

OPEN SALT COLLECTORS

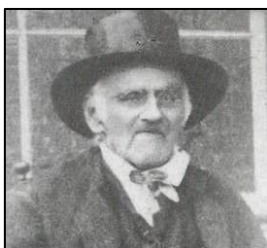


Issue # 40 – Summer 2018

JOSEPH LEHN, WOODWORKER

January 6, 1798 – September 16, 1892

Elizabeth Jane Koble



Joseph Lehn

Lehn was born to Abraham and Mary Lehn in Manheim Township, Lancaster County, Pennsylvania. After his father's death his mother married a widower who had four children of his own. Joseph later married his eldest daughter, Elizabeth Erb, on April 4,

1817. They lived near the village of Clay in Elizabeth Township on land that his wife inherited from her father. They had four children. One son, Henry, was also an artist, making frakturs utilizing many of the designs from his father's woodenware. Lehn's primary occupation was farming. He also worked as a cooper.

Mennonite Bishop Jacob N. Brubaker wrote about Lehn in the *Herald of Truth* which was a nationwide publication. "I visited our dear old Bro. Joseph Lehn near Brunerville, Lancaster County. He is now ninety years old. It is quite a pleasure to talk with him. He seems to enjoy a spiritual conversation. His memory is very good. He repeats poetry and passages of scripture quite readily. He is daily employed in making, boxes, buckets, etc., which he finishes so very tastefully, but few can



Figure 2 Lehn Tulip Shaped Salt

equal; Brother Lehn is in every respect a remarkable man."

Tulip poplar was used most commonly for his turned Lehnware such as cups and saffron boxes. He used pine for chests. Barrels and buckets were made from white oak.

Legend has it that he never sold the things that he made but gave them away as gifts. That may be partially true except he almost certainly sold most of things he made as a cooper.

Decoration

Lehn repeated the same decoration around the bowls of his cups and boxes. The edge of the foot was usually dark blue, then a green stripe, red stem, green stripe, salmon bowl, and red border. His lids were green and salmon. The finials were dark blue. Backgrounds of yellow, blue, and blue-green were rarer. Strawberry, pomegranate, and flowers were his primary décor, sometimes with decals. Borders that look like pussy willow were frequently used. Tulip-shaped cups, however, did not have these borders. Fine yellow or cream lines were frequently used on chests, seed chests, sewing boxes, buckets, sugar stands, candle boxes, and other items.



Figure 3 Lehn Covered Box

Continued pg. 11

President's Message

On The Road

As collectors/seekers of open salts we find ourselves on a never-ending road seeking another open salt to add to our collection. The road can have unexpected twists and turns. You may feel energized, frustrated, and enthusiastic, depressed, overjoyed, or pain or relaxed along the way as you hunt for open salts. On your quest you may travel alone, with friends, or family members (young or old) along the interstates or twisting back country roads, to cities or small towns across the country, and you may have attended a national open salt convention (the 16th National Open Salt Convention will be held in Washington DC on September 26-28, 2019 – save the date). You may experience the same unexpected twists and turns if you also travel along the internet road checking your favorite websites on your electronic devices for that “one salt” you’ve been looking for.

How many miles or hours have you spent traveling along these never-ending roads? I can’t answer that question for you. If you’re like me, it may seem that you’ve spent countless hours and traveled many “miles” on our trek. Personally, I think the trips have been well worth it.

I can tell you how miles you traveled if you live near Peoria, Illinois or Boston, Massachusetts or Los Angeles, California; and, you traveled to and from the 15 National Open Salt Conventions that were held between 1988 and 2017. Four conventions were held in California, two in Massachusetts, two in Virginia, and one each in Delaware, Illinois, Indiana, New Jersey, New York, Ohio, and Rhode Island. The equatorial circumference of the Earth is 24,900 miles. If you live near Peoria or Boston, you would have circled the Earth 1.3 or 1.4 times, and if you live near Los Angeles, you would have circled the Earth 2.4 times. By the way, the average American drives about 13,500 miles a year.

As you continue to travel on the road(s), “May the road rise up to meet you, May the wind always be at your back. May the sun shine warm upon your face, and rain fall soft upon your fields.”

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) 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).

With very heavy hearts we report the death of Bob Kern, August 2, 2018. Bob was the husband of Mary Kern, newsletter Co-editor and columnist. We extend our deepest sympathy to Mary and her family.



Bird with Berry Individual Salt

The following article is the result of a collaborative effort of research, pictures and input from the following opensalt.us "Message Board" contributors: Judy Chisum, Joan Feasler, Linda Houser, Janelle Jefferson, Mary Kern, Jane Koble and Debi Raitz.



A Tail of Two Birdies

By Joan Feasler

From the time I first started collecting open salts these cute little "Bird with Berry" ("aka" Bird with Seed & Bird with Cherry) individual size open salts just seemed to "tickle my fancy". It may be because I love gardening and along with lots of flowers, plants and trees my husband and I always make sure to include multiple bird feeders, and a bird bath or two, for our fine feathered friends. We enjoy seeing the different species of birds that are attracted to our backyard and take up residence in the environment we've created.

As such, I started off my "Bird with Berry" collection with a pretty red and gold glass one, later to find the glass color was called "amberina", because it reminded me of a mother cardinal that had built a nest in one of our pine trees. We always have at least one pair of blue jays that visit each year, so two blue glass birds were soon to follow. Those pretty little gold finches needed to be represented, so a vaseline and an amber colored bird was a must (Figure 1). Before I knew it, my little bird collection had grown into a large "flock" that had now taken over a full shelf in one of my curio cabinets. While collecting them I noticed some slight differences in the amount of detail on the "tails of two birds" and set out to see if anyone else had researched these charming little creatures. I soon found that over the years Ed Berg had written "Salty Comments" about the "Bird with Seed" open salts. And Ed Bowman had researched and documented the "newer" versions. So, I was off to my computer to compile a list of the birds I had acquired thus far, take

pictures, make some research notes of my own and establish a "wish list" of the known versions I seemed to be missing. As the hunt for my missing birds continued so did my enthusiasm to keep detailed records of the subtle differences of each bird. I was now down to only two birds left on my "must have" wish list...or so I thought! And as things happen in life, my extensive "Bird with Berry" collection, that was once the center of my attention, now sat lonely waiting for someone to take interest in them once more.

And then one day it happened!! Mary posted a question on the message board that would finally cause my long-awaited Bird with Berry collection to become meaningful once again. "Does anyone have a

Degenhart book showing the production of the Bird with Berry? Oh...and the time to look something up for me? Thanks!" Could it be possible? Does someone else share my passion for these darling little bird salts? I was excited!

No one seemed to have the Degenhart book at the time, but Judy, Debi and I, sensing that Mary needed help identifying a Bird with Berry salt, reacted quickly. I referred her to the Berg and Bowman research sites, Debi posted pictures of two versions of the birds that she had in her collection (blue of course), and Judy supplied copious research notes on a variety of companies that made the bird. But to our surprise what came next was unexpected - to say the least!

Mary posted a picture of a small green bird (Figure 2) and stated: "He has the Degenhart mark...he has no protruding wings...saw the base was askew and I began to wonder if he was a mistake". Well, the word "mistake" didn't quite rise to the level of



Figure 1 Joan's first five "Bird with Berry" open salts



Figure 2 Mary's Degenhart "error/sample" bird.

what we were viewing. Needless to say, Mary’s newly found salt was strictly “for the birds!” We would later find out that it was most likely an error of some serious mold underfill or a sample salt that had somehow “flown the coop”.

But the door was now open, and I had no intention of letting it slam shut before I found out all I could about these adorable birds, along with how many ver-

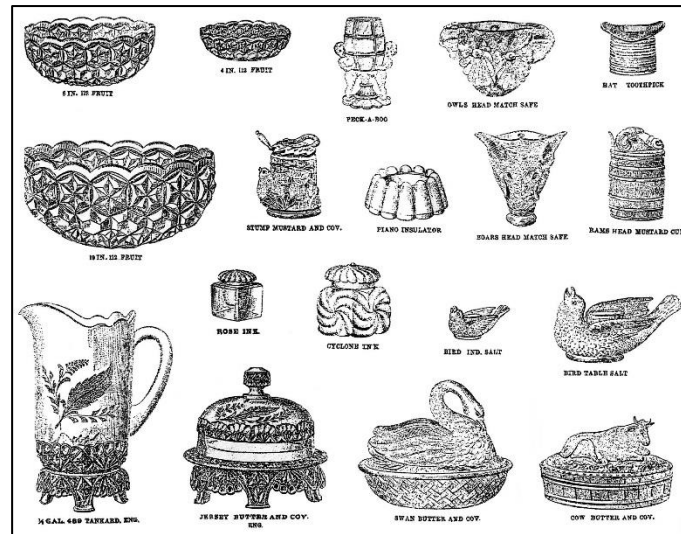


Figure 3 McKee Glass Company 1890 catalog page shows individual & table “Bird without Berry” salts.



Figure 4 Joan’s McKee individual & table “Bird with Berry” salts in Vaseline.

sions my fellow salt collectors had in their collections.

And so, just like “Birds of a Feather Flock Together” the information sharing began, and we were well on our way to identifying some of the unique features of each of the birds and the companies that made them.

Companies That Made the “individual” Bird and Berry Salts

We know of four American companies that made at least one version of the “individual” size Bird with Berry open salt. They are McKee, Degenhart, Kanawha and Boyd. We also know of at least two overseas import companies that made “copies” of the Bird with Berry salt and we will address them last in the article.

Note: Both McKee and L.G. Wright also made larger 4” table/master sized Bird with Berry open salts

that are not covered in detail in this article. McKee’s Table and individual bird “without” berry salts were shown in their 1890 catalog (Figures 3 & 4). An easy way to tell the difference between the McKee table salt,



Figure 5 Judy’s amethyst L.G. Wright master salt & amber McKee table salt. Birds are comparable in size except for the L.G. Wright bird having a slightly larger base.

and the L.G. Wright version that they called a master, is to compare the size of their base. The L.G. Wright base is slightly larger measuring 2-1/2” in length, whereas the McKee base measures 2-1/16” in length (Figure 5).

One other Bird with Berry item to mention, before we move on to the individual bird salts, is the Bird with Berry Caster Set (Figure 6). This rare and charming piece, also known as a Breakfast Set, is attributed to Aetna Glass Company, Bellaire, Ohio, circa 1887. The bird open salt is perched on a napkin ring that is supported by a round base with a pepper shaker extending from the side. Known colors are



Figure 6 Joan’s amber “Bird with Berry Caster Set” attributed to Aetna Glass Company, Bellaire, Ohio - circa 1887.

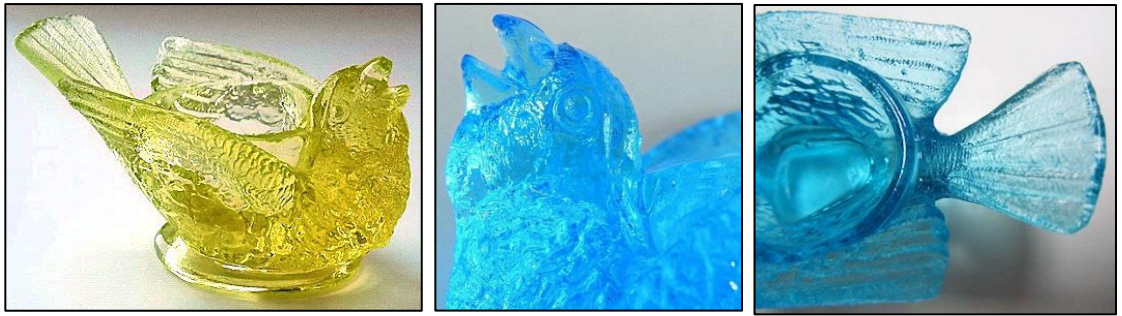
amber, blue, canary & clear. Was the cute little bird on the Aetna caster set McKee’s inspiration for their bird with berry open salts or was it the other way around??

~ McKee Glass Company, Jeannette, Pennsylvania, Circa 1853 – 1961

McKee is thought to have made three different versions of the “individual” sized bird salt...one of which does not have the much loved berry in its mouth. Was the Berry an afterthought? Or was the berry added to strengthen the beak? Like the old saying goes: “Which came first the chicken or the egg?” we may never know if the Bird “with” the Berry or the Bird “without” the

Berry came first. But for our purposes we will cover the Bird “without” Berry first as it seems to be the most detailed of the three McKee versions and the hardest to find. Note: There is a Chinese import version that is very close to the McKee birds and will be covered in more detail later in the article.

McKee Birds Version 1, Bird without Berry



Left: Figure 7 Judy’s McKee Ver. 1 - Bird without Berry in vaseline.
Center: Figure 8 Debi’s Ver. 1 bird in blue. Note the thickness of the bird’s neck.
Right: Figure 9 Version 1’s tail is covered with feather from base to tip. Note also the irregular shape of bowl that tapers toward back.

McKee “Birds”

Version 1: Bird “Without” Berry (Rare) (Figure 7)

- Open mouth “without” berry.
- Head is the most rounded of all the known birds.
- Bird has “protruding” eyeballs with sharp points on the end.
- Neck is the thickest of all known birds (Figure 8).
- Face & feathers have the most detail of all the known birds.
- Tail has feathers that extend from the base to the tip (Figure 9).
- Inside bottom of bowl is uneven, not circular & tapers toward back ending with a tiny elevated “lip”.
- Measurements: 2-15/16” beak-to-tail, 1-13/16” wide, 1-5/8” high at tail
- Known colors: Vaseline, Blue, Amber & Clear

Version 2: Bird “With” Berry - Protruding Eyes (Figure 10)

- Open mouth “with” berry.
- Head is more rounded than most birds, but less than version 1.
- Bird has “protruding” eyeballs with sharp points on the end.
- Neck is thicker than most known birds.
- Face & feathers are more detailed than most birds, but less than version 1.
- Two tail designs have been found on this bird. The first is like the Version 1 bird with feathers from base to tip. The other is with half circles near the base (Figure 11).
- Inside bottom of bowl is uneven, not circular and tapers toward back ending with a tiny elevated “lip”.

McKee Birds Version 2, Protruding Eyes

Right: Figure 10 Judy’s McKee Ver. 2 - Protruding Eyes - Bird with Berry in amber.



Above: Figure 11 Jane’s Ver. 2 bird in amber. Note the protruding eyes with sharp points and the half circles at the base of the tail.

Right: (Figure 12) Joan’s Ver. 2 bird in “rare” aqua color



- Measurements: 2-15/16” beak-to-tail, 1-13/16” wide, 1-5/8” high at tail.
- Known colors: Vaseline, Blue, Amber, Clear & Aqua (Rare) (Figure 12).

Version 3: Bird “With” Berry, “Flat” Non-Protruding Eyes (Figure 13)

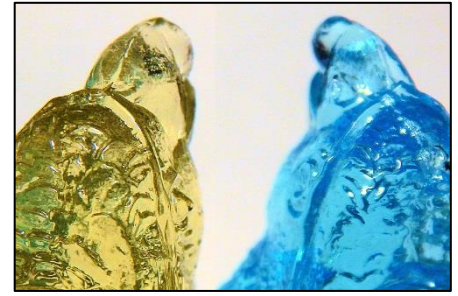
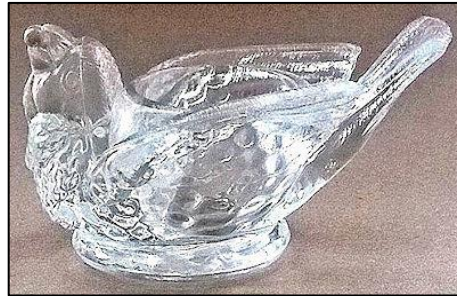
- Open mouth “with” berry.
- Head is more rounded than most birds, but less than version 1.
- Bird has “flat” non-protruding eyeballs with no points.
- Bird’s beak has more clearly defined nostrils (nares) indentations than other birds (Figure 14).

- Neck is thicker than most known birds.
- Face & feathers are more detailed than most birds, but less than version 1 & 2 (Figure 15).
- Tail has rows of tiny dots near base (Figure 16).
- Inside bottom of bowl is uneven, not circular and tapers toward back ending with a tiny elevated “lip”.
- Measurements: 2-15/16” beak-to-tail, 1-13/16” wide, 1-5/8” high at tail.
- Known colors: Vaseline, Blue, Amber & Clear

~ **DEGENHART CRYSTAL ART GLASS – CAMBRIDGE, OHIO – CIRCA 1947-1978** ~

Degenhart introduced their Bird with Berry salt in 1958. No marks were used on the Degenhart birds from 1958 to 1971. In 1972 they added a “D” in a heart to the inside bottom of the bowl. They used this mark until 1978 when they sold their business with their molds to Boyd. The same mold was used for both the Degenhart and Boyd “Bird with Berry” salts, with no known design changes. As such, the following makes comparisons to the McKee and Kanawha birds only, as the Boyd bird is identical to the Degenhart except for the maker’s marks. Note: Recently, Asian import “copies” of the Degenhart birds, that include their trademark, have been found selling on the U.S. market. More on how to identify these “copies” later in the article.

McKee Birds Version 3 With Berry, “Flat” Non-Protruding Eyes



Left: Figure 13 Judy’s McKee Ver. 3 in clear.

Right: Figure 14 Debi’s McKee Ver. 2 in Vaseline (left) with “protruding” eyes and her Ver. 3 in blue (right) with “flat” non-protruding eyes & clearly defined “nares” on sides of the beak.



Left: Figure 15 McKee Ver. 3 bird in blue

Right: Figure 16 Ver. 3 birds have rows of tiny dots at the base of the tail (see above). While Ver. 1 tails have feathers from base to tip and Ver. 2 birds have been found with all feather tails, as well as, those with half circles at the base of the tail.

Degenhart – “Bird with Berry” (Figure 17)

- Open mouth “with” berry.
- Head is a little flatter than McKee’s version 3, but not as flat as Kanawha.
- Bird has “flat” non-protruding eyeballs.
- Top portion of beak is smaller with the berry more pronounced than the McKee & Kanawha birds.
- Neck is thinner than McKee birds. About the same as Kanawha.

- Face & feathers have less detail than McKee birds. Details are about the same as Kanawha (Figure 18).

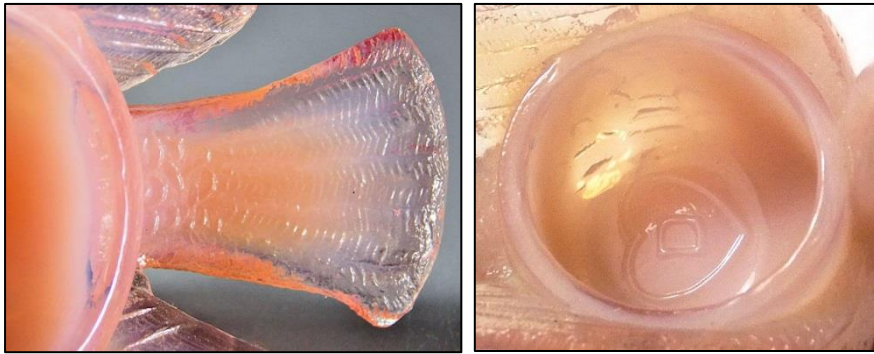
- Slight bump found on left side edge of tail and tiny half circles at the base. Kanawha does not have the bump but does have the half circles. (Figure 19).



Figure 17 Judy’s “marked” post 1972 version of the Degenhart Bird with Berry in “Crown Tuscan” pink.



Figure 18 Linda’s “unmarked” pre 1972 version of the Degenhart bird in a light blue.



Left: Figure 19 Both the Degenhart (above) and the Boyd tails have a slight bump on the upper left side (bottom in picture) and half circles at the base. Kanawha's tail does not have the bump but does have the half circles.
 Right: Figure 20 Degenhart mark in bottom of bowl.

- Inside bottom of bowl is even and circular.
- No marks were used from 1958-1971. A "D" in a heart on the inside bottom of the bowl was used from 1972 to 1978 (Figure 20).
- Measurements: 3" beak-to-tail, 1-7/8 wide, 1-5/8" high at tail.
- Known colors: "Degenhart Glass & Paperweight Guide" by Gene Florence Degenhart states that colors were not recorded until 1965 and in some instances these records are incomplete or missing". There are 100 listed colors for the Bird with Berry salt in the Degenhart book. You can also view this list on OpenSalts.US under References > Ed Bowman > Degenhart Open Salts > Bird Salt Color List.

~ KANAWHA GLASS COMPANY – DUNBAR, WV – CIRCA 1955-1987 ~

Although we do not know the exact timeframes Kanawha made their version of the Bird with Berry salt,

Figure 21 Judy's Kanawha amberina Bird with Berry salt. The Kanawha bird has the flattest head of all known birds and its eyes are set close to the back of the head.



Figure 22 Kanawha Lime Green Bird. The Kanawha bird's beak extends slightly over the berry and its breast has more of a "rippled" design, unlike the flatter breast of the Degenhart & Boyd birds.

Degenhart's Collector's Guide, published in 1982, referenced that Kanawha was also currently producing a "Bird with Berry" salt that was very similar in design to that of the Degenhart version.

Kanawha – "Bird with Berry" (Figure 21)

- Open mouth "with" berry.
- Head is the "flattest" of all the known birds and is slightly concaved.
- Bird has "flat" non-protruding eyes that are located "very close" to the back of the head.
- Top portion of beak is larger and ex-



Figure 23 Kanawha birds do not have the tail bump found on the Degenhart & Boyd versions, but does have the same half circles at the base of the tail.



Figure 24 Amberina Bird with Berry with Kanawha paper label.

tends slightly over the berry unlike those of the McKee, Degenhart & Boyd versions.

- The berry is slightly smaller than the McKee, Degenhart & Boyd versions.
- Neck has more detail than Degenhart and Boyd versions.
- Face & feathers are about the same as Degenhart & Boyd versions.
- Breast is more "rippled" in design than Degenhart & Boyd versions (Figure 22).
- Tail does not have the bump that is found on the Degenhart & Boyd versions, but does have the half circles at the base (Figure 23).
- Inside bottom of bowl is even and circular.
- No maker's marks were used on this bird. Some have been found with an original black and gold paper label with "Kanawha, Hand Crafted Glassware, Dunbar, W. VA." (Figure 24).



Figure 25 Joan's Boyd "Tomato Crème" bird. It was the first Bird with Berry produced by Boyd on 10-26-78. It has the "First Five Year" marker's mark on the base of the salt.



Figure 26 Janelle's pretty "Lemon Splash" bird. It is Boyd's #67 bird color, made on 10-9-00 and has the "Fifth Five Year" mark on the base. This little guy proved to be a strong and determined flyer as he ended up on the other side of the world in Australia.



Figure 27 Both the Boyd (above) and the Degenhart tails have a bump on the upper left side (right side in picture) and half circles at the base. Kanawha's tail does not have the bump but does have the half circles.

- Measurements: 2-7/8" beak-to-tail, 1-7/8 wide, 1-5/8" high at tail.
- Known colors: Amber, Amberina, Amethyst, Blue & Green (Possibly others).

~ BOYD'S CRYSTAL ART GLASS – CAMBRIDGE, OHIO – CIRCA 1978-2014 ~

Boyd Crystal Art Glass began making glass on October 10, 1978, after purchasing the Degenhart Crystal Art Glass business along with all their molds. They remained in business for 36 years. Their first production of the Bird with Berry salt was on October 26, 1978 in their "Tomato Crème" glass color and has their "First Five Years" trademark of a "B" in a diamond (Figure 15). The Boyd bird is identical to the Degenhart version, as they reused their mold with no known design changes. As such, the following comparisons are only with McKee and Kanawha birds and not with Degenhart's. But the Boyd birds are the easiest of all the known birds to identify, as they were always marked from the first date of production to the last known version that was produced with their "Seventh Five Years" mark in 2008. As of this date, no known overseas import copies of the "Boyd marked" birds are being made.

Boyd – "Bird with Berry" (Figure 25)

- Open mouth "with" berry.
- Head is a little flatter than McKee's version 3,

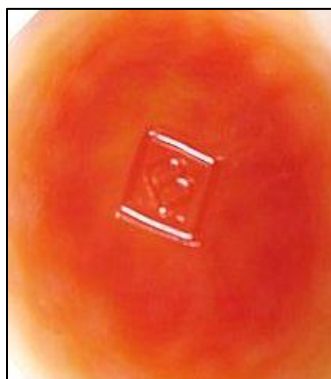


Figure 28 Boyd "First Five Year" Maker's Mark on their first production of their "Bird with Berry" Open Salt.

but not as flat as Kanawha.

- Bird has "flat" non-protruding eyeballs.
- Top portion of beak is smaller with the berry more pronounced than the McKee & Kanawha birds.
- Neck is thinner than McKee birds. About the same as Kanawha.
- Face & feathers have less detail than McKee birds. Details are the about the same the Kanawha bird (Figure 26).
- Slight bump found on left side edge of tail and half circles at the base. Kanawha does not have the bump but does have the half circles. (Figure 27).
- Inside bottom of bowl is even and circular.
- All Boyd birds are marked with their trademark "B" in a diamond and lines defining the "five year" period they were made. (Figure 28 & 29)

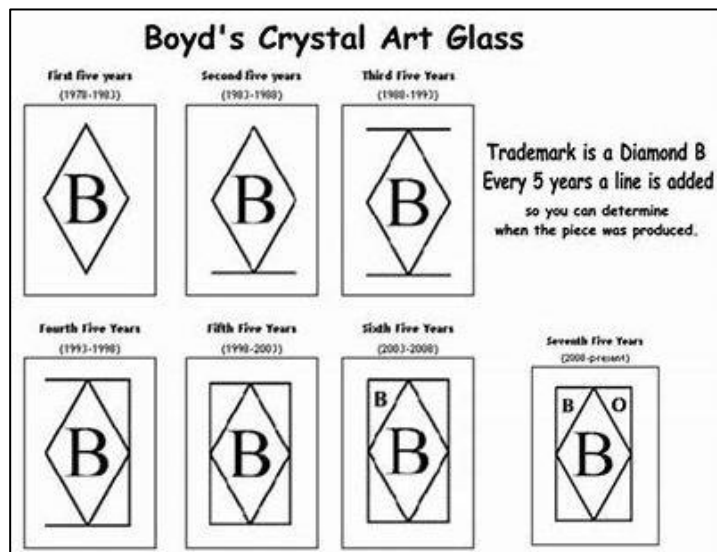


Figure 29 Boyd Crystal Art Glass signature "B" in a Diamond trademarks. Every five years a line was added, culminating with a "B" and then an "O" being added to the top corners for the last ten years they were in business.

- Measurements: 3" beak-to-tail, 1-7/8 wide, 1-5/8" high at tail.
- Known colors: Boyd made the Bird with Berry in 82 beautiful colors from 10-10-1978 through 10-23-2008. You can view Boyd's Bird with Berry color list on Opensalts.US under References > Ed Bowman > Boyd Open Salts > Bird Salt Color List.

~ **CHINESE IMPORT – UNMARKED – CIRCA EARLY 1980'S** ~

These Chinese import Bird with Berry salts started to appear in the late 1980's. We believe that the company that made them most likely copied McKee's Version 2 bird. The birds are very nice reproductions, and other than being lucky enough to find one with the "Made in China" label, there are some subtle design changes in the eyes, beak & berry that you should look for to distinguish them from an original McKee.



Figure 30 Joan's Chinese Import Bird with Berry salts in known colors of cobalt blue, green & pink.



Figure 31 Cobalt blue Chinese Import (left) & Aqua McKee Ver. 2 (right). Note the Chinese import has a broader more rounded beak, a larger berry and the eye placement is lower and closer to back of head.



Figure 32 Cobalt blue import bird with "Made in China" paper label.

China Imports – "Bird with Berry" (Figure 30)

- Open mouth "with" berry.
- Head is nicely rounded similar to McKee's version 2.
- Bird has "protruding" eyeballs but the sharp points, like those on the McKee version 1 & 2 birds, have been fire polished smooth. Also, the eye placement is lower and slightly closer to the back of the head than the McKee versions.
- Top portion of beak is broader and more rounded than the smaller pointy McKee version beaks (Figure 31).
- The berry is slightly larger than the McKee berry.
- Neck is slightly thinner than McKee's version 2.

- Face & feathers have good detail close to McKee version 2.
- Inside bottom of bowl is even and flat, tapers to the back similar to McKee's, but does not have the elevated "lip".
- No maker's mark is on the bird. Some have been found with "Made in China" paper labels (Figure 32).
- Measurements: 3" berry to tail, 1-11/16" wide, 1-1/2" high at tail
- Known colors: Cobalt Blue, Green & Pink (Possibly others)

~ **TAIWAN IMPORT – "COPY" OF MARKED DEGENHART – CIRCA LATE 1980'S** ~

- Very little is known about these Taiwan imports that are "copies" of the Degenhart Bird with Berry salts, complete with their signature "D" inside a

heart trademark. Although we believe these Taiwan imports have been around for a while, recently they seem to be coming out of hiding and appearing more and more on the U.S. market. None of the copies that we have found have any added marker's marks on the birds, but some have been found with a "Made in Taiwan" gold and black paper label. There are however, some notable differences that you should look for in order to distinguish this copy from an original Degenhart version. As such, the following information compares the "copies" to the "original" Degenhart version only and does not compare them to any other company's bird.

Figure 33
Joan's Tur-
quoise Blue
Slag "Taiwan
Copy" of the
Degenhart
Bird with
Berry salt.



Figure 34 Back of
head on original De-
genhart (left) is
rounded without
indentation. Taiwan
copy's head (right) is
pointed and shows
indentation at 10
o'clock mark.

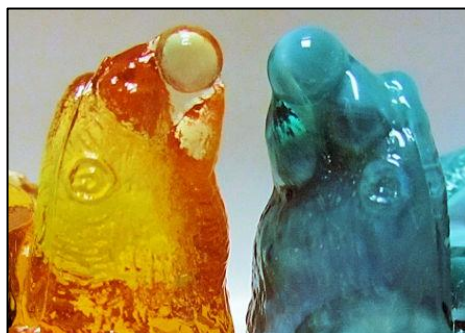
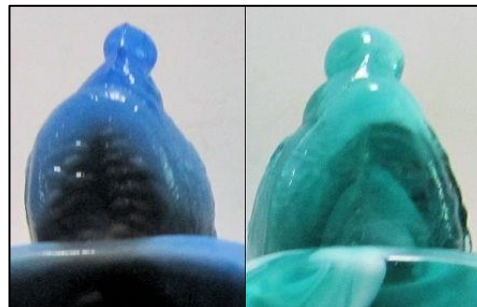


Figure 35 Orig-
inal Degenhart
on left, Taiwan
copy on right.
Note original
has smaller
berry and a
more defined
beak and eye.



Figure 36 Original Degen-
hart on left, Taiwan copy
on right. Note that the
copy's wings are thicker
and more rounded, the tail
is wider and its edge bump
is less obvious. Also, the
half circles at the base of
the tail are missing on the
Taiwan copy.

~ *Taiwan "Copy" of "Marked" Degenhart – "Bird with Berry"* (Figure 33) ~

- Open mouth "with" berry.
- Back of head is flatter, wider and the top is more pointed with an indentation on the left (10 o'clock mark). Some heads were also left with rough mold points that were not fire polished smooth (Figure 34).
- Eyes are flat like original but have less dimension.
- Bottom of beak is larger and broader than original. Top of beak lacks definition, almost deformed, and merges together with the berry.
- The berry is larger than the original (Figure 35).
- Neck is slightly thinner. Not as detailed as the original.
- Feather details are about the same as those of the original.
- Wing tips are thicker and more rounded than the thinner pointed original Degenhart version.
- Tail bump found on left side edge is smaller and less obvious than the original.
- Base of tail near bowl does not have the half circles like the original (Figure 36).
- Some of the inside bottoms of the bowls are even and flat like the originals, with the copied Degen-

hart maker's mark of a "D in a heart". Others bowls are uneven with excess glass "overflow" causing the "D in heart" mark to bulge and to be elevated and closer to the rim. Some birds are also found with "Made in Taiwan" labels (Figure 37).

- Measurements: 3" beak to tail, 1-3/4" wide, 1-1/2" high at tail
- Known colors: Amberina, Amber Carnival, Amethyst, Apple Green, Azure Blue, Black/Ebony, Black Carnival, Black Slag, Clear, Cobalt Blue, Cobalt Blue Carnival, Jadeite, Jadeite Slag, Medium Blue, Orange, Orange Slag, Periwinkle, Pink Carnival, Pink Slag & Turquoise Slag (Possibly many others)



Figure 37 Turquoise Blue Slag import bird with "MADE IN TAIWAN" paper label.

So, there you have it! And should you be enticed to "feather your nest" with a "flock" of your own, you now have "a bird's eye view" of some detailed information to help get you started (Figure 38). If you have a question about a particular bird (or are just looking for some great - not to mention fun - open salt information sharing) please feel "free as a bird" to stop

by the opensalts.us "Message Board" as we would love to "tweet" with you! And I promise I will not subject you to any more of my "bird" idioms, similes or metaphors!!



Figure 38 Linda has a nice variety in her small “flock”, including a L. G. Wright master size “Mommy” bird (in bird bath) who is keeping an eye on her “brood” of smaller Degenhart and Boyd birds.

In closing, I would like to personally express my sincere thanks to a very special group of open salt collectors (and friends), mentioned in the beginning of this article, that took the time to share their personal knowledge, research material, comments and pictures

**JOSEPH LEHN, WOODWORKER Continued from pg. 1
Forms**

Lehn kept a daybook from 1856 to 1876 recording items that he produced during this period. They included barrels, salt boxes, buckets of various sizes, butter tubs, chests, a dry sink, and tubs of different sizes. He also did repairs on wooden objects such as chair feet and yarn winders. It seems that he made most of his lathe-turned pieces, such as cups and saffron boxes from 1876 until he died in 1892. Some of these have been found with paper labels dated from 1887 to 1890. One label reads, “Made by Joseph Lehn in his 91 year Jan 1 1889”. These cups have been variously described as pill cups, miniature cups, salt cellars, master salts, egg cups, footed cups,



Figure 4 Lehn Cup and Covered Turned Saffron

(even if they were of a “misfit” bird) thus making this article possible. Now when I look at my “Bird with Berry” collection I will no longer just think of the birds in my garden, but I will also think of each of you, and how you have made them much more meaningful to me!

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tulip-shaped cups, pedestaled cups and goblets.

These types of wares were also made by others in the area in their own distinctive styles.

The Tulip Shaped example (Figure 2) is my only Lehnware salt. It is 2 3/8” diameter and 2 3/4” tall. It was appraised at an early OSCAR meeting at Ed Berg’s home by the President of the Lehnware Society at “four figures”. The covered turned box (figure 3) sold for \$677 at the at Skinner Auction, 8/15/16. The cup and covered turned saffron (Figure 4) sold for \$1,725.00 at Pook & Pook, 9/10/05.

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16th National Open Salt Convention Washington, DC – September 26-28, 2019

Nina Robertson

It's going to be a Capital Convention when open salt collectors throughout the country gather in greater Washington, DC in September 2019 for the 16th National Open Salt Convention!

Club sponsors CASC and OS-CAR have selected an exciting venue: the Hilton Crystal City at Washington Reagan National Airport. Far from being an "airport hotel," the Hilton is located on the Washington Metro Line, affording easy access to all the monuments, museums, and historic sites our nation's capital has to offer! It's an easy five to seven minute walk from the hotel lobby to the Crystal City Metro. If that's not convenient enough, the hotel



shuttle will also carry you there on demand free of charge. There is also free shuttle service to and from Washington Reagan National Airport, so those of you flying in for the convention don't even have to rent a car!

Save the Dates!! The next convention will be held September 26-28, 2019.

You can look forward to all your favorite convention activities, as well as some special surprises. As you probably already know, the convention committee has been selling the remains of Ed and Kay Berg's collection of open salts on eBay. That has generated some early income that will help to defray registration costs and provide a few nice extras for all attendees.

You'll be hearing much more about the 2019 National Open Salt Convention when packets are distributed in late Fall or early Winter.

In the meantime, in honor of our 50 states, here are 50 good reasons to join us in Washington next year:

- | | | |
|-------------------------------------|------------------------------------|---|
| 1. Salts! | 19. Hillwood Museum Tour | 36. Smithsonian Institution - 11 museums on the National Mall |
| 2. Free Shuttle | 20. Entertainment | 37. Berg Salts! |
| 3. Crab Cakes | 21. Enjoyment | 38. Excellent Room Rate |
| 4. Comradery | 22. Reverse Salts! Auction | 39. Opening Session |
| 5. Reunion with Old Friends | 23. Swag Bag | 40. Jefferson Memorial |
| 6. Meeting with New People | 24. Wining | 41. The White House |
| 7. Tenderfoot Events | 25. Dining | 42. Korean War Veteran's Memorial |
| 8. Learning | 26. Battersea Enamels | 43. Convention Salts! |
| 9. Acorn Boat Salts! Lecture | 27. Russian Glass | 44. Friendship |
| 10. Laughter | 28. Open Houses | 45. Fun |
| 11. Washington Monument | 29. Raffle Salts! | 46. Optional Moonlight Tour of DC Monuments |
| 12. Lincoln Memorial | 30. People's Choice Awards | 47. National Cathedral |
| 13. Vietnam Veterans Memorial | 31. Door Prizes | 48. Arlington National Cemetery |
| 14. Russian Enamels | 32. Banquet Favors | 49. Washington National Zoo |
| 15. Hospitality Suite | 33. Holocaust Museum | 50. Salts! |
| 16. Buy and Sell Salts! | 34. Old Town Alexandria | |
| 17. Displays | 35. Fostoria Salts! Lecture | |
| 18. Throwdown Baskets | | |

Notice that we threw **salts** in there twice because every convention begins and ends with **salts!** In the end, isn't that what it's all about? When we share our passion for open **salts** with old friends and new, reinvigorate our own interest in the hobby and make it infectious among others, we all benefit. So please join us in DC in 2019. Convention just wouldn't be the same without you!

The Dewitt Wallace Museum Colonial Williamsburg

Kent Hudson, Pictures Rod Elser

Rod Elser sent me pictures of salts that he had taken of the collection at the Dewitt Wallace Museum in Williamsburg. He had taken these soon after the 2011 Convention in Williamsburg. The pictures were very interesting, but there was very little information to go with them. If you went to the Convention in Williamsburg you probably visited the Museum and saw the large number of salts on view. The exhibits did not identify many of the salts. I have been holding the pictures until I could get more information. Recently, a little searching revealed that the museum has added an "Online Gallery" with pictures of many of the salts, along with information about the salts as well as additional salts that were not on display when Rod visited. I visited the museum and found even more examples. I was very excited to find some very rare examples. This article is a compilation of all three sources: Rod's pictures, the Online Gallery, and my visit.

The Dewitt Wallace Decorative Arts Museum, Colonial Williamsburg, (Figure 1) opened in 1985 and covers the 17th, 18th, and 19th centuries. It claims to house a variety of "finer things" including the world's largest collection of southern furniture and one of the largest collections of British ceramics outside England. The salts in its



Figure 1 Dewitt Wallace Museum, Williamsburg VA

collection cover a wide range, from those used in ordinary households to the very expensive and fancy examples from the wealthy, aristocratic families, and demonstrate the changes that occurred over the Colonial American period's 200 years.



Figure 2 English Deft Salt 1650-1655

Deft.

Deft ware is made from a buff or pinkish-colored coarse earthenware clay. It is covered with an opaque white glaze made from lead and burnt, powdered tin. The surface can be left white or decorated with multicolored mineral based pigments. Potters began making Deft ware in England around 1580 and by 1700, London, Bristol, and Liverpool, had become centers for making Deft pottery. For the first time, dinner plates were made by English potters; earlier dinner plates were made from pewter or wood. Deft ware was easily chipped and bro-

ken and discarded. So, these items may be very rare today but when new they were quite ordinary.



Figure 3 English Deftware Scroll Salt ca. 1675

The triangular, openwork, baroque style Deft salt with a trefoil bowl pictured in Figure 2 was made 1650-1675. The baroque open work would have made an impressive and stylish sign of the owner's status and good taste.

The next salt, ca. 1675 (Figure 3) copies silver



Figure 4 English Deft Circular Footed Ointment Pot ca. 1795

salts that were introduced into England from the Continent around 1630. It has a shallow cup with a flat rim on a broad flared foot with three ram horn finials mounted on the rim. The ram's horn, or scroll, finials were intended to raise the object to a more dominant height on the table as a receptacle for a fruit plate, as seen in Dutch still life paintings.

Salt collectors will probably take issue with the description of the next item: a circular footed ointment pot (Figure 4) made around 1795. It would make a nice addition to most salt collections.

White Salt Glazed Stoneware

White Salt-glazed Stoneware was very popular during the years 1730's up to 1770. Stoneware requires special clays and is fired at a mid-range temperature. Salt is the most common glazing agent (thus the term



Figure 5 White Salt Glazed Stoneware Salt 1745-1770

Salt-glazed Stoneware), creating a pitted or orange peel surface. White Salt-glazed stoneware is usually quite thin and crisply molded with detailed relief decoration. It was relatively inexpensive, only one firing was required compared to Deft which required a minimum of two. The White Salt Glazed stoneware salt (figure 5), was made between 1745 and 1770 and is modeled after silver salts. Examples of White Salt Glazed Stoneware plates with very intricate relief design from this period are readily available on the antique market, they were probably cabinet pieces and never used. Salts like this one were used every day and subject to breaking, so they are almost impossible to find.



Figure 6 Tortoise Shell Pottery Salt

Tortoise Shell Pottery

Tortoise Shell ware is made from a fine grained, cream colored, earthenware. It was sponged under the glaze with random patterns of gray, brown, green, blue and yellow to simulate the look of natural tortoise shell. It was popular from the 1740's to 1770's. The tri-legged salt (figure 6) was also molded modeled after the silver salt shape popular at that time.



Figure 8 Painted Chelsea Soft Paste Porcelain Salt

Soft Paste Porcelain

Soft Paste Porcelain contains kaolin and one or more secondary materials. Evidence shows that very little English Porcelain of any kind was owned in the Colonial American, but there are two written sources that document the presence of Chelsea in Virginia. There are two Chelsea Lobster Salts (figures 7 & 8) on display, the first, unpainted, was made 1745-1749 at the Chelsea Porcelain Manufactory. The second is painted.



Figure 7 Chelsea Soft Paste Porcelain Salt 1745-1749



Figure 9 Creamware Salt

Creamware and Pearlware

Creamware is a pale, fine grained, earthenware that can be potted very thinly. Pearlware is much like Creamware but the glaze has a blueish tint. Both were



Figure 10 Creamware Salt

introduced toward the end of the 18th century. Two examples of Creamware are exhibited (Figures 9 & 10).

Pewter

The museum has some very early pewter salts in their collection. This 1670-1685, large salt, 2 3/8" high, 4 7/8" diameter (Figure 11) is in the tradition of the ceremonial salts which provided strong focal points to well-dressed dining tables and defined the social po-



Figure 11 Pewter Salt 1670-1685



Figure 12 Pewter Salt ca. 1674-1695

sition of the diners by their proximity to them. By the turn of the eighteenth century, smaller and less formal salts had taken the place of these large and pretentious ones.

The next salt (figure 12) was made by Hugh Quick around 1674-1695 and is very good example of an



Figure 13 Pewter Capstan Salt 1680-1700

early bulbous trencher salt. It is 2" high and 2 3/8" diameter, much smaller than the previous example.

The Capstan pewter salt (figure 13) was made around 1680-1700. It is 2 3/8" high and the base is 3 3/16" in diameter. Capstan salts are spool shaped and



Figure 14 Abbreviated Capstan Pewter Salt 1680-1700

may be plain or decorated like this one, which has gadrooning below the rim and on the shoulder of the base.

The unusual abbreviated Capstan pewter salt (figure 14) is also from the 1680-1700 time-period. It is 1 11/16" high, the base is 2 3/4" in diameter, and it is



Figure 15 Pewter Salt 1690-1710

marked "IB" within a heart inside the bowl. It is decorated with gadrooning on the shoulder of the base.



Figure 16 Unmarked Bulbous Pewter Salt

The next salt (figure 15) was made 1690-1710. It is 1 7/16" high and 2 9/16" in diameter. There is a touch mark, "IH" within a quatrefoil beneath the bowl and the owner's initials "AH" are stamped inside the base.



Figure 17 – Pewter Trencher Salt 1710-1740

The large unmarked bulbous salt (figure 16) is typical of salts made in last decades of the eighteenth century.

The oblong pewter trencher salt (figure 17) was probably made between 1710 and 1740. The form is usually found in Silver Salts from that period.

English Silver

Wealthy planters ordered their silver directly from England and advertisements in the Virginia Gazette announced goods "just imported from England". Most of the silver salts are housed in the Mary Jewett



Figure 18 English Silver Scroll Salt 1686-1687

Gaiser Silver Gallery however the first example (Figure 18), a scroll salt like the Deft example figure 2, is from the Online Gallery. This salt is large, 5 5/16" high and 5 1/5" in diameter and spool shaped. The top is octagonal with a hemispherical receptacle for the salt. There are



Figure 19 English Silver Cruet Set, George Crispin, 1721-1722

four cast scroll-shaped voluted brackets evenly placed around the rim.

George Crispin, of Huguenot descent but born and trained in England made the cruet set (Figure 19) in London 1721-1722. He enjoyed the patronage of aristocracy both at home and abroad. The set is characterized by finely detailed ornament and has been com-

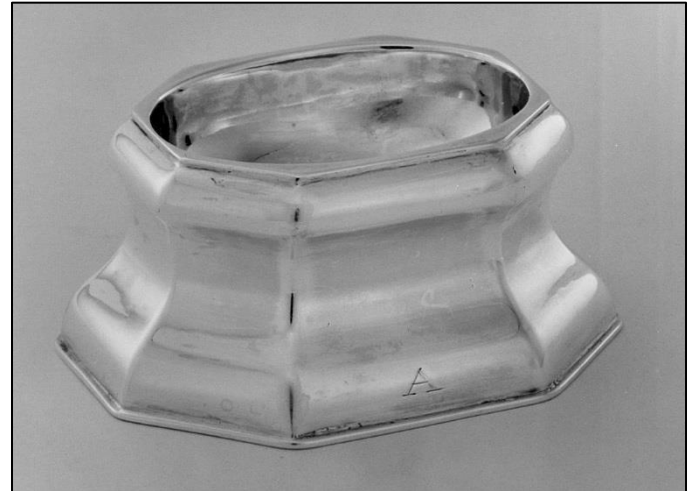


Figure 20 Silver Trencher Salt, Edward Wood, 1741-1742

pared to a miniature formal garden in its overall design.

This trencher style (Figure 20) is the most common pattern of salts between 1710 and 1740 and continued to be popular later. One of a pair, made by Edward Wood in 1741-1741, It is 1 3/8" high, 3 1/8" long and 2 9/16" long and marked under the well: EW with tulip above in oval, lion passant, date letter "G" for 1742-1743 and leopard's head crowned.

One of a pair made in London, 1752-1753, this silver tripod salt with gold interior (Figure 21) is 1 5/8 high and 2 3/8" in diameter. The pair have a tradition of Virginia ownership since the eighteenth century and were donated to the museum by the descendant of Major Burr Powell (1768-1839) of Middleburg, Virginia. The next salt, (figure 22) one of a set of four, was handed down in the Burwell family of Virginia and is believed to have been owned by Nathaniel Burwell (1750-



Figure 21 Powel Family English Silver Salt 1752-1753

1814) of Carter's Grove, a plantation close to Williamsburg. It is 1 $\frac{3}{4}$ " high and 2 $\frac{1}{2}$ " in diameter. The pair of salts (Figure 23), part of a set of four, are much more elaborate and were made of cast silver by Edward Wakelin in London, 1760-1761. The bodies are covered



Figure 22 Burwell Family English Silver Salt

with scrollwork and supported on three short cabriole legs with scrolled feet. Interior of the bowls bowl is gilded.

One of a pair, this salt (Figure 24) was made by Hester Bateman in London, 1781-1782. Four short cast legs with ball-and-claw feet support straight-sided oval frame with applied beading at upper rim and sides pierced with horizontal slots and fitted with oval blue glass liner.

Boat shaped salts, which imitate in miniature the form of the neoclassical sauce and soup tureen were popular from 1780 until about 1810. The salt (figure 25), one of a set of six, was made in London in 1787-



Figure 23 English Silver Salts, Edward Wakelin 1760-1761



Figure 24 Hester Bateman Silver Salt, 1781-1782



Figure 25 Boat Shaped Salt, John Wakelin and William Taylor 1787-1788



Figure 26 Pair of American Silver Salts, William Richardson, Richmond 1785-1800

1788 by John Wakelin & William Taylor.

American Silver

Williamsburg initially had more silversmiths than any other town in Virginia, however as the population shifted, the number of craftsmen increased in Norfolk, Richmond, Alexandria and Georgetown. The pair of salts (figure 26) was made by William Richardson in Richmond between the years 1785 and 1800 and show the skill of this Virginia silversmith.

Glass

There are several Glass salts in the collection, however they are not identified. One is an Anglo-Irish Cut Glass salt from the late eighteenth century. (Figure 27). A three-legged blown glass salt has masks embossed where the legs are attached to the body (Figure 28).

There is also a display of glassware for serving deserts (Figure 29) that include the Steigel type glasses that salt collectors are proud to add to their collections.

Battersea Enamel Salt

An unidentified Blue Battersea Enamel Salt is also on display. (Figure 30).



Figure 30 Battersea Enamel Salt



Figure 29 Desert Glasses



Figure 27 Anglo-Irish Cut Glass Salt



Figure 28 Blown Glass Three-Legged Salt