



OPEN SALT COLLECTORS

NATIONAL NEWSLETTER

Issue #3 Fall, 2003

Welcome to the Issue #3 of the National Newsletter for Open Salt Collectors. I believe we have gathered together a wonderful and engaging set of articles for you to read and enjoy. I must confess to having a temptation, after taking a final review of the newsletter, to title this the “Bird Issue” because several of the articles do have an avian theme, but fortunately I resisted and took the more traditional route and left this simply Issue #3.

Again, many thanks to the club members who have taken the time to author and submit articles. Please consider contributing an article yourself—everyone has knowledge they can share and you are assured of a receptive audience!

Let me take the opportunity to apologize to Linda Drew for inadvertently omitting a page of photos that was intended to accompany her excellent article on Mexican Silver Salts in the last newsletter. This page of photos has been included here on page 3. I’d also like to again remind everyone of the 8th Open Salt National Convention, which is scheduled for June 24-26, 2003 in Cherry Hill, NJ. A new web site has been developed; check it out and let us know what you think! www.8thNOSC.com



Special thanks again to Al and Sherry Diamond for volunteering to handle the copying and distribution of this newsletter.

Enjoy!

Rod Elser (rcelser@aol.com)



Neal MV1b; Mount Vernon, cobalt blue

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Club Information:

New England Society of Open Salt Collectors (NESOSC):

Dues \$7/year, payable every April 1st.

Send to NESOSC, c/o Karen Wetmore, 4 Clear Pond Drive, Walpole, MA, 02681.

Officers: Lesley Solkoske, President; Warren Pilling, Vice President; Maria Martell, Secretary; Karen Wetmore and Sue Brown, Co-Treasurers.

Future Meetings: October 25-26th, Corning, NY, combined meeting with OSCAR. For further information about the meeting or the club, contact Lesley Solkoske (lgsolkoske@snet.net or 203-237-6817) or Mimi Waible (MimiAHW@aol.com or 978-443-3613).

Open Salt Collectors of the Atlantic Region (OSCAR):

Dues: \$10/year (or \$17 total for family at same address), due May 1st of each year. Send to OSCAR, c/o Linda Kump, 71 Clearview Lane, Biglerville, PA, 17307-9407.

Officers: Rod Elser, President; Al Diamond, Vice President; Sally Hegedus, Secretary; Linda Kump, Treasurer.

Future Meetings: October 25-26th, Corning, NY, combined meeting with NESOSC. For further information about the meetings or the club, contact Rod Elser (rcelser@aol.com or 804-598-8771).

Midwest Open Salt Society (MOSS)

Dues: \$10/single, \$16/year for second family member, payable January 1st.

Send to MOSS, c/o Ed Bowman, 2411 West 500 North, Hartford City, IN 47348.

Officers: Maris Jende, President; S. Keith Tucker, Vice President; Sue Imhoff, Secretary; Ed Bowman, Treasurer.

Future Meetings: For further information about the club or meetings, contact Ed Bowman at the address above or edbowman@netusa1.net.

Chicago Area—Midwest Open Salt Society (C-MOSS)

This is a sub-group of MOSS; no dues, just contributions to help with mailing information about the meetings. Next meeting on November 9th in New Lenox, IL, hosted by Lynne and Lee Patterson. For further information about the group or meetings, contact Keith Tucker, 10386 B Fox River Drive, Newark, IL, 60541.

Open Salt Seekers of the West—Northern California (OSSOTW-NC)

Dues: \$10/year per family unit, due January 1st of each year. Send to OSSOTW-NC, c/o Claragene Rainey, 950 Whispering Pines Dr., Scotts Valley, CA 95066.

Officers: Sarah Kawakami, President; Linda Witt, Vice President; Claragene Rainey, Treasurer; Linda Drew, Secretary; Sarah Kawakami, Gazette editor.

Future Meetings: October 5, 2002, in Martinez, CA, hosted by Linda Witt; program on Doulton Lambeth and Royal Doulton. Meetings also in January, April and October 2003. For further information about the meetings or the club, contact Sarah Kawakami (925-757-9603 or hgsalts@earthlink.net).

Open Salt Seekers of the West—Southern California (OSSOTW-SC)

Dues: \$5 per person, due January 1st of each year.

Officers: Chris Christensen, President; Holly DiDomenico, Secretary; Janet Hudson, Treasurer.

Future Meetings: November 2nd, in Palm Springs, CA, co-hosted by Elaine Cooper and Helen Saults. For further information about the meetings or the club, contact Chris Christensen (714-540-1225 or candp@net999.com).

Open Salt – Collectors South East (OSalt-CSE)

Started in 1999, this is the newest club, having 2 meetings per year. Dues: \$10/year, payable to: C. Bugel, c/o OSalt-CSE, P.O. Box 98267, Atlanta, GA, 30359-1967.

Co-Leaders: K. Reissing, C. Bugel and B. Herrman.

Future Meetings: October 19th, Marietta, GA, hosted by Betty Herrman; Bob Bugel will talk about an outstanding 18th Century American glassmaker, William Stiegel, and his salts. 2003 meetings are scheduled for February 15th and October 18th.

For more information about the club or the meeting, contact Carolyn Bugel at the above address (or BugelC@peoplepc.com).

Note: All this information—plus more—about the clubs can be found on the web at www.opensalts.info. Special thanks to Debi Raitz for developing and hosting this site!

Also, don't forget to check the new web site for the 8th National Open Salt Convention—

www.8thNOSC.com

Due to an Editor's error with the #2 National Newsletter, this page of photos and reference information was inadvertently left out of Linda Drew's excellent article on Mexican Silver Salts. The photos and information here were copied from the William Spratling Silver Website (www.spratlingsilver.com), with kind permission from Phyllis Goddard, author of the site.

	18	This early Spratling design is an individual porringer dish. Spratling refers to it as an Aztec chalice and his wholesale catalog as a salt dish.
	400	Round silver salt dish on shaped silver base. This was made during an earlier period and carries hallmarks 925, and Taxco.
	402	Salt dish on a base with applied silver half circles.
	987	This classic flared silver salt dish sits on a square silver base. This salt dish was offered in the 1943 Montgomery Ward Christmas Book at a cost of \$4.75 including a salt spoon. 1" x 1 1/2"
	1003	This master salt dish with silver looped legs is also listed in Spratling's catalogs as an ashtray. Montgomery Ward offered it (as an ashtray) in their 1943 Christmas catalog design "matches" a Spratling designed individual pepper mill. This salt dish design has been reissued. 2" x 3 1/2"
	982	This very simple and plain salt dish was made for a period of time in the mid 1950s. It is interesting to compare the design of this salt with a simple and plain salt dish by Spratling done in the early 1940's.
	396	Small silver salt dish with three ebony legs. The 1967 wholesale catalog price was \$5.20. The 1967 catalog price was \$6.40. It measures 1 1/4" x 1 3/4". This was also made in a larger size of 1 1/2" x 2".
	2524	Boat shaped silver salt dish on footed rim. Applied silver bands and balls. This design was included in the 1965 traveling museum exhibit of William Spratling. The design has been reissued. 1 3/8" x 2 1/2" x 1 1/2".



8TH NOSC UPDATE

We are happy to report that the 8th NOSC is “in the mail”, “on the horizon” and “on the Web”!

Check out the new web site at WWW.8THNOSC.COM

To the best of our knowledge, we have sent the registration package for the 8th NOSC to every member of all of the Salt Clubs around the nation. IF YOU HAVEN'T GOTTEN A PACKAGE PLEASE E-MAIL AL (al@agencyconsulting.com) OR CALL SHERRY OR AL AT 800-779-2430 OR DROP US A LINE (Al & Sherry Diamond, 507 N. Kings Hwy, Cherry Hill, NJ 08034) AND WE'LL GET YOU A FULL PACKAGE. Meanwhile, register using the forms found in this newsletter and order your Convention Salt, tickets for the Daum Nancy and Steuben Drawings and discounted NOSC Bucks to be used at the Buy/Sells.

Remember to mark your calendars – June 26 – 28, 2003. The program has been built into one that you won't want to miss. Winterthur, the DuPont Home, Gardens and Museum has been more than helpful in the design of a special tour and display that will bring salts out of its vaults that have never been on display before – JUST FOR US! We are up to four speakers, all published specialists in their fields, presenting a wide variety of topics sure to target at least one collecting interest of each and every attendee.

- Displays from talented salters from all over the U.S.
- **EIGHT** programs to educate and entertain over the two-day period
- Twice the number of Buy/Sell sessions to make sure everyone has the chance to 'shop 'til they drop'
- A major auction (we invite you to bring items that will be auctioned before the most avid salters in the world).
- Drawings for a Daum Nancy and for a Steuben salt
- A 'Costume Banquet' – come dressed in the 'Revolutionary' period celebrating a 'Revolutionary Convention'
- An Appraisal Fair – bring items for our 'experts' to identify and appraise
- Door Prizes – NOSC Bucks saving you money and sponsoring the convention at the Buy/Sells – Storytelling for awards (see your Registration Package) – Good Food – Good Conversation – Good Friends.

I can't see how you could pass this up, do you? Let's get together to make the 8th NOSC the best attended yet! Since the 8th NOSC is less than a week from the 4th of July, many people are making this a part of their holiday plans – we're close to Washington, New York, Atlantic City, the Pocono Mts, and the Jersey and Maryland Shores – something for everyone.

Please let us know of any salters who should be invited to the convention and have not yet been contacted. We'll be sure to get them info (see e-mail and mailing addresses, above).

Editor's Note: A few club members were fortunate enough to attend the auction of the Frank E. Jedlicka Collection of Sandwich Glass held by Skinner, Inc. on March 9-10 of this year in Bolton MA. Below are articles written by Al Diamond and Lucille and Bob Bugel presenting two perspectives on this auction. As part of this "combined article," we have also included two pages from the Skinner Catalog for this sale. Both of these pages show colored lacy salts that were sold at the auction. Brief descriptions of the salts are also given together with the prices realized.

SANDWICH GLASS AUCTION RESULTS

By Al Diamond

Ever wonder how retail prices of quality antiques are set? In some cases, the price guides represent a cross-section of prices achieved. In other cases the prices are one person's WAG (Wild A** Guess) based on extremes like the price he'd like to get for his stock or like the price he'd like to pay others for their items. However, when it comes to fine and irreplaceable items (like Sandwich Glass), the best representation of the current demand for items is what they realize at a public auction.

The Frank E. Jedlicka Collection of Sandwich Glass sold at Skinner Auctioneers in Bolton, MA on March 9 – 10, 2002. Represented in this auction were 84 lacy salts in 61 lots. As we know, book values are nice but the retail market determines the real prevalent market values of salts.

These lacy salts sold for a total of \$61,912, generating an average of \$737 per salt and \$1,015 per auction lot. More importantly, Skinner used Neal as identifier and Barlow & Kaiser as their pricing indicator. The auction results were extremely telling: only 5 lots sold for less than their estimated minimum, while most sold for more than their estimated maximum. In fact, 13 of the 45 lots of colored lacys sold for over 200% over their average estimated price, and 2 lots sold for over 500% more. The clear lacys, on average, didn't sell for the same "premium" their colored cousins did, but one item, Lot #272, Neal OL32, had an estimated sale price of \$100-\$150 but sold for \$940!

Does this mean that you will have to pay these kind of prices when you find pieces like these at local shops or auctions? No, of course not. However, if you get a bargain because there is only one (or a few) knowledgeable bidder or the bidders have limited means, this doesn't mean that the piece you bought was worth only what you paid. A well-publicized and public auction like Skinners is a much better representation of the true market value of the pieces (the value at which you should insure your item) because, obviously, there were many bidders with deep pockets who would pay the maximum they felt the items were worth.

If you would like a color copy of the salts, descriptions (including any flaws), estimated and realized prices, please send \$5 and a SASE to Al Diamond, 507 N. Kings Hwy, Cherry Hill, NJ 08034 – or – if you would like the entire catalogue call Skinner at 617-350-5400 or order on line at www.skinnerinc.com (I think it is around \$32).

AUCTION ACTION

by Lucille & Bob Bugel

It was a long ride from Philadelphia to Bolton, Mass. on Friday, but we finally arrived at Skinner's auction house. Their parking lot was jammed, but we managed to find a spot and were able to stretch our tired bodies at last. We were full of anticipation to see the preview of Frank Jedlicka's collection of mid-1800's American glass, which we had seen on the internet a few days earlier. As we entered we could not believe our eyes. The first large room was full of glistening sparkling glass. There were hundreds of oil lamps, decanters in all colors, vases, platters, sugars with covers and matching creamers, plates of all sizes and patterns, and so many of these in gorgeous cobalt blue or wonderful vaseline yellow. We cannot forget the Sandwich candlesticks or the cute little bear pomade jars. It was better than any museum we had ever visited, especially because we could touch, hold and examine anything we wanted!

We found a few salts in one case, but wondered where they were hiding the rest of the salts we had seen on Skinner's web page. Then we discovered another room lined with cases, full to overflowing with salts and other small objects.

Any lover of lacy master salts would have marveled at the myriad of gorgeous colors displayed: amethyst, amber, green, black, vaseline and beautiful shades of blue. There were many patterns we had never seen before. Our favorites were three elegant round pedestals in opaque silvery blue (RP-1, 2 & 4). We would have put any one of them in a place of honor on our shelves! Joan Kaiser was there, and we had a very pleasant chat with her. She had done most of the identification for the auction catalog. We lost track of time while ogling this incredible display. In the early evening wine, cheese and crackers were served in the entrance hall, and we were surprised to find it was for everyone at the preview. It was a nice touch that we had not expected. We wished we could have stayed for the free lecture by a glass expert from the Sandwich Museum, but the day had already been too long.

Arriving early Saturday gave us an opportunity to learn a little more about Mr. Jedlicka. He was a wealthy and avid collector with many interests. His passion for Early American glass evolved in the late 1980's when he bought a collection at auction for shelves in his new home on Beacon Street in Boston. Through the years he became a well-known glass scholar with a large collection of exquisite quality. We were not surprised to hear that he had been a Trustee of the Sandwich Glass Museum, as were several people we met that day.

Going to an upscale auction house like Skinner's was an eye-opening experience. It was a model of efficiency and coordination, but they also charge for it with a 17.5% buyer's premium. There were a total of 964 lots in this two-day auction. Saturday they sold more than 100 lots per hour without seeming to rush, while achieving prices that went far beyond what we had hoped. The average price of the 102 salts (including the non-lacy salts) was 2-1/2 times the pre-auction estimate in the catalog! It was a great auction and we ended the day with wonderful memories, but no salts for our collection.

Auction Results on the Salts Shown on the Next Two Pages*

<u>#</u>	<u>Neal #'s</u>	<u>Condition</u>	<u>Estimate</u>	<u>Actual</u>	<u>#</u>	<u>Neal #'s</u>	<u>Condition</u>	<u>Estimate</u>	<u>Actual</u>
161	CN1a/b; SD15	Chips/1 crack	\$300-500	\$ 382	162	NE1	Some chips	\$200-400	\$ 294
163	SL14	Roughness	\$200-250	\$ 235	164	OL15	Roughness	\$200-250	\$ 353
165	SL14	Small chips	\$200-300	\$ 411	166	SL2a	Rough; 1 chip	\$200-300	\$ 499
167	CN1a	Roughness	\$300-500	\$ 382	168	BT9	Roughness	\$300-500	\$ 999
168a	BS2	V. small chips	\$300-500	\$ 558	169	BT4d	Small chips	\$600-800	\$2,468
170	LE3	Minor flakes	\$500-700	\$2,468	171	BT8	Small chips	\$600-800	\$2,703
172	OL15	Tiny chips	\$300-400	\$ 940	173	CN1a	Small chips	\$500-700	\$1,175
174	SN1	Flakes/chips	\$200-250	\$ 353	175	SD5	Chips	\$300-500	\$ 999
176	PO1d	Few flakes	\$300-400	\$1,175	177	OG2	Chips	\$600-800	\$4,994
602	BB1	Shallow cracks	\$200-300	\$ 823	603	CN16	Roughness	\$300-500	\$ 705
604	CT1	Roughness	\$300-400	\$ 646	605	BS3	Roughness	\$200-300	\$ 147
606	EE3b	Roughness	\$300-500	\$ 382	607	CN1b	Roughness	\$300-500	\$ 470
608	LE2	Repair; crack	\$400-600	\$ 235	609	NE6	Roughness	\$200-250	\$ 411
610	CT1	Chips	\$200-400	\$ 764	611	BT5	1 flake	\$500-700	\$1,880
612	MV1	1 chip	\$100-150	\$ 294	613	BT6	Roughness	\$600-700	\$4,113
614	BT5	Chips	\$600-800	\$1,283	615	SC5	Chip; flakes	\$200-400	\$ 705
616	BT2	Roughness	\$500-700	\$2,468	617	BF1f	Chips	\$500-700	\$1,880
618	LE1	Chips; crack	\$600-800	\$1,998	619	OO13a	Bruise; rough	\$200-400	\$ 705
620	DL18	Flakes	\$400-600	\$1,998	621	SL1	Chips; rough	\$300-500	\$ 764

*Actual prices shown include a Buyers Premium of 17.5%



Top row: 602, 603, 604
Second row: 605, 606, 607
Third row: 608, 609, 610
Fourth row: 611, 612, 613
Fifth row: 614, 615, 616
Sixth row: 619, 617, 620, 618, 621



Top row: all items 161
 Second row: 162, 163, 164
 Third row: 165, 166, 167
 Fourth row: 168, 168A, 169
 Fifth row: 170, 171, 172
 Sixth row: 175, 173, 176, 174, 177



Salty Observations

No. 2

Summer 2002

When we hunt new salts for our collection, we always look closely for any damage. If we find some, we often choose not to buy the salt – but not always. There are times when damage is acceptable if the price is right.

The best example of this is our powder blue Lafayette Boat by Sandwich. We bought this at a glass and bottle show – a bottle digger had found it. We were happy to have it for \$20.00. Kay did a lot of scrubbing to get the dirt off, but it looks great on the shelf when the bow is turned inwards.

Another example of a damaged salt we are happy to have is the Henry Clay lacy from Sandwich. We keep it on its side, both to show the bottom and to hide the fact that three of the feet are missing. This was not an inexpensive buy, but where have you seen one of these for sale at any price? Another one in the same category is the Stiegel type in emerald green. It has been repaired – and it shows – but it is rare in that color.

Two metal ones in this category are a silver holder with cobalt liner and an old pewter one. The former has an obvious repair on one end and one leg that does not match, but it has London 1785 marks. The pewter one has been corroded and has a hole in the bottom of the bowl. When it was used over 100 years ago, most like it were melted down to recover the metal. We would like to find out why it survived – there must be a story there.

You probably have seen the FROSTED LION salt mentioned among the expensive pattern glass. It is valued at \$250 the last time we looked. When we found one at a glass show for \$40, we were happy to get it, even though it leans to one side.

Many years ago we found a porcelain lady with two baskets at a low price. We thought we had a real bargain until we looked her up in the books and found that both baskets should have handles. The places where the missing handle connected have been expertly hidden. The price reflected this, but our “bargain” wasn’t that anymore.

One “damaged” salt that we were happy to find is the Bird on Branch with the branch end missing – not enough glass was put in the mold when they pressed it. We spotted it at the Mosser Glass gift shop, and the clerk told us she’d get a better one from their stock. We quickly explained that the mold underfill was what we were after, and we were happy to pay full price “as is”.

Finally, we have a damaged salt with sentimental value. We found this in a mall in Upstate New York, in the booth of Willie Gloss, son of Wilma Gloss Gunther. She is the lady that Mimi Rudnick commemorated in her Wilma Gunther Award at NESOSC. Willie was there at the time, and told us it came from Wilma’s collection. We value it for just that reason in spite of the big piece out of the foot.

We hope that you have a number of damaged salts in your collection that you treasure as much as we do these.

Ed Berg

June 2002

<p>Lafayet Boat</p>	
<p>Henry Clay</p>	<p>Emerald “Stiegel”</p>
<p>London 1785</p>	<p>Old Pewter</p>
<p>Leaning LION</p>	<p>Handle Missing</p>
<p>Mold Underfill</p>	<p>Wilma Gunther’s</p>

THE PAIRPOINT GLASS STORY

By Maria Martell, Bourne, MA and Ruth Pilling, Troy, NH

The Pairpoint Manufacturing Company of New Bedford, manufacturer of Britannia Ware, was founded in 1880 and merged in 1884 with the Mt. Washington Glass Co., also of New Bedford. No other glass works had such good and varied equipment or such a large force of skilled workers. The merger enabled the company to produce a very broad line of products, and the union became known as The Pairpoint Corporation until 1938 when it was sold to a salvage company.

One year later it was resold to a New Bedford group of business men, and Robert Gundersen became the manager of Gundersen Glass Works. Upon Gundersen's death in 1952 the glass works became known as the Gundersen Pairpoint Glass Works and a part of the National Pairpoint Corporation. Normal deterioration was occurring in the physical facility until finally in December 1956 the New Bedford factory closed its doors. Sales manager Robert Bryden tried to continue making glass in Wareham, MA, but he abandoned the site in 1958. Open glass orders needed to be filled, so Mr. Bryden took the operation to Spain for this purpose. Paper labels were used and, after 12 years in Spain, Mr. Bryden brought the Pairpoint Glass Co. to Sagamore, MA along the Cape Cod Canal. There he ran the business from 1970 to 1988 when he sold the business to the Bancroft Family, renaming it The Pairpoint Crystal Co.

Today the factory is open, and spectators are welcome to view the glass blowers as they work on weekdays, still making fine crystal in beautiful colors. Pieces are engraved, cut, or are hand painted. The Bancrofts have produced items that they call "Miniatures," some of which have ribs or panels, have flared bowls, and are in various colors. Some of the items are also painted. The small items look well with my open salt collection (top two pictures at right).

During Bob Bryden's era I have purchased a round open salt with eight panels in Pairpoint's Copper Blue color, as well as a rectangular Bag Ware style open salt in Milk Glass (picture at right). Several years later a trip to a flea market yielded the same item in Copper Blue. Rolled up inside was a handwritten paper which read "Pairpoint glass pressed in a Westmoreland mold."

During Bryden's era, the Sandwich Glass Museum commissioned one of his mold makers (I believe he was Andrew White) to design a mold to copy the Lafayette steamboat salt that had been made by the Boston and Sandwich Glass Company between 1830 and 1845. Pairpoint pressed this open salt in many colors, some pictured at right, for sale only in the Sandwich Museum gift shop. When the factory was sold in 1988, the mold was returned to the Sandwich Museum. Fenton Glass began to press this salt with the Pairpoint trademark ground off and their logo pressed inside the bottom. This salt is again being pressed by Pairpoint in a limited quantity (less than 50 per year, since 1999) and bears no trademark at this time.

During Mr. Bryden's era, varied items were reproduced in Peach blow, Amberina and Burmese (pictured below in that order), all first manufactured in the 1880's. I can vouch for items that I purchased myself or were bought from a dealer whom I can trust.



Many beautiful cuttings were done in the 1920's and 1930's (pictures at right).



The oval footed salts, some of which are engraved, are all excellent examples of the Pairpoint colors. While these boat-shaped salts are larger than the usual ones, they are not masters. The master is much larger than these individuals and a set in green was on display when the New Bedford Glass Museum opened 1977 on North Second Street, New Bedford, MA. (Incidentally, this museum closed in 1991 and the majority of its collections moved to the New Bedford Whaling Museum. Some of this glass is currently on display in a newly opened exhibit on New Bedford glass, and per Ms. Mary Jean Blasdale, the Collections Manager, many fine pieces of Pairpoint may be seen. Members are encouraged to visit the New Bedford Whaling Museum whenever they are in the area.)



Finally, a Pairpoint freehand one. It has a honey amber font and base, which are connected by a clear glass ball with colors of red and white in an alternating twist. Overall measurements: height - 3 1/2 in., font opening 2 3/16 in., diameter of font, 3 1/2 in.



Photography—Lesley Solkoske, Meriden, CT

Bibliography: The Pairpoint Glass Story by George C. Avila, First Edition

Salty Comments No. 58 By Ed Berg, February 1997

The Pairpoint Story by Leonard Padget.

The Essence of Pairpoint by Marion and Sandra Frost.

A Guide to Sandwich Glass by Raymond E. Barlow and Joan E. Kaiser

® ® ® ® CRIDER SALTS ↪ ↪ ↪ ↪

Terry Crider is a chemist, turned glass-maker in Ohio. Among the fine glass he has made can be found a fair number of open salt dishes. However, to our (and Terry's) understanding, no one has ever catalogued his open salts. Even he doesn't know how many he has made.

In August, Maris Jende and Ed Bowman attended an OSCAR meeting and they discussed an idea, originally raised by Ed Berg, about gathering and cataloguing Crider salts. We would like to take their idea and mature it into a full study of Crider Salts that will bring together as many Crider salts as we can get at the 8th NOSC in June, 2003. So if you have a Crider Salt, please bring it with you to Cherry Hill. If you can not attend the convention and have access to a digital or other camera, please take a picture and send it to Al Diamond (al@agencyconsulting.com for digital pictures; 507 N. Kings Hwy for regular pictures) for inclusion in the study. We plan to put all known examples of Crider Salts on the website for everyone to use as reference.

Also, while we cannot yet confirm it, we are trying to have an "expert" available at the convention to validate that the salts are really Crider's. CHECK OUT THE 8TH NOSC AT www.agencyconsulting.com/8thnosc by Al Diamond

A Lovely Crider Salt



Bird & Berry Master

Ed Bowman

On my way to visit my Son in Arkansas, my car as usual could not pass by the Malls and Shops where there might be another unusual salt, so on one of these important stops this article came into being.

I had looked around for a while with no luck, when I spotted 2 Bird & Berry Masters, which I assumed were L.G Wright, as I had yet to find my first McKee Bird and Berry Master! But being an eternal optimist, I had to look, as many times I have found that unusual one in among the usual.

So I asked to see them and the price was the first indication, and then I turned them over and knew that they were not L.G. Wright as they had the small base. The amber one had a bowl chip and a flake out of the berry and the clear one was in better shape. So due to the price I tried to decide which one I would take home, so that I could say that I had a McKee, when I notice some difference in the two, so always wanting to find out more about salts, I decided that I would take them both even though the price was more than I wanted to pay, but since there was an amber buggy HJ 858 in excellent condition in the same case for a good price.

So I decided it all evened out. (Only case that had anything, so you never know).

Now on to what I really wanted from this article, your help! I am looking for any

information on the possibility of McKee having more than one mold for the Bird & Berry Master, or if anyone knows of another manufacturer.

These are two distinct molds and I am providing picture of them along with a Green L.G. Wright.

The amber is the one that I consider to be McKee, based on previous information that I have acquired, but I could be wrong.



As you cannot determine as much from pictures as you can looking at the items. Some of the major differences in the two are.

Feather pattern is different on them.

Breast is larger on the clear.

Beak and Berry are larger on the amber.



Both have protruding eyes, but the clear ones are larger.

The tail of the clear one is rounded, but looks fire polished, so maybe the mold did not fill completely when pressed, or the mold could have been that shape.

The major distinction between the two is that the clear one has a 3/8" wide by 1/8" high raised area on the top of bowl, behind the head and the feather pattern continues from the back of the head, out over this part of bowl, where the amber bowl is flat and

has a very distinct separation of head and bowl.

If you have any information on these please send it to:

Ed Bowman
2411 West 500 North
Hartford City, IN 47348
edbowman@netusa1.net



A Bird in the Hand

By Ed Bowman

The old saying that a bird in the hand is worth two in the bush may not be appropriate for our current search for Bird and Nest Open Salts as we want to find out what else may be out there in the bush.

Up until a few weeks ago, I just took it for granted that there were just 2 different types of Bird and Nest. The Mosser type found both marked with their M in circle and unmarked, and had been produced until they were discontinued in 1996.

I also knew that the easy way to determine which was which was that the end of the branch of the



Mosser, had marks like tree rings on it and the old one was plain. I had seen one that I considered the old one, but the asking price was more than reasonable, but it was old clear glass and had no rings on the end, but had a long plain 4 sided point to the end of the branch, which I assumed was the old one.

However in the last few weeks, several things have changed my mind on only two. First was when going thru my Step-Mothers things to clear her apartment, due to moving to a Nursing Home, we found a bird and nest which my Daughter stuck in my pocket and said that since it was a salt, I should have it, all the time thinking it was a Mosser.

When I got home and started looking at it, I discovered a couple of things. It did not have rings on the end of the branch. So I got one



of my Mosser to check it with and that is when I discovered that it was larger, as it was $3\frac{7}{8}$ " long with a $1\frac{11}{16}$ " bowl opening and the Mosser was only $3\frac{1}{2}$ " long with a $1\frac{3}{8}$ " bowl opening. As my Step-Mother does not comprehend, I can not find out where she got it or how long she had it, however it looks like newer crystal. So I am sure it is newer.



Then the next one showed up on Ebay, listed at $3\frac{1}{2}$ " long, with a paper label, marked Lead Crystal Magnor Norway, and it does not look like any of the others I had, but I was sure that it was not the old one (Bid what I thought it was



worth, but wish now I had went a little higher for research). Now we

knew that there were at least 4 different ones.

Then came the next one, in an old collection of mostly common salts collected in the 30's that I



purchased, there was what I am sure is an old one. It is $3\frac{1}{2}$ " long and has a $1\frac{1}{2}$ " bowl opening, the end of the branch has 3 plain surfaces not 4. It also has 3 distinct oval knot holes on the base that could be considered feet which I have tried to show in the picture. Also look at the picture of the three I have and you can see that the branch under the bowl is V shaped and no stubs, where on the blue Mosser and the larger one the branch under the bowl is U shaped around the bottom of the bowl and both have stubs on the inside under the bowl. In talking to Ed Berg about these he told me that he had found one, that matched the Mosser, only it had a paper label on it Handmade in Sweden. (However as Ed said, paper labels are easy to move). If you have any others, or one of the Magnor Norway, please send me any information and pictures if possible.



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Crossing Over

By Valerie Lea

Five years ago when I started collecting, life seemed very simple--collect as many as I could in as many different patterns and colors as possible. Then I discovered figurals and my world changed. I found that from being able to find a plethora of pieces, hunting for a specimen became a real challenge. Gone were the days of a .50 cent addition, now my trophies started at \$20 and went up from there--and up and up.

Imagine my distress when, after 4 years of happy collecting, I discovered that although I possessed as many reference books as I could find on Toothpick Holders (did I mention this yet), I was still unable to discover names and makers of many of my pieces. Then, joy of joy, someone recommended that I check in 5000 Open Salts, and many of my questions such as “what is this?” and “was this made in other colors?” were answered. There on page 59, (#854 and #855) was my cradle. Numbers 860, 861, 862 and 863 also solved some questions regarding the purpose of these pieces of nice, old, Victorian glass. In fact, many of the glass manufacturers of the late 1890’s through 1920 made general purpose “Novelties” that could be used almost interchangeably as a salt, toothpick holder, or match safe. No purist in this group! A “novelty” was to be used for whatever took your fancy. Perhaps calling them “Fancies” would be more appropriate. Now when people ask me what I collect, I answer, “Victorian Glass Novelties”.

I still get some funny stares, but not as many as when I used to answer “Toothpick Holders”. I guess I crossed over!



VARIANTS OF THE DUCK OPEN SALT DISH

(l. to r.: Portieux, Vallerysthal, Vallerysthal, Westmoreland, Summit)



to their proper makers.

THE VALLERYSTHAL DUCK SALT

The Vallerysthal glassworks in France appears to be the originator of the duck salt, probably first produced in the late nineteenth century. It is shown in a line drawing as No. 3289 in a Vallerysthal catalog dated 1907, and is handsomely illustrated in four different painted decorations in a color catalog dated 1908.

Identification of the Vallerysthal duck ought not to be difficult, because most were signed “VALLERYSTHAL” on the underside. Unfortunately, the mark is usually so faint that it goes unseen, unless a magnifying glass and a great deal of patience are brought to bear. From the description that follows, you should be able to determine whether you have a Vallerysthal duck salt in your collection. And if you discover that you do, examine the underside closely to see if you can make out the faint signature!

Distinguishing features: (A) HEAD Look for the fine striae (parallel grooves) running horizontally (i.e., from side to side) on the top of the duck’s head and continuing down the back of the neck
(B) TAIL The tail measures 3/4” wide and 15/16” long. There appear to be two overlapping layers of feathers: the dominant first layer consists of four feathers, aligned side by side and rounded at the ends; the layer below, forming the end of the tail, is less distinct, but appears to consist of three broad feathers.

(C) CAVITY The shape of the opening at the top is ovoid, but the bottom is more like an elongated oval. Also, a narrow ridge may be discerned by running your fingernail all around the inside of the rim.

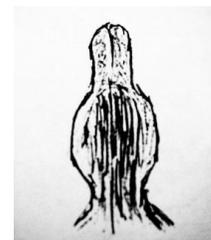


THE PORTIEUX DUCK SALT

Portieux and Vallerysthal were “sister” companies, together forming a *Société Anonyme* (a joint-stock corporation), and both glass factories, not far distant from each other in the Vosges and Moselle regions, shared many patterns in common. What has not been often noticed, however, is that although we find substantially the same design in the catalogs of the two companies, the actual products were usually not identical. The duck open salt, for instance, is only one example of how both companies produced “look alike” pieces which, on closer examination, prove to have unique features, clearly indicating they were poured from different moulds.

The mould for the Portieux duck salt was probably created not long after the Vallerysthal version, although the first appearance I have found for it is in a Portieux catalog dated 1933, assigned the number 7189, and shown with brilliant painted decoration on a color page. When signed, the duck may have the name PORTIEUX prominently embossed on the inside. Some are also found with a round paper sticker bearing the letters “PV France.”

Distinguishing features: (A) HEAD - Like the Vallerysthal version, the top of the Portieux duck’s head is also striated, but notice that the grooves run vertically (i.e, from front to back) rather than side to side.



- (B) TAIL The top of the tail is almost identical to the Vallerysthal version, but is just slightly smaller, measuring 5/8" wide and 7/8" long.
- (C) CAVITY The opening at the top is ovoid, but the inner edge does not have the distinctive narrow ridge found on the Vallerysthal duck. At the bottom, the shape is an elongated oval.

THE WESTMORELAND DUCK SALT

For obvious reasons, the duck salt most often and most easily found is the American version by the Westmoreland Glass Company, but the French ones are by no means rare.

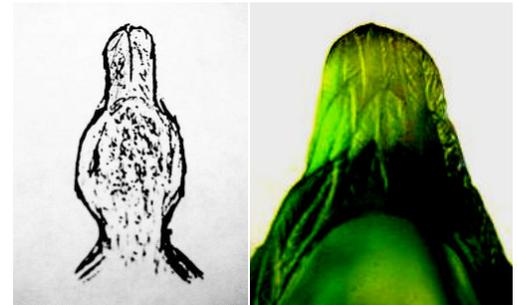
Throughout its distinguished history, spanning nearly 100 years, Westmoreland had good reason to be proud of its "authentic reproductions" because few other companies have equaled, much less surpassed, the many outstanding copies Westmoreland produced of older pieces, both domestic and foreign. Among them, about six or seven are faithful copies of Portieux designs.

The Westmoreland version of the French duck salts was first issued in 1926, and the company continued to produce it through to its closing in 1984. The mould for the duck salt was later purchased by the Summit Art Glass Company, and - sad to say - Summit has made new pieces without removing the Westmoreland logo ("W" superimposed over "G"), creating no little annoyance for collectors of original Westmoreland glass. Any that you find made in cobalt glass, however, will be Summit products, because Westmoreland never made any pieces in cobalt. As for the W-over-G trademark, it was first created by the company in 1949-50; therefore, any pre-1949 duck salts will not have the trademark. Pieces made subsequently are usually marked, but not always.

Distinguishing features: (A) HEAD The surface on the top of the head and down the neck is not striated but only lightly stippled.

(B) TAIL The tail is completely different from the French versions, having multiple overlapping feathers with pointed ends.

(C) CAVITY The shape of the opening at the top as well as the bottom is clearly ovoid – wide near the duck's head and tapering toward the tail.



The Westmoreland duck open salt baffles me, particularly in the pattern of pointed feathers in the tail, totally different from either of the French ducks. Unlike the very close reproductions of many other Portieux originals, in this instance Westmoreland merely copies the overall shape of the French ones. Because this is such a departure from Westmoreland's practice of creating "faithful reproductions," I am led to think we should leave open the possibility that Portieux used yet a different mould, one with pointed tail feathers which served as the prototype for the Westmoreland duck. I have not encountered one such as yet -- but I would not be surprised if one turns up!!

Despite our best efforts to point out the differences -- through words and photographs -- there are other features, such as the pattern of feathering along the sides of the duck salts, as well as other fine details too intricate to describe in words. As always, nothing is better than viewing the actual objects in your own hands. The characteristics of the glass itself, for example, may often suggest whether it is of foreign or domestic origin. And tell-tale signs of age can indicate whether the piece is old or new.

(Top: Westmoreland. Bottom: Vallerysthal)



Frank Chiarenza

Photos by Lesley Solkoske



A Reminder
Order Now!

**8th NOSC – 2003
Convention Salt**



Continuing the tradition of past national conventions, a custom-made Convention Salt is being offered in a special limited edition to all collectors. This 8th NOSC Salt is a Stiegel-type, made in clear flint glass. It is a mold-blown 18th Century reproduction by Art Reed of Sweetwater Glass, who was found for us by our own LeeAnne Gommer Wilson. He was also highly recommended by Gay LeCleire Taylor, Curator of the Museum of American Glass, who said: "Art makes incredible early American reproduction glass."

The 2003 Convention Salt is unique. Leaded glass is blown into a diamond point mold, attached to the pedestal foot and hand worked. The finished salt has a round bowl with a pinched diamond design on the outside, and measures approximately 2-3/4" diameter and 3" high. Every salt is individually handmade; no two are exactly alike. This combination of shape, design and size will not be made again, increasing the value of the limited edition. Every salt will be signed by Art Reed and marked "8th N.O.S.C. 2003".

To own this wonderful limited-edition salt, please send your order and payment before January 1, 2003 to Robert Bugel, 1157 Mews Lane, West Chester Pa 19382. The salt may be ordered in a limited quantity of one (1) or two (2) per person at \$53.00 each for delivery at the convention or \$59.00 each for shipment after the convention. Orders received after January 1 will not be filled.

I will attend the convention to receive my salt and would like to order:

one or two 8th Convention Salt(s) @ \$53.00 each

\$ _____

I will not attend the convention and would like to order:

one or two 8th Convention Salt(s) @ \$59.00 each (includes shipping)

\$ _____

Total payment enclosed with order \$ _____

Your Name: _____ Phone: _____

Address: _____ Email: _____

City: _____ State: _____ Zip: _____

Please make checks payable to "Robert Bugel" and mail prior to January 1, 2003.

Mail To: Robert Bugel
1157 Mews Lane
West Chester, PA 19382

Questions to: Bob/Lucille Bugel @ 610-793-2549; bugelrh@att.net
Donna Wolfe @ 717-755-6890; dwolfe@blazenet.net
LeeAnne Wilson; @ 717-625-4207; lagommer@aol.com

O.K., I'd like to help the National Convention AND have a chance of getting a Daum or a Steuben.
Please send ___ drawing tickets to me (\$10 for one, \$35 for five).

(Please Print)

Name: _____ Address: _____ City _____

City, State, Zip _____ Telephone Number – _____

Make checks payable to **Eighth National Open Salt Convention** – or **8th NOSC**

Send checks to : Linda Kump, 71 Clearview Lane, Biglerville, PA 17307-9407
(need not be present to win)

(Cut here and send with your check)



DAUM-NANCY AND STEUBEN SALT DRAWING

On June 26, 27 & 28, 2003, the Eighth National Salt Convention will take place in Cherry Hill, N.J. Two drawings will be conducted, the first for a Daum Nancy salt valued at \$1,000 and the second for a Steuben Footed Amber Salt (valued at several hundred dollars) – all for an investment of \$10 (five chances for \$35). **You need not be present to win.** All proceeds will be used to offset convention costs to make the weekend as reasonable as possible for all participants who would like to attend.

In order to support the Convention and participate in the drawings for one of our two wonderful convention salts, please send your check made payable to Eighth National Open Salt Convention to Linda Kump, Convention Treasurer, for as many tickets as you desire. Make sure your address and telephone number appears on your check. The lucky winner, if not at the convention, will be called during the convention banquet to be told of his/her good fortune.

“THE ONLY PEOPLE GUARANTEED TO NEVER WIN ARE THOSE WHO NEVER TAKE A CHANCE.”

8th NOSC Convention Highlights

Please go to www.8thnosc.com for details on all of these programs and highlights...

Hotel – Clarion Hotel, Cherry Hill, NJ 08034 - 856-428-2300 – Rate \$99/night (plus tax)

Room Giveaway Drawing – Fully paid registrants by 12/31/02 qualify for one of three drawings for a free room night, a savings of \$99.

Displays – Categories in 2003 will be Beautiful; Original; Unusual; Convention Theme (patriotic); and ‘Learning, Study and Research’

Buy & Sell – 2 Sessions on Friday

Door Prizes – Dive into the “Salt Mine” to claim yours!

Food – Refreshments Thursday, Breakfast and Lunch Friday and Saturday, Banquet Dinner Saturday.

Costume Ball – Saturday’s Banquet will follow the ‘Revolutionary Convention’ theme – come dressed in Revolutionary War era togs.

Reverse Auction – Bring one or several items to be auctioned off to a crowd made up entirely of Salters. No item will be sold for less than your minimum reserve.

Buying Spree – Spend \$5 to win a \$100 Buying Spree at the Buy & Sell Sessions from our participating dealers.

Mimi Rudnick Award – Please send Al & Sherry your nominations. Neither the nominator nor the nominee need be in attendance to win (al@agencyconsulting.com).

Winterthur – see www.winterthur.org for info about this wonderful slice of American history where we will spend much of Saturday (Salt Tour of Winterthur, lunch, Speaker)

NOSC Bucks – Many of our dealers have agreed to honor NOSC Bucks that will provide you more buying power than spending cash. Buy NOSC Bucks now at a 5% discount!

Appraisal Fair – Bring all forms of salts, especially, Gaudy Dutch and Gaudy Welsh items of any sort for special appraisals by our own ‘ROADSHOW-type’ specialists.

Storytelling (or Writing) Contest – Send us (or bring) your stories and poems about Salting to be read at various times during the convention.

Open House on Sunday – At the Diamond’s (just a few minutes from the hotel) from 9 ‘til ? with coffee, bagels and more salt talk.

“Fraternal Twins” by Rod Elser

As with any extensive collection, the search for additions often becomes significantly easier if careful examination can reveal small differences that can be exaggerated into justifying the keeping of a new find. The reality, however, is that differences among “identical” salts are not uncommon. These differences were the result of a variety of circumstances: molds didn’t last forever and small variations might be introduced with the new mold; popular patterns, were at times, “freshened up” a bit with model changes; and certainly, different companies often produced the same pattern but with slight differences. Whatever the circumstances of their origin, I have a number of these “fraternal twins” in my collection and I thought I would share some of them through occasional articles.

The twins I chose for this introductory issue are in the **Prism and Clear Panels** pattern, which is also called the **Twin Panels** pattern (not to be confused with the **Two Panel** pattern, however). What company manufactured this pattern and when they did so are not known for certain, but they are made of good quality, non-flint glass and likely date to around the 1880’s. The twins are identical in size, both height and rim diameter being 2 ¼ inches. However, one has two single rows of small diamonds, one being just above the panels and the other being just below; while the other twin has a double row of the same small diamonds both above and below the panels, plus a single row about half-way down the foot. If you carefully review the photos below you will see these differences.

This pattern salt is not shown in either H&J or Coddington, but the variation with single diamond rows is shown in Smith, reference #346-3-1. For those with a more extensive reference library, the goblet in this **Prism and Clear Panels (Twin Panels)** pattern is pictured—although only with the single diamond rows—in 4 other books: Early American Pressed Glass, Alice Hulett Metz, p. 206; An Eighth Pitcher Book, Minnie Watson Kamm, p. 213; The Collector’s Encyclopedia of Pattern Glass, Mollie Helen McCain, plate 219, pp. 448-9; and Goblets, S.T. Millard, plate 24. Given what I believe to be the relative scarcity of this salt, I would put it in the \$40-60 range for either variety.



MOSS Anniversary Salt



MOSS is making available to our members or any others interested a beautiful Matt Brod handmade salt. There are seven roses and rose buds to commemorate our seven years as an organization. The production of this salt is limited to 77 as that is all that made it thru 3 firings of original 100. The salt will be available at the fall C-MOSS—MOSS meeting in Laporte, Indiana. The cost is Twenty Five Dollars. If you wish to have 1 or more mailed to you, please send a check for Thirty Dollars for each salt (This includes postage and handling) made payable to Keith Tucker at 10386 B, Fox River Dr, Newark, IL 60441

Info on salt: The salt is inspired by Staffordshire (English) soft-paste porcelain of the 19th century. The salts are made entirely by hand, without the use of molds or decals. Each is individually crafted on the potter's wheel, and painted by hand. The decoration is known as "Rose-Sprig", and each salt is fired three times to complete the decoration, including an antiqued craquelé (crackle) finish.