

OPEN SALT COLLECTORS

NATIONAL NEWSLETTER

Issue #27 Winter 2013

From Blackest Black to Purest White: The Diversity of English Pottery (From the Sublime to the Ridiculous)

by Kent Hudson



(This article is adapted from a presentation Kent made at the 13th National Open Salt Convention, May 2013 in Newport, RI)

The objective of my presentation today is twofold:

- To review historical highlights in the development of English pottery; and
- To explore some of the unusual types and styles of English pottery, with the expectation that it is possible to find open salt examples.

In 1779, Josiah Wedgwood wrote the following when he was introducing his “Pearl White” line: “The pearl white must be considered a change rather than an improvement, and I must have something ready to succeed it when the public eye is pulled...”

(Continued on p. 3)

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Editor's Notes:

One of the key speakers at the 13th National Convention was our very own Kent Hudson. Kent made a tour-de-force presentation on English ceramic salts and I'm pleased he has given permission for us to share it with you in its entirety. It will take several issues, beginning here, to cover the full presentation. I suggest you verify your subscription is good through 2014 as you definitely don't want to miss the balance of this wonderful article.

I hope you enjoy the article in this issue on Early American Pattern Glass covered salts. I've been planning this article for several years now, talking and trading information with numerous other collectors about covered salts in their collection. It has been a learning experience for me as—with only a few exceptions—not many covered salts were apparently made. Generally when we think of rare covered salts, the covered lacy salts first come to mind. But while I've seen a dozen or more of these covered lacy salts during the past few decades, I have only seen one example of at least 10 of the pattern glass covered salts shown in the article! Rarity isn't always defined by what is the most expensive.

Once again I would encourage everyone to consider authoring an article for this Newsletter. Just think of an open salt-related topic you are interested in and I'll be happy to work with you to create an article, whether it is one page or 30. Just send me an email: rodcelser@gmail.com and we can get started.

Lastly, Happy Holidays to everyone and may you find many wonderful salts to add to your collection in 2014!

Rod Elser

President's Message:

Where has this year gone? It seems as if only yesterday I was getting ready for the 13th National Convention in Newport, RI. Now I have all these great memories of the wonderful time I had at convention, seeing how the rich lived as I visited the mansions and trying different recipes for New England clam chowder.

Hopefully all of you have been able to add some great salts to your collections this year. If you have some wonderful new finds, please share by posting it on *The Open Salt Road Show* portion of our web site. Just send a picture to our webmaster Jeff K. at webmaster@opensalts.info. This way we can all enjoy and admire your newest addition.

If you are in the San Francisco Bay area over the New Year Holiday, please stop by the Bustamante Antique show for OSSOTW-NC. We will be having a display of Open Salts at this show.

Please remember that the subscription rates for the National Newsletter have changed. Judy J. will send out notices to those whose subscription needs to be renewed. The notice will be sent separately from the newsletter and will be going out shortly after Christmas. If you do not get a notice, you are up to date and owe nothing. If you have any questions please contact Judy at opensalt@rochester.rr.com

As President of OSC, my thanks go out to each and everyone for your support and encouragement this past year. I wish you all a wonderful Holiday season and may 2014 bring you all you're wishing for and some really great salts to!

Happy Holiday and a Wonderful New Year,
Sarah K.

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

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

From Blackest Black to Purest White: The Diversity of English Pottery

By Kent Hudson

(Continued from Cover)

Production always follows where the market leads. Fashion and tastes are constantly changing, and the evolution and changes to English pottery, especially during the past 400 years, are a wonderful example of how designs and styles come and go.

Historical Background of Pottery in England

Pottery production in Britain dates back to the Stone Age. Early pottery fragments survive from the first Neolithic period, roughly 3000-2000 BCE (Before Common Era). Many cinerary urns, used to hold ashes of the dead, survive from Bronze Age, circa 1900-450 BCE. In the second century CE (Common Era), Roman potters were at work at Colchester in Essex and good quality pottery was being produced near Peterborough. But although pottery production in Britain clearly dates back over 4000 years, I'll start my detailed review early in the 17th century.

But first, what is pottery? Pottery is made from clay and clay is a generic term for extremely fine (less than .002 millimeters in diameter) particles that are created through the chemical erosion of rocks, typically those containing silicates. Once formed, the clay piece is often subjected to a high temperature for a period of time (firing) that makes it hard, although it may still be porous. If the piece has had a coating of certain materials (glaze)—perhaps as part of any final decoration—it will be less porous, all the way to impermeable to most liquids.

Slipware – early 1600s

Slip is clay mixed with water to the consistency of cream. It can be applied in a thin layer all over by brush or immersion. A design can also be trailed onto the surface of the piece through a narrow tube—originally a quill was used for this purpose. Slip can also be applied in lines or striped and then combed to make a marbled or feathered effect; or slip can be scratched through the top layer to expose the underlying body—this technique is called sgraffito (coming from the Italian word “graffiare” for “to scratch”).



Slip-decorated dish depicting King George I; made by Ralph Simpson, ca. 1714. (Property of the Victoria and Albert Museum)



Circular earthenware dish decorated with marbled or joggled slip. Made in Staffordshire; late 17th or early 18th century

Delftware – 1570-1800

Delftware (or Delft ware) is earthenware covered with an opaque, whitish glaze made from oxide of tin. Earthenware is one of the oldest materials used for pottery and generally is comprised of roughly equal amounts of clay, kaolin and quartz and a lesser amount of feldspar. It is porous and typically requires a surface coating to make it impermeable. It is often decorated in blue, which is derived from cobalt, but can also be found with green, brick red, brown, yellow, and even purple decoration. Its earliest use in England was as an attempt to provide the middle class with a good imitation of Chinese porcelain. It was first made in the Middle East in the sixth century and arrived in England by way of Netherlands in the mid-1600s.



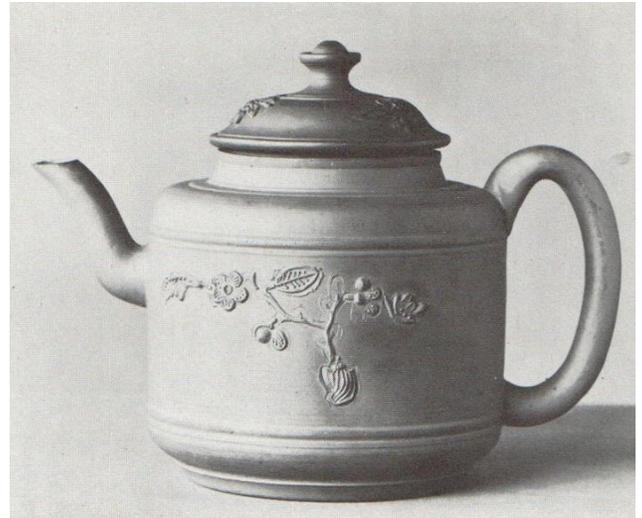
Circular dish painted in blue, green, reddish brown and yellow. The “Fall” of Adam & Eve was a very popular subject for illustration; made in Bristol, circa 1730.



Delftware Open Salt seen on eBay and claimed to be Dutch or English

Stoneware – from 1672

Stoneware (or Stone ware) is made from clay but has silica (sand) added. It is fired at a higher temperature; during the firing it becomes partly vitrified and impervious to liquids. Additionally, it is often salt-glazed. It was first made in England by John Dwight when he founded the Fulham Pottery in 1672.



Teapot made of unglazed stoneware; sprigged decoration; Staffordshire; late 17th century.

Salt-glazed Stoneware – 1693

Salt-glazed pottery is stoneware with a glaze of glossy, translucent and slightly orange peel-like texture. It is formed by throwing common salt into the kiln during the higher temperature part of the firing process. The sodium in the salt reacts with the silica in the clay to form a glassy coating of sodium silicate on the surface. It originated in Germany around 1350 and was first used in England by Dutchmen at Burslem in 1693. It required special kilns with holes in the top through which the salt was thrown.



Early Salt-Glaze Stoneware Jug

Nottingham Stoneware – 1700 to 1799

Fine salt-glazed stoneware was made in Nottingham throughout the eighteenth century. It was carefully thrown and then turned on a lathe. Decorations were scratched onto the unfired clay and then handmade

handles were attached. Finally they were covered with a wash of ferruginous (indicating iron content) clay which burnt to an iridescent brown sheen



Stoneware teapot made in Nottingham about 1750

White Salt-glazed Stoneware – 1720

This modification in stoneware was again an attempt to produce a ware comparable to the high-quality Chinese porcelain that was being imported into the country. The process was perfected about 1720 by John Astbury and required that calcined flints be added to light-colored clay.

So what are “calcined flints”? Flint is a sedimentary form of silica (sand), is quite hard but brittle and, as we know from early history, was often used to make arrowheads and knives. Pottery makers learned that if nodules of flint were burned in a kiln, the resulting material could be ground and added to clay to produce, after firing, a ware that was both hard and strong—but without the translucency of porcelain.



Salt-glazed Salt Cellar; Staffordshire; dated 1744



Staffordshire Pierced Salt-glazed stoneware; circa 1780

Slip Casting – 1745

Slip casting was introduced from France probably by potter Ralph Daniel in 1745. In this process, skilled artists produce “Block” or master models. Other workers then use these models to produce porous plaster-of-Paris molds. Very thin slip was poured into the molds and then, after a few minutes, poured out again. This process was repeated 3 to 4 times with progressively thicker slip being used to get the desired thickness. The mold was then placed before a fire and afterwards the finished piece was easily separated from the mold. Demand was greatest for complicated shapes where the relief decoration was an integral part of the pot.



Molded salt-glazed teapot in the form of a camel, made in Staffordshire about 1745

Liquid Lead Glaze -1740

Up until this time, lead glazing had been applied in a powdered form (oxide of lead). This was a hazardous

process as this material is very poisonous. About 1740, Enoch Booth perfected a glaze in which the dangerous lead powder was ground up in water with flint and clay. The ware was dipped into the liquid after it had been fired to a biscuit state and the glaze clung to the porous biscuit, resulting in an even coating. The ware was then fired a second and final time. Thomas Whieldon in Staffordshire experimented in the use of this type of glaze and succeeded in producing a unique tortoiseshell effect.



Whieldon Ware with Tortoiseshell design

Agateware

Agateware was produced using a salt glaze. It was made of white and dark brown clay carefully cut and blended to resemble agate; sometimes blue was added as well.



Agateware Saucer; Whieldon type; 18th century



Unmarked Agateware Open Salt

Creamware – 1763

This form of pottery was perfected by Josiah Wedgwood around 1763. He was seeking a process that would consistently produce ware that had even color, was free from crazing, glaze pitting and crawling, and additionally was resistance to thermal shock from contact with hot liquids. His experiments resulted in a careful formulation of a glaze that achieved a new standard in earthenware production. Many of the designs he produced reflected the popular Neo-Classicism movement and were influenced by designs then being used by silversmiths.



Unmarked Creamware Open Salt

In some cases potters were able to take direct casts in plaster from available silver forms. Additionally, the smooth surface proved excellent for transfer printing as well as enamel painting.

Creamware was quickly copied and widely produced.



Unmarked Creamware Table Salt; clearly copied from a design made originally in silver



Leeds – Feather or Shell Edge Open Salt



Feather Edge Open Salt



Green Feather Edge Pepper Shaker



Creamware “Polka Dot” Open Salt

And unfortunately that’s all of this wonderful article we have room for in this issue of the National Newsletter. It will be continued with Issue #28 in Spring 2014.

13th National Convention Salt

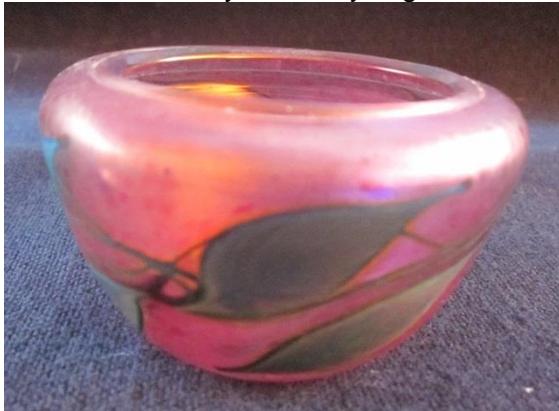
By Maria Martell

The where and the when for the 13th National Open Salt Convention had already been decided when a committee was appointed to select the convention salt. The Committee started by looking back at the selections from previous conventions hosted by the New England club. In 1991, when we hosted the 2nd National Convention, Pepi Hermann cut a beautiful German glass salt for us. He called the cutting "Delaware"—what else?



2nd NOSC Convention Salt—1991

For the 5th National Convention in 1997, David Lotton created a deep cranberry salt with a green vine and leaves surrounding the bowl. This convention took place in Plymouth, MA—home of many cranberry bogs.



5th NOSC Convention Salt—1997

In 2005, for the 9th NOSC, we were in Salem, MA—the city of witchcraft! The silver-plated, pewter salt we chose was a superb example of a witch, complete with caldron and paddle. It was crafted by Jeff Herman of Providence, RI.



9th NOSC Convention Salt—2005

Now, in 2013, the convention was to be held in Newport, Rhode Island. Rhode Island is the "ocean state" so what form better represents the ocean than a sea shell? Dave McDermott, a glass blower in Sandwich, MA hand made several prototypes for us in various colors. The Committee found it too difficult to choose just one, so we decided to have the shell salt made in both white and blue. For those who purchased one (or both!) of these convention salts and attended the convention, we hope when you see it among your collection, you will have good memories from the 13th National Convention in 2013 in Newport, Rhode Island.



13th NOSC Convention Salt—2013 (Also made in blue)

Pattern Glass Covered “Open Salts”

By Rod Elser

Although at first blush it may seem an oxymoron that **covered** salts fall under the broader genre of **open salts**, they certainly are some of the more prized pieces in my personal collection. As with their open salt cousins, some covered salts are quite common (relatively speaking, of course) while others are among the rarest salts around. To the best of my knowledge, nothing has been specifically written about them, and even “photographically speaking”, there are only 5 pictured in the H&J book, one page of them shown in the Coddington reprint, and just 2 included in the *Open Salt Compendium*. So, to correct this deficiency in both verbiage and photos, I offer here a review of all EAPG (Early American Pressed Glass) covered open salts I am aware of.

I’ll start with the most common covered salt, the **Sawtooth Pattern**, also referred to as the Giant Sawtooth Pattern. This pattern was made over a relatively long period of time as it can be found in both lead glass and soda/lime versions and by multiple glass companies. (I actually believe there are more open salts in varieties of the Sawtooth Pattern around than in any other “generic” pattern, but that is for another article!) This long period of production combined with several if not many different manufacturers, has resulted in there being many variations available.



“Flat rim” version of Sawtooth Pattern

There are two primary forms, a flat rim and a sawtooth rim; at least 3 different finials on the lids; two different size of stems, which can be described basically as thick or thin; multiple variations in both the number and size of rays in the foot; and several different size variations as well—plus, and this is a fairly big plus, this covered salt also comes in multiple colors! Milk glass versions are scarce but available; those in Canary (Vaseline) glass would be classified as rare while those in other colors, such as clambroth, opaque blue and opaque green are very rare—not to mention quite attractive.



Three variations of the “sawtooth rim”; plus, but rather hard to tell, the stems show 2 different thicknesses.



Note the 3 different finial styles.



Clambroth on left & Milk glass on right
All in all, a collection of all possible variations of Sawtooth Pattern covered salts alone would be quite

sizeable! For sake of completeness, I should also mention that in some references, this piece is called a covered horseradish dish--which is, of course, entirely possible. However, since I don't know of any collector's organization for horseradish dishes, I officially claim this for open salt collectors!

The **Paneled Diamond Point** pattern is quite interesting because the lid looks like it would almost be dangerous to handle because of all the sharp diamond points. It is not known who made this pattern but it dates from the 1860s and is made with lead-based glass. It is one of only two covered salts where the lid is actually higher than the base.



Paneled Diamond Point

Another **Diamond Point** or **Sawtooth** design is exhibited in the next covered salt. It is quite elegant and on the tall size as well, coming

in at 5" from bottom to top.



Probably a Diamond Point or Sawtooth Pattern

The **Tulip with Sawtooth Pattern** is a relatively common covered salt. It was made by Bryce McKee & Co. and according to H&J, it is from the 1850s. This dating is doubtful because it was made with soda/lime glass, which was only developed in the mid-1860s. There is no individual salt in this pattern so it is still likely an "early" pattern, but more probably from the late 1860s into the 1870s. The table salt in this pattern was made in two varieties—a flat-topped version that was made to have a lid; and a version with open spaces between the "tulips" (see H&J #3621) that is a true open salt.



Tulip with Sawtooth Pattern

Many of the early patterns—those made in the 1850s and 1860s—were based on rather simple geometric designs. Because of the time period, almost all of these were produced with lead-based (a.k.a. "flint") glass. The designs on the next 19 covered salts fall into this general category.

The **Honeycomb Pattern** is definitely a simple geometric pattern. The covered salt is available in a few variations, most notably height although a rare variation with a scalloped foot has been recorded. The taller version (pictured) is the tallest covered salt I have come across, measuring a full 5 3/4" high. It is an early, flint pattern and, like the **Sawtooth Pattern**, was made by numerous companies; hence the variations. The finial is quite interesting as, close up, it looks like a flower bud just starting to open. This can be seen more

clearly on the finial for the **Triangular Prism** covered salt.



Honeycomb Pattern

The **Horizontal Thumbprints Pattern** is another rather plain pattern. Note that the finial and the foot are nearly identical to one of the Sawtooth Pattern covered salts. It is also an early, flint pattern.



Horizontal Thumbprints Pattern

The **Excelsior Pattern** covered salt is a recent discovery. I have had this salt without the cover in my collection for quite a few years and always suspected, because of an inner rim, that some may originally have had a lid. It only took me 30 years to find one! It is a very early pattern, dating from the late 1850s and made by McKee Brothers. Interestingly, an open table salt was produced in this pattern as well; it is identical in all regards except instead of a flat rim with an inner lip, the "base" has a scalloped rim and no inner lip.



Excelsior Pattern

The **Baby Thumbprint Pattern** definitely has the most interesting finial—and in looking at it you can easily tell why relatively few probably survived. In some examples, the finial loop is open in the center while in others there is a thin layer of glass inside. It is early and made of lead-based glass.



Baby Thumbprint Pattern

The **Almond Thumbprint Pattern** is another flint pattern made by Bakewell, Pears & Co. in the late 1860s. Of the two Almond Thumbprint Pattern covered salts pictured below, the first is only 4 ½" high; it is the more common variation. A taller one, the second version, is 5 1/8" tall and a variation of it exists that measures a full 5 ½" tall.



Shorter Almond Thumbprint Pattern



Taller Almond Thumbprint Pattern

The **Ovoid Panels Pattern** covered salt was probably made later than all of the salts previously discussed since it was produced with a soda/lime formula. What company made this pattern and its exact date of manufacture are unknown, however.



Ovoid Panels

The next covered salt is most likely the **Prism Pattern**, probably by McKee Glass Co. from the 1860s as

it is made of lead-based glass.



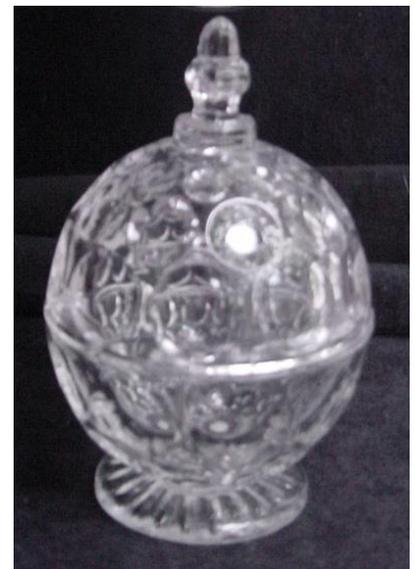
Prism Pattern

A somewhat similar pattern is the **Triangular Prism Pattern**. It is not known which company made this pattern but it is early and dates from the 1850s and was also made with lead-based glass. Note the finial is nearly identical to that on the **Honeycomb Pattern** cover.



Triangular Prism Pattern

The next covered salt has been a challenge to confidently identify. I believe it is either the **Mirror Pattern** or the **Argus Pattern**, although in H&J the base is identified as the **Giant Thumbprint Pattern**. Unlike most other covered salts, the base is not on a stem or pedestal and as such, is quite ball like in shape. It definitely dates from the 1850-60s and is made of lead-based glass. It is the other covered salt where the lid is taller than the base--quite noticeably so as can be seen in the photo.



Probably the Mirror or Argus Pattern

The **Smocking Pattern** is one of my favorites, not only because of its name (who doesn't like saying "Smocking") but also because it is simply very attractive. Which company made this isn't known but it dates from the 1850s and is, of course, made of lead-based glass. Note the lobed foot; there are only two other covered salts I am aware of that have a similar foot. They are **Paneled Diamond Point Pattern** (shown on p. 10) and the **Tic-Tac-Toe Pattern**, which will follow soon.



Smocking Pattern

The pattern of the following covered salt is a mystery to me; all I can say is that it probably belongs to the "loop" family. Most likely dating to the 1850-60s, it definitely has a unique finial.



Likely one of the many Loop Patterns

This next piece is another one where I haven't determined the specific pattern. The foot and sides are hexagonal although the rim and

lid are round. Since it is made from lead-based glass, I would date this piece to the around the 1860s.



Unknown Pattern

I wish I knew more about this next salt but I have never seen one, whether with or without a lid. It is pictured in "Old Salts" by Mr. & Mrs. Addison E. Coddington (Plate 19), which is where I took this photo. Just by the style I would guess it was made with lead-based glass. It appears to be a plain, rectangular shape but does seem to have a waffle-like design in the base so perhaps it is a member of that family of patterns.



Unknown rectangular pattern

The next covered salt is about as utilitarian a design as you can get; just plain hexagonal sides. Another

lead-based glass piece from probably the 1860s, I have seen some attribution of this to Sandwich Glass. In my collection, I have this salt—the base only-- in 7 colors, which makes me wonder whether there are some colored covered salts around. Does anyone have this covered salt in a color?



Unknown pattern, hexagonal shape.

The **Sandwich Loop Pattern**, also known as the **Hairpin Pattern**, was indeed made by the Boston & Sandwich Glass Co. in the 1860s. It is a simple but attractive pattern. In addition to being produced in colorless glass, this covered salt is also available in opalescent glass.



Sandwich Loop Pattern

There is some attribution of the **Yuma Loop Pattern** to the O'Hara Glass Co. but my primary reference for pattern glass, John & Elizabeth Welkers' *Pressed Glass in America: 1825-1925* is unsure who made it. It probably dates to the 1860s and is made of lead-based glass.



Yuma Loop Pattern

The **Waffle Pattern** is, in my opinion, quite spectacular—there is nothing modest about this piece! It was made by the Boston & Sandwich Glass Co. and dates to the 1850s—definitely an early pattern! Although not the rarest of pattern glass covered salts, it is probably the most expensive should you ever

come across one for sale.



Waffle Pattern

The **Huber Pattern**, or slight variations of it, was made by ten or more glass companies starting in the 1860s and continuing for several decades. The only example I know of is made from lead-based glass.



Huber Pattern

Now we finally come to the end of what I earlier called “geometric

patterns” and come to those patterns that are more stylized.

The **Blaze Pattern** was made by the New England Glass Co. in the 1860s. They are not rare but are desirable because it is a nice, early pattern.



Blaze Pattern

The **Leaf & Dart Pattern** was made by the Richards & Hartley Flint Glass Co. and dates to the mid-1870s. It is very unusual because the lid has a lip that extends downward below the rim of the base. It is the only lid I am aware of that does this.



Leaf & Dart Pattern

The **Ribbed Ivy Pattern** is commonly attributed to the Boston & Sandwich Glass Co. but the Welker reference says the manufacturer is unknown. It dates, however, to the 1860s and is made with lead-based glass. This covered salt is not uncommon but still very much sought after because of the attractive design. It is hard to find it in undamaged condition because of the fine beads around the rim were easily chipped.



Ribbed Ivy Pattern

The **Peerless Pattern**, which is more commonly known as the **Lady Hamilton Pattern**, was made by the Richards & Hartley Glass Co. and is from the mid-1870s. It was made with the newer, soda/lime glass formula. One interesting fact about this pattern is that—to the best of my knowledge—it is the only one that has both a covered table salt and an open individual salt (or to put it another way, none of the other salts pictured here have a matching individual salt).



Peerless (Lady Hamilton) Pattern

The **Ripple Pattern** covered salt was made with soda/lime glass so it probably dates to the 1880s; it is not known which company made it.



Ripple Pattern

The next salt is not hard to find—without the cover, of course! It is often called the **“Shell” Pattern** and attributed to Richards & Hartley Flint Glass Co. I have not come across any definitive attribution,

however, so I’m putting the pattern name in quotes. It was made with soda/lime glass and probably dates from the late 1870s to 1880s.



“Shell” Pattern

It is not known with certainty which company made the **Lily of the Valley Pattern** or when it was made—although it probably dates to the 1880s and was made with a soda/lime formula. It is one of the few patterns where a separate open salt was made (a table—or master—salt only) in addition to a separate covered salt. In this case, the open salt version is made with a pedestal foot instead of the three legs on the covered version. The design is unique in that it has a finial-like knob on the underside of the bowl. I guess this is just decorative as I don’t see what purpose it could have. It is worth nothing that I have seen this lid placed on the pedestal version of the base (and priced at over \$200 as “rare”) and in truth it does fit fairly well—however, the lid belongs on the 3-legged version as only it has an inner rim where the lid sits.



Lily of the Valley Pattern

I have never seen another example of the next salt, whether with or without the cover, and it is not shown in any reference book. It is called the **Tic-Tac-Toe Pattern** because of the cross-hatch design. Unfortunately the manufacturer and date of production are unknown but it is made with soda/lime glass and probably dates to the 1880s.



Tic-Tac-Toe Pattern

Unfortunately there is no pattern called "Baseball" so this covered salt has to fall into the novelty category.

However, it is definitely a salt so I would be remiss not to include it here. It is highly desirable given that open salt collectors are not the only ones seeking to have one in their collection.



Novelty "Baseball" Covered Salt

The covered salt I've left for last is a very unusual one, not only because of its 3 feet but primarily because the pattern is on the outside of the bowl but on the inside of the lid! Interestingly, the fiery opalescence of this piece makes the pattern on the lid unable to be seen from the outside. What the pattern is and when it was made are not known.



Unknown Fiery Opalescent Covered Salt



Note the pattern on the inside of the lid

Why covered salts were ever made is still a mystery to me as salt doesn't attract insects and the lids certainly wouldn't have kept the moisture out. Perhaps they were made just to gain some incremental sales. They never could have been all that popular, though, as so few patterns had a covered salt and production runs were apparently quite limited.

In closing, I need to again note that in general, covered salts are not—with just a few exceptions—common. If I used the scale the Neals utilized in their book on lacy glass salts, most covered salts would fall in the Very Rare and Extremely Rare categories. Of the covered salts shown here, I know of only one example of more than a third of them—Neal would call them "Unique" but I doubt if they really are. Certainly few were made and even fewer survived; I suspect, however, there are more yet to be "discovered". **Do you have any covered pattern glass salts not shown here? If so, please let me know: rodcelsner@gmail.com.**

Grateful thanks for assistance with this article go to Kent H.; Mike & Sue Z.; Mike & Linda K.; Ed B.; Ed & John B.; Betty D.; Nola & Maris J.; Sandy J.; Al & Sherry D.; and Nina R.

PS—Perhaps the most desirable covered salts are the two lacy salts made by Boston & Sandwich Glass Co. They aren't included here because they are not "pattern glass."

History of NESOSC Anniversary Salts

By Lesley Solkoske

The New England Society of Open Salt Collectors (NESOSC) introduced its 35th anniversary salt at the convention in Newport. Like the other clubs, NESOSC has issued a commemorative salt with every 5th year anniversary since its founding—as the first open salt collectors' club—in 1978.

The first commemorative salt was issued on NESOSC's 5th anniversary in 1983 and was a hand-cast, hand-finished, pewter salt made by Hampshire Pewter Co. The late Otto Olsen, a Charter Member in the club, was instrumental in getting this salt made.



5th NESOSC Anniversary Salt

By the time the 10th anniversary had rolled around, the club's Board decided to have a mold made in the shape of the NESOSC logo. Ed Berg made mechanical drawings of the logo and sent them to R. Wetzel Glass Co. of Zanesville, Ohio to make the mold. The lettering was put onto the plunger so the mold could be re-used by simply changing the dates on the plunger. A wax casting was sent to the Board for approval and shown to the membership at one of the meetings. Summit Art Glass Co. of Ravenna, Ohio was chosen to cast the salt, which was done in cobalt blue.

When the salts arrived, it was discovered that the "C" in NESOSC was backward! Over 100 people had seen the mold or wax casting and no one had noted the error!



Reversed "C" in 10th NESOSC Anniversary Salt

The club used the mold and had the salt made in red in 1993 by the Mosser Glass Co., in emerald green in 1998 by Gillinder Glass Co., and in black amethyst in 2003 by Pairpoint Glass Co. Needless to say, the backwards C was corrected in 1993. An interesting fact about these 4 salts is that the first three—blue, red & green—are made with soda/lime glass while the black amethyst is made with lead-based glass.



10th, 15th, 20th, & 25th NESOSC Anniversary Salts

In 2008 the Board decided to retire the mold for a while and chose a blown glass salt made by Fritz Lauenstein of Fritz Glass in Dennis, MA for its 30th year salt. It is a lovely cranberry pedestal salt with white swirls.



30th NESOSC Anniversary Salt

This year's anniversary salt was blown by Dave McDermott of Sandwich, MA. Dave is the only master-trained glass blower on Cape Cod. He worked at Pairpoint Glass Co. before opening his own studio with his wife. The NESOSC Board had made a trip to the studio about two years ago to watch him blow glass.



35th NESOSC Anniversary Salt--White

We were the only people in the studio that day and he was happy to accommodate all our requests to produce salts in different styles and color combinations. Because of his willingness to try different styles, we asked him to make a conch shell salt that eventually became our convention salt (see a separate article in this Newsletter on NESOSC convention salts).

The pedestal salt we chose for our 35th anniversary is one shape that Dave first tried that day. The salt is a classic urn design on a short pedestal base. It is available in two colors – white and blue. Each has

a gold metallic rim and is signed “NESOSC 35 yrs. 2013”. There is a limited supply of the white salt but the blue will be available throughout 2013—if you haven't gotten one already, time is running out! Information on ordering can be found on the website (www.opensalts.info) within the New England club section.



35th NESOSC Anniversary Salt—Blue

From the Collection of the Seattle Art Museum

Pair of “Salt containers, ca. 1735-40, German,
Meissen, hard paste”



DISPLAYS at the 13th NOSC

Karen W. and Laura P. "You Are Invited to a Garden Party"--1st Place for Unusual



Lesley S. "Les Miserables" 2nd Place for Originality



Donna W. 1st Place for Beautiful "Frederick Carter and Dale Chihuly—Artists Extraordinaire—Genius at Work in Colored Glass"



Sue S.'s display "Sailing Through the Ages" won the People's Choice Award as well as 1st Place for Nautical



Sarah K. "Play Mates of the Sea" 2nd Place for Nautical



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Don R. "Red" 1st Place for Originality



Close-up of salt in front center of "Red" Display

Two Covered Salts in the Seattle Art Museum



Salt Cellar, ca. 1490-1530; Ivory; African/Portuguese; Sierra Leone; Sapi. *"Swirling crocodiles serve as a reminder that this cellar was once tourist art. Portuguese traders saw talented carvers at work during their initial voyages down the coast of West Africa. They commissioned salts to take back to their patrons, usually Renaissance kings and nobility. The cellars were prominently displayed on their dining tables to dispense salt, a treasured commodity at that time. While serving as a dining implement, the salts were likely to spark conversations about the newly discovered lands and cultures of Africa."*



Salt Cellar, ca. 1490-1530; Ivory; African/Portuguese; Sierra Leone; Sapi. *"Two continents mingle together in the form and creation of this container. Africans carved the ivory, and left traces in their faces. European elements are evident in the clothes, keys, and bands of decoration that are typical of architecture under Emanuel I, King of Portugal from 1495 until 1521. A Portuguese report identifies Sierra Leone as the source for the artistic talent who "could carve in ivory any work we drew for them." After completion, such an ivory would have graced the dining table of nobility during Renaissance."*