

OPEN SALT COLLECTORS NATIONAL NEWSLETTER

Issue #29 Fall 2014

Bohemian Glass

By Mary Muka

It all started with a simple question -- how do I clean this piece?



Since I have several similar pieces, I was able to say that I would suggest to just use a damp, soft cloth.

When I did some research on this piece, I was surprised to see that one of the makers of this type of glass recommended soap and water with a soft cloth.

So, the only question is, "who made this piece?" Well, that's the \$64,000 question. (Doesn't that give away my age?!)

Beautiful blown glass with gilded-edges, hand painted with flower sprays in a rainbow of color and styles. Many different pieces were made, from ashtrays:



Close-up of previous piece—how could anyone possibly use this as an ash tray?



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Editor's Notes:

As I noted in the previous issue, one of the key speakers at the 13th National Convention was our very own Kent Hudson. Kent made a tour-de-force presentation on English ceramic salts and I'm pleased he has given permission for us to share it with you in its entirety. It will take a total of 4 issues to complete the article, with the 3rd "installment" included here. Make sure your subscription is good through 2014 as you definitely don't want to miss the final part of the article in Issue #30, to be distributed this coming December.

Yet again, I'll ask everyone to 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. 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 these wonderful events happening only once every 2 years, you won't want to miss it so reserve these future dates on your calendar.

Rod Elser

President's Message:

Hope everyone is having a great summer, getting out and about finding new salts for your collection. It would be great if you took pictures and then posted them on the "Road Show" section of the web page. Let us all drool with you.

I know it is a year until the next convention but please start thinking about the Achievement Award and who you would like to see receive this award. There are so many collectors who have done so much for our community. Closer to June you will be given the information on who to contact with your choice for this award. You will be asked to write a short reason for your choice. OSC, like all organizations, needs your input and one great way is to volunteer to be an officer or a delegate; why not step up to the plate and volunteer?

Donna W. has had to resign as Vice President due to health issues and I have reluctantly accepted. She has done so much for OSC during the time she held office and even before.

Be safe and enjoy the summer 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.

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to cups and saucers:



bowls:



vases:



and many more items have been made for generations. Some of the original factories are still making these beautiful pieces.

Of course, I could not forget the beautiful pieces of glass made into the items we all love, salts! They come in every color in the rainbow and the shapes are also varied, from round to tear drop, square, heart, rectangle and other shapes as well. Pictured below are various salts from my personal collection.

lidded jars:



Dark Green



Light Amber



Dark Blue



Dark Amber



Light Amethyst



Light Green



Dark Ruby Red

I'm not really sure what the original purpose for these "salt" pieces was. The first few I bought were called salts, but I've also seen them called salt shooters, ashtrays, nut cups and even butter pats

I still don't think I could use these little pieces of art for anything other than eye candy!

As you see, even though the color and shape may vary, the decorative flowers are very similar.

The glass blower is usually not the same person who does the decoration of the finished glass piece.

You will see in the pictures to follow, the Bohemian Glass carries the same floral decoration.

These pieces were all probably made in the mid-twentieth century (40's to 60's). I have found nothing to support my guess that many of these pieces probably made their way to America by returning soldiers, but I think it is a good guess.

I've paid as little as \$3.00 for one and as much as \$25.00. Right now on eBay one is listed at \$99.99. I don't know why, though. It really isn't any more beautiful than any of those I

have. Beauty is always in the eye of the beholder.

The pieces I have pictured all claim to be Murano. But I have never seen pictures of these in any of my Murano books. But we know that each maker has a certain style and there is, I think, a difference in the Murano/Venetian Glass and the Bohemian Glass.

All these lovely pieces are made in the same general area in Europe. Along the Northern border of the Adriatic Sea, sits Venice and the island city of Murano. Further inland are the countries of the Czech Republic

and Slovakia (formerly part of the USSR).



Glass has been made in this part of the world since the 7th century; some of the factories there today can trace their roots back to this earliest period.

This area in Europe is also known for lead crystal pieces, produced by companies like Swarovski, Waterford Crystal, Rogaška Crystal and others.

The sand from the Adriatic Sea, with its high silica content, is perfect for glass making on the island city of Murano. The Po River also has perfect silica sand for the Venetian glassmakers, while the Bohemian (Czech and Slovak) makers use ground-up quartz.

Glass is essentially made of a blend of sand (silica) and metal

oxides melted at extreme temperatures to a thick, glue-like consistency. It is then cooled and shaped. The exact recipe determines the hardness, brilliance and color of the glass. Of course, all these recipes were highly-guarded, professional secrets.

Glass was valued as a substitute for precious gems in the 7th and 8th centuries. Rock crystal, a popular engraving material, was difficult to find in its pure form.

Glass belongs to one of three types: soda-lime, potash-lime, and potash-lead. In Bohemia the most common type was the potash-lead, which came from leaching or filtering the ashes of beech trees with water. This “forest glass,” or “Bohemian glass,” as it is sometime called, has been refined over the centuries. Even today Czech and Slovak glassworks are located in forested regions although beech ash has been replaced by chemicals and wood fuel by natural gas or electricity.

The Venetian glass, whose soda-lime glass required leaching from the ashes of marine plants, produced a thin glass that was far easier to melt and manipulate, and which didn’t harden as fast as Bohemian glass.

Efforts to imitate this popular type of glass were never completely successful in Bohemia; but the glassmakers’ experimentation led to important

improvements in their own production.

The Italian Art Glass, Venetian Glass, and Murano Glass pieces can be found in high-end galleries in Venice, Rome, Paris, London and other world centers.

The Bohemian, Czech and Slovakia pieces were, on the other hand, generally sold in the factory store front, markets and other less pricy stores.

You can see in the following pictures that the actual blown-glass pieces are very similar in style and quality (except for the difference in the silica glass versus the ground quartz glass).

However, the decorative paint on these pieces varies greatly. The glassblower is usually not the artist who subsequently decorated the piece. When you put similar-shaped pieces against each other, you can probably discern which are the higher-end pieces and which came from the Bohemian shops—but not always.

Here are some samples of Bohemian Glass, most of which were probably made in the mid-20th century:





Here are some samples of Bohemian Glass currently being made:



And here is an absolutely gorgeous coffee service from Murano.



Glass blowing is a family tradition. Generations of families often worked in the factory. The skill was and still is passed down from father to son for generation to generation.

Murano Glass, for me, is absolutely breathtaking.

I have always had a love for glass. Blown glass pieces dazzle me. From a simple water glass, bowl, vase or a fanciful set of animals, the artists who make these lovely pieces are amazing.



Here are some modern Murano pieces:



So, the question is, was it made by Murano, Venetian, Italian Art Glass, Bohemian Glass, from the Czech Republic or Slovakia? It isn't easy to say.

Perhaps the only absolute way to know who made your piece is to buy it at the factory store or at a gallery. But, does it really matter who made it? Probably not, because I'm sure you search for the "pretties" that catch your eye or call to you to "take me home"—just like I do.

Enjoy your pieces – you know you can't have just one!

I hope that this article has given you a little information as to how glass becomes our lovely salts.

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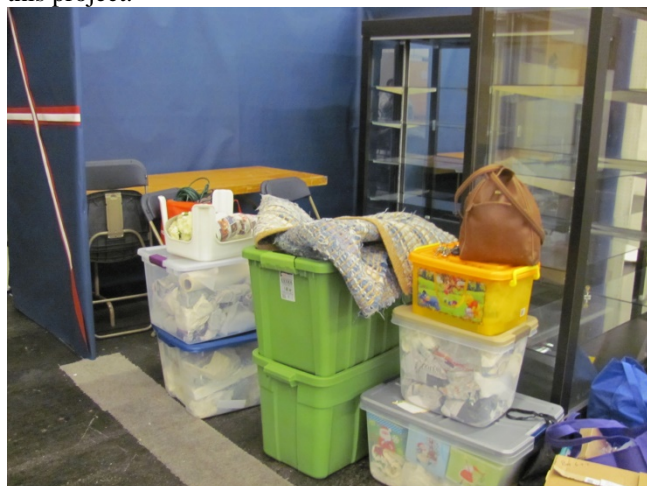
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THE OPEN SALT WORLD PRESENTED BY OSSOTW—NORTHERN CALIFORNIA

As Reported by Sarah Kawakami

At the September 2013 Bustamante Antique Show at the San Mateo Fair Grounds, I was asked if I would like to have a open salt display at their end-of-the-year antique show. As President of OSSOTW—N. CA, I jumped at the idea. As the OSC President, I really believe we need to promote the collecting of open salts and the education of the public on open salts.

Although I knew the promoter, I still checked with several dealers about show security as well as the helpfulness of the promoter and his staff. I also called a member of our “sister club” in Southern California who had helped with that group’s open salt display at a previous Bustamante Show. Everyone I talked with had great things to say. The next step was to discuss this at the Oct. OSSOTW meeting, where I was given enthusiastic approval to go ahead with this project.

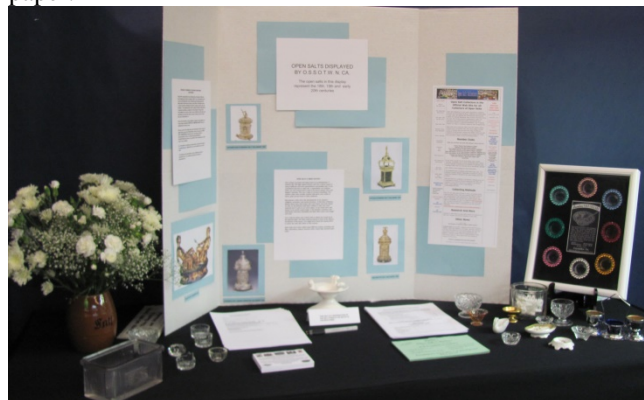


The beginning of a beautiful display!

To make the packing and unpacking easier, I decided I would primarily use salts from my personal collection. The promoter was providing the booth, tables and the display cases. The cost to the club would only be any printed material we would use.

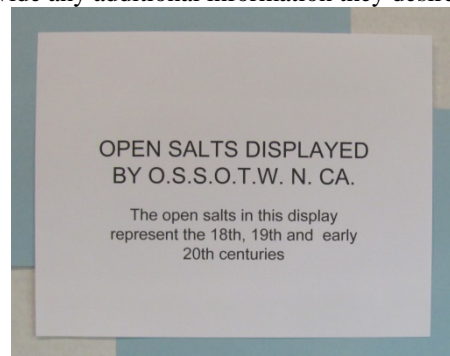
After researching and discussion with other collectors, I decided we would use the entire world of open salts: from glass individuals to glass “clunkers” (as some call them!); from Russian enamels to art glass; from doubles to condiment sets; and even including reference books. We designed and ordered a banner that could be on the display case as well as some salt-collecting informational packets that we could make available. I mapped out an idea of how the display would look and went to work doing a display board. Time went by so fast and the next thing I knew it was Christmas. On December 26th I went at this full time and finished the display board. This board had general

information, plus information on OSSOTW—Northern California and OSC. Since it looked a tad dull, I found pictures of some standing salts on the Internet and copied them plus information on each salt and placed them on the board as well, with everything backed with a bright blue paper.



Introduction to Open Salt Collecting

I had picked up the banner and the informational packets at the office supply store earlier, so it was now time to pack the salts and other things I was taking with me. I had a feeling that the visitors would not really care about who made the salt but would be more interested in on what they were looking at, so the signs I made told what they were seeing (double salts, individual, table salts, etc). If a visitor asked what or who made a salt, I would be there to answer and provide any additional information they desired.



Move-in day was the 28th. I got up early and packed the car for the 70-mile trip to the San Mateo Fairgrounds. As I left for the drive over, to say I had butterflies in my stomach would have been an understatement! Once I got there, though, the butterflies quickly left as I was greeted as if I were family. I looked at the booth and then at the amount of salts I had brought and immediately asked if I could have another case! Before I knew it, the staff found a second case for me and then placed decorative paper over the plain pegboard sides of the booth to finish it off. A table and chairs were available and put in place so I was now ready to

unpack. The boxes were all marked so unpacking was not that bad. As part of my preplanning, I had prepared small cards with what each shelf would contain, so I placed these on the display case shelves and then set about unpacking and putting the salts on the appropriate shelf. It was a lot of work but a lot of fun at the same time. I left that night with a list of things to bring the next day—for example, I thought the table looked dark in the corners so flowers were on the list.



First Display Case—Celery and vegetable salts on top shelf; open salts with matching peppers on left of 2nd shelf with Doulton Lambeth, Irish & American Belleek and Wedgwood on right; Doubles, some with toothpick holders, on left of 3rd shelf, with covered salts and misc. ceramic salts on right; More doubles together with condiment sets on 4th shelf; and reference books and some special salts on bottom shelf.

The next day, many dealers came by to see how I was doing and their comments were quite heartwarming. Most certainly knew what salts were but few realized the range of different salts that were out there. Some even said the display was mind-boggling!

Time was flying by and Monday was here, with the show opening at 11a.m. I got there early so I could relax and walk around and see the dealers' booths and I will tell you that a lot of buying goes on before the show formally opens. I bought a wonderful Majolica condiment set I had been drooling over for a while—I couldn't resist since the dealer discounted the price by two-thirds, saying that if I was crazy enough to do that wonderful display, I deserved a real break on the price! At 11:00 opening was announced and the fun began. The booth seemed always to be full of visitors until around 30 minutes before closing. Most of the questions were general in nature. A few asked to see one certain kind of salt and I would then point out the examples that were in the case. One of the rules I had was that the cases would not be opened during the show. Some visitors and even a few dealers were upset that nothing was for sale,

but once I explained that this was a strictly a display, they understood. Since I had been around the show I was even able to direct those who wanted to buy salts to dealers who had salts for sale. One lady brought by two salts for me to look at. I felt sorry for her as both were in really rough shape. Another was seeking a salt to match her grandmother's that had been damaged. Some wanted to sell collections and these I directed to the National website.



Second Display Case—Silver salts and porcelain singles on top shelf; Glass table and individual salts on 2nd shelf; "mixed medium" salts on left on 3rd shelf, including a Battersea; plus Art Glass salts (see close-up below) on right; Colored glass salts on left on 4th shelf, plus Anniversary, Convention and other 20th-21st century salts; on right; Boxed Presentation Sets on bottom shelf.



Everyone loves Art Glass Salts, especially beautiful ones!

All too quickly New Year's Day arrived and the 4 p.m. closing of the show was announced. Visitors left the booth with a lot of information on open salts and I also learned from the dealers and the many visitors. I have a wonderful silver Japanese salt and pepper set and a dealer provided me with the history of these sets—they were given to a baby of a lawyer, doctor, teacher or other person in the upper class. Another club member came to help me pack up and the security staff loaded all the boxes onto a dolly and then packed every thing into the car for me. I went home exhausted but happy that I did the display; all the great feedback I heard made this a worthwhile experience. By the end of the show I had given out close to 100 brochures to OSC and about 25 OSSOTW brochures.



I want to thank everyone who helped me, especially the

Bustamante's—they are the greatest as they checked on me frequently to make sure I was OK and didn't need anything—and Kathleen for all her input and assistance and Claragene for helping me pack up.



Do I recommend others do this? Yes, I do! It does take a lot of time and energy but the positive feedback you receive and the knowledge you give to the visitors and dealers, plus the knowledge they give back to you, area all very rewarding. So if there are any major shows in your area, contact the promoters to see if they would let you—with the help of your local club—do a display as it is a really positive experience for all involved!

Convention News

For Rock, Salt and Roll fans only: Convention Update! The committee met in June and our plans are coming along nicely. We have selected the convention salt and it is a "WOW"! I would like to introduce you to the hard-working committee members: Ed Bowman, Barbara Hartman, Maris and Nola Jende, Amanda Kirchner, Barbara Hartman, Don and Deane Rabourn, Lynne and Lee Patterson, Susie Proctor, Sue Sawyer and assisting us from across the country-Judy Johnson, Mary Kerns, Al Diamond, Carolyn Bugel, and Rod Elser and Jane Carroll. We are looking forward to seeing all salt collectors on June 4th-7th, 2015 in Cleveland for the 14th National Open Salt Convention! Your convention chairperson, Diane Wittik



But . . . Is it a salt?

By Mary Kern

Have you ever seen a salt so beautiful that you would take a lien out on your garage just to own it? Somewhere in the Spring of 2010 it happened for Linda Drew. An orb shape with the look of large pink pedals layered around the bowl. Not just one shade of pink but several shades. Linda had a few thoughts about the maker and after a minor bit of haggling with the shop owner, (who also had a few thoughts about it) a minor reduction in price, Linda brought her treasure home.

In Issue 18 of this National Newsletter she posted its picture and asked for any help. Coveting, Drooling and even a smidgeon of Admiration for her new salt were the only answers she got. None of us could help her. I must admit that I would have offered to take it to several of my glass experts had she sent it here, but considering it could possibly take years for me to accomplish, I was sure Linda would not have agreed. So I just kept picking my Gardenias and when they would start to open wide glue the little petals closed. Worked for me and I did not covet quite as much.



2" in diameter by a mere ¾" high

Linda called me in the early part of June with a salt tale to end them all and being a trusted friend (except where this salt was concerned) told me the answers to her "Webb" mystery salt and then gave me permission to share the tale. Though I did not

have any answers to her questions, it is a good feeling, after all these years of writing, to actually give or share an answer to an actual salt question. Bless you Linda for giving me a chance to redeem myself. So, with Linda's permission and knowledge that I am going to tell the story my way, I shall continue.

Linda was offered tickets to go to an Antiques Road Show event. Not mere tickets my fellow collectors, but "Important People" tickets. The friend offering her the tickets actually asked if she was at all interested in going. Interested in going???? Excuse me but that is like asking "Would you like to buy this Daum Nancy for \$10 as I cannot find a place for it in my curio"? Thank goodness our Linda is an intelligent woman. With



a minor amount of excitement she chose to take a couple of silver salts and the possible Webb. What could it hurt? Arriving she noticed that the silver line was much longer than the glass line and determined she would start there. We, and that would be The Royal We as we all know I was not physically there, are not sure if in her excitement she cut to the front of the line or she was actually first. Since she heard no negative mumbling or items bouncing off her back, we are thinking she was fortunate enough to be first. Besides we all know that pushiness at The Antiques Road Show would just not be proper, and Linda is proper.

An Appraiser came and Linda handed him the salt. Hmmm --- Very interesting and pretty. Said salt being returned to her, Linda watched the Appraiser walk away and hail another Appraiser. Chattering between themselves, pointing and more chattering. As she is standing there trying to figure out her next move, someone said "They are talking about you and whatever it is you brought". Of course they are, but I am not sure if it is good talk or bad talk Linda thought. Soon one of the Appraisers came back and asked Linda what she knew about the piece. "A salt by Webb and I believe it is acid etched" she somewhat timidly stated. The Appraiser looked the beautiful piece of glass over very carefully, then asked if she would mind if they taped her... OMG, why did I wear this outfit? Do I get a chance to comb my hair? I knew I should have started whitening my teeth earlier.... "Of course" she said with dignity. And then within an instant a second opportunity of a lifetime – Standing in The Green Room at The Antiques Road Show.... And then standing and standing and standing some more.



Beautifully hand etched!

Finally an Appraiser arrives and asks Linda some questions: What do you know about this piece? Where did you find it? How long have you had it? And the ever present – TA DA—How much did you pay for it? Linda answered all the questions with the same answers she had already given to everyone else, well basically everyone that walked by. Some period of time has passed now and she is wondering if the answers were really worth it. Tiredness has set in and positive thinking is dimming thus causing her to think that she is the one they will put on the show having

brought the Avon Candle bowl thinking she actually had a piece of Art Glass. Oops too late, microphone attached, camera in place, we are going live. Okay so the actual show will not be live until next year and then it will be taped and it will be a Web-Cast. Just a minor detail but still The Antiques Road Show and certainly made the previous sentence flow better.

The usual niceties are exchanged while the appraiser is looking over her salt. The usual questions are asked while he is looking over her salt. Her basic answers remained the same. "I believe it to be a salt". Good answer Linda, never be too definite when talking to an appraiser in front of a camera. "And I believe it to be by Webb and acid etched." May have been a little pushy there, but he is so busy looking at the salt he let it pass. He is off and on talking about the piece and showing things he notices. Now we are getting down to the final moments. From the Appraiser's own mouth, Linda is assured that her piece is a Webb and Sons. Then he goes on to say that it is tri-colored which Webb used basically in their Rose Bowls. Linda's shoulders slump a bit, another Rose Bowl for my Salt Collection, dang! Continuing he states that she is wrong, more posture slumping, the piece is not acid etched but rather HAND etched. Tall and proud Linda now listens as the Appraiser states that in all his years in glass and especially Webb, he has never seen a piece like this. Then the ever present – TA DA – "How much did you pay for it"? Linda takes a deep breath and very quietly with quite a bit of reservation says "\$1300.00". Her mind is telling her it's okay. Yes it is an expensive rose bowl but it still looks good on the salt shelves. Appraiser looks at her, starts to perform The Antiques Road Show moment of great pause, then boldly and clearly states her salt is worth \$4,000 - \$6,000 --- Now you would think she got the best answer in the world and it was a final one. No more questions except . . . but, but, is it a salt she asks Yes Ma'am . . . it's a salt !!!!!

Not too much to say after all of this and the Happy outcome. I do love a good story and contrary to some beliefs, I know when to just say That's All Folks !!!

From Blackest Black to Purest

White:

The Diversity of English Pottery

(From the Sublime to the
Ridiculous)

by Kent Hudson

*(Continued from Issue #28,
Spring 2014)*

Transfer Printing—2nd Half of 18th Century (Continued)

Interestingly, many designs were printed in black or gray under the glaze and then enamel colors were filled in after firing. Transfer printed ware was soon mass produced and affordable for everyone and a large export business with America developed.



Unusual Green Transfer Ware Open Salt



Blue Transfer Ware Open Salt



Blue Transfer Ware Open Salt



Blue Transfer Ware Willow Pattern Open Salts



Blue Transfer Ware Willow Pattern Open Salts



Open Salt Marked "Maling England"



Open Salt in Chinese Rose Pattern; Copeland Spode, England; Reg. No. 620599 (1913)



Open Salt in Nankin Pattern, Doulton Burslem, England; Reg. No. 597782 (1912)



Open Salt Crown Staffordshire, England

Staffordshire Toby Cruet Sets

Toby salts and cruet sets are derived from Toby mugs which first appeared in the mid-18th century. It is thought that they are based on the character Toby Philpot, who was renowned for

his drinking prowess. Toby figures are dressed in 18th century clothing and are usually clutching a jug or other drinking vessel. A Toby cruet set typically includes a salt, pepper, mustard and vinegar. Toby's are usually attributed to Staffordshire but those with Blue Willow patterns are the most desirable and are attributed to Prestonpans, Scotland.

In the middle of the eighteenth century England appears to have been full of gentry who, having a vast amount of misinformation on all possible subjects, were willing to impart it for a consideration, and who employed the leisure left them by their professorial duties in various and apparently incompatible branches of trade. A single specimen will suffice. Here is the way the famous **Roger Giles** described himself in hand-bill advertisements :

Roger Giles, Imperceptible Penetrator, Surgin, Paroch Clarke, &c., Romford, Essex, informs Ladis and Gentlemen that he cuts their teeth and draws corns without waiten a moment. Blisturs on the lowest turms, and fysics at a penny a peace. Sells god-fathers cordial and strap-ile, and undertakes to keep any Ladis nales by the year and so on. Young Ladis and Gentlemen tort the heart of rideing, and the gramer language in the natest manner, also grate Kare takein to himprove there morals and spelling, sarm singing and whisseling. Teaches the jewsarp, and instructs young Ladis on the gar-tar, and plays the ho-boy. Shotish, poker and all other ruls tort at home and abroad. Perfumery in all its branches. Sells all sorts of stashion-ary, barth bricks and all other sorts of sweet-meats, including beeswax postage stamps and lusifers ; likewise tatures, roobub, sossages and other garden stuffs, also fruits, such as hard-bake, inguns, toothpicks, ile and tinware, and other eatables. Sarve, treacle, winegar, and all other hardware. Further in particular he has laid in a stock of tripe, china, epsom salts, lollipop and other pickels, such as oysters, apples and table beer, also silk, satin and hearth-stones, and all kinds of kimistry, including wax-dolls, rasors, dutch cloks, and gridirons, and new laid eggs evry day by me, **Roger Giles**. P.S.—I lectures on joggrefy.



Roger Giles Pepper Shaker

...“and new laid eggs evry day by me,
Roger Giles”



Roger Giles Pepper Shaker—close up of head and face



Early Toby Open Salt and Pepper Pot



Toby Cruet Set, Pepper, Salt, and Mustard



Toby Cruet set, Pepper, Salt, and Mustard. Gaudy Welsh colors



Salt Cellar - Old Staffs Toby, Shorter & Son Ltd. Staffordshire; Marked: Made in England

Prattware – 1785 to 1840

Prattware is a distinct style of relief-modeled cream and Pearlware made from about 1785 to 1840. It was decorated under the glaze with bright orange, yellow, brown, green and blue colors—limited basically to those colors that could withstand the high temperature required when glaze was applied over them. Although it was initially produced by the Pratt factory in Fenton, Staffordshire, it was ultimately made by many different potteries.



“Sailor’s Farewell and Return” Jug, circa 1790. Scene of a sailor consoling a weeping lass who had been wedded to another four weeks before her lover’s return.



Roger Giles Pepper – Prattware colors. The author has been advised it is probably early 20th century as the painting is very crudely done.

Mochaware (Mocha Ware) – 1780

The feathery “seaweed” decoration is produced by chemical reaction when acidic “tea” is dropped onto a wet, alkaline surface. Potters kept secret their “tea” solution, which often contained dark pigments such as tobacco juice, hops, etc. The decoration is usually combined with solid bands of black or light colored slip on earthenware or stone ware.



Unmarked Mochaware Salt with Seaweed Design on light-gray slip band.



Design named after Mocha Stone or Moss Agate, originally from Mocha in Arabia



Beautiful Mochaware Open Salt with Seaweed Decoration

The name Mochaware has gradually become associated with all banded,

slip-decorated ware, with or without the characteristic seaweed design.



Mochaware Open Salt



Mochaware Open Salt

Silver Lustre – Lustre-decorated Earthenware

Silver Lustre is often called “Poorman’s Silver” because of its silver-like appearance. This is an interesting nickname because the coating material is derived from platinum, which in its pure form is worth many times more than silver. Many of the pieces produced copied popular silverware designs of the times.

In early examples, the lustre finish was applied over a black or dark brown base. This fell out of favor, however, with the advent of electroplated silverware and later silver lustre had the lustre finish applied over a white base. Some pieces were decorated with a “resist” technique. The pattern was painted on to the surface of the piece with sugar having been dissolved in the painting medium. The entire

piece was then coated with the lustre and fired. Wherever the painting occurred, however, the lustre was prevented from adhering.



Silver Lustre Salt and Pepper, probably made in Sunderland, circa 1820 – 1830



Silver Lustre Open Salt



Silver Lustre Cruet Set; Marked: L & S Ltd., Staffordshire, England

Copper Lustre – Lustre-decorated Earthenware

Copper Lustre (also called Bronze or Gold Lustre) open salts come in a wide variety of designs and decorations. Most pieces date to the mid-19th century. The copper lustre effect was achieved by mixing a very dilute amount of powdered gold with

“aqua regia”, which itself was a highly corrosive mixture of nitric and hydrochloric acids. The resulting color depended both on the amount of gold used and the base color of the piece to be decorated. Many open salts were further decorated with one or more colored bands and then often painted as well. A wide variety of beautiful open salts resulted from all these different treatments.



Copper Lustre Pedestal Salts



Lustre Ware: Top Row (L to R): Pink or Purple Lustre Pepper Shaker; Copper Lustre Pepper Shaker sitting inside an Open Salt, both with painted pink lustre on a white slip band in the house design; Bottom Row: Pink or Purple Lustre Open Salt; Banded Open Salt with pink lustre over a textured band of sand.



Relatively common Copper Lustre Salts



Two unusual Copper Lustre Salts—one with a “leopard-spot”-type design and one with a white interior bowl



Copper Lustre Salts, both with painted designs on outer bowl



Two more painted Copper Lustre Salts, one with unusual straight sides



Open Salt and Pepper Pink Lustre “House” design with Copper Lustre Bands

Bone China - 1789

“Bone China” is a soft-paste porcelain that was developed by Josiah Spode, an English potter. It is known for its high level of whiteness and translucency as well as its very high mechanical strength and chip resistance.

The traditional formula for bone china is 25% kaolin (a very high-quality clay), 25% “Cornish stone” (a rock, found in England only in the Cornwall area, consisting of feldspar and quartz), and 50% bone ash. Its high strength allows it to be produced with a thinner cross section than any other type of porcelain.



Bone China Figural Open Salts, believed to be Minton



Bone China Minton Figural Open Salt



Matching Open Salt and Pepper; Minton China



Minton Open Salt Cellars



Salt Cellar; Copeland China



Tea Cup; Indian Tree Pattern; Coalport China

Josiah Wedgwood

The youngest of a large family, Josiah Wedgwood was born in 1730. At an early age he was apprenticed in the pottery industry and, with the help of his family, he started his own business in 1759. Although a skilled potter, his real genius was in developing new designs and, through experimentation, developing new techniques. He quickly found success and by the 1760s he was making tableware for English nobility and royalty (his “Queensware” was appropriately named!). In the early 1770s he made a set of tableware for Russia’s Empress Catherine that can still be seen in the Hermitage Museum.



Two Wedgwood Open Salts



Belmore Pattern Open Salt and Pepper Pot



Salt and Mustard, both marked with Wedgwood’s Portland Vase Mark



Wedgwood Salts; Marked on bottom with Portland Vase



Caneware Salts by Wedgwood

Blush Ivory – Royal Worcester

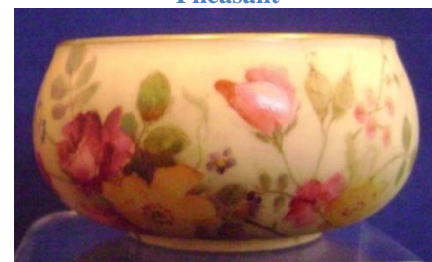
The Royal Worcester Porcelain Company dates back to 1751. Their “Blush Ivory” line was developed in 1890’s and was inspired by European Art Nouveau, which, in turn, looked to nature for its inspiration. Royal Worcester’s porcelain designs were based on organic forms such as shells, leaves, tree trunks and flowers and were often decorated with asymmetrical and scattered floral arrangements called “Art Sprays”. They quickly became popular and were soon widely copied.



Blush Ivory Individual Salt with Sterling Silver Rim



Blush Ivory with Hand-painted Pheasant



Blush Ivory Salt with Hand-painted “Art Spray”; marked Royal Worcester



Salts, Blush Ivory – both marked Doulton Burslem England

Parian Ware—1842

Parian ware is type of bisque (unglazed) porcelain that was made to imitate white marble. It was prepared in a liquid form and then cast into a mold.

It was first produced by Copeland in 1842, and soon afterwards by Minton.



Unmarked Parian Ware Trencher Salt, with a motto around the top “Let us eat salt and live in peace”; glazed interior

Ironstone China – 1800's

Ironstone china—or more commonly just ironstone—is a type of earthenware pottery noted for its strength and durability. It was made as a much cheaper alternative to porcelain. It is opaque with a glaze that has a “soft orange-peel” texture, not flinty hard like porcelain.

The history of “Ironstone” is typically recounted as follows: The name “Ironstone China” was coined when Charles James Mason registered “Patent Ironstone China” in July 1813 in England. This, however, was a misnomer as, with less than 1/2% iron oxide, it is not china.

The material lends itself to under-glaze blue decoration as well as over-glaze enamels. Many early designs were inspired by popular Chinese export porcelain of the time. Mason took advantage of this demand and was initially very successful; however, by 1851 his company was bankrupt. The patented name was acquired in 1861 by G. L. Ashworth & Bros. who continued to produce Ironstone china.

Now for the real story:

The Turner family of Lane End in the Staffordshire District of England added a new ground stone to the clay they had been using and patented it in 1800. He started calling his new line “Stone China.” The “stone” the Turner's used, however, came from land owned by the Marquis of Stafford, who soon stopped them from using it, causing them to go bankrupt in 1806. The patent is believed to have then passed to Josiah Spode, who was soon producing some of the best stone china and other manufacturers quickly copied.

Over the years, multiple names have been applied to ironstone, including, “Imperial Ironstone”; “Real Ironstone”; “Granite”; “Opaque”; “Stone China”; and “English China”.



Japan Basket Pattern - Impressed in one line: “Mason's Patent Ironstone China” - 1813-1820”



Flying Bird Pattern – Ashworth Bros, Hanley, English. Successor to Mason's.



Ironstone Open Salt



Ironstone Open Salt offered at the Baltimore Antique Show.

Imari

Imari was the name given to porcelain exported to Europe from the port of Imari, Saga, Japan during the second half of 17th century and first half of 18th century. Royal Crown Derby in England began producing Imari designs around 1815 and other companies soon followed.



Oval Imari Open Salt; unmarked



Silver Rim Imari Salt Pattern # 6060 Marked Davenport Longport Staffordshire (1870 – 1886)



Silver Rim Round Imari Salt, Pattern # 6060; Unmarked but assumed to be Davenport



Imari Salt Pattern # 1128; Royal Crown Derby; Date Mark XLV – 1982



Imari Salt Pattern # 2649; Royal Crown Derby; Date Mark 1915



Imari Salt; James Macintyre & Co. Burslem England; (1867 - 1894)



Imari Bucket Salt; Pattern “Kashmar Imari”; Portland Vase Mark Wedgwood



Round Imari Cruet Set; no maker mark; Registry No. 117571 – 1888



Unmarked Imari Cruet Set



Unmarked Imari Cruet Set

Gaudy Dutch and Gaudy Welch

Gaudy Dutch dates to around 1790 – 1825 and was first manufactured by Royal Worcester Pottery Works. It was not well received, however, by low-income people in England, so it was sent to America following the end of the War of 1812.

I should admit, however, that I have never seen nor heard of a Gaudy Dutch open salt so if any exist, they would be extremely rare.

Gaudy Welch was made after 1820, was quite successful and was produced by multiple companies for several decades.



Gaudy Welsh Salt, marked “Old Castle, Made in England”



Gaudy Welsh Salts; Oyster Pattern; both marked “Allertons, Made in England”

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