

Issue #20

Spring 2011



Our 10th Year!

Our National Newsletter began in 2001. As it became increasingly more difficult of a task for every club editor to produce a newsletter with interesting articles and quality pictures several times per year, it was decided that one National Newsletter would be available to all Open Salt Club members. We are now

international and subscribers need not belong to a club. Individual club newsletters now consist mainly of their own club meeting minutes, reports, registration forms and past meeting highlights and pictures.

Happy Anniversary OSC !!

You Are Cordially Invited to the West Virginia Museum of American Glass

A very special meeting will be held at the West Virginia Museum of Glass on July 23, 2011. The Open Salt Collectors have donated a showcase that will exhibit hundreds of open salts. This was made possible through the generous donations made to OSC in memory of Kay Berg. This is a wonderful use

of this fund to aid in promoting the hobby of collecting of open salts. Guest of honor will be Ed Berg. If you do not belong to CASC or OSCAR, a printable registration form is available on our web site. If you have any questions, please call or email Rod Elser at (804)-598-8771 or RCELSER@aol.com.

OPEN SALT COLLECTORS

National Newsletter



12th NOSC
WILLIAMSBURG, VA
SEPTEMBER 22-25, 2011

Update: The 12th National Open Salt Convention packets were mailed on March 4, so by now every subscriber to the National Newsletter and members of all of the clubs should have received their information. If you have not, please contact me by email (dwolfegreys@comcast.net) or by phone (717-755-6890 – leave a message if no answer). I hope you have read every detail and noted all the deadlines and will soon be mailing your registration, convention salt order, raffle ticket order and auction salt submittals! OSCAR members are excited to be hosting the convention and we look forward to seeing all of you in Williamsburg in September!!



2011 Convention Salt

Additions: I am very pleased to report that we have now confirmed our Opening Session Speaker. Robert Hunter from Yorktown, Virginia, is a specialist in English ceramics with 20 years of professional experience in historical archaeology excavating Colonial British

Continued on page 6

Inside this issue:

WV Museum Meeting	1
2011 Convention	1
Editor's Notes	2
Club Information	3
Mary Asks	4
Open Salt Patent	7
Quimper	8
Collector Spotlight	22
NOSC Award	24
Napping Cat	25
New Silver Hallmark	28
"Packy" Paperweight	28

EDITOR'S NOTES

All of the open salt clubs have another full season of meetings scheduled. Please try to attend. You'll have fun!

We are all especially very excited about the July 23 meeting to be held at the WV Museum of American Glass. Last year, OSC sent \$2400 to the museum to purchase a large showcase to display open salts. The funds were the gracious donations of open salt collectors in memory of Kay Berg. Another contribution campaign - this time of glass open salts to fill the showcase shelves - will be necessary. Rod Elser has volunteered to head up donations of open salts to the museum that will be on display in the showcase. The showcase is quite large. We estimate approximately 500 or more glass open salts will be needed. Watch the chat page and web site for announcements regarding open salt donations and a current list of what has already been donated. We do not want any duplication. Please contact Rod at RCELSER@aol.com or (804)-598-8771 for more details. CASC and OSCAR have combined efforts to make this meeting a memorable event. We hope to see many of you there.

The crown jewel gathering of the year will be our biennial convention in Williamsburg, Virginia from September 22-25. Information and registration packets have been sent out recently. If you did not receive one please contact Donna Wolfe at (717)755-6890 or dwolfegreys@comcast.net. See page 1 for convention details and updates.

The convention means elections will again be held for National Officers. All offices are always open to any member of a member club who wishes to run. See page 28 For more information.

Since I may no longer be OSC President after the convention elections, I'd like to take this opportunity to say I was honored to be elected in 2009. I took immediate steps to make sure our Fall 2009 National Newsletter would be on time. Since then, I have added pages and done my best to ensure that each page was new and interesting information to open salt collectors. I called two online meetings...one to vote on updating our existing by-laws, and one for a necessary price increase for mailed copies. We, (Judy, Sue and I) took on a

massive mailing campaign of flyers to antique shops and malls across the country to further our hobby. National is currently working to make sure our open salt display at the museum is one that we can all be proud of. I wish to thank all of my fellow officers and friends for their support...Debi

An index of all past issues of the OSC National Newsletter beginning with the first issue in 2001 is on our web site at opensalts.info linked through the Newsletter section on the home page. For anyone who does not have internet access and would like a copy, please send a SASE to:

Debi Raitz
3820 Meadowbrook
Troy, MI 48084-1767

Below are the main articles of past newsletters if you have a particular interest, but the best bargain is the CD with all the past newsletters for just \$30 including postage. You have the option of printing them out yourself, downloading them to your own computer, or just viewing the CD.

- # 1 - Fall 2001-Viking Ship Salts
- # 2 - 2002-Mexican Silver Salts
- # 3 - 2002-Pairpoint Glass; Bird Salts
- # 4 - 2003-Am. Belleek; Sandwich Boat
- # 5 - 2003-8th National Convention
- # 6 - 2004-Chick Salts; Lusterware Salts
- # 7 - 2004-Am. Belleek; Lacies; Yeoward
- # 8 - 2005-Blue & White; Lacies
- # 9 - 2005-9th Convention; Heisey; Lacies
- #10- 2006-Chinese Export; Vaseline; Salt
- #11- 2006-Limoges; Thrones; Early Glass
- #12- 2007-Czech Salts; Wedgwood Salts
- #13- 2007-Mocha; Irradiation; 10th Conv.
- #14- 2008-V & A Museum; Irradiation
- #15- 2008-V & A Museum; End of Collect.
- #16- 2009-V & A Museum
- #17- 2009-Anglo-Irish Salts; 11th Conv.
- #18- 2010-Steuben Salts
- #19- 2010-Belleek Salts

Make check or money order payable to:

OPEN SALT COLLECTORS
c/o Mike Zagwoski
OSC Treasurer
4182 Bunker Hill Drive S
Coopersburg, PA 18036

VISIT US ON THE WEB AT: opensalts.info

Copyright 2011 Open Salt Collectors

While we encourage the dissemination of information about open salt collecting, we like to know in advance when and where material originally appearing in the *National Newsletter* will be used. Please contact the editor (DRaitz@aol.com) if you would like to reprint anything from this newsletter. When the publication occurs, we also ask that a copy of it be sent to the editor.

The *National Newsletter* is the official publication of Open Salt Collectors, a nonprofit organization dedicated to promoting and encouraging the study, collecting and preservation of open salts. This is done through the publication of a national newsletter, maintaining an informational web site, promoting membership in open salt collecting clubs, publishing informational and educational articles in collector publications, and through other means as may be appropriate from time to time. The current officers of Open Salt Collectors are: Debi Raitz, President; Judy Johnson, Vice President; Sue Sawyer, Secretary; Mike Zagwoski, Treasurer; and Debi Raitz, Web Site Manager.

The *National Newsletter* of Open Salt Collectors is published twice per year, in the spring and fall. Subscriptions are available either directly or through any of the member clubs. The subscription rate is \$15/year (\$10/year by email). Club information will appear in each spring issue and is always on the web site at www.opensalts.info. Direct subscriptions can be made by sending your name, address, phone number, email address and check to Mike Zagwoski, OSC Treasurer, 4182 Bunker Hill Drive S., Coopersburg, PA 18036.

CLUB INFORMATION

CENTRAL ATLANTIC SALT COLLECTORS (CASC)

Formed in February 2010 - Meetings held in the Virginia/Carolina region. Officers are Nina Robertson, President; Kent Hudson, Vice President; Rod Elser, Secretary/Newsletter Editor; Fay Crossley, Treasurer. Dues are \$10/year or \$25/3 years. Make check payable to CASC and mail to Fay Crossley, CASC Treasurer, PO Box 416, Wakefield, VA 23888

CHICAGO AREA - MIDWEST OPEN SALT SOCIETY (C-MOSS)

Meetings are 3-4 per year, usually at Pa-Pa G's Restaurant in Elburn, IL. Currently no officers, dues or newsletter. Meeting info sent by email, postcard or view on the club page. Contact Keith Tucker at kntwalnutfen@webtv.net or 815-498-1940.

FRONT RANGE OPEN SALT COLLECTORS ASSOCIATION (FROSCA)

Just a few folks in the Denver, CO right now but looking to grow. No dues or newsletter at this time. Please contact Maisry Aune at mairsazda@yahoo.com or call(303)452-8562 .

MIDWEST OPEN SALT SOCIETY (MOSS)

Formed in 1995, meetings in Spring and Fall in the OH, MI, IN and IL area. Newsletter several times per year. Officers are Sue Sawyer, President; Debi Raitz, Vice President; Sue Proctor, Secretary; Ed Bowman, Treasurer. Dues are \$6/year. Please make your check payable to MOSS, c/o Ed Bowman, 2411 West 500 North, Hartford City, IN 47348

NEW ENGLAND SOCIETY OF OPEN SALT COLLECTORS (NESOSC)

Originated in 1978, a couple meetings per year, usually in Needham, MA. Newsletters several times per year. Officers are Maria Martell, President; Donna Kidman, Vice President; Lillian Ochs, Secretary; Karen Wetmore & Sue Brown, Treasurers. Dues are \$10/year. Make check payable to NESOSC and mail to Karen Wetmore, 4 Clear Pond Drive, Walpole, MA 02081-4322

OPEN SALT COLLECTORS OF THE ATLANTIC REGION (OSCAR)

Officially formed in 1986, 4 meetings per year in the PA, NJ and NY area. Officers are Sherry Diamond, President; Barb Evers, Vice President; Judy Royer, Secretary; Judy Johnson, Treasurer. Dues are \$5/year. Make check payable to OSCAR and send to Judy Johnson, 4475 Middle Cheshire Road, Canandaigua, NY 14424

OPEN SALT SEEKERS OF THE WEST-NORTHERN CHAPTER (OSSOTW-NC)

Based in northern California, the club meets the 3rd Saturday in January, April, July and October, primarily in the San Francisco Bay area. Officers are Sarah Kawakami, President; Linda Witt, Vice President; Kathleen Mitchell, Secretary/Treasurer. Dues are \$10/year. Make your check payable to OSSOTW and send to 115 Sherwood Way, South San Francisco, CA 94080

OPEN SALT SEEKERS OF THE WEST-SOUTHERN CHAPTER (OSSOTW-SC)

Based in southern California, the club meets the 2nd Saturday in January, April, July and October. Officers are Lisa Tiedeman, President; Julie Dimick, Vice President; Jane Austin, Secretary; Stacey Cunningham, Treasurer. Dues are \$10/year and the Southern Chapter now has its own newsletter. Make your check payable to OSSOTW and mail to Stacey Cunningham, 2271 Millburn Avenue, Fresno, CA 93722

Club meeting information is also available at opensalts.info

Mary Asks...

by Mary Kern

Our last column was on non-salts we love and have in our collection. Wilfred Cohen sent pictures of three salts that he had not seen before and was looking for information on. Those salts prompted the lay of the salts for this column. Your response to unusual salts was great and the incoming ranged from salts you had not seen a match to, to ones that you felt were extremely unique. Hopefully information and/or a match will be found for those we are showing here. This could be the start of our own club mating/dating service - For salts only !!

I mentioned Wilfred's salts right off the bat because one of them has been identified. Okay, so maybe identified is not total reality, but it has been seen before. The Webb Burmese was recognized by Sandy Jzyk. Sandy mentioned that she missed an opportunity to purchase it from Elsa Grimmer way back when and then it had appeared in one of the three 1989 auctions of Karen Hoovler. I have the books on those auctions and did find it in there. It was described as a Mt. Washington Peach Blow salt and sold for \$3,400. After receiving the forwarded information Wilfred commented, "What a history for a salt!! Since I, personally, feel it is a marriage, and therefore I think that there is probably only one like it. However, it is definitely not Mt. Washington, but Webb, and it is Burmese, not peach blow. Many people interchange the two names for the glass, inadvertently." At least a trail of the salt was found even if there is a difference of opinion on the maker and style.



Speaking of marriages, recently there was an eBay auction showing two Monot Stumpf pieces resting cutely in a double holder. One of the salts was blue. I have never seen a blue Monot Stumpf, have you? Perhaps one of our members won the auction and would share any information on it they have for the next issue. If taking pictures is a problem, you can always send it to me and I would be more than happy to give it a very long photo session.

Diane Wittik has not been able to find information on the salt she submitted. A friend sent it to her thinking it might be the base to a salt. Any ideas out there? Diane hasn't been able to do much research herself as she has been entertaining "Snow White," or was that white snow, for many months.



Ed Berg sent several pictures of some of his more unusual salts. Though they have been seen before, I do love to post a pretty salt and Ed's silver rimmed pink is just about as pretty as they come. Ed's information on the salt: "Silver rim marked Birmingham (England) 1885-6. The pink flowers are raised above the custard background, evidently by masking them and eating away the rest of the pink glass layer with acid. It has PATENT on the bottom and is called *Dolce Relievo* glass in the books." Maybe you have a different color in your collection.

Jane Koble sent some great entries and all the information she had on them. If anyone has a spare of her Goat Cart, well, you know how to reach me. First is a "Redware double salt, 3-1/8" diameter by 1-3/4" high. English, mid-1800's or earlier." Second is a "Pottery shaded from dark green to black. The decoration is carved back to the red clay: Kokopeli with bear claws on either side, 2-3/8" diameter by 1-5/8" high. It



was handcrafted by Navajo Native American artists from Four Corners (UT, AZ, NM, CO) Navajo Reservation." Her third piece is a "Souvenir from the 1876 Philadelphia International Exhibition. Made from Rowland & Sprogle Carbonated Stone. Label reads: Made with a carbonating process. The only stone in the world into the manufacture of which the reagents carbonic ash and water vapor are used artificially. Samples of stone are being made daily and the process of carbonating exhibited in the Mineral Annex, No. 1, of the main Centennial



Building. Used for all kinds of building purposes. Address at the patentees and sole owners of the patent. Rowland & Sprogle (unreadable address) New York, NY." And her last one, a "Metal goat pulling a two-wheeled cart. The salt, picturing a sailing ship with jewel molded edge, is held in place with twigs. 7" by 3" by 2-3/4" high." And to think, all these years I thought it was just her intaglios and cat, Wendy, that I coveted.

Judy Lacasa says "I bought this salt on eBay in 2004 from a seller in Bordeaux, France. I know nothing more about it, but the location of the seller and the fleur-de-lis would certainly convince me it is French!" She is intrigued by the signature and has done some research with no results. If you get too frustrated with it Judy.....You know the saying, Out of sight, in my hands.



Nancy Villaverde sent two from Hawaii, I only wish. Nancy said this salt is the one she would like the most to authenticate and so I am holding the other one for another time. "It looks like Chinese export ware to me, but I can't be sure it's really old. Here is what I was told when I asked questions of the owners of the antique shop that sold it to me." "Qing Dynasty master salt (or condiment dish), with a delightful *famille verte* floral design. This fascinating antique find comes fresh from a great New York collection. It dates to the Qianlong period (c.1750s-90s)." "I wonder if it is really that old. It's a sturdy little guy, 2-5/8" high by 3-5/8" across the Yin/Yang divided bowl."



Kent Hudson asked if this salt would be suitable for my column. Oh Yes, Kent, and even more so for MY curio. He said, "I have seen and admired Japanese Cloisonne, however this is the first and only salt that I have seen." His favorite is a "Japanese Cloisonne individual salt, 1 inch high, and 1-7/8 inches diameter at widest point. It has a silver plated rim at the top and bottom, and the wire separating the design is very fine silver. As is true with most Japanese Cloisonne, the colors are very rich and have a very rich and beautiful depth."



Sally Lewis, aka grandmachia on eBay, has one that is causing her some wonderment. There are no hallmarks and it is certainly not a high grade silver as when she attempted to clean one of them it dulled the dark metal. There is Jan 1, 1890 on them though. She says there are flecks of gold showing through. The insert is frosted glass.



I should have known that remarkable would be the pieces sent by Sherrie Tjonn. If any of you have looked at her auctions, sltjonn, you know that she sells salts most of us would die to have in our collections and never sell. One of the sets of pictures she sent are the lacy doubles that Debi posted to The Chat Page a while back. Now cleaned, Sherrie is hoping for more information on these too. "Here are pictures of the lacy double. The pattern of the salts is Neal SL -13, originating in France and noted as rare. I haven't yet done extensive research on the marks on the silver plate holder. The salts are held in place by a perfectly fitted bracket that has a metal fitting in the base holding a screw. The screw fits through a hole in the stand and is secured by a nut." I am still drooling over her number two salt. "A Capodimonte porcelain



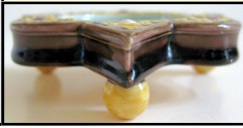
double featuring the head of Bacchus, god of wine, on each end. It has a blue underglaze mark that was used from 1782-1834." There are two known to exist of the next salt. Sherrie has one and a lucky bidder owns the other. As she said in her auction description, "The MOP salt measures 3" by 1-7/8", and there are 'branches' extended over each end to hold a spoon. The colors in the shell are simply amazing - pinks, yellows and greens reflect from both the interior and exterior. The tangle of ormolu that forms a holder for the salt appears to be brass, with leaves and flowers on a twisted stem with a silver metal leaf in the center on each side. Extending from the each end are two grape leaves with a bunch of grapes hanging down. The ormolu is fastened to an oval hardwood base with rings screwed into the base and tiny brass nails."



Continued on next page



The 1890 date is known because of the mark on Sherrie's Wedgwood piece, but are there any others out there? Do you have a same color or different color? And the last entry is a little terracotta monkey or ape holding a cauldron. Sherrie says it is French but she has no idea of the age.



There were more and I also have some, but I felt the column getting longer and longer and perhaps reaching a never ending point. Next issue will have some more and I will continue to take entries in this category of "Never seen another" in hopes of finding answers. Any information, further questions or just general ideas and chatter, you can always reach me at marykernsd@cox.net. I would also like to see your shelves and cabinets. Are you a BUNCHER or a SPREADER? Every space covered and even salts stacked on top of each other? Or do you prefer space to view the salts from all angles. Have an unusual manner to show off special salts? Here is your chance to really show your display abilities and share many of your treasures with us. Send me your pictures, Buford loves incoming and has not lost a single picture yet... Thanks again for helping with the column and letting me be a Name Dropper.

BI-COLORED LACY -- This is a salt that would definitely be eligible for Mary's column begging the question, "Has anyone ever seen one before?" Mary Kern has very recently acquired this Lacy divided salt, after her column was completed, but we did not want to wait to show it off properly. This must be a real rarity. Amber glass on one side and clear glass on the other...All one piece. It is Neal DI-10 with some damage to the feet. Still, a rare beauty!!



Continued from Page 1

sites throughout Virginia and North Carolina. He served as curator of Ceramics and Glass in the Department of Collections at Colonial Williamsburg. More information on the topic of his presentation and his biography will be included in the updated "Schedule of Events" in future convention mailings to those who register.

Corrections: As with most things, no matter how hard you try to perfect, mistakes are made and I made two (that I know of!) in the mailing which I'd like to correct here: 1) The room rate is \$89 + taxes, not \$79 – *I sincerely apologize for this major error.* 2) The deadline date for nominations for the OSC Award is September 15, not July 31 – *again, my apologies* - please make note of these two changes in your mailing.



RAFFLE SALTS
Covered Lacy--Daum--Jensen Enamel



Please Note: We have been informed that some registration forms that were mailed in the packets have a blank line after a bullet – that line should read "I/We will need space for Buy and Sell: full 6' table or 1/2 table (3' space)" The bottom line of that page is also incomplete and should read "Questions? Contact Connie and George—Phone: 410-871-1317 or email: gkullgren@comcast.net."

UNITED STATES PATENT OFFICE.

THEODORE R. TIMBY, OF TARRYTOWN, NEW YORK.

IMPROVEMENT IN SALT-CELLARS AND NAPKIN-HOLDERS.

Specification forming part of Letters Patent No. 198,435, dated December 18, 1877; application filed September 27, 1877.

To all whom it may concern:

Be it known that I, THEODORE R. TIMBY, of Tarrytown, in the county of Westchester, in the State of New York, have invented a new and useful Improvement in Table-Ware for Holding Salt and other Articles, of which the following is a specification:

This invention relates, primarily, as an improvement, to those "salts" or small "salt-cellars" for individual use which are now commonly considered essential articles of table furniture.

The present invention consists, first, in salts, or holders for salt or other condiments, so constructed that they can be more conveniently used, and with less danger of spilling the contents; and, secondly, in the combination of a holder for salt or other condiments and a holder for a bouquet, napkins, spoons, or other articles, the former constituting the base or support of the supplemental holder.

Figure 1 is a perspective view of a "table-vase" illustrating this invention. Fig. 2 represents a vertical section of the same. Figs. 3, 4, and 5 are front elevations of other forms of the table-vase, illustrating the use of its upper part as a bouquet-holder, and as a napkin-holder, and as a spoon-holder, respectively.

Like letters of reference indicate corresponding parts in the several figures.

This new article of table-ware may be made of glass, porcelain, stoneware, wood, or metal, of any plain or ornamental design. Its general shape is that of a vase, and it is so molded or shaped as to combine two complete articles required or desirable at every plate around a dining-table.

The first of these embodied articles is an individual salt, or holder for salt; or other condiments. This holder is marked S in the drawing, and is constructed, as shown, with a covered bowl or chamber, c, having a lateral orifice, o, of suitable shape to admit of the insertion of the point of a knife and the removal of a small quantity of the salt or

other condiment thereon. Two or more orifices may be provided for greater convenience. The covered holder S constitutes the base of the vase, and may be more or less high, as preferred.

In the first illustration a deep flange, f, extends below the bottom of the chamber c, as shown in Fig. 2. This is not essential, and the shapes of the chamber c and orifice o may be modified, as illustrated in Figs. 3, 4, and 5. Rising from the holder S is a supplemental holder, T, which is the bowl or body of the vase, having the ordinary open upper end. The internal shape of this holder will be determined by the design of the vase. Four ordinary forms are represented. Each supplemental holder is adapted to receive and support a small bouquet, Fig. 3, a table-napkin, Fig. 4, or one or more spoons, Fig. 5, and, with or without special modification, they may be adapted for other uses. For example, a slight modification of the design illustrated in Fig. 5 would adapt the supplemental holder T, as there shown, to be used as an egg-cup. All such modifications are intended to be included within the scope of this invention.

The table-vase may be made of different sizes; but the following proportions are preferred: height, about six inches; extreme width of base, about three inches.

The following is what I claim as new, and desire to secure by Letters Patent, namely:

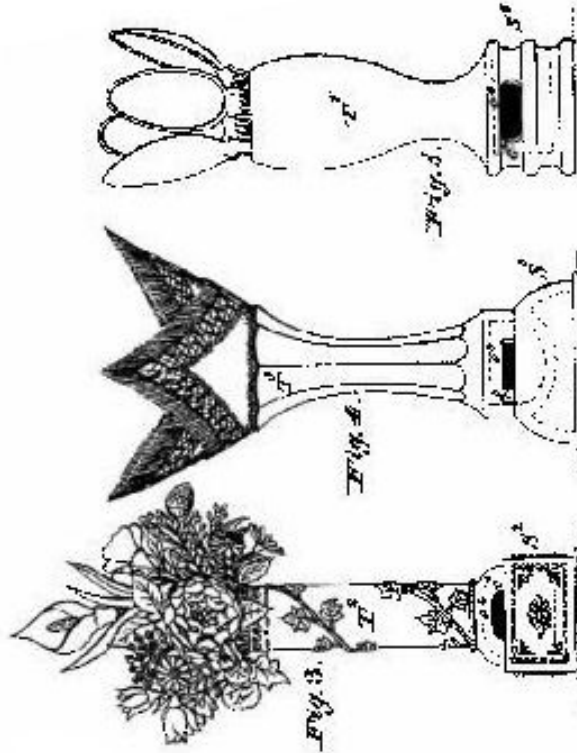
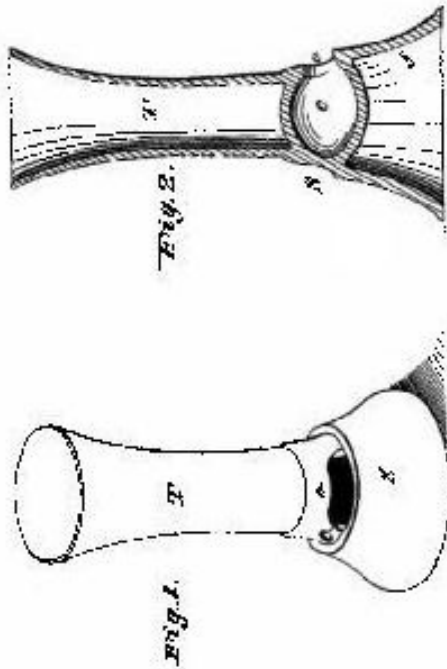
1. A holder for salt or other condiments, constructed with a covered bowl or chamber, having one or more lateral orifices, substantially as herein illustrated and described.
2. A table-vase consisting of a holder for salt or other condiments and a supplemental holder for a bouquet, napkins, spoons, or other articles, the former constituting the base of the vase, substantially as herein set forth.

THEODORE R. TIMBY.

Witnesses:
JAS. L. EWING,
ISIDOR GRAYHEAD.

T. R. TIMBY,
Salt-Cellar and Napkin-Holder.

No. 198,435. Patented Dec. 18, 1877.



WITNESSES

Chas. J. Booth
J. H. Salt

INVENTOR

T. R. Timby
By J. H. Salt



By Debi Raitz and Adela Meadows

When it comes to Quimper open salts, many collectors are under the false impression that items signed “Quimper” were made by a company or factory of that name. I am probably guilty myself of saying a piece was made by Quimper rather than in Quimper. Quimper is actually a town approximately 388 miles west of Paris in a region of north-western France that we know as Brittany. The town of Quimper has been a center of pottery production for centuries, including nearly two thousand years ago when it was part of the Roman Empire. There have been several *faienceries*, or factories, in Quimper in the past few centuries.

In the fifth and sixth centuries A.D., Celts from Ireland, Scotland, Wales, and Cornwall crossed the English Channel and settled in the region that Julius Caesar called Armorica. The Breton language is a form of Gaelic very close to that of Wales and the new settlers called their land *Brez Izel* meaning Little Britain. One settlement was along the Odet River in what is now Locmaria, a section of the town of Quimper.

In the Middle Ages, so that they might be better protected from attacks and invading forces, the administrative portion of Locmaria moved a little bit further upstream to the juncture of the Odet and Steir rivers. This became Kemper (pronounced ‘kem pair’), a fitting name as it means “confluence of rivers” in Breton. It may surprise many people that Brittany was not officially incorporated into France until 1532. The French changed the name of the region to Bretagne and the spelling of the town to Quimper...although the pronunciation remained the same. The inhabitants are proud of their Celtic ancestry and traditions, and travelers to the town today will be greeted with signs¹ in both French and original Breton.



Officially part of France, the Bretons still struggled to remain apart. Special provisions allowed them to be exempt from paying additional taxes without their prior approval. “In the last quarter of the seventeenth century, taxes levied to fund the lavishness of Louis XIV’s Court, including a salt tax to be administered in violation of the prior-approval agreement, enraged the Bretons. Known as the *gabelle*, this tax along with the general chaos and in-fighting that Catholic Brittany harbored against the main French Protestant sect, the Huguenots, led to an uprising that today is viewed as the first rumbling of the French Revolution.”²

“...a salt tax to be administered in violation of the prior-approval agreement, enraged the Bretons.”

There is a rich and full history of Brittany and of the people and their Breton traditions. There are many available sources for this information should you like to learn more. I would like to focus on Quimper’s pottery factories, their owners and their timelines, and then show as many examples as possible of the open salts made in Quimper.

Quimper was an excellent location for a pottery. The necessary elements were all close at hand...the abundant clay from along the river banks, forests of trees to fuel the kilns, skilled or trainable labor, and the network of rivers to transport finished wares. Owing to these factors, during the past three centuries there have been several pottery factories in Quimper.



Modern-day pottery production in Quimper had its beginning in 1708 when Pierre Bousquet, a potter originally from the area of Marseilles in the south of France, began making pottery in Locmaria. The factory was located at Place du Styvel in a large building overlooking the Odet River. It was known as La Grande Maison or “the big house”. The *Edits Somptuaires* announced by Louis XIV beginning in the last quarter of the seventeenth century made it illegal for the noblemen to own gold or silver tablewares, so pottery versions were suddenly in demand. At the time, there were large pottery centers in Rouen, Marseilles, Moustiers, and Nevers, but the closest to Quimper were at Nantes and Rennes, still some distance away. Bousquet produced simple tablewares and clay pipes for smoking tobacco and his factory prospered. Some of the wares were plain earthenware and others were in *faience*. Faience is a specific type of earthenware...earthenware that has been covered with a tin oxide glaze that not only allows it to hold liquids, but provides a solid background for decoration. The pieces produced during this era were not systematically marked.

In 1731, Pierre Bousquet’s son-in-law, Pierre Bellevaux, joined the company. Bellevaux was originally from Drury near Nevers, and is credited with bringing Nevers styles and techniques to Quimper. These included motifs with roosters, biblical scenes, angels, and houses, as well as the decorative brush stroke known as *à la touche*.

¹ Picture from *Quimper Pottery* by Ann Marie O’Neill

² *Quimper Pottery A Guide to Origins, Styles and Values* by Adela Meadows

The factory was inherited in 1749 by Pierre Bousquet's granddaughter, Marie-Jeanne Bellevaux. Her husband, Pierre-Clément Caussy, was Pierre Bousquet's chosen successor. Caussy had been a *faïencier*...someone who produces faïence...in Rouen and brought with him the techniques and motifs from that region. Quimper pottery now featured stylistic and technical influences from Marseilles, Nevers, and Rouen, blending them to produce its own, unique style. By 1760, the firm had 60 employees and was prosperous.

In 1782, Caussy died and the firm was then run by Antoine de la Hubaudière, the husband of Caussy's eldest daughter, Marie-Elizabeth. De la Hubaudière originated from eastern Brittany and thus became the first native-born Breton to run a Quimper pottery. It was a difficult time for French potters; in 1786, the lifting of a tariff restriction saw cheap British creamware flood the market and many faïenceries were forced out of business. Faïence is difficult to produce and requires skilled artisans, while the creamware was not hand-painted and was made with inexpensive child labor. However, being relatively isolated and having a loyal customer base, the factory now known as La Grande Maison-HB was able to hold on. (HB stood for Hubaudière-Bousquet.)

The next obstacle was the French Revolution. The Bretons were for the most part Royalists and did not support the Revolution. "After the initial chaos of the Revolution had subsided to some degree, many prominent Bretons banded together to actively support the Girondin Movement, with the hope that victory would result in the alliance of Brittany and neighboring areas as a separate nation, completely independent of France."³

"...with the hope that victory would result in the alliance of Brittany and neighboring areas as a separate nation, completely independent of France."

When this coalition was defeated, Breton representatives fled Paris and went into hiding. At one time, La Grande Maison-HB building served as a hiding place. On May 13, 1794, Antoine de la Hubaudière and his brother were both caught and killed. Antoine's widow carried on the factory business, leaning towards the production of more utilitarian pieces with very little décor and the production of *grès*, the French term for stoneware. His widow took over the helm of the pottery business. Factory marks were still not in regular use.

By 1853, the Director of the Grande Maison-HB factory was Félix de la Hubaudière, the grandson of Antoine and Marie-Elizabeth. Sometime around 1860 saw the first appearance of the petit breton, a decorative motif featuring a traditionally-dressed Breton peasant. It is not known precisely which Quimper factory was the first to use it. (It was also during this period, sometime around 1860, that the La Grande Maison-HB factory began to mark its production with the connected letters HB. However, the mark was not used in a systematic manner and was not officially registered until 1882).

The next decade was to change Quimper dramatically and forever. The train came to town in 1863 and Paris was now only 17 hours away. After the Franco-Prussian War of 1870, tourism was commonplace and the visitors were not just from Paris. Brittany became a destination point for Europeans and Americans embarking on the Grand Tour and a piece of decorated pottery became a must-have memento.

When Félix de la Hubaudière died in 1882, the factory was taken over by his widow. She incorporated the business and renamed it *La Faïencerie Bretonne de la Grande Maison HB Locmaria Quimper Corentin*.

In 1906, Guy de la Hubaudière succeeded his mother, but by then the competition had made serious inroads and the business was no longer profitable. In July of 1914 negotiations to sell the factory began. The prospective owner was Jules Verlingue, a family friend and fellow faïencier from Boulogne-sur-Mer. Unfortunately, World War I prevented the completion of the transaction as both Guy de la Hubaudière and Jules Verlingue were drafted into military service. Guy was killed in the war in 1916; his widow finalized the sale of the business to Jules Verlingue in 1917. Thus ended the De la Hubaudière family ownership tracing back to its original founding by Pierre Bousquet in 1708.

Jules Verlingue purchased the company and rights to the marks, but not the buildings or land. Verlingue continued to rent the old facilities but they did not comply with his plans for expansion, so in 1922, he took on a partner, a Quimper merchant named Louis Bolloré. The partnership was officially named *Société Jules Verlingue, Bolloré et cie, Etablissement de la Grande Maison-HB*, but the business continued to be known as La Grande Maison-HB.

La Grande Maison-HB moved to a larger building in Locmaria with modern equipment. New workers joined the firm, including some from Verlingue's earlier factory in Boulogne-sur-Mer, *La Faïencerie de la Madeleine*. One employee specialized in more formal décors and is known only as Poulain. Another painter was named Soudane. Both had worked in Limoges prior to working for Verlingue in Boulogne-sur-Mer. "Techniques new to Quimper were introduced by the workers from Limoges, including coulage, or slipcasting, a more modern method of forming figures and other holloware pieces."⁴ More changes of deeper and brighter colors and Art Deco designs soon followed. A new hire named Paul Fouillen contributed a cubist style combined with ancient Celtic symbols. A new line of art pottery called Odetta made its debut in 1922. It was made of stoneware, not faïence.

... Odetta made its debut in 1922.

³ *Quimper Pottery A Guide to Origins, Styles and Values* by Adela Meadows

⁴ *Quimper Pottery A Guide to Origins, Styles and Values* by Adela Meadows

"Between the two world wars, thousands of pieces decorated with the petit breton (and the petite bretonne, his female counterpart) were exported, particularly to America, where they were sold by such high-end retailers as Tiffany's, Gump's, and Shreve, Crump, and Low. In some cases, large chain stores, Macy's for example, commissioned special patterns that were available only under their private label."⁵

"... large chain stores, Macy's for example, commissioned special patterns that were available only under their private label."

Jules Verlingue retired in 1932. He had taken a rundown company and had given it international status. Under Pierre Bousquet, the factory made only fourteen items. Under Verlingue, it was making hundreds of items.

Louis Bolloré then named Louis Delcourt, brother of Jules' former partner, as General Director. The business continued to be prosperous until World War II when the German forces occupied Quimper. During that time, supplies were scarce and many of the workers were in forced labor camps and thus, no longer available.

After the end of the War, the factory's equipment was updated and in 1956, Jules' son, Jean-Yves Verlingue bought out the Delcourt interest in the company. La Grande Maison-HB factory was back in the Verlingue family. Less toxic paints and glazes were introduced, but each piece was still hand painted by a single artist.

In 1968, one of the competing factories in Quimper, Henriot (pronounced on-ree-oh'), which had been located just across the street from the Grande Maison-HB, closed its doors. Jean-Yves Verlingue quickly bought all the designs and production rights. The two companies were then blended to form *Les Faïenceries de Quimper*. Although working out of the same building, the products of the former Grande Maison-HB factory and the products of the former Henriot factory continued to be made and each retained their own, separate styles. This arrangement continued until 1983 when, faced with crushing competition from countries taking advantage of cheaper labor and using less costly production processes, Les Faïenceries de Quimper went out of business. 🌿



La Grande Maison, the original modern-day pottery in Quimper, had no direct competitors until around 1772, when two brothers, André and François Eloury, who had been employees of La Grande Maison, decided to open their

own pottery in Ergue-Armel. At the time, Ergue-Armel was a separate community, but today it is a part of Quimper. The factory relocated in 1779 to the Locmaria neighborhood of Quimper.

In 1780, Pierre Clément Caussy, who was the head of La Grande Maison at the time, filed a lawsuit against the Eloury brothers, but it was dismissed. The Eloury factory was small, but successful, and by 1790 it was run by Guillaume Eloury, the son of François. In 1797, a new factory facility was built. Since none of Guillaume's sons were interested in the business, he took his son-in-law, Charles Porquier, as partner and successor. The factory name was changed to Eloury-Porquier.

The two sons of Hélène-Thérèse Eloury and Charles Porquier, Charles and Clet-Adolphe, followed as the company's owners and it was given another new name, *La Faïencerie Porquier Frères*. When Clet-Adolphe died in 1869, his widow Augustine Porquier took over the direction of the factory. She hired Alfred Beau as an associate.

"Beau, who arrived in Quimper around 1870, had first approached the HB factory with his designs and examples. Apparently Fougeray [Director under Félix de la Hubaudière] did not wish to allow Beau to sign his work along with the HB mark; Beau turned to Mme. Porquier's establishment."⁶

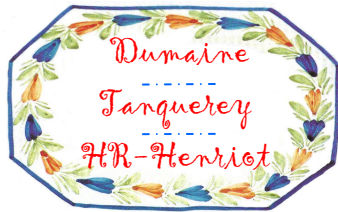
"...did not wish to allow Beau to sign his work along with the HB mark, so he turned to the Porquier factory instead."

Alfred Beau was a native Breton. His over 200 designs for motifs included many scenes of Breton life such as farmers, dancers, fishermen and wedding processions. One popular border design featured leaf-like scrolls enhanced with crests and shields. These became a copyrighted decoration of the Porquier faïencerie. Pieces decorated with Beau's designs were signed with a combination of the letters P and B. (See marks on page 14) With the artistry of Beau, the status of Quimper pottery was elevated from utilitarian to art pottery.

"With the artistry of Beau, the status of Quimper pottery was elevated from utilitarian to art pottery."

Although Beau formally ended his relationship with the Porquier factory in 1894, his designs continued to be used by the factory which was now run by Mme. Porquier's son, Arthur. Arthur began to use the combined letter mark of AP that had been used occasionally by his father some twenty years prior. Unfortunately production costs for such demanding quality proved to be too high and the Porquier factory ended production in 1903. 🌿

⁵ *Quimper Pottery A Guide to Origins, Styles and Values* by Adela Meadows
⁶ *French Faïence Fantaisie et Populaire of the 19th and 20th Centuries*
by Millicent Mali



Beginning around 1778, another former employee of La Grande Maison, Guillaume Dumaine, ran a pottery in Quimperlé, a town some 30 miles southeast of Quimper. Hoping to relocate to Quimper, he was at first denied a loan request, and then the other two existing pottery owners voiced arguments against the existence of another pottery in Locmaria. Eventually an agreement was made and this third pottery opened in Quimper in 1791.

Guillaume Dumaine descended from a family of potters in Normandy that had been active in that region since 1422. His business in Quimper was small with reportedly only two employees in 1808.

By 1821 there were four employees. Upon Guillaume's death in 1821, his son, Guillaume-Marie, also known as Guillaume the younger, took over the business. When he died in 1858, his daughter, Marie-Renée, inherited the factory. She was married to Jean-Baptiste Tanqueray who was already the company Director, and the company became *La Manufacture Tanqueray*. There are no recorded marks of this company under this name.

One of Marie-Renée and Jean-Baptiste's daughters, Marie Augustine, married Pierre-Jules Henriot in 1864. When Jean-Baptiste died in 1869 all of his children continued the firm, but operations were eventually taken over by Marie-Renée and Pierre-Jules Henriot. Again, the company was renamed, and was now known as Tanqueray-Henriot.

The company remained small and was not even considered when the President of the French Republic, Marechal MacMahon, visited Quimper in 1874. The Grande Maison-HB and the Porquier factories were the only two on his tour. Things changed in 1884 when Pierre-Jules died and the factory was run by a team of family members, including his eighteen year-old son, Jules Henriot. Jules left his studies and immersed himself in the family business. Before long he was in full control and planning an expansion of the company, now known simply as Henriot.

Talented and skillful artists were employed. One particular artist, Camille Moreau, had been a protégé of Alfred Beau at the Porquier pottery prior to being hired by Henriot in 1891. Up to this time, the factory had made utilitarian stoneware; with the hiring of Moreau, Henriot began to produce artistic faïence. Moreau is perhaps best known for the magnificent Breton style wedding service he created for the marriage of Jules Henriot in 1893.

Another artist named Le Borgne made new molds including rococo shapes inspired by the styles of the era of Louis XV as well as molds in the shape of a biniou or Breton bagpipe. Biniou-shaped faïence items soon became Henriot trademark pieces. Initiated in 1891, this new line of faïence was marked HR (H for Henriot and R for Jules' wife's maiden name, Riou). The mark was not officially registered though until 1904. The line of biniou-shaped items did not go unnoticed by La Grande Maison-HB and it did not take them very long to come out with versions of their own. In light of the new artistic direction of the Henriot factory, it was renamed and was now *La Faïencerie d'Art Breton, Jules Henriot*.

"When the Porquier factory ceased production in 1903, many of the displaced Porquier workers were hired, thus greatly enhancing the Henriot talent pool. This influx of new talent, new shapes, and new decorations coincided with the initiation of a more aggressive marketing program. Before long, to much of the world, the name Henriot had become virtually synonymous with Quimper pottery."⁷

Jules Henriot was a member of the *Union Regionaliste Bretonne*. The group's mission was the promotion of Breton goods. At their annual expositions, Henriot presented items from his factory that incorporated Breton-related themes and décors.

Competition between Henriot and La Grande Maison-HB was fierce.

Competition between Henriot and La Grande Maison-HB was fierce. In 1906, La Grande Maison-HB factory,

just across the street from Henriot, was experiencing financial difficulties. Their equipment was old and their workers were striking because they had not been paid. Jules Henriot had hoped to buy the company if it came to auction, and was greatly disappointed when this did not happen.

However, in December 1913 Jules Henriot was able to purchase the rights to the marks and molds used by the now defunct Porquier factory. World War I interrupted putting these reissued designs out immediately, but they were a success once produced. They are distinguished from the original Porquier versions by their more simplified renditions, more modern coloration, and a mark that includes a number to identify the artist.

In the 1920s, the need to rebuild after a fire at the Henriot factory gave Jules Henriot the opportunity to modernize, including the beginning of a collaboration with a very talented artist, Mathurin Méheut. Méheut's work had a modern flair. His designs for Henriot included a service named *La Mer* (The Sea), featuring colorful graphics and stylized depictions of undersea life. In addition, new production techniques were adopted, including a process that involved another layer of clear glaze over the decorated pieces.

⁷ *Quimper Pottery A Guide to Origins, Styles and Values* by Adela Meadows

Over the years, there were several lawsuits between the faïenceries in Quimper. One between La Grande Maison-HB and Henriot began back in 1898 with La Grande Maison-HB alleging that the HR mark in use since 1891 was too much like the HB mark. It was eventually resolved in 1922 in favor of HB. Henriot was given two years to comply, but instead the factory mark was immediately changed and would from then on be Henriot written in full. For the first few years, it was common for the H and the R to be painted in slightly larger letters.

Jules Henriot retired in 1927 and his sons Robert and Joseph took over. New kilns were added and artist studios were built in the 1930s. In the 1940s, World War II had the same effect on the Henriot factory as it did at La Grande Maison-HB with many workers sent to forced labor camps. Occupying German forces commissioned some wares but many of these were destroyed either in the War or smashed as a way to celebrate the War's end. The 1950s were a time for rebuilding and modernization. All items were still hand painted and at the time, the Henriot factory employed about 200 people.

Joseph and Robert Henriot retired in 1959 and left the company in the hands of their sons, cousins Yves and Alain Henriot. Changes in the marketplace led to a continuous decline and the Henriot factory went out of business in 1968.

As mentioned in the last paragraph of the La Grande Maison-HB history, the forms and designs of the Henriot factory were purchased by the owner of La Grande Maison-HB and were continued to be produced until 1983.



When Les Faïenceries de Quimper went out of business in 1983, the firm that imported Quimper pottery to the United States instantly found themselves without a product. Putting together a group of American investors, Paul and Sarah Janssens presented a business plan to the bankruptcy court and were granted the right to purchase the former company's assets. This new business was called *Société Nouvelle des Faïenceries de Quimper* and in 1984, they initiated a scaled-down production schedule. In the 1990s they put the business up for sale, but a buyer was never found, and the company filed bankruptcy in 2002.

Resurrected in 2003 by Pierre Chiron, the factory continued to suffer financially and filed for bankruptcy in February of 2011. As of this writing, the town of Quimper has purchased the factory building and hopes to find a solution that would allow the name of HB-Henriot to continue.



Although this Quimper faïencerie began production in October of 1994, it represents several generations of history. The enterprise is a partnership and all of the partners are extremely well-versed in Quimper pottery. Representing the Henriot family is the Director, Pierre-Jules Henriot, the great-grandson of Jules Henriot. The Verlingue family of La Grande Maison-HB and Les Faïences de Quimper is represented first by the former head of those firms, Jean-Yves Verlingue, and also by his son, Bernard Jules Verlingue who had been active in the former Société Nouvelle des Faïenceries de Quimper. Other partners are members of the Breton family...a family that has been actively marketing Quimper pottery for over 70 years. With the firm taking the name of the pottery that had been run by his great-grandfather, Pierre-Jules Henriot oversees a business that continues to produce Quimper faïence in the traditional manner. Each piece is entirely hand-painted. Motifs naturally include the more traditional designs, but, in addition, the factory encourages the creation of new designs and works closely with independent artists. Several innovative works have been produced in conjunction with Quimper's Museum of Faïence.



At some point before 1920, Paul Fouillen came to Quimper on a business trip. Staying at a local hotel, he happened to meet Anna Patérour, the hotel owner's daughter who was employed at the La Grande Maison-HB factory. This acquaintance, no doubt, had much to do with Fouillen changing his profession and seeking permanent employment in Quimper. He was soon hired at La Grande Maison-HB and went to work as one of the artists that decorated the pieces. Fouillen, a native Breton born in 1899, began working at the factory in 1920 and married Anna in 1924. By that time he had advanced within the firm and was the head of one of the factory's decorating studios. He brought a modern look to the traditional Breton motifs and made many contributions to HB's "Odetta" line of art pottery.

In 1928, Fouillen left La Grande Maison-HB and the next year opened his own factory in partnership with his wife's brother, Herve Patérour, a wood turner by trade. At their shop on the Place du Styvel, they sold wood furnishings and decorative wares. At first they made items in leather, wood and glass, but Fouillen was soon again drawn to pottery. Fouillen produced pieces with bold, angular and abstract decorations. Since he did not own a kiln, he used the one at

the Henriot factory for firing. Fouillen pottery pieces made between 1930 and 1945 are signed by Fouillen on the front, and often have the mark of the Henriot factory on the back. After World War II, Fouillen, like many Quimper businesses, began to rebuild and modernize. His was the first of the Quimper potteries to install an electric kiln.

By 1949, the business employed twenty people and Paul's son, Maurice, joined the firm. The bold designs produced in the 1950s incorporated abstract designs based on ancient Celtic motifs. Paul Fouillen died in 1958 and his son Maurice continued to run the factory until 1980. After that date, Maurice worked alone as a studio potter, producing a limited number of pieces. 🌻🌻



This pottery has its roots in 1897 when Victor Lucas was born in Normandy. After recovering from injuries sustained in World War I, Lucas began working at the Henriot factory. After a brief departure, he returned as Henriot's Technical Director in 1924. In 1940, he left Henriot for the same position at the HB factory across the street.

Lucas left Quimper in 1944 to work in Paris. There, his job involved planning the post-War resurrection of France's ce-

ramics industry. Upon his return to Brittany, he began building his own pottery in Ergue-Armel (a community annexed into the town of Quimper in the 1960s). The Keraluc pottery opened in 1947.

The Keraluc pottery differed from the other Quimper potteries in that artists were encouraged to not just create a design for an object, but were able to personally execute their designs. The factory employed both well-known, established artists as well as new graduates from prestigious art schools. Pieces were produced in both faïence and grès. It was a family-run business and after Victor's death in 1958, the company continued under the directorship of his son and daughter. There were highs and lows over the following decades until 1985 when the Keraluc factory declared bankruptcy.

Shortly thereafter, Guy Barse and Gerard Beaugendre reorganized the business under the name Stylform and the company resumed making faïence. Madame Chauveau, Victor Lucas's daughter, served as the General Director until she retired in 1989. The company moved to a smaller building in 1990, but business remained difficult, and ultimately the Keraluc name, along with all its molds and designs, was purchased by the Société Nouvelle des Faïenceries de Quimper in 1993. 🌻🌻



A Few Words About the Marks

It certainly would make life easier if the marks on Quimper pottery were a reliable source of information...but, unfortunately, they are not and it makes it difficult for those that look at the bottom of a piece and expect a flat, concrete answer. Because the marks and the pieces are 99.9% hand-painted, there are a gazillion variations. It is irrelevant if the "Q" looks like a "2", the tail on the "H" is connected at the top, the "P" is larger, etc. There are cases where a worker from one company left to work for another and yet continued to sign their work as if they were still at the same factory! The artists couldn't always read or write the French language so the letters of a mark might as well have been gibberish. The word for France in Breton is Bro-C'hall, so when a Breton-speaking artist wrote "France," they didn't always know what they were writing. All they knew was that if they painted those letters on a piece they would get paid for it!

Not to mention the fact that the modern factories also owned the rights to use the marks of previous factories and they did indeed use them. So you get a "PB" piece made decades after the demise of the Porquier factory or a piece signed "Henriot" that was produced twenty years after that factory closed. Additionally, from 1984 to 2003, Société Nouvelle des Faïenceries de Quimper in some cases used the same marks that had been used some 60 to 100 years earlier.

A strange or rare mark does not make a piece rare. The mark has practically zero value when it comes to evaluating Quimper pottery. An astute collector pays far more attention to the décor...the shape

of the flowers, the appearance of the petit breton, the brush strokes, the colors of the glaze, etc. Besides, the mark on any item is the first thing "a faker" perfects.

To throw another wrench in the works, the notation of a name, such as Maillard, ABSOLUTELY does not indicate that is the person who painted the piece. In some cases, the name on a piece represents someone who never set foot in the town of Quimper, or the piece was made after the artist had died! The name is merely part of the contractual obligation for the factory being able to use the mold, design, etc. that had been submitted by the artist. In many cases, the originators of the salts were sculptors, not painters.


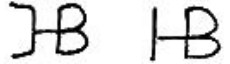
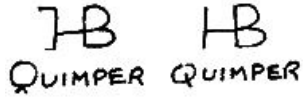
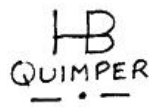
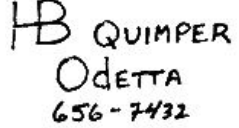
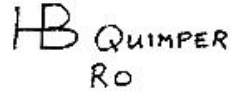
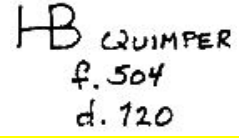
The notation "fait main" or "entièrement décoré fait main" on a piece essentially denotes a piece made after WWII. The vast majority of Quimper open salts date from before WWII, with the 1920s and 1930s decades being especially prolific.

With all that being said, the following pages are a guide for some of the different marks used on Quimper pottery over the years ... and it's very important to remember that it is just a **guide**.


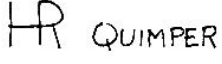

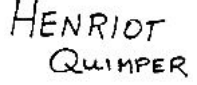

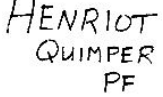
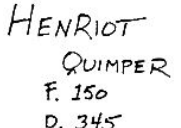
I adore the open salt people. Their enthusiasm is positively infectious. Whenever I've given presentations I have always been greatly impressed with their interest and ideas. I was working with Patty Johnson on her new book when she died. In her honor, I would be happy to answer readers' questions regarding their French faïence salts. Apart from an appraisal, I can perhaps help them identify the origin, era of production, particular artist, etc. Send your questions to me at meadows@oldquimper.com and I'll do my best to answer as soon as possible...Adela Meadows

Quimper Pottery Marks

La Grande Maison - HB





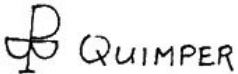
	About 1860 to 1883	First mark HB, not registered until 1882
	About 1883 to 1895	Second mark HB
	From about 1895	"Quimper" added to distinguish from similar wares made elsewhere
	Up to about 1942	With dots, dashes, and other Morse Code type symbols as painters' signatures
	1922 to 1960	Odetta Line items had the word "Odetta" on them
	About 1942 to 1968	With initials representing studio and artist
	1968 to 1983	With form and decoration numbers

Henriot

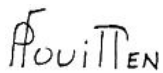
	1891 to about 1895	Mark not registered until 1904
	About 1895 to 1922	"Quimper" added to distinguish from similar wares made elsewhere
	From 1922	"H" and "R" emphasized, sometimes underlined
	1925 to 1968	"H" and "R" not emphasized
	From about 1919	With numerals; known as second mark Porquier-Beau (used when Henriot purchased Porquier forms and marks)
	From 1968	With initials for artists' signatures
	1968 to 1983	With form and decoration numbers

Quimper Pottery Marks

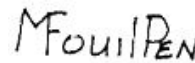
Porquier / Porquier-Beau

	From about 1845	Mark used but not registered
	About 1875 to 1903	First registered in 1853 for grès; used by both Adolphe and Arthur Porquier
	About 1875 to 1903	First mark Porquier-Beau
	About 1894 to 1903	First mark Porquier-Beau (Serif added)
	From about 1895 to 1903	First mark Porquier with "Quimper" added to distinguish from similar wares made elsewhere

Fouillen



Starting about 1930



Starting about 1950

Keraluc





1947 to 1960



After 1960

Société Nouvelle des Faïenceries de Quimper

All from 1984 to 2003

Faïencerie d'Art Breton


QUIMPER

From 1994


QUIMPER

From 1994



From 2003

Examples of Marks Found on Specially Commissioned Wares

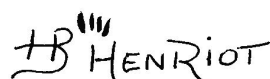

FRANCE


FRANCE
QUIMPER

N.S. & S.
QUIMPER
FRANCE

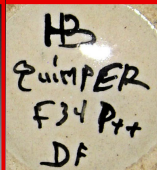
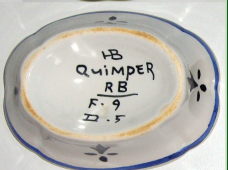
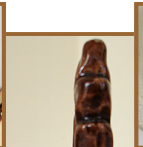
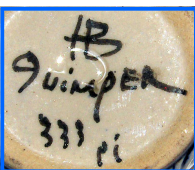
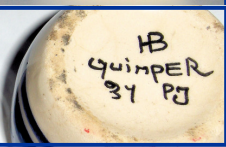
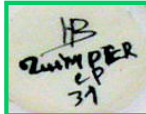
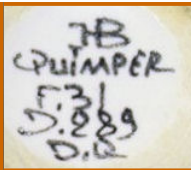
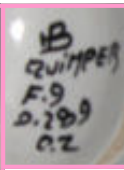
KENILWORTH
STUDIOS
FRANCE

Faïencerie de Quimper HB-Henriot



From 2003

HB Open Salts



HB Open Salts



Henriot Open Salts



HENRIOT QUIMPER 142

HENRIOT QUIMPER



HENRIOT QUIMPER

HENRIOT QUIMPER



HENRIOT QUIMPER

HENRIOT QUIMPER A.G.



HENRIOT QUIMPER



HENRIOT QUIMPER 198

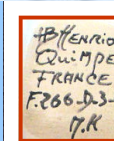
HENRIOT QUIMPER FRANCE 235



Henriot Open Salts



Porquier & Other Open Salts



Final Notes and Credits

"Although the Porquier factory ceased production in 1903, its existing inventory continued to be sold and, in at least one spectacular instance, was given away. This magnificent (and enormous) faïence platter measures three feet high by almost four feet wide. It had been made by Alfred Beau as part of the Porquier factory's exhibit in the 1878 Paris Exposition Universelle. When the factory closed, Arthur Porquier kept the platter. In 1919, Porquier was a Finistère official. A stop in Brest made on short notice by United States President Woodrow Wilson on his way to participate in the Paris Peace Conference had Breton officials scrambling for a gift worthy of his esteem. Arthur Porquier offered this piece, and, since at that time Presidential gifts were considered the personal property of the recipient, the platter came to reside at Washington D.C.'s Woodrow Wilson House Museum."⁸



⁸ *Quimper Pottery A Guide to Origins, Styles and Values* by Adela Meadows

Books:

Quimper Pottery A Guide to Origins, Styles, and Values by Adela Meadows

Quimper Pottery by Ann Marie O'Neill

French Faïence Fantaisie et Populaire by Millicent S. Mali

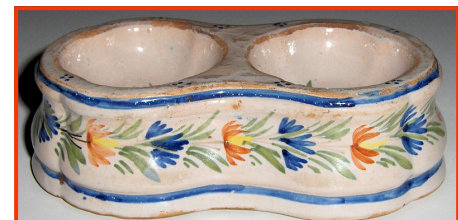
Pictures, Advice & Other Help:

Sarah Anderson
Shelagh Ashley
Sandra Bondhus
Ed Bowman
Susan Cox
Judy Datesman
Joan Feasler
Judy Johnson
Mary Kern

Connie Kullgren
Richard Lange
Doris Long
Adela Meadows
Ann Marie O'Neill
Debi Raitz
Katie Sledge
Gaynor Smith
eBay Auction Pictures

Web Sites:

www.oldquimper.com
www.brittanybyways.com
www.merrywalk.com
www.quimperclub.org



HB Catalog Images

MENAGERES — SALIERES



468-291



469-31



470-375



471-222



472-42



473-235



474-255



475-9



476-597



477-375



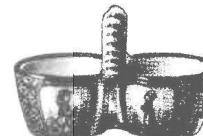
478-21



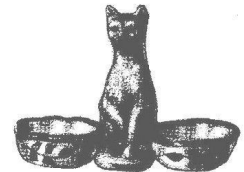
479-9



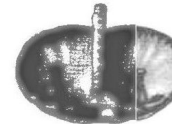
480-861



481-222



482-353



486-120



487-682



461-923



462-874



463-874



464-515



465-293



466-294



467-517 bis

Condiment sets and salts appearing in an HB Quimper catalog from the late 1920s. Some of these forms are shown in the picture section of this article. Notice the “spice holder” pictures embedded.

The hyphenated numbers are a catalog number followed by the form number, some of which were still being used in more modern production.

These catalog pages included other small items such as mustards, eggcups and ashtrays and can be seen in their entirety (and larger) on the French catalog pages under the References section on our website at www.opensalts.info.

Collector Spotlight - Karen Wetmore

“You collect what?” is often a reply when I tell people about one of my favorite hobbies. Many people know about my love for cats (especially my own two, Jasmine & Tabitha), my love for horses (the house is filled with pictures and figurines of them), but what? Open What? Salts? Like on the table? You gotta be kidding!



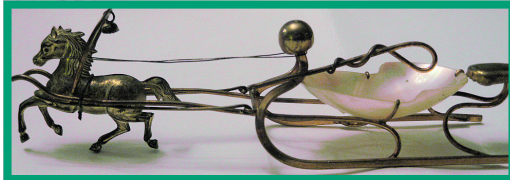
Well, let’s go back to that beginning. Sue Brown and I started vacationing together after we got out of college. We were noticing antique stores in many places we went, and Sue grew up in a home where they understood antiques. So we started checking these places out. Sue would often find some special treasure, and I usually just had fun looking through the store...old stuff, new stuff, weird stuff....new experience! And then I started noticing a lot of these cute little glass dishes, kinda cut glass-like. Sometimes different shapes, sometimes different colors; and they were cheap! AH HA! A collector was born.



Karen Wetmore



One day we were checking out of the store, and the proprietor said, “Oh, you collect open salts, do you? That’s how I started antiques!” And we both said, “What?” Suddenly, I had a name for my collection! Yep, guess I do....I collect open salts! How cool was that?

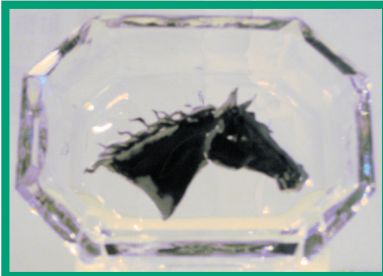


A bit later, Sue called me and said she’d seen a notice for a Heisey Glass Show in Waltham, MA, just up the

road a piece. So off we went, not quite knowing what we’d find...and we were blown away by the glass collections there (oooh...sorry, no pun intended). Then we met someone who had this whole little corner collection of these funny and beautiful open salts!!!! Her name? Maria Martell. And she told us about a convention that was coming to Plymouth, MA



that September dedicated to open salt collectors! What an opportunity! We signed up, and we were both hooked! The people were fantastic and warm and inviting, the speakers were interesting, and the salts we saw in this new venue called “Buy and Sell.” Holy Cow!!!! We’d never seen such a collection! AND they even had a book about them called *5000 Open Salts*! Yep, hooked...hook, line, and sinker! Both of us!



My love for the little glass salts was great, but it didn’t last long after that; nor did my ability to spend **only** about \$5 for a salt. Next was OMG— I’m going to spend \$15, then it was \$20, then \$25...then, well, I’m sure you understand....it’s hopeless...I’m addicted....but it’s so much fun.





Every time we get to go to a meeting or convention, we get to see another little part of the country and we have the chance to see our salty friends again and catch up on all their news and new finds! We learn a little bit more about not only the salts, but the history of a part of the country, a type of glass or silver or porcelain or pottery, or a process that was instrumental in making things. Collecting open salts is not just about the little dishes....it's the history and the story behind the people who used them and the world around them at the time.

A bit of history about myself. I was born and raised in Needham, Massachusetts, a suburb of Boston. I graduated from Babson College with both a Bachelor's and Master's Degree in Business. I own a small bookkeeping and accounting service that will celebrate its 25th anniversary next year. I'm an active member of Rotary International through my local Needham club; and I'm an active member and choir member of Carter Memorial United Methodist Church in Needham. Someday I'll get back to another favorite hobby...quilting. But for now, I'm increasing that closeted fabric stash and dreaming of the many projects I want to do....someday.



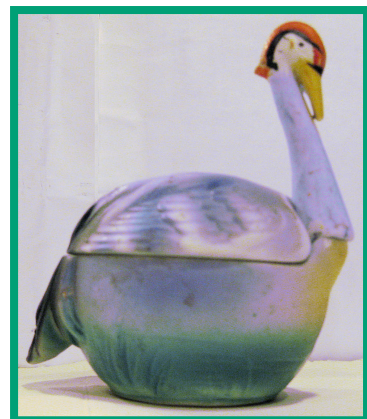
It's fun to see someone else get bitten by the salt bug—like Karen Ludwig, another friend of mine who's now active in NESOSC. It's fun to see what interests other people and why; or what just catches my eye for some unknown reason...but I know it just has to join my collection! It's also fun when friends start keeping their eyes open for a salt for one of us!



My collection has expanded now to include a lot of different salts. Another fun part has been the opportunity to combine my love for horses with salts! Along the way, I've fallen in love with pedestal salts, silver salts, cobalt and silver salts, intaglios, double salts, and swans, to name a few! I look forward to the day when I can spend more time researching the history of the many salts that are and will someday be part of my collection.



So enjoy a glimpse at my modest collection! And I'll see you at the next meeting!



NOSC ACHIEVEMENT AWARD

At the upcoming 12th National Open Salt Convention in September, the Outstanding Achievement Award will once again be presented.

The award was originally created in 1995 in memory of Mimi Rudnick, and is intended to honor the individual who has made a significant contribution to the hobby of open salt collecting. If you would like to submit a vote for one of your fellow collectors for this award, please send the person's name and a description of their contributions in writing or via email to Judy Johnson, Vice President of Open Salt Collectors.

Votes must be received no later than September 15, 2011.

Judy Johnson
4475 Middle Cheshire Rd.
Canandaigua NY 14424
opensalt@frontiernet.net

For your reference, the prior recipients of this award are listed below.

1995	Ed & Kay Berg	2003	Nina Robertson and Sandy Jzyk
1997	Donna Wolfe and Elmer & Barbara Guilmartin	2005	Debi Raitz and Rod Elser
1999	Ed Bowman	2007	Lesley Solkoske and Sarah Kawakami
2001	Linda Drew	2009	Don Rabourn

ELECTIONS AT THE 2011 CONVENTION

If you would like to run for a National Office, please submit your name or nominate a person (with their permission) by September 15, 2011 in writing or via email to National Secretary Sue Sawyer at:

Sue Sawyer
443 Circle Drive
Greenville, OH 45331
csue@woh.rr.com

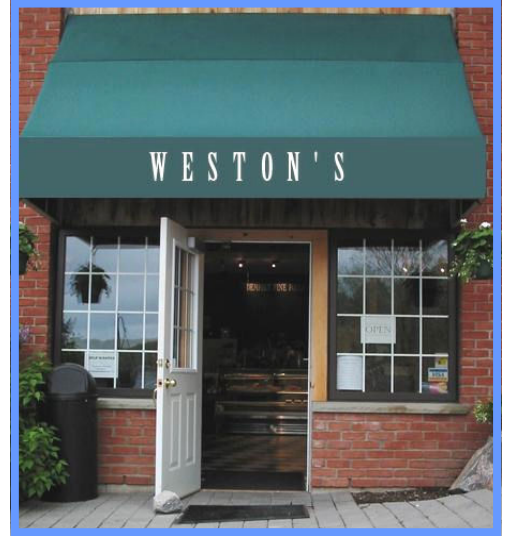
Nominations may also be made at the convention meeting.

NEVER UNDERESTIMATE A NAPPING CAT by Jane Koble

The sign above the door simply read "WESTON'S." Beside the door was the show window. On display were only the finest examples of Doulton, Royal Worcester, Minton's, Wedgwood, Derby, Spode, and Coalport. The colors were breathtaking. The shapes were exquisite. After all, this was "Weston's!" But wait. There was something else in the window. A gorgeous Blue Point Siamese, aptly named Wedgwood, who stretches, yawns, and falls back to sleep in the sunlight.



Marjorie Weston, a dealer in porcelain since her early 20's, finally opened her own shop in 1995. Her honesty and knowledge of English porcelain had earned her the highest reputation among dealers and collectors alike. On this beautiful afternoon she was unpacking, pricing, and displaying new merchandise, thinking to herself how lucky she was to have the contacts to be able to buy such beautiful things as soon as they were available in the marketplace. She would have to notify her favorite customers soon before someone else bought all these wonderful pieces.



During the afternoon several customers entered the shop, and most bought at least one piece of lovely and rare porcelain. At 5:00 PM Marjorie locked the door, and she and "Wedgie" climbed the stairs to their small but elegant second floor apartment.

After breakfast the next morning, Marjorie and Wedgie returned to the shop. Marjorie called several of her customers to let them know she had pieces they might be interested in. They began arriving that afternoon, greeted by Wedgie. Lovely tea sets, vases, serving bowls, desert sets, and open salts were wrapped for the journey home. Customers continued to arrive the next day also.

Both Wedgie and Marjorie were that glad it was Friday so they could relax together for two days in their apartment. The weekend was uneventful until the phone rang early Sunday morning.



"Marjorie! Have I got something for you!" It was her best picker, George. "Some absolutely fabulous Doulton just came on the market. Museum quality. And of course you get first choice. I'll be in your shop first thing tomorrow."

Later in the afternoon the phone rang again - another picker. "Marjorie, darling, wait until you see what I found for you! The most beautiful Spode!"

Just as Marjorie was thinking how strange that all these fabulous pieces would come on the market so suddenly at the same time the phone rang again. It was her friend who specialized in Majolica. "Hi, Marj. I just came home from that big auction I told you about. I bought a few pieces of Majolica, but the real surprise was the Minton's! They were such great things, and I know you have the customers so I went ahead bought some of them for you. I can't be there until Tuesday, though. See you then."



After a nearly sleepless night, Marjorie and Wedgie found themselves back in the shop. The door was hardly unlocked when both of her pickers arrived. She couldn't believe it when they unpacked what they had brought. The rest of the afternoon was spent pricing and displaying her beautiful treasures.

"You know, Wedgie," she told the for once wakeful cat, "This almost tempts me to start collecting!" Wedgie just yawned and jumped into the sunlit window.

The rest of the week customers "Ooh'ed" and "Aah'ed" over all the lovely new antiques on display and purchased many of them. Both Marjorie and Wedgie were looking forward to the weekend. Poor Wedgie had so many naps disturbed!

Friday night in their apartment after dinner just when they were beginning to unwind, Marjorie's cell phone rang. One of her friends and collector of Doulton exclaimed tearfully, "My home was robbed! They took my silver and jewelry and only my best Doulton! I don't even know when it happened. You know I was in England for two weeks looking for new treasures. I came home to find my home ransacked. They even broke some of my collection but how did they know to take only the very best and break the rest?" Her sobs continued.



"Have the police been there? You were insured, right?"

"Yes, yes. I had to get a police report for the insurance company. But what good is the money. I'll never be able to replace those pieces!"

"I can't tell you how sorry I am. Maybe some of them will be recovered."

"Well, at least there is that. But that isn't all." She mentioned two names of mutual friends who collected Minton and Spode. "They had the very same thing happen while they were out of town."

"I'll have to call them to commiserate," Marjorie promised. They said good-bye.

"Oh, Wedgie! What will happen next?"

While Marjorie was asleep that night, the idea came to her. Most of her friend's Doulton collection had been pictured in the new book by Evelyn Carter. First thing that morning, she opened the book on the counter and began comparing the pieces she had purchased to those pictured in the book. They were all there!

"Wedgie, we have to do something to find these thieves!" Marjorie exclaimed. Wedgie just opened one eye as if to say, "Us? What can we do?"

Marjorie thought for the rest of the day. Then she picked up the phone and called the picker who had found the Doulton for her.

"George, you remember all the Doulton you got for me?"

"Of course. Don't tell me you sold it already?"

"Most of it. Now I need to find some more. Can you put out the word? Let me know what you find."

"Sure, Marjorie. I can't promise anything, but I'll try."

Several days went by with no word from George. Then the phone rang.

"Hi, Marjorie. I may have found you some more Doulton. And possibly some more Minton and Spode. I'll just stop in when I have something."

Late Friday afternoon found Wedgie sleeping in the sunshine among the porcelain in the window and Marjorie thinking of locking up a little early. That was when the door opened, and George entered with a large cardboard box.

"You must really have found a lot!" Marjorie exclaimed. "I can't believe there is this much more on the market."

"Wait till you see!" George put the box on the counter and opened it. And pulled out a .25 automatic! "You just couldn't leave well enough alone, could you? You were always content with what I brought you, but now you are starting to ask for things. And I saw that Doulton book here when I brought those pieces in. I hoped you wouldn't look up what I brought you, but I should have known better. How do you think I found all those rare pieces? You've ruined the whole thing!"

"George! It was you who robbed those people! How could you do that?"

"Simple. With what you dealers pay for the really rare stuff how could I not do it? Now that you know, I have to do something about it. You'll just have to die during a robbery."

George pointed the gun at Marjorie's head.

"No!" she screamed.

Suddenly a small howling bundle of fur leaped into the air and landed on George's head, scratching and biting. Then it was George's turn to scream. The gun fell out of his nerveless hands.

"Get him off! Get him off!"

As blood began to run down his shirt, Marjorie was dialing 911. Then she ran around the counter and grabbed the gun. By the time the police arrived, George was still yelling and trying to crawl out the door away from Wedgie.

They relieved Marjorie of the gun and called an ambulance. While waiting for it to arrive, Marjorie explained the whole story to the police.

"At least he didn't hurt anyone during his robberies. He always picked times when the collectors were on vacation. And we can trace all the pieces I sold and get them back to their owners."

She picked up Wedgie to hold and comfort him.

"You are such a good watch cat! You saved my life, Wedgie. Filet mignon for you tonight. And a bath - you are really bloody, my dear friend."



The ambulance attendants examined George and pronounced that he would live. He was handcuffed and bundled into the ambulance.

"Come on, Wedgie. Let's go upstairs. We certainly deserve a quiet time this weekend!"

The End



Diamond Jubilee Commemorative Hallmark 28 January 2011

A special commemorative hallmark has been designed to celebrate the Queen's Diamond Jubilee.

The mark, depicting a young Queen Elizabeth wearing an oversized crown, will be available as an optional mark in combination with the statutory hallmark from 1 July 2011 until 1 October 2012.

A commemorative hallmark was first introduced in 1935 on the occasion of the silver jubilee of George V. The mark reproduced the profiles of King George V and Queen Mary.

Further commemorative marks were allowed in 1952 for the Coronation of Queen Elisabeth II, in 1977 for the Silver

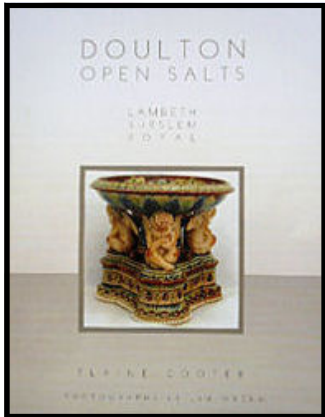


Jubilee of Queen Elisabeth II, in 2002 for the Golden Jubilee of Queen Elisabeth II, with each commemorative hallmark reproducing a different profile of the Queen.

The last commemorative hallmark to be allowed was the Millennium mark, struck on silver items assayed in 1999 and 2000 and consisting in a cross with the number 2000 and a dot on its centre.

When we have more news about the hallmark we will update this information. In the meantime, if you need an excuse to buy an item of silver, or silver jewellery come back to our website in July when many of our silver gifts will have the new mark, along with some special items!

Submitted by Linda Drew



***DOULTON OPEN SALTS* by Elaine Cooper**

Hardcover book is \$40.00 plus \$3.00 for media mail or \$4.95 for priority mail. California residents add \$3.50 sales tax.

Checks or money orders may be sent to:

Elaine Cooper
P.O. Box 665

Desert Hot Springs, CA 92240

Visit Elaine's Buy & Sell page on the web site at opensalts.info

Ad from the *Glass Review* magazine, November 1980.

Many of us have this cute elephant in our salt collections...I have the blue one. I wonder how many colors **Packy** was made in? Let's see how many colors we can find. Email pictures to me over the summer for the Fall newsletter.

Debi Raitz
DRaitz@aol.com

Contact us for your nearest CRAIG COLLECTIBLE Dealer.
908 74 - GLASS REVIEW - November, 1980

Write for information on our new "Rose Love" Thimble, LIMITED EDITION OF 500 PER MONTH!

- FIRST ISSUE - September 25, 1980
"Mardi Gras Slag"
Carnival Mardi Gras Slag
(Sold out - \$52 produced)
- SECOND ISSUE - October, 1980
"Blue Confetti"
Carnival Blue Confetti
- THIRD ISSUE - November, 1980
"Black Deco"
Carnival Black Deco

Packy the paperweight is a limited edition of less than 1,000 per month. One color a month - no return on colors. *Packy* is an original mold, signed and dated. Certificate with each *Packy* each month as to color and total amount produced. Mold will be retired at a preset date.



CRAIG GLASS ART COLLECTIBLES
2526 NEW HAVEN AVENUE - FORT WAYNE, IN 46803
(219) 422-5070 or (219) 426-8592