

OPEN SALT COLLECTORS



Issue # 46 – Summer 2020

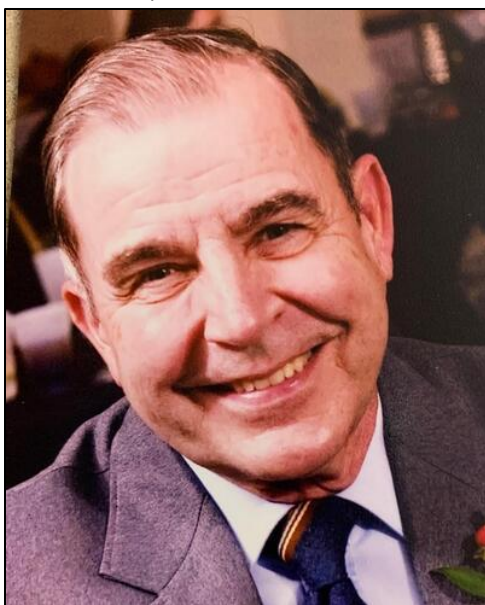
Ed Bowman 1933-2020

Harry E. “Ed” Bowman passed away June 26, 2020 from complications of COVID-19. If you have been a salt collector for any amount of time, then you are aware of the tremendous contribution that Ed made to the community.

Ed was a charter member of M.O.S.S., and its Treasurer and Newsletter Editor for many years. He hosted many meetings in the famous “basement” of his home in Hartford City, IN and was often on the agenda, presenting numerous programs over the years about open salts which were both informational and entertaining. Whenever something was happening with open salt collecting, Ed was there, even serving as Treasurer for the 2007 National Convention held in Indianapolis, IN.

In searching through the archives, Don and Deane Rabourn found this “bio” that Ed wrote in 1997 about himself for a MOSS Newsletter: “I have been collecting salts off and on for about 12 years, slowed down the last few years before I retired, but am back up to full speed now. I started collecting salts after I purchased a neat Viking Ship similar to H&J-4258 at a garage sale. Later I went to a Steward Flea Market at the State Fairgrounds (before Antique Malls and when Flea Markets had lots of old items) and a

dealer there had one like it in a case with about 300 neat little dishes. (Wish I had bought them all!) I asked him about them, and he told me they were salt dips. He showed me a book called “5000 Open Salts” and some by some people named “Smith”. He told me where I could get the books and I was



hooked. My wife at that time and I started collecting open salts (and a few other items) and after we had accumulated several items and several extra salts, we decided it was time to get some money out of the extras so we could buy more. We started doing shows in Indianapolis and Louisville, KY. This led us to getting new salts and little chicks from Bob Wetzel which led to our purchase of his inventory and molds when he stopped pressing glass. So we started E&E Collectibles and marked our glass with “E.E.” After our separation, I changed the name

of the business to Ed Bowman Collectibles; however, all my glass is still marked “E.E.” and continued to wholesale my glass, but I stopped collecting salts. After my retirement, I started collecting again and now do retail mail order of my glass and my extra salts. I collect all kinds of salts and cute little dishes, doubles, masters, glass, china, silver, etc. I have over

Continued page 4

President’s Message

I think 2020 is a year that none of us will forget for a long time. In addition to the pandemic, we have had protests gone bad and horrible wild-fires. It certainly has been a time of great uncertainty and anxiety for everyone, some more than others.

Through all of this, we salt collectors have been able to maintain some small measure of normalcy because of the internet. Our Facebook page has been very active and has let us keep connected, share information and continue to buy and sell. It has also enabled us to expand our horizons a little with the Zoom meetings that CASC has hosted. Before this distancing, I had never heard of Zoom.

Having experienced them, I can see possibilities for even after the pandemic. Now we have the capacity for members, who cannot travel or are too distant, to get to meetings or conventions and to participate. I see this as a positive step for our clubs and our hobby.

Until we can all meet again in person, I look forward to seeing you on Zoom. Stay safe and stay well.

Lesley Solkoske.
OSC president

From the Co-editors

We hope you enjoy reading this edition of the Open Salt Collectors Newsletter. A special thank you to Denise Lonergan and Lesley Solkoske for the work they did to prepare the Second Supplement to The Handbook of Gorham Open Salt Dishes. As with the first supplement, it is a separate document to be printed as a booklet and stored with your copy of the Tompkins handbook. We also thank those who contributed pictures for the Amber Lacy Salt article. For the next issue Mary is asking for pictures of green Lacy Salts with plans for other colors in the future.

HELP! HELP!

We need you help to keep the newsletter going. Please consider contributing an article. Contact either of us to get the details of how to share your enthusiasm. It doesn’t have to be a long story, just anything that you think will be of interest to other salt collectors.

Mary Kern marykernsd@cox.net Co-editor
Kent Hudson khudson639@verizon.net Co-editor

Inside This Issue

Ed Bowman Tribute	1
President’s Message	2
Salts She Wrote	3
Mottahedeh Reproduction	4
Amber Lacy Salts	12
Gorham Supplement	Separate

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While we encourage the dissemination of information about open salt collecting, we do like to know in advance when and where material originally appearing in the National Newsletter will be used. Please contact the Editor (khudson639@verizon.net) if you would like to use anything from this newsletter. When publication occurs, we also ask that a copy be sent for our archives.

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).

Salts She Wrote

Mary Kern

*Wait a minute Mr. Postman
Please Mr. Postman, look and see
If there's a package in your bag for me
Please, please Mr. Postman
Why it's takin' such a long time
For me to hear from that eBay seller of mine*

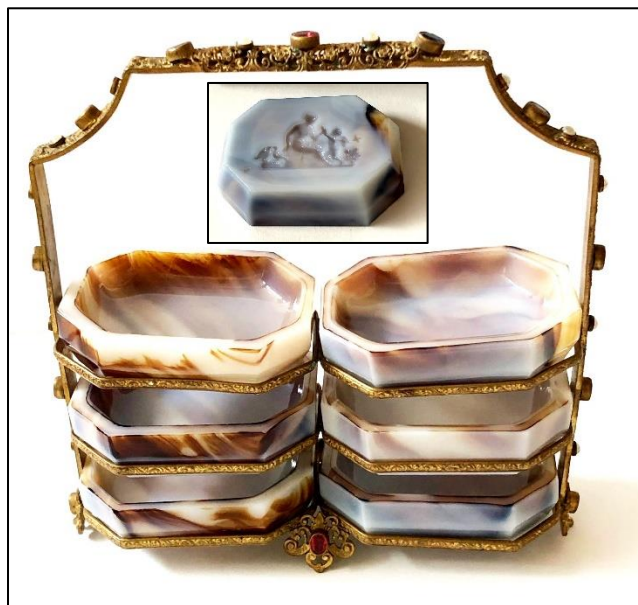
I recently made a decision to send about 75% of my salts off to auction. I decided it was definitely time to reduce my numbers and also that I would enjoy seeing which of my friends won salts they would love and enjoy a bit more because they had been mine. Honestly, a touch of ego never hurt anyone. My kids do not know you and so to them it would only be a reduction of "things" to dispose of. For me. a happy...

This being said, why my intro lyrics you may ask. I shall explain. I am a collector, a diehard collector. If I start to collect something, I mean I collect it and I do it in a somewhat overboard manner. Thus, my current open salt situation. I cannot stop buying. I just cannot do it. So, while I am with great sadness working on getting salts out the door, I am also gleefully working on salts coming in the same said door. Two emotions in full swing in the Kern house. It's real fun here friends....

Thought I would share some of my incoming, thus the intro, and you can decide if you know if they are going to stay or if they are just here for a short visit because the section of my brain controlling my bidding, buy it now and direct purchasing is still without supervision and has no idea what time out means or end of game....



Sterling, Chester 1902, with Ribbed Glass, 3-piece set



Akro Agate style tiered and Jeweled Stand with 6 Intaglios



Red Moser with Heavy Gold Enameling



Opaque Glass in Brass Whelled Frame



Unmarked Silver with Three Figures



Pair of crystal shells with Minerva marked silver



Early American Pressed with tinge of purple



Three Moser Salt, my first Green one

Ed Bowman - Continued from page 1

12000 in my collection and about that many duplicates (including contemporaries). My main interest would be probably glass. As far as favored I have several, but the main ones would have to be my Sandwich Eagle Neal EE-7. Because I have always wanted a Sandwich salt. Also, my Tree of Life (H&J-3581) which I have wanted since starting my collection, as I think of it as a keystone for a collection. Both of these I have acquired in the last year along with several other nice salts. They are still out there, maybe not as many and they cost more. My best buy would have to be my first Viking boat as it got me started and I only paid 50 cents for it. . . . I also collect toothpick holders, opalescent glass and things that catch my fancy.”

Keith Tucker, a fellow collector and good friend of Ed’s provided some additional information on Ed: There are three open salts collectors in recent

years who have been outstanding in researching open salts: Ed and Kay Berg and Ed Bowman. The Bergs inspired us all! At a time in many of our clubs when a “renewed” interest was needed, along came M.O.S.S. (Midwest Open Salt Society) and Mr. Ed Bowman. Ed’s attendance at scores of open salts meetings throughout the country was well known. His leadership, enthusiasm and extreme devotion spawned a M.O.S.S. Newsletter that created a new standard which other clubs worked hard to follow. As Editor of the “MOSS Memo”, more and more collectors joined M.O.S.S., some just to receive the Newsletter. Ed’s outstanding and tireless research in contemporary open salts, will, I doubt, ever be duplicated! Thank you, Ed, for adding so much knowledge and appreciation to so many grateful collectors.

Mottahedeh Reproductions Chinese Export Porcelain

Featuring salts from Mary Kern’s collection

Kent Hudson

At the 16th National Convention Al Diamond described how the Acorn Lacy Boat Salts reproductions made for the Sandwich Museum have become very collectable. Another example of collectable reproductions is the Chinese Export trencher salts produced for Mottahedeh and Company by the Vista Alegre Porcelain Factory in Portugal.

The Mottahedeh salts have been a mystery to me and apparently for many other salt collectors too. For the Open Salt Compendium, Catherine Marsden wrote “Mottahedeh was an Italian artist who specialized in duplicating antique porcelains”. The internet makes research much easier to get the facts and correct these misconceptions.

Mottahedeh and Company.

Rafi Y. Mottahedeh was born in 1901 in Kashan, a town in central Persia, now Iran, that was famous for its calligraphers, rugs and silk and gold brocade which was the heart of his great grandfather’s business. The upheavals in Persia in the late teens and early twenties destroyed the family business and Rafi, who had saved \$500, read in the newspaper that one could work in the day and study at night in New York. So, he traveled across the newly formed Soviet Union, and took a ship from Hamburg that arrived in New York in 1925. He immediately started night school at New York University. He worked as a laborer to pay his expenses, but later used his linguistic skills and was



Figure 1 - Mildred Root Mottahedeh 1908-2000

hired by the Metropolitan Museum of Art to translate Persian and Arabic inscriptions for the Curator of Islamic art. He also began importing contemporary Persian pottery and brass as well as some Persian antiques.

Mildred Root, (Figure 1) who was born in 1908 in Seabright, New Jersey, was a junior member of a prominent decorating firm when she went to Rafi’s office to buy Persian “accessories”. They were married in 1929. Rafi was the scholarly partner and understood business finances. Mildred was the artistic partner with an eye for design and a way with people. From childhood she was fascinated by non-Western cultures.

They began selling Persian handicrafts and later commissioned designs from his growing library. They made buying trips to Persia, where they were able to purchase many European and Chinese antiques. Persian merchants were beginning to use electric lights and were happy to sell the 18th and 19th



Figure 2 - One of a pair of Chinese Export Salts ca. 1755 depicting “the death of a fox” after a painting by James Seymour. Part of the Mottahedeh collection sold at auction by Sotheby’s October 19, 2000

century candelabra they no longer needed as well as the large Caledon and blue and white platters on which their fathers had served rice. The couple began learning as much as possible about European

and Chinese export porcelain. After World War II, many European families put their collection of porcelain on the market to pay taxes and death duties. They began to collect Chinese export porcelain, always searching for better examples, and later, they made reproduction from their collection. Mottahedeh porcelain table services were purchased by the White House, three Presidential inaugurations, and the State Department's reception suite. The firm became one of the most important sources for museum reproductions; Mildred's advice was particularly sought on what to reproduce from their collections. Their extensive Chinese export collection is documented in the two volume set of books

death of a Fox" by J Roberts after a painting by James Seymour depicting a group of huntsmen and hounds before a cottage; the sides are painted with the arms of May of London and Pashley in Sussex.

An article in the Chicago Tribune in 1989 reported that Mildred Mottahedeh traveled 5 months a year checking on the two dozen manufacturers, primarily in western Europe that were contracted to produce her china. "We won't do a piece just because it is historic, it has to have character and usability" Mottahedeh said. "And I make them so they can go into the dishwasher, the gold



Figure 3 – Chinese Export “Tobacco Leaf” Pattern Jardiniere circa 1810 from the Mottahedeh collection, sold at auction Sotheby’s October 19, 2000.

Figure 4 - Mottahedeh Tobacco Leaf pattern salt made by Vista Alegre for the Metropolitan Museum of Art.

China for the West by John Ayers and David Howard as well as catalogs from two Sotheby’s auctions and an exhibition at the Virginia Museum of Fine Art. Part of the collection was sold January 30, 1985 following the death of Rafi Mottahedeh and the remainder was sold October 19, 2000 upon the Death of Mildred Mottahedeh. The large collection of several thousand pieces included a pair of Chinese Export salts, circa 1755, that are examples of porcelain made to specifications sent from England. (Figure 2) The well of the salt is painted with a copy of “The

won’t come off.”

The authors say that the Tobacco Leaf pattern is probably a misnomer for the decoration on the Jardiniere (figure 3) pictured in the book China for the West; the plants are more likely jungle plants from southern Asia. The popular pattern was produced beginning around 1760 for export only, primarily to the Portugal and Brazilian markets. Mottahedeh successfully reproduced the pattern on many different shapes and sizes including this trencher salt made for sale by the Metropolitan Museum of Art gift shop. (Figure 4)

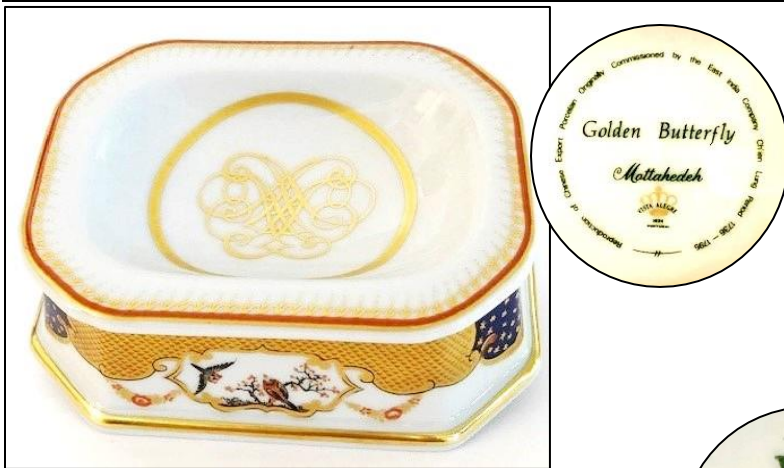


Figure 5 – Mottahedeh Golden Butterfly made by Vista Alegre, Reproduction of Chinese Export Porcelain originally commissioned by the East India Company, Chien Lung Period 1735-1796.



Figure 6 - Mottahedeh reproduction made by Vista Alegre

The Golden Butterfly salt (Figure 5) is a reproduction of a Chinese export originally commissioned by the East India Company during the Chien Lung Period 1735-1796. The company produced about 1.500 different items for more than 3.000 stores, from Tiffany & Co. to small gift shops. (Figures 6-7) They also reproduced pieces in the collection of museums like the Metropolitan Museum of Art and the Museum of Modern Art in New York, and Historic Charleston Reproductions (Figures 8-9) for sale in their gift shops. Over the years, Mildred Mottahedeh supervised the reproduction of about 1.000 period porcelains for the Nelson Rockefeller Collection. (Figures 10-12)



Figure 7 - Small Footed Undecorated Porcelain Salt Made for Mottahedeh by Vista Alegre



Figure 8 –Canton Blue and White Porcelain salt made for Mottahedeh by Vista Alegre for Historic Charleston Reproductions



Figure 9 – Mottahedeh salt made by Vista Alegre for Historic Charleston Reproductions

Raji Died in 1978 and Mildred continued the business in New York City, producing more new designs than before. Mildred received many awards including the “International Tabletop Award” and was the subject of many articles in magazines and newspapers such as Forbes and The New York Times. The company was sold to Wendy Kvalheim in 1992. Mildred died in 2000.



Figures 10-12 – Three Mottahedeh salts made by Vista Alegre for the Nelson Rockefeller Collection

Vista Alegre Porcelain Factory

King Joao VI of Portugal issued a Royal License to Jose Ferreira Pinto Basto (Figure 13) to build the Vista Alegre Porcelain Factory in 1824. Basto had purchased the Ermida Farm near the town of Ilhavo in 1812 and in 1816 he purchased the Vista Alegre Chapel and surrounding land at auction where the factory was built. Only soapstone pottery and glassware were produced in the beginning, but in 1832 large kaolin deposits were discovered to the north of Ilhavo making it possible to produce porcelain. International master craftsmen were hired who trained the local artisans and the quality improved. Vista



Figure 13 - Jose Ferreira Pinto Basto 1774-1839

Alegre participated in the 1851 Universal Exhibition at the Crystal Palace in London and achieved international recognition at the 1867 Paris Universal Exhibition. After a period of economic difficulties around the turn of the century and political unrest when the Portuguese monarchy was overthrown in 1910, with the leadership of Joao Theodora Ferreira Pinto Basto, the company thrived and continued to maintain its leading position among the most prestigious European manufacturers. In 1997, Vista Alegre marched with the ceramic group Cerexport and in 2001 merged with the Atlantis Group. In 2009, The VAA group became part of the Visa-beira Group portfolio.

In addition to the salts produced for Mottahedeh, Vista Alegre has produced salts as part of their many different dinner services: The Mabell pattern (Figure 14), the Vienna pattern (Figure 15) and the Foo Dog Pattern (Figure 16) among others.

Figure 17 – Vista Alegre Salt with the following inscription: “May 13, 1995, on the occasion of the wedding of Senor Don Duarte Duque de (Duke of) Braganzas to Senora Dona Isabella”



Figure 14– Vista Alegre Maybell pattern part of dinnerware service



Figure 15 – Vista Alegre Vienna Pattern part of dinnerware service



Figure 16 – Vista Alegre Foo Dog Pattern part of dinnerware service

An interesting salt from 1995 was made in honor of the marriage of Senor Don Duarte, Duke of Braganzas and pretender to the throne of Portugal. (Figure 17) These were probably given to wedding guests as a memento.



The next salt is from a series of four called the Celebration of Portuguese Discoveries. It features the coat of arms of Pedro Alvares Cabral, (1467 – 1520) who is credited with discovering and claiming Brazil for Portugal. (Figure 18) There are also salts for Vasco de Gama and Magalin.



Figure 18 - Vista Alegre. The celebration of Portuguese discoveries. The Coat of Arm of Pedro Alvares Cabral, (1467 – 1520)

Vista Alegre reproductions for sale in the museum gift shops in Portugal include two for the National Palace of Ajuda. (Figures 19-20) The salt made for the National palace of Pena (Figure 21) features the coat of arms for Carlos I, King of Portugal from 1889 until he was assassinated in 1908.



Figures 19 & 20 –Reproductions from the collection of the National Palace of Ajuda made by Vista Alegre for gift shop sales.



Figure 21 - Vista Alegre National Palace of Pena, the Coat of Arms for King Carlos I, King of Portugal 1889-1908.



Herend, Hungary

The Herend Porcelain Manufactory was founded in 1826 and is one of the world's largest ceramic factories. In the mid-19th century its customers included the members of Hapsburg Dynasty and other European aristocrats. Many of its classic patterns are still in production. The two oval shaped trencher salts were made by Herend. (figures 22-23)



Figures 22-23 – Trencher salts made by Herend



Figures 24-25 – Treacher salts made by United Wilson Porcelain Factory Hong Kong.

United Wilson Porcelain Factory

The next two salts were made by the United Wilson Porcelain Factory in Hong Kong. The first (figure 24) is a variation of the Chinese Export Tobacco Leaf pattern described above. It is heavier with thicker sides than the salts made by Vista Alegre. The blue and white salt was also made by United Wilson (Figure 25)

France

The final examples are two salts apparently made in France. The first was made by an unknown pottery and is marked “Tiffany and Co. Private Stock, Hand Painted in France”. (Figure 26) The final example is unmarked Faience ware that is in the style of Chinese Export. (Figure 27)

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- https://en.wikipedia.org/wiki/James_Seymour
- https://vistaalegre.com/us/t/vaa_AMarca_Historia-1



Figure 26 – Treacher Salt in the Chinese Export Style marked “Tiffany and Co Private Stock Hand Painted in France”



Figure 27 – Faience Treacher Salt in the Chinese Export style

Amber Lacy Salts Mary Kern

I have often been asked how I determine what color degree my lacy is to the colors stated in The Neal Book. Pure guesswork as I have never had others to compare my decision with. So, I decided to do just that. We are going to do a color each issue and see what colors you have matched to the ones in the book.

Starting with amber and perhaps green next time so you have time to get your greens in gear and send us pictures with the Neal Book number and your choice of depth of the greens listed.

This one is an easy audience participation and so we are hoping to see a lot of entries for the next issue. Think about it, your name in print, your precious salts being shown, all in the world-famous Open Salt Collectors National Newsletter.

Here comes AMBERS.....

Special thanks to the following people who provided pictures of amber lacy salt from their collection:

- Jytte Sommer
- Susie Proctor
- Harry Orman
- Kent Hudson
- Nina Robertson
- Mike Cottrell
- Mary Kern



DI 4 – Made in Sweden - Jytte Sommer



DI 7 – Nina Robertson



DI 9 Brown Amber – Mary Kern



DI 10 Light Amber and Clear – Mary Kern



DI 11 Light Amber – Mary Kern

DI



HN 7 Made in France – Jytte Sommer



OP 4 - Made in Denmark, France – Jytte Sommer



OL 1 Made in Europe – Jytte Sommer



OP 5 - Made in France, Sweden – Jytte Sommer



OO 13 Made in USA, Denmark – Jytte Sommer



OP 7 - Made in France – Jytte Sommer



OO 13 – Made in USA, Denmark – Jytte Sommer



OP 14 - Made in Spain – Jytte Sommer



OR 2 - Made in Sweden – Jytte Sommer



OR 1 - Made in Sweden – Jytte Sommer



RD 28 – Made in France – Jytte Sommer



OR 1 - Made in Sweden – Jytte Sommer



SC 6a – Harry Orman



SL 2a - Made in Sweden, Scandinavia – Jytte Sommer



SL 3a – Susie Proctor



SL 8 – Susie Proctor



SL 16 - Made in France – Jytte Sommer



SN 1a – Kent Hudson



SN 1b Made in Denmark and other Scandinavian countries – Jytte Sommer



SN 1d - Made in Denmark – Jytte Sommer



Left SC4-Medium Amber;
Right 25-Unlisted medium Amber – Mike Cottrell

The following are from Mike Cottrell's collection

Back Left SL3-Dark Amber;
Back Right SL8-Dark Amber,
Front Left SL1a-Medium Amber;
Front Right SL2a-Med/Light Amber



Back Left SN1c-Light Amber;
Back Right SN1-Medium Amber;
Front SN1c-Medium Amber

Back Left HN10-Light Amber;
Back Right OP6-Unlisted Light Amber,
Front Left OO13a-Light Amber;
Front Right OP15-Variant To Interior
of foot-Light Amber

