

OPEN SALT COLLECTORS NATIONAL NEWSLETTER

Issue #30, Winter 2014

The Compendium Addendum



Since co-authoring *The Open Salt Compendium* more than a dozen years ago, we have often lamented our inability to include salts – as well as information about salts – that have surfaced since publication. After kicking around several ideas about how to update and expand *The Compendium*, we have settled on this: To develop a series of articles for OSC’s National Newsletter, roughly following the chapters and sections of *The Compendium*. We’re calling these articles *Compendium Addendum*.

Just as *The Compendium* begins with American Art Glass salts, so our first installment of *Compendium Addendum* addresses this topic. Inside this issue of the newsletter, you’ll find several pages of photographs and information that supplement what we have learned about American art glass since *The Compendium* went to press. We hope you might keep a copy of this alongside your copy of *The Open Salt Compendium* to aid your own research on this topic.

We’d like to thank each and every one of you who purchased a copy of our book and, most especially, everyone who encouraged another collector to do so. We’d also like to thank each of you who asked us when we are coming out with the next installment. This is your answer!

Yours in salting,
Sandy Jzyk and Nina Robertson

(Continued on page 13)



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Editor's Notes:

What an exciting issue we have for you! Included are the final installment of Kent Hudson's article (presented at the 2013 Convention) on English ceramic salts and the first installment of the *Compendium Addendum*. How appropriate for the end of the year issue: out with the "old" and in with the "new"!

Speaking of Kent's article (which, indeed, will never be "old"), over the past year he has shared with us over 25 pages of content, by far the largest article yet included in this newsletter! Not only are the salt photos wonderful, but the information is great. It is clear, however, that the subject of "English ceramic salts" is so broad that there are still plenty of opportunities for future articles that explore specific styles and companies in much greater depth—which, of course, brings me back to a topic I've often mentioned: please consider authoring an article for this Newsletter. Just think of an open salt-related topic you are interested in and I'll be happy to work with you to create an article, whether it is one page or 30 (which would be a new record!). All in all, we are a relatively small community of collectors, with nearly everyone having their own unique set of interests and knowledge—and the more we share these interests and knowledge, the better for all of us. Please just send me an email: rodcelser@gmail.com and we can get started.

Lastly, our next convention (our 14th!) is now less than a year away—June 4th-7th 2015. With this wonderful event happening only once every 2 years, you won't want to miss it so reserve these dates on your calendar.

Rod Elser

President's Message:

As another year comes to an end I want to wish everyone a wonderful Holiday Season. This means there is only 6 months before the convention in Cleveland, Ohio.

Open Salt Collectors (OSC) is going strong but we need to stay strong and one way to do this is for you to be active. OSC has some openings in the Executive Board for a President, Vice President and Newsletter Editor. Yes, I do have some recommendations but would like to see some more nominations. Please contact me with your nominations and in early Spring I will contact all those who have been nominated. Being active in OSC is rewarding; it gives you a purpose and the knowledge that you are helping a great organization. So don't be shy and volunteer; the personal rewards are huge!

I have been asked recently why we have OSC and its Board. The history of OSC goes back to 2001 when a group of collectors met to discuss the idea of a national organization to help promote the collecting of open salts. At this time each club had their own newsletter and the editors of these newsletters were burning out; the idea was to have one great newsletter, full of articles on our hobby and also a web page to bring our hobby to the world. At the 2003 convention this group again met and officers were elected and OSC began. This made it so much better for the clubs for now their newsletter would be a local newsletter with local club information and news. To manage the National Newsletter and our web page, a Board was elected. The President oversees the newsletter and the website and the overall operations of the OSC; the Vice President relieves the President and promotes the membership; the Treasurer manages the finances; the Secretary does the correspondence and keeps minutes of the meetings. The Newsletter Editor and the Web Master are also elected officers. Each club also selects 2 representatives to the OSC Board; these members bring ideas to the Board from their club.

Don't forget about the OSC logo contest ([see page 12](#)); get your creative minds working! Hope to see everyone at the 2015 Convention!

Sarah

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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 (rodcelser@gmail.com) 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).

From Blackest Black to Purest White:

**The Diversity of
English Pottery**
(From the Sublime to the
Ridiculous)
by Kent Hudson

*(Continued from Issue #29,
Summer 2014)*

Art Pottery - Majolica

While the earliest majolica dates to the 14th century and its production was largely centered in Italy, Victorian English Majolica was developed in 1851 by Mintons Ltd. It was exhibited in that year at the Great Exhibition under the name Palissy ware. (The name was a tribute to Bernard Palissy, a 16th century potter, who was known for his use of naturalistic plant and animal designs.) Wedgwood began manufacturing it about 10 years later. The tin glaze that was used provided an opaque white surface on which bright colors could be painted.



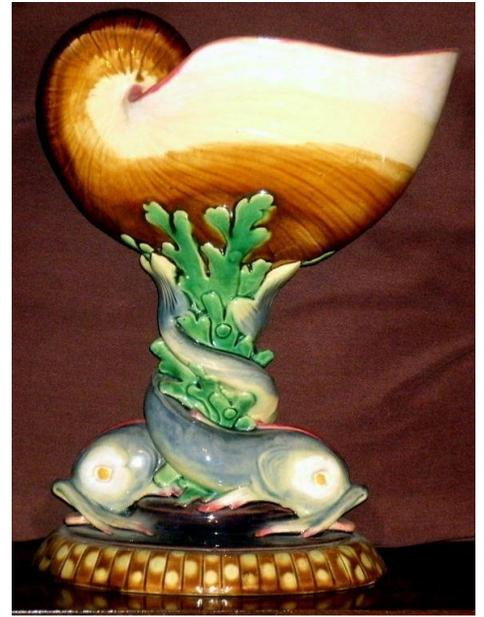
English Majolica salt; George Jones



Girl with Basket salt English Majolica -
Unknown Maker



Boy with Basket Salt, Wedgwood
Majolica; Pictured in *Open Salt
Compendium #508*



Minton sweetmeat dish



Minton Lion Claw salt



Majolica Pony salt not marked. Pictured
in *Open Salt Compendium #506*



Majolica Seahorse salt



Majolica Dolphin salt; not marked but attributed to Scotland; Pictured in *Open Salt Compendium #510*

Royal Doulton

The origin of this company actually dates back to 1815 when John Doulton, Martha Jones and John Watts founded Jones, Watts & Doulton in Lambeth, England (a district now within the city of London). In 1820 Martha Jones left the company and it became Doulton & Watts and when John Watts retired in 1854 it became Doulton & Company. By this time John Doulton's son Henry was a major factor at the company and took full control when his father passed away in 1873.

Although the company started by producing everyday salt-glazed stoneware, they were later able to take advantage of the artists studying at and graduating from the Lambeth School of Art and produce the wonderful porcelain figurines and other table and decorative items they are so well known for today.

In 1887 Queen Victoria awarded Henry Doulton knighthood, the first potter to be so distinguished. When he died in 1897, his son, Henry Lewis Doulton took over leadership and just a few years later, in 1901, he received permission from King Edward VII to add the word "Royal" to the Doulton name, hence creating Royal Doulton.

Henry Lewis Doulton continued his father and grandfather's tradition of experimenting with new designs and techniques, resulting in unique effects such as Rouge Flambé.

Doulton and Co. used several different trademarks before "Royal" was added to the name. The Doulton Lambeth mark was used on decorated stoneware some of which was also marked with the year of manufacture. Doulton also made stoneware from dyed clay which they called Siliconware including the famous animal figures as well as pieces made to imitate copperware and leatherware. The Doulton Burslem mark was used on porcelain and bone china made in the factory at Burslem.



Stoneware salt marked "Doulton Lambeth 1883"



Salt marked "Doulton Lambeth 1876"



Salt marked "Doulton Lambeth 1882"



Salt marked "Doulton Lambeth 1880"



Mortar Board salt – marked “Doulton Lambeth 1881”



Huntware salt with Cherubs instead of Hunters



Royal Doulton Series Ware

Other Stoneware Art Potters

Although Doulton was by far the most prolific of the art stoneware potters, there were a number of other very successful potters who also made salts. Among them are:

Martin Brothers 1873 - 1915

Four brothers, Robert Wallace, Charles, Walter, and Edwin produced stoneware based on Dalton techniques but using their own designs. They were most famous for their Grotesque Bird sculptures.



Glazed Silicon ware salt marked “Doulton Lambeth, 1883”



Art Nouveau style salt marked “Royal Doulton”



Figural salt marked “Doulton Silicon”



Stoneware salt marked “Royal Doulton”



Faux Copperware stoneware salt marked “Doulton Silicon Lambeth”



Stoneware salt marked “Royal Doulton”



Martin Brothers Bird



Martin Brothers salt for sale at Peterborough, England, Antique Show Feb. 2010



Stoneware salt; Signed "Martin Bros London"

Fulham Pottery

Jean-Charles Cazin, a prominent French Realist Landscape artist, 1841-1901, came to England to escape the Franco-Prussian War. From 1871 to 1875 he designed pottery for C. J. Bailey at the Fulham Pottery.



Stoneware salt marked "C" for Cazin, designer for Fulham Pottery.



Stoneware salt marked "Charles Bailey - Fulham Pottery"

C. H. Brannam

In 1879, James Brannam inherited the Litchdon Pottery in Barnstaple from his father and handed it over to his son, Charles Hubert Brannam. Charles became famous for his slipware and Grotesque figures, made under the name Barum Ware



Stoneware Salt marked "H. Brannam, Barum, 1895"



Slip-decorated stoneware salt marked "H. Brannam, Barum"



Unmarked Grotesque figural salt attributed to C. H. Brannam

James Macintyre and Co.

By 1866 the James Macintyre and Company was producing a huge variety of goods and advertising itself as: "A manufacturer of china, porcelain, mortice lock and bell lever furniture, finger plates, shutter, draw and ball door knobs, garden labels, artistes pallettes, slabs, colour tiles, porcelain letters, handles of all kinds etc etc etc. Washington China Works, Burslem."



Macintyre Agate salt



Esthetic-style salt marked "Macintyre"



Salt marked "Macintyre"



Salt marked "Macintyre"; Silver rim with 1886 hallmark

Moorcroft 1913 - Present

William Moorcroft was born 1872 and died 1945. He worked at James Macintyre & Co from 1896 – 1913 and was in charge of art pottery. He established Moorcroft Limited in 1913 and continued in operation until 1945. In 1919 he began to develop his Flambe glaze.



Salt showing influence of Moorcroft; marked "J M Macintyre Burslem England" with back stamp and registry number



Salt in Moorcroft's Pomegranate pattern with a pewter base made by Liberty & Company, London; embossed "Tudric Moorcroft; Made by Liberty"



Moorcroft's "Powder Blue" salt; embossed "Moorcroft; Made in England"

Flambe Glaze

Flambe was a special glaze developed by Doulton and Moorcroft among others; these pieces are highly collectable.



Salt, Flambe - stamped "Crown Ducal Ware, England; Special Flambe"

Ruskin Pottery

Established by Edward Richard Taylor and his son William Howard Taylor, the pottery was named in honor of John Ruskin. Ruskin, who lived from 1819 to 1900, was the leading art critic during the Victorian period as well as a prominent writer. The pottery became famous for its high-temperature "Crystalline" and Lustre glazes.



Miniature bowl, Crystalline glaze marked "Ruskin; 1933"



Lustreware miniature bowl, marked "Ruskin; 1925"



Salt; Decorated Yellow Lustre – embossed on the bottom "Ruskin"

Lustreware Made by Other Companies:



Salt, Orange Lustre – marked “Royal Doulton Flambé”; Silver rim mark for 1919



Salt, Blue-green Lustre – marked “W & R Stoke on Trent; Carlton Ware”



Miniature Yellow Lustre bowl; marked “Moorcroft”



Luster bowl, Wedgwood “Portland Vase” mark, made 1914 – 1929



Lustreware miniature bowl, marked “Rye”

Pool Pottery 1873 - Present

Pool Pottery, located in Poole, traces its history to 1873, when it was founded as Carter’s Industrial Tile Manufactory. In the 1920’s it became Carter Stabler and Adams and finally in 1963 it became Poole Pottery Limited. Women artists were encouraged to produce their own patterns.



Salt and Pepper – Pepper is marked “Pool England”



Salt with Cockerel design marked “Pool England”

“Bizarre” by Clarice Cliff 1924-1939

Clarice Cliff joined A J Wilkinson LTD as an apprentice lithographer in 1916. Her special talents were soon noticed and she was sent to Royal College of Art. She was made art director in 1931 and allowed to experiment freely. She became, arguably, one of the Art

Deco’s most important ceramic designers.



Table salt-sized, Cone-shaped bowl marked “Bizarre, Clarice Cliff”



Table salt marked “Bizarre, Clarice Cliff”

Art Pottery--Drip Glaze

Linthorpe Art Pottery was established in 1879 by John Harrison, who was given the idea by the famous designer Christopher Dresser. Dresser was named Art Director, a position he held until the pottery closed upon the death of the founder in 1889.



Drip Glaze salt marked “Stapeton Ware; Torquay Terracotta Company”

Heraldic Ware

According to the Historic Learning Site, Heraldry was a very important part of life for the higher social classes in Medieval England. A heraldic shield and coat of arms was an implicit statement that you and your family were part of the social hierarchy that upheld Medieval England at that time. There were clear rules by which anyone associated with heraldry had to abide by. These rules have essentially stood the test of time as well as many of those found in medieval times still exist in the 21st century. Salt cellar-sized souvenirs with a coat of arms are very popular in England and were made by a number of different companies.



“Cambridge” Jasper ware salt, marked “Adams Estb 1657, Tunstale England”



Heraldic Ware salts made by W H Goss and others



Heraldic Ware salts in Nina R's collection

Motto Ware

There is a long English tradition of pottery inscribed with “words of wisdom”; however, the most well-known salt examples are made from the red terracotta clay found in Watcombe area and are usually inscribed with cute, little sayings in the dialect of South Devon.



Motto Ware salt by Torquay, Devon, England



Reverse of above salts showing mottos, which include “Be aisy with tha salt”; “I improve everything”; and “A necessity of life.”

Chintz

The term "chintz" has its origins in India (the Indian word was *chintes*), and was originally the name for a cotton fabric with an all-over floral print in vibrant colors. Earthenware printed with all-over flower designs was made primarily by Grimwades Ltd. under the Royal Winton brand. They made it possible even to have matching china and linen!



Salt, Blue Tulip Pattern, printed mark “Grimwades, Royal Winton, Ivory, England”



Chintz salt



Chintz salt with silver rim



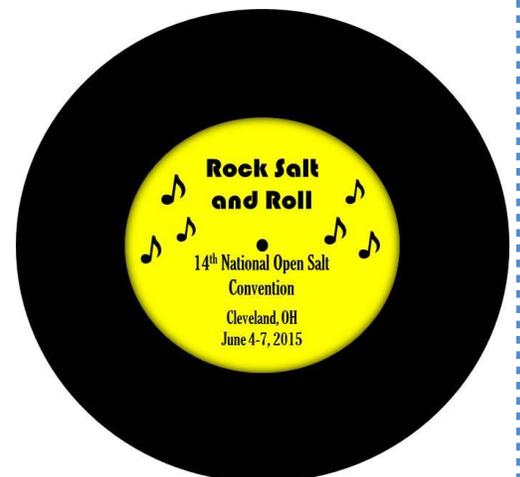
Chintz Salt

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Lastly, I would like to thank Rod E. and Nina R. for providing pictures of salts from their collection.

Attention all "Maybelline" girls and "Johnny B Goode" guys, The 14th National Open Salt Convention in Cleveland, Ohio is almost here! You will be treated to a party of good 'ol rock and roll, plus a fun-filled convention with buy and sell, the reverse auction, displays, door prizes and so much more! Look for convention information in your postal mailbox soon. Hope to see you there June 4-7, 2015 in Cleveland, OH.



Salts, She Wrote . . .

By Mary Kern

I WANT MY SALT and I do not want to run out of it before dessert. Not a problem with Centerpiece Salts or ones larger than the normal table to master size. Bet most of you have at least one of these monsters and never looked at its true worth on the table. More time to eat, drink and make merry when the salt does not need to be replaced or refilled during the meal.

Not too long ago I tried to enlighten you with the advantages of miniatures. It was a long column on a short subject. This time, a small column on large items. They take up space whether on your display shelves, the table or in writing. They are either massive in appearance, too tall to talk over, a wonderment in design or just attention demanding. They are beautiful and they are salts, including the Intaglios. Intaglios quit being ashtrays years ago as far as we Open Salt Collectors were concerned and that was a very good repurposing event.

Glass and metals have always had a striking appearance when combined, and what better way to make a large statement than with a Square Cut Glass Salt atop an Ornate Silver Stand.



4" square by 4" high

Throw in a French Double for a bit of competition.



6" wide by 6" high

Clear glass will not be ignored, a Towering Trophy;



5" high

and a Double Stacker that indeed doubles as a self-defense weapon.



4" diameter and 2 pounds in weight!

Fragile and gentle porcelain? I think not. Double Dolphins play among Shell Salt Bowls:



6" wide by 8" high

A Silver Hanou is the King of my triangular sub-collection and the previously mentioned Intaglios . . .



4" on all 3 sides by 2" high

Perhaps if this one did not have Opaque Trays and Opaque stones, it might not appear to be so overpowering. Yes, the box in the middle is obviously a convenient Salt Holder.



9" wide by 5" high

Though I have many more examples, I shall bring this to an end with Faience. Faience is massive even in its smallest forms. You know it is pottery, it tells you it is pottery and it demands a very prominent place on the table. Remember my Dragon Candlestick Salts? Though they are fun, there is an actual Dragon Double Salt.



4" wide by 7" high

The Monk is neither shy nor slim and I do believe he has had no trouble finding the bread and wine.



7" high Monk

Though she is always in a seated position, the House Mother is totally in charge of all the Faience. . . Perhaps of all my salts. With a scowl like hers, who would want to question her authority?



A perfect 36 x 24 x 35 (and 8" high)!

And that's my BIG STORY

OSC Logo Contest

Put your thinking caps on, folks! OSC (Open Salt Collectors) is offering a **\$100 prize** for the design of a logo for our national newsletter.

The winning design will be selected by the Executive Board at the 2015 Convention so the prize can be awarded prior to Buy & Sell. More money to spend on salts!!

Please submit your design no later than **May 15, 2015** to:

Judy Johnson
 OSC Treasurer
 4475 Middle Cheshire Rd
 Canandaigua NY 14424
 585-394-2179
 opensalt@rochester.rr.com

GOOD LUCK!!!

Compendium Addendum #1

American Art Glass Open Salts

(Continued from Page 1)



Plate 1 – As noted in *The Compendium*, Steuben shape #3067 is one of the most commonly found forms of Carder-Era open salts. Here we find an example that comes with its own perfectly fitted underplate, making it far more unusual and difficult to find. The underplate measures 4-1/4" in diameter.



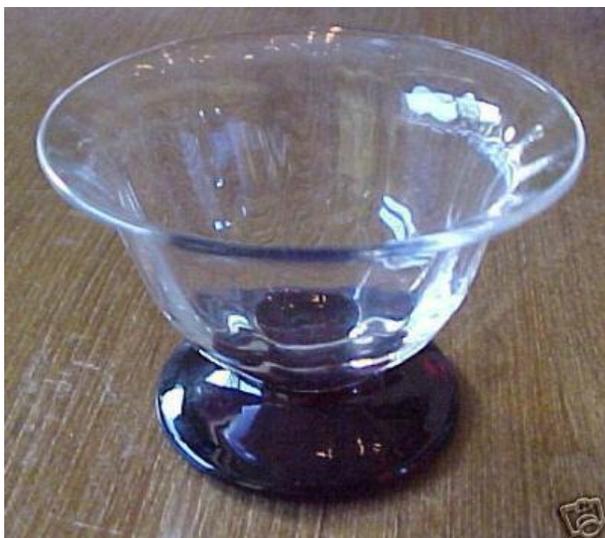
Plate 2 – This Jade open salt is a previously unknown color which we have tried to describe as Apricot or Tangerine. The width of the bowl where it meets the base and the flatness of the base itself suggest this is a Stevens and Williams salt, perhaps made by Frederick Carder. Carder came to the United States in 1903 to found, together with Thomas Gibbons Hawkes, the Steuben Glass Works.



Plate 3 – This lovely example of a Gold Aurene open salt with silver-overlay decoration was recently found. The form is Carder's No. 268. See Plate 1 in *The Open Salt Compendium* for an example of the salt without silver overlay.



Plate 4 – At the time of publication, there were only three known examples of this red pedestal salt with Gold Aurene leaf and vine decoration. One was in the Collection of the Rockwell Museum of Western Art, now part of The Corning Museum of Glass. The other two were in private collections in PA and TX. Since then, two of these salts surfaced on eBay. Both went to the same collector at the winning bid of \$8,850 each in August, 2010.



Plates 5 & 6 – We continue to learn of new colors and color combinations on the Steuben #3067 pedestal salt. Here we see an example of a Selenium Red foot with a clear Optic Rib bowl. It is one of a set of three that sold on eBay, all going to the same collector.



Plate 7 – Another previously undocumented color combination is this Topaz bowl on a Pomona

Green foot. The bowl is Optic Rib. This salt sold for \$301 in 2011.



Plate 8 – This combination set of open salt with matching pepper shaker features elaborate etched decoration by Steuben. The color of the glass is Carder's Marina Blue. This is probably one pair from a custom order. Some Steuben tableware was etched to match popular china patterns, such as Syracuse China's *Fountain* pattern. The pattern on this salt and pepper is unknown. The open salt measures 3-1/4" in diameter. The pepper is 3" tall. Both pieces are signed with the Steuben fleur de lis.



Plate 9 – Another example showing the diversity of form #3067. This one is unsigned but undoubtedly Steuben, a clear glass bowl on clear glass foot with etched decoration, possibly by Hawkes. It is one of a pair found at a flea market and purchased for a song. Yes, they are still out there waiting to be found!



Plate 10 – At one of the last Great Eastern Glass Shows held at the Harrisburg Farm Show building, a pair of these Steuben clear-glass salts emerged. They consist of a clear bowl on a clear foot with clear reeding. The bowls also have controlled bubbles. These examples are signed STEUBEN. They are an unusual size for Steuben salts, measuring 2-1/2" tall and 2-7/8" in diameter at the top of the rim, but the shape is identified in Paul Gardner's book, *Glass of Frederick Carter*, as a salt.



Plate 11 – These sterling salt spoons signed Steuben are sometimes found with modern Steuben

salts or alone. This pair was purchased on eBay for \$56 plus shipping.



Plate 12 - Two examples of modern Steuben salts are shown in Plate 934 of *The Compendium*. A third shape, shown here with a matching pepper shaker, can also be found. This three-piece set of salt, pepper and spoon was purchased on eBay for \$195.



Plates 13 and 14 – (shown on previous page)

These two modern Steuben salt forms are shown in *The Compendium* in Plate 934. Prices at the time were listed as \$100 to \$125 for the three-footed salts and \$75 to \$125 for the pedestal form. As more of these salts have emerged onto the market, prices have dropped. Recently these salts have been sold for as little as \$35 each.



Plate 15 – The four-legged Tiffany salt, commonly referred to as the “witch’s pot,” can be found in abundance in Gold Favrille. But this Blue Favrille example that recently emerged is the only one we have seen. Marked as an experimental piece, it was purchased from an art glass dealer in 2014 for \$565.



Plate 16 – The same dealer who sold the Blue Favrille witch’s pot above also had this most unusual Tiffany Gold Favrille salt that jazzes up the ubiquitous pinched rim salt with the addition of a low pedestal foot, turning ubiquitous to unique. We’ve seen two others sell at \$481 and \$450.



Plate 17 – Another unusual Tiffany form, a salt like this sold for just \$117 in August 2010, perhaps a fluke. The salt is 1-1/4” tall and 2-1/4” wide.



Plate 18 – Seen only in the form of a photograph in a book, this Tiffany salt is reported to be cameo glass circa 1893. It measures 4.4 cm high (about 1 3/4”) with a diameter of 8.3 cm (about 3 1/4”) at the base. This photo is from *The Tiffany Collection of the Chrysler Museum at Norfolk* by Paul E. Doros, Curator of Glass, copyright 1978. The salt is marked “111 L.C. Tiffany” on the polished base. Further information says “cameo salt of clear glass with an irregular shape. The body is carved with seaweed, scallop shells, a small conch shell, and a snail. The top of the salt represents the inside of a mussel shell. There are numerous air bubbles and faults in the glass.”



Plate 19 – One of a pair of Blue Opalescent Tiffany salts purchased on eBay for \$394 each, both going to the same collector. In Plate 48 in *The Compendium* this salt is valued at \$750 to \$800.



Plate 20 – The James D. Julia Company auctioned this Tiffany Gold Favrille master salt marked near the rim with the words, "Sample approved by Nash" with an experimental ID number, for \$2,242 in January 2010. Arthur Nash worked for Tiffany before forming his own art glass company in 1928.



Plate 21 – This beautiful and unusual yellow iridescent salt with Gold Favrille decoration is another recently emerged example of Tiffany art glass. It was offered for sale by a dealer at a recent antiques show.



Plate 22 – Another salt auctioned by James D. Julia Company was this extremely unusual Quezal decorated salt which sold for \$690.



Plate 23 – This is a previously unknown form for Quezal, a low-ribbed bowl with outward-flaring rim.



Plate 24—This lovely Quezal pedestal salt was offered on eBay and reached a winning bid of \$430 in February 2009. It may be a table salt or master size.



Plate 25 – Another previously unknown Quezal form.



Plate 26 – This pretty Quezal open salt sold for \$204 on eBay in December, 2011.



Plate 27 – This blue iridescent salt is signed Kew-Blas. Similar salts are shown on Plate 33 of *The Compendium*. What's interesting and new information to us is that William Blake created his blue iridescence on amber glass, as shown in the photo, sometimes leading to an overall green tinge as the blue and amber layers combine. Both Tiffany and Steuben used blue glass to create Blue Favrille and Blue Aurene. Blake might be unique in starting with gold (amber) glass to achieve blue iridescent pieces, although there is some discussion as to whether Frederick Carder may also have used this technique early on, moving to a blue glass formula for later production.



Plate 28 – Mt. Washington made this figural lily open salt in two varieties. The lily with a permanently attached lily pad underplate is shown in Plate 60 of *The Compendium*. The example shown here is the lily salt bowl alone – no underplate – and

is said to be even rarer than the elusive example previously included in *The Compendium*.



Plate 29 – This very rare rectangular Wave Crest salt with floral decoration was shown alone in Plate 59 of *The Compendium*. Here we see it as part of a condiment set with figural holder. The set achieved a price of \$460 in January, 2010.



Plate 30 – This table salt in Mt. Washington glass is a lovely example with bright pink flowers on a white base. It sold for \$305 in November, 2013.



Plate 31 – This thoroughly charming Mt. Washington salt with Easter greeting sold for \$90 in February, 2010.



Plates 32 and 33 – Perhaps made as a fairing (“a present bought or given at a fair” — Merriam-Webster) for the city of Richmond, Indiana, this Mt. Washington salt failed to sell after several attempts on eBay.



Plate 34 – This Crown Milano salt is unusual in that it has the satin finish more commonly found on the melon ribbed salts. The uni-color gold decoration is also uncommon on Crown Milano pieces.



Plate 35 – This unusual form Pairpoint Burmese salt was purchased from the collection of Ruth Pilling. It is much shallower than the others known, such as shown in Plate 75 of *The Compendium*.



Plate 36 – If we had it to do over, Plate 201 in *The Compendium* would be moved to the American Art Glass section, since three of the four salts shown were made by Pairpoint. The green, amber and amethyst salts were made both plain and with etched grape leaf and vine decoration. This salt, one of a pair of the same type, is in a shade of glass Pairpoint called Rosaria.



Plate 37 – The photo above shows an amethyst glass pedestal by Pairpoint decorated not only with etched grapes and vines but with the decoration further embellished with gold.



Plate 38 – Shown here is an amber Pairpoint pedestal salt etched not with grapes and leaves but with blackberries. The depth of the amber coloring and the decoration are both unusual.

We'd like to give special recognition to Bill Mehlenbacher for his contributions to this issue of the *Compendium Addendum*.