

# OPEN SALT COLLECTORS



Issue # 39 – Spring 2018

## The Berg Collection Carolyn Bugel

The Bergs, fondly known as Ed & Kay, contributed greatly to the hobby of open salt collecting. They gave of their time and talents in many ways. Ed and Kay collected salts, started the first club, sold salts, researched and wrote articles.

They opened their home to collectors, shared pictures of their collection, cataloged, classified, and studied salts with analytical eyes. They freely shared their knowledge any way they could and authored "Salty Comments" now available on the internet. They re-published the Coddington book and sold it for the cost of the printing.

Ed donated many salts to The Museum of American Glass in West Virginia. They have done so much for open salt collecting I am sure I neglected to mention some the things you loved most about them. In many ways, we would not be where we are today in the field of open salt collecting if it weren't for Ed and Kay.

With their passing, some of us wondered what would happen to their fantastic collection. Now we know... After family members had chosen salts they wanted, 3100 salts remained. Their youngest son, John Berg, contacted the board

members of all the salt clubs. John presented his dilemma, putting these salts in the hands of open salt collectors, something he did not have time to orchestrate.

A group of collectors responded with a proposal that was accepted. A few of the salts will be reserved for the 2019 Open Salt Convention, and the remainder are being sold on eBay. Each salt will have a sticker, pictured here, to indicate that

it is from the Berg Collection. On the weekend of March 2<sup>nd</sup> and 3<sup>rd</sup>, before and after the OSCAR meeting, club members volunteered their time to organize the salts into lots for six sellers to list on eBay. Those seller ID's are bergsalts1 through bergsalts6. You may find the salts by using the ID's or you may search for "Berg open salts". Lesley, Judy, Donna,

Nina, Kent, and Carolyn are the sellers. Proceeds from the sale will go to the Berg family with a gener-

ous commission to the 2019 National Open Salt Convention Committee. These funds will be used to enhance and offset the cost of the 2019 convention in Washington DC.

I am humbled to handle salts that were the basis of so much research. Each salt seems to tell a story. We, the group handling the salts, hope that you have an opportunity to purchase one or more for yourself to remember this couple and their abundant curiosity about open salts and their enthusiasm for sharing their knowledge.



# President's Message

An anniversary is a day when we remember or celebrate something important that happened on that day in a precious year. Open salt club usually celebrate their anniversary at the club's annual meeting, and clubs have issued a commemorative open salt to mark that event. While we may know what year a club was organized, we may not know who played a key role in forming the club, where the first meeting was held, and how many people attended the first meeting. I did some research – it's not complete – but here's what I found out about each of the open salt clubs.

New England Society of Open Salt Collectors (NESOSC) – The club was founded by Dorothy Goldman, who started collecting open salts around 1974. The first meeting was held on April 26, 1978 at the Masonic Hall in Salem, N.H. Fifty (50) collectors showed up at the initial meeting of the club. NESOSC will celebrate its 40<sup>th</sup> anniversary in April 2018.

Open Salt Seekers of the West (OSSOTW) – An organizational meeting to form the Northern group of this club was held on November 5, 1983 at the home of Fran Vermatti, who lived in the San Francisco area. Eleven (11) members were present at group's first meeting on January 7, 1984. The Southern group was formed later that year, and the first meeting was held in late 1984 at the home of Patricia Johnson, in or near Torrance, CA.

Open Salt Collectors Atlantic Region (OSCAR) – The club was officially formed in 1986 after having met informally for about a year. On May 3, 1986, a small group of twelve (12) collectors interested in learning more about open salts met at the home of Ed and Kay Berg in Newark, DE. They were the first members of the salt club which became known as OSCAR.

Midwest Open Salt Society (MOSS) – On June 24, 199, nineteen (19) people gathered at the home of Steve and Ruth Potter in Mt. Vernon, Ohio. This was the founding meeting. It was decided that the club would meet in May and September with meetings to be held in different parts of the Midwest. MOSS was the name agreed upon for the club – the name was suggested by Keith Tucker. The September 1995 meeting was held in Toledo, Ohio with Carol & Doyle Van Norman and Dave Dillingham making the arrangements. A draft copy of the by-laws was distributed for discussion at the meeting.

Central Midwest Open Salt Collectors (C-MOSS) – The club was founded in 1995. Over the years it has met at a number of locations in North Central Illinois and worked very closely with MOSS.

Central Atlantic Salt Collectors (CASC) – In January 2010 an exploratory meeting, hosted by Kent Hudson, was held at the Meadowbrook Country Club in Richmond, VA. On February 27, 2010, fourteen (14) members were present when the club was officially formed at a second exploratory meeting that was held at the Meadowbrook Country Club in Richmond, VA. This meeting was also hosted by Kent Hudson.

I wish to thank Gerry Grebe, Sarah Kawakami, and Deane and Don Rabourn for sending me information about the organization of the OSSOTW clubs and MOSS. If you have additional information about how, when and where open salt clubs were organized, and the people who had a key role in organizing the clubs, please contact me at [gckullgren@comcast.net](mailto:gckullgren@comcast.net).

**George Kullgren**

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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](mailto: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.

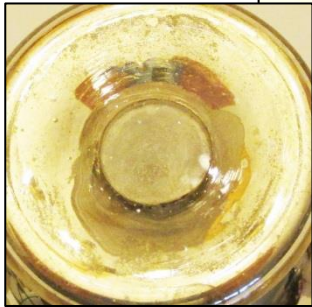
The National Newsletter of Open Salt Collectors is published three times per year—in April, August and December—in both electronic and hardcopy versions. Subscriptions are available through the organization's website ([www.opensalts.info](http://www.opensalts.info)).

## Mercury Glass By Sarah Kawakami

Mercury Glass is the first true Art Glass. Patents were issued in England, Germany and the United States. The main production of mercury glass was from 1845 thru 1930. However, it is still being made by Czechoslovakia, China, India and Mexico. Martha Stewart did a lot to make this glass popular once again.

The silvering of glass for ornamental purposes may have started as early as the late 17<sup>th</sup> century. But the decorative accessories and table ware was from the mid-19<sup>th</sup> century and continues into the 20<sup>th</sup> century. Boston Glass appears to be the first company to call this glass Mercury Glass. Before this companies called it Sil-

**Figure. 1 & 2 - Silver with Gold Wash Bowl, Pontil Glass Seal over Silver Plug, rough edge to seal. European, Bohemian.**



vered Glass. The German term is Bauernselber Glass or Farmers Glass. The term Silver Glass is also used along with Peasants Glass and Poor Man's silver. The engraving of grape vines, floral and leaves originated in Bohemia. Around 1840 Haida in Bohemia was making mold blown statues and candlesticks.

Silvered glass, commonly known as Mercury Glass, was a double walled glass that was silvered between the layers with a silvering agent and sealed. Most was blown but a few were mold blown. Example of a mold blown piece is the Madonna and Child. As with other glass, ideas and designs were shared and interchanged. A very important step used in blowing this type of glass involved the inversion of the molten glass



**Figure 3 & 4 – Greek Key design, pontil cork with evidence of Red Paper Label. American**



bubble back into the interior of the piece. This was necessary to form the two layers into which the silvering solution was introduced. Sealing methods vary greatly from country to country and maker to maker. The sealing method helps and gives the best clues as to who the maker was. There were a number of patents issued on the sealing methods. Some makers heat treated the vessel to set the silvering coating before they poured out the excess fluid. This method insured that the silvering agent would adhere to the interior of the glass.

Bohemia Silvered Glass was made from 1846 to 1920. Bohemia/Germany silvered glass does not contain lead. The strength and weight of the glass needs to be considered when it comes to the decorating of the glass. Most Bohemian silvered glass was not decorated

using a cutting wheel. Instead they used glass powder granules application, acid itching, acid vapor to make the mat-



**Figure 5 & 6 – Gold Colored with painted leaves - American**





Figure 7 & 8 – Silver heavier in weight, Cork covered with Black Substance - American

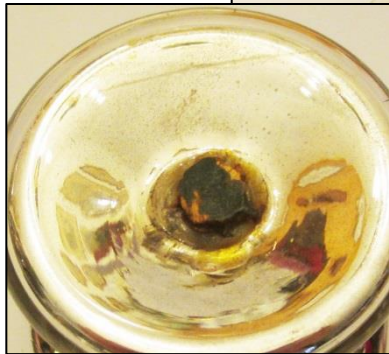


time. England did use lead glass so it is heavier. Lord Clement Thomas Draton registered a process for silvering glass blanks in 1848, British patent number 12.358. It provides a formula for a silvering solution that includes ammonia, nitrate of silver, 2 ounces of water and 3 ounces of spirits (wine) to be mixed, settled, filtered and applied to the surface of the glass. This coating however quickly deteriorated. Some formulas even included sugar. Dec. 12, 1849 Hale Thomson and Edward Varnish were issued a patent that was based on the Draton formula and the patent number 12.906 it covered not only the formula but also the sealing method.

This patent and others also included a technique for blowing a double



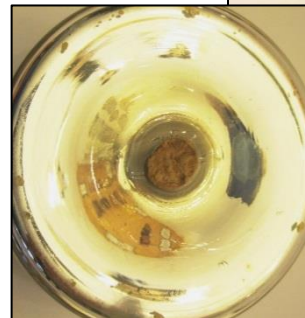
Figure 11 & 12 Newer Oblong Shaped Cork covered pontil, could be American.



ted look, cold enamel work, flashing, staining and even placing jewels on the glass.

They never used

corks to seal instead they used metal or cardboard disc covered with a glass disc that was glued or cemented in place. The pontil glass can differ from the glass used in the blowing of the glass. Hugo Wolf used a metal seal stamped HW. He ground the glass disc to fit the pontil hole similar to the English patent by Vanish and Thom-



son. Most of Bohemian Glass is not marked.

England made a higher grade of silvered glass but production was only for a five year period of

walled vessel in one piece and another for the creation of two layers of glass that were joined together and sealed. Frederick Hale Thomson and Thomas Robert Mellish have a patent that refined the use of colored plating and decorative cutting. Patent number 13,229 was granted in 1860 for the cutting, staining, sil-



Figure 9 & 10 - Amethyst cut to clear, made by Vanish, hallmarked on silver disk covered & slightly elevated glass disc. More of a silver solution, dull, tarnished, but intact. English

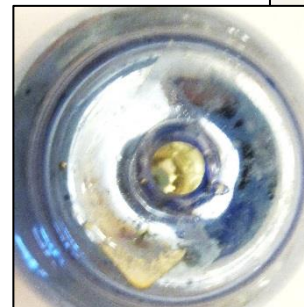


Figure 13 & 14 – Blue uncovered pontil - American



Figure 15 & 16– Gold colored from Carol Van Norman collection, her research found it to be made in postwar China. Whole base covered in hard material

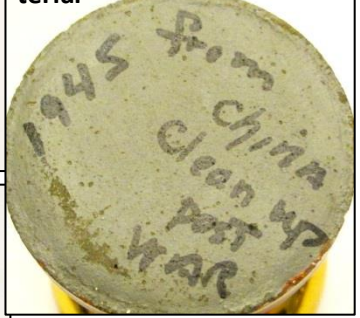


Figure 17 & 18 – Gold Salt from Carols collection, 1800, very rough glass, pontil with no disc, Bohemian



Figure 21 & 22 – Egg Cup shaped and size, same base as figure 15 & 16

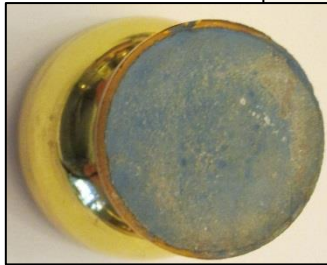


Figure 23 & 24 – Silver with white etching, gray metal and smooth glass covering pontil

vering and fixing articles of glass. Edwin Vanish and Hale Thomson made this glass from 1849-1853. Since the glass was lead base wheel engraving was used. W. Lind also made Mercury. Blanks used for silvering were made at a shop run by James Powell and Sons but were hallmarked by Vanish and Thomson. The English sealing method was done with much care and precision. The glass disc fit snugly into place with little or no evidence of cement they are completely smooth. English Mercu-

ry glass is more costly due to the short production. Of interest is that Hale Thomson was thought to have discarded all the old methods of coating the glass and coated all his surfaces flat and curved and used pure silver to coat all his vessels for more brilliance. He felt that it would never tarnish except if the pontil were dislodged.

American Silvered Glass was made from 1850 to the late 1879 to even 1880. It was made from Flint Glass so it is heavier. Pitchers from the US have clear handles that were finished by crimping at the base. Flint Glass could be wheel engraved. A lot of the designs are Neoclassic and post federal style (wreaths and simple initials). We also copied the Bohemians and used grape vines and flowers. Since the quality of the glass was better it is more brilliant and superior to the others. New England Glass Company, Cambridge Mass; Boston and Sandwich Glass Company, Cape Cod; The Union



Figure 19 & 20 – Amethyst & silver striped salt, white chalkey substance covering pontil



**Figure 26 & 26 – Silver with Gold Bowl, stem is clear with dark gray substance at foot and just below Bowl, cork covered pontil. (Patti Johnson’s collection)**



the make of Door knobs and certain tiebacks. Patent number 147101 received on 4/4/1866 is for Mercury Glass Pitcher. The pitcher was stamped along the bottom of the metal spout that was attached to the silvered glass pitcher. The only US Company so far found to mark their Mercury glass is the New England Glass Company. It is marked NEG CO on the metal disc with a glass seal. The pontil scar have a sharp unfinished appearance. Other company’s items ware sealed with a cork in the pontil. The cork can be covered with a paper or foil covering. Some pieces also show a reddish material that has the appearance of a treated paper. Sandwich and the Boston Silver Glass Company appear to have used this reddish paper. American pieces can also be found with a simple cork covered with a treated adhesive cloth.

**In Summary**

The information in this article is general in nature, there are always exceptions.

- Silvered Glass made in the US has styles that often have fancy wheel engraving. The styles are refined and classic patterns. American Mercury Glass is heavy for its size and usually in classic forms and

**Figures 27 & 28 – Unusual Shape Design clean silver with frosted areas painted with flowers, some flaking. Pontil cork which indicates American but author wonders.**

Glass Co. Somerville Mass; Bay State Glass Co. East Cambridge Mass; American Glass Company South Boston; Boston Silver Glass Company Cambridge Mass and other companies all made Mercury Glass. The New England Glass Company on 1/6/1856 received a patent for



**Figure 31 & 32 – Silver with acid etched grapes, pontil covered with red paper, evidence of another label, American**



**Figure 29 & 30 - Silver, unusual pontil in that cork is visible thru the hole in the glass plug, uneven pontil.**

shapes. The heaviness comes from the flint glass. The pontil can have the disc and glass covering or cord and seals.

- Bohemian/European pieces are lighter, not wheel engraved. The pontil is a metal or cardboard disc covered with glass.
- English Mercury Glass is Lead, wheel engraved and the pontil has a better disc/class covered pontil. Pieces can be mold blown.



Figure 33-35 – Pontil is not on bottom but inside of the bowl, covered with white chalky substance. Comes in different colors, European.

pontils are American made.

- Glass covered pontils are European including England.
- American Mercury Salts are not usually hallmarked except for New England Glass Company



Figure 40 & 41 – Cute salt and pepper set with 3 clear legs, pencil is pointing to pontil. Unknown origin

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- Book]Harold W. Newman “All That Glitter” Silvered Glass form the Bequest of Harold W. Newman and from New Orleans Collections, New Orleans Museum of Art.



Figure 36 & 37 – Mercury glass with Gray Hard ball between the bowl and the base covering the pontils.



Figure 38 & 39 Silver with gray colored glass covered pontil



Figure 42 Red cut to clear Mercury Glass is in the West Virginia museum of American Glass. Open pontil – American

- Open, cork or paper covered





Figure 43 & 44 – The green mercury salt is also at the West Virginia Museum of American glass. It has a silver pontil covered with clear glass that is smooth, it is marked NEG. It is rare but the Sandwich Glass Museum has one also. This salt was given to me by OS-SOTW NC as a gift for being president. Marie Caskey bought it at either the 4<sup>th</sup> or 5<sup>th</sup> Convention from Don Raybourn.



Figure 45 & 46 - A pair of New England Glass Company Mercury Glass salts purchased by Rod Elser recently from Jeff Evans Auction. The pontil on both salts are covered with a glass plug that was cut to fit. Matching numbers (167) are scratched onto the glass plug and the body of the salts. Apparently, these numbers were used to match the plug to the body after the silvering process was complete. One salt is marked, the glass plug is embossed "NEG Co." on the back of the plug and then silvered over. There are no discs, metal or otherwise, behind the glass plugs on these salts.

### *Remembering Elaine Cooper, Lyleann Walker and Lucille Bugel*

We were saddened to learn of the passing of Elaine Cooper, Lyleann Walker, and Lucille Bugel in March 2018. We will miss all three who meant so much to the community of open salt collectors.

**Elaine Cooper**, 91, passed away on March 11, 2018, when she was at home with Steve, her nephew, and Becky, his wife. A Celebration of Her Life was held on April 21, 2018 in Palm Springs, California, with members of the open salt community present.

**Lyleann Walker**, 69, passed away on the morning of March 18, 2018, after having been hospitalized

for several months. She is survived by Jim Walker, her husband of 49 years; Lisa and Laura, her daughters, four grandchildren, and numerous cousins. A funeral service for Lyleann was held in Harrisburg, PA, on March 27, 2018.

**Lucille Bugel**, 91, passed away on March 19, 2018 with Robert, her husband of 71 years, and Carolyn, her daughter, at her side. She is survived by her husband, her daughter Carolyn and son Douglas, and her sister. A Celebration of Life Service was held in Willow Street, PA on March 29, 2018.



## Salts She Wrote – Mary Kern SILVER RIMS.

### Their rise, fall and possible re-rise.

During some period of time in the distant past, lots of companies adorned their simple and heavily decorated salts with silver rims. Some sterling, some plate, even brass or a gold toned metal. I am thinking (hopefully sensible thinking and not my usual misplaced sort) that the porcelain and china pieces were produced



**Doulton Lambeth 1890**

though many of them not so blank and then the silver smiths who put the rims on. I am currently unable to take this information any further. I have yet to find for sure and def-



**Wedgwood Hukin Heath 1887**

first and then given to the metal people. I sort of put this together on my own, because I have pieces that have a porcelain mark and the rim has a silversmith's mark. And then again maybe it was like a Home Ec class or a shop class. See, this makes sense. The 9:00 class makes the porcelain or pottery bowl, the 10:00 class blows or molds the glass with the silver rimmers coming in after lunch when everything is cooled off. I like the idea but doubt seriously it happened that way. So basically, we are back to having some blanks,

inite, who had the beginning idea. Though I do believe that in some cases where the porcelain and/or glass is signed, they were the instigators.

These pieces were very popular in their time. I am going to go out on my well used limb and give a time period of the early 1800's to the early 1900's. If they were so popular and some from very highly ranked makers, either in the silver department or the glass and porcelain, why did they lose their desire with open salt collec-



**Imperial Crown China**



**Limoges**

tors? The thing that made them special was their downfall. Yep the rims. Unfortunately, the rims had several problems and as their existence got longer, the problems became more apparent. Most of the rims were sterling. Nice? No! Most of the sterling was extremely thin and dented quite easily. Even the thicker sterling and plated had a denting and cracking problem. Also, the glue or paste used to hold them on was



apparently not from the same people that glue your cereal box lid down. The paste would dry up and crack underneath allowing the rim to come off. At some point the price of silver rose and the price of open salts with silver rims stood still. Many of the rims were



Unmarked Chintz

removed and sold as scrap. Very sad.

After the sterling comes the second most rims, plated and brass. These could not stand the test of time and over polish-



Webb Sterling Sheffield 1888



Henry Perkins & Sons



Marble - Henry Griffith & Sons



Quimper with rifle rim

ing, plus they also pitted. So, popularity wanes because finding one in near perfect condition is like looking for that dumb needle. So why are they popular again, you may ask?? Well, simple answer.... I decided to make them a sub-collection. Nobody wanted them until I started buying them. Yes, I am taking this personal, but I shall survive and as much as I cry when someone else gets one, I am truly tickled that they are once again holding their own.



Scenic and Couples, Sterling, plate and Brass Rim



Simplicity in Glass and Sterling



Looking down at glass salts with silver rims.



No, no, there is no need to thank me for the number and variety that are currently showing up on eBay.

Now for the disclaimer. Please remember I usually have no idea what I am saying, ergo this column is not supposed to be full of factual information, just fun. If I got anything right this time ..... Sigh of joy



Familiar shape with sterling rim



Cranberry Art Glass with silver rim.



A gift from Denmark and my only Georg Jensen



1922 London J T & S Cranberry



Green on Clear Glass with Sterling Rims



Etched Glass Pedestal Salt with Silver Rim and Base.



**Koh I Noor pattern, John Walsh Walsh**

Kent Hudson

The John Walsh Walsh Koh I Noor pattern salt has puzzled many dealers and collectors alike. Very often it has been associated with the early 19<sup>th</sup> century Georgian period. But the rim with the unusual dips is very puzzling, unlike any other examples from that period. My research shows that these salts were made in the early 20<sup>th</sup> century.



**Figure 1 – John Walsh Walsh, Koh I Noor Pattern Salt**

Although John Walsh Walsh art glass is well known to salt collectors, the company is not generally recognized for its cut glass. The company was established in 1850 by the successful businessman John Walsh Walsh when he purchased an existing glass factory in Birmingham. He died in 1864 and his daughter Ellen Eliza and her husband Thomas Ferdinand Walker purchased the company from the estate. The company remained in the family until it closed in 1950.

John Walsh Walsh developed the Koh I Noor pattern during the period 1913-1915 and it quickly became popular and remained so for many years. The deep cut removes most of the outside surface and requires a very thick blank. The pattern is pictured in the book *The Glass of John Walsh Walsh 1850-1951* although no examples of salts are shown. The pattern's serrated



**Figure 2 – Base of salt, cut rays surrounding an uncut center**

broadly scalloped rims pictured in the book become reverse scallops on the salt resulting in the distinctive dips but retaining the serrated edge. (figure 1) The base of the salt is also distinctive with cut rays extending to the edge and surrounding an uncut center. (figure 2) The salt is not marked. The Walsh trade



**Figure 3 – John Walsh Walsh, Koh I Noor Pattern Salt**

mark was registered in 1926 and most pieces produced after



**Figure 4 – John Walsh Walsh, Diamond pattern**



**Figure 5 – Acid Etched Walsh Mark used after 1926**

that date are marked.

This pattern was also produced in a more traditional shape as in the second unmarked example (figure 3) and this same shape was used for a diamond design on a salt marked with the Walsh trademark, placing it later than 1926. (figure 4 and 5) All three examples display the distinctive ray cutting on the bottom of the base.

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# Little People Don Raybourn

Don calls his collection of salts with human figures "Little People". His salts depict both real people and the mythical and covers all ages beginning with a stork delivery, babies and small children.





The children get older.



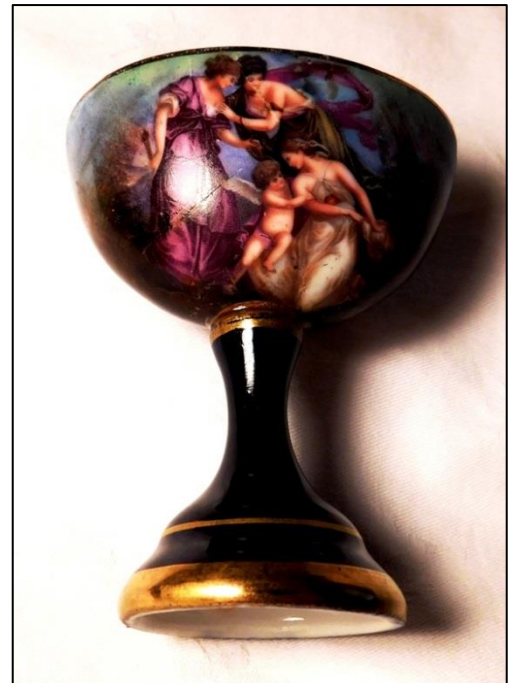


Some people are dressed for work.





Other people are dressed for leisure.





There are abundant angel wings among the mythical people.





The mythical people include both young and old.





**FRITZ HECKERT (1837-1887)****Enameled Art Glass****By Elizabeth Jane Kobel**

Friedrich (Fritz) Wilhelm Heckert was born April 17, 1837, in Halle, Germany. He was the eldest son of glass master Johann Andreas Heckert (1789-1852). Of Johann's nine children, seven worked in the glass business. After his father died, Fritz went to Berlin for 15 years where his brother, Carl Ferdinand lived. In 1862 he purchased a glass-grinding shop, Felsenmühle at Zacken near Petersdorf. He later opened his

Glasraffinerie in Petersdorf.

This was expanded into a major glass refining company employing 200 workers.

Although

Heckert died in 1887 the

company continued in business and built a Glashütte (glassworks) in 1889.

In 1905 Heckert's son Bruno took over management of the firm. It was bought in 1910 by Heinrich von Loesch, who also owned the Rittergut. The company was then known as Fritz Heckert – Petersdorf Glashütte KG. In 1918 they acquired the Josephinenhütte. There was also a merger with Neumann and Staebe. Until 1925 the name of the company was Jo-He-Ky at which time it became Josephinenhüt-

**Fritz Heckert Salt**

te AG Petersdorf. This company continued production until 1945.

After World War II production resumed in the Polish cities of Sklarska Poreba and Piechowice (Petersdorf) because most of the equipment was located in the Polish portion of the former Petersdorf under the control of the Soviet Union. As a result of losing a suit brought by former owners for illegally using the name "Josephinenhütte" in 1958, the name was changed to "Glashütte Julieta" (Julia). The glassworks in Sklarska Poreba was closed in 2000. The

Glashütte was the only part of the company still in business, signing their products with "Julia Crystal" after

2006. The factory closed its

**Fritz Heckert Signature**

doors in 2007.

In Germany the company operated in Schwäbisch Gmünd as Josephinenhütte. In 1963 it was bought by Villeroy and Boch.

On the 50<sup>th</sup> anniversary of the founding of the company in 1916, it was noted that those who ran the company after Heckert continued to enhance the reputation of the firm. During the time Heckert controlled the company, artists and manufacturers did not normally collaborate as they did in 1916. He, however, was

always receptive to any suggestions from his technicians and artists.

1860's to 1890's - Heckert was known to have produced vases, drinking glasses, cups, carafes, bowls, jugs, bottles, and pokals which were made originally to look like German glass in museums and private collections and decorated with enameling, engraving, and surface decoration. All decorations were applied with the greatest of care.

1898 - "Cyprus" glass which was opaque or slight translucent was produced. Matt colored or iridescent glass was made, decorated with gilt and enamel. Max Rade, an enamellist from Dresden, decorated with ribbons, leaves, stars, and borders with flowers, birds, and animals. Ludwig Sütterlin (1865-1917), a graphic artist, utilized florals, tree décor, and geometric styles.

1900's - The company's decoration included floral cameo styles, silver overlay in florals and Art Deco with fine enameling.

Another of their famous artists was Otto Ernst Traugott Thamm. He was born in 1860,

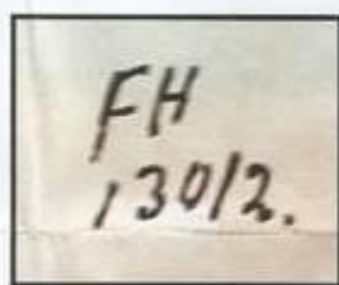


**Glashütte in Petersdorf**

married into the Heckert Family in 1891, and became Managing Director. When Heckert began making his own blanks, Thamm designed some of their best Art Nouveau or Jugendstil art glass. He devel-



**Fritz Heckert signature on colored glass**



**Fritz Heckert Advertisement**

oped a green and white iridized glass known as "Mormopal". Another of his creations was an iridized green glass called "Silberband" or "Changeant". Thamm

also made unusual pieces in blue to clear glass with brass or yellow metal forming sphinx-like decorations.

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