

# OPEN SALT COLLECTORS



Issue # 43 – Summer 2019

## We Want YOU to Join Us for a Capitol Convention!

There's still time to attend the 2019 National Open Salt Convention!

Key dates and deadlines are listed below.



**Registration** – Registration is open until September 15 at the current rate of \$250 per person.

**Hotel** – August 27 is the deadline to receive the discounted rate at the Hilton Crystal City at Reagan National Airport. After August 27, room availability may be limited, and special rates are no longer guaranteed.

**Optional Tour of DC Monuments** – The Thursday evening moonlight tour of DC monuments is \$38 per person. Space is limited and available on a first paid, first reserved basis. If you have not yet reserved your seat on the bus, contact Cathy Pascoe at [cajetreasures@gmail.com](mailto:cajetreasures@gmail.com) ASAP.

**Reverse Auction** – More than 100 salts have been submitted to the reverse auction, including the last 12 salts to be sold from the Ed & Kay Berg collection. For a copy of the catalog or to place absentee bids if you cannot join us in DC, contact Al Diamond at [al@agencyconsulting.com](mailto:al@agencyconsulting.com).

**Open Houses** – On Wednesday, September 25, you are invited to see the collections of Nina Robertson (Tappahannock, VA, [nrobertson@va.metrocast.net](mailto:nrobertson@va.metrocast.net) 804-436-5058) and Kent Hudson (Richmond, VA, [khudson639@verizon.net](mailto:khudson639@verizon.net) 804-221-7169). On Sunday, September 29, you are invited to tour the collections of Donna & Dave Wolfe (York, PA, [dwolfegreys@gmail.com](mailto:dwolfegreys@gmail.com) 717-755-6890), those of Carolyn Bugel (Willow Street, PA, [bugelc@bellsouth.net](mailto:bugelc@bellsouth.net) 404-326-7855), and Bob Bugel (Willow Street, PA, [bugelrh@yahoo.com](mailto:bugelrh@yahoo.com), 717-464-2541) as well as Kent's. If you are planning to attend an open house, please contact the host/hostess to let them know to expect you.

**Salt Raffle!** – Tickets are still available for the three gorgeous red, white and blue beauties being raffled off at convention. Tickets are \$10 each, 5 for \$40 or 10 for \$70. Contact Jim Walker at [jwalker93@optonline.net](mailto:jwalker93@optonline.net) to purchase yours today!



# President's Message

The 16<sup>th</sup> National Open Salt Collectors (NOSC) convention will start in less than one month, on September 26, 2019, at the Hilton Crystal City hotel in Arlington, VA. It will be a "Star-Spangled Blast!" There will be the regular convention activities, i.e., the Tenderfoot Orientation, "Buy & Sell," door prizes, displays, the Reverse Auction, the salt and "Throw Down Basket" raffles, and open houses, etc. There will also be an optional Thursday evening tour of the monuments and sites in Washington, DC; a tour of the Hillwood Estate, Museum & Gardens, Marjorie Merriweather Post's Northwest DC "Home Which Became a Museum;" and a first class lineup of speakers standing by to entertain and educate the attendees

The start of the 16<sup>th</sup> NOSC convention also means the OSC Executive Board will meet at 4 P.M. on Thursday afternoon. The nomination of new officers for the Executive Board and the agenda for the Executive Board meeting will be posted on the OSC website soon.

My tenure as President of OSC will end on September 26<sup>th</sup>. It has been an honor and privilege to serve in this office since May 2015. OSC has continued to move forward in the past four years. Three outstanding National Newsletters are published each year, thanks to the talent and dedication of our two Newsletter Editors and those who have written articles for the newsletter; the OSC treasury is healthy; and the OSC website continues to be an important source of information for the open salt collectors community. In addition, Open Salt Collectors of the World, a public group on Facebook now has 497 members, and Open Salts: Buy, Sell and Trade, a private group on Facebook now has 197 members. OSC's accomplishments are due to the ongoing support by the OSC Executive Board and members of OSC, and others in the open salt community, to whom I am ever grateful.

**George Kullgren**

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**Editors' Note:**

Thank you, Mary for writing another entertaining Salts She Wrote article; your imagination is priceless. And Mary, thanks for working with Nina to prepare the article on carts and sleighs, I think everyone will enjoy seeing the interesting examples from both of your collections. It is not easy to collaborate when you are over 2600 miles apart.

We are constantly looking for new material for the newsletter. Do you have a special collection, new information that you have found in your research, or a very special salt you would like to share with your fellow collectors? If so, please contact Mary Kern, [marykernsd@cox.net](mailto:marykernsd@cox.net)

In the next issue, look for articles about the convention.

**Mary Kern and Kent Hudson, Co-editors**

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

The National Newsletter is the official publication of the Open Salt Collectors, a nonprofit organization dedicated to promoting and encouraging the study, collecting and preservation of open salts. This is done through the publication of a national newsletter, maintaining an informational website, promoting membership in open salt collecting clubs, publishing informational and educational articles in collector publications and through other means as may be appropriate from time to time.

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

# Salts She Wrote Mary Kern

**Mary, Mary, quite contrary  
How does your garden grow?  
With silver bells and cockleshells  
And pretty maids all in a row.**

That would pretty much be another Mary than this one with her keyboard in front of her. Though it has been said quite often that I am contrary. I can never get enough compliments, especially if they are from Wilf. Let's compare this adorable young lady of nursery rhyme fame with moi, me I, your current writer of nonsense, MMQC. See the difference is starting already, Ms. Mary, Mary is looking for notoriety with a double name right away. You got me at a couple of M's, a C and a Q. Stick with me, I am heading somewhere with this. You know I love side trips...



can assure you they certainly would not be in with flora, let alone on any of my flower garden shelves, I shall replace her bells with a few of my Meissen beauties filled with flowers plain and simple. Yep I can see the good points coming my way and not too much on the scoreboard for little Miss Mary, Mary.

She's got some cockleshells to go with those bells. And let me draw your attention to the fact that these are the only actual flowers in her garden. I have "dissected" many of these old nursery rhymes, and like this one, they made no sense. You knew I would digress at least once, and this time that is enough, just once. Back on track, or in this case should it be down a garden path? I had

no idea what a cockleshell was or what it looked like. I need to know what I am up against and so went and did some looking. There appears to be more shells than cockleshells. You know on the beach, in the sand, close to shore under shallow water. Then I found them, and they are actually pretty flowers which must not grow out here in overly heated and excessively dry Eggoland. Also referred to as San Diego. I grabbed a picture or two to show you, and it's okay you don't need to let anyone know you also didn't know.

We are going to check out her garden as compared to my "salt" garden. My salts are just going to ace this!!

Silver Bells, Silver Bells. It's Christmas time in the city. No, it's not and all my silver bells are still packed (unlike the stores). Silver Bells and Christmas are a column somewhere down the line, but certainly not this time.



Royal Copenhagen  
Flora Danica Lepidium



Royal Copenhagen  
Flora Danica Anemone

Since I do not have any silver bells in my collection, and I

So now I present my competition against her cockleshells, Flora Danica my salty friends. Not only are they magnificent works of art, but they tell me what I am seeing in their bowls. Yes, so easy, they speak to me loud and clear if I turn them up and look



at their well scripted rears. Lepidium groenlandamdieum, Anemone groenlandica, Saseifraga cernua, and Platypetlaum purpuraseens. I have never looked those names up, as a matter of fact, this is the first time I have tried to write them. So much detail in the drawings, I just trust it's all correct. How am I doing? Silly question huh? My garden is winning, I know it so well I just keep grinning. And it's not over yet.

Hmm "pretty maids" all in a row???? Yep I been planting them for years. Pretty much perennial as they



**Royal Copenhagen  
Flora Danica Saseifraga**



**Royal Copenhagen  
Flora Danica Platypetlaum**

seldom last a season. Come on!! If this is a Mother Goose ditty, I gotta say her goose was pretty much on the loose. Not only am I going to come back with flowers on salts that easily surpass some maids stuck in dirt in a row in a garden, but I am going to give you multiple rows of the Dresden Saxony salts. Not sure

how much bigger my Saxony garden will grow; they are a very rare seed and extremely hard to find. But once firmly planted on a shelf... Just lean back, take a look, and you will simply sigh and say "Oh my"

I do believe these to be the most intricate and beautiful flowered pieces. The flowers themselves with the application on the salt is more than my brain can handle. I should be so talented and creative. Heck I should have the steady hands that were needed to create and apply. Some so vibrant I think of them as some of the tiny flowers in my true garden and then I look again and Saxony wins pruning scissors down.



**Rows of Dresden Saxony Salts**



**Little Birdies**

Now to wrap up my side of the garden, I even have little birdies that have made their home quite near.. It is unanimous, I have won, we have won. I was just representing you my

fellow salt collectors. Little Mary, Mary didn't stand a chance.

Okay I know it is going to sound childish and perhaps quite rude, but I am doing a victory dance.

Obviously, I have shown Open Salts rule and we who collect them are people of great knowledge of flora, as long as they are on our salts.....

How'd I do Katie.....

(My daughter, the Florist)

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Meissen Beauties filled with flowers, plain and simple

Editor's Note:

Let's let Mary of Eggoland continue to imagine Mary Mary as "the adorable young lady of nursery rhyme fame". However, to set the record straight, historians tell a quite different tale. They say that Mary Mary quite contrary was Mary I, 1516-1558, Queen Regent of England who was also known as Bloody Mary after her death. In the rhyme, her garden was the graveyard of men she had executed, the silver bells and cockleshells were instruments of torture, and the maids in a row referred to the prototype of the guillotine, known as the "maiden" or "maids."



# Have salt, will travel!

## *The joys of collecting open salt carts and sleighs*

*Nina Robertson and Mary Kern*

**Nina:** Often it seems the sub-collections tucked into our larger collections of open salts bring us the most joy. For those who seek an example of each Fostoria pattern in every color, finding the milk glass ATLANTA salt may send them over the moon. For those who collect Gorham salts, having examples not documented in Tompkins may be akin to scaling Everest. For the authors of this article, there is no greater joy than finding a salt cart or sleigh drawn by an animal, be it two-footed, four-footed, or winged variety!

Enjoying these figural salt treasures is one thing. Researching them is quite another! For our purposes here, we have identified four primary categories we feel are worth discussion.



reproduction silver in Gothic, Renaissance, and Mannerist styles. Due to his excellent craftsmanship, he received royal commissions to design silver tableware for castles including Bebenhausen, a 12<sup>th</sup>



Figure 1. A solid silver cart salt drawn by two cherub figures and driven by a third. Extensive gold gilding is selectively applied to highlight details in the workmanship. The cherub driver has what appears to be a dagger in his right hand. (insert top). The bow of the carriage is decorated with the face of a horned being and is further enhanced with gold details (insert left)

### 1. Hanau Silver Figural Salts

From the mid to late 19<sup>th</sup> century, the free-trade city of Hanau, Germany, was a bastion of silver production in “the antique style.” The father of the industry, talented silversmith August Schleissner, took over a manufacturing business in Hanau in 1861. He promptly introduced a line of antique

century monastery and palace used in the 19<sup>th</sup> century as a hunting lodge by the rulers of Wurttemberg. His work for Bebenhausen attracted additional commissions from other wealthy and discerning clients including Baron Karl von Rothschild. And soon the demand for antique reproduction silver led to a burgeoning industry in Hanau, where



**Figure 2.** A sturdy goat pulls this solid silver cart. The fine chasing on the cart is typical of the work of the Hanau silversmiths. Note the detailed representation of the goat's horns, fur, and musculature.

Schleissner and other silversmiths would produce luxury silver tableware and decorative items for decades, until competition for work in the popular marketplace cause deterioration in quality and the ultimate demise of the industry.

While reproductions in silver are generally easily recognizable by their marks, which are carefully managed by guilds and dictated by laws in most countries, the free-trade market in Hanau left craftsman there free to mark their wares in any way they chose. The Hanau silversmiths adopted fantasy marks, not attributable to a specific country or date, and yet not readily distinguishable from them either. Further, the Hanau silversmiths tended to use fantasy marks that mimicked those used in the country and time when the style of their work would have



**Figure 3.** A cherubic figure drives this silver sleigh form salt which is pulled by a stylized bird. This salt is small, individual in size.

originally been produced. Thus, Hanau silver articles can easily fool the uneducated eye. For purposes of this article, we have grouped all such pieces into the Hanau category.



**Figure 4.** Another sleigh salt with similar cherubic driver. The sleigh is fronted by a bird, this one appearing to be wearing a crown. Pulling the sleigh is a reindeer.





Figure 5. Heavy silver cart, also bearing a face at the bow, this one drawn by two horses and driven by a figure who appears to be trumpeting his arrival. Note the motion caught by the silversmith in his depiction of the speeding horses.



Figure 6. This small carriage is marked only 800. It is driven by a human figure in a hat and gives one the impression of an escape with some urgency!

Figures 7-20 from Mary's collection



Figure 7. Example of cart pulled by two cherubs (see figure 1). Face of man see insert.



Figure 8. Another cart pulled by Horses. Notice man's face on bow of the cart, see insert.





Figure 9. Horse Drawn Cart with China Bowl



Figure 10. Horse Drawn Cart



Figure 11. Goat Cart



Figure 12. Horse Drawn Wagon

## 2. European Souvenirs of "The Grand Tour"

**Mary:** Why the love for little carts being pulled by a great variety of animals and a few humanoid cuties? Detail, whimsy and a bit of fantasy. But for me, mostly the detail. No matter what the pieces are made of or their size or configuration, each carries such intricate detail. Whether my carts are being carried away by horses, lions, goats, yaks, cherubs etc., all are done with great detail to both the cart and the puller or in some cases multiple pullers. The animals and humanoids look so real and alive, you almost want to pet, feed or have a conversation with them. All seem to be having a grand time of it whether prancing, pulling or just standing still with regal grace. Now that I have drawn your eyes to the beauty of the detail, let's look at how they came to be, what they were and what they are now.



Figure 13. Palais Royal Blue Glass Bowl with Goat

I seldom cross my tee's or dot my i's but felt I should for this article. So, here is my ever so minor research on why these marvelous pieces, and many outside our collecting experience have garnered the title of Palais Royal and Grand Tour.

Items such as these were made for the wealthy young men and ladies who were on The Grand Tour. Gifts and souvenirs to buy as they traveled Europe for a couple months and even years. When

looking at the participants of The Grand Tour the first and most prevalent group would be the young lads of England. I am not sure how old you had to be in England to be placed in the adult group as many of the articles I looked at, referenced "boys from the ages of 13 to 21. Young girls could also go, but had to find a sponsor and, of course, have an older mature woman travel with her to be sure she did not stray the prissy course.

The Grand Tour and Palais Royal are sort of like peanut butter and grape jelly, been linked together for a very long time.

Palais Royal is not a type of piece, but actually a palace north of the Louvre. It was originally called the Palais Cardinal, but I am guessing even back then Palais Royal was a better drawing name. Why the attraction for the



Figures 14-17. Carts pulled by horses or goats. Holders for shell, glass and china inserts.

people of the Grand Tour to this palace? Shops, Restaurants, amusement areas where available because from 1781 to 1784 about 60 other palaces were allowed to be built on Royal's gardens. But remember the Grand Tour did not end in 1784, only the construction of the profitable palaces.

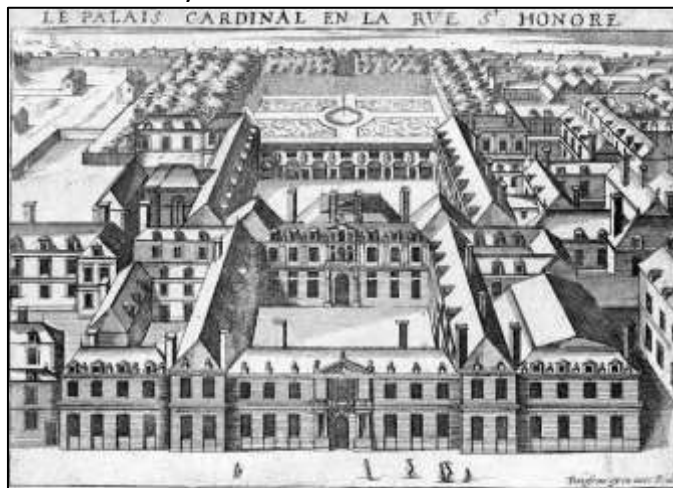


Figure 18. Period print, Palais Cardinal or Palais Royal

I sort of believe to some that the purchasing of these souvenirs might have been a bit secondary to the night life of fun and frolicking. The promenade through the smaller palaces was a real talking point throughout Europe. This was a gathering point for beautiful girls and

women, even some of nobility. Everyone was pretty much safe to have their fun as the property was owned by the Duke of Orleans. This gent was a relative of the king, ergo no police were allowed





Figure 19. Sleigh drawn by team of horses, Blue Bowl.

in. Freedom to put the Palais Royal in the history books, and the lasting items bought there.

Whether the carts are silver by themselves, glass or pottery, they vie for the same attention. I look at some and think they would not hold enough salt. Then my blocked memory breaks free and I remember these pieces were never meant to be salts. Originally represented as thimble holders or



Figure 20. Dog Cart with ruby glass, pulled by a China Dog.

for small vials of perfume. But that was then, and this is now and with our help have been able to transform themselves into the most beautiful open salts they always wanted to be.

**Nina:** The website [www.piraneseum.com](http://www.piraneseum.com) offers a succinct description of “The Grand Tour,” which follows:

*The rise of tourism in Italy brought the 1670 publication of Englishman Richard Lassels’ Voyage of Italy, or a Compleat Journey Through Italy, which coined the quickly ubiquitous term ‘Grand Tour.’ With tourists, almost of course, came the need for souvenirs. The most well-to-do visitors returned with crates of Italian*

*antiquities – Classicizing bronze and marble statuary, fragments of ancient buildings, antique relics of every type (fig. 1) – as well as paintings, sculptures, and decorative arts fashioned by Italian Renaissance and later masters.*

*In time, responding to the increasing press of visitors, there came to be a market for new, Classicizing Italian art of all types.*

Versions of “The Grand Tour” continued for centuries and some might argue even to today. Unlike the 17<sup>th</sup> Century when those tours seem to have focused on Italy, later travelers may have visited France, England and other European countries. And so, we find souvenir salts in the form of carriages and sleighs that originated in a variety of places.



Figure 21. A typical Palais Royal souvenir, this shell sleigh is drawn by a team of two horses with bells dangling from the arched harness. There is an illegible word inscribed inside the bowl which is likely the name of a city near Paris.



Figure 22. This cherub driven cart appears to be a Palais Royal souvenir, but the donkey, cart and driver are all fashioned of English silver.

Many of the salts (and salt-like objects) we refer to as *Palais Royal* were created as souvenirs of Paris. The Palais-Royal is a former palace near the Louvre. It currently houses the French Ministry of Culture and other governmental agencies. Palais Royal souvenirs typically feature a combination of



Figure 24. Two more examples attributed to Palais Royal. The little horse pulling the shell cart is fashioned of porcelain, as is the shallow salt dish in the example pulled by the goat.



Figure 23. Three examples of Palais Royal souvenirs that appear in salt collections. Each of these is drawn by goats, and each is on an alabaster plinth. Note examples of the bowl in shell, glass, and metal formed as a leaf.

gilded metal and shell but sometimes in place of shell one will find glass or china. Many fine examples stand on an alabaster base known as a plinth.



Figure 25. Italian souvenirs are also found in the form of horse-drawn carts. From left to right, the double chariot features Capodimonte carriages and 800 silver horses and mounts; the single horse is white metal and believed to be as recent as the 1950s to 1970s; the four horses pulling the cobalt glass cart are 800 silver. This salt is known in various forms from one to four horses with one or two salt bowls



### 3. Art Glass

There are multiple known examples of English art glass salts with holders fashioned as carts pulled by animals. In addition, Czechoslovakian intaglio salts have been found in similar forms.



Figure 26. These English art glass salts could have been made in Australia or for the Australian tourist market, as they feature a kangaroo and an emu or ostrich, both typical of Australia. Note that the author found the emu with a plain clear pressed glass insert which she promptly swapped for a much more interesting piece of glass



Figure 27, Horse drawn brass wagon with intaglio glass insert.

### 4. Miscellaneous Examples

Back in the late 1990s, an antique dealer named Daniel Rosa offered a variety of open salts in the form of animal-drawn carts. He created quite a bit of excitement with his rather large supply. The author remembers asking him if they were old. He looked at her askance and said, "No, honey, I just made these in my basement last night." While she took him to be sarcastic, it turned out that he might have been telling the truth! Fortunately, the salts are fun and whimsical and still well-loved!

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Figure 28. This amethyst glass salt has a pheasant in intaglio in the bottom of the bowl, pretty quilting along the sides. The horse and cart are fashioned of brass.



Figure 29. Three examples of animal-drawn cart open salts purchased from Daniel Rosa: a rooster, a deer, and a dog, all bearing hallmarks that are most likely incorrect.

Figure 30. Bronze Chariot with ruby glass and cupids



Figure 31, Cart drawn by Lion

Figure 32. Cart drawn by elephant.



Figure 33, Painted lead dogs with natural shell carts made by HEYDE, a German toy company that basically made cast metal toy soldiers in the late 1800's. These were not mass produced and most likely made for a special child from a family of means.



## Repair It or Leave It as It Is?

Kent Hudson

### Personal Preference

Many salt collectors will have nothing to do with damaged or repaired salts. They are willing to wait for the perfect, undamaged example to become available and are willing to pay the price. But there are no rules that say each of us must conform to these high standards. Many of us are content with examples that “display well”, a term that is often subject to ridicule, but frequently seen in listings when the condition is not the best. Perhaps it is the best example available and serves as a placeholder until a better example can be found. If one’s primary concern is resale value, then condition is a major factor but for those of us who like to study examples of very rare forms and designs, a repaired salt may be the best solution.

Most major art museums have large conservation departments that strive to maintain their collection in the best possible condition. Last August when I was in Baltimore for the joint OSCAR and CASC meeting I visited the Walters Art Museum and found an interesting exhibit featuring ceramic restoration. The small exhibit contained examples from the museum collection that demonstrated different types of ceramic repairs.

### Staples.

The use of staples or rivets is one of the oldest methods of repairing ceramic vessels. The Skyphos (Cup) with Dancer and Komast (Drunken Reveller) from Greece (Attic), 475-450 BCE shows evidence of an early repair

using staples (figure 1). In the ancient world, as today, a valuable ceramic might be repaired rather than discarded. In the absence of Super Glue, ancient Greeks commonly reassembled ceramics by drilling holes in each side of a break and then joining the fragments with a staple-shaped clamp made of bronze or lead. Once repaired, there was no guarantee that the drinking cup would still be watertight. Instead, it may have held dry goods or been used as an offering in a tomb.

Staples were still being used in 19<sup>th</sup> century England as shown on the next museum example (figure 2). The Staffordshire potter, Charles Meigh, registered the “Minster Jug” design in 1842. The design features figures and is usually called an “Apostle Jug”. This example in the museum collection

has staples holding together the handle which has been broken in several places.

Andrew Baseman in an article called “On the Mend” explains that professional restoration best describes staple repairs of ceramics by skilled china menders. Staple, also known as rivet, repair is seen on ceramics from around the world. Most of it was done by itinerant repairers, who set up with minimal tools on the side of the road. Staple repair is the most common type of repair found on antique ceramics.



Figure 1 – Skyphos (Cup), Greece, 475-450 BCE.



Figure 2 – Apostle Pitcher, design registered in 1842.

Baseman described the process as follows: “The broken pieces were fitted together and held tightly in place with twine. A wooden bow with a diamond-tipped drill bit was looped around a string and pulled back and forth to make tiny holes on the pieces to be joined. A small length of rigid wire was cut and hammered on an iron anvil to form a small staple, its ends slightly tapering inward. The finished staple was heated and gently tapped into the holes on the side of the piece. When the staple cooled, it formed a tight bond, and the crack was stabilized. I have teapots, mugs, and cups that were repaired with staples more than 200 hundred years ago, and they still hold liquid today. While popular for centuries, staple repair fell out of favor during the 1950s. With the invention of better-quality glues, adhesives, and epoxies, repairers could now render breaks invisible, and dealers could sell restored pieces with imperceptible fixes, never again having to look at ceramics riddled with bits of metal. Pity.”

There are remote places around the world where staple repairs continue to be practiced. Figures 3-7 are taken from a Youtube video that shows a 70-year-old man in China using staples to repair a broken bowl.

I have a salt in my collection that has an old repair using staples (figure 8). I have not identified the maker’s mark which is a crown with wings. Apparently, the pattern name is “Alhamhar” and it was made in Austria (Figure 9).

**Kintsugi**

Over 500 years ago in Japan, a repair technique was developed that celebrated the beauty of imperfection.

Called kintsugi, which translates as “golden joinery,” this technique uses a mixture of lacquer and gold, silver or platinum to mend an object in a way that highlights (ra-



**Chinese Man repairing a broken bowl with Staples**

**Figures 3 – Broken Bowl, Figure 4 – Binding with twine, Figure 5 – Drilling, Figure 6 – hammering the staple, Figure 8 – Repaired Bowl**

ther than hides) the damage. More than merely a craft technique, kintsugi is a tangible display of the Japanese philosophy of wabi-sabi, a belief in the beauty of imperfection. This Japanese tradition has been applied to ce-

ramics in other parts of East Asia including the stoneware vessels from China (figure 10) and Korea (figure 11) seen here.



**Figure 8, 9 Austrian Salt with staple repair**





**Figure 10 - Bowl, China, 10<sup>th</sup> century CE, Stoneware with Caledon glaze, wheel made with impressed design, Kintsugi lacquer repair**



**Figure 11 - Covered Box, Korea, early 19<sup>th</sup> century, Stoneware with celadon glaze, mold made, Kintsugi lacquer repair**

If you are interested in this technique, The Lakeside Pottery, Rehoboth Beach, DE has a web page where they offer this service. <http://www.lakesidepottery.com/>

**Make Do**

Salts with old make do repairs can make an interesting collection. Andrew Baseman, mentioned above, uses the term make-do to describe the type of repair one would do at home or in their workplace such as a wood replacement base on a broken oil lamp or goblet. This is the purest form of “making do with what you have” and the essence of Yankee ingenuity.

To quote him: “The wide spectrum of repairs astonishes me, and I take great delight in coming across offbeat methods I haven’t seen before.” For example, he bought a single, unremarkable English brass candlestick from the 1800s that he wouldn’t have given a second glance if it hadn’t been for its extraordinary repair. In place of a brass base it has a carved coconut

shell. Clearly this contrivance was done at home, and the clever repairer used a material at hand.

**Tinker repairs**

Not every piece of broken porcelain or pottery could be repaired at home. When the handle to a jug or teapot broke off, it was brought to the local metalsmith to make a metal replacement, using tin, iron, brass, or copper. These “tinker repairs” include simple teapot spout caps, replacement lids, and intricate support straps securing anything from cracked glass jars to large stoneware crocks. The variations of loop handles on jugs and teapots can be quite fascinating. Some are almost crudely made, while others are more refined, with crimped edges and thumb and finger supports for a more comfortable grip.



**Figure 12 – China tea pot with sterling silver thimble repair to the spout**



**Figure 13 – Silver Lustre Teapot ca. 1820, Knob replaced with Pewter**

The spout on the porcelain teapot (figure 12) was repaired using the remains of a 19<sup>th</sup> century sterling silver thimble. The cover of the Silver Lustre ceramic teapot (Figure 13) was repaired using a pewter replacement for the knob that had been broken off.

The same methods used with ceramics were used on Glass. I have several glass salts that have been repaired using these methods, probably by a metalsmith. The base was broken off the Anglo-Irish cut glass salt. (figure 14) A hole was drilled through pedestal and a metal rod was inserted to fasten the broken pieces together.

The base to the Early American Pattern Glass Pedestal in the Loop pattern (figure 15) was also re-attached by drilling a hole and using a screw.

**Professional Repairs**

Among the other examples at the Walters Museum, there was an extraordinary example of what is possible today with the

latest techniques and tools. The caption for the Porcelain Lantern said that from 1934 until the spring of 2017, this eggshell-thin porcelain lay in a box, shattered into over 200 pieces, some tiny slivers (figure

16). In a recent conservation effort, it was repaired using a technique that invisibly joins the multitude of fragments. (Figure 17) A conservator joined the fragments together and then painted the cracks between them. The intricately painted scenes on the lantern can now be seen again. Conservation of the lantern took over 500 hours to complete.

I have several salts that I have had professionally repaired. In the first two examples, there were very small chips, about ¼ inches, on the rims that were there when I purchased them. Whenever I looked at these pieces all I saw was the chips, they stood out

like a sore thumb. One is Wedgwood (Figure 16) and the other Minton, (figure 17-18) both Majolica. Frances Jackson who repairs chine, did a wonderful job for a reasonable price; I should have taken a picture before because now I do not have any idea where the chips are located. The Minton



**Figure 14 – Anglo-Irish Cut Glass Salt**



**Figure 15 - Early American Pattern Glass pedestal salt in the Loop pattern.**



**Figure 16 – Porcelain Lantern shattered into 200 pieces.**



**Figure 17 – Restored Chinese Porcelain Lantern, 1662-1720**





**Figures 16, Wedgwood Majolica Salt with repaired rim**



**Figures 17-18 Minton Majolica Salt with repaired rim**

helmet may be a small creamer rather than a salt, but the face made it irresistible, and I had to buy it.

I was able to find a Webb cameo salt that fell within my price range, but the low price reflected the condition (Figure 19). The white layer of glass was



chipped off in a section of the band around the rim exposing the blue glass. The



**Figure 19-20 – Webb Cameo Salt with repair to rim**

chip was very noticeable, but I purchased it anyway and asked Frances Jackson if she could touch it up for me. The result is not perfect, but the chip does not stand out like it did before it was repaired, it requires close inspection to locate.

Personally, I am willing to compromise. For example, Martin Brothers made art pottery in the same time period and same area as Doulton Lambeth. Some collectors think that Martin Brothers examples are more desirable and since they are very scarce

compared to Doulton Lambeth, they are usually much more expensive. I was able to find several repaired Martin Brothers salts that would have been too expensive for me if they were in perfect condition (Figure 21-22). Both these salts were broken into two pieces and glued back together when I purchased them, but I am happy to have them even though the repairs are apparent when examined closely.



**Figures 21-22 - Martin Brothers Salts, both have been broken and glued back together.**

The blue and white transfer ware oval pedestal salt marked Wedgwood (Figure 23) is a favorite of mine. The Hibiscus pattern was introduced by Wedgwood in 1807. It was repaired when I purchased it; notice the right end of the bowl. Although the repair is visible, it is one of my prized possessions.

## Do It yourself

I have found that I can make some repairs myself. I use 5-Minute Epoxy made by Devcon available at Lowes. It comes in two plastic bottles and must be mixed together. I use a toothpick to mix and apply the epoxy to the surfaces to be joined, then press the surface to-



Figure 23 – Wedgwood Hibiscus Pattern, ca. 1807

gether and hold for several minutes. Depending on how much epoxy was applied, there will be a bead of excess epoxy pressed out when the surfaces are joined. It is important to not disturb the bead of excess epoxy until the surface has dried, and it is no longer sticky. After 10 or 15 minutes, when the surface of the excess epoxy has dried but it is still pliable, I use a



Figure 24 – Wedgwood Fairyland Lustre Bowl.

toothpick to remove the bead of excess epoxy leaving a smooth surface. I use fingernail polish to clean up.

The Wedgwood Fairyland Lustre bowl was poorly repaired when I bought it, but the cost was a fraction of a perfect one (Figure 24). It was very unsightly; there was lots of excess glue that had turned

black. I cleaned away the old glue using fingernail polish remover and reattached the two pieces using Devcon Epoxy. The repair is still visible but not offensive to me.

The final example is a very sad story. I felt very fortunate to buy the EAPG covered Waffle salt (figure 25) at one of Jeff Evans' auctions.

When I got it home and was unwrapping it, the cover fell to the floor and broke. It was major disaster since the cover is very difficult to find compared to the base. I was able to glue the cover back together. It is not what I really wanted but it was better than tossing



Figure 25 - EAPG covered salt Waffle pattern.

it away. I have the repair turned to the rear, so it "displays well".

For me, owning a damaged or repaired salt is like rescuing a little bit of history that would be otherwise be lost. I hope you agree.

## Bibliography

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