



# OPEN SALT COLLECTORS



# NATIONAL NEWSLETTER

Issue #4

Spring, 2003

Welcome to the Issue #4 of the National Newsletter for Open Salt Collectors. It's hard to believe that it has been nearly 2 years since the officers of all the open salt collecting clubs met in San Francisco and collectively decided to try a national newsletter. We will again be meeting in June at the 8<sup>th</sup> NOSC to see where we go from here. If you have any thoughts or comments, please either pass them along to your club's president or directly to me.

Again, many thanks to the club members—especially Ed Bowman, Ed Berg and Lorraine Ayers—who have taken the time to author and submit articles. Please consider contributing an article yourself—everyone has knowledge they can share and you are assured of a receptive audience!

For the last time, I'd again like to remind everyone of the 8<sup>th</sup> Open Salt National Convention, which is scheduled for June 24-26, 2003 in Cherry Hill, NJ. If you have been to a national convention before, you already know how interesting and how much fun it can be. If you're considering coming for the first time but are a little hesitant, please go ahead and make your reservations because you can rest assured that you'll meet some wonderful people, have the opportunity to share your hobby with fellow enthusiasts, gain and spread some

knowledge, meet Terry Crider, maker of these wonderful salts shown here, and most of all, have some fun. A web site has been developed with all the information you will need.

[www.8thNOSC.com](http://www.8thNOSC.com)

Special thanks to Al and Sherry Diamond for again volunteering to handle the copying and distribution of this newsletter.

Rod Elser ([rcelser@aol.com](mailto:rcelser@aol.com))



Red-Threaded Salt by Terry Crider  
(Photos courtesy of Ed and Kay Berg)



Heart Salt by Terry Crider

### Table of Contents

Intro	Page	1
Club Information	Page	2
Sandwich Museum Boats	Pages	3-4
American Belleek Open Salts	Pages	5-7
Salty Observations	Pages	8-10
Collector's Tour of England	Page	10
Search for Salt Colors	Pages	11-13
Return to Corning	Pages	14-15
NOSC #8 Convention Update	Page	16
Corning Museum Photos	Page	16

## **OPEN SALT COLLECTOR'S CLUBS IN THE UNITED STATES**

### **New England Society of Open Salt Collectors**

#### **NESOSC):**

Meetings/Newsletters: Two meetings per year, generally held in the MA, CT, NH, and northern NY areas. Two newsletters per year plus the two issues of the National Newsletter.

Dues: \$7/year, payable every April 1<sup>st</sup>.

Send to NESOSC, c/o Karen Wetmore, 4 Clear Pond Drive, Walpole, MA, 02681.

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

Future Meetings: For further information about the meeting or the club, contact Lesley Solkoske (lgsolkoske@snet.net or 203-237-6817) or Mimi Waible (MimiAHW@aol.com or 978-443-3613).

### **Open Salt Collectors of the Atlantic Region**

#### **(OSCAR):**

Meetings/Newsletters: Four meetings per year generally held in the PA, MD, NJ, DE, VA area; 4 informative newsletters per year plus the two issues of the National Newsletter.

Dues: \$10/year (or \$17 total for family at same address), due May 1<sup>st</sup> of each year. Send to OSCAR, c/o Linda Kump, 71 Clearview Lane, Biglerville, PA, 17307-9407.

Officers: Rod Elser, President; Al Diamond, Vice President; Sally Hegedus, Secretary; Linda Kump, Treasurer.

Future Meetings: For further information about the meetings or the club, contact Rod Elser (rcelser@aol.com or 804-598-8771).

### **Midwest Open Salt Society (MOSS)**

Meetings/Newsletters: Two meetings per year. Two club newsletters plus the two issues of the National Newsletter.

Dues: \$10/single, \$16/year for second family member, payable January 1<sup>st</sup>.

Send to MOSS, c/o Ed Bowman, 2411 West 500 North, Hartford City, IN 47348.

Officers: S. Keith Tucker, President; Sandy Bernfield, Vice President; Sue Imhoff, Secretary; Ed Bowman, Treasurer.

Future Meetings: For further information about the club or meetings, contact Ed Bowman at the address above or edbowman@netusa1.net.

### **Chicago Area—Midwest Open Salt Society**

#### **(C-MOSS)**

Meetings/Newsletters: This is a sub-group of MOSS; no dues, just contributions to help with mailing information about the meetings. Next meeting on November 9<sup>th</sup> in New Lenox, IL, hosted by Lynne and Lee Patterson. For further information about the group or meetings, contact Keith Tucker, 10386 B Fox River Drive, Newark, IL, 60541.

### **Open Salt Seekers of the West—Northern**

#### **California (OSSOTW-NC)**

Meetings/Newsletters: Four meetings per year—January, April, July and October—that are generally held in the northern California area. Also, four newsletters per year, distributed in accordance with the meetings.

Dues: \$10/year per family unit, due January 1<sup>st</sup> of each year. Send to OSSOTW-NC, c/o Claragene Rainey, 950 Whispering Pines Dr., Scotts Valley, CA 95066.

Officers: Sarah Kawakami, President; Linda Witt, Vice President; Claragene Rainey, Treasurer; Linda Drew, Secretary; Sarah Kawakami, Gazette editor.

Future Meetings: Meetings in January, April, July and October 2003. For further information about the meetings or the club, contact Sarah Kawakami (925-757-9603 or hgsalts@earthlink.net).

### **Open Salt Seekers of the West—Southern**

#### **California (OSSOTW-SC)**

Meetings/Newsletters: 2 meetings per year generally held in the southern California area.

Dues: \$5 per person, due January 1<sup>st</sup> of each year.

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

Future Meetings: For further information about the meetings or the club, contact Chris Christensen (714-540-1225 or candp@net999.com).

### **Open Salt – Collectors South East (OSalt-**

#### **CSE)**

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

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

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

Future Meetings: 2003 meetings are scheduled for February 15<sup>th</sup> and October 18<sup>th</sup>.

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

**Note:** All this information—plus more—about the clubs can be found on the web at

**[www.opensalts.info](http://www.opensalts.info)**

Grateful thanks for **Debi Raitz** for developing and maintaining this site. She has recently “updated” the graphics on the site, so if you haven’t visited it recently, please do so.

**Also,** don’t forget to check the new web site for the 8<sup>th</sup> National Open Salt Convention—

**[www.8thNOSC.com](http://www.8thNOSC.com)**

# The Sandwich Museum Acorn Boat Salt

By Ed Bowman

I first started to acquire information on the Sandwich Museum Acorn Boat after the September 1997, National Open Salt Convention in Plymouth, MA. I then published my findings at that time in MOSS MEMO 6 in November of 1997.

Since that time I have been able to gather some more information, so thought it was time to update the information and pass it on.

With the kind assistance of Nezka Pfeifer, Curator of Glass for the Sandwich Glass Museum. I was also able to acquire the following information.

The initials AW stand for Alvin White, who was a mold maker for Pairpoint. There is a great article about him in the "The Acorn Volume 2, 1991" "Journal of the Sandwich Glass Museum" called "Chase, trace and chisel: The die-cutting mastery of Alvin A. White" by "Kirk J. Nelson"

The boat salt reproduction has been made since about 1984, with Pairpoint being the primary manufacturer, although Fenton made it for a while.

Two different backs have been made, 1 – Plain, and 2 – Acorn.

The colors were Amethyst, Opaque Blue, Cobalt, Light Blue, Opalescent, Opaque Canary, Clam broth (Gray), Green (Faded),

Copper Blue, Teal, Blueberry and Canary.

A special thanks to Nezka for providing this great information.

As you all know, when it comes to colors, some are given names at the glass factory that are sometimes hard to determine, so for the following descriptions, I will use the colors I have been given by other collectors and what I have seen.

As far as I have able to determine there are at least 5 different variations, which are detailed herewith.

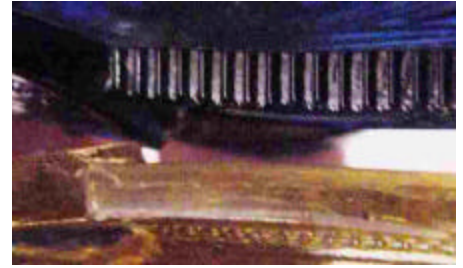
To help in describing some of these variations, the following pictures are provided.



The Acorn Back - The Plain Back



Without Diamond – With Diamond



Sawtooth Side Top – Plain Side Top

1 - I would guess that this was the first version of the mold. Pairpoint P in diamond on bottom bar and initials "AW" on bow end of same bar. The back is plain. (No "ACORN" or "SM"). And the top of the sides are smooth. Acorn and SM were probably added later.



Color Known: Lt Amber (Yellow but not vaseline)

2 - I would guess that this was the second version of the mold as it is the same as 1 except the Acorn and SM have been added to the back. Top of both sides between back and paddle wheel still smooth (no sawteeth).



Colors Known: Cobalt, Lt Amber (Yellow but not vaseline)

3 - Most often seen Pairpoint with "ACORN" "SM" in decor on back, smooth top back, top of both sides between back and paddle wheel is fine sawtooth. Pairpoint P in diamond on bottom bar and initials "AW" on bow end of same bar. Heavy (Very thick bottom 5/8" or thicker). I would guess that this was the third version of the mold adding the sawtooth to the sides.



Colors Known. Cobalt, Green, Amethyst, White Opal, Blue Opal, Green Opal, Teal Blue, Yellow Opal

Colors Known: Lite Blue, Cobalt

6- Same as 5 except has Pairpoint Paper Label.



4 - Same as 3 except thin bottom (3/8" average) probably due to new plunger for mold. Fenton F in oval inside on bottom and still has the Pairpoint mark on bottom. Fenton Paper Label. Fenton marks are very faint & hard to see. Very light when compared to older Pairpoint.



Colors Known: Teal

If you know of any other variations or colors, please send them to:

**Ed Bowman**  
 2411 West 500 North  
 Hartford City, IN 47348  
 edbowman@netusa1.net



Colors Known: Cobalt (Light), Copper Blue



5 - Same as 4 except the Pairpoint mark has been removed, Fenton Paper Label.

# American Belleek Open Salts From the Ceramic Art Company and Lenox, Inc.

By Lorraine Ayers

The first American company to manufacture a Belleek-type porcelain was Ott & Brewer, in Trenton, New Jersey, in 1883. "Belleek" porcelain can be described as a fragile, egg-shell porcelain that has a creamy yellow glaze with a mother-of-pearl luster to it. The process for the making of this type of porcelain quickly spread to other American manufacturers, particularly those in the Trenton area.

The Ceramic Art Company in Trenton was founded in 1889 by Walter Scott Lenox, Jonathon Coxon (president), William S. Hancock and Joseph Rice. Lenox and Coxon had previously worked for Ott & Brewer, and so had experience in the production of Belleek porcelain. Lenox was involved in the design and decorating for the new company, and Coxon with the manufacturing process. From the beginning they produced a fine quality porcelain, and were one of the earlier makers of American Belleek.

In 1896 Coxon retired from the Ceramic Art Company, and transferred his shares to Walter Lenox, who then became president. The name was changed from Ceramic Art Company to Lenox, Incorporated in 1906. Lenox, Inc. would be the only American Belleek company to survive, and in fact, carry on a thriving business to the present day.

The American Belleek period (starting in 1883) is considered to have come to a close about 1930, shortly after the successful suit by Irish Belleek Pottery Limited, establishing their exclusive right to the name "Belleek". During that approximately 50-year time, probably fewer than 20 American companies were manufacturing Belleek porcelain. Many of them lasted for only a very few years, and were out of business long before 1930.

Lenox, Inc. continued making open salts after the American Belleek period, and had actually discontinued the use of "belleek" in their mark about 1924. The only Lenox salts we will be considering here are the ones that can be established as having been made during the period before 1930. Coincidentally, the Lenox wreath mark was changed in 1930 to add "Made in USA" under Lenox, so that gives us a good indicator. American Belleek open salts made by Lenox are probably the most commonly available today. Of course, the earliest of these are the ones with the Ceramic Art Company marks.



Mark #1 CAC  
1889-1906



Mark #2 CAC  
1896-1906



Mark #3 CAC  
1889-1906



Mark #4 Lenox  
1906-1924



Mark #5 Lenox  
1906-1930

The CAC (Ceramic Art Company) and Lenox palette marks may be found in different colors, no reason for which has been established. I have encountered red, violet, green, and brown on salts. The wreath marks are green. Mark #2 with both the CAC and Lenox was a "transition" mark, used on some items during the years after Coxon left, and the time the company was incorporated as Lenox. Often the name of the establishment which will retail the item appears under the mark, such as B B & B (Bailey, Banks and Biddle) shown on Mark #3.

The following has been compiled from my own collection, and does not necessarily include all of the open salts produced by the Ceramic Art Co. and Lenox, Inc. during the American Belleek period. If you have something I haven't come across yet, I would really appreciate hearing about it. References given refer to "5,000 Open Salts" by Heacock & Johnson and the ten books by Alan and Helen Smith.



Type #1



Type #2



Type #3



Type #4



Type #5



Type #6



Type #7



Type #8



Type #9



Type #10



Type #11



Type #12



Type #13



Type #14



Type #15

**Type #1** is by far the most plentiful of the CAC and Lenox salts, and will be found with all of the five marks. It is about 1-3/4" diameter at the bottom and just over 1/2" tall. Some are factory decorated, but more often we find the ones that were sold as white ware and were hand painted. They can also be found, but rarely, with a silver overlay. The one pictured is factory decorated, has the Lenox #5 mark and "made expressly for Bailey Banks & Biddle Philadelphia". (H&J 1277, Smith 42-3-3)

**Type #2** is essentially the same as #1, but with three little ball feet added. The one pictured has been decorated with silver overlay, and in addition to the #5 Lenox mark, has the mark of Depasse Mfg. Co., who did the silver overlay. The Depasse mark is the outline of an urn with the letter D on it.

**Type #3** can be found with both the CAC and Lenox marks. The one pictured has a matching peppershaker, the set being a rare find. The open salt has three splayed feet, is 2-1/8" diameter and 1-1/8" tall, and is marked with the CAC #1 mark. This style salt was also made in a plain white, dark blue, or dark brown color and decorated with silver overlay. (H&J 1382, Smith 441-6-1)

**Type #4** is 1-1/2" in diameter and 7/8" tall, with straight sides and just a slight flare at the very top. This one is factory decorated with gold trim and has the Lenox wreath mark, #5. It also appears with the Lenox palette mark #4, and the CAC mark #2, with or without a silver holder.

**Type #5** is almost identical to #4, but is made a bit taller and with a slightly raised ridge around the bottom, rather than being perfectly flat. It will be found in a similarly designed sterling holder, and have the Lenox wreath mark, #5. (H&J 3854, Smith 126-4-1)

**Type #6** is 1-5/8" diameter and 3/4" tall with slightly bulbous sides and a slightly flared rim. The one pictured has the Lenox palette mark, #4 and is hand painted. It can also be found with the Lenox wreath mark, #5, but I have not yet seen it with a CAC mark. I'm still looking, however! (Smith 428-5-1)

**Type #7** is the same as #6, but with three little ball feet added. It has the Lenox mark #5. (Smith 432-6-2)

**Type #8** has a small hexagonal base and a hexagonal opening, which is 1-3/4" at the widest. The salt is almost 1" tall and this one is factory decorated with a simple gold rim and gold around the base. It has the Lenox wreath mark #5 and can be found with both of the Lenox marks. (Smith 441-6-1)

**Type #9** is bowl shaped with a flanged rim and was made with both Lenox marks. It is almost 2-1/4" in diameter, including the rim, and is 1" tall. The rim is gold, with a fine gold line around the inside top edge. This is another that I have not seen with a CAC mark.

**Type #10** is another hexagonal shaped salt, 1-5/8" across at the widest, and just over 3/4" tall. This one is glazed a dark brown inside and out, and decorated with a silver overlay by Depasse Mfg. Co. It has the Lenox #5 wreath mark and the Depasse mark. This style can be found with both Lenox marks, but I have not seen it with a CAC mark. (Smith 438-5-1)

**Type #11** is basically oval, and is formed somewhat in the shape of a curled leaf with an impressed pattern and uneven rim. It is 2-7/8" long and 1" high. I have only seen this one with the Lenox wreath mark, #5. (H&J 4557, Smith 250-1-1)

**Type #12** has the coral and seashell impressed pattern with the shells forming a scalloped edge. This one has the CAC palette mark, #1, and can probably be found with the old Lenox marks also. It is common to find this style with the post Belleek period mark (Made in USA). (H&J 4552, Smith 428-4-2)

**Type #13** is the swan. The one pictured has the Lenox palette mark, #4, and can also be found with the CAC mark, #1, and the Lenox #5. The earliest of these swans are the most delicate and finely detailed. Many were also made after 1930. (H&J 4527)

The last two items pictured could be displayed with your Lenox open salt collection, as they are with mine, but one at least, was apparently made for another use, and the other is a recent find which may have been made for something other than salt.

**Type #14** is a delicate and finely detailed little oyster dish, hand painted, and marked with the CAC #1 mark. It is 2-3/4" long and 1/2" high. It could certainly have been used for salt, and I bought it as a salt, before I learned otherwise. (Smith 377-2-3)

**Type #15** is larger than the typical Lenox salt, being 2" in diameter and 1-1/4" high. It has the CAC mark #1 with "W. H. Glenny Sons & Co. Buffalo N.Y." The bottom of it is convex, so that the inside center is about 3/8" higher than the rest. The painting very closely resembles that on the little oyster dish, so perhaps it was made to hold butter for that raw oyster? I welcome any other suggestions.

Painting on porcelain, particularly dinner ware, was a popular hobby at the time when most American Belleek companies were in business. Much of the white ware, or undecorated porcelain, came into this country from Europe, but the American companies also took advantage of that market. It seems as though our little open salts were the perfect objects to which young ladies could apply their artistic talents. And they made such nice gifts! While serious American Belleek collectors prize factory decorated pieces more highly, the uniqueness and individuality of the hand-painted salts are a plus to most open salt collectors. The Lenox palette mark #4 was designated for use on the white ware, and the wreath mark for factory decorated items. That seems to hold true in what I have observed of the open salts. Keep in mind, when checking your own Lenox salts for the ones that are truly American Belleek, that any with "Made in USA" on the mark were made after the American Belleek period ended.

November 2002

**References:** "American Belleek" by Mary Frank Gaston, Collector Books 1984  
"Lenox China, Celebrating a Century of Quality 1889-1989" by Ellen Paul Denker



# Salty Observations

No. 3

Winter 2002-3

Last fall we had an unusual salting adventure. About the middle of September, we got a call from the Martha Stewart Living organization. They wanted someone to appear with Martha in a discussion of open salts. We referred her to two people who we thought could do it well and let it go at that. A week or so later we had another call – neither of our recommended people could do it, and Martha’s people had been convinced that they should get Ed Berg. We reluctantly agreed to drive to the studios in Westport, CT and bring some of our salts with us. We told them how open salts had evolved from about 1800 on, and they liked the idea of presenting that story. They arranged a hotel room for us to stay in, since this had to be an overnight trip.

On October 9, we packed up about 50 salts that represented the years from 1800 through the Martha Stewart salt being sold in Kmart today. We included pewter, silver, china, glass and even a wooden one (treen, to you purists). We checked into the hotel before lunch, grabbed a bite at the nearest Wendy’s and went hunting for the studio. It is out in the country, in a wooded setting like a park. You call in from the iron gate to be let in, then drive about 100 yards through a mature woods to a large house-like structure where the programs are produced. About 70 people work there full time, with half again that many coming in to run the cameras, lighting etc. when a program is being taped. The lady who had contacted us, Lenore Welby, met us at the reception desk and showed us to the studio. We were in one of the two kitchen sets, each made up to look like a kitchen in one of Martha’s houses. The layout and appliances were much bigger and better than anything we have at home, of course. We unpacked our salts on the big island counter and showed them what we had brought. They called in their artistic director to arrange them and she divided them into the appropriate (to her) categories – all the blue ones together, all the china ones, metal ones etc. We managed to get her to rearrange them somewhat to match the historical evolution from masters to celery trays to modern collector items. During the afternoon several groups of people came to use other parts of the set to plan other program items. By the end of the day the salts were arranged and we had agreed on a general outline with Lenore so she could put together a script for the teleprompter. This was for Martha’s use, of course - we weren’t supposed to look at the cameras during the taping.

The next morning we showed up at 9:00 as instructed. This time the set was crowded with lighting, sound and camera people, most with headsets on. They use 4 cameras working simultaneously, with each viewing a different angle or having a different perspective on the action. The monitor shows all 4 of the camera pictures at once. They take about 10-15 minutes of “action” and edit it down to about 6 minutes for the final show. Martha had a group of her salts at the end of the counter, which is



*Martha Stewart Studio*



*Kitchen Set*



*Monitor Picture*

Where we started. It seems she doesn’t use shakers at all – she



prefers open dishes! She is indeed an enlightened lady!

Hers are not all genuine salts, though – she had a pair of caster cups in the group. We asked her about them and found she knows what they are, but thinks they are fine for serving salt. That makes them open salts now, right? The historical angle or the maker’s original purposes are irrelevant.

About 10:30 the word was passed, “Martha is on her way”, and Kay was led away to a conference room to watch things on a monitor. Martha appeared and introduced herself, and we started talking about her dishes and ours. It was a conversation, with the cameras running and without any script. The teleprompter screen just below the camera lens had some questions for her to ask, but we don’t think it was ever used. We talked about the types of salts and the evolution of the shapes, and answered her questions for about 15 minutes or so – the time went very fast. When we reached the end, the producer asked each of us to do something over again – like point to a salt and say certain words we had used before. In a couple of cases we had to just say a line without the cameras being on. Evidently there are people watching each of the camera outputs and making sure that what is captured will be useful for the final editing. At the end Kay was brought back and participated in a picture-taking session.

After the performance Lenore gave us a tour of the facilities. They have a number of sets – dining room, pantry, gardening, and a craft room that looks like the A.G. Moore Craft Superstore. Everything that they might need for a demonstration is stored somewhere, from dishes for a formal dinner to spices, pans and flowerpots. There are walls that can be moved into place for a backdrop – a different one was being rolled into place for the next taping after we were done. The programs are put together starting with brainstorming “what will we do next” sessions by the staff. This particular one evidently grew out of Martha’s use of open salts in her cooking and dining. The session immediately following ours was about various kinds of salt you can buy today – they had 5 or 6 different types ready. They all looked coarse and somewhat damp – not the kind that would work in any of our shakers. When we saw the show later we learned they were all derived from sea water.



*Caster Cup Salt*



*Doing the Program*



*Martha and Friends*



*Gardening Set*

The people who work in the organization were all very nice and very thoughtful. Most are young women (surprise!), and everyone seems to be quite busy. A couple of times someone appeared to hand out pieces of cake or some other goodie, and we were told that we could find beverages at the coffee station whenever we felt like it. They gave us copies of their recent magazines to take home with us. They promised to send us a tape of the final show, and called us the day before it was broadcast to make sure we remembered the date. Unfortunately the local TV station shows it at 2:05 AM, but we set the alarm and also taped it just in case.

The show with the open salts segment aired on November 12<sup>th</sup>. Lenore called us the night before to be sure we remembered. It showed a copy of our Salty Comments and mentioned that we would send a sample copy to anyone who asked – details on Martha’s web site. Starting that afternoon we were deluged with requests and questions. There were over 100 emails, most asking about the sample copy for themselves or a relative, but some asking questions about a salt or salts they had. We spent a lot of time for the rest of the week responding. We told all of the people who wrote about Debbi Raitz’ web site ([WWW.OPENSALTS.INFO](http://WWW.OPENSALTS.INFO)), which gives a complete picture of the books available, the clubs and the upcoming Convention. How many will choose to become involved on a continuing basis remains to be seen. We don’t think that Martha Stewart will join any of

our clubs but maybe one of her employees has a few salts that are being passed down through the family and will get interested.

The adventure was very fascinating and a lot of fun. If any of you ever get an opportunity to talk about your activities on TV, take it. Spreading the word will uncover a lot of open salt collectors who have not heard about our organizations and will help keep our hobby alive.

Ed Berg

November 2002

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OPEN SALT COLLECTORS' TOUR OF ENGLAND  
ANYONE INTERESTED?

Lesley Solkoske

I've always thought it would be the trip of a lifetime to take an antiquer's tour of England with some fellow open salt collectors. I recently asked a local travel agency if they could put together such a tour. They did and came up with a very exciting open salt vacation. I'm hoping I can interest a few of you to join me.

The trip is 11 days, tentatively planned for March 18 – 29, 2004. Since our travel is on British Airways, people can depart from any airport in the country that is a BA gateway. Accommodations while in London are at the Harrington Hall Hotel. The first three days in London include a visit to the Victoria and Albert Museum with a tour of the Silver, Porcelain and Glass Departments; a morning at the Bermondsey Antiques market; a tour of the Silver Vaults; an afternoon (or more) at the Chelsea Antiques Show; Saturday morning trip to Portobello Road Market; visits to Spencer House, and The Queen's Gallery and Royal Mews at Buckingham Palace. On the fourth day, we plan to leave London for Woodstock, stopping in Oxford, Bladen Churchyard (the little cemetery where Churchill is buried), and Blenheim Palace. We will stay two nights at the Bear Hotel in Woodstock, a charming vintage coaching inn renowned for its cuisine. One whole day has been planned for antiquing in some of the smaller towns and villages in the Cotswolds especially known for their antique and curio shops (e.g. Burford, Stow-on-the-Wold, Moreton-in-Marsh). The next day, we leave Woodstock traveling to Stoke-on-Trent, stopping in Stratford-upon-Avon. Two nights will be spent at the Moat House Hotel. The next day in Stoke-on-Trent includes the Wedgwood Storey and Factory and possibly a "Master's Class" at the Wedgwood factory. There are also museums in Stoke and the factories of Spode and Royal Doulton, which we can visit, time permitting. On Friday we return to London for the final three days. Visits are planned for the British Museum, Somerset House, and afternoon tea at the Dorchester, but most of the weekend is at your leisure. Day trips to Bath, York or Brighton can be arranged for an additional cost. Theatre tickets can also be booked.

Included in the cost of approximately \$3355 per person double occupancy is airfare from NYC (departures from other cities are slightly higher), round-trip airport to hotel transfer Vouchers with meeting and assistance upon arrival, all hotel accommodations, welcome packet with maps and brochures, all admissions on the itinerary, ticket to the Chelsea Antiques Show, guides, bus, hotel portorage charges, London 2 Zone travel card (open ticket on buses and underground), English breakfast daily, 4 dinners at hotels in Woodstock and Stoke-on-Trent, welcome drinks and "heavy hors d'oeuvres" the evening of arrival, a London Pub lunch and afternoon tea at the Dorchester and miscellaneous service charges. Not included are gratuities to guide(s) and driver(s), meals not specified on the itinerary, optional tours, or theatre tickets.

The itinerary and dates are not cast in stone and may be altered some depending on your interests. At this point in time, I'm trying to see what club members think. If you might be interested in joining us, please email me at [lgsolkoske@snet.net](mailto:lgsolkoske@snet.net). To get more information about the trip, you can contact the travel agency or me directly. Ask for Jean King at King Travelways, Inc. [ktwinc@aol.com](mailto:ktwinc@aol.com) or 1-800-624-3516.

# Search for Salt Colors

Ed Bowman

One of the most talked about items from the MOSS MEMO, was our color search in each issue, where we would list 2 or 3 salts for color research from members. I had promised to provide a composite list of all colors reported to all members in November 2001, but since we did not publish a MEMO in November due to the New National Newsletter, I have decided to provide it to all of you in the National Newsletter.

This list will get all of you up to date with what we had compiled and keep my promise to the MOSS members. Now we can all look for new colors. Just let us know which ones you would like to find out about and any colors of the ones we list that you may have or know about.

This following is the compiled list of colors that have been reported from Salt Club members since we started looking in MOSS MEMO 5, July 1997. Numbers in ( ) indicate shades known



**H&J 3735 - Small Fostoria Sleigh Salt**  
Red – Clear – Milk Glass – Pink



**H&J 1001 – Fostoria Bird Salt**  
Red – Amethyst – Amberina – Clear – Silver Decorated – Clear Frosted - Milk Glass – Dark Green – Cobalt



**H&J 433 – Octagon Salt**  
(4) Lt Green - Milk Glass – Vaseline – (3) Amber – (4) Lt Blue – Clear – Electric Blue - (4) Dark Green – Cobalt – Yellow Flashed under side.

Several companies of which the most recent was Kemple Glass 1945-1970 made this salt. John R. Burkholder and D. Thomas O'Connor picture three colors in "Kemple Glass 1945-1970". As far as we can determine Kemple made it in Milk Glass, Amber, Blue and Green.



**H&J 299 – Shell Salt**  
Black – Lt Blue – Cobalt – Milk Glass – Green Milk – Red – Lt Green – Green – Blue – Teal – Green Opal – White Opal – Pale Pink – Lt Amber – Clear – Clear Frosted – Lt Amethyst – Forest Green – Amberina – Peach



**H&J 3759 – Duck Salt**  
Smoke – Clear – Lt Pink – Lt Blue – Fuscina – Lt Green – Lt Yellow – Amber – Red – also found with metal folding wings, and may be found with paper label "Kristall Handschliff" and on a fitted silver metal tray.



**H&J 518 – Gear Salt**  
Amethyst – Blue – Milk Glass – Clear – Vaseline – Amber



**H&J 462 – Cabinet Salt**  
Lt Blue – Lt Green – Clear – Amber – Vaseline



**H&J 2966 – Sprig in Snow Salt**  
Clear – Green – Yellow Green – Blue – Lt Amber – Dk Amber – Vaseline



**H&J 2839 – Tub shape Aetna 300 Salt**  
Lt Blue – Med Blue – Amber – Clear – Vaseline



**H&J 423 – Diamond Quilted Salt**  
Periwinkle – Clear – Amethyst – Amber – Vaseline – Electric Blue



**H&J 531 - Two-Panel Salt**  
Teal – Blue – Amber – Vaseline – Lt Green – Clear



**H&J 1017 - Swan Salt**  
May be found with "Bayel France" paper label  
. Green – Amethyst – Red – Clear – Lt Yellow – Cobalt – Vaseline - Teal



**H&J 850 – Oval Daisy & Button Tub**  
Clear – Deep Blue – Amber – Vaseline



**H&J 2952 – Tree of Life Pedestal**  
Clear – Blue – Apple Green – Amber – Red



**H&J 513 – Hobnail Individual Salt**  
Clear – Amber – Blue



**H&J 596 – Chippendale Salt**  
Clear – Lt Blue – Green – Amethyst – Amber – Pink – Smoke

**Satin Animals Salts**

For more information see Ed Bergs Salty Comments No. 49. If you have any additional information on these satin animals please send it to me



**H&J 994 – Ram Salt**  
Amber Satin – Green Satin



**Smith 90-5-3 – Bulldog Salt**  
Amber Satin – Blue Satin



**Smith 458-2-2 – Elephant Salt**  
Amber Satin



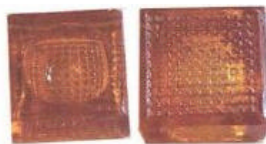
**Smith 44-6-1 – Swan Salt**  
Clear Satin



**Smith 266-3-2 – Turkey Salt**  
Amber Satin – Green Satin



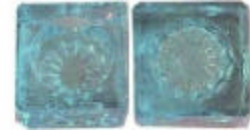
**Unlisted Snail Salt**  
Pink Satin – Green Satin



**H&J 545 – Grid Bottom**  
(Grids from 8x8 to 11x11)  
Clear 8x8 - Clear 10x10 – Amber 10x10 – Blue 10x10 – Clear 11x11 – Lt Blue 11x11 – Clear 9x10 – Dk Blue 9x10



**H&J 464 – Grid Bottom Beveled Corner Salt**  
Vaseline – Blue – Clear – Amber – Lt Green



**H&J 2832 – Rope Bottom Salt**  
Blue – Clear



**H&J 346 – Diamond and Button Bottom Salt**  
Lt Blue- Clear – Dk Blue – Lt Amber – Dk Amber – Lt Green – Dk Green



**Diagonal Quilt Bottom Salt**  
Milk Glass – Clear



**H&J 484 - Rams Head Salt**  
Blue Milk – Jade (Green Milk) – Blue – Cobalt



**H&J 368 – Cambridge Pedestal Salt**  
Green – Blue – Pink – Clear – Lt Amber



**H&J 417 – Coach Salt**  
Blue – Clear – Amber



**H&J 506 – Wildflower Pattern on back of Turtle Salt**  
Amber – Lt Blue - Lt Green – Canary – Clear



**H&J 3526 – Sawtooth Salt**  
With Cover, Clear – Milk  
W/O Cover, Clear – Milk – Blue Milk



**H&J 855 – Cradel Salt**  
Clear – Amber – Blue – Milk – Milk Decorated



**H&J 2093 – Fancy Colonial Salt**  
*As Pictured in H&J. Flared top, unmarked & plain band on bowl. Pink*  
*Flared top, marked & band around bowl has buttons.*  
Blue Green – Clear – Marigold – Pale Yellow – Pink w/Gold Trim  
*Straight top, marked & band around bowl has button..*  
Clear



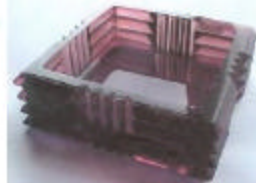
**Paden City Nr 10 Individual Salt**  
Amber – Pink – Pale Green – Lt Blue



**H&J 821 – Cambridge MtVernon Salt Marked with C in Triangle only.**  
Has been reproduced in many colors unmarked  
Clear – Milk – Crown Tuscan – Red – Dark Green – Cobalt –Milk w/Gold Trim



**H&J 3581 – Tree of Life Salt**  
Clear – Amber  
Some conversations on the Amber as some think that it may have been irradiated to change color.



**Smith 78-4-1 – Square Salt**  
Clear – Amethyst



**H&J 2950 – Davidson Open Salt**  
Clear – Amber  
This one has been reported possibly made in Milk, Slag and Black but not confirmed.



**Coddington 31-3-1**  
Clear – Amethyst – Cobalt



**H&J 367 – Footed Salt**  
Dark Blue – Med Blue - Pale Aqua Blue – Amber – Clear – Avocado Green – Med Green – Vaseline Green – Milky Blue – Milky Blue Decorated

What colors can you add to the following 3sets of salts for the next issue???



**H&J 420 – US Glass # 10 Panel Salt**  
Clear – Amber – Canary - Blue



**H&J 450 – King Fine Cut & Block**  
Clear – Amber – Blue – Amber – Blue Flashed – Amber Flashed – Red Flashed



**H&J 426 – Jersey Swirl Salt**  
Clear – Amber – Canary – Blue

Please send your responses to:

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# Return to Corning

## Gerry, Molly and Chris Berghold

The New England Society of Open Salt Collectors (NESOSC) and the Open Salt Collectors Atlantic Region (OSCAR) met in Corning, New York in October for a joint meeting. Molly and I, with our son Chris, attended the three-day affair that included a Saturday afternoon tour of the Corning Glass Museum. Chris drove up and back, allowing us to relax and view the fall colors at their best. We had plenty of time and took state or county roads in preference to the interstates or other four-lane highways. We went by way of Routes 522, 26, and similar roads via State College and Bellefonte (antique mall) then Rt. 144 to Snowshoe through 75 miles of state forest land (where we encountered snow!) and then via Route 6 (overnight stop) to Wellsboro (antique mall) and Mansfield (antique barn and two co-ops) and Rt. 15 to Corning. As can be seen, we visited some antique stops and accumulated a few bags of items on the way.

We stayed at the Radisson Hotel in Corning, first class but expensive, but this was the site of the meeting and they do decorate with Steuben glass (they're behind locked cabinets, darn!). At registration we picked up our previously ordered copy of the newly open salt book, "The Open Salt Compendium" by Sandra Jzyk and Nina Robertson and published by Schiffer Books, Atglen, PA. A magnificent book, 300 pages full of four thousand open salts, colored pictures and prices, most not listed elsewhere. A great complement and addition to the ten Smith books and the H&J book "5000 Open Salts." Since that makes over 9000 open salts listed in books and we only have 1400, we have a long way to go! We also received much literature concerning Corning and the mid and western New York region.

I won't dwell on the meeting other than to mention that the displays were of considerable interest as they included many rarely seen salts including two displays of Carder Steuben rarities and some superb Cameo pieces. Molly placed about fifth (no award) for her display "Categorical Beauty". This showed rare open salts in the categories of "double, art and silver salts." During "buy and sell" we managed to buy four salts for our collection including a Russian enamel, an exceptionally fine porcelain Belleek piece, an early pedestal master of an unknown pattern and a green glass salt with prunts, maybe English. We mentioned our Antwerp Daum Nancy story at "show and tell" (see the next National Newsletter for that article) and received much comment. Program speaker at dinner was Tom Dimitroff, Honorary Curator of Carder Steuben Glass. He is also the author of the newly published book "Frederick Carder and Steuben Glass," also published by Schiffer Books. As usual, we had a most enjoyable and informative open salt club gathering, made even better by seeing old friends we only see at national conventions.

We found many changes at Corning since our last visit. The Rockwell Museum, formerly home to Robert Rockwell's fabulous collection of Carder glass is now the Rockwell Museum of Western Art. The Carder collection is now on loan to the Carder Gallery of the new "Studio" addition of the Corning Museum. This Carder Gallery is a wonderful display of Carder Steuben glass arranged in such a way as to provide many study opportunities. The "Studio"- an educational wing of the Corning Museum provides courses in all forms of art glass production. Courses are available for weekends, full weeks or back- to- back, long-term course study, some offering college credit. Beginning courses require no previous experience and serve as pre-requisites for advanced courses. There are displays of student work that can be purchased to help fund the Studio. Studio workshops may be visited. Would you like to spend a weekend learning how to blow glass or do flame work? There are seven workshops plus a store to purchase glass material, chemicals and tools. One-week's tuition is \$645. Room and board is \$400/week (Days Inn). There is also a Walk-in Workshop where a flower can be made (\$18), a glass bead (\$12) or other small items. Same-day reservations are required. You can send an email to [studio@cmog.org](mailto:studio@cmog.org).

The Corning Museum has had other changes. First and probably foremost is a greatly enlarged gift shop (CMOG-The Glass Market of the Corning Museum of Glass) carrying art glass from houses all over the world as well as the work of current glass artists. In addition they have a large selection of top quality souvenir items and books. I was much impressed with some Murano glass clowns at only \$15—but Molly said "no Gerry-no space." We were able to purchase the Dimitroff book mentioned above as well as the reissued "The Glass Of Frederick Carder" by Paul Gardner -Schiffer Reprint of the 1971 edition (at only \$75; some copies of the original have sold for over \$200). We also bought "Frederick Carder's Steuben Glass" by Marshall Ketchum Schiffer Books, 2002—a guide to shapes, colors, numbers, finishes and values. This must be used in conjunction with the Gardner book. It would have been easy to bust the budget buying books.

A new product line includes reproductions of museum pieces by well-known glass houses and so marked. We acquired a beautiful cobalt blue Roman drinking vessel, reproduced by David Hill and Mark Taylor, Hampshire, England. At sale prices it was hard to leave some of the other work behind. These glass items move very quickly and are often one of a kind. There is a website, <http://glassmarket.cmog.org> which lists pieces currently available.

The art glass section is astounding. You may well remember the new Steuben items formerly offered. Of current interest are Steuben "hand coolers"-small crystal animals of many varieties (\$100-125 price range). These have been added to inventory but their other glass is still offered. We couldn't resist a blue cut to clear master salt by William Yeoward, who is copying old antique English pieces, and a pate-de-verre salt by Daum. Pate-de-verre is made by taking splinters of crystal, coloring, melting and molding via the lost wax process and then firing at an extremely high temperature for a week. This is now the only such piece in our collection of open salts. Our club members bought almost all of the salts offered. Everyone was carrying large or small CMOG tote bags. A snack bar and restaurant are also available as well as regular Corning Glass items.

While it may sound as if we didn't leave the glass market, we did receive a personal tour of much of the museum with an emphasis on change and salts. The museum is now divided into some 15 different categories from "Origins" to "Glass After 1960." This now includes a changing category, the program during our visit was Czech Glass Produced Behind the Iron Curtain. The Study Gallery (the Strauss collection) is about the same and can provide hours of detailed examination of specific glass types. A new guide book (2001) is a fine addition to any glass library, showing examples of the many glass types. When Chris saw the bottle collection, he thanked us profusely for taking him along. He didn't want to leave and ran out of film. An eye catching 1400-pound sculpture by internationally renowned glass artist Dale Chihuly (featured on public television) is installed in the admissions area. It is nearly 11 feet high and consists of 500 individually blown pieces of what appear to be Vaseline glass. We'd love to have a miniature version of this piece. We did not visit the library, which is available to serious students of glass. On a previous visit they had produced an open salt bibliography for us.

Admission to the museum now costs \$16 (seniors \$14; students and children less) and there are group discounts. The museum is now a separate corporation. A courtesy bus connects downtown Corning (now has a very nice mall) with the museum complex. Other motels have been built in the Corning area and there are many new eating places. We decided to also visit Niagara Falls and left Corning Sunday noon after a morning spent photographing all the salts in the Carder Gallery. We had never seen the Falls but since Chris had, we had a good guide. This was a honeymoon trip with a forty year- old son! Since we had limited time, there were no antique stops on the way to the Falls and over the Peace Bridge to Canada. We stayed overnight in Batavia, NY, which has a fine Italian restaurant. I got dizzy watching the water go over the falls, but I'm glad to have seen it, even with much commercial hype. Nice drive along the Canadian side of the river to Fort George. Understand we missed some antique malls in the area. Coming home, we opted to take Rt. 16, Rt. 6 and Rt. 15. We did make some antique stops on Rt. 16 and added to our load. Made one man's day as he had so many desirable pieces at good prices. We were surprised at the high quality of antiques found in New York State. Chris collects bottles and folding pocketknives and increased his collections of both. Molly and I also found some flower frogs—our current new interest (until we run out of room for those too).

We ran out of daylight and could not visit any of the many antique malls, so we made Winchester by 11:00 PM via Interstate 81 and unpacked the next day. Molly is still cataloging purchases and I'm trying to figure out where are we going to put them all!

**Shown below are photos of the NESOSC/OSCAR Meeting in Corning, courtesy of Al and Sherry Diamond**



# 8<sup>th</sup> NOSC UPDATE

## THE REVOLUTIONARY CONVENTION

June 26 – 28, 2003

(visit [www.8thnosc.com](http://www.8thnosc.com) or call 800-779-2430 for info)

### 128 days and counting !

Sherry and I have visited Winterthur two more times and have assisted in the design of a special ‘Salt Tour’ for our Conventioneers. You will still see the magnificence of the DuPont Estate, but the focus will be on some of the great salts that are part of the collection. In addition, our members will be ushered to a Study Room that no other guest ever sees where other salts from the collection (including many from storage that have never been publicly viewed) will be temporarily placed for our viewing.

In other convention news, we have invited and are pleased to announce the attendance of Terry Crider, maker of the beautiful Crider art glass. Terry stopped making glass in 1990 and we are hoping to entice him into making more. All members are invited to bring their Crider glass salts to compare against a MAJOR collection that will be on display during the convention. Since the Criders never considered cataloguing, we will be publishing a new reference, Crider Salts, as the result of the pictures and descriptions of all Crider salts brought to the convention.

We are arranging for a local costumer to provide reasonably priced costume rentals for those who wish to fully enjoy the ‘Revolutionary Convention’ theme at the Saturday banquet (the costumes would be awaiting you at the Clarion and would be picked up by the costumer on Sunday). Of course you may create or bring your own.

We have had a strong response to our Reverse Auction and we invite you to bring quality salts for the sale (subject to your minimum price reserve).

We are pleased to announce that this is shaping up to be the largest convention yet. Response is strong from all parts of the country and several unannounced “happenings” appear to be building for the convention weekend. For instance, we have a ‘Salt Artist’ who is creating a new line of limited edition salts (signed and numbered and surprisingly reasonably priced) specifically for the convention that will not be available in her normal line after the event. We have seen her prototypes and they “blew us away”.

**PLEASE DON'T MISS THIS EVENT – IT WILL BE IMPORTANT!**

**PLAN TO ATTEND THE 8<sup>TH</sup> NOSC IN CHERRY HILL, NJ (PHILADELPHIA AREA) THIS SUMMER – THERE'S STILL A FEW MONTHS TO REGISTER, BUT WE'D SUGGEST THAT YOU AT LEAST RESERVE YOUR ROOM SOON!**

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Shown here are some photos of open salts in the collection at the Corning Museum, courtesy of Phil and Jane Kobel.

