

# OPEN SALT COLLECTORS



Issue # 34 – Summer, 2016

## Danish Salts

By Jytte Sommer

Greetings from a collector living in the small "fairy tale country" of Denmark with Queen Margrethe II, the famous author Hans Christian Andersen and "The little Mermaid." I started collecting in 1992 when I inherited 2 pairs of French salts from my mother's aunt. My collection includes many different types of salts. You may view it



Figure 1 - Georg Jensen salts, the two salts at the left are called "Queen salts" or "Akantus". The salt without a spoon is named "King salt" or "Acorn", the name of the 3th salt is "Cactus" and the last one was designed by the Swedish prince Sigvald Bernadotte and is not named.

on the internet, the link will be provided at the end of this article. In this article I would like to share with you some salts in my collection that were made in Denmark.

### *Silver*

The most famous silversmith in Denmark was Georg Jensen (1866 - 1935) He began his training as a goldsmith apprentice with Guldsmed Andersen at the age of 14 and later studied sculpture at the



Figure 2 - Georg Jensen Salts with and without enamel. The one to the right is called "Pyramid"

Continued on Page 3

## President's Message

Hopefully, you've been able to find or seen some great salts that you would like to add to your collection in 2016. You can share pictures of them with the rest of us by posting a photo on The Open Salt Road Show portion of our website. Just send a picture to our webmaster, Jeff K, at [webmaster@opensalts.info](mailto:webmaster@opensalts.info).

Two thousand sixteen is looking like it will be an unusual year. You'll remember that when Punxsutawney Phil made an appearance in February, he did not see his shadow and his forecast was for an early spring. I don't know about you, but here in Maryland we've had a cool, wet, at times a very wet Spring. Despite the continuing rain we've had folks are saying "at least everything is green!" The weather hasn't stopped us from hunting for more open salts at antique shops and shows to add to our collection. In March we found some nice salts at an antique center in Red Bank, NJ. In April we found several old and unusual salts during a weekend trip to Adamstown, PA, that included a stop early Sunday morning at Renninger's Antique Market in Adamstown, PA. On the first Saturday in May we drove to Carlisle, PA., to see the Eastern National Antique Show and Sale. There were 70 quality dealers with glass, china, etc. at the show. A number of dealers had museum quality items on display. We were not disappointed and we found a number of great open salts to take home. I'm sure we'll visit more antique shops, centers and shows during the summer months.

In less than a year the 15<sup>th</sup> National Convention will take place during May 4-6, 2017, in San Diego, California. It's not too early to plan your trip to the convention!

Happy salting!  
George Kullgren

**Co-Editor's Note:** We hope you enjoy reading this edition of the newsletter. Special thanks to Jytte Sommer of Denmark for telling us about her collection. Also thanks to Jane Koble, Sue Sawyer, and Rod Elser for their contributions. If you have a story to tell, please write it up and send it in so that we can include it in a future edition of the newsletter.

We are very sad to report the passing of Jane Carol, wife of Rod Elser, former editor of the newsletter. Although not a salt collector herself, she was a strong supporter. We miss her bright smile and happy laughter.

Mary Kern and Kent Hudson, Co-Editors

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**Danish Salts continued from page 1**

-[Royal Academy of Fine Arts](#) where he graduated in 1892. Jensen combined the two disciplines of metalsmithing and fine arts to revive the tradition



**Figure 3 - Georg Jensen factory ashtrays, both bought and sold as salts**

of the artist craftsman.

He designed himself but also many different artists

worked for him. Figures 1, 2 and 3

show examples of Georg Jensen's work. George Jensen trademarks are pictured in Figure 4.

Another famous Danish silversmith was Anton Michelsen (1809 - 1877). (Figures 5 & 6). His most well-known item is the Marguerite brosch. (Figure 7). The silversmith, Kay Bojesen, (figure 5)



**Figure 4 – Georg Jensen Trademarks.**



**Figure 5 – Rear: Salt, pepper, mustard, and spoons made by silversmith Anton Michelsen. Front: Salt made by Kay Bojesen.**

was more well known for making animals in wood - "the monkey" is his most well-known wood figure (Figure 8). Other silversmiths were Egon Lauridsen "ELA" and Frigast (Figure 9), Bernhart Hertz (Figure 10) and Knud Georg Jensen, brother of Georg Jensen (Figure 11).



**Figure 6 – Three enamel salt and pepper sets made by Anton Michelsen**

**Figure 7 – The Marquerite Brosch by Anton Michelsen**



**Figure 8 –Wooden Monkey by Kay Bojesen.**



**Figure 9 – White and Gold salt and pepper sets and a blue salt by Egon Lauridsen "ELA" The red salt-set is by Frigast**





**Figure 10- Four different silversalts - two marked/stamped BH for Bernhart Hertz**



**Figure 11 - Alabaster with silver decoration made by Knud Georg Jensen, the brother of Georg Jensens -**

**Art Pottery**

Herman Kähler (1846 - 1917) started a Pottery in Næstved, Seeland (Zealand). A lot of different artist/designers made the factory quite famous - some very good items were produced. Figures 12, 13 and 14 show some of the different salts/ashtrays they made in the factory.

The Danish island Bornholm have had a lot of small pottery workshops - the clay on the island was most suitable for making pottery. A well-known factory was started in 1859 by L. Hjorth and it continued for/in four generations - and



**Figure 12 - Herman Kahler Pottery ,**



**Figure 13 - Herman Kahler Pottery**



**Figure 14 - Herman Kahler Pottery**



Figure 15 \_ Pottery by L. Hjorth

today you can experience the Hjorth-history in a Museum.

Figures 15 and 16 show salts or ashtrays in brown with different decorations produced in the period 1913 - 1935. Both dinnerware and Coffee/Tea services were made - and I don't know which of the items are salts and which are ashtrays. Figure 17 shows an example of the Hjorth trademark. Figure 18 shows Hjorth bears figures with a lustre-glaze which are quite popular for collectors.

Other Danish potters include Lars Syberg and Zeuthen. See Figure 19 for examples of their work.

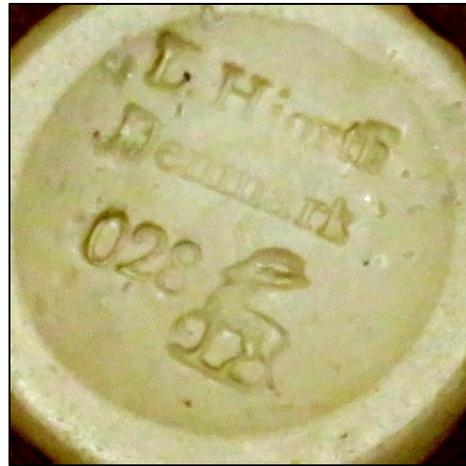


Figure 17 – L. Hjorth Mark.



Figure 18 – Bear Figures made by L. Hjorth are very popular with Collectors.



Figure 16 - Pottery by L. Hjorth



Figure 19 – From the left: Yellow bowl made by Lars Syberg, Salt dish and shakers set made by Zeuthen, an Early Terra Cotta Pedestal Salt made by L. Hjorth.

**Pewter**

Silversmith Just Andersen (1884 -1943) was a very productive man who designed a lot of different things - lamps, vases, ashtrays, candlesticks, figures, salts etc. All his items were stamped or marked with the trademark "JUST" in a triangle and a number. (Figure 20)



**Figure 20 – Just Andersen Trademark**

The number can be used to identify the period in which the item was made. Andersen worked in Pewter as well as Silver (Figures 21 and 22) and he also invented a



**Figure 21 – Pewter Salt, Pepper and Mustard set made by Just Andersen**

new metal called disco-metal. One of my Viking ships was made of this material (figure 23).

Kay Bojesen made a pewter-salt (Figure 24) in the same shape as the one he did in silver - here shown with two other salts made by some well-known Danish pewter makers named HAGS, Heuser and Metropol (Figures 24 and 25).

**Figure 22 – Two Pewter Salt Cellars made by Just Andersen.**



**Figure 23 – Viking Ship salts made by Just Andersen. Pewter Salt on the left and Disco-metal salt on the right.**

**Figure 24 –The pewter salt on the right, made by Kay Bojesen in the same pattern as the silver salt in figure 4. Other salts unmarked.**



**Figure 25 – Pewter salts made by HAGS, Heuser and Metropol**



Figure 26 – Top and bottom are Two Flora Danica salts flanked by Royal Copenhagen shell shaped salts.

**China**

The most famous china made in Denmark is the Flora Danica pattern by Royal Copenhagen (Figure 26), Still in production, it was first made in 1790 when it was commissioned by the Danish King, Christian VII as a gift to the Russian Empress Catherine II, however she died before the set could be completed, and that set now belongs to Queen Margrethe II of Demark. The china is hand painted from old copper prints from the botanical work, Flora Danica issued from 1761-1833.

Production of Blue Fluted, pattern # 1, the most popular pattern began soon after Royal Copenhagen was established in 1775 and is still being made. (Figures 27 & 28) Blue Fluted Full Lace and Blue Fluted Half Lace are variations of the Blue Fluted pattern. Blue Flower is another pattern which is hand painted and therefore every piece is unique. (Figures 29 & 30) The Royal Copenhagen pattern with colored flowers is called Saxon Flower. (Figure 31).



Figure 29 Royal Copenhagen Blue Flower



Figure 27 Royal Copenhagen Blue Flute



Figure 30 - Royal Copenhagen Blue Flower



Figure 28 Royal Copenhagen Flue Flute



Figure 31 Royal Copenhagen Saxon Flower



Figure 32 – Royal Copenhagen Alumina Salts.

Royal Copenhagen also produced a faience line called Alumina (figure 32). The Royal Copenhagen trademark was designed by the founder, Queen Juliane Marie in 1775 and has been used ever since. The three wavy lines represent Denmark’s three most important bodies of water, the Sound, the Great Belt and the Little Belt (figure 33)

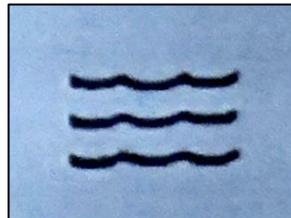


Figure 33 – Royal Copenhagen Trademark.

Bing and Grøndahl (B&G) produced dinner and coffee-ware but they never did get the same attention as Royal Copenhagen although they made some very popular designs. For example, Seagull which was designed by Fanny Garde (figure 34), the Empire and Butterfly patterns (figure 35) as well as other patterns (figure



Figure 34 – B&G Salts in the Seagull pattern designed by Fanny Garde.

36).

Two additional Royal Copenhagen salts, on the left an unknown pattern from 1870-1890, on the right Dagmar pattern, 1939. (figure 37).



Figure 35 – B&G Salts in the Butterfly pattern on the left and the Empire on the right.



Figure 36 – B&G Salts in other patterns.



Figure 37 – Royal Copenhagen Salts, unknown pattern on the left, 1870-1890; Dagmar pattern on the Right, 1939

**Glass**

The Holmegaard Glassworks is located in the town of [Fensmark](#), Holmegaard. The company was founded in 1823, first producing green bottles and

later moving to table glass in the first decade. It was operated until 2008 when it was closed. Conradsminde Glasswork was founded in 1834 and closed in 1857 when it was absorbed by the Mylenberg Glassworks which had opened in 1852.



**Figure 38 – Three Lacy Salts from the Conradsminde Glasswork, 1850**



**Figure 41 - These lacy salts are not found in any Danish catalog but a lot of glass-pieces in the same colors found at the site of the Conradsminde Glasswork.**



**Figure 39 – Four Lacy Salts from Holmegaard 1853 called No. 4.**



**Figure 42 - Not found in any catalog - but design and technique is the same as other lacies from Holmegaard 1853**



**Figure 40 - The blue no 5 and the rectangular one in clear glass no 3 from Holmegaard, the green from Funen and the clear in front from Conradsminde - All produced about 1853**



**Figure 43 - The two salts on the right are from Mylenberg and the one on the left is called no. 1 from Holmegaard - the salts are from about 1850**

Other Danish Glass makers include Aalborg Glasswork, Kastrup Glasswork and Funen Glassworks among others.



Figure 44 - Three salts from Kastrup Glasswork 1886



: Figure 45 - Kastrup and Funen Glassworks, 1886



Figure 46 - Funen Glassworks, 1910



Figure 47 - On top to the left Aalborg Glasswork 1880, the pedestal and the round Holmegaard 1853 and the small oval Funen and Kastrup 1910



Figure 48- Funen and Kastrup 1910 - 1924



Figure 49 - "Viol" by Jacob E. Bang, Holmegaard Glassworks, 1928 - 1940

To see my entire collection please visit my website at: [opensalt.dk](http://opensalt.dk) or [saltkar.dk](http://saltkar.dk)

# My Bears

By Mary Kern

My bears are bringing their own bowls. Greedy little bears that they are, they all seem to have two bowls. No need to stand in the food line for seconds, get them right away.

What fun it has been

collecting these Black Forest wood carvings. I have always loved bears and bear things. Even before I was so heavy into Open

Salt collecting, my bear items were

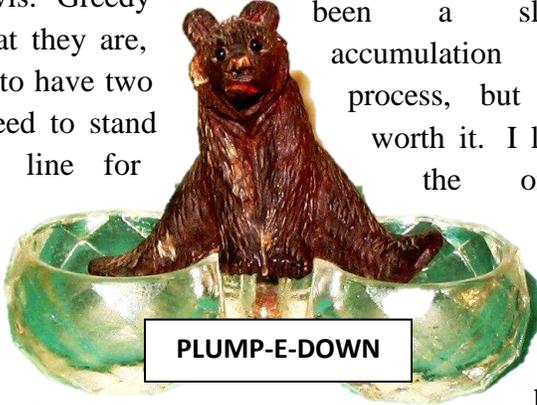
everywhere in the house. Running out of room at home, they were allowed to follow me to work. I knew when things were cool at work when the owner would call me Mare

Bear, but when things were not so smooth – alas just Mary was hollered.

You can imagine my excitement when I saw my first carved

bear. It was better than Double Spearmint Gum – Two – Two

loves in one and always doubles to top off the salt ecstasy. These pieces do not come easy and it has been a slow accumulation process, but so worth it. I like the ones



PLUMP-E-DOWN

that are a bit

different, the dancers and prancers appear to be so animated even when just resting on the shelf.

Maybe a thought of

a tango, a Cha Cha or more than likely a Beer barrel

polka.

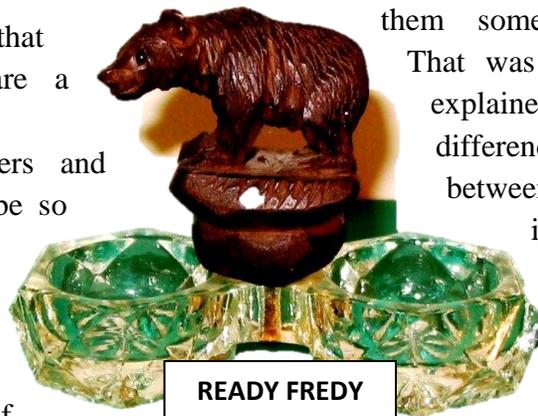
I know that some have the ability to hold

spoons, but they have tiny beady glass eyes and I do not trust them. I can see them bopping the others on the heads with them. Each has its own personality carved into them. None are the same and yes, I have given them all names. I also decided to give

**If you go down to the woods today  
You're sure of a big surprise.  
If you go down to the woods today  
You'd better go in disguise!**

**For every bear that ever there was  
Will gather there for certain,  
Because today's the day the  
Teddy Bears have their picnic**

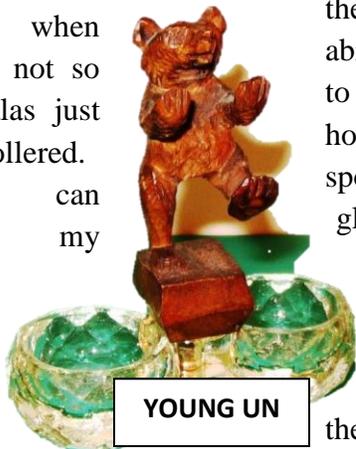
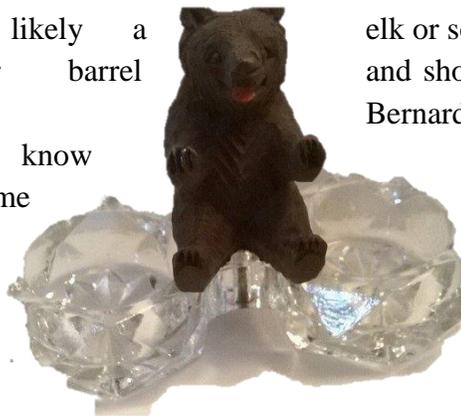
them some pets. That was after I explained the difference between being indoor bears with



READY FREDY

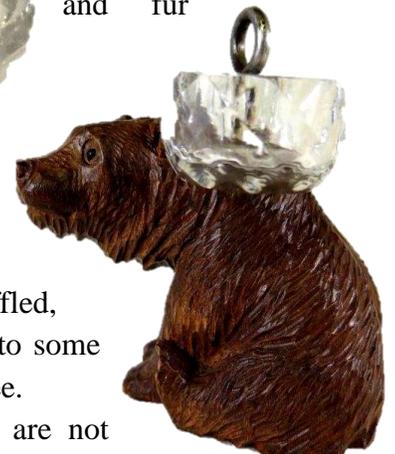
no need to hunt, and being the other kind... So they have a pet elk or some sort of horned animal and should they get lost, A saint Bernard to sniff them out.

I told them they were going public and so all have had a bath and fur



YOUNG UN

unruffled, well to some degree. They are not much into petting but most



SIR INNOCENT



BERNIE



GEORGE



love to strut their stuff – except of course for Plump-E-down. His time is filled with the most comfortable sitting ever was. I have often spoken of how my salts make me smile, and my shelf of carved bears and such is one of my most smiley spots.

Would love to see some of your Black Forest pieces.

Perhaps they could strut their stuff in the next issue.



## J. P. KAYSER & SOHN AG - KAYSERZINN (1862-1925)

By Elizabeth Jane Koble

The Kayser family from Düsseldorf, previously in the tin business, opened an additional foundry in Krefeld in 1862. By 1898 the firm had 400 employees. By 1900 the firm employed 500 founders. By the time of the Paris Exhibition, 800 workers were employed. This facility, which manufactured the company's products, was managed by Jean Kayser. Designs, about 800 of them, were produced at the Cologne studio of Engelbert Kayser (1840-1911).

Their products were made from a lead-free alloy of tin and silver which retained a lasting shine. Kayserzinn's success was due to its distinguished designers: Karl Geyer (1858-1912), Hermann Fauser (1874-1947), Karl Berghof (1881-1967), and Hans Stoltenberg-Lerche (1867-1920) among others. Their artistic director was Hugo Leven (1874-1956). Among their other designers was Professor Johann Cristian Kroner (1838-1911) who also lived in Düsseldorf and painted hunting scenes. His designs were quite popular. There was also a French artist, Jean Garnier.



**Figure 1 – Kayserzinn Pewter salt marked Kayserzinn 4522, 1" high, 2 ¾" long, 1 ¾" wide**

Their wares were received with great acclaim at the Paris World Exhibition (1900), the First Exhibition of Modern Art in Turin (1902), the German National Trade Exposition in Düsseldorf

(1904), and the St. Louis Universal Exposition (1904). Gold medals were received in Paris, Turin, and St. Louis and an equivalent prize in Düsseldorf.

The originality of many of their designs was



**Figure 2 – Kayserzinn Pewter Figural Salt marked Kayserzinn 4434 (permission to use this picture given by Jürgen Kuhse, Cologne, Germany)**

based on floral French Art Nouveau and Jugendstil, the Art Nouveau style in Germany. Their goal was to make artistic objects for everyday use in the Jugendstil style, such as candlesticks, ashtrays, lamps, beakers, vases, tea and coffee sets available to all people through their mass production methods.

In 1904 there was an economic downturn and, combined with the death of Engelbert Kayser in 1911, their designs were no longer of the same quality as their earlier products. Kayserzinn products were signed with fictitious numbers beginning with "4000" and the name "Kayserzinn" in a round or oval frame or horizontally. The "4000" number was first used in 1894-5, and the last number of "4999" was used in 1925.



**Figure 2 – Kayserzinn Pewter salt marked Kayserzinn 4319, 1” high, 3” long, 2” wide**

The following article was written by The Pewter Society regarding the care and conservation of pewter:

### **How you care for your pewter depends on the appearance you wish to achieve and maintain**

In daily use, pewter was kept bright and polished and some collectors prefer this appearance. Pewter does not tarnish like silver, so a periodic clean with an all- purpose metal (not silver) polish will keep it looking bright.

Much older pewter is patinated and has a colour ranging from mellow silver to charcoal grey, a more ‘antique’ appearance favoured by many collectors, especially in Britain and Europe. It is possible to restore patinated pieces to a brighter and polished condition and there are degrees of restoration depending on whether a completely untarnished appearance is preferred or whether some signs of age, e.g. oxidation in joints, dents, etc., should be apparent.

Oxidation on pewter varies according to the composition of the alloy and even this composition can vary on individual pieces. Serious oxidation can eat right through the metal and eventually create holes, especially in sadware (dishes and chargers, for example). Expert guidance is needed if such pieces are to be restored. For other pieces, the following can

be tried (although never on valuable pieces without practice or guidance).

Washing with hot, soapy water will often remove a surprising amount of dirt and tarnish and should always be the first step.

A light oxide can often be removed with a hard rub and repeated application of a proprietary metal (not silver) polish.

Use a fine grade of emery paper, say 600 grade, wet and dry. A coarser grade may be tried to begin with, working up to finer grades. Dark, hard-metal items will be slow to respond to this treatment, however, and several applications may be needed.

Immersion in a solution of caustic soda will soften and remove oxide. This is an irreversible option and it is important to experiment with lengths of immersion on unwanted pieces before using seriously. Items should then be immersed in changes of clean water for several days after treatment to remove all traces of the chemical. Note – this is a dangerous chemical and should only be used with care and when wearing protective clothing. The resulting finish will be dull and it will be necessary to rub with progressively finer grades of emery paper followed by metal polish.

Some restorers also use electrolysis to remove oxide but this is an even more skilled task.

We repeat, never attempt to restore old or valuable pieces without guidance and practice on non-valuable/unwanted items!

Finally, old and valuable pieces will benefit from an application of good quality neutral wax polish to enhance appearance and protect from further oxidation.

### **Bibliography**

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<http://www.pewtersociety.org/collecting/care-and-conservation>

# The Elser Eagle

*The following article, written by Kirk Nelson, President and Executive director of the New Bedford Museum of Glass was posted on the Pressed Glass Salts of the Lacy Glass Period 1825 to 1850 Yahoo web page and is reprinted here with his permission.*

This amazing, previously-unrecorded salt dish came to the collection of the New Bedford Museum of Glass about a year ago as a generous donation from Mr. Rodney Elser! The word "generous" doesn't quite rise to the magnitude of the gift! Or to the importance of the salt. It's a big one, measuring H: 1

7/8" x L: 3 1/4" x W: 2 5/8", with a gargantuan, spread-wing eagle filling each side and each end. Practically pterodactyl-like! I have a feeling that a lot will be written about this salt over the years to come. It deserves the attention. The character of the eagles – their naïve, almost frightening depiction – is incredibly impressive, ranking with the very best in the folk art tradition of the 19<sup>th</sup> century American eagles in any

medium. Somehow both charming and chilling at the same time! And how extraordinary to think that a salt of this importance should come to our attention only now, after so many decades of intense collecting interest. Currently there are three known examples: one that I purchased for the Sandwich Glass Museum from the collection of Lee Flournoy, the NBMOG example received from Rod Elser, and one that is owned privately. The factory origin is uncertain, but we should be able to make some educated guesses based on comparison with more strongly-attributed examples. What do you think, fellow group members? Recognize any similarities in design or die cutting technique with salts from the Neal Book? One point I would raise is that the short (3/16") oval foot extension suggests the design approach of many of the blow-over salts – indicating an earlier rather than a later place in the



**Figure 1 – Front view of the Elser Eagle Salt.**



**Figure 2 – End view of the Elser Eagle Salt**

range of pressed glass salt dish production. Notice also that there is no lacy stippling in the background of the design, but that the stars and wing feathering give a strong lacy-like impression. In combination with the line of stippling just below the rim. Could this be a transition piece? Stippling was introduced about 1830 and my guess would be that the Elser eagle dates very close to that time. Pretty exciting, yes?

Thank you Rod.



**Figure 3 – Top view of the Elser Eagle Salt.**



*Who can resist the charming illustrations created by Kate Greenaway!*

## Kate Greenaway

by Sue Sawyer



**Figure 1 – Catherine Greenaway**

Catherine (Kate) Greenaway was an English children’s book illustrator and writer in the late 1800’s. She studied at what is now the Royal College of Art in London (in the section for women, of course). She first came to the public’s attention with her illustrations for Christmas cards. Her first book, *Under the Window*, a collection of simple perfectly idyllic verses about children, was a best seller. Her paintings were reproduced by chromoxylography, a process by which the colors were printed from hand-engraved wood blocks. As well as illustrating books she produced a number of bookplates.

Kate Greenaway children, all of them little girls and boys too young to be put in trousers, were dressed in her own versions of late eighteenth century and Regency fashions: smock-frocks and skeleton suits for boys, high-waisted pinafores and dresses with mop caps and straw bonnets for girls. Liberty of London adapted Kate Greenaway’s drawings as designs for actual

children’s clothes. A full generation of mothers in the liberal-minded artistic British circles who called themselves “The Souls” and embraced the Arts and Crafts movement dressed their daughters in Kate Greenaway pantaloons and bonnets in the 1880’s and 1890’s.

Greenaway was elected to membership of the Royal Institute of Painters in Water Colours in 1889. She died in 1901 at the age of 55. The Kate Greenaway Medal, established in her honor in 1955, is awarded annually to an illustrator of children’s books by the Chartered Institute of Library and Information Professionals in the UK.

Even today we are aware of the work of Kate Greenaway be it as a book illustrator or artist. First



**Figure 2 – Figures designed by Peggy Davies, Royal Doulton’s Kate Greenaway Collection**

introduced in 1976 with the figures Ruth, Carrie, Lori and Anna, and all skillfully modeled by renowned sculptress Peggy Davies, the children in Royal Doulton's Kate Greenaway Collection (Figure 2) are based on illustrations by Kate that she drew from her own Victorian childhood and upbringing. There were 18 figures created by Doulton. Ms. Davies created the first 13, and Pauline Parsons completed the set with 5 more children. In producing these charming children Doulton sought to recreate in china the delicacy, tenderness and grace of Kate's work, and the attention to detail explains their enduring popularity among collectors.

The samples below represent several Kate Greenaway salt and pepper shakers, (Figures 3-6) vases (figure 7) and other figurines as well as whimsical silver napkin rings (Figures 8 – 10) that were produced during this era.



Figure 5 – Kate Greenaway Salt and Pepper Shakers



Figure 3 – Kate Greenaway Salt and Pepper Shakers



Figure 6 – Kate Greenaway Salt and Pepper Shakers



Figure 4 – Kate Greenaway Salt and Pepper Shakers



Figure 7 \_ Kate Greenaway Vase



Figure 8 – Kate Greenaway Napkin Holder



Figure 9 – Kate Greenaway Napkin Holder



Figure 10 – Kate Greenaway Napkin Holder

One has to wonder why there were so few open salts produced during the same time. These rare, very detailed salts are scarce and pricey, but they make a wonderful addition to any salt collection if you are fortunate enough to find them.



Figure 11 – Kate Greenaway Salt, Girl with a Basket



Figure 12 - Kate Greenaway Salt or toothpick holder

This Bisque table salt of a barefoot girl sitting beside a large basket (Figure 11) is listed as “scarce,” and the little boy in a top hat and bow tie next to a floral-decorated egg (Figure 12) is listed as a Kate Greenaway figural open salt or possibly a toothpick holder.

The first two here from my personal collection are listed as Kate Greenaway “type” salts (Figures 13 and 14) as is the pair of Royal Worcester figural salts (Figures 15).



Figure 13 – Kate Greenaway Type Salt



Figure 14 – Kate Greenaway Type Salt



Figure 15 – Kate Greenaway Type, Royal Worcester Figural Salts

## Appreciation Still Exists

By Rod Elser

The "10th Annual Ohio Valley Auction" by Garth's Auctioneers & Appraisers, Delaware, Ohio, was held on Saturday, May 14, 2016. Lot #177 was described as **"PITTSBURGH DIAMOND DESIGN COBALT FOOTED MASTER SALT"**; Second quarter-19th century. Flint glass with broken pontil, 3" high by 2.25" diameter. In *"Overall good condition."* Its "hammer price" was \$4900, with a buyer's premium of "up to 25%", making the final price over \$6000.



Pittsburg Diamond Design Cobalt Footed Master Salt

## Mount Washington Lava Glass Salt

*Our appreciation to the EBAY seller [elleness](#) for permission to use his pictures.*

A very rare hand blown Mount Washington Lava Glass salt was offered on EBAY recently and sold for \$650.00. According to the listing, the salt was made around 1870-1880 and is an extremely rare form. It is made of black glass inlaid with glass patches of turquoise, deep red, lavender-pink, orange-brown and bright cobalt. It is highlighted with gold on the exterior and top half of the

interior, as well as an applied gold rim. It measures 2 5/8" in diameter and 1 5/8" high.

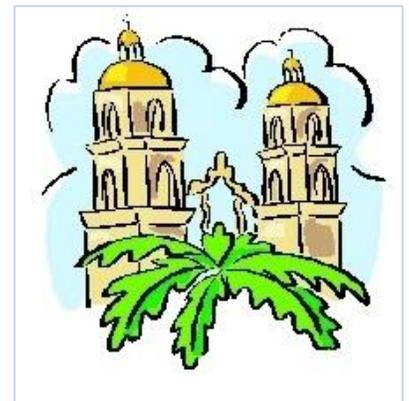
A search on the internet reveals that Lava Glass is also known as Sicilian Ware and the name comes from the fact that the original pieces were made from lava obtained from Mt. Aetna in Sicily. It was introduced in 1878 and is probably one of the first lines of glass made by Mount Washington.

Bibliography:

<http://www.mtwashingtonglass.com/lava-glass-from-mount-washington>



## 2017 NOSC Convention San Diego



**Make your plans now to attend the 15<sup>th</sup> National Open Salt Collectors Convention  
at the San Diego Marriott Mission Valley Hotel in San Diego, CA,  
from Thursday, May 4, 2017, to Saturday, May 6, 2017**