



OPEN SALT COLLECTORS



NATIONAL NEWSLETTER

ISSUE #11

FALL, 2006

OPEN SALTS FROM LIMOGES By Lorraine Ayers

The first known "hard paste" porcelain factory outside of China was founded at Meissen, Germany in the year 1707, where a deposit of kaolin was discovered. This white clay was the "secret" ingredient in the making of the famed Chinese porcelain. In 1765, the wife of a surgeon in St. Yrieis, near Limoges in France, discovered a white substance, which she used as soap for washing laundry. When this new "laundry soap" was identified as Kaolin, it led to the foundation of the Limoges Porcelain industry in France. By the 1830's there were as many as thirty porcelain factories at Limoges, and the second half of the nineteenth century was the golden age of Limoges Porcelain. That was also the age of the emergence of the individual open salts, and the hobby for young ladies, of painting on porcelain. America was a prime importer of Limoges porcelain, both factory decorated, and "white ware" for decorating by novices and professionals. Here are some of the salts which can be found today, and the companies who made them.

HAVILAND & COMPANY

Limoges and fine china bring to mind the famous name of Haviland. The very first Haviland porcelain factory was begun by David Haviland. David was a partner in the New York importing firm of D.G. & D. Haviland Trading Co., importers of English and French dinnerware. In 1841 David moved his family to Limoges, France and opened a porcelain factory, where he also set up a decorating studio. After David's death in 1879, the firm passed down to his two sons, Theodore and Charles Edward. Disagreements between the two led to the end of the company in 1891, and the forming of two separate Haviland companies. Charles Edward kept the name of Haviland & Co. for his operation, while Theodore set up a factory of his own, known as Theodore Haviland. I have never seen a salt with Theodore's mark, although there may be some.



Haviland (3 1/8" x 1 3/4" h.)



Haviland (2 5/8" x 1 1/4" h.)

Open Salts....cont'd on pg 5

Open Salt Collecting Around the World By Kay Reissing



China Salts

There are over 10,000 birds in the world; only slightly over 800 can be seen in the United States. Since my husband wants to see them all, he has to go all over the world to accomplish this. What does this fact have to do with open salts? If I let him go "birding", he lets me go "salt-ing"!

Even before we were married, I was interested in collecting open salts. My first foreign adventure was to Europe in 1961 with three college friends. In London I purchased a Wedgwood salt (H&J 1845) for \$3.00 and a silver swan with moveable wings from Belgium (H&J 4287) for \$9.00. While the salts are not that unusual, the prices are. In 1961 our total expenses for the day including rooms, meals, and gasoline for our rented car were \$5.00 per day! By those standards, my salts were expensive.

In 1987 my daughter Anne fol-

Open Salt Coll.ect...cont'd on pg 4

Notes From the Editor

If you haven't been to one of our biennial conventions, 2007 provides you with a perfect opportunity. Travel to America's heartland and have a wonderful time with fellow collectors.

It's never too early to start thinking about candidates for the OSC Achievement Award which will be presented at the 2007 Convention. Information about nominations and the selection process will be included in the next issue of this newsletter.

Thanks to everyone who contributed to our "Montage" page. The subject for the next issue is "pattern-molded open salts," so please send me photos of any you have in your collection.

Lastly, as I've often noted before, individually and collectively we need to recruit new members to our hobby. Unless more people become actively interested in collecting open salt dishes, we'll find ourselves in the classic position of "the last person out, please turn out the lights."

Don't miss any opportunity to share your enthusiasm for open salts with friends and neighbors and if you have any ideas on how we can better promote our hobby, please let me know.

Happy salting, Rod Elser, Editor

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This lovely salt now belongs to Debi Raitz who purchased it recently on eBay for a bargain price. It is not known whether it is American or European but it is early and may have been produced using the Robinet process, as described on page 16. The salt is a beautiful cobalt blue and is 3 1/2" in diameter at the top and 2 1/2" high.

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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 either the editor (rcelser@aol.com) or publisher (al@agencyconsulting.com) if you would like to reprint anything from this newsletter. When the publication occurs, we also ask that a copy of it be sent to either the editor or the publisher.

The **National Newsletter** is the official publication of 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 web site, 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 officers of Open Salt Collectors are: Rod Elser, President; Al Diamond, Vice President; Mike Zagwoski, Treasurer; Linda Drew, Marketing Director; and Debi Raitz, Web Master.

The **National Newsletter** of Open Salt Collectors is published twice per year, in the spring and fall. Subscriptions are available either directly or through any of the collector's clubs. The subscription rate is \$10/year. Information about the clubs is located on p.3. Direct subscriptions can be made by sending your name, address and check to Mike Zagwoski, OSC Treasurer, 2 White Birch Lane, Horsham, PA 19044.

Table of Contents

Open Salts From Limoges by Lorraine Ayers	Pages 1 - 9
Open Salt Collecting Around the World by Kay Reissing	Pages 1 - 4
Notes from the Editor; Contributions, Table of Contents	Page 2
Club Information	Page 3
Lacy Salts Wanted by Al Diamond	Page 10
Convention 2007 - Racing to Indy by Ed Bowman	Page 11
Silver 'Salt Throne' From Tsarist Russia by Giorgio Busetto	Pages 12 -13
Old Salts by Lucille & Bob Bugel	Page 13
Crider Open Salts by Sally Hegedus	Page 14
Describing Early Open Salts by Rod Elser	Pages 15 -16
ASK MARY by Mary Kern	Page 17
Snowbird Salt Meeting by Pam Atkinson	Pages 18-19
Back Issue Order Form	Page 19
Royal Doulton Montage	Page 20

OPEN SALT COLLECTOR'S CLUBS IN THE UNITED STATES

New England Society of Open Salt Collectors (NESOSC):

Meetings/Newsletters: Two meetings per year, generally held in the MA, CT, NH, and northern NY areas plus two club newsletters and two National Newsletters per year for Regular Members; Associate Members do not receive the National Newsletter.

Dues: \$20/yr./family for Regular Membership; \$10/yr./family for Associate Membership; due in January. Send to NESOSC, c/o Karen Wetmore, 4 Clear Pond Drive, Walpole, MA, 02081.

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

Future Meetings: For further information about the meeting or the club, contact Maria Martell (richdmartell1@netzero.net or 508-833-0633).

Open Salt Collectors of the Atlantic Region (OSCAR):

Meetings/Newsletters: Four meetings per year generally held in the PA, MD, NJ, DE, and VA area; 4 club newsletters per year plus the two issues of the National Newsletter for Regular Membership; Associate Members do not receive the National Newsletter.

Dues: Dues \$15/yr./family for Regular Membership; \$5/yr./family for Associate Membership; due in January. Send to OSCAR, c/o Linda Kump, 71 Clearview Lane, Biglerville, PA, 17307-9407.

Officers: Al Diamond, President; Mike Zagwoski, Vice President; Sally Hegedus, Secretary; Linda Kump, Treasurer.

Future Meetings: For further information about the meetings or the club, contact Al Diamond at Al@agencyconsulting.com or 856-779-2430.

Midwest Open Salt Society (MOSS):

Meetings/Newsletters: Two meetings per year in the mid-western area, plus two club newsletters.

Dues: \$6/yr./family, payable January 1st. A subscription to the National Newsletter through the club is available for an additional \$10/year.

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

Officers: S. Keith Tucker, President; Sandy Bernfield, 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.

Central-Midwest Open Salt Society (C-MOSS):

Meetings/Newsletters: This Chicago area club is closely associated with MOSS Dues are voluntary to cover the cost of mailings and door prizes. There are three meetings a year. For further information about the club or meetings, please contact Keith Tucker (10386B, Fox River Dr., Newark, IL.; phone 815-695-9651 or kntwalnutfen@webtv.net).

Open Salt Seekers of the West-Northern

California (OSSOTW-NC):

Meetings/Newsletters: Four meetings per year--January, April, July and October--that are generally held in the northern California area. Also, four newsletters per year, distributed in accordance with the meetings.

Dues: \$10/year/family, due January 1st of each year. A subscription to the National Newsletter through the club is available for an extra \$10/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; Joan Wrenn, Secretary; Jim Wrenn, Gazette editor.

Future Meetings: Meetings in January, April, July and October. 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):

Meetings/Newsletters: 4 meetings per year generally held in the southern California area.

Dues: Club membership is \$10 per person, due January 1st of each year. Club membership together with a subscription to the National Newsletter is \$15/year.

Officers: Mary Kern, President; Elaine Cooper, Secretary; Dolli Cohen, Treasurer; and Robin Grube, Program Chairman.

Future Meetings: For further information about the meetings or the club, contact Mary Kern (marykernsd@cox.net).

Hosting a Collectors Meeting:

There are few aspects of collecting open salts more enjoyable than getting together with fellow collectors, whether to trade stories, share knowledge or show off favorite salts. Unfortunately not everyone lives near enough to one of the existing clubs to participate regularly in their meetings. It isn't necessary, however, to have a club to host a meeting with other collectors. Few collectors live so remotely that there aren't fellow collectors in at least nearby states. If you would be interested in hosting a get-together with some other collectors, Open Salt Collectors is ready to help. We'll work with you to identify and invite other regional collectors and even provide a program around which the meeting can be developed. Just let us know how we can help. You can contact Linda Drew (lindadrew@aol.com or 650-598-0190), Rod Elser (rcelser@aol.com or 804-598-8771) or Al Diamond (Al@AgencyConsulting.com or 856-779-2430) and we'll give you all the help you need.

Note: All this information - **plus more** - about the salt clubs can be found on the web at www.opensalts.info

Grateful thanks for Debi Raitz for developing and maintaining this site.

Open Salt Collect.....cont'd from pg 1

lowed a similar European trip with her high school teacher and friends and surprised me with a lovely Venetian twin salt on a balance similar to the salt pictured in Smith's books (p.363 row 1 #2). Three is the start of a collection!

Thus, my "World Collection" began. To be part of this new classification in my larger open salt collection, the salt must have been purchased by me or for me, must be made in that country, and I must have been there at some time myself.



Salt1

Europe, as one might expect, has been the main source of my collection. Mom Reissing purchased my first Belleek salts (H7J 4555 & 4558) in the early 60's. Later I obtained a shamrock-decorated salt (H&J 4553) while traveling the Ring of Kerry, Ireland.

While I saw Sweden from the top of the Roundhaus in Copenhagen in 1961, and my mother (a pure Swede) purchased a Viking ship for me in the 1950's, and I went to Sweden in 2000, all my Viking ships had "Norge" or Norway on the bottom of them. Thus, I have no salt from Sweden. However, last year (2005) I purchased a genuine pewter Viking ship from Finland! This Finnish salt is not in any current references; note the picture. Also included in this Scandinavian picture is a Royal Copenhagen twin salt (classic design) purchased in Denmark at the Royal Copenhagen Shop at 2005 prices! Gulp! The white salt with green stars in the picture is marked "Norway" and was bought in Oslo, Norway on this trip. The fourth salt is American.

Moving east in Europe, a brown pottery Bulgarian twin salt has joined my World collection. It was purchased by our translator Sylvia Velinova while we were involved in mission work in Pleven, Bulgaria in 2005.

Going farther east, I eagerly sought out Satsuma salts in Kagoshima, Japan. I already had several of the crackled creamy-colored ware but now I know that any ware made in Kagoshima can be called Satsuma. I couldn't find any of the creamy ware, but a fellow traveler bought me a wooden salt made in Kagoshima.

During a China visit in 2003, however, I added many salts to my collection. We gained a whole box of "dragon salts," (my Chinese sign); but of greater interest was a box of 12 open salts with all of the Chinese year symbols. Although small, hopefully you will enjoy the picture of these salts.



Salt2

Of greatest surprise in our world travels was the country of Madagascar. In this truly third world country, salt is actually served in hand carved wooden containers. On the table in Berenti National Park back-to-back wooden swans with removable backs and wooden spoons held our salt. Later in the trip we went to the shop where carvers made numerous salts at very reasonable prices! In my collection I now have a back-to-back turtles salt with removable backs and spoons as well as a pineapple master salt with a removable stem and wooden spoon.

This year we have a "bird trip" scheduled for the northern part of South America. Perhaps this will mean more new possible salts!

The whole world uses and needs salt as we learned from Rod Elser's spring article. As you travel, you too can have fun watching for unusual salt containers for your World Collection of Open Salts.

Kay is a frequent contributor of well-researched articles on open salt collecting. She and her husband Ted are in the process of relocating from their lovely home outside Atlanta to a new home in Peachtree City, GA to be closer to their son and his family.

Open Salts....cont'd from pg 1



Haviland (2" x 1 1/8"h.)



Haviland mk c.1893-1896



Haviland (2 1/8" x 3/4"h)



Haviland mk c.1888-1896

As is true in most cases, the green or black mark is the factory mark, and red is the decorator mark.



Haviland mk c.1893-1930

(Haviland) GERARD, DUFRAISSEIX & MOREL (CFH/GDM)

Eleven years after David began the first Haviland company, his nephew, Charles Field Haviland was sent to Limoges by the NY importing firm, to learn the china business. While there, he met and married the granddaughter of Francois Alluau, owner of one of the oldest Limoges factories. Eventually the Alluau family business was passed on to Charles Field Haviland, and in 1868 china was being produced in that factory with CFH marks. (Do not confuse Charles Field Haviland with David's son Charles Edward, who carried on his fathers business.) In 1881 Charles Field Haviland retired and the business became Gerard, Dufraissex & Morel, with Haviland retaining an interest. The factory mark was changed to CFH/GDM.



CFH/GDM
(1 3/4" x 1/2"h.)



CFH/GDM
(2 5/8" x 1"h.)



CFH/GDM
(3 3/4" x 1"h.)



CFH/GDM
(2" x 3/4"h.)



GDM mk
c.1891-1900



GDM mk
c.1901-1900

GERARD, DUFRAISSEIX & ABBOT (GDA)

Morel left Gerard, DuFraissex & Morel about 1890, and in 1900 Abbot joined the company. The name changed to Gerard, Dufraissex & Abbot, and their mark was changed to simply GDA.



GDA
(1 7/8" x 5/8"h.)



GDA
(2 5/8" x 7/8"h.)



GDA
(2" x 3/4"h.)



GDA mk
(c.1900-1941)



GDA mk
(c.1900-1941)

Open Salts.....cont'd on pg 6

Open Salts.....cont'd from pg 5

PAROUTAUD FRERES (P&P)

This company was in business only from 1903 to 1917, and had three locations. Two were in Limoges, and one in LaSeynie. They produced mainly white ware art objects and decorative accessories. Shown here are four of their open salts, with examples of both of the Paroutaud marks.



P&P
(1 1/2" x 1 1/2"h.)



P&P
(2 1/4" x 1"h.)



P&P
(2 1/2" x 5/8"h.)



P&P
(2 1/2" x 5/8"h.)



P&P mk
(c.1903-1917)



P&P mk
(c.1903-1917)



AL
(1 5/8" x 3/4"h.)

ALBERT LANTERNIER (AL)

The Lanternier family was in the exporting business in Limoges from the 1850's. Sometime in the 1880's they began manufacturing their own china. The factory marks found on the only open salt example here, are the green white-ware mark, with A L for Albert Lanternier, and their red decorating mark.



AL mk
(1881-1914)

A. KLINGENBERG (AK)

Klingenberg was operating a factory and decorating studio in Limoges about 1880 to 1910. One of the salts shown has a green white-ware mark and the other a red decorators mark, both c.1880's to 1890's.



AK
(1 7/8" x 5/8"h.)



AK
(2" x 1 1/2"h.)



AK mk
(c.1880's-1890's)



AK mk
(c.1880's-1890's)



CA
(3 1/4" long x 1 1/2"h.)

CHARLES J. AHRENFELDT (CA)

Charles Ahrenfeldt, who had been in the china exporting business for many years, established a porcelain factory before his death in 1893. His son Charles J. continued the business, and it was in operation making mainly white wares and table china until 1969. The open-salt example here shows the Ahrenfeldt mark c.1894 to 1930, and in addition, the mark of an importer, decorator, or retailer in New York. It is a mid-size, oval shape salt.



CA mk
(c.1894-1930)



CM
(1 3/4" x 5/8h.)

CHARLES MARTIN (CM in triangle)

The mark on this salt made by the Charles Martin company dates from 1900 to the 1930's.



CM mk
(c. 1900-1930's)

Open Salts....cont'd on pg 7

JEAN POUYAT - WILLIAM GUERIN - BAWO & DOTTER
JEAN POUYAT (JP)

The Pouyat family had been involved in the porcelain industry from the 1700's, when Jean Pouyat established his company in 1842 in Limoges. Jean died seven years later, and the business was carried on by his sons. The company manufactured white wares, table china and decorative porcelain, much of which was exported to the United States. About 1911 the firm of William Guerin joined the Pouyat company, but the individual company marks continued to be used. The combined firm became part of Bawo & Dotter c.1920. These Jean Pouyat salts are all c.1891-1932.



JP
 (1 3/4" x 5/8"h.)



JP
 (1 7/8" x 1 1/8"h.)



JP
 (2 1/4" x 3/4"h.)



JP mk
 (c.1891-1932)

WILLIAM GUERIN

(WG&CO.)



WG & Co
 (1 5/8" x 5/8"h.)

In the 1870's William Guerin became the owner of the company where he had been director. Guerin's company was operating much the same as that of Jean Pouyat at the time when the two of them merged in 1911. Their same marks continued to be used. The mark on the Guerin salt shown is c.1900-1932.



WG & Co mk
 (c.1900-1932)

BAWO & DOTTER (ELITE WORKS)

In the 1860's the firm of Bawo & Dotter was in New York City importing Limoges china. By the early 1870's they set up their own decorating studio in Limoges, named the Elite Works, and about 1896 began manufacturing their own porcelain. In 1920 Bawo and Dotter purchased the Guerin-Pouyat firm, and the company name was changed to Guerin-Pouyat-Elite, Ltd. The individual company marks continued to be used until the Elite works closed in 1932. These six salts all have Elite marks.



Elite
 (3 3/4" c 3/4"h.)



Elite
 (2"x 3/4"h.)



Elite
 (1 1/2" x 1 1/8"h.)



Elite
 (1 1/4" x 7/8"h.)



Elite
 (2 5/8" x 7/8"h.)



Elite
 (1 3/4" x 1 3/8"h.)



Elite mark
 (c.1900-1914)



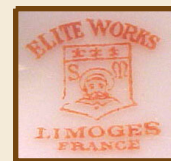
Elite mark
 (c.1896-1900)



Elite mark
 (c.1900-1914)



Elite mark
 (c.after 1900)



Elite mark
 (c.after 1900)

REMY DELINIERES (D&CO.)

Sometime after 1879, Remy Delinieres became head of the company with which he had been associated. All of the Delinieres salts shown have the D&Co. mark, which was used c.1894 to 1900. In 1900 the company changed hands and became the Bernardaud Company.



D&CO
(1 3/4" x 3/4")



D&CO
(2" x 1"h.)



D&CO
(3" x 3/4"h.)



D&CO mk
(c.1894-1900)

LEON BERNARDAUD (B&CO.)

Leon Bernardaud and his father had both worked at the Delinieres factory before their succession to the company, about 1900. From the early 1900's through the 1920's most of their production consisted of white wares for export.



B&CO.
(2" x 1"h.)



B&CO.
(2" c 3/4"h.)



B&CO. mk
(c.1900-1914)

MARTIAL REDON (MR)

Martial Redon was associated with the Gibus and Cie company from the 1850's until the time he took ownership of the company in 1882. Redon died in 1890, but the company was continued by his son until about 1896. The MR marks on the two salts shown are c.1891-1896.



MR
(1 1/2" x 3/4"h.)



MR
(1 1/2" x 3/4"h.)



MR mk
(c.1891-1896)



MR mk
(c.1891-1896)

LA PORCELAINE LIMOUSINE (PL)

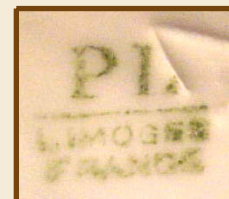
This company changed hands and operated under different names from 1894 until it became La Porcelain Limousine about 1905. They were in business until the late 1930's.



PL
(4" x 1"h.)



PL
(2" x 1"h.)



PL mk
(c.1905-late 1930's)

TRESSERMANN & VOGT (T&V)

Tressermann and Vogt had a decorating and export business before they began manufacturing porcelain in 1891. After 1907 the company was known as Porcelaine Gustave Vogt, and in 1919 it was sold. The salts shown here have the T&V white ware mark, c.1892 to 1907.



T&V
(2" x 3/4"h.)



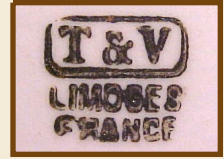
T&V
(1 3/4" x 5/8"h.)



T&V
(2 1/2" x 1)



T&V
(1 3/4" x 5/8"h.)



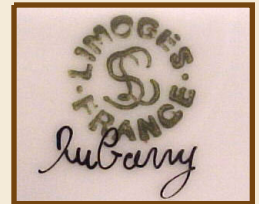
T&V mk
(c.1892-1907)

CHARLES SERPAUT (CP)

This company was started by Charles Serpaut about 1920 in Limoges, and the factory was still being operated by his son until the late 1950's. The mark shown here, dates between 1920 and 1930. The added signature may be that of the person or company who added the metal work and decoration.



CS
(2" x 1 1/4"h.)



CS mark
(c.1923-1930)

B & H

This pretty little Limoges salt has only the decorators mark. The mark was in use c.1890's, but the name of the decorating studio has not been determined.



B&H
(1 7/8" x 1"h.)



B&H mk
(c.1890's)

B.P.

The origin of the B.P mark on this salt with the metal rim is not known, and there is no mark on the rim.



BP
(2" x 1 1/2"h.)



B.P. mk
(probably 1920's)

There is a big variety to be found in the shapes and decoration of Limoges salts. Certainly, there are many more than have been shown here. And looking for different factory marks too, adds interest to the hunt for Limoges.

References: Collector's Encyclopedia of Limoges Porcelain, by Mary Frank Gaston; Grandmother's Haviland, by Harriet Young; Antiques Roadshow Insider, Nov. 2004.

Lorraine and her husband Fred are active members of OSCAR and both are well known for the depth of their knowledge on open salts and the quality of their expansive collection.

WHAT'S THE BEST WAY TO LEARN ABOUT SOMETHING YOU LOVE??

By Al Diamond

Teach It !! Or, in my case, "Research It!"

I have always been attracted to Lacy Glass Salts. The older I get, the better they look - I wonder what that means??? And, like many salt collectors, I only learned about them by buying them as I could find and afford them. I found the Neal book and have been referring to it as if it were the "bible".



But, as wonderful as Neal's line drawings are, I've been frustrated by the lack of specific description of how to identify the variations. I've also encountered more than a few variations in my and other collections that don't seem to appear in Neal. And, finally, I keep finding Lacy Glass examples that aren't even represented in the Neal book.



So I have set myself a "QUEST" for my version of the Holy Grail - finding out everything I can about Lacy Salts by seeking them out, photographing them and noting (specifically) what the variations are and how to identify them.



I don't presume to tread on the wonderful work done by the Neals. What I hope to do is to supplement the Neal Book with a new volume that presents real pictures of everything in Neal (front, side and bottom views of the salts that have variations) and adds new variations and new Lacy Glass forms.



My plan is to take pictures of every Lacy I can find, culling them down to the best example of each form, type and variation for publication. By getting pix of all the salts in as many collections as I can find, I will also be able to better estimate the rarity of each type based on the number of examples of each that can be found.

What I won't do is establish values. Market value for each item will, of course, continue to be the final price that a willing buyer and a willing seller agree to exchange the salt.

I have a pretty good start. Beside my modest collection, I have had the opportunity to examine and photograph every salt in the collection of the Sandwich Glass Museum. I am in contact with and hoping to do the same for the Corning, Bennington and Toledo collections.

But I need help - and invitations.

If you know of strong representations of Lacy Glass salts in public or private collections, can you let me know? I am willing to travel, as necessary to study and photograph all of the pieces that I can find (and will accept images from others as long as they are high quality and show the view for variations) to achieve my Quest. If you have a strong collection - or even one or a few special Lacy Salts - please let me know and invite me to view and photograph them. Hopefully, within a few years we can build a great library of Lacy Salts throughout the U.S.



By the way, I am very sensitive to privacy issues. If you so choose, your examples may remain anonymous. If you don't mind, I will happily attribute your contributions.

Please let me know at al@agencyconsulting.com or call 800-779-2430 or write me at 507 N. Kings Hwy, Cherry Hill, NJ 08034.



Convention 2007 "Racing to Indy"

Preparations are well underway for the 2007 Convention to be held at the Indianapolis Airport Radisson Hotel, and registration packets will be mailed on 25 September 2006.



First: Two wonderful open salts have been obtained for our 10th NOSC raffle.

We have a Russian enamel with matching spoon and a Steuben blue aurene.

The first ticket drawn will have their choice of salts. A box to mark your choice is provided on each ticket stub. Tickets are \$10 each or 5 for \$40.

Speakers will be

Mary J. McCaslin on Royal Bayreuth and R. S. Prussia. She is the Author of Royal Bayreuth: A Collector's Guide (1994), Royal Bayreuth: A Collector's Guide, Book II (2000) and R. S. Prussia & More (2006)

Debbie Truitt an authority on

European art glass, specifically Bohemian type glass. Rod Elser on Irradiated Glass. Linda Drew on Mexican Silver. And the Glass Artist selected to make our Convention Salt will also make a presentation.

Buy and Sell:

We have a secure room for Buy and Sell, so both sessions of Buy and Sell will be in the same room and those selling will not have to take down after the morning session.

A display of past conventions is being prepared for Friday evening along with a Lids and Liners period where you can look for a lid or liner you may need.

Again there will be a great Reverse Auction with pre published catalog.

A trip to the Indianapolis 500 Race Track and the Hall of Fame Museum.

Displays:

"Racing to Indy" is the theme for displays. To try and get more displays, there will be a unique trophy presented to the winner along with \$30.00 lap money, 2nd place will receive \$20.00 and 3rd place \$10.00.

Great room rate for the Indianapolis Airport Radisson \$109.00 per night single or double, plus tax. Free shuttle service from airport.

Hospitality Room all three nights.

Dinner Saturday at the Black and White Banquet, will be a choice of New York Strip Steak or Salmon.

Door prizes will be awarded thru out the convention.

The Convention Salt is being selected at the present time from

different Glass Artists. The final selection should be in the next two weeks, and the information will be in the registration packet.

We will mail all Convention registrants a packet prior to the convention with additional directions, attractions in the area, like Antique Malls, etc.

Ed Bowman will host an open house Tuesday and Wednesday before the Convention and on Sunday after the Convention.

All registration packets will include a poster on card stock. "WANTED OPEN SALT COLLECTORS" we ask that you take it to your favorite Antique Shop, Show, or Mall and ask them to post it. This is an effort to get more of the Open Salt Collectors out there involved in Open Salt Collectors, and Local Clubs.

These posters are provided by "Open Salt Collectors"

And other surprises are planned.



"Racing to Indy"

New Salt???--*Newsweek Magazine* reported that "by adding glycine, scientists at the Central Salt and Marine Chemicals Research Institute in India have created nearly spherical crystals that flow more freely." Who knows, but perhaps such technological changes will bring on the demise of the salt shaker as we currently know it and usher in a whole new type of "salt dish"?

SILVER 'SALT THRONE' FROM TSARIST RUSSIA

By Giorgio Busetto

The silver 'salt throne' is a traditional object of Russian culture. Nevertheless its use was limited to a relatively short period: the more ancient are dated around 1845-50, while their production ceased with the Bolshevik revolution of 1917.



The 'salt thrones' are made of silver (on the left), pewter or silver plated metal. Often they are decorated with bright coloured cloisonné enamel (on the right).

There are also 'salt thrones' with full enamel decorations (on the left) and a few examples made of birch-wood of Karelia (on the right).



In Russia the salt cellar was kept at the entrance of the house and a piece of bread dipped in the salt was offered to the guest as a symbol of welcome. Otherwise the 'salt throne' had the place of honour on the table. A small piece of bread was leaned on the seat (at the center of the throne) and the guest dipped the bread in the salt inside the throne.



S.Petersburg 1875, silver-smith Sazikov: gilded interior.

The back of the throne evokes the classic isba, the small wooden house of Russian rural architecture, which you can find nearly anywhere in the northern part of that country: the sharp-ended roof, the crossed beams and the gable with obvious reference to the house as a symbol of familiar affection, while the geometrical decorations symbolize the perfection of the marriage union.



The salt cellar, presented to a young couple on the occasion of their marriage, meant 'Best wishes' or 'We wish you well'. Holes on the back of the seat represented the windows on the house front, while the superior edge evoked the characteristic undulating finish of Russian 'isbas'.



The back side of the throne has usually a most refined look as, opening the salt cellar, the view of the front side is covered by the seat.

Since the ancient ages and in all the cultures the salt is a symbol of life and immortality, faithfulness and friendship. The offer of salt was a common practice among Arabic people, in Northern Africa and also in Southern Italy (while in Tuscany a bit of bread with a drop of oil was usually offered).

The bread evokes fertility and nourishment, both for the body and the soul. Breaking the bread and touching it on the salt represents and wishes a harmonious and long lasting friendship.

Salt Throne....cont'd on pg 13

Salt Throne....cont'd from pg 12



Often on the back of the throne or on the seat there were phrases expressing best wishes or good fortune: 'Eat bread and salt but also follow good advice' or 'Without bread and salt, the meal is not complete'.



Sometimes, a rooster, symbol of fertility and love, is represented on the throne. However this omen is not flaunted and appears only when the salt is opened (it is engraved on the underside of the seat).



The silver salt throne is an item highly appreciated by collectors and items available for sale are always rare. Obviously their prices have risen and some 'fakes' are offered for sale on the antiquarian market (objects of modern production, mostly cloisonné, with fake hallmarks of Tsarist Russia).

Endnote:

(1) cloisonné: enamel surface embellishment where the colors are separated by thin metal strips (forming cloisons)
Franco Bellino

This article was reproduced with the kind permission of the author, Giorgio Busetto, from the website www.silvercollection.it (2005). The English text was revised by Jane Dye.

OLD SALTS

By Lucille & Bob Bugel



16th Century German Open Salts

In November 1989 we were privileged to see the pair of open salts shown in this picture. We were vacationing with our daughter, Carolyn, who took us to the region southwest of Frankfurt, Germany, which is famous for cutting precious and semi-precious gems. The Deutsche Edelsteinmuseum Idar-Oberstein (the German Gemstone Museum in Idar-Oberstein) was hosting a traveling exhibit of the German gemstone cutting craft from the Grünen Gewölbe (Green Vault), a museum in Dresden. The exhibit featured these salts, which had been cut from very large pure quartz crystals and assembled with engraved gilded sterling silver mountings. They were said to be made in Freiberg or Waldkirch, in the Black Forest Region, in the second half of the 16th century. They are 3-1/2 inches tall, and we thought they were particularly lovely.

These salts are not the oldest we have seen, however. In 1999 we were able to visit an exhibit of artifacts found during the excavation of the new subway lines in Athens, Greece. Among the many items on display were FIVE open salts dated from 300 B.C. to 500 B.C.! They had all been made from red terra cotta clay on a potters wheel, for they were perfectly round and had a highly polished black surface inside and out. As expected they were about 2 to 2-1/2 inches in diameter and 1-1/2 to 2 inches high. All had a nice "socket" to hold the salt and, amazingly, all but one appeared in mint condition. That one had numerous "prick" marks inside, as if someone had used a sharp instrument to get at the contents! They were all of slightly different design, which made them particularly interesting. Unfortunately, we were not allowed to photograph our oldest salts.

Crider Open Salts

(Terry Crider was the guest speaker at the March 2006 OSCAR meeting. The article below is the minutes of that meeting as written by club Secretary, Sally Hegedus.)



Terry and Donna

We were fortunate to have glass artist Terry Crider and his wife Donna with us to talk about their work. The program followed a question-and-answer format, with a number of Crider items and salts on display. Here are some of the things we learned: Terry spent his childhood surrounded by antiques and glass, so it was not a surprise for him to become interested in glass. Then, one fine day in 1975 while traveling, he happened to drive past a sign that advertised classes in glassblowing. Thus began his introduction to the process of glass; he spent four hours each day that Friday, Saturday, and Sunday learning how to blow glass! His formal education complete, he built his first furnace in 1976 and began blowing full-time in 1977.

Originally starting by reheating, irridizing, and/or manipulating the shapes of already-formed pieces, he progressed to creating his own designs. He has made many paperweights and also creates marbles, which he does mark with a "TC". The Toothpick Collectors' Society commissioned Terry to produce the commemorative toothpick holders for the collectors' conventions for three years. Glass production continued until 1995,



Crider Items on Display

after which Terry made very little and went into a retirement. He has only recently, with a little encouragement, returned to his craft, designing glass and salts in limited runs of items and colors. He is not repeating any of the colors he made in the past. Currently, pieces in the run are not being numbered, but the prototypes (first salt of any type/shape and color) are being marked with a "P". Terry's wife Donna has become experienced in glass designing also, and her assistance is vital, particularly for pieces that require two artists working together to create the design. For example, items with a contrasting rim color require a second person to bring the contrasting color over to

the first person and add the rim to the piece. All designs are done on a blowpipe. It takes much experience to add a rim and judge just how much hot glass will be needed. They also do their own etching using a grinding substance. The Criders'



New and Old Criders for Sale

largest furnace holds about 50 pounds of glass, enough to make approximately 30 paperweights. For salts, a batch of about 20 pounds would make roughly 40 salts. Originally, Terry would re-melt pieces of colored glass to make a colored batch. For example, Burmese or Peachblow glass when melted produces a yellowish color batch. This re-melting is one of the reasons there re so few Crider pieces in pink; the Criders received only a small amount of that color from the Fenton Glass Company in 1991, and they found its consistency was rather stiff to work with. Since



Newly Found Crider 1

about 1985, they have been making their own batch. Lime, soda ash, and barium are added to the sand to produce clear glass. Other elements are added to produce color; potassium chromate produces green, while cadmium and selenium produce colors ranging from yellow (cadmium alone) to amber or red (selenium added on top of cadmium). Uranium also produces yellow, as in the popular Vaseline glass. Long ago, glass workers used natural uranium oxide to make Vaseline glass. Unaware of the hazards of the radioactive uranium, many workers suffered health consequences or even died. Today's uranium oxide is "depleted" and much safer to use, although during the production it is still necessary to wear overalls and face masks

and have a ventilation fan running. As an estimate, approximately 6 ounces of uranium to 100 pounds of sand (or about 150 pounds of material, once the ash and other ingredients are then added) is used to make the yellow or Vaseline batch. The finished piece of glass is perfectly safe to own and display. None of the colors Terry uses are proprietary or copyrighted by him. The sand the Criders use comes from southern Michigan; not just any old sand will do! The tons of sand on the beach only about three miles from our meeting site would not be desirable, but the sand from Michigan is suitable for glassmaking because it is very fine and has a low iron content; iron in the batch causes clear glass to have a greenish tint. As for Carnival glass, Terry uses a spray gun to apply the necessary finish to each piece. The chemicals he uses to achieve the iridescent effect are the same ones that are used by the Fenton Glass Company. In the end, clear or colored, salt or vase or marble, every piece must be annealed, or very slowly cooled over many hours, or it will be brittle and break very easily; and it would be a shame to lose any of these wonderful pieces of art.



Newly Found Crider 2

Describing Early Open Salts

By Rod Elser

Earlier this year I was reviewing the sales catalog for the Spring Early American Glass Auction held by Green Valley Auctions in Mt. Crawford, VA and I have to admit, despite my many years of collecting, that I became confused while reading some of the descriptions of the blown salts. Many collectors are already very familiar with the twice-yearly auctions of early American glass held by Green Valley Auctions as these sales almost always include an assortment of quality and often rare open salts from the 18th and 19th centuries. In the sales catalog there were listings for open salts that had been produced by being "blown molded," others that had been "pattern molded," some that were "free blown and tooled," as well as ones made by the "blow-over and crack-off" method. While as collectors we often do just a simple dichotomy in manufacturing between items blown and items pressed (molded), there are actually several ways to manufacture items (including open salts), which combine these two primary methods-and that were in widespread use in the last quarter of the 1700's and first half of the 1800's. To get a solid handle on what experts mean when they use each of these production terms to describe an item, I contacted Jeff Evans, President of Green Valley Auctions, who quickly responded with the following detailed descriptions. I have provided photos of some salts in my collection (some of which were purchased through Green Valley Auctions) to visually illustrate each production method and have, for each photo, included a detailed, auction-house quality, description. Many thanks to Jeff for providing these descriptions and, from a personal standpoint, clearing up my confusion. Green Valley's web site (www.greenvalleyauctions.com) provides a wealth of information about both their past and future auctions.



Blown and tooled beehive footed salt, colorless, compressed bowl with four rings, plain applied circular foot with rough pontil mark. Possibly Boston & Sandwich Glass Co. 1825-1835. 2 3/4" dia. x 1 3/4" high.



Blown and tooled footed salt, colorless, round bowl, flared rim, plain applied circular foot with rough pontil mark. 2 7/8" dia. x 2" high.



Blown-molded GIII - 23 footed salt, colorless, tooled rim, drawn foot, rayed base with rough pontil mark; Boston & Sandwich Glass Co. 1825-1840. 2 1/2" dia. at rim, 2" dia. at base x 2 1/2" high. (Note that the "GIII-23" description is a reference to a classification system for items blown molded in geometric designs elaborated on by George & Helen McKearin in their classic book *American Glass*.)

Blown-molded (also known as blown mold or blown three-mold) method: This method is similar to pattern molded with the objects being blown into a patterned hinged mold. The difference is that the molds used were the full size of the article being produced and the articles always display two or more mold lines. That said some pieces were fashioned out of molds that produced other pieces, i.e. hats could be tooled from a tumbler or cruet mold. Small molds were used to create various forms including salts. A large variety of patterns were used, primarily dating between 1815 and 1845. All articles display a pontil mark that is nearly always left rough and this method was widely practiced in America and Europe.

Blow-over and crack-off method: This is a type of the mold-blown method. The process was probably introduced around 1810, slightly before the traditional mold-blown period, and continued in use until around 1830. Articles were blown in a full-size open mold comprised of one or more vertical sections. Once the mold was filled, the blower would expand the gather above the mold into a large thin-walled bubble that was then cracked off the blowpipe leaving a rough rim. The rim was then ground and polished flat or cut with serrated notches. Pieces made using this method are heavy and thick walled, their interiors are smooth, and they have no pontil mark. (One some of the thinner walled pieces, the pattern on the outside of the piece is "echoed" on the inside as the glass was forced into the mold by air pressure.) The primary articles made using this method are salts and low-sided dishes. This process was practiced in America and Europe.

Describing....cont'd on pg 16



Blow-over and crack-off salt, colorless, octagonal with alternating diamond and rib patterned panels, rayed base, ground rim; 2 7/8" at widest x 1 3/4" high



Blow-over and crack-off salt, colorless, oblong, horizontal ribs and diamonds on sides and vertical ribs on ends, star base, ground and serrated rim; 2 3/8" x 3 3/8" x 1 3/4" high



Blow-over and crack-off salt, colorless, round, all over diamond pattern, rayed base, ground rim with scallops on outer edge; 2 3/4" dia. at widest x 1 3/4" high



Pedestal salt, colorless, blow-over and crack-off bowl with "lemon squeezer base", molded ribbed panels in lower half and cut drape in upper half, ground, scalloped rim, molded lemon-squeezer foot; 3 3/4" x 2 3/8" x 3 5/8" high.

Note that at times a blow-over and crack-off salt was placed on a pedestal that had been produced in a mold. The pedestal was often of the type referred to, because of the pattern in the base, as "lemon-squeezer"; these bases were some of the earliest pressed items made. The salt was attached to the base using a small wafer of molten glass.



Pedestal salt, colorless, blow-over and crack-off bowl with "lemon squeezer base", rectangular with panels with cut diamonds, truncated corners with vertical ribs, ground and serrated rim, stepped base on molded lemon-squeezer foot; 2 3/8" x 3 1/2" x 2 7/8" high.



Blown, probably by the Robinet process, cracked off and then placed on a pontil, and the rim tooled and flared out; colorless, intricate pattern of arches and small dots, rough pontil mark; 2 7/8" dia. x 2 1/2" high .

Another variation in the "blow-over and crack-off method is called the "Robinet process," named for its French inventor who first used a hand pump to increase the pressure in the blow pipe. It is believed that the salt was blown over, cracked off, and then placed on a pontil for the rim to be tooled and flared out. The example shown has a definite pontil mark on the base.



Pattern-molded expanded diamonds footed salt, colorless, four complete rows of ten diamonds above pointed flutes, short ribbed stem, applied circular foot tooled into six irregular petals, rough pontil mark, first half of 19th century; 2 1/2" dia. x 3 1/4" high

Pattern-molded method -This method involves inserting a gather of glass into a small patterned mold and then expanding it slightly in the mold in order to receive the pattern. The article is then removed from the mold and expanded by blowing and tooling to the final form desired. Molds can be simple one-piece ribbed-dip molds or more complex two or three-piece molds with more complex designs. This method dates from the late 18th century to about 1840. It was widely practiced in America and Europe. Articles do not show mold lines and always display a rough pontil mark.

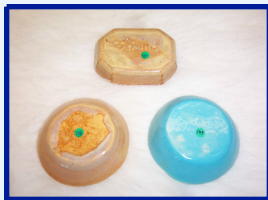


Pattern-molded salt, colorless, sixteen vertical ribs, which swirl slightly to left at rim on one side, rough pontil mark with spot of graphite; 3" dia. x 1 1/2" high.

Ask Mary

by Mary Kern

I am going to start this column by asking for some help on a question pertaining to American pottery salts. When looking in the reference materials there is an abundance of French, German, English and Oriental pottery with a few pieces of American Belleek. Though there are many American Pottery Companies, such as Bennington, McCoy, Shawnee, Stangl and Lefton, I have not been able to find any reference to an open salt in their production. Though Dan and Jane Austin, our newest OSSOTW - SC members are new to salt collecting, Catalina Pottery has been their love for many years. They know of open salts produced by Catalina Island Pottery from 1927 to 1937. If any one has any information on earlier, or contemporary American pottery salts, Debi Raitz and I would appreciate knowing about them. you can contact us at Raitz@aol.com or MaryKernsd@cox.net.



Open salts produced by Catalina Island Pottery; front and back views.

Periodically I get quick questions about the meaning of some terms and initials used, a manufacturer or an actual piece. I thought that even though the questions had been answered directly I would share some of them in this issue.



There is a very unusual salt shown in The Open Salt Compendium comprised of a hand holding a bowl. Very ornate and lovely, but not a salt. It was made by the German company Contra-Boehme. This particular piece is actually a dresser or trinket box complete with lid. Though the Company has produced many items that could well pass for salts, I have found nothing to confirm that they ever intended for any of their pieces to be used as such.



Cabachon/Cabochon are those pretty stones that adorn some of our salts and/or their holders. They are basically a stone cut into an oval, round, rectangular, freeform of polygonal shape with a flat bottom.



The 18th century Bohemian gold foil sandwiched between glass pieces most commonly referred to as Doppelpandglas also carry the name ZwischenGoldGlas.

There have been several silver pieces showing up referencing WMF such as the pictured Duck. WurttembergischeMetallWarenfabrik (WMF) was, around the 1900's, the world's largest producer and exporter of household metal ware. WMF was founded by the merger of two existing German companies in 1880.



Could it be the wonderful glass pieces with the delicate enameling representing lace are not French but another Bohemian piece by Salviati? I just received the red one pictured and it carries Salviati's signature. I have not had much of an opportunity to do any research on this piece, but will hope to have more by the next issue.

If I have made any mistakes, or if you have any further information on anything in this column, please let me know so corrections and additions can be made.

Please send Mary any questions you might have about open salt collecting and she will put on her research hat to try to find the right response. Mary can be contacted by email at marykernsd@cox.net, or by mail at 6889 Glenroy St., San Diego, CA 92120-1217.

SNOWBIRD SALT MEETING

By Pam Atkinson

February 25, 2006

On a bright, sunny Florida Saturday, my guest, Dorinda, and I headed north from Floral City to Silver Springs, FL. There at the recreation building of the Wilderness RV Park Estates, directly on the Ocklawaha River, we were welcomed by our hosts, Lorraine and Fred Ayers. The tables were set, the coffee on, and our 7th consecutive meeting began with the meeting and greeting of the following Open Salt Collectors:



Made by Tressermanes & Vogt, c.1892-1907, mark T&V

Lorraine and Fred Ayers
Linda Grotke
Frances Hatfield
Nola and Maris Jende
Dorinda Keith
Linda and Mike Kump
Mardell and Elwell Oakleaf
Grace Patterson
Paul Patterson

As well as a delicious buffet lunch of salads and assorted meats and cheeses with a specialty "salty" snack, Lorraine had prepared a display of clear glass salts and discussed how to differentiate between



Made by Remy Delinieres, c.1894-1900,

pressed and cut glass salts. One of the keys is to feel the glass for sharpness. In a cut glass piece, the cuts may not always be the exact depth and length, so that you can usually detect slight irregularities in the formation of a star, for example. The difference with a pressed piece is that the mold would have had a uniform pattern. As Mike pointed out, when the old molds became worn there would be differences between the first pieces made and a later one. You can also look for a mold mark to determine whether a piece is pressed or cut.



Made by Gerard, Dufrais & Morel, c.1891-1900, mark CFH/GDM

In addition, Lorraine had recently researched Limoges open salts and educated us on the history of Limoges porcelain, the identification of different marks, and the family names associated with the Limoges porcelain industry. Her display of Limoges open salts was comprehensive and her handout, "Salts from Limoges" is a must have for any collector. Now I have to find my Limoges pieces and add information to my inventory!!



Made by David Haviland, c.1893-1930, mark Haviland France

Each participant brought a new found salt for Show and Tell. Nola had a new EAPG piece; Grace had added a Krystal pedestal salt to her collection. Lorraine, since coming down to Florida, showed us a Crider, Tiffany, and very old creamware salt. Frances shared a Limoges salt that was purchased in France as part of a condiment set and given to her by her daughter, Linda.. I had brought 2 purchases from January's Miami Beach Antiques Show: a double salt by Battersea in turquoise enamel with country scenes (OSC Plate 431) and an unusual piece of porcelain with the pate sur pate process used on the 3



Made by David Haviland, c.1888-1896, mark H & Co.

cameo-like heads on the side of the piece (OSC Plate 567). This salt has a crescent mark on the bottom which I believe is associated with George Jones and the Trent Potteries in England. I really need more information on this!!

No Salt Collectors Meeting is complete without a door prize drawing and Buy and Sell. After our lunch with pecan bars and "That Cake" for dessert, I heard lots of "oohs" and "ahs" when door prizes were selected and buyers and sellers exchanged wares.

Snowbird..cont'd on pg 19

Snowbird....cont'd from pg 18

Since we are a group of "snowbirds," I have translated this to mean "travelers." Nola and Maris were off to Australia and will surely add to their collection on that trip. I was in China last May and took a copy of page 283 of the Open Salt Compendium with me. Hoping to find a piece of Peking glass, I found some reproductions!! But, the bargaining part using a solar calculator was fun. My guest, Dorinda, was visiting from Ontario and now has joined the ranks of open salt collectors since she bought a few pieces during "Buy and Sell."

The Snowbirds will meet next February, and are considering a February Saturday at a central restaurant location near the I-75-- I-4 corridor. "Show and Tell" and the swapping of "Stories of Salt Collecting" will be included in the day as well as "Buy and Sell." So, stay tuned and try this recipe of Lorraine's for SALT at it's finest--you can even serve it in a Master Salt.

In addition to participating in Snowbird meetings, Pam is also a long-time member of OSCAR.

PRETZEL SNACKS

2 -15 oz. Bags Rold Gold (round) pretzels

Mix following ingredients together and pour over pretzels:

- 1-12 oz. Bottle Reddenbacher's Pop Corn Oil
- 1 pkg. Ranch dressing mix
- 1 Tbsp. dill
- 1 tsp. each onion salt & garlic salt

Stir several times for 2 - 3 hours. Store in sealed containers.

So long until the SNOWBIRD SALT MEETING, 2007!!

BACK ISSUES FOR SALE

We're pleased to report that we have had reprints made of the earliest issues of the National Newsletter and are now able to offer them to anyone who wasn't able to enjoy them when they first came out. You can either use the order form below or send the same information to the noted address; the cost is \$5/issue, which includes postage. If you're a new subscriber, these earlier issues are as packed with articles, information and beautiful photos as are our current issues.

<u>Issue</u>	<u>Content Highlights</u>	<u>Copies</u>
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#2-Spring, 2002	Battersea Salts; Mexican Silver Salts; On the Salt Trail; LaPaglia Salts	_____
#3-Fall, 2002	Spratling Silver Salts; Pairpoint Glass; Bird & Berry Master Salts	_____
#4-Spring, 2003	Sandwich Museum Boat Salts; American Belleek Salts; Corning Museum	_____
#5-Fall, 2003	8th National Convention; Crider Art Glass Salts; Mimi Rudnick Award	_____
#6-Spring, 2004	Salty Observations; Chick Salts; Lusterware Salts; Trip to England	_____
#7-Fall, 2004	Colored Lacy Salts; American Belleek; Intaglios; Yeoward Crystal	_____
#8-Spring, 2005	Blue & White Salts; Unlisted Lacys; Colored Mercury Glass	_____
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Montage of Royal Doulton Salts



Marked Doulton Lambeth; "Silicon" decoration



Salt and matching mustard pot in angel decoration; silver plate



Design more elaborate than standard hunting



Probably a butter dish, but at 2" dia. it is the right size for high-flying salt lovers



Slater Patten design with added cobalt and gray glazed band; unusual markings on base



Highly glazed footed salt; marked Royal Doulton



All marked Doulton Lambeth



Doulton pepper pot



Doulton salt, top and bottom views



Traditional design of Harvestware - marked. Reference Open Salt Compendium pg. 220 #653.



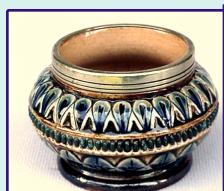
Art nouveau salt with cobalt blue motif interspersed with florets on a grey/green glaze ground, dark brown rim and cobalt blue inside. C. 1910. Royal Doulton marks, also has initials L.P. for Lily Partington (sister to better known Emily). Ref. Smith 427-5-1.



Hunting Scene



Silver Rim, dated 1879



Plated Rim, dated 1882



"Slater's Patent" design, c. 1882-1902



Royal Doulton - traditional Harvestware colors but with applied Celtic design on one side. Marked and numbered.



Royal Doulton Tennyson c. 1997. Marked Sir Henry Doulton 1897-1997 100. Dark red with gold bands top & bottom.

If you want to learn more about Royal Doulton salts, the following web site offers a nice, concise history: <http://www.1827-1956.com/Potteries/DoultonLambeth.html>

Special thanks to Nancy Villaverde, Kay and Ed Berg, Lucille and Bob Bugel, Lorraine and Fred Ayers and Margaret and Bill Provence for photo contributions.

The subject for the Montage in the next issue will be Pattern Molded salts (see page 16 of this issue). Please share your pattern molded salts with the world by sending high-resolution digital photos and descriptions to Rod Elser either by email (rcelser@aol.com) or by mail (1470 Morewood Drive, Powhatan, VA 23139).