

# OPEN SALT COLLECTORS



Issue # 36 – Spring, 2017

## Hear Ye! Hear Ye!

The 15th National Open Salt Collectors Convention in San Diego, CA, from May 4, 2017, to May 6, 2017, at the San Diego Marriott Mission Valley Hotel is fast approaching, and we don't want anyone to be left out! The convention committee feels we have put together an excellent meeting agenda and special features.

For your consideration: Do you wish you knew more about beautiful glass, including engraved glass and Frederick Carder era colored Steuben glass? What about Desvres style French Faience open salts and English pottery including Moorcroft? Our respected open salt collector speakers and our expert invited outside speakers will cover these topics and more. Also, don't you really enjoy meeting old and new salt collector friends? All these opportunities can be yours, plus seeing a large array of desirable salts for sale and to win.

Hopefully, all have received the extensive convention material that was sent by email to those who receive their newsletters by email, and by mailed printed copy to those who receive their newsletters by US post office mail. Please let me, Gerald Grube, know if somehow you did not receive the convention information and registration material.



### Some deadlines to consider:

**April 1, 2017**, is the cut-off date for submitting your Reverse Auction salts information and photos directly to Al Diamond, if you want your salts included in the color Reverse Auction Catalog. Salts submitted for the Reverse Auction after this date will miss being included in the Catalog.

**April 1, 2017**, is the requested registration and payment due date, but since some may have received the convention material recently, we have extended the registration and payment due date until April 10, 2017. Please submit your convention salt orders and raffle ticket orders also by this extended due date for registration and payment.

**April 13, 2017**, is the cut-off booking date for the \$139.00 plus tax guaranteed per night room rate at the convention hotel, the San Diego Marriott Mission Valley Hotel. This rate is available from May 1 to May 9, 2017, up until April 13, 2017. Our specific online link for convention reservations at this Marriott is:

<https://aws.passkey.com/go/NOSNMay2017>.

Please refer to the 11 pages of the convention and registration material for the more complete and specific information. For any questions or problems, please contact me, Gerald Grube, the convention chairman, at [ggrube@gmail.com](mailto:ggrube@gmail.com), or by phone at 909-793-9645.

The OSSOTW-SC members and planning committee really look forward to welcoming many open salt collectors and friends to beautiful San Diego and the 15th National Open Salt Collectors Convention!

## President's Message

*"The spring is sprung, The grass is riz,  
I wonder where the birdies is."*

It definitely feels like spring in Maryland. I hope everyone has had an opportunity to find some new treasures to add to your collection.

From Thursday, May 4, 2017, to Saturday, May 6, 2017, the 15<sup>th</sup> National Open Salt Convention will be held at the San Diego Marriott Mission Valley Hotel in San Diego, CA. If you haven't done so already, complete your registration and send it in now. A full convention has been planned with interesting speakers, buy and sell, displays, a reverse auction, a two hour sunset cruise in the harbor, etc., etc. We'll also have an OSC Board Meeting at the Convention. The Board Meeting begins at 4 p.m., Thursday, May 4, 2017. Each club has two delegates for the meeting. Nina R, the Board's Secretary, needs the names and email addresses of each club's delegates to this meeting as soon as possible. The slate of nominations for officers for the Board of Directors and the agenda for the Board Meeting will be posted on the OSC web page in early April 2017.

Our Newsletter Editor team produced a spectacular 35<sup>th</sup> Issue of the national newsletter. Congratulations to the team and all those who contributed articles to the newsletter for a job well done! We are a small community of collectors, and most of us have our own special interests and knowledge. Please consider sharing those special interests and knowledge with others by putting "pen to paper" and becoming a published author in the national newsletter!

George

## A Note from the Co-editor

Being from the Convention host city, I would like to extend a warm welcome to those coming my way. Not everyone can make the trip, but they would sure love to see what happened while you were here. If your cell phone takes pictures or you have a camera you love to use, please consider taking random pictures for your National Newsletter. Sharing the convention with others and, also, giving yourself fond memories would be as much fun and enjoyment as you being there. Looking forward to welcoming you to my neck of the woods.

Mary

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

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

The National Newsletter of Open Salt Collectors is published three times per year—in April, August and December—in both electronic and hardcopy versions. Subscriptions are available through the organization's website

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

# Moser Salts

By Nancy Villaverde

Moser art glass has attracted me for years, and I have gathered a collection of pieces, all small sized as befits a salt collector. The best way to recognize glass by Moser is to familiarize yourself with its look and quality.

I found a short piece on the internet titled "How to Identify Moser Glass." It began

by saying that the Moser glass company is one of the few groups to sign most products. Thankfully, in the interest of truth, there was a following comment that not all Moser glass is signed. Large older pieces are often signed, and pieces produced more recently are consistently signed with the acid etched Moser name, but many pieces, especially small pieces that would catch the eye of the open salt collector, have no signature, leaving quality and typical features as the way to identify Moser glass.

On any given week, a third or more of pieces listed on eBay as Moser are

misidentified. I can offer only a few examples of Moser contrasted with "not Moser" to help in identification. Handling Moser pieces and looking at illustrations in well researched books are the best learning tools.

I'll begin with salts: Gary Baldwin, in his excellent books, offers only one shape, which I have with two different enamel designs. The first is cranberry with matching underplate with a finely done gilded pattern and cut and pulled feather edge, which Baldwin observed has been found only on Moser pieces at this time.



Figure 1 - Moser Salt and Underplate



Figure 2 – Moser Salt

(Figures 1 & 2)

Other salts that are clearly Moser are the cabochon style bowls. Raised enamel swirls with gilding surround raised colored cabochon shapes. Here are three colors in two sizes, all small enough to be considered individual salts. (Figure 3)

Pieces imitating the Moser cabochon style most

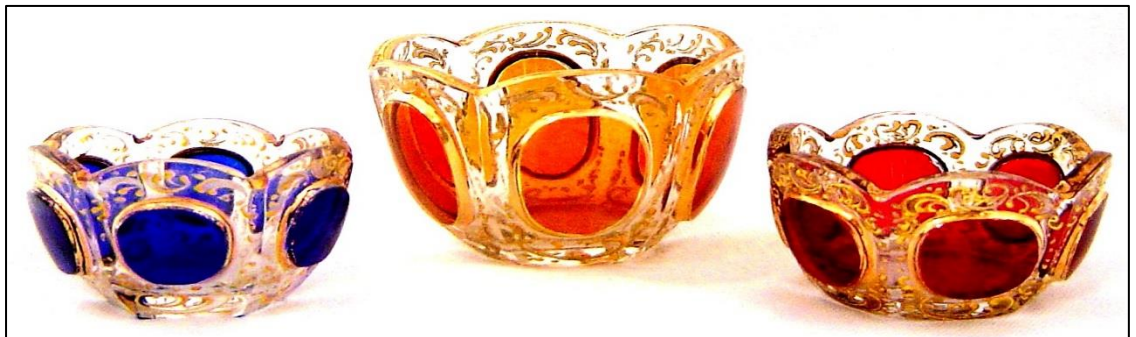


Figure 3 – Moser Cabochon Style Salts with raised enamel curls.



Figure 4 & 5 – Examples of Flat Gold paint swirls

often have simple flat gold paint swirls surrounding the ovals. This sort of decoration identifies pieces as clearly not Moser. Here are two examples. (Figures 4 & 5)

The enamel work on Moser pieces is delicate and very finely done, often with gilding over the raised enamel. You can see the contrast between these pieces and ones sometimes identified

incorrectly as Moser. The aqua juice glass (Figure 6) has delicate intertwined vines and blossoms, and the mini vase (Figure 7) has a surface covered with raised gold



Figure 7 – Mini Vase

vines seen on other Moser pieces. The red piece (Figure 8) was listed as a master salt attributed to



Figure 6 – Aqua Juice Glass



Figure 8 – Cup incorrectly attributed to Moser.

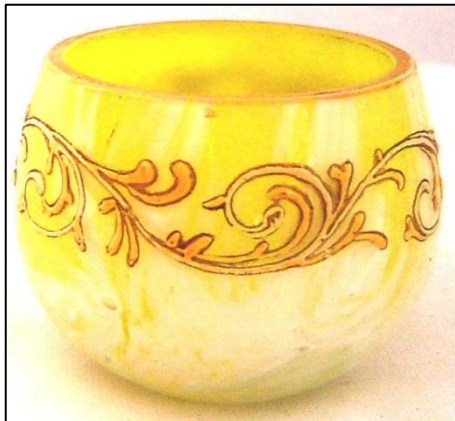
Moser, but both form and decoration are clearly not Moser. The gold squiggles seen on so many cabochon pieces are seen here too. The pair of green salts are nicely made but have



Figure 9 – Pair of Green Salts, flowers too large to be Moser

flowers too large and simple in form for Moser work.

Here are three salts, (Figures 10, 11, & 12) found in 5000 Open Salts which are likely Moser though identification is not certain. These are typical of nicely done enameled pieces that remain somewhat uncertain of maker. The enamel work, though not extensive, is well done, and the yellow and opal swirled glass of the first is typically found



Figures 10, 11, & 12 – Three Salts found in 5000 Open Salts that are likely Moser.



in Moser pieces.

This wine glass (Figure 13) can be contrasted with three Moser stems. The flowers on the glass are much like the ones on the green salts above. The Moser

wine stems are a quatrefoil form of-



Figure 13 – Red Wine Glass



Figure 14 – Three Moser Wine Stems

ten found on Moser glasses and cups, and the enameling is typically delicate.

Moser dessert cups occasionally show up on the internet, recognizable for their cut and pulled feather rims and their gorgeous enameling.



**Figure 15 – Aqua Faded to Clear Moser Dessert Cup**

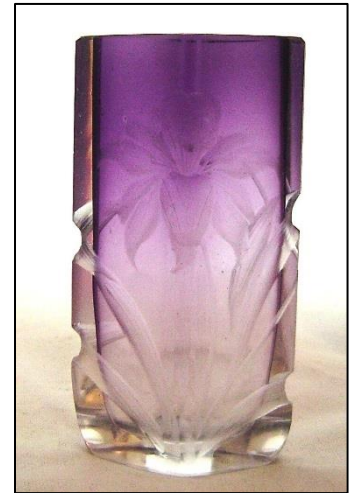
Here is an aqua faded to clear cup with a floral pattern but without its under plate (Figure 15) and a green faded to clear with under plate (Figure 16) much like the one with the cranberry pedestal salt. Although the rim on the green set is all gold with no enameling, the decoration on the body is raised enamel with gilding over it.

A different form found in Moser vases are the deeply cut floral pieces, shading from color at the top to clear near the base. These are miniature forms, about 4 inches tall. (Figures 17 & 18)

Finally, here are two more recent Moser pieces, a signed salt done in a cut to clear pattern, signed on the base with an acid etched Moser name, and a tiny drinks cup in an etched series of game birds. (Figure 19) Gary Baldwin pictures these cups in his Book, Moser Artistic Glass.



**Figure 16 - Green Faded to Clear Moser Desert Cup**



**Figures 17 & 18 – Deeply Cut Miniature Moser Vases**

Anyone with an interest in Moser glass will enjoy both Baldwin books listed at the bottom of this article. Moser Artistic Glass, Vol. 2, is more recent and has more photos. I acquired the earlier Baldwin book rather recently and have found it is also very helpful. They go into more detail than I could not manage in this short piece, and of course



**Figure 19 – Signed Moser Salt Dome and Drinks**

are based upon much deeper knowledge than I possess. I hope that my examples here may be useful to salt collectors as we find salts good enough to be Moser and maybe even venture into other pieces done by this fine art glass company.

#### **References:**

Moser Artistic Glass, Ed. Two, Gary D. Baldwin, Copyright 1997, The Glass Press, Inc.

Moser—Artistry in Glass 1857-1938. Gary Baldwin & Lee Carno, Copyright 1988 by Antique Publications

# My Salt Book

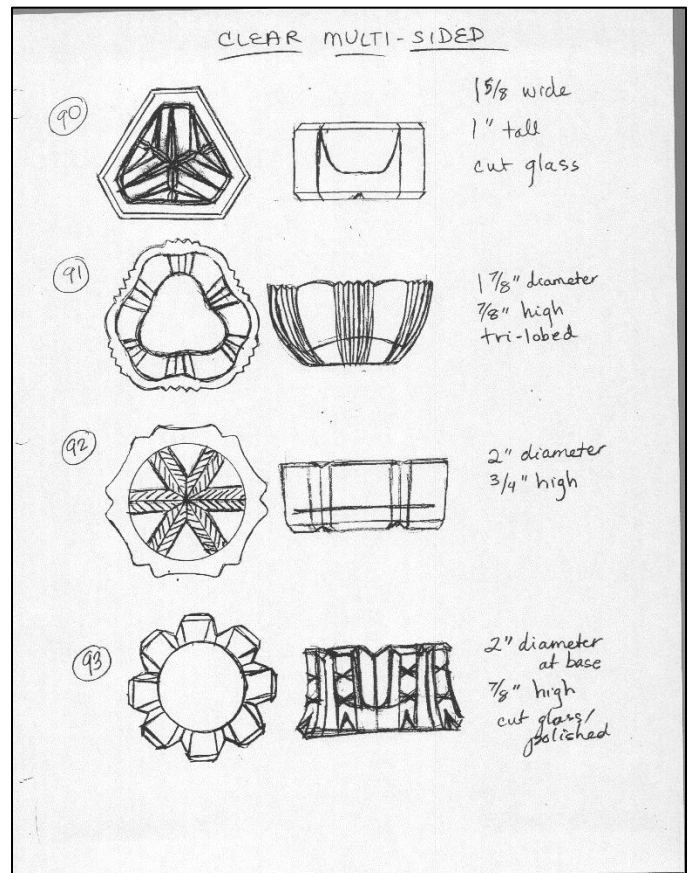
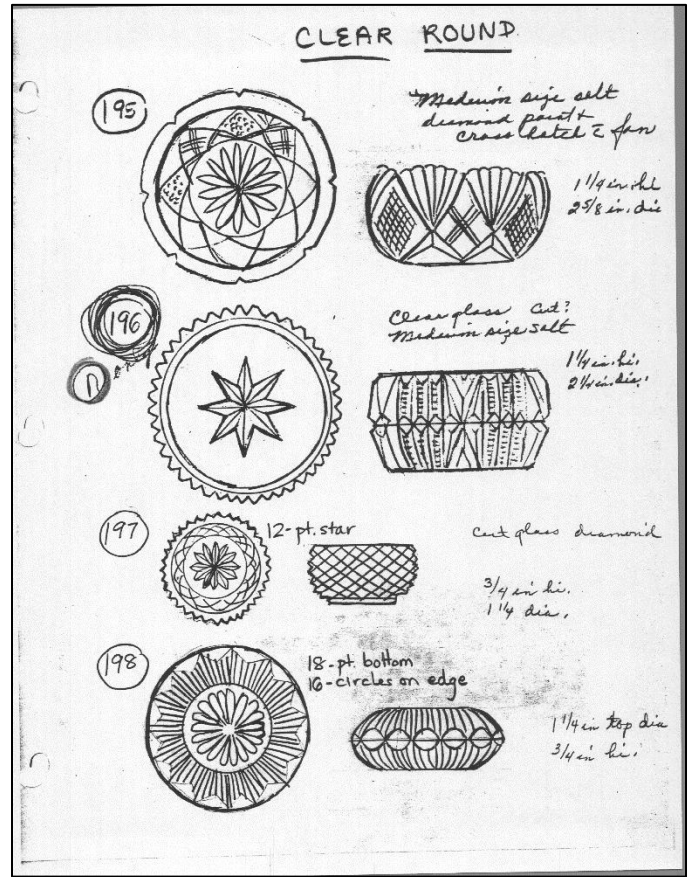
## By Natalie Todd

My open salt collecting experience began about fifty-five years ago, when my mother first took me to a flea market to look for salts. She had been given a small collection of salts by her sister a few years before, and soon she became an avid col-



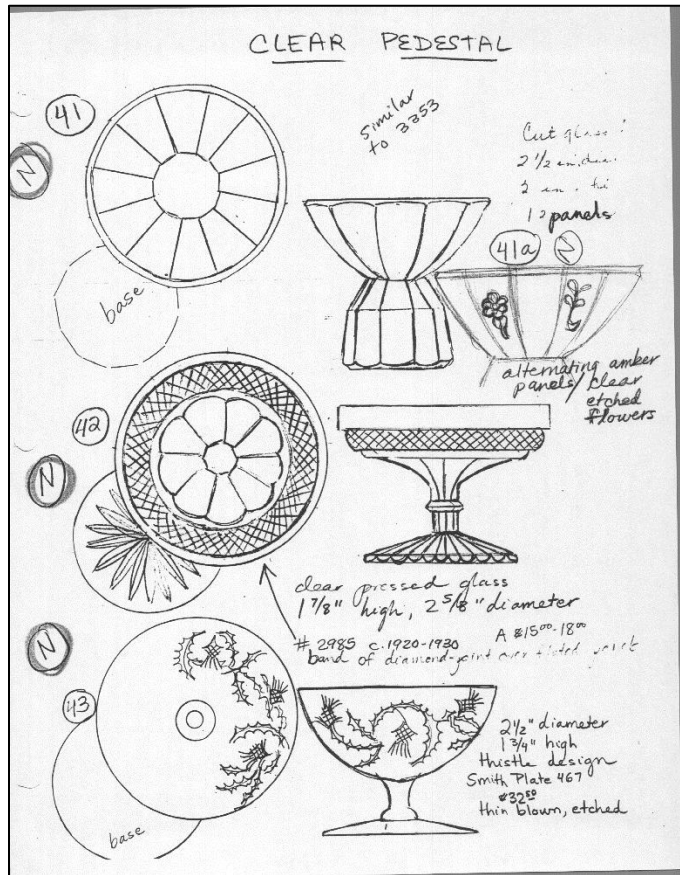
lector. Over the years, we trudged through acres of flea markets, junk shops, real antique shops, and antique extravaganzas. It was her idea to start drawing the salts, so we could keep track of which salts we each had.

My mother was a very humble person and always said my drawings were better than hers. In reality, she was the one who taught me to draw, appreciate antiques, and develop a strong design

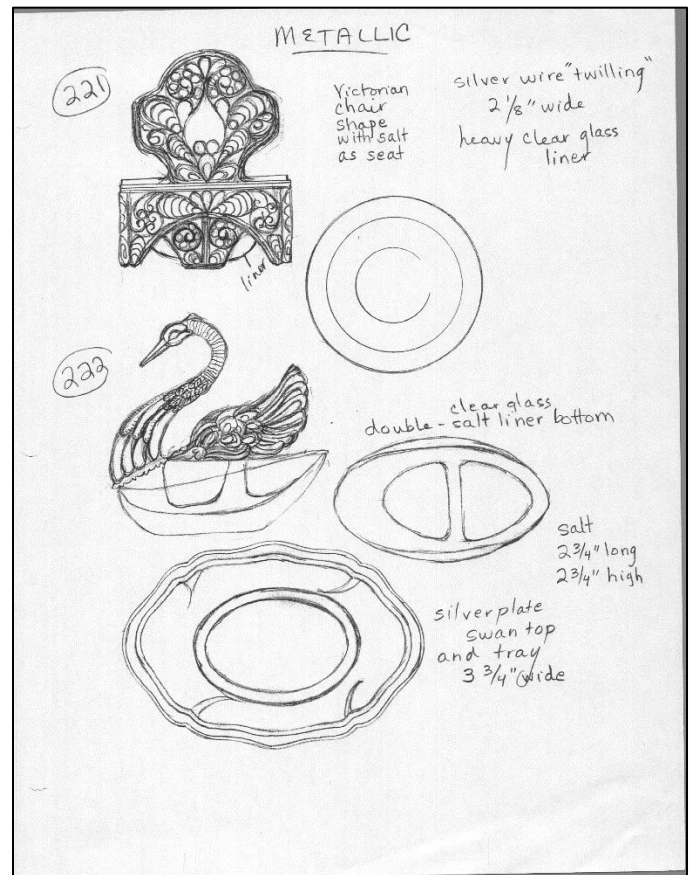
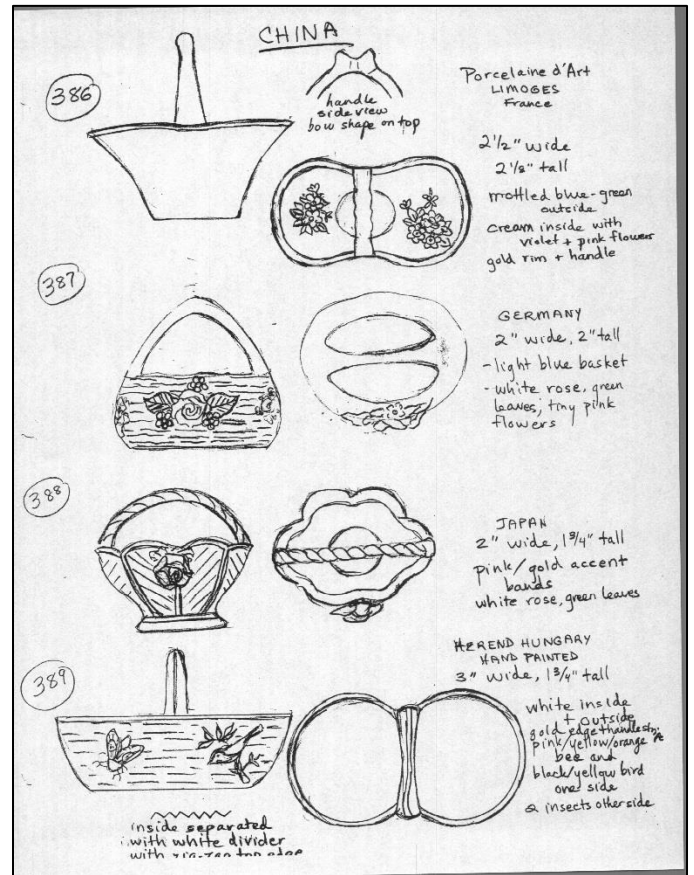


aesthetic. My formal art training came with college and graduate school degrees in design. My first job was designing girls' dresses in NYC. As my family grew, I started volunteering in the local schools, then got a job teaching middle school art for 20 years.

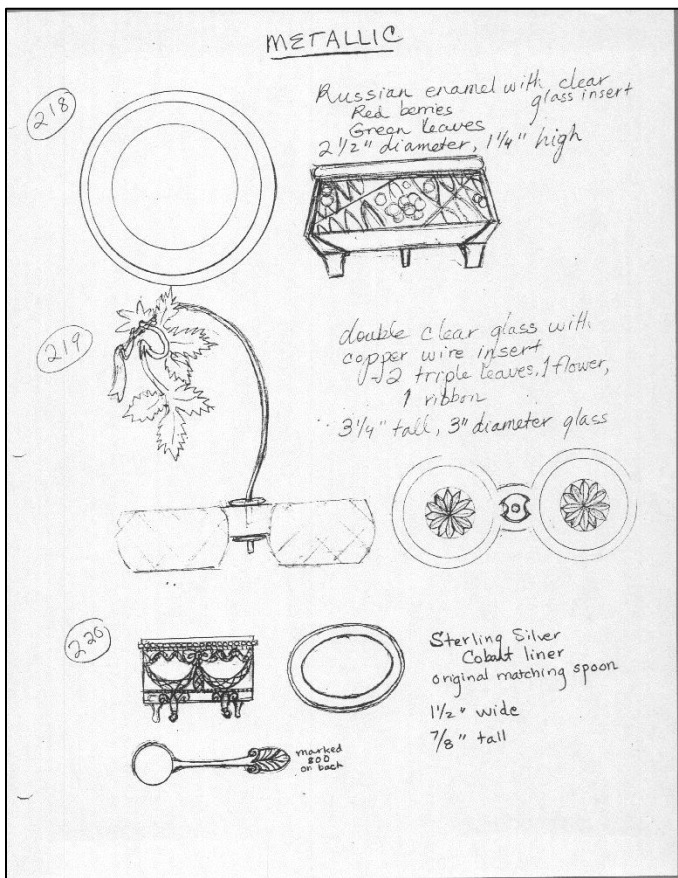
The dilemma was how my mother and I could easily communicate about salts we were purchasing, miles away from each other in two different states. That was when "the salt book" was born. I was drawing my salts as they accumulated



and also drawing her salts at her house. Xeroxing the salt drawings allowed us both to have a copy of our salt book. She loved research and delved through the Smith books and H & J 5,000 Open Salts, to gain more info about our growing collections. My "salt book" today is a bulging 3-ring binder, with 498 pages of drawings, documenting over 2,000 salts. It has tab dividers, separating the drawings into categories (different shapes and materials), making it easier to flip through, to determine if I possess a certain salt. Each salt is drawn







life size in both top and side views. The drawings also include a written description – height & width, materials, colors, familiar patterns, technique used in manufacture, Maker’s marks, and country of origin.

My passion for collecting salts will never dwindle. My favorite salts are Elfinware, intaglios, tub shapes, silver with cobalt liners, and hand-painted china. I am very thankful to whoever first told me about the Open Salt Collector newsletters and meetings in 2005. I look forward to many more years of salty friends.

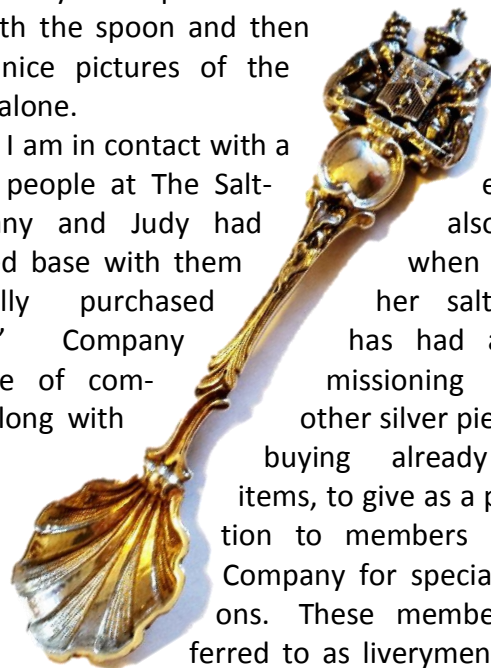
### A BIT MORE ON THE SALTERS’ SALT

By Mary Kern

Shortly after the last issue had been sent out, I received an e-mail from an old collecting buddy. It was sent with the subject line saying “The Salters’ Company Anniversary Salt” and was from Judy Lacasa. As soon as I saw the email, I said to myself, “She has one too.” If anyone would have

one, it would be Judy. Hers has the matching spoon, and yes there is a bit of envy and I am planning a minor road trip up north in the dark of the night. Judy sent pictures of her salt with the spoon and then some nice pictures of the spoon alone.

I am in contact with a couple of people at The Salters’ Company and Judy had touched base with them originally purchased her salt. The Salters’ Company has had a long practice of commissioning silver salts along with other silver pieces, or simply buying already produced items, to give as a presentation to members of the Company for special occasions. These members are referred to as liverymen. With Judy’s information and what the people at Salters’ have told me, we are all guessing that only 150 - 170 of these salts were commissioned



and presented as that is about the number of liverymen at the time.

I am looking forward to gaining more information on the 500<sup>th</sup> Anniversary salt along with others commissioned for presentation along with some unique silver pieces. With a



contact at the Company and two books, one basically on the Company itself, THE SALTERS’ COMPANY 1394-1994 by Barry-King and a most beautiful book, TREASURES AT SALTERS’ HALL by Graham Hughes, I hope to have a continuing entry of information with each new issue of the Newsletter.

Thanks Judy for sharing pictures of your salt in its complete glory with its spoon.

# The Snowbirds

By Lesley Solkoske

The Snowbird meeting was held on March 4 at the home of Pam and Murray Atkinson in historic Floral City, FL. Their home is always a pleasure to visit as it is in a beautiful location on a lake but also because of their many collections. Pam's collection of salts is spectacular and Murray has equally impressive collections of cork screws, food choppers and egg beaters. Something interesting to see at every turn!

After a meet and greet session, we had four mini presentations. Murray started with a short history of Floral City which was a center for producing phosphorus in the 1800's. He then showed us some of his favorite cork screws, one of



**Donna showed pictures of several salts she has found that have Greyhounds**

which came in a box shaped like a coffin from Prohibition days. He also showed us some Cod Bottles and openers. When the marble at the top of the Cod Bottle was pushed downward, there was a resounding "POP." This was the derivation that we are all familiar with to describe carbonated beverages!

Pam gave a short talk on research she has done on cased glass and had several examples that she passed around. She differentiated between cased glass which is two (or more) layers of glass on blown objects and flashed glass which is color applied to pressed glass. The Imperial Glass Co. used the word "stained" to describe their flashed glass.

Lesley gave a summary of her research on two-sided French Faience lady salts which appears in this issue. Donna gave a presentation combining two of her loves – salts and Greyhounds.

As it was such a beautiful day, we had our lunch and show and tell on the screened deck. We wished that OSCAR members, who were also meeting that day in PA, had the same weather!

Several members had brought items for show and tell. Karen showed two salts with horses on them, another of her passions. Laurie brought several of her newest finds and included a Vaseline opalescent WREATH AND SHELL salt which was a gift from a friend. Lesley brought a couple of new Meriden salts, the mortar board Cole salt, and a milk glass double salt in the shape of walnuts. Kathy brought her fox salt that she was thrilled to buy from Nina. Pam showed a Toby salt and pepper and a beautiful teal salt probably made by Davidson. Barb showed a sweet china double salt and toothpick combination.

After a buy and sell session, it was time to say goodbye with promises to meet next year.

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## \$35,100 for CD-4 Lacy



This CD-4 Covered Lyre Lacy Salt sold for \$35,100 including buyer's premium at the Jeffrey Evans Auction, March 18, 2017. The auction notes indicate that although it is listed as unique by Neal, it is one of seven known to exist.

Permission to use the picture by Jeffrey S. Evans and Associates, Mt. Crawford, VA 22841.  
<https://www.jeffreysevans.com/>

# Salts She Wrote

By Mary Kern

*I love Paris in the springtime  
I love Paris in the fall  
I love Paris in the winter when it drizzles  
I love Paris in the summer when it sizzles....*



**Ormolu Dove with Shell Bowl**

Actually I have never been to Paris, so I am not truly sure which season I would love to be there, or even if I would love to be in Paris at all. I would love to be in Denmark, Sweden or Switzerland... sorry there I go again, off the current topic. Back to the subject at hand. I do love a touch of



**Ormolu Goat with Blue Bowl**



**Ormolu Goat Pulling Opaline Bowl**

Paris on one of my shelves though, Palais Royal to be exact. Now there seems to be some confusion as to whether it is Royal or Royale. There is also some confusion as to whether it is a theater or a palace, perhaps both a theater within a palace with a grand ballroom. I do know that the most favorite destination for the English elitist when they went



**Ormolu Goat Pulling Porcelain Bowl**

on their Grand Tours was Paris, ergo the French Grand Tour title associated often with these pieces. Because the wealthy needed exquisite souvenirs, the French were quick to find a definite market for these beautiful and well-crafted pieces.

Most of The French Grand Tour Palais Royal pieces are from the 1700 – 1800's. Ormolu, Opaline glass and Mother of Pearl were the primary components, though shells and porcelain bowls



**Ormolu Goat Pulling Shell Bowl**

were also used. Some embedded with tiny stakes into alabaster bases and some free to roam across the dresser at will. There isn't one piece of Palais Royal that was originally sold as an open salt, they



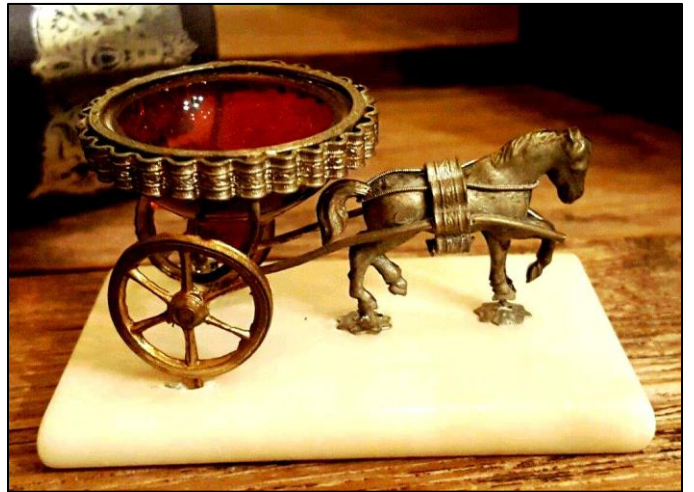
**Ormolu Horse Pulling Mother of Pearl Bowl**

were basically sewing items, perfumes, watch stands, ink wells, jewelry caskets and other dresser pretties. My collection consists of all thimble holders because the size and shape lends them well to



**Horse Pulling Blue Opaline Bowl**

being open salts, and being small, it was much easier to be in control of them. It is simply amazing how quickly things can become willing to change their origins after a period of time of resting on a shelf or in a cabinet with Open Salts.



**Ormolu Horse with Red Glass Bowl**

Most of the thimble carts were pulled by goats or horses or an occasional dog. If the carts had a glass insert, then the cart would be quite ornate, but if the holder were porcelain or shell, then that would become the cart, perhaps a bit of ormo-



**Two Ormolu Horses Pulling Cobalt Sled**

lu holding it in place. I had a few of these years ago and for some still unknown reason to me, I sold them. I have just recently started to restock my other than faience "French" shelf with some absolutely delightful thimble holders --- Oops and pardon me --- Open salts.

## FRENCH FAIENCE TWO-SIDED LADY SALTS

By Denise Lonergan and Lesley Solkoske

At the 3<sup>rd</sup> NOSC Come-Dressed –as –your–Favorite –Salt parade, Marie Ceski arrived in a beautiful handmade costume of a French faience two-sided lady salt. (Figures 1 & 2)

That piqued my interest in them. Over the years I was able to buy a few but never could find out much about them. In talking with some very knowledgeable salt collectors in our clubs, the consensus was that nobody knew a lot about them. Then Denise, who has several, suggested we join forces and take a closer look. We wanted to see if we could learn a little more about their origin and dates. We spent two afternoons comparing them, looking for similarities and differences, and trying to draw some conclusions.



**Figures 1 & 2 – Marie Ceski at the 3<sup>rd</sup> NOSC**

Probably the first question should be “are they really salts?” Most of the references do refer to them as salts. However I have a picture from an article on appetizers in a vintage magazine showing one of our ladies with toothpicks in the baskets. I immediately tried it. It doesn’t work –they fall out. So for our purposes, they shall remain salts.

Between the two of us, we have 16 “ladies.” And to our surprise, there were 12 different molds among them. Some of the differences are obvious – front and back baskets, side-to-side baskets at hip level and side-to-side baskets at head level. Other differences are more subtle, like the overall height and distinctness

of molded features, in addition to differences in the decorative features.

Five of our ladies have “1792” painted onto the side of the base. (Figure 3) Everyone I spoke with



**Figure 3 – “1792” on base of a lady**

seemed to agree that 1792 is NOT the date that they were made, sad to say! Most seemed to feel that they were made in the early part of the 20<sup>th</sup> century. 1792 is a significant date in French history. Although the French Revolution lasted from 1789 to 1799, 1792 is the date that the French Legislative Assembly was replaced by the National Convention, which proclaimed the abolition of the monarchy and the establishment of the French Republic, much the same as we use 1776 as the date of our independence. Therefore, these are most likely commemorative souvenir pieces. If they were made during a specific anniversary year, the important ones during the early part of the 20<sup>th</sup> century would be the 125<sup>th</sup> or 150<sup>th</sup> anniversary. However, 125 years after 1792 is 1917 and 150 years after 1792 is 1942. France was occupied with two World Wars during those years and I doubt that there would have been much tourist travel to France then. So I do not think that these can be attributed to any particular anniversary year.



**Figure 4 – Peasant Dress**

Assuming these are pieces commemorating the French Revolution, it follows that the dress would be fashioned in the style of that period. An internet search for “peasant dress of the French Revolution” does indeed confirm that our salts show many of the features of the traditional peasant dress of that time. (Figure 4) The swag apron, which is described as a

purse in one reference, is evident on one of the molds. The full-length dress, three quarter length sleeves and pointy shoes are shown on several of them. The bonnets on our salts are another interesting feature. In Holland, each village had its own

the outside and have, along with the bonnets, a blue edging. The dresses have a similar neckline and trim. Only one lady, though, has feet peeking out from under the hem of the dress. Both are standing on a blue base and have large fan shaped bonnets. They have distinct molded facial features and faintly molded fingers. Each is 7 1/2" tall. Both are marked 1792 on the side of the base. These ladies appear to be souvenir pieces from specific places. One is marked Fromentine which is a small sea-side town on the western coast of France that became a tourist destination around



Figures 5 & 6 – Geo Martel Mark (M over G)



Figures 7 & 8 – Front and Side views of Geo Martel Ladies

style of hat. I had originally thought that the style of hat might identify the region where our salts were made. Although I did find pictures of hats similar to the ones on our ladies, I was not able to connect them with any particular region.

We looked first at those ladies with makers' marks. Three of our ladies had the Geo Martel (M over G) mark. (Figures 5 & 6) Two appeared to be made from the same mold, while the third was very different. The first two have front and back baskets and are dressed in a white dress with floral design and blue trim. The floral design on each is almost identical. The baskets are scalloped around

1900. The other has an illegible mark (Le Z...), probably the name of a town. It has a coat of arms on one side (Figure 9) which closely resembles the coat of arms of Challans, which is the economic center of Vendee in which Fromentine is located. The Challans coat of arms has a boat with one sail, a star and a castle on a blue background. The coat of arms on the lady salt has a boat with



Figure 9 – Coat of Arms

three sails and objects which might be a castle and a star.

The third Geo Martel lady has side-to-side scalloped baskets raised to shoulder height. (Figures 10, 11 & 12) The painted design on the baskets and the bonnet are identical. She stands 7  $\frac{3}{4}$ " high. Her dress continues down to the bottom of the piece. Interestingly, she doesn't have any painted facial features. An almost identical piece found on the internet does have painted facial features, so this one apparently made it out of the factory unfinished.

In 1900 Geo Martel acquired an old Desvres company which had been founded in 1806 by Jean-Francois-Cesar Boulongue. He moved the company from Port d'Echau to an area close to Longfosse. In 1954 the company had some financial difficulty and closed temporarily. It reopened in 1957 as *La Societe Geo Martel*. Under a new director, the name was changed again in 1964 to *La Societe Nouvelle des Etablissements Geo Martel*. This company produced copies of old faience using the GM mark.

The next group of salts appears to be made by the St. Clement Co. The Luneville and St. Clement factories were located a few miles apart in Lorraine near the eastern border of France. Luneville was founded in 1723 by Jacques Chambrette. In 1757 Chambrette bought the property in St. Clement and started a factory there. Duty was lower in St. Clement, and he was able to export his wares more cheaply. Chambrette died in 1757 soon after the companies merged. They continued to operate under his wife, son Gabriel, and son-in-law Charles

Loyal. However, there were many family disputes which needed to be settled in court. In 1763 the St. Clement factory was bought by Charles Loyal and two others. Loyal and one of the partners eventually left the company. The remaining partner, Richard Mique, along with new partners and their de-



Figures 10 & 11 – Geo Martel Lady Figure 12 (inset) Geo Martel Mark

scendants, continued to run the company until the beginning of the 19<sup>th</sup> century. Production during that time declined in part due to the Revolution. In 1824 Germain Thomas took over direction of the company and under new management, production increased and the company prospered. In 1840 three of Thomas' sons inherited the business and it remained in the family until close to the end of the century. The Keller family, who owned the Luneville factory, bought the St. Clement factory so the businesses were once again joined using the mark Keller and Guerin. Both factories produced folk pottery with flower baskets and proud roosters. In 1922 the Fenal family took over the Keller and Guerin business and joined them with their factory in Badonviller. Their mark, using the three names Luneville-St. Clement-Badonviller, was not used until 1962. More recent items from St. Clement use transfer designs rather than hand painted ones.

The StC mark appears to be the mark used by St. Clements in the 1920's. The KG mark was used by the nearby Luneville factory. The StC mark is rather difficult to decipher as it is composed of an "open" or elongated S, a collapsed C, and a



Figures 12 & 13 – Front and Rear view of the three ladies from the St. Clement Factory



Figure 14 – Above ladies are marked respectively left: "SC", middle: "France", and right: "StC KG"

small t in the upper right. On one of the salts, the small t is missing.

The first three ladies in this grouping appear to come from the same company even though they were marked differently (Figures 12 & 13). One carries only the word "France." One other is marked with an SC mark and the last has StC and KG (Figure 14). These ladies are distinctly different from the Geo Martel ones. They have side-to-side baskets at hip level. The style of bonnet and dress is totally different. The bonnet is shaped much closer to the

head than the fan front ones. The dress has a V neck line and the costume includes an apron – straight on one side and swag on the other. The aprons are identical on each and the underdresses have similar colors. Each lady has painted fingers which seem disproportionately large. (Figure 15)



Figure 15 – Side View St. Clement Lady

The baskets on these three are smooth and are decorated with a floral design on one side and a geometric design on the other. Another interesting feature is the salts from this company are the only ones with a distinctly different costume on the front and back with a sharp line of demarcation down the sides. Height on these ladies is 7 1/2". None have the 1792 date. The salt on the right probably was made after 1922 when the two factories were joined again.



Figures 16 & 17 - Front and Side views of St. Clement Lady  
Figure 19 (right) – St. Clement Mark





The next lady is also from the St Clements factory (Figures 16 & 17) but sports an entirely different cap. However, she has the same coloration, large fingers, and different front and back design just as the other three. She is also marked with the StC mark. (Figure 19). She is 7 1/2" tall like her StC sisters.

The dress of the next lady is the only one decorated in polka dots, not the typical flowers. (Figures 20 & 21) The yellow polka dots are also evident in the swag aprons of the trio of St Clement ladies. Her mark looks very much like the mark of Fourmaintraux-Courquin except for the little t in the right upper corner. (Figure 22 inset) Because of the small t and the decorative features shown on the St Clement salts, I have attributed her to St Clement also. She is 7 1/4" tall and has 1792 on the side. The baskets have no inside decoration. There is no apron included in her decoration.

**Figures 20 & 21 – Side and Front View Lady in Polka Dot Dress. Figure 22 (inset) - St. Clement Mark.**



**Figures 23 & 24 – Unmarked Lady attributed to St. Clement Co.**

The next lady, though unmarked, may also be from the St. Clement Co. (Figures 23 & 24) Although her baskets are carried at head level, from the waist down she is

**Figures 25 & 26 – Unmarked Lady Predominate Pink Coloring**

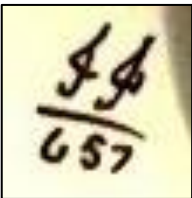
made from exactly the same mold as the yellow polka dot lady. The molded folds of the skirts are identical and the bases are exactly the same diameter with a slight point on the front and back. She stands 7 1/4" high, has a tiny face and faintly molded hands.

In looking at the 16 ladies as a group, the predominant colors seem to be blue and yellow which makes the next salt unusual. (Figures 25 & 26) She is the only one decorated mostly in pink, including a pink rooster on the bodice. Although she is also 7 1/2" tall, she is considerably heavier than the other ladies. She has crudely decorated





business to the third brother, Louis-Francois, who had six sons, the oldest of whom had married a woman by the name of Courquin. They



**Figures 27 & 28 - Fourmaintraux Ladies  
Figure 29 (left) - Fourmaintraux FF Mark**

facial features but very detailed finger markings. She has no maker's mark.

The next two, which seem to come from the same mold, have more elaborate decoration, especially on the baskets which are colorfully decorated inside and out.

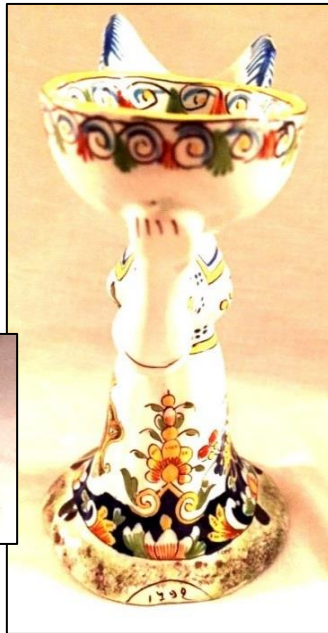
They have front and back baskets and fan-shaped hats. Both have floral dresses; although, one is simply blue and white and the other multi-colored. Only one of these, the multi-colored one, is marked with the FF mark of Fourmaintraux Brothers. Despite being identical in shape, the one which is marked seems to have a smooth glaze finish while the unmarked has a rougher feel, especially on the arms. Both of these have the 1792 date and stand about 7 1/4" high.

Francois-Joseph Fourmaintraux arrived in Desvres in 1791 and worked as a painter. He opened his own faïencerie in 1804. After his death, the firm was taken over by two of his three sons who continued the business. In 1866, they sold the

opened their own shop in 1863, operating under the name Fourmaintraux-Courquin and using an intertwined FC mark. Two other sons, Emile and Jules, continued their father's business specializing in reproductions of old faïence. They used the Fourmaintraux Freres mark (FF with a number below) from 1877-1887. So we can attribute the salt to that time period. Emile left the business



**Figures 30 & 31 - Unidentified Tall Lady.  
Figure 32 (inset) - Unidentified AF Mark.  
Figure 33 (left) - Top view.**



Figures 34 & 35 – La Havre Lady. Figure 36 (inset) - La Havre Mark

Figure 37 – La Havre Crest

in 1887, leaving Jules to continue until 1903 when he sold it to Francois Masse. Emile then went on to open another faiencerie with his son Gabriel.

At 8 ½” tall, the twelfth lady is the tallest one of the lot. (Figures 30 & 31) She has baskets at head level. Her hat, while still fan-shaped, is much more ruffled than the others. The baskets, which are decorated on the inside, are scalloped, almost like shells rather than baskets. (Figure 33) She has very distinct molded facial features; although, her nose on one side is off-center. This one is marked with an AF mark that we were not able to identify. (Figure 32) It may be an artist’s mark rather than a company mark.

The next piece is a souvenir from Le Havre, a port city on the English Channel in the northwest of France. (Figures 34 & 35) She has molded facial features but the fingers are painted rather than molded. She is decorated in the traditional floral designs with the coat of arms for Le Havre on one side. (Figure 37) The baskets are colorfully decorated inside and out, reminiscent of the ones done by the Fourmaintraux Brothers.

She is 7 ¼” tall and stands on a grass pedestal with 1792 painted on it. Other than the Le Havre mark and an inventory number, the other mark is a squiggle which we were not able to identify. (Figure 36)

The next lady is unmarked and wears a bonnet that is decidedly lopsided. (Figures 38 & 39) Her painting seems less elaborate than the others. There is no finger molding, apron, or decoration



Figures 38 & 39 – Unidentified Lady.



Figures 38 & 39 – Lacy with Rooster dress

Figure 40 (inset) Unidentified Mark

inside the baskets. She is 7 ½" tall and has the 1792 at the base.

The dress on the last salt is unusual in that in addition to flowers it is decorated with a large bird, probably a rooster, on either side. (Figures 38 & 39) The rooster is the unofficial national symbol of France, popularized during the French Revolution. A crowing rooster represents the victory of

light over dark, good over evil, and watchfulness or readiness for a new day.

She has very little molded detail on face and fingers. Her hat and baskets are smoother to the touch, again showing much less molded scalloped detail. It has an MF mark which we were not able to identify. (Figure 40)

A quick internet search on various selling sites like eBay and Ruby Lane revealed double lady salts from other faïenceries such as Jules Verlingue, Henri Delcourt and Antoine Montagnon. One was even marked "Made in Italy."

In the end, we still do not have definitive dates of manufacture and, in some cases, a definitive manufacturer. We would love to hear from anyone who has additional information or corrections, and would happily share these in future newsletters.

#### Bibliography

1. *French Faïence Fantaisie et Populaire of the 19<sup>th</sup> and 20<sup>th</sup> Centuries*. Millicent Mali. United Printing, 1986.
2. *Quimper Pottery*. Adela Meadows. Schiff-er Publishing Co, 1998.
3. Various internet sites.

### Achievement Award

We would just like to let you all know that there is still time to vote for the presentation of the Achievement Award. As your host group, we have chosen to continue the tradition. Please contact me at [marykernsd@cox.net](mailto:marykernsd@cox.net) with your nomination/vote. Thanks to Judy Johnson, here is an explanation on why a club is now in charge.

"At the OSC Board Meeting in Cleveland in June of 2015, a proposal to remove the Achievement Award from OSC was offered. Ensuing discussion centered around the fact that the original purpose of OSC has changed over time, and that since the main function of OSC is to create and distribute the national newsletter, it seemed somewhat illogical for OSC to be giving an achievement

award. A vote was taken, and the decision was made to terminate the award and to allow future Convention Committees to decide whether they wanted to continue the tradition."

#### Below is a list of the previous winners

- 1994 - Ed & Kay Berg
- 1997 - Donna Wolfe/Elmer & Barbara Guilmartin
- 1999 - Ed Bowman
- 2001 - Linda Drew
- 2003 - Nina Robertson & Sandy Jzyk
- 2005 - Rod Elser & Debi Raitz
- 2007 - Lesley Solkoske & Sarah Kawakami
- 2009 - Don Rabourn
- 2011 - Mary Kern
- 2013 - Al & Sherry Diamond
- 2015 - Judy Johnson