures all show the IPHONE in the horizontal position. When the IPHONE is in the vertical position, the format and location of some of the indicators will be slightly different.)



Notice the settings on the indicators to the left of the screen capture, the lower three are especially important. Often these settings get set wrong accidentally, so it is good to check them occasionally.

- The top button will allow for changes to the color of the picture.
- The next button is to set the delayed timer.
- The middle button is for “live” is really a short video. This should be off.
- The next button HDR stands for High Dynamic Range, a feature useful in taking landscape photos; it is explained in the video, it should be off.
- The bottom button is for Flash, it should also be off.

Third - Take photos with the headphone

- Plug in the headphone that came with your IPHONE and press the volume buttons to take the picture. Use the volume buttons on the headphone to keep the IPHONE as steady as possible and avoid a blurred image. Sometimes touching the screen shutter button is enough to move the camera and blur the image. This is especially useful if you are using a tri-pod but the same effect can be obtained by propping your phone against a heavy object in a position to get the right picture. I use a heavy old flint glass table salt.

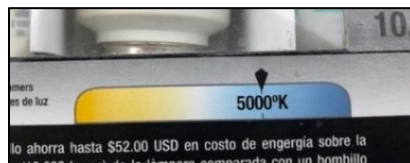
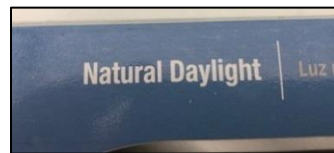
Once you have taken the picture, it will be available in the Photos app. Touch the image in the lower right corner of the screen to go to the Photo app and see the last image that was taken. Touch the return button in the upper left corner to return to the Camera App.

Other suggestions – The Right Lighting

The right lighting is important to get true colors in your photos no matter what kind of camera you are using. The lighting in most homes is of the “Soft White” variety giving a very warm light. To get the best photos, light that is on the cool end of the spectrum and closer to natural sunlight is best. The picture on the left was taken with Soft White light bulbs and on the right with Natural Daylight bulbs. The colors in the picture on the right are much more accurate.



“Natural Daylight” bulbs are available, but It may be necessary to go to hardware store such as Lowes or Home Depot.



Lighting Facts Per Bulb	
Brightness	830 lumens
Estimated Yearly Energy Cost	\$1.57
Based on 3 hrs/day, 11¢/kWh Cost depends on rates and use	
Life	9.1 years
Based on 3 hrs/day	
Light Appearance	Warm ————— Cool
	5000 K
Energy Used	13 watts
Contains Mercury	
For more on clean up and safe disposal, visit epa.gov/cfl .	

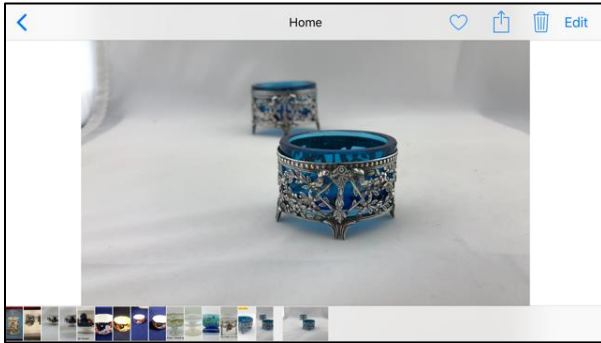
Editing your picture

Once you have taken the picture, you may want to make corrections such as cropping and changing the lighting. Remember that you cannot fix the focus of a picture but knowing that you can correct the lighting and crop unwanted portions means that you can pay more attention to the clarity when you are taking the picture and fix other problems later. I usually use the Microsoft Office Picture Manager to crop and adjust the lighting for pictures I use in the newsletter; however, for pictures stored on my IPHONE I use the IPHONE software.

The original version as well as the edited version are kept, making it possible to undo your changes by using the “Revert” option.

Cropping

Cropping the picture makes the subject larger and shows more detail. Begin by opening the photo app. Once it is open, your pictures should appear in the Camera Roll. Select the photo that you want to correct and click on "Edit" in the upper right corner.



The following screen will appear. The editing options are on the right. Touch the Crop icon at the top to begin the Crop process.



The picture will appear with brackets on each corner. Touch the screen with your finger at the corner and drag it toward the center. My phone was not very responsive at first but with a little practice, I was able to arrive at the size I wanted. Touch the picture with your finger and move the image to center it the way you want. If you are not satisfied, touch cancel, and then discard changes, and begin again.

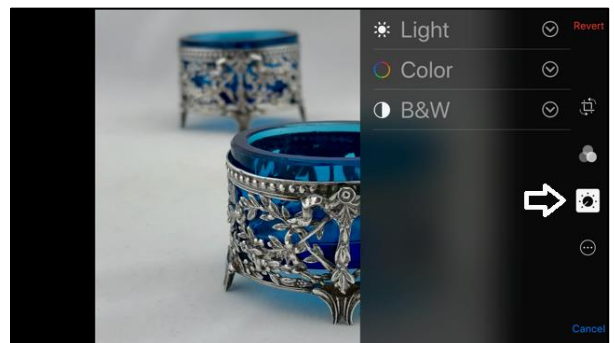


Once you are satisfied, touch "Done" in the top righthand corner.



Correct the lighting

To correct the lighting, touch the Lighting Icon, a sun symbol, third down on the right. Then touch the "Light" option.



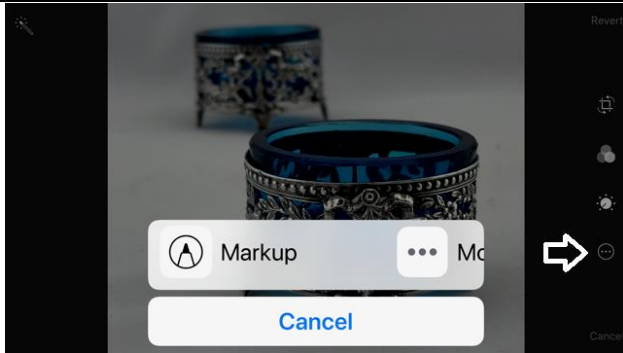
The screen will show a sliding scale on the right which you can move by touching your finger and sliding it up and down. Touch "Done" in the upper right when you are satisfied.



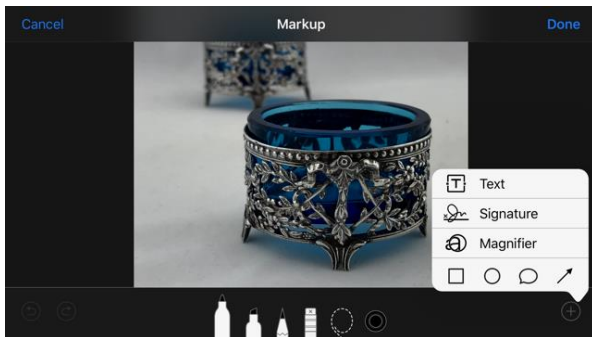
At this point or later, if you are not satisfied with the result, touch "Revert" in the upper right. The changes will be removed, and the original picture will be restored.

Adding Text

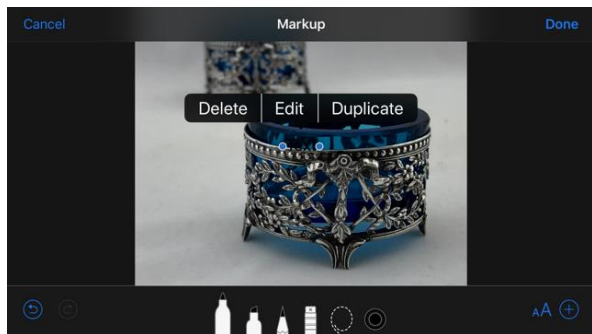
I use Microsoft Paint to add text to pictures on my Laptop. Only recently I discovered how to add text to pictures on my IPHONE. I have started adding my catalog number to the top left and a description in the bottom left. Begin by touching the Text icon, three dots in a circle, lowest on the right side of the screen. White bars will appear, touch "Markup".



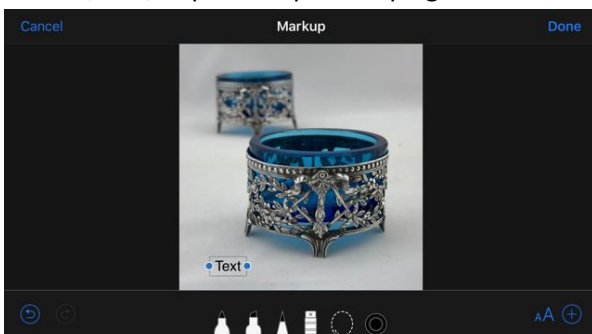
Next touch the Add Icon, a blue “+” within a circle, (I added the arrow) on the bottom right. Touch “Text” in the popup box.



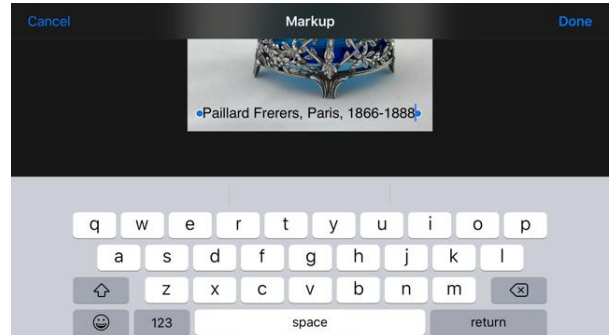
The word “Text” with white circles on either side will appear in the center. Touch “Text” and a black popup with Delete/Edit/Duplicate will appear.



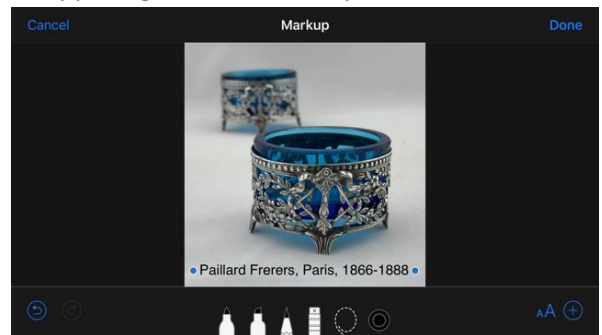
I have chosen to move the “Text” to a blank area by touching and holding it down and then dragging my finger to the spot I want. Touch “Edit” to bring up the keyboard. You may have to touch the picture in a different spot and then touch Text to bring the black bar with the Delete/Edit/Duplicate options up again.



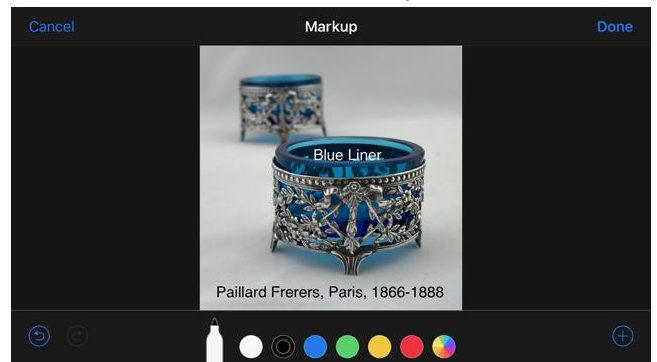
I keyed in “Paillard Frerers, Paris, 1866-1888”, the silversmith who made this salt, as a description. It is up to you to add whatever information you would like to see when you look at the picture again. Adjust the size of the text area by touching and holding your finger on the blue dot and moving it.



When you are satisfied, touch the picture in a different place and the key pad will go away. Touch “Done” in the upper right corner when you are satisfied.



Black text does not show well on a dark background so to get another text color, while the text is between the blue dots, touch the concentric circles on the bottom and choose the color that you need.



It may take a little practice to become proficient but the IPHONE camera feature is very forgiving. Use the “Cancel” and “undo” (circular arrow within a circle) to go back one step, and the “Revert” function to remove all the changes. If you make a mistake, do it over and think of it as a learning experience.
