



# OPEN SALT COLLECTORS



# NATIONAL NEWSLETTER

Issue #6

Spring, 2004

## Notes from the Editor

## Highlight

Although this is the #6 Issue of the National Newsletter, in many ways it is our inaugural issue as well. Open Salt Collectors (OSC), a new national-level organization made up of individual salt collector's clubs, officially came into existence on January 1, 2004 and one of its key activities is the publication of this newsletter. As such, this is also the inaugural issue of the National Newsletter as the official publication of Open Salt Collectors! We have worked hard to make this a memorable issue and hope you enjoy it.

Speaking of the "National Newsletter," however, the leadership of OSC would like to find a better name; ideally something that is intuitively a little more informative about what we're all about. Please note the article to the right about our "Name the Publication Contest," put your thinking cap on, and come up with our new name!

Lastly, included in this newsletter is information about collectors insurance, a specialized form of insurance that is available to protect your investment in your open salt collection and most other collectibles. This is a program offered through the Association of Collecting Clubs and provided by Association Insurance Administrators (AIA) that we have agreed to sponsor for open salt collectors. AIA provides insurance strictly to antique and collectible associations. All policies are underwritten by AXA Art Insurance Corporation, the largest insurer of art and collectibles in the world and their industry rating is "A" excellent. Contracting for this insurance is easier than you think and we'd encourage you to carefully review this material.

Thanks, Rod Elser

## NAME THE PUBLICATION CONTEST

Certainly the name "National Newsletter" lets you know that it is a newsletter that goes nationwide, but unfortunately it does nothing to convey what it is really about. So help us come up with a better name, one that lets everyone know-directly or indirectly, boldly or discretely, blatantly or with subtle nuances-that we're all about collecting open salts. To help spur this along, we've decided to make a contest out of it with the winner not only getting priceless recognition, but also having their choice among a number of open salts that different members have offered to make available. So, let your creativity take flight and send us your ideas. There's no limit to the number you can submit but in case of duplicates, the first received takes the honors. Please try to avoid names that have been copywritten as their owners tend to get fussy about those things (for example, the Academy of Motion Picture Arts and Sciences was a little taken back when we suggested that "OSCAR" really belonged to Open Salt Collectors-Atlantic Region and not them!). Send your suggestions to Linda Drew via email at [linedadrew@aol.com](mailto:linedadrew@aol.com), by mail at 791 Cresview Dr., San Carlos, CA; or telephone at 650-598-0190. As they say on television, **"Don't wait; act now" as our cut-off date for submissions is July 31st.**

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# OPEN SALT COLLECTOR'S CLUBS IN THE UNITED STATES

## [New England Society of Open Salt Collectors \(NESOSC\):](#)

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

Dues: Regular membership is \$20/yr. per household which includes a subscription to the National Newsletter; Associate Membership is \$10/yr. per household which does not include a subscription to the National Newsletter. Dues are payable January 1st. Send to NESOSC, c/o Karen Wetmore, 4 Clear Pond Drive, Walpole, MA, 02681. For further information, contact Lesley Solkoske, President (lgsolkoske@cox.net or 203-440-3686) or Mimi Waible (MimiAHW@aol.com or 978-443-3613).

## [Open Salt Collectors of the Atlantic Region \(OSCAR\):](#)

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

Dues: Regular Membership, which includes a subscription to the National Newsletter, at \$15/yr. per household; or Associate Membership, which does not include a subscription to the National Newsletter, at \$5/yr. per household; due January 1 of each year. Send to OSCAR, c/o Linda Kump, 71 Clearview Lane, Biglerville, PA, 17307-9407. For further information about meetings or the club, contact Rod Elser, President (rcelser@aol.com or 804-598-8771).

## [Midwest Open Salt Society \(MOSS\)](#)

Meetings/Newsletters: Two meetings per year and two club newsletters. The next meeting is June 5th in Troy, MI.

Dues: \$6/yr. includes second household member, payable January 1st. A subscription to the National Newsletter is an additional \$10/yr. Send to MOSS, c/o Ed Bowman, 2411 West 500 North, Hartford City, IN 47348. For further information about the club or meetings, contact Ed Bowman, Secretary, at the address above or edbowman@netusa1.net.

## [Chicago Area-Midwest Open Salt Society \(C-MOSS\)](#)

Meetings/Newsletters: This club is a regional club with close ties to MOSS. Dues are voluntary to cover the cost of mailings and door prizes. There are three meetings a year with the next one on July 31st in Peru, IL. For further information about the club or meetings, please contact Keith Tucker (10386B, Fox River Dr., Newark, IL.; phone 815-695-9651 or kntwainutfen@webtv.net).

## [Open Salt Seekers of the West-Northern California \(OSSOTW-NC\)](#)

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

Dues: \$10/yr. per family unit, due January 1st of each year. \$20/yr. including a subscription to the National Newsletter. Send to OSSOTW-NC, c/o Claragene Rainey, 950 Whispering Pines Dr., Scotts Valley, CA 95066.

For further information about the meetings or the club, contact Sarah Kawakami, President (925-757-9603 or hgsalts@earthlink.net).

## [Open Salt Seekers of the West-Southern California \(OSSOTW-SC\)](#)

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

Dues: \$5 per person, due January 1st of each year. A subscription to the National Newsletter is an additional \$10/yr.

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

## [Open Salt - Collectors South East \(OSalt-CSE\)](#)

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

Dues: \$10/year, payable to: OSalt-CSE, Ms. Carolyn Bugel, P.O.Box 98267, Atlanta, GA, 30359-1967. This does not include a subscription to the National Newsletter. For more information about the club or the meeting, contact Carolyn Bugel at the above address (or BugelC@peoplepc.com).

**Note:** All this information - **plus more** - about the salt clubs can be found on the web at [www.opensalts.info](http://www.opensalts.info)

Grateful thanks for Debi Raitz for developing and maintaining this site. We suggest you bookmark this site and review it frequently for updates.

**2005 OPEN SALT CONVENTION**  
**SALEM, MASSACHUSETTS**  
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## Open Salt Collectors Clubs

"New England Society of Open Salt Collectors (NESOSC); Open Salt Collectors--Atlantic Region (OSCAR); Midwest Open Salt Society (MOSS); Chicago Area--Midwest Open Salt Society (C-MOSS); Open Salt Collectors South East (O-SaltCSE); Open Salt Seekers of the West--Northern California (OSSOTW--NC); Open Salt Seekers of the West--Southern California (OSSOTW-SC)."

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# Salty Observations by Ed Berg

You certainly have heard about the beautiful new book on open salts by Sandy Jzyk and Nina Robertson. It was published last fall, and shows thousands of salts in full color, along with information about each and an estimated price. It was produced by the Schiffer Publishing Co., and is available from most dealers who sell books relating to antiques. Our collection was used for some of the pictures in it, and the story of how they got there is quite interesting.

In the Spring of 2001, Sandy called and asked if she and Nina could take pictures of our salts for a new book. We were glad to accommodate her, so a July date was set for the big picture shoot. She and Nina came down two days ahead of time, and spent the better part of both days selecting what they wanted for the pictures and putting them in trays - tea trays, cafeteria trays, cardboard trays - anything that might be available to hold them. We created as many flat surfaces as possible for storing the trays. Needless to say, our big dining room and living room were both filled to capacity!



*Small Part of Salts for Pictures*

On Wednesday morning the photographer arrived and went to work. She set up in the front hall with a small stage and lights on it from all directions. One by one, Sandy brought the trays to the stage and the salts were set up for one or more pictures. As soon as the official shot was made, we moved in and took a corresponding one with our digital camera. These "back-up" shots were invaluable when it came time to provide information for the write-ups. At the end of the day we had about 230 pictures on our camera, and almost all of the salts in the trays had been used. The photographer said goodbye, but the work for Sandy and Nina was just beginning. On Thursday, Kay spent most of the day putting the salts back on the shelves. Some of them are still not in the proper place!



*Kay, Photographer, Sandy*

In the ensuing months, Sandy and Nina visited 4 or 5 more places and had a similar "shoot" with other peoples' collections. Then the hard work began. Every picture needed a description of the each salt including any marks, its maker if known, dimensions, and an approximate value. We provided what we knew about our dishes, but some of this was modified later when experts looked at the pictures. Finally the work was done, and Sandy said, "Never again!"

When the book came out we anxiously went through it. We found over 170 of our pictures had made it into the final printing. We saw many of our other salts there too, most often alongside several like them of a different color or with similar ones that made us drool. We have decided there are a lot we wish were in our collection, but we ought to resign ourselves to enjoying what we have (most of the time).



*One of Our Pictures - Salt at Top Left is Reading "Salty Comments"*

Sandy and Nina deserve a great deal of credit for the book they have created. It does not overlap the H&J book very much - two thirds of our salts shown in it have no H&J number. It adds to the available information about the source and value of our dishes, and it extends the resources we have for communicating with other collectors. If you don't have a copy, at least borrow one so you can see what you are missing. We know you will enjoy it.

The Open Salt Collector's Newsletters are designed with the assistance of **MJ's - a Graphic / Web Design Company**. For more information and/or to request an estimate, please visit **MJ's** web site at: [www.mjs-graphicdesignplus.com](http://www.mjs-graphicdesignplus.com) or contact **MJ's** via telephone at: **(843) 345-6032**.

**OPEN SALT COLLECTORS  
NATIONAL NEWSLETER SUBSCRIPTION FORM**

This form is intended for those who choose to subscribe to the National Newsletter directly, rather than through a club (the preferred method). Subscriptions are \$10.00 for 1 year (2 issues), payable by check or money order. Please make your remittance payable to "Open Salt Collectors". This information will not be given to anyone outside the organization. We ask for your telephone number and email address only to make communication with you easier; omit them if this makes you uncomfortable.

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Are you interested in more information from the club nearest you (circle one)?      Yes    No  
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**Ed and Kay Berg - Treasurer OSC, 401 Nottingham Rd., Newark, DE 19711**

**A GUIDE TO CRIDER SALTS**

**Now Available**

The newest reference book of open salt collecting is now ready for shipment. A GUIDE TO CRIDER SALTS by Al Diamond contains 108 pages of full color displays, very specific descriptions and a history of Terry Crider Salts. Quantities are limited; so don't wait to order your Guide. Send \$25 plus \$3.95 shipping and handling to Al Diamond, 507 N. Kings Hwy, Cherry Hill, NJ 08034. Multiple copies add \$1 each extra copy for shipping. Over 5 copies are \$17.95 each plus \$8 flat shipping charge. Each copy is registered and the registered owner will receive update information as new Crider Salts are located and added to this reference work.

**Open Salt Collectors Organization**

Effective January 1 of this year, a new organization—basically an “umbrella” organization for all the open salt collecting clubs—came into existence. The purpose of this non-profit, non-commercial organization, according to the By-laws, is “to promote and encourage the study, collecting and preservation of open salts by publishing a National Newsletter, maintaining an informational web site, promoting membership in open salt collecting clubs, publishing informational and educational articles in collector publications, and through other means as may be appropriate from time to time.”

***The current officers are:***

President — Rod Elser (rcelser@aol.com or 804-598-8771);  
Vice President — Al Diamond (al@AgencyConsulting.com);  
Treasurer — Ed and Kay Berg (desaltbox@cs.com);  
Marketing Manager — Linda Drew (lindadrew@aol.com); and  
Web Master — Debi Raitz (draitz@aol.com).

We're here to serve you and help others learn about and enjoy our hobby, and we would appreciate any suggestions or ideas you have about how we might do a better job. Please contact us if you have any questions or thoughts.

**"Chick Salt" Hen on Nest Dishes;  
A Peek at Some Problematic Poultry  
(Revised November 2003)**

**Shirley Smith**

Over the past 150 years at least 80 glass works have produced at least 173 forms or sizes of glass hen on nest covered dishes. But only 16 of those companies are known to have produced what is commonly known as the little chick salt having a base that measures less than 3 inches long across the top of the rim. Those manufacturers are: Boyd, Mainland China (company name unknown), Degenhart, EE Collectibles, Ivima, Japan (company name unknown), Mosser, Rosso, Smith, Summit, Vallerysthal, Gebrüder von Streit, Westmoreland, and Wetzal. We must also add two Maker Unknowns, a smooth rim chick salt and a bulging rim chick salt, for which neither the country of origin nor the company is known. Currently, chick salts are being produced by Boyd, the Chinese company, EE Collectibles, Mosser, and Summit. Ivima and Rosso do not seem to be currently making salts. The other companies are long out of business.

Now, strictly speaking, the smallest glass hen on nest covered dish is neither a chick nor a salt. None of them look anything like a bigheaded, round, fuzzy chick; they all resemble miniature versions of an adult hen. No roosters here. And, since the earliest date of their production comes long after the invention of the saltshaker and disuse of salt dishes, they can't really be called a salt. But we shall bow to convention and continue to refer to them as a "chick salt."

Curiously, unlike their larger counterparts, they have received but scant attention in glass literature. Belknap shows only a picture of the Westmoreland chick salt (B268). The same with the Newbounds (N159). Ferson also shows the Westmoreland chick salt (F227) and the wrongly attributed von Streit chick salt (F101). Chiarenza and Slater show the rare Gebrüder von Streit double (twin) chick salt (CS111). Turning to Grist, we find only the Vallerysthal chick salt shown (G47). Lee, in Victorian Glass page 323, notes that the Westmoreland "Toy Chick" appeared in a 1933 company catalog. Even Heacock and Johnson's 5000 Open Salts has only a couple pages showing glass chick salts. No author has much at all to say about them. Glass Review and Glass Collector's Digest magazines only show occasional chick salts in ads, except for the Wetzal article noted below.

When all else fails in glass research, one turns to Opaque News. Alas, in 18 years of publication, references to chick salts appear only 7 times! And 4 of those are merely pictures. The Degenhart chick salt is mentioned in the June 1997 issue page 14, and the von Streit chick salt is mentioned in April 1986 page 2 and September 1997 page 14.

So it's about time we took an in-depth look at these dainty, intriguing, highly collectible little hen on nest covered dishes and see just what can be learned about them. Note that all of these chick salts have a straight tail that is not split.

1. Boyd's Crystal Art Glass. This company started pouring glass on October 10, 1978 when Degenhart went out of business and Zack Boyd purchased not only the factory but also many of the moulds. One of these moulds was for the Degenhart chick salt. The company calls this item their 1-inch chick. The base measures 2-1/2" x 2" and the top measure 2" x 1-1/2." The head looks straight ahead. The base is a 1-horizontal, 1-vertical basket weave that continues onto the bottom. The base rim is scalloped. Like all of Boyd's production, it is marked in the base with the "B" in a diamond. The chick salt was first produced on November 13, 1978 in Opalescent. It has been produced continuously over the years in 191 col-



*Chick....cont'd on pg 7*

ors. Many of the hens have been iridized, frosted and/or hand painted. Boyd does repeat colors but the item will not only have the Diamond B mark but also "Boyd's" in script molded in the base. For a complete list of colors as well as examples of what they look like, SEE <http://www.boydglass.com>. SEE Todd Holmes, "Boyd's Crystal Art Glass." Glass Collector's Digest April/May 1993, pp.34-44, for an in-depth look at the company.

2. China chick salt (company name unknown).



This chick salt is imported from Mainland China (not Taiwan) by both AA Importing and Castle Antiques and Reproductions wholesalers. It appears in catalogs from both companies. These little hens come packed in a cheap cardboard box that is clearly labeled "Made in China." Since Taiwan is a separate entity from China, I am assuming that they are from Mainland China. (Collectors should beware of casually assigning "Made in Taiwan" to Asian imports - but that is another story!) The slightly scalloped rim base with cross-hatching on the sides and a plain bottom measures 2-1/2" x 2" and the top measures

2" x 1-1/2." It has been seen in amberina, clear milky green, amethyst slag, blue slag, dark green, jadeite, clear pale pink, clear dark blue, cobalt, clear red, green opal, and blue opaque. In form, it closely resembles the L.E. Smith chick salt but is 1/8 inch shorter measured to the top of the head and slightly lighter in weight. The head looks straight ahead. It is thought that these have been imported since the 1960s.

3. Degenhart Crystal Art Glass Company. The Degenhart chick salt was made in 1966 from an Island Company (Weishar) mould. It was not marked with the "D in a heart" logo until 1972. The base measure 2-1/2' x 2" and the top measures 2" x 1-1/2." It looks straight ahead. At first glance, it looks a lot like the Westmoreland chick salt but closer examination shows that the Westmoreland chick looks slightly to the right and has 6 horizontal woven bands on the side of the basket base while the Degenhart has only 5 horizontal bands. The Westmoreland tail is also slightly bigger. The Degenhart chick salt was made in 53 colors, which can be found listed in Gene Florence's book, Degenhart Glass and Paperweights. Cambridge, OH: Degenhart Glass Museum, Inc., 1982, 1992.



4. EE Collectibles (Ed Bowman Collectibles).



Ed Bowman purchased the mould for this smallest of the chick salts from Robert Wetzel in 1986 making this a true reproduction (i.e., the original mould is used.) This uncharacteristic round, rather than oval, chick salt has a diameter of 1-3/8" for the base and 1-3/16" for the lid. The smooth rim base has a slight "chain link" basketweave on the sides; the bottom is plain and marked with an "E." The hen's head looks straight ahead and the eyes are mere dimples. There is a hint of feathering on the top. Ed Bowman has other glass manufacturers pour glass for this mould, and has had at least 51 colors poured since November 1986. For pictures of most of the colors, SEE [http://www.collectorsaddition.com/manufacturers/edbowman/\\_allhenonnest.htm](http://www.collectorsaddition.com/manufacturers/edbowman/_allhenonnest.htm)

5. IVIMA. This Portuguese glass manufacturer was founded in 1895. In 1998, it was bought out by the Atlantis Groups, an international sales organization. It's chick salt, #8548/3, is currently sold in this country by Sur La Table, a kitchen supply shop. The base measures 2-3/8" x 1-3/4" and the top measures 2-1/8" x 1-1/2." The head looks to the right and the tail flares higher than



the head. The scalloped edge base has a 2-horizontal, 3-vertical basket weave. The bottom of the base is plain. There are two tiny eggs on the hen's left front, only one on the right, and one egg on each side of the tail base. It has been seen only in cobalt blue.

6. Japanese chick salt (company name unknown). The base of this Westmoreland look-alike measures 2-1/2" x 2" and the top measures 2" x 1-1/2." Overall, it is about 1/16" shorter than the Westmoreland. The scalloped rim



base has 1-vertical, 1-horizontal basketweave that continues onto the bottom. In the examples I have seen, the base rim is highly opalescent. The base itself differs from the Westmoreland chick base in that the outside is a more gentle curve while the Westmoreland base angles up more in a straight line. The comb and eye are painted



red. The head looks slightly to the right. The piece is signed in two ways: "made in Japan" on the foot ring itself, and "made in Japan" in the middle of the foot ring. The mark is shown here since it doesn't appear anywhere else in the standard works on glass.

7. Mosser Glass, Inc. According to Mosser, their chick salt, #230, is an original mould that they started producing in 1987. The base measures 2-7/8" x 2-3/8" and the top measure 2" x 1-1/2." One cannot help noticing the resemblance to the Gebrüder von Streit chick salt and wonder if it was modeled after it. This is especially so when one considers that the larger Mosser hen, #128, which began production in 1983, is said by Mosser to be a copy. A copy of what, they didn't say, but one of the Gebrüder von Streit hens immediately springs to mind. Both chick salts have heads that are turned slightly to the left, unlike all the other chick salts whose heads turn to the right. There are obvious differences in the Mosser and Gebrüder von Streit chick salts: the flared rim of the Mosser is wider than the flared rim of the von Streit; the von Streit has one egg on each side in the front and one egg each side by the tail while the Mosser has one egg back and front on its right side and one egg up front on the left side and two on the left back. The design inside the base foot ring differs considerably. The Mosser chick is marked inside the base with an underlined "M." It has been made in at least 108 colors including both clear and opaque, slag, satin, and iridized. <http://www.mosserglass.com>



8. Rosso Wholesale Glass Dealers, Inc. Rosso acquired the #3 Westmoreland Chick salt when Westmoreland went out of business and sold their moulds in 1985 making this a true reproduction (i.e., the original mould is used.) Rosso calls this a "1-inch toy chicksalt." (Like their misspelling of "Tuscan" as



"Tuscon," Rosso seems to prefer their own version of "chick salt" as "chicksalt.") The base measures 2-1/2" x 2" and the top measures 2" x 1-1/2." The early chicks produced were marked in the base with an "R" in a keystone. It is not known if it is still being marked this way. I rather doubt it since Rosso only used that mark in the late 1980s and discontinued it after determining that many people thought the "R" stood for "Reproduction" and that hindered sales. The head looks slightly to the chick's right; the scalloped rim base is in the 1-vertical, 1-horizontal basketweave that continues onto the bottom. The chick salt, which doesn't seem to have been produced very often, has been poured in at least 17

colors. All of these were commissioned to be poured by various glass manufacturers because Rosso, like L.G. Wright, merely owns the moulds, but does not manufacture glass. SEE Rosso Wholesale Glass

Dealers, Inc. at <http://www.wholesale-glass-dealer.com>

9. L.E. Smith Glass Company. Of all the American glass companies, this one poses the most problems as far as research. Despite its being in business for almost a hundred years, very little has been written about it. It is not known just when they started to produce hen on nest dishes. Since Smith started producing colored glass in the mid-20s, one can assume that most of their hen on nest dishes were produced after that time. The chick salt from this company has a base that measures 2-3/8" x 1-7/8" and a top that measures 2" x 1-1/2." The slightly scalloped rim base has a crosshatch design on the sides and the bottom is plain. The chick itself looks straight ahead. It is not marked. The resemblance between the Smith chick and the China import is striking - same base design, same size, same straight head. The Smith chick salt is slightly taller than the China salt, mainly due to a more erect head, and the rim of the base is thicker.



10. Summit Art Glass Company. Although Summit has been in business since 1972, they did not begin pouring their own glass until 1984. The chick salt (#CS-1) that they started producing in 1988 has a base that measures 2-1/2" x 2-1/8" and a top that measures 2-1/8" x 1-5/8." The underside of the top rim is stippled and the head looks straight ahead. The scalloped rim base has the usual 1-vertical, 1-horizontal basketweave but it does not continue onto the bottom of the base that is plain. The base may or may not be marked with Summit's "V" in a circle mark. (The "V" stands for "Voglesong for the owner of Summit, Russell Voglesong.) Some feel that Summit acquired this chick salt mould from Westmoreland, but it certainly does not resemble the Westmoreland



chick salt at all. It is taller, the tail is not rounded, the top is fatter with a longer neck, and the glass is thicker. It has been produced in at least 15 colors, including vaseline, chocolate, black, and milk glass. Like many things about Summit, the origin of this chick salt mould will probably remain a mystery.

11. Vallerysthal. According to most experts, this French company, one of the oldest known, produced their extensive line of animal covered dishes mostly from 1914-1933. Out of their line of seven hen on nest dishes, their chick salt is the smallest, measuring 2-3/8" x 1-7/8" at the base and 2" x 1-3/8" at the top. The head looks slightly to the right. The scalloped rim base has the usual 1-vertical, 1-horizontal basket weave on the sides with a slightly modified pattern in the middle of the foot ring. It may or may not be marked "Vallerysthal" in the base. It has been produced in milk glass, green opaque, blue opaque, and various clear shades of amber, blue, pink, green, and yellow. It closely resembles the Degenhart/Boyd as well as the Westmoreland and Japanese chick salts. (Of course, if you have read this far, one's head starts to spin and they are all beginning to look alike!) It would be rather difficult for one to distinguish an unmarked Vallerysthal from its look-alikes unless one was familiar with the grayish opalescent milk glass, the design in the foot ring, and its overall more delicate look.



12. Gebrüder von Streit. Recent revelations on the production of this German company's covered dish production have helped clear up many previously unattributed hen on nest dishes. Although this company made a double hen on nest salt in two sizes, we shall limit our comments here to only the single chick salt (#1268). The base measures 2-5/8" x 2-1/16" and the top measures 2-1/8" x 1-1/2." The flared rim and thin ribs on the base make it easily distinguishable. The foot ring has a basketweave pat-

tern. The head is turned slightly to the right and there is one egg each side in front and one egg each side of the tail. Unlike all the other chick salts, the feather detail is very pronounced. Although most commonly seen in milk glass, it is likely that it could exist in milk glass painted, clear crystal, or opaque blue. It is not known to be marked. Like so many others, it is not known exactly when the hen covered dishes were first produced, but catalog reprints show them as available as early as 1913 and they may have been produced even earlier. (SEE Frank Chiarenza, "Some Gebrüder von Streit Attributions," Opaque News, March 2001, pp. 11-17.)



von Streit double salt

13. Westmoreland Glass Company. One would think that this well-documented company would be the easiest to authenticate, but things get rather murky. In Welcome Home Westmoreland, Ruth Grizel dutifully lists and pictures the usual Westmoreland chick salt on pages 55 and 64 but designates it as "1-inch", and has its size listed as "length 1-7/16" and "width 1-7/8." A very fat chick indeed!



Kovar doesn't help matters at all when, in Westmoreland Glass 1950-1984 Volume II, page 74, she lists CK-2 (line #3) as being 2 inches long and "...also available in 1-inch version." If there is, indeed, a 1-inch version of the Westmoreland chick salt, other than the assumed incorrect designation in Grizel, then Kovar is the only one to have ever noted its existence.

The Westmoreland chick salt (#3) base measures 2-1/2" x 2" and the top measures 2" x 1-1/2." Its head is turned slightly to its right, and the scalloped rim base has the 1-vertical, 1-horizontal basketweave that continues onto the bottom. Examples earlier than 1948 are not marked; later examples have the "W" superimposed over a "G" logo in the base. Although most commonly seen in milk glass, it was made in a multitude of clear and opaque colors that may or may not be frosted or hand painted. We know from Ruth Webb Lee, in Victorian Glass page 323, that the "Toy Chick" was shown in a 1933 Westmoreland catalog and that an earlier 1924 Westmoreland catalog shown in Weatherman also showed it as being available in etched crystal, amber, green, and blue with decorated combs and eyes. SEE Ruth Ann Grizel. Welcome Home, Westmoreland. Iowa City, IA: FSJ Publishing Company, 1991.

14. Wetzel Glass. Bob Wetzel made the original 1" round chick salt mould about 1984-5. It was made in several colors and marked either "R Wetzel" or "RW" on the bottom. (SEE #4 above for description.) The mould was sold to Ed Bowman (EE Collectibles) in 1986. Wetzel produced the hen in clear dark green, cobalt and probably amber. The EE Collectibles reproduction colors are listed under #4 above. SEE Ed Berg, "Open Salts by Wetzel." Glass Collector's Digest, June/July 1991, pp. 59-61.

15. Smooth rim chick salt. Like most explorations into various areas of glass collecting, we inevitably come to a Maker Unknown. This chick salt has a base which measures 2-3/8" x 1-15/16" and a top which measures 2-1/8" x 1-9/16." Unlike other salt size hen on nest dishes, except the Wetzel/EE mini-hen, this one has a smooth rim. The sides of the base have a crosshatch design like Smith's chick salt and the imports from China; the bottom is plain. The head, on its long neck, looks straight ahead and usually sports a red painted comb and eye. It is not marked. It is known in crystal clear, crystal clear frosted, blue frosted, pink frosted and green frosted. It seems to be fairly common and always shows signs of age, such as fleabites, chips, and missing paint. Some people speculate that Central Glass of Wheeling, WV might have produced it since the colors and satin finish correspond to those that Central is known to have



used extensively.

16. Bulging rim chick salt. This chick salt was recently purchased from an eBay seller in England. He said that he had purchased it in Scotland. The base measures 2-1/4" x 1-5/8" and the top is 1-15/16" x 1-1/4." The tail is solid and there are no markings. This small hen is distinguished from other salt hen on nest dishes by the bulging rim on the base. Nothing else is known about this obviously old piece.



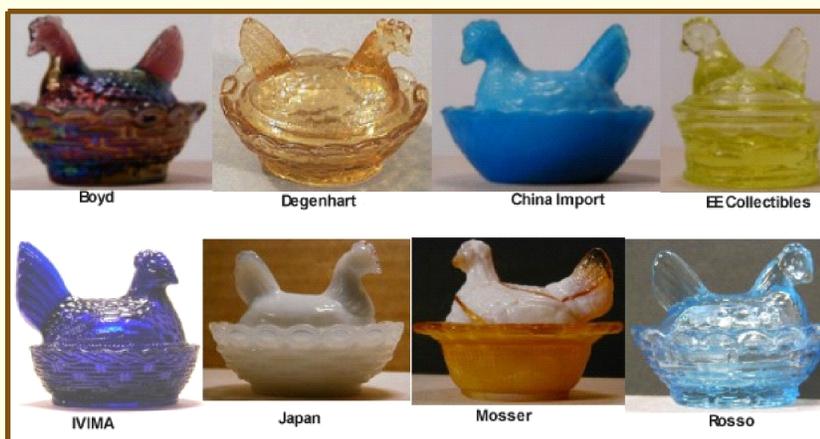
So there you have it: all the information that I have been able to aggregate about glass hen on nest dishes smaller than 3 inches. Hopefully, this article will jog some memories and encourage readers to contribute additional information.

More information on colors and additional pictures are available on my Web site at <http://www.gransplace.com/hens.htm>

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**Figure 1 Summary of Chick Salts**



This article was first printed in Opaque News, the newsletter of the National Milk Glass Collector's Society. The author, Shirley Smith, has revised it from the original, added some photos at our request, and has graciously allowed us to reprint it here.

Shirley is a retired librarian who collects ONLY hen on nest dishes in all sizes. Her main interest is in documenting them and posting the findings on her web site (<http://www.gransplace.com.hens.htm>) where serious collectors can access the information. She is particularly interested in the chick salts "since they have been a novelty that is more or less ignored in the literature." Shirley would welcome questions, comments or information about other chick salts. Contact her through the website or at [smithsa@citynet.net](mailto:smithsa@citynet.net).

Many thanks, Shirley, for this interesting and well-researched article!

## Site for the Ninth National Open Salt Convention

NESOSC has chosen historic SALEM, MASSACHUSETTS as the site for the ninth National Open Salt Convention. Founded in 1626, Salem is perhaps best known for the witch trials of 1692. But it also has a rich maritime and architectural history. The House of Seven Gables, made famous by Nathaniel Hawthorne, is located in Salem.

A tour of the Peabody Essex Museum will be one of the highlights of our time in Salem. The PEM has recently undergone a \$125 million dollar restoration. It features collections of Native American Art, Architecture and Design, American Decorative Art, Maritime Art and History, photography, and the nation's premier collection of objects from New England. It also houses items of Asian art and culture including Ying Yu Tang, a restored Chinese home, which we will be visiting.

We will be staying at the brand new Best Western Salem Waterfront Hotel, scheduled to open in June 2004. (We will be their first booked event.) Shopping at Pickering Wharf, restaurants, The Peabody Essex Museum, and The Witches' Museum are all within walking distance of the hotel.

All this, plus the usual attractions of all of our conventions - lectures, buy and sell, door prizes, favors, friends and fellowship. Join us - June 23 -26, 2005 - for what we hope will be an exciting National Convention.

**Note:** The Editor would like to acknowledge and thank his son, Chris Carroll, as well as Paramount Graphics for the printing of this newsletter.

## New Feature

Beginning with the next issue, a new column will be featured. Mary Kern, who resides in California and is a member of several of the clubs, has agreed to host a new column under the byline "ASK MARY". In this column Mary will respond to reader's questions about anything related to collecting open salts--whether about a specific open salt, a type of salt dish, a manufacturer or manufacturing process, or any other question you might have about our hobby. While Mary doesn't proclaim herself to be an expert in all pertaining to open salts, she does have both expertise in doing research and a boundless curiosity and will search to find the answer to your questions. So, if you would like to help Mary make this new column a great success--as well as get the answer to some of your collecting questions that keep you up at night--please send your questions to Mary at either [AskMary@webtv.net](mailto:AskMary@webtv.net) or by mail at 6889 Glenroy Street, San Diego, CA 92120-1217.

## Notice

Lesley Solkoske has advised that the **Open Salt Collectors Tour of England** she had helped King Travelways of Meriden, CT design and schedule, has been cancelled from its original timeframe of March 2004 and is being considered for rescheduling in September-October. If you have any questions about this or are interested in participating, please contact Lesley at: [lgsolkoske@cox.net](mailto:lgsolkoske@cox.net) or 203-440-3686.

## Lusterware Open Salts

### (Or Luster Ware; or in England, Lustreware and Lustre Ware)

*By Rod Elser*

I remember, a decade or so back, looking through C. W. Brown's book *Salt Dishes* and seeing a display of 14 lusterware open salts. (For those fortunate enough to own a copy of Brown's book, refer to page 115.) Having at that time only 3 or 4 in my own collection, I was amazed that someone could have accumulated more than a dozen. After all, only one was shown in the Heacock & Johnson reference book (H&J #4580) and only one-perhaps two-was shown in Coddington (Plate 20) as well. Fast forward to 2004; my collection has now grown to over 50 lusterware open salts and I realized it was time to do some research into these little treasures.

Simply defined, lusterware is pottery with a metallic coating over the glaze. This simple definition, however, doesn't give a fair indication of the wide variety of designs and decorations that were the hallmark of lusterware production during its peak in the first half of the 19th century. Given this time period, it is good to remember that these salts are more-or-less contemporaries of the much more highly prized lacy and mold-blown salts that also reached their peak before 1850. It also explains why almost all lusterware salts are masters, or more properly called, table salts-by the time individuals were being produced, lusterware salts had largely come and gone in fashion. I have only seen one individual-sized lusterware salt that I would date to this earlier period, and it is shown in photo #10.

The origins of lusterware probably date back nearly one thousand years to the potters in what is now Iran and Iraq. By the 1300's they were achieving an iridescent, lustrous effect on their pottery by using metallic oxide pigments in their glaze. The artistry we are familiar with today, however, didn't develop until the late 18th century when English-and German-potters began seriously experimenting with metallic coatings over the glaze, probably to create items with more eye appeal (as we would say in today's marketing-oriented world). Most of the items seen in antique shops now and on eBay were produced by firms located in northern England and Wales. I am not aware of any reference to their having been produced here in the United States. In my experience, lusterware salts were rarely marked; only one in my collection is. Photo #1 shows a lusterware salt that has a faint stamp on the bottom reading "Allertons & Longton, England." A similarly shaped salt but with a different design is shown in *The Open Salt Compendium* on page 226 and is noted as having the same mark.



**#1. "Allerton's and Longton, England" marked salt.**

"Copper luster" is the term we most often hear used today to describe this decoration, but it is interesting to note that no copper was used in the actual production process. In reality a far more precious metal was used-gold. As Michael Gibson noted in his book, *Lustreware*, "The deposit of gold in lustering was in a film so thin that the result came out as pink or purple luster if it was applied over a light-colored body, the depth and intensity of the color being dependent on the thickness of the luster and the color of the pottery to which it was applied."(p.8) Obviously the darker the pottery, the darker the luster; and a point would be reached where the color looked just like copper. As such, copper luster, pink luster and purple luster are all the result of using gold.

Interestingly, there is also silver luster, but just as with copper luster, silver was not the metal used to create this result. In this case, platinum is used for the metallic coating, and perhaps owing to the cost, relatively few items were made in silver luster compared with copper luster. I have no silver luster salts in my collection, but one is shown in *The Open Salt Compendium* on p. 226 and is marked "S. Fielding, Devonware, England."

*Copper....cont'd on pg 14*

One of the early formulas for the solution to make the copper luster coating was: 5 parts of powdered gold combined with 30 parts of hydrochloric acid and 10 parts nitric acid, to which was then added a small amount of tin. This solution was then further mixed with balsam, turpentine, and linseed oil at which point it was ready to be applied to the already-glazed and fired item. After this, the pottery was fired again, but at a comparatively low temperature since the metallic coatings would not be able to withstand the high temperatures needed for regular glazing.

The lustering solution was applied in several ways to create different effects on the pottery. In many cases, the item was simply dipped directly into the solution to produce a band of luster around the base or rim of the piece. The solution could also be painted on using a regular brush (oddly enough, called a "pencil" by potters at that time). Nearly all lusterware open salts I have seen were produced with a variation of this type of decoration, whether copper luster together with a plain enamel band or two; a simplistic, 2 or 3-brushstroke design of stylized leaves and flowers; or a slightly more complex, but still rather rudimentary scene of a house and surroundings. Photo #2 shows a salt that was probably simply dipped in its entirety into the lustering solution, as it has no other decoration at all.



**#2 Overall copper luster design.**

Photos #3-7 show salts where the luster was applied primarily above and below a band of ceramic decoration; most have the luster in the bowl as well, but some do not. Note that Photos #8 and #9 show salts where the colored ceramic band is further decorated with a sand finish-before the item was fired for the first time and while the glaze was still wet, the item was rolled in sand to give this textured finish. Photo #10, as noted earlier, shows an individual with this same sand finish.



**#3 Lusterware salt with light-green band.**



**#4 Lusterware salt with beige band, blue dots and luster decoration.**



**#5 Unusual lusterware salt with multi-color band.**



**#6 Lusterware salt with mustard color band.**



**#7 Lusterware salt with blue band.**



**#8 Lusterware salt with white-sand band.**



**#9 Lusterware salt with pink-sand band.**



**#10 Unusual individual lusterware salt with pink-sand band.**

Photos #11-18 show salts where further painting was done with the luster solution to add some decoration to the ceramic band.



**#11 Salt with blue band, yellow dots and luster decoration.**



**#12 Lusterware salt with pink band with luster spots.**



**#13 Salt with pink band and unusual, zebra-like luster spots.**



**#14 Salt with blue band with luster decoration.**



**#15 Salt with yellow band and unusual "zig-zag" luster pattern.**



**#16 Lusterware salt with flat sides and stylized flowers and leaves.**



**#17 Lusterware salt with pink band with colorful decoration.**



**#18 Lusterware salt with cream band with pink decoration and blue dots.**

As noted earlier, many of lusterware salts were painted with a house or other rural-type scene. Upon closer inspection, most of these paintings appear rather primitive in execution and detail. It is worth remembering, however, that during this time period of the industrial revolution, child labor was unfortunately quite common and many of these cottage or schoolhouse-style decorations were intentionally kept simple so they could be easily reproduced by children. Photos #19-21 display salts of this type, including a close up photo to show the primitive design. Photo #22 shows an especially interesting salt as it is the only one I have seen with a house scene also painted in the bowl; it is shown with both the side and top views visible.



**#19 Lusterware salt with primitive painting of a house.**



**#20 Another lusterware salt with primitive painting of a house.**



**#21 Close up of house painting.**



**#22 Front view of lusterware salt with house decoration.**



**#22 Top View - Note the house design is also painted inside the bowl; very unusual.**

What we commonly call "Sunderland" or "Pink Sunderland" was really manufactured by a number of potters, not just at the factories around Sunderland, which is in northern England. This unique effect of pink luster was achieved by first applying the lustering solution, and then immediately, while the solution is still wet, splashing or spraying fine drops of oil onto the surface. This results in the lustering solution collecting into small "pools." When the piece was fired, the oil burned away and left the characteristic mottled design on the surface. Open salts produced in this manner are not rare and depending on your taste, are either hideous or gorgeous. Photos #23 and #24 show salts that would typically be called Sunderland or Pink Sunderland, while Photo #25 shows a copper luster salt with a band of Sunderland-like decoration.



**#23 Salt with more common Sunderland decoration.**



**#24 Salt with unusual Sunderland decoration.**



**#25 Lusterware salt with band of Sunderland decoration.**

Lastly, items were also produced with "sprigging," which consisted of a cast or molded decoration being hand applied to the surface of the piece (think of Wedgwood). It got this name because the early decorations were often in the shape of flowers and leaves. Although sprigging was used extensively on lusterware, the sprigging itself was often either left in its natural color (typically but not always white) or enameled; only rarely was it lustered. In my collection I have only one salt that has an example of sprigging and to be fair, I would have to rate it as a rather crude example at that. A decoration of a flower—a rose, perhaps—with some background leaves, all with an enamel finish, has been applied in three places within the wide, blue-enamel band around the outside of the bowl. Copper lustering was then applied to the inside of the bowl, the outer rim, and around the bowl bottom and foot. This salt is shown in Photo #26.



**#26 Lusterware salt with applied floral sprigging.**

Luster was also applied through a "resist" process, which involved the same principle as used in lithographic printing today. A "resist lustering" solution called "size" (typically made of sugar and glycerin) was applied to the parts of the item where the lustering was not wanted. Once this was done, the item was then dipped in a lustering solution, dried, washed to remove the size, and finally fired, revealing the resulting design. Most resist lustering was done in silver, and I have never seen any open salts made in this way. Likewise, transfer printing was also used together with lusterware, but as with resist lustering, I have never seen any open salt examples.

By the mid-1800's lusterware production was in decline, perhaps hastened by the discovery and development of electroplating, clearly another method of producing inexpensive items with a shiny, metallic finish. And while lusterware items have continued to be produced in relatively small quantities even until today, this method of production is now more of a novelty and certainly not mainstream. Apparently the collecting of early lusterware had a burst of popularity in the 1930-50's, which, as it often does, led to reproductions being made. Fortunately for us, most all reproductions were in the shape of creamers and small jugs; I am not aware of any reproduction lusterware open salts ever having been made.

**Resources:** Coddington, Mr. and Mrs. Addison E.; Old Salts; Self Published in 1940; republished by Ed and Kay Berg, 1997.  
Gibson, Michael; Lustreware; Shire Publications, Buckinghamshire, UK; 1993 and 1999.  
Heacock, William and Patricia Johnson; 5000 Open Salts; Richardson Printing Corporation, Marietta, OH; 1982.  
Jzyk, Sandra and Nina Robertson; Open Salt Compendium; Schifler Publishing Co., 2002.  
Warman Publishing Co., Inc.; 22nd Warman's Antiques; Willow Grove, PA; 1988.

**Photos:** Thanks to George and Connie Kullgren for their photo #5 and Ed and Kay Berg for their photo #10; all other photos are of the author's collection.

## Buyers—Sellers—Traders

### Reach Your Focused and Target Audience For Less Than \$.01 Each

Starting with the next issue, we will devote a section of the newsletter to both "For Sale" and "Wanted" ads from subscribers. For far less than the cost of postage, you can reach every salt collector who is a member of our core collecting clubs with advertisements for the buying or selling of salts. Individual ads in the Salts 4 Sale or Salt Searches section will cost only \$2.50 for 4 lines in one column (each line holds about 5 words)—this is only about 1/2 cent per collector who will read the ad. This newsletter is distributed to the most dedicated and serious collectors of open salt dishes in the world and now you finally have an inexpensive yet powerful vehicle to reach all these collectors. And – your use of advertising in the National Newsletter will help support our marketing efforts to attract even more Salters to the clubs and the hobby.

Here are some sample ads to give you an idea of what is possible:

#### "Salts 4 Sale"

RibbedPalmMaster; H&J3535  
mint condition; \$35 plus shipping;  
John Jones; 805-432-1234;  
jjones@nonet.net

#### "Salt Searches"

Interested in acquiring Daum Nancy  
salts, preferably those with winter  
scenes; Suzie Salter; 987-654-3210;  
ssalter@net.net

Each ad will be "boxed in" as shown and up to three 4-line ads can be combined into one common box. Remember, each 4-line ad is only \$2.50, so at this price you can easily afford to sell even your lesser-valued open salts or to run an ad searching for that elusive salt you've long looked for! Ads for the Fall Issue (distributed in October 2004) must be received by August 15. Ads should be submitted to Rod Elser by email at Rcelser@aol.com or by mail at 1470 Morewood Drive, Powhatan, VA 23139. Please also contact Rod if you have any questions at all about this program.

### Commercial Advertising Rates

Black and White rates: 1/8 page ad with a border for \$25; 1/4 page for \$45; 1/2 page for \$80; full page for \$150. Color rates are 50% more. For full information on our advertising policy, subscription levels and publication deadlines, please contact Rod Elser via mail at Rcelser@aol.com or by telephone at 804-598-8771.

### NESOSC 25th Anniversary Salt

The limited edition salt produced to commemorate NESOSC's 25th anniversary is still available. If you haven't yet purchased one, please consider doing so. Besides providing collectors with the opportunity to purchase a beautiful and signed salt, the anniversary salts are also a fund raiser with the money going toward newsletters, speakers, door prizes, and other such club expenses. These salts can be purchased from Ruth and Warren Pilling at either NESOSC or OSCAR meetings, or ordered by sending a check payable to NESOSC to Ruth and Warren Pilling, 33-A Richmond Road, Troy, NH 03465-2403. The cost is only \$20 per salt plus \$2.50 shipping for 1 salt or \$3.00 shipping for 2 salts.

## A Trip to England; June 2003

By Nancy Villaverde

Oh to be in England, now that June is here! Two great weeks in England with my sister Sandy and a life-long friend Sara Beth, both enthusiastic antique hunters, was a dream come true. We found favor with the weather, the English traffic and the gods of antique hunting.

Our trip got under way as we met in Chicago from three corners of the country and flew together to Heathrow, where we picked up a shiny, silver Toyota in pristine condition, and hoping to return it in the same condition, started for Lincolnshire. Arriving in late afternoon, we settled into our pre-arranged quarters as guests of my friends Linda and John Kelsey and were off to the pub for a reviving pint or two and dinner. We had to hit the ground running for the next morning was the Swinderby



*"Swinderby Antiques Fair"*

Antiques Fair with over 3000 vendors. We got there for only the last day of the 3-day fair, but we found plenty of lovely goods and displays, some in enormous white tents, pointed at the tops and looking like something out of the Arabian Nights; and some on outside tables, seeming to cover acres and acres. Sandy and Sara were quite eclectic in their tastes, but I zeroed in on salts.



*"Royal Worcester Shell Salt"* green glass-swirl salts in stands.

If we didn't cover every square inch of Swinderby, it wasn't for lack of trying. I finished the day with 17 salts, the most interesting being a delicate porcelain shell by Royal Worcester, a dopplewandglass in a geometric design, and a pair of

The very next day a large, two-day fair started at Newark, featuring over 2000 vendors. We paid our 20 pound per person entry fee (about \$35), good for both days of the fair, and entered the fair grounds that included several large brick buildings, which housed the better booths. Here I found a lovely pair of pink art glass salts and a seller who said she had more nice salts but hadn't brought them to the fair because "people don't



*"Newark Antiques Fair"*

seem to be buying salts." I assured her I was, and she said she would bring more tomorrow. Ten salts, a teapot and a jam dish later, we called it a day at Newark, and made plans to return the next day. Sandy had picked up some nice flow blue pieces and Sara was accumulating pewter pieces.



*"Table of Glass at Newark"*

A big disappointment greeted us the following morning when the vendor who had promised more fine salts apologized for having forgotten the box after packing some up for me to see. She did say she would put them in her case at the Newark antiques center if I wanted to return there in a few days. We did return to Newark later to check the centers there and then on to Grantham, a lovely "stone" town. Most of Northern England features



*"Pink Striped w/Berry Pontil"*

brick building and houses, but Grantham has mel-



*"Three Cranberry Art Glass Salts"*

low, golden limestone that is very similar to Bath and the Cotswolds. By this time, Sandy, our designated driver, was getting really good at finding Newark. I was navigator, but she didn't need me by our third pass at the same route. True to her word, the vendor from the fair had a case with about a dozen nice salts. I pounced upon a pink and white striped art glass with berry pontil in a stand and a Monot Stumpf that still had its paper sticker. The same center, a new one named Antiques Tradespace, yielded a lovely pale, green cut-glass pedestal salt and some nice cranberry ones.

*England....cont'd on pg 19*

The day after the Newark fair we went to Horncastle, a city that bills itself a leading antiques city. One center is in an old church near the city square and another is aptly named Great Expectations. I found only a few nice little bits there, and the following day we drove over the Humber Bridge, the longest suspension bridge in the world, to York, a city that has always been a favorite of mine for both salt hunting and its lovely medieval walled old town and spectacular Minster. We had an excellent time looking through three antiques centers there, and I made several purchases at the Red House and found nice gift items, not salts, at the larger centers on Stonegate. On our return drive we stopped at Mt. Pleasant Antiques and I found a tiny salt by Clarice Cliff. I've long admired her designs and was thrilled to find a salt in one of her patterns. My sister will kill me for revealing this, but she spotted the tiny salt in a cabinet and called to me that she had a piece apparently labeled "clam cuff." I'll admit the seller's penmanship left something to be desired, but it didn't take me long to see it was really Clarice Cliff.



**"Clarice Cliff Salt in Alden Pattern"**



**"Moorcroft Pedestal Salt"**

On Friday, June 6-our 7th day in England-we drove to an old, retired American Air Force Base at Helmswell, which now houses several antiques centers. I found the first true salt by Moorcroft I've seen, a George Jones cruet set with open salt, and several other nice little salty bits. The next day was our return to Newark described earlier.

On Sunday, my wonderful English friend, Linda Kelsey (on eBay as "ginty99"), came up to Lincolnshire from her home in the West Midlands to have lunch with us and visit for a few hours. I had hoped to have her company for some of our antiquing, but health and family demands limited her time with us. It was great to see her, though, and she looked and felt well as those of you who may know her will be glad to know. She attended the 2001 National Open Salt Convention in San Francisco and impressed all with her booth of English salts.



**"Linda Kelsey, Nancy Villaverde, and Sandy Truax"**

On June 9 we left the North for the Cotswolds. We found a nice inn in Clifford Chambers, a tiny village just outside Stratford-upon-Avon, where my husband and I had made a house exchange back in 1992. The couple we had done the exchange with had fortuitously just returned from France (I told you the gods were with us) and hosted us for a lovely lunch in their flat in an old mill.



**"Blue Jasperware Basket Salt"**

Sara had visited the Cotswolds only once before and it was a hurried pass-through, so this time we took a leisurely three-day ramble through the lovely villages there. I found a few nice salts in antique shops and at a small local fair in Chipping Camden. I couldn't resist a deep-blue jasperware bucket salt and an old Irish pedestal with turn-over rim.

Our journey ended with a drive into central London to the Travel Inn in Bermondsey to catch the Caledonian Market held there early every Friday morning. I made my first buy at 3:30 a.m., a nice Royal Worcester hand-painted round salt; however, the market has shrunk noticeably even since last summer, and it doesn't really get going as early as reputed in past years. Some vendors were still setting up as late as 6:00 a.m. I added a nice pair of cranberry art glass salts, a square Meissen and nice Herend, but only a few little bits in addition. I think Bermondsey isn't what it used to be.



**"Royal Worcester Salts; one found in 2002 and other in 2003"**

England....cont'd from pg 19

Packing up our treasures took most of the evening. Sandy had mailed one box home from the Cotswolds, but it cost her 35 pounds (about \$55) for a rather small box. Sara and I packed a box each, with plenty of bubble wrap, to take along as our second piece of luggage, and another as our carry-on. I slipped a few salts, the most hardy ones, among the clothes in my suit case.



"Salts, salts and more salts"



"Salts, salts and more salts"

Fearlessly-well almost fearlessly!-we drove through the city, right on track except for one U-turn in the middle of Westminster Bridge, out to Heathrow to our airport hotel and home the next morning. Only 20 hours later and I was home in Honolulu! What a wonderful journey! Now my only problem is finding space to put my 80 new salts.

Note: Nancy is a member of MOSS and resides in the sunny state of Hawaii.



Lesley Solkoske was the winner of the People's Choice Award at OSCAR's November Meeting with her creative display "Hogwarts Academy".

## OSCAR Achievement Award



At OSCAR's November Meeting, the club's annual Achievement Award was presented to Sherry and Al Diamond for their outstanding contributions during the past year to the hobby of Open Salt Collecting, our club and the 8th National Open Salt Convention. As the trophy was passed to the Diamonds and the list of prior winners of this prestigious award was read, it was realized that all were present, so a group photo was taken. Shown, left to right, together with the year they won, are: Jean and Wilbur Rudisill (1998), Ed and Kay Berg (1993), Ruth and Warren Pilling (2002), Al and Sherry Diamond (2003), LeeAnne Wilson (2001; and who has generously sponsored this award for most of the last decade), Cackey Marsden (1996), Donna Wolfe (1994), Jim Cole (2000), Jane and Phil Kobel (1999), and last, but certainly not least, Lucille and Bob Bugel (1997).