



# OPEN SALT COLLECTORS



# NATIONAL NEWSLETTER

Issue #7

Fall, 2004



## Convention 2005

ONE OF THESE CAN BE IN YOUR COLLECTION

Unless you frequent world-class museums or high-end antique shows, you may never have seen a Viennese enamel open salt. Now you can have a chance to



own one!

This one has the hallmarks of Ludwig Politzer, c. late 1880's, features two scenes of courting couples as well as an enameled scene inside the bowl, and a glass liner. It will be awarded to the first-place winner of a drawing at the Ninth National Open Salt Convention in Salem, MA, to be held June 23 to 25, 2005.

*Convention....cont'd on pg 2*

## Collecting Colored Lacy Salt Dishes

By Michael Kump

I started to collect lacy salt dishes about 6 years ago. Back then, open salts in the 'Strawberry and Diamond' pattern in clear were fairly plentiful and not too expensive. However, once my wife, Linda, and I (or should I be honest and really say it was just me!) got firmly hooked on lacy salts, even these more common clear ones were fetching \$100 or more in good condition. At first I thought we were doing pretty well with the twenty or so clear ones we had managed to collect, but then we attended an OSCAR meeting in York, PA and saw LeeAnne Wilson's display for buy/sell. She happened to have a beautiful colored lacy, and since it was Linda's birthday, I was weak and vulnerable and just had



Display of lacy salt collection



CT1 - Sandwich; Opaque blue with light mottling

to have the Chariot pattern salt (CT1) in a gorgeous opaque blue with light mottling. Well, that was the first step into the wonderful (and expensive) world of colored lacy salts.

Of course, "the Bible" for lacy salts collectors is Pressed Glass Salt Dishes of the Lacy Period-1825-1850 by L. W. and D. B. Neal, commonly known to open salt collectors as the "Neal

book." (If you are lucky enough to have a Neal book-it has been out of print for years already-and haven't yet read the "Acknowledgments" and "Introduction" sections, I urge you to take time and do so as both are quite interesting and informative.) Being an avid lacy collector,



Grouping of 6 amber lacy salts to show color comparisons

*Collecting....cont'd on pg 4*

## Notes from the Editor

In the last issue of the National Newsletter, we announced a competition to rename the newsletter. Thanks to Sue Imhoff and Carolyn Bugel for their suggestions of alternate names. Despite their thoughtful efforts and clever suggestions, none quite seemed right, so we've decided, for now at least, to stick with the Open Salt Collectors National Newsletter.

A nice variety of articles have been included in this issue, something we hope for everyone! I'd especially call your attention to the article by Kay Reissing about the need to introduce new collectors to our hobby.

Lastly, and as always, please consider writing an article and submitting it for publication. If something interests you about collecting open salts, then it would probably interest other collectors as well.

Thanks and happy salting!

Rod Elser - rcelser@aol.com

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; Ed and Kay Berg, Treasurer; Linda Drew, Marketing Director; and Debi Raitz, Web Master. Subscriptions to the National Newsletter are available either through one of the collector clubs (see page 3 for more information on individual clubs) or by direct payment. A subscription form is included on page 13.

## Convention....cont'd from pg 1

The second-place winner will receive a Quezal gold iridescent salt, which is on a par with and of the same era as Tiffany, but much scarcer.



Two drawings will be conducted during the banquet at the convention. Winners, if not present at the convention, will be called with the good news.

Tickets for the drawing are \$10 each, or five for \$35, and the proceeds will be used to offset convention costs. A form for ordering tickets will be included with the registration materials that will be distributed this fall and will also be included in the Spring, 2005 issue of this newsletter.

As you know, NESOSC, convention host club, has chosen historic SALEM, MASSACHUSETTS as the site for the ninth National Open Salt Convention. Founded in 1626, Salem is perhaps best known for the witch trials of 1692, but it also has a rich maritime and architectural history. The House of Seven Gables, made famous by Nathaniel Hawthorne, is located in Salem.

A tour of the Peabody Essex Museum will be one of the highlights of our time in Salem. The PEM has recently undergone a \$125 million dollar restoration. It features collections of Native American Art, Architecture and Design, American Decorative Art, Maritime Art and history, photography, and the nation's premier collection of objects from New England. It also houses items of Asian art and culture including Ying Yu Tang, a restored Chinese home, which we will be visiting. It was recently featured on a PBS special.

We are still negotiating with the new Best Western Salem Waterfront Hotel. They haven't opened yet, but we have high hopes that they will be ready for us! Shopping at Pickering Wharf, restaurants, The Peabody Essex Museum, and The Witches' Museum are all within walking distance of the hotel.

## Collecting....cont'd on pg 9

### Table of Contents

Convention / Collecting by Michael Kump	Page 1
Notes from the Editor / Index	Page 2
Club Information	Page 3
Daisy and Button by Ed Bowman	Page 6
American Belleck by Suzanne Emberton	Page 7
Belleck Marks	Page 10
Wanted - New Open Salt Collectors by Kay Reissing	Page 11
Ask Mary by Mary Kern	Page 12
Collector's Focus--Jim Cole, An "Eclectic Collector"	Page 13
William Yeoward Crystal by Mike & Sue Zagwoski	Page 15
Intaglios by Jane Koble	Page 17
Snowbird Get Together by Nola Jende	Page 19

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

Future Meetings: For further information about the meeting or the club, contact Lesley Solkoske (lgsolkoske@cox.net or 203-440-3686) or Mimi Waible (MimiAHW@aol.com or 978-443-3613).

## 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.

## Chicago Area-Midwest Open Salt Society (C-MOSS):

Meetings/Newsletters: This club is a regional off shoot of and with close ties to MOSS. Dues are voluntary to cover the cost of mailings and door prizes. There are three meet-

ings 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: 2 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: Chris Christensen, President; Holly DiDomenico, Secretary; Janet Hudson, Treasurer.

Future Meetings: For further information about the meetings or the club, contact Chris Christensen (714-540-1225 or cnp@sbcglobal.net).

## Open Salt - Collectors South East (OSalt-CSE):

Meetings/Newsletters: Two meetings per year in the Atlanta, GA area and two newsletters per year.

Dues: \$10/year, payable to: OSalt-CSE, Ms. Carolyn Bugel, P.O. Box 98267, Atlanta, GA, 30359-1967.

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

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

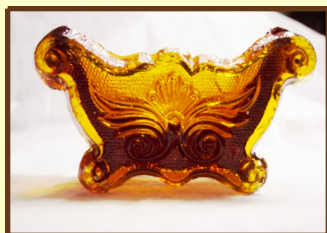
**Note:** All this information - **plus more** - about the salt clubs can be found on the web at [www.opensalts.info](http://www.opensalts.info)

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

I use the Neal book wherever I go antiquing. However, as wonderful a reference as the Neal book is, it is also a source of frustration and at times confusion as well, particularly with colored salts. Now we not only have to deal with the multiple variations within each design, we also have to try to differentiate within certain colors and deal with all kinds of different shades noted in the Neal book. Amber is a perfect example of this. In addition to "regular" amber, Neal also lists light amber, pale amber, medium amber, cloudy medium amber, dark amber, dark brown amber, black amber, amber tint, red amber, dull amber, and finally clear with amber flashings. Phew! (Note: Neal's reference number is noted with each pictured salt.)



**DI11 - French;  
double, light amber**



**DI11 - New England;  
medium to dark amber**



**SD5a - New England;  
dark brown/amber**



**OO1a - Sandwich;  
red amber**



**Medium amber  
(not listed in Neal book)**



**OP15 - French;  
light amber**



**SN1d - Sandwich;  
dull amber**



**DI6 - Pittsburgh area;  
double; dark amber**



**SC6 - New England area;  
medium amber**



**HN18 - French; clear  
with amber flashing**

So the natural question came to us: how did all these variations in amber come about? Our search for the answer first required learning a little chemistry about colored glass, and amber glass in particular. Iron is a very useful and powerful coloring agent. Iron in its ferric and ferrous forms is a great help in producing colored glass. When iron is used in combination with sulfur, iron sulfides result that give glass a dark amber color. However, when used on their own, iron and sulfur would not necessarily give the exact color desired, so a reducing agent, such as carbon powder (powdered coal, for example), is added to the batch to lighten the color. Still the shade of amber that results can only be controlled within narrow limits because of the unknown level of impurities already present in both the iron and the carbon powder. This was especially true in the early days of glass manufacturing in the United States when making glass was as much art as science. (It should also be noted that silver was also used at times to make amber colored glass. It would produce a variety of colors from brown to yellow, but was not as widely used as other metals and oxides. As such, silver was primarily used for decorative purposes.)

There are also a number of other factors that can have an impact on the shade of the amber glass that results:

1. The temperature of the melt or batch.
2. The temperature of any reheating done during the working of the glass.
3. The temperature of the 'lehr' or what is more commonly known as the annealing oven.
4. The duration of the melt/batch.
5. The time/temperature relationship at different stages of production.
6. The type of colorant(s) being used.
7. The concentration of the colorant(s).
8. The atmosphere in the furnace and surrounding area.
9. The composition of the colorant(s) within the glass composition, as is the case when iron is added to the batch. The type of iron oxide formed determines whether the glass will be blue or yellow.
10. The number of times the same glass is remelted. Repeated melting of the cullet (broken or refuse glass added to new raw materials to facilitate the melting process) will usually give a darker tone to the finished piece.

All these factors, differences and unknowns resulted in a high degree of variability in the shade of amber glass produced. As such, the final shade probably wasn't known until the glass itself came out of the annealing ovens. I'm guessing, though, that as frustrating as it is for collectors today to deal with this multitude of amber shades, it must have been at least as frustrating for those directly involved in the manufacturing process at the time.

Certainly I don't have all the shade variations Neal notes, but I have taken pictures of some of my salts to show a few of these different shades. Sometimes, though, pictures really don't do justice to the real colors. However, you can be the judge and see for yourself how difficult it is to figure one shade of amber from another.

Lastly, acknowledgments go to "BigZ" (AKA Mike Zagwoski) for his very nice red amber lacy and to David M. Issitt, a leading expert on English colored glass.

Mike is an active member of OSCAR, and his wife, Linda, is Treasurer of the club.

**Free Price List of Open Salts for sale. Our 16th year in business.  
Order with confidence. Ten-day return privilege & free shipping.  
To be on our mailing list, you can write, call or email us with your  
name & address.**



**Jim & Marlene Nelson  
528 Cedar Rd  
Lake Ozark, MO 65049  
Phone number - 573-964-5112  
Email address -  
lmarlenen@yahoo.com**



# DAISY & BUTTON OVAL TUB SHAPED TABLE SALT

By Ed Bowman

In our search for open salts, we are always looking for more information on our salts and how we can identify the different ones. In looking at my shelves of open salts, looking for something for the next Open Salt Collectors Newsletter, I noted one "The Daisy & Button Oval Tub Shaped Table Salt" that might be of interest and maybe we could get some more information on it, as well as see if there are more colors out there.

Records and information I have, indicate this was originally made by Gillinder as their No 408 Imitation Rich Cut Ware both individual and table (Daisy & Button oval tub) circa 1877-90.

Later made in a new mold by L. G. Wright as a covered mustard. No model number available as it was originated and discontinued before the early 1960's when all current molds were numbered. This can be found with or without lid or metal bail.

The general shape and size of these two table salts are about the same, 3 1/8" long, 2 3/8" wide and 1 5/8" high at tab, but will try to show how to tell the difference.



LG Wright

Gillinder

The Gillinder salt has a thicker wall, about 1/4", where the Wright is about 3/16", and the top edge of the Gillinder is flat, where the Wright is more rounded.

The Daisy on the end of the Wright salt has a round indent for the wire handle to fit into, which is the easiest way to identify.



Gillinder

LG Wright

I have only seen the LG Wright with cover and/or bail, so not sure if Gillinder ever had either as there is no information or literature that I have found that indicate they ever did.

Colors I have:

Gillinder - Dark Blue, Vaseline, Dark Amber  
LG Wright - Lt Amber, Lt Blue, Green, Clear



I am sure there are other colors, so let us know and we will publish in a future Newsletter.

Ed Bowman, 2411 W. 500 N. Hartford City, IN 47348. 765-348-4542 edbowman@netusa1.net

Ed, while claiming MOSS as his "home" club, is really a "member-at-large" within the open salt collecting community, and is a prolific contributor of articles.

# American Belleek Open Salts

By Suzanne Emberton

From 1880 to 1930 some American potteries manufactured a type of porcelain called "Belleek" - modeled after the Irish Belleek porcelain. The glaze on the Irish Belleek became a distinguishing factor - it was lustrous and iridescent like a pearl and very popular during the late Victorian period. Many of the shapes of American Belleek made by different companies are similar not only to the Irish Belleek, but to each other. Irish workers came to work in the factories in America and personnel often went from one American factory to another.

The American Belleek era was short-lived, about 47 years - 1883 to 1930. The companies making American Belleek were less than 20, and several of the companies were in business for only a few years. Many of these companies were located in Trenton, NJ, which became known as the "Staffordshire of America". Only Lenox survives to this day. As a result, examples of American Belleek are much more rare than Irish Belleek, since that company was in business for 130 years. It is interesting to note that nothing American is marked "Belleek" after 1930 because the Irish Belleek Company successfully brought suit against the Morgan Belleek Company to have them refrain from using the name "Belleek". Lenox had already stopped using the word "Belleek" in 1924.

Fourteen of the twenty American companies that manufactured Belleek are discussed in American Belleek, a book by Mary Gaston that was published in 1984 by Collector Books. Ten companies used the word "Belleek" in some of their marks, and some spelled it with one "L" - so it is important to know about all of the American Belleek companies. Since you will sometimes find pieces that are unmarked, if you can recognize which company probably manufactured them, you might be able to get a good buy. Some pieces were also sold as "white ware" and were then decorated by ladies for their own use or just for the enjoyment of doing it. Factory-decorated pieces, however, are more costly than home-decorated pieces. Occasionally you can even find white ware undecorated.

## American Belleek Companies

**AMERICAN ART CHINA WORKS** was founded in 1891 by Rittenhouse and Evans in Trenton, New Jersey. It went out of business in 1895. They sold decorated and undecorated pieces. They are of good quality, scarce and expensive; their open salts are especially rare and expensive.



American Art China



American Art China

*Belleek....cont'd on pg 8*

**CERAMIC ART COMPANY** was founded in Trenton, New Jersey in 1889 by Jonathan Coxon, Sr., and Walter Scott Lenox. Both men had previously worked for OTT & BREWER and Lenox had also previously worked at WILLETS. Coxon left in about 1896. In 1906 the company was incorporated under the LENOX name. Factory decorated pieces signed with the artists' name command a high price. Salts are commonly seen.



Ceramic Art Co. Belleek

**COLUMBIAN ART POTTERY** was also founded in Trenton, New Jersey, in 1893 by W.T Morris and F.R. Willmore. Morris worked at the Irish Belleek factory and Willmore worked at the English Royal Worcester firm. In Trenton, they both worked first for OTT & BREWER. COLUMBIAN ART POTTERY went out of business in 1902. They may have made open salts, but I've never seen any, whether in books or at shows.



Coxon Belleek Pottery

**COOK POTTERY COMPANY** was the successor to OTT & BREWER in Trenton, New Jersey, in 1894. The company terminated business in 1929, but stopped Belleek production before that. Their open salts are scarce and expensive.

**COXON BELLEEK POTTERY** was founded in 1926 in Wooster, Ohio by the Coxon family. Jonathan Coxon had previously been a partner of Walter Lenox. It closed in 1930. Availability of salts is unknown.

**GORDON BELLEEK** Unfortunately no information is available for this company. It may have been in Ohio, and was probably in operation in the late 1920's.

**KNOWLES, TAYLOR, AND KNOWLES** was incorporated in 1891 in East Liverpool, Ohio, by Isaac Knowles, John Taylor, and Homer Knowles. Joshua Poole was hired from Irish Belleek factory to teach the Belleek technique. A fire in 1889 destroyed the factory but it was rebuilt and again in production by 1890 or 1891. Porcelain made after 1889 was not called Belleek, even though it looked like Irish Belleek; they also made a bone china called, "Lotus Ware". The company stopped "Lotus Ware" production in 1896. It is unknown if they made any open salts.

**LENOX, INC.** In 1906, the CERAMIC ART COMPANY in Trenton, New Jersey, became LENOX. LENOX china was considered to be American Belleek only up to 1930, although the company was still in business. It is easy to recognize pieces made after 1930 because they are marked "Made in the U.S.A." Walter Scott Lenox, a native of Trenton, devoted his life to making china. In 1895, at the young age of 36 he became blind and paralyzed in both legs, but he continued to be involved with the company until his death in 1920. Their open salts are available and of good quality.



Lenox Belleek

**MORGAN BELLEEK CHINA COMPANY** was founded in 1924 in Canton, Ohio by William Morgan who had worked for LENOX. Their china was beautifully decorated with rich colors such as deep maroon and cobalt blue with heavy gold trim. The business ended in 1929. Their pieces are rare and expensive and it is unknown if they produced any open salts.



**OTT AND BREWER** was founded in 1865 in Trenton, New Jersey by Ott and John Hart Brewer. It was the first company to make American Belleek and that was in 1883. It operated until 1893. Most pieces are factory decorated, but not all of them. Examples are scarce and all are well over 100 years old. Their open salts are very delicate and hard to find.



Ott and Brewer

**PERLEE, INC.** made chinaware in Trenton, New Jersey, from 1920 to 1930. It spelled Belleek with just one "L". They sold no white ware and it is unknown if they made any open salts.



Ott and Brewer

**WILLETS MANUFACTURING COMPANY** was founded in Trenton, New Jersey, in 1879 by 3 brothers, Joseph, Daniel and Edmond Willets. They made Belleek in 1883 and were in business for 30 years. William Bromley came from the Irish Belleek factory and went to work for them. Items manufactured by WILLETS rate higher than those from LENOX in the collectible hierarchy, but are still not as rare as items made by OTT & BREWER. WILLETS stopped making Belleek in 1909. Some white ware was sold. Their open salts are beautiful and delicate and while not plentiful, they are not as rare as those from other companies.



Willets



Three more Willets shapes (one on left is heart shaped)

**Reference:** American Belleek by Mary Frank Gaston, Collector Books, 1984.

**Photos:** Thanks to Lorraine Ayers and Ed and Kay Berg for the photos of the open salts; photos of the pottery marks are from the noted reference book.

Suzanne is a member of the Open Salt Seekers of the West-Northern Chapter.

*Convention....cont'd from pg 2*

Various committees are busy at work. We have a convention "theme" salt in the works. And we have two raffle salts, both of which are beautiful and quite rare. All this, plus the usual attractions of all of our conventions - lectures, buy and sell, door prizes, favors, friends and fellowship.

You will be receiving registration packets in the fall, with all the information for registering and ordering the salt. Join us - June 23 -26, 2005 - for what we hope will be an exciting National Convention. Registration information will also be included in the Spring issue of the National Newsletter.



full name of company after 1883, to ca. 1893



Crown Mark 1883 to ca. 1893.



Crescent with "TRENTON" printed inside Crescent after 1883 to ca. 1893



Crescent with "BELLEEK" printed inside Crescent, after 1883

American Art China Works (AAC)

New Jersey



American Art China ca. 1891 to 1895

Columbian Art Pottery (CAP)

New Jersey



Columbian Art Pottery ca. 1893 to 1902.

Cook Pottery Company

New Jersey



Cook Pottery after 1894

Gordon Belleek

Ohio



circa late 1920s

Morgan Belleek

Ohio



blue, ca. 1924 to 1929

green, ca. 1924 to 1929

Knowles, Taylor & Knowles

Ohio



ca. 1891-1896

Coxon Belleek Pottery

Ohio



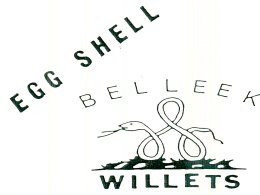
Mark in black, ca. 1926 to 1930



Willets Mark without "BELLEEK," middle 1880s



Mark with "BELLEEK," middle 1880s to ca. 1909.



middle 1880s to ca. 1909



middle 1880s to ca. 1909

The Ceramic Art Company (CAC)

New Jersey



BELLEEK C.A.C. PALETTE after 1889 before 1906



THE CERAMIC ART CO. POTTERS and DECORATORS C.A.C. WRITTEN OUT after 1889 before 1906



C.A.C. WREATH after 1889 before 1896



LENOX TRANSITION 1896-1906

Lenox, Inc.

New Jersey



BELLEEK L PALETTE 1906 to 1924



LENOX L WREATH 1906 to 1930.

# Wanted-New Open Salt Collectors!

By Kay Reissing



**Grouping of open salts: Wooden pineapple master, glass, silver, cloisonné salts as well as plastic, china and combination of enamel/copper/pewter**

Have you ever met a passionate open salt collector? Maybe you haven't noticed us sleuthing antique shows. We enter quietly, move fast, "casing the show" looking for that little bowl that long ago held salt-not salt shakers-before them, dating back hundreds of years when salt had no added chemicals to keep it from lumping. Oh yes, we are indeed passionate; some even would say, "possessed"! But why are we so obsessed with our hobby? The answer is simple- they are small, available in almost all antique shops, generally not too expensive, and they are exquisitely beautiful. They are the perfect antique for the beginning collector.

What is the advantage of small? You can collect open salts all over the world, and as any "world collector" will tell you, travelers are now restricted by weight, size and spending limits. But there is also the advantage of displaying them. In a display case the size of a picture frame, an average of 50 salts can be shown; a full-sized cabinet can house hundreds.



**Cabinet of Elfinware, mostly salts**

But there are many more benefits of collecting open salts. Historically open salts have evolved as technology has advanced in America. In the glass industry, for example, one can track technology through blown, blown-molded, pressed, pattern, art deco, cut, elegant, and finally reproduction glass. In pattern glass, we can find American historical events commemorated-the Revolutionary war with Washington and Lafayette; Lincoln's assassination; the trans-Atlantic cable, the centennial, the western movement, etc.



**Washington and Lafayette lacy salt, Neal**

Collecting open salts is not limited to glass, however. You can collect china, cloisonné, silver, wood, plastic, pewter and much more. You can also specialize in areas such as Elfinware, intaglios, animals such as birds and frogs, transportation and so on.



**Lacy eagle salt, Neal EE3b**



**Lacy eagle salt, Neal EE7**



**Lacy eagle salt, Neal EE1a**

Am I "preaching to the choir"? After all, we know already know the benefits. Why should we want others to join us? First, someday our huge collections will want new owners; second, by sharing our knowledge

*Wanted....cont'd on pg 12*

*Wanted....cont'd from pg 11*



Three 'historical salts': Cable Pattern; Lincoln's Drape Pattern; Washington Centennial Pattern

we protect our investments; and finally, we have the additional thrill of learning more about our purchases.

In 1945 my grand aunt sent me three open salts. She gave me much more than three china bowls-she gave me a hobby; one that spans the globe, has provided special friends, is a sure-fire birthday suggestion, and brings me joy during long cold winters. Can you think of anyone you could share this wonderful hobby with?

Photos of the "historical salts" are from the collection of Rod Elser, all others are from the collection of the author.

*Kay, who is a Co-Leader and founding member of Open Salt-Collectors South East, is a periodic contributor of articles on open salts.*

## "Ask Mary" by Mary Kern

Welcome to the first installment of "Ask Mary", or more aptly "I'm stumped and want company!". I would like to re-affirm that I am not an expert. This column would be great as a clearing site for pieces of information we all have. Your questions do not have to be ones requiring answers -- "Did you know that .....?" would work well. The question is asked, the answer given and the information shared.

Before sharing the questions, answers and side trips I have taken, I would like to thank those who have participated with a question, an intriguing thought, answers and encouragement. Thanks to Jane and Phil Koble, Ed and Kay Berg, Warren and Ruth Pilling, Nina Robertson, Lucille Bugel and Rod Elser.

Let's start with one of the two answered questions - makes me look good right away. "What does Tiffany's term "Favrile" mean and where did he get it from?" It is an old English word Fabrile meaning "belonging to a craftsman or his craft". There are other terms or words similar to this that I will address in the next issue.

I received an inquiry on a delightful piece I would love to have - I was able to locate it in VICTORIAN GLASS NOVELTIES by Jo & Bob Sanford - listed as a "Kitten on Pillow" toothpick produced in 1889 by the Richards and Hartley Co. This started me thinking about how many of our salts are not salts, or began being advertised for a different purpose. Most of us have nut cups, egg cups, toothpicks, children's toy bowls, mustard pots and pin cushions in our collections - not to forget those marvelous Intaglios. Is there a truly "pure" open salt collection? How would we know for sure? Would it have to consist of only salts shown in manufacturers catalogs as such - I would think that rather boring! Most of our figurative pieces would have to be dismissed from our collections. Even with the catalogs in front of us, how can we be sure we are buying the "real thing"? This was a "suggestion-question": any guidance on telling the difference between the true and the not so true, the old and the new? My experience has been that the more informed I am the less apt I am to make a mistake - knowledge is everything. SALTY COMMENTS by Ed

Berg have several issues addressing both questions - Are they salts? and determining the new from the old giving great detail in differences. Ed Bowman has sheets available on the newer pieces including the newer colors. Our Open Salt reference books note reproduction information they are aware of. Some say chips, rough glass and a purple tinge indicate the glass is old. Did you know there was a light out that shortens the purpling process to mere days? Metal salts pitted from salt - makes them old? Think of how quickly road salt will pit the underneath of your car. Patina is beautiful and denotes age? I prefer my silver shiny - have I polished away its confirmation of age? I am not sure there is an easy formula for telling what is new, old, real or fake. I only feel that knowledge of marks and a gathering of information has saved my purchasing the wrong piece many times.

A question was asked about the pattern on the piece shown in CODDINGTON (42-4-3), SMITH (338-3-2) and BROWN'S #723. I have yet to locate it in the pattern books I have had a chance to peruse - so there is hope for an answer on the name, colors and other pieces in the next issue. I received a question about the reason and time frame of the shaker spoons. Research led me once again into information I did not know. In the YOUNG CHILDREN'S BOOK (c. 1500) it states: "It was not graceful to take the salt except with the clene knyfe; far less to dip your meat into the salt-cellar." Could there be an evolution here for the serving of the salt? Tip of the clean knife, to a small spoon, to a shaker spoon to an actual salt shaker? Did you know that even though salt spoons exist in many silverware patterns, they are rarely listed in catalogs? On the question of the term "Table" salt becoming "Master" salt - I have searched etiquette books back to the 1400's and prior and there is no mention of either description. In most "olden-speak" they were referred to simply as salt in one form of spelling or another. The ancient BOKE OF KERUYNGE says: "Than set your salt on the ryght syde where your souverayne shall sytte, and on your lefte syde the salte set your trenchours." I also found a passage stating that up to the close of the seventeenth century, wealthy

*Mary....cont'd on pg 20*

# Collector's Focus

## Jim Cole - "An Eclectic Collector"

Jim Cole is a born collector, and his home, a renovated and expanded turn-of-the-century, one-room schoolhouse, provides a perfect setting for his many collections. All visitors instantly feel "at home," not only because of Jim's well-practiced hosting skills, but also because of the warm and inviting nature of the surroundings. As with the home of any true collector, especially an eclectic collector like Jim, an immediate challenge for any guest is deciding what to look at first.



Certainly his most extensive collection, at least in sheer number, is his approximately 2000 open salts; but bottle collectors will definitely find much to look at, as well as aficionados of Victorian mush sets and ceramic plates and pitchers. Then there is the pattern glass in all shapes and sizes! Jim's favorite pattern is Banded Raindrop. This pattern has two other names: Old Candlewick and, most interestingly, Cole. Jim has collected this pattern for years, but is still finding

**Jim standing in front of a wall display that houses a number of his lacy and covered salts**

pieces he's never seen before. For example, at the Spring Glass Show at Harrisburg, PA this year, Jim acquired a Banded Raindrop berry set in amber, something he had heard existed but had never actually seen.



**A hutch loaded with ceramic pitchers, plates and lots of open salts**

Jim retired in 1989 from the Presbyterian ministry and it was while he was serving in this capacity in Detroit in the early 1970's that his sister-in-law, Dorothy, started him collecting open salts. In addition to the salts he has purchased over the years, he has received a number of special ones as gifts from parishioners, friends and relatives.

Jim is a past president of OSCAR, having served two terms from 1996-2000. He also was the recipient of the OSCAR Achievement

Award in 2000 and has hosted a number of club meetings, first at his home, and later, as the club grew in membership, at the social hall of a nearby church.

His open salt collection is displayed not only in three tall, well-lit display cabinets, but also on windowsills, on top of cabinets, on the shelves of both the china and corner cupboards and basically on any other surface large enough and flat enough to hold a salt. His many colored salts are beautifully displayed together with many other lovely pieces of glass. In the collection it is easy to find a stunning art glass salt displayed next to a rare and wonderful Victorian novelty salt, with both of them sandwiched between two lacy salts (please excuse the pun!).

Jim also has one of the largest collections of covered salts around, including a number that aren't pictured in any of the reference books. One of his favorite covered salts is the rare "baseball" salt.



**An assortment of colored salts, mostly Portieux, with Jim's "Baseball" covered salt in the front.**

*Collector's....cont'd on pg 14*

As noted, Jim's home is a restored one-room schoolhouse that has been expanded into a very spacious, multi-level home. It is located in southeast Pennsylvania, not much more than a good stone's-throw away from the Maryland border. Fortunately for Jim, this location is close to many excellent antiques areas and he frequently takes advantage of this by spending an afternoon visiting with many of his favorite dealers. Very close by to Jim lives another of his sisters, Judy Chetelat, who was once an avid collector of open salts herself, and her husband Joe.



(l to r; pattern names in Red) Top row: **Ribbed Ivy**; **Yuma Loop**; **Sawtooth**; **Sawtooth** in milk glass; **Tulip with Sawtooth**; Early Thumbprint-type; Middle row: **Ripple**; **Prism**; "Baseball"; **Lily of the Valley**; **Smocking**; Front row-Hexagonal; **Almond Thumbprint**; **Leaf & Dart**; **Sandwich Loop** (also called **Hairpin**).

If you ever have the opportunity to attend a meeting hosted by Jim, you won't want to miss enjoying his hospitality and envying his wonderful home and many collections. He may even show you a recent addition to his collection-a rare, lacy Dolphin salt (DN1 in the Neal book)!



A near-mint French-made Dolphin salt from the first half of the 19th century.

**It is with great sadness that we report Jim's death from cancer on September 13 just as this newsletter was being printed. He will be sorely missed by all who knew him.**

**Salts for Sale; all are mint.**

**H&J #1759 (brown floral) \$15; H&J #4475 \$45; H&J #843 \$20; H&J \$1237 (black) \$10; H&J #1013 (chicken) \$18; H&J #4670 (caramel) \$25.**

**Shipping and handling extra. Call Mary Gerhart 507-567-2322.**

**OPEN SALT COLLECTORS  
NATIONAL NEWSLETTER SUBSCRIPTION FORM**

This form is intended for those who choose to subscribe to the National Newsletter directly, rather than through a club (the preferred method). Subscriptions are \$10.00 for 1 year (2 issues), payable by check or money order. Please make your remittance payable to "Open Salt Collectors". This information will not be given to anyone outside the organization. We ask for your telephone number and email address only to make communication with you easier; omit them if this makes you uncomfortable.

NAME \_\_\_\_\_  
STREET ADDRESS OR PO BOX \_\_\_\_\_  
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Are you interested in more information from the club nearest you (circle one)?      Yes      No  
Send completed form with payment or questions to:

**Ed and Kay Berg - Treasurer OSC, 401 Nottingham Rd., Newark, DE 19711**

# William Yeoward Crystal

By Mike & Sue Zagwoski

In October 2002 OSCAR and NESOSC had a joint meeting in Corning, NY. We all had plenty of time to explore the Corning Museum gift shop where we first came across some fabulous cut crystal salts made by William Yeoward. There were about five salts in the shop and they were quickly purchased by members of the two clubs. The salts were, of course, contemporary and were made by talented craftsmen from Eastern Europe, but that was about all anyone knew of them at the time. Although we were not one of the five to get a salt, we were able to get a catalog from the gift shop, and hoped we would be able to learn more about them.



Althea



Candice



Castle



Lotte

After more research we found that William Yeoward Crystal began in 1995 in collaboration with Timothy Jenkins. Yeoward's background was in interior and furniture design, and Jenkins and his family were involved in a third-generation crystal business. Jenkins also had an intimate knowledge of the European crystal industry. Both men had extensive crystal collections from the 18th and 19th century and by way of a chance meeting, found they also had a mutual fondness for beautiful crystal. They decided to pool their talents and began planning an initial collection of about 80 pieces, which was shown to the interior design world in the fall of 1995. The collection received numerous awards and quickly became world renowned for its beauty and design.



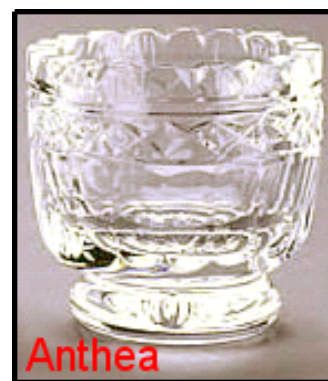
June



Holly



Susie



Anthea



Cecily



Fern



Victoria



Melisa

Yeoward....cont'd on pg 16

The entire collection now includes about 800 pieces and Yeoward and Jenkins continue to search for special pieces to add to their collection. As of today, there are 18 open salts in the collection, most of which are masters, and interestingly, most are also named after women. Two of the pieces are cobalt cut to clear and the rest are all clear crystal. There is also one covered salt, named Hope, in the collection.



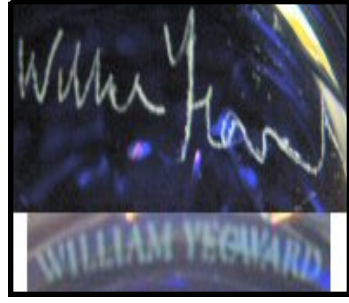
Yeoward salts are made by molten crystal being poured into molds that are hand carved from wood of fruit trees, mostly pear or apple. Once the crystal, which is 24% lead, has cooled, a craftsman engraves it with a copper wheel. Because each piece is made by hand, there will be slight variations in the intricate patterns so that no two pieces are ever alike. All pieces are signed, although it's often quite a task to find the signature on the clear crystal.

Making a new design could take as long as a year of collaborations between Jenkins and Yeoward. They want to get it right the first time and from the success they have achieved, their program is working. It is not known if they plan on introducing any more salts in the near future. They basically find a design and build all the pieces around a table setting that they feel works well together. Based on past history, I wouldn't be surprised to learn more salts may be forthcoming, especially in color.



It has taken the better part of two years for us to find his salts. We have now 17 of the 18 salts we were able to identify, and most of them were acquired directly from England. We are seeing more and more of them showing up on E-bay, but so far they represent only about 6 of the patterns. A great web site to check into if you would like to get more of the salts from the collection is [www.mulberryhall.co.uk](http://www.mulberryhall.co.uk). They carry about 7 of the salts in inventory and they would be glad to order others directly from William Yeoward. The cost for the salts ranges anywhere from \$50 to \$200.

For the purist, perhaps, you might never find a true "contemporary" salt in their collection, but if you appreciate new interpretations of classic designs, maybe you should give the Yeoward salts a second look.



Yeoward Signatures

Special thanks go to Ed Bowman for his photos of many of the Yeoward salts shown here.

Mike and Sue are active members of OSCAR, with Mike being newly elected as Vice President and Sue serving as the Sunshine Chairperson.



# INTAGLIO

## A History of This Unique Decoration For Glass and Gems

by Jane Koble

When most of us think of "intaglio", we think of pretty little salts. However this art was perfected long before glass was made which could be cut so deeply. More than 3000 years BC, lapidaries pressed or cut "intaglio" seals into clay. Between 3400 and 2900 BC intaglios were made in the form of small stone cylinders in Mesopotamia and Egypt. By 1500 BC Minoans were engraving gems, and by the first millennium the Egyptians were cutting scarabs and other symbols on colored quartz. Intaglio cutting then seems to have ceased for several hundreds of years, only to be revived by the Phoenicians in the 6th Century BC in the form of scarabs. A century later the Greeks were beautifully engraving stones with scenes from life and their conception of their gods; by 330 BC they were engraving glass.



**Top Row:** Red - ship - Hoffmann signature; Blue - cupid with bow and spyglass - unsigned; Green - cupid with bow and arrow - unsigned.

**Second Row:** Champagne - flying cupid with garland of flowers - unsigned; Amethyst - sailboats - unsigned; Deep amethyst - angel blowing bubbles - signed Czechoslovakia; Amber - Grouse (or other type of game bird) - unsigned.

**Third Row:** Clear - enameled sailing ship - unsigned; Pink - lady in flowing garments playing a triangle - unsigned; Clear - bulldog - Hoffmann signature.

**Bottom Row:** Hoffmann "Jett" glass in an enameled ormolu frame decorated with a butterfly - butterfly, signature on base.

By the 1st Century AD, Romans, Egyptians and Alexandrians were decorating glassware with intaglio cutting. Romans were doing spectacular work with lathe tools, engraving gems in the Greek style that began to be collected as works of art. Lifelike portraits began to be made at this time. During the 3rd Century craftsmanship declined and, except for a brief revival in the 9th Century, was of poor quality until the 1300's. In 1373 in Nuremberg the first fraternity of gem cutters was established and by the 16th Century intaglio cutting had spread throughout Europe, with the best and most famous engravers being found in the courts of rulers.

**Left - Top to Bottom:** Clear salt shaker - flowers; Clear toothpick holder - flowers; Clear mineral stained dresser tray - basket of flowers; Amber - small covered box - elk and pine trees on lid; Red name card holder - two ladies and a gentleman in a garden; Carnelian religious seal with lamb set in goldwashed brass; Black cufflinks set in brass - stag; Clear lady's belt buckle set in brass - two ladies and a gentleman in a garden; Blue and silver ring - head of woman; Pink and brass stickpin - flower; Amber and brass snap purse closure - three figures and a brazier; Amber and brass pin - angel playing a horn.

**Center:** Amber and brass double intaglio necklace (larger: woman, cupid, and doves; smaller: woman with arrow and cupid with bow); Light blue and brass hat pin - woman dancing with a garland of flowers.

**Right - Top to Bottom:** Amber cigarette box in goldwashed jeweled brass base with elephant at each corner - polo players on lid; Clear tumbler - alternating panels of cherries and grapes; Double ashtray and match holder set - amethyst - Rebecca at the Well; Clear bud vase - large leaves and a flower; Bracelet with four large multi-colored intaglio cut stones, six tiny intaglio cut stones, and four seed pearls; Amber lamp finial - naked child handing woman a garland of flowers; Green shade pull - woman dancing with two men playing horns on either side of her; also large amber bead.



*Intaglio....cont'd on pg 18*

*Intaglio....cont'd from pg 17*

After a short hiatus, "The Great Revival" occurred, because of the talent of one man - Caspar Lehmann (1570[?] - 1622) - of Prague, and his royal patrons, the Prince Elector of Saxony, Christian II, and Rudolf. Because high-quality rock crystal was always in short supply, he led the transition to intaglio cutting on glass. In the 17th and 18th Centuries intaglio cutting became widespread in Bohemia, and the first guild for glass decorators and another for engravers and cutters were established.

The Modern History of Intaglio began with the 19th Century. Glass engraving was practiced in virtually every country having capable artists. Schools were founded in Bohemia, Venice and London. And, the engraver's livelihood was no longer dependent upon royal patronage. Many individuals, families and companies became famous for the excellence of their intaglio work. Suffice it to say, they could be found throughout the world, including the Americas and Far East. Two particularly important Bohemian families were doing intaglio cutting during the late-1800's and into the 1900's, both were named Hoffmann. Emanuel (1819-78) was very talented, especially in portraiture, but always in trouble. Caught many times poaching and spending time in jail, he died in poverty. His illegitimate son did beautiful hunting scenes, jockeys and large pieces based on well-known paintings, but he preferred to go fishing or hunting and also died penniless. Heinrich, of the other Hoffmann family, (1875-1939) was industrious, hard working, talented and married to a woman with good business acumen. Emperor Franz Josef II gave him the title "Imperial Counselor". Many, but not all, of his pieces were signed with the well-known butterfly mark. His daughter married into a family that manufactured Venetian-style jewelry. Her husband, Henry Schlevogt, researched original shapes and developed new varieties of glass. Many of their objects were bronze-mounted and decorated with jewels. The family and their companies prospered until the German takeover at the start of World War II. All of their remaining possessions were later confiscated by the Russians.

At present, Corning Glass is one of a few places doing intaglio cutting. Training is lengthy and execution is time consuming, causing prices for contemporary works to be very high. A 1984 catalog shows a 12 1/2" round bowl with tulips, to be made in a limited edition of one piece per year for five years, priced at \$27,500. Two years later the price had risen to \$35,000! Thus most of Corning's intaglios are presentation pieces, such as prestigious awards or political gifts.

**Clockwise from Top:** Oval pink with diamond sides picturing a pheasant in a tall goldwashed brass jeweled frame on an alabaster base; Oval amethyst picturing a naked child handing a garland of flowers to a woman in goldwashed brass cart; Intaglio set into the base of an intricately chased goldwashed brass bowl picturing a seated oriental man with a staff and oriental characters; Round amethyst picturing a bouquet of flowers in an intricate chased, open work, and jeweled frame.

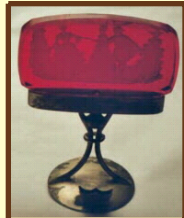


Intaglios can be found in all colors; in order of rarity, beginning with the most common: clear, amber, blue, green, amethyst, pink, opaque colors, Vaseline, red and amberina. Salts come in a variety of shapes, as well: round, half-round, square, rectangular, oval, diamond, hexagonal and octagonal, etc.

Here are some additional photos that try to show the wonderful detail present in many intaglios.



Round amber salt with sailing ship and jewel-pressed rim fastened to the cart in an actual "twig" frame.



Close up of red place card holder shown in a previous photo.



Clear salt picturing a gondola.



Green hexagonal salt picturing a rooster.

Jane is a member of OSCAR and together with her husband, Phil, received the OSCAR Achievement Award in 1999.

## Snowbird Get Together

By Nola Jende

The Snowbirds are not just northern collectors attending a mid-winter meeting. For many Florida residents, it is the only meeting they have a chance to attend.

Nineteen Snowbird open salt lovers met February 14, 2004 at Grace Patterson's home in Lakeland, Florida. We all 'oohed' and 'aahed' over Grace's salts, all displayed in nice cabinets made by her late husband. Grace says she has almost 4000 salts and she also has a nice collection of salt boxes as well.



Part of Grace's lovely open salt collection.



More of Grace's open salt collection.

Lorraine Ayers had us play a game "If It Isn't a Salt, What is It? Several of the "salts" were actually cut off salt shakers. They could have fooled us!

Then we had a smorgasbord for lunch: ribs, roast turkey, salads and relishes. What a feast! That wasn't all--Grace's daughters-in-law made three "mile-high" cakes that were 'to die for!' After all that great food, we all fought to stay awake during Lorraine's "Victorian Salt Novelties" presentation (some photos of the novelty salts she brought along are shown with this article). But Lorraine did such a great job that we couldn't do anything but listen intently.

So we want to thank Lorraine for all the time it took in preparing the presentation. Buy and Sell time finally came around and many nice salts changed hands. Maris and Nola Jende also had a display of about 100 salts they had found on their trip to Alaska last summer.

The attendees were: Maris and Nola Jende; Fred and Lorraine Ayers, Yvonne Whiteman; Ed and Kay Berg; Fran Hatfield; Linda Grotke; Clay and Joyce Holland; Linda Lawson; Mardelle and Elwell Oakleaf; Pan Atkinson; Judy Stuber and her mother-in-law, Helen Stuber; and our hostess, Grace Patterson.

The next Snowbird get together will be at Pam Atkinson's home in Floral City, Florida. The date has been set for February 12, 2005. Contact one of the following for more information: Pam Atkinson - [murpam@atlantic.net](mailto:murpam@atlantic.net) - 352-637-6016; Lorraine Ayers - [ayerloom@nac.net](mailto:ayerloom@nac.net) - 973-948-7440 or 973-271-9033; or Nola Jende - [mnjende@webtv.net](mailto:mnjende@webtv.net) - 230-948-2194.

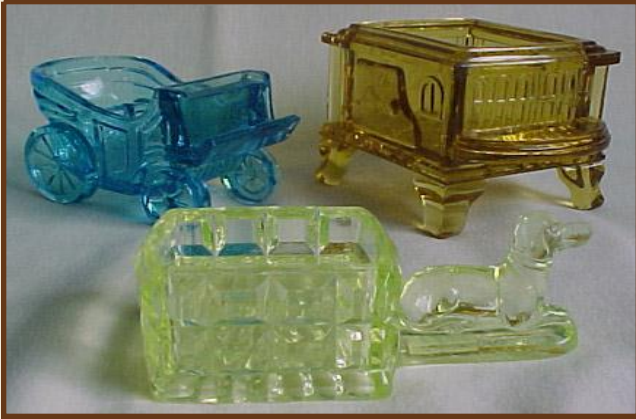


(l to r) Joyce Holland; Grace Patterson (intently taking notes); and Judy Stuber.

Everyone would like to thank Grace for her hospitality.

*Snowbird....cont'd on pg 20*

**Victorian Novelty Salts by Lorraine Ayers:**



**Central Glass Co.:**

These made by Central Glass, a Vaseline Dog and Cart (1880), a blue Barouche (1885), and an amber Stove Salt (1880). The Stove is embossed on the back with an emblem, C G Co.



**Co-Operative Flint Glass:**

Amber Cradle and a blue Daisy and Button Anvil Salt, both made by Co-Operative Flint in 1910.



**George Duncan and Sons:**

Amber Bandmaster Hat, a blue Sailor or Straw Hat, Vaseline Daisy & Button Hat, and a blue Daisy and Button Shoe, all made by Geo. Duncan and Sons in the late 1880's. There have been copies made of the Daisy and Button shoe and hat.



**Turtles:**

The milkglass turtle was patented in 1875 by Hobbs, Brockunier. It was advertised as a salt cellar, and was made in clear and milk glass. The blue turtle was made by Bellair Goblet Co. from 1888-91, in clear, amber, and blue, and is much scarcer than the Hobbs.

Nola is an active member of MOSS, and, together with her husband Maris, who is a past president of MOSS, often participate as well in NESOSC, OSCAR and Snowbird meetings.

*Mary....cont'd from pg 19*

households of country squires in England had massive silver centre-pieces which contained the salt, sometimes called "salt-vat" or "salt-foot". So while still investigating the original question, I will be looking for information on these two descriptions also. And how long have the individual salts been around? I scanned some information on this question showing a very long time. They did not just appear with the glass companies mass production of pattern pieces. This was a late entry and there will be more on it next issue. Two interesting articles I found near to this subject: according to MRS. BEETON'S BOOK OF HOUSEHOLD MANAGEMENT (1892): "A water carafe or jug would be placed at each corner of the table- and a salt cellar between every two people. HOW TO SERVE A LORD, specifies how the principle saltcellar shall be placed: "Thenne here-upon the Boteler or Panter shall bring forthe his princypall salte... he shall sette the saler in the myddys of the tabull according to the place where the principal soverain shall sette..... thenne the seconde salte att the lower ende thenne salte selers shal be sette uppon the syde tabulls." Nice questions by all and as you can see they raised more questions and few definite answers as yet. Unfortunately there was a deadline to be met -- Fortunately this is not the last Newsletter. Perhaps you each have a thought about the questions presented here, or even an answer. I sure would love any input and if I have made any errors, we all need to know. New questions are always welcome and a few easy ones would just make my day. As you can see I do wander a bit when looking for answers - You ask a question and I never know what I am going to learn!!!!

Mary can be contacted by email at AskMary@webtv.net or by mail at 6889 Glenroy St., San Diego, CA 92120-1217.