

Issue #18

Spring 2010



OPEN SALT COLLECTORS

National Newsletter

IT'S WILLIAMSBURG, VIRGINIA IN 2011

Our next convention, chaired by Donna Wolfe and hosted by the OSCAR club will be held in Williamsburg, Virginia September 22-25, 2011. Details are being worked out and the plans are coming together. So YOU will need to plan

to come together with all your open salt collector friends for another great convention next year. If you would like to help out and volunteer for anything at all, please contact Donna Wolfe at dwolfegreys@comcast.net.

There's a New Club!

by Nina Robertson

It should come as no surprise to anyone reading this newsletter that salt collectors are inspiring! I would wager we've all been inspired by one another ... to buy a special salt for our collections ... to delve into a new category ... to create a display or to attend a convention.

Recently, a group of salt collectors based in Virginia and in neighboring states were inspired to do something really exciting. We were inspired to create a new club in our area for open salt collectors!

Central Atlantic Salt Collectors (CASC) was officially voted into existence at a meeting in Richmond, Virginia, on February 27, 2010. The first slate of officers consists of Nina Robertson, president; Kent Hudson, vice president; Fay Crossley, treasurer; and Rod Elser, secretary/newsletter editor. The club is off to a great start, having attracted more than 25 members in just a month!

We are hoping to attract many additional members in 2010, our Inaugural Year. We hope by promoting our club we will get the attention of salt collectors in this region who might not have known that collector clubs exist or who felt they would not be able to travel the distance required to attend meetings of the existing clubs.

We are also hoping to attract many of you to join us, too! Everyone who joins CASC in 2010 will be designated an official Charter Member of the Club. In addition to the prestige that charter membership affords, those who join this year will have an exclusive opportunity to purchase the CASC Inaugural Salt, which is currently being designed by a master glass artist. (Look for details in the coming months.)

CASC also plans a memorable Inaugural Meeting on June 12, 2010. This meeting will include a special program on Tiffany and Tiffany-era art glass salts and will conclude with a tour of *Tiffany, Color and Light*, which will be on exhibition at Virginia Museum of Fine Arts.

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Officers from left: Fay Crossley, Treasurer; Nina Robertson, President; Kent Hudson, Vice President; Rod Elser, Secretary/Newsletter Editor.

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EDITOR'S NOTES

At the time of this writing, we are enjoying an earlier than usual warm spring. It means the beginning of open salt meetings for all the clubs. I hope if some of you out there are travelers and like road trips that you'll consider working an open salt meeting into your plans this year, especially if you've never been to one. There are some exciting venues and speakers for upcoming meetings.

For instance, on April 24 Joan Kaiser, a well known glass author, will speak at the NESOSC meeting in Needham, MA. Joan has just written a new book.

On May 1, MOSS will have their 15th Anniversary meeting at the Heisey Museum in Newark, OH. The evening before we will be able to make our own salts at a local glass blowing facility. Think I'll make a blue one!

On May 15, OSCAR will again have their meeting at Adamstown, PA where they stage their own version of Bargain Hunters. Several teams are each given a set amount of club money and get to spend it at antique shops on items they will auction off for the club later that day. It was so much fun last year, it's back!

June 12 will be the first meeting sponsored by CASC and includes a trip the Virginia Museum of Fine Arts to view the exhibit *Tiffany, Color and Light*.

California clubs have their meetings on set dates in January, April, July, and October. If you plan to be in the area you would be most welcome to join them. Check website club pages for additional information on all club meetings.

So I hope everyone will really try to get to a meeting or two this year. You will have a lot of fun and get to show off your pride and joy, your deal of a lifetime, or bring one you'd like to know about. Show & Tell (aka Drag & Brag) is always a favorite part of meetings.

All past issues of the National Newsletter are now available on a CD for \$30 including postage. They are in PDF form that is compatible for all computers (PCs or Macs) and all browsers. If you are a recent subscriber this is a bargain to get all the past issues for one low price. Newest issues will be added as they are released. Printed copies are also available at a cost of \$6.00 each including postage. See right column on this page for details.

There is a compiled index of all past issues of the National Newsletter from the first issue in 2001. It appears online on our website at opensalts.info linked through the Newsletter section on the home page. For anyone who does not have internet access and would like a copy, please send a SASE to:

Judy Johnson,
OSC Index,
4475 Middle Cheshire Road,
Canandaigua, NY 14424

As always, we welcome any articles or suggestions on subjects you'd like to know more about. Please contact me at DRaitz@aol.com or call me at 248-528-9371 to discuss it.

Debi Raitz
OSC President

Below are the main articles of past newsletters if you have a particular interest, but the best bargain is the CD with all the past newsletters for just \$30 including postage. You have the option of printing them out yourself, downloading them to your own computer, or just viewing the CD.

- # 1 - Fall 2001-Viking Ship Salts
- # 2 - 2002-Mexican Silver Salts
- # 3 - 2002-Pairpoint Glass; Bird Salts
- # 4 - 2003-Am. Belleek; Sandwich Boat
- # 5 - 2003-8th National Convention
- # 6 - 2004-Chick Salts; Lusterware Salts
- # 7 - 2004-Am. Belleek; Lacies; Yeoward
- # 8 - 2005-Blue & White; Lacies
- # 9 - 2005-9th Convention; Heisey; Lacies
- #10- 2006-Chinese Export; Vaseline; Salt
- #11- 2006-Limoges; Thrones; Early Glass
- #12- 2007-Czech Salts; Wedgwood Salts
- #13- 2007-Mocha; Irradiation; 10th Conv.
- #14- 2008-V & A Museum; Irradiation
- #15- 2008-V & A Museum; End of Collect.
- #16- 2009-V & A Museum
- #17- 2009-Anglo-Irish Salts; 11th Conv.

Make check or money order payable to: **OPEN SALT COLLECTORS**
c/o Mike Zagwoski,
OSC Treasurer,
4182 Bunker Hill Drive S,
Coopersburg, PA 18036

VISIT US ON THE WEB AT: opensalts.info

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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 (DRaitz@aol.com) if you would like to reprint anything from this newsletter. When the publication occurs, we also ask that a copy of it be sent to the editor.

The *National Newsletter* is the official publication of Open Salt Collectors, a nonprofit organization dedicated to promoting and encouraging the study, collecting and preservation of open salts. This is done through the publication of a national newsletter, maintaining an informational website, promoting membership in open salt collecting clubs, publishing informational and educational articles in collector publications, and through other means as may be appropriate from time to time. The officers of Open Salt Collectors are: Debi Raitz, President; Judy Johnson, Vice President; Mike Zagwoski, Treasurer; and Debi Raitz, Website Manager.

The *National Newsletter* of Open Salt Collectors is published twice per year, in the spring and fall. Subscriptions are available either directly or through any of the member clubs. The subscription rate is \$10/year. Club information will appear in each spring issue and is always on the website at www.opensalts.info. Direct subscriptions can be made by sending your name, address, phone number, email address and check to Mike Zagwoski, OSC Treasurer, 4182 Bunker Hill Drive S., Coopersburg, PA 18036.

CLUB INFORMATION

CENTRAL ATLANTIC SALT COLLECTORS (CASC)

Just formed in February 2010 - Meetings will be held in the Virginia area. Officers are Nina Robertson, President; Kent Hudson, Vice President; Rod Elser, Secretary/Newsletter Editor; Fay Crossley, Treasurer. Dues are \$10/year or \$25/3 years. Anyone joining in 2010 will be a charter member. Make check payable to CASC and mail to Fay Crossley, CASC Treasurer, PO Box 416, Wakefield, VA 23888

CHICAGO AREA - MIDWEST OPEN SALT SOCIETY (C-MOSS)

Meetings are 3-4 per year, usually at Pa-Pa G's Restaurant in Elburn, IL. Currently no officers, dues or newsletter. Meeting info sent by email, postcard or view on the club page. Contact Keith Tucker at kntwalnutfen@webtv.net or 815-498-1940.

FRONT RANGE OPEN SALT COLLECTORS ASSOCIATION (FROSCA)

Just a few folks in the Denver, CO right now but looking to grow. No dues or newsletter at this time. Please contact Maisry Aune at maisrazda@yahoo.com or call (303)452-8562 .

MIDWEST OPEN SALT SOCIETY (MOSS)

Formed in 1995, meetings in Spring and Fall in the OH, MI, IN and IL area. Newsletter several times per year. Officers are Don Rabourn, President; Debi Raitz, Vice President; Sue Sawyer, Secretary; Ed Bowman, Treasurer. Dues are \$6/year. Please make your check payable to MOSS, c/o Ed Bowman, 2411 West 500 North, Hartford City, IN 47348

NEW ENGLAND SOCIETY OF OPEN SALT COLLECTORS (NESOSC)

Originated in 1978, several meetings per year, usually in Needham, MA. Newsletters several times per year. Officers are Maria Martell, President; Donna Kidman, Vice President; Lillian Ochs, Secretary; Karen Wetmore & Sue Brown, Treasurers. Dues are \$10/year. Make check payable to NESOSC and mail to Karen Wetmore, 4 Clear Pond Drive, Walpole, MA 02081-4322

OPEN SALT COLLECTORS OF THE ATLANTIC REGION (OSCAR)

Officially formed in 1986, 4 meetings per year in the PA, NJ and NY area. Officers are Sherry Diamond, President; Jim Royer, Vice President; Sally Hegedus, Secretary; Judy Johnson, Treasurer. Dues are \$5/year. Make check payable to OSCAR and send to Judy Johnson, 4475 Middle Cheshire Road, Canandaigua, NY 14424

OPEN SALT SEEKERS OF THE WEST-NORTHERN CHAPTER (OSSOTW-NC)

Based in northern California, the club meets the 3rd Saturday in January, April, July and October, primarily in the San Francisco Bay area. Officers are Sarah Kawakami, President; Linda Witt, Vice President; Joan Wrenn, Treasurer. Dues are \$10/year. Make your check payable to OSSOTW and send to OSSOTW-NC Treasurer, PO Box 60471, Palo Alto, CA 94306

OPEN SALT SEEKERS OF THE WEST-SOUTHERN CHAPTER (OSSOTW-SC)

Based in southern California, the club meets the 2nd Saturday in January, April, July and October. Officers are Lisa Tiedeman, President; Julie Dimick, Vice President; Jane Austin, Secretary; Stacey Cunningham, Treasurer. Dues are \$10/year and the Southern Chapter currently receives the Northern Chapter newsletter. Send your check payable to OSSOTW and mail to Stacey Cunningham, 2271 Millburn Avenue, Fresno, CA 93722

Current information and pictures from past meetings are always available at opensalts.info

STEUBEN OR NOT STEUBEN

Is that the question?

by Bill Mehlenbacher



Can you find which of these open salts were made by Steuben?

Before we can decide whether an open salt has been made by Steuben, we need to answer a few questions.

WHAT IS STEUBEN GLASS?

Frederick Carder, the founder of Steuben Glass, was born in Brookmoor, Staffordshire, England in 1863. He was the son and grandson of the owners of Leys Pottery. At the age of 14 he quit school to work in the factory. After putting in many long hours during the day, in the evening he would take courses at the Stourbridge School of Art and later the Dudley Mechanic Institute. In addition to taking art courses, he also studied chemistry, electricity and metallurgy.

In 1881, he was hired as a draftsman and designer at the Stevens & Williams, Ltd. glass company. This setting provided him with the opportunity to learn the art of carving cameo glass and to be able to experiment with the use of color in glass. In 1902, while on a fact-finding tour of the glass industry in the United States, he met with Thomas Gibbons Hawkes. Hawkes proposed the building of another glass factory in Corning, New York. The timing appeared right for both Hawkes and Carder. Hawkes was in need of someone to produce quality blanks for his company to cut and engrave, and Carder jumped at an opportunity to control a factory that would produce blanks and elegant, handcrafted glass objects.

As an early ad for Steuben states, "It is in the spirit of high artistry and hand craftsmanship that Steuben is fashioned". The ad also quotes John Ruskin, British author and art critic, "Beautiful forms and compositions are not made by chance, nor can they ever in any material be made at small expense. A composition for cheapness and not for excellence of workmanship is the most frequent and certain cause for the rapid decay and entire destruction of the arts and manufactures."

The Steuben factory was started in 1903 and operated successfully under Carder's direction until 1918 when wartime restrictions of the use of raw materials for non-essential industries curtailed his ability to get key ingredients he needed for his glass and gas for his furnaces. Although the making of art glass at Steuben never completely stopped during the war, it was almost totally replaced with war-related items. Corning Glass Works purchased the company in 1918 and Steuben became a division of the Glass Works with Carder continuing as the head of the Division.



Steuben Glass Showrooms circa 1920's

This arrangement continued until 1932 when Carder was made art director of the Corning Glass Works and no longer had control of the day-to-day operations of the Steuben Division. That job was taken over by Arthur A. Houghton, Jr. From this time forward, Steuben's history is generally referred to as the Houghton era. The Houghton era brought dramatic changes at Steuben. From one designer of numerous shapes, colors and techniques, Frederick Carder, in the Carder era, to many designers working to produce a variety of objects from a single, brilliant, colorless lead crystal in the Houghton era. These changes have continued to this day. The Steuben factory in Corning, New York, is still producing what many consider to be the world's finest crystal.

During both the Carder and Houghton eras, the emphasis has always been on the use of the finest of ingredients to create a glass that is then manipulated by master craftsmen into to an object of exquisite design. At Steuben, every object receives the same care in design and craftsmanship. Our little open salts, for example, reflect the same care in design and craftsmanship as Steuben's finest vases and bowls.

WHAT ARE THE CHARACTERISTICS OF STEUBEN GLASS?

SHAPE

Carder personally designed over 8,000 different objects. The shape of each item he designed was recorded in a notebook of line drawings. Next to the line drawing notations such as size, decoration or use may have been added. Of those shapes, approximately 90 could be considered to be an open salt. According to notations made on the line drawings, various names were used to describe the same object. For example, the seemingly most prevalent Carder Steuben salt is one that we collectors refer to as the pedestal salt (#3067 & #2653).



Shape #2653 in Gold Aurene

It is also noted to be a nut cup. Perhaps, as the use of open salts was waning in the early part of the 20th century, the same shape salt would be promoted as a then currently more popular nut cup.

Due to the lack of specific company records regarding quantities of each shape produced at Steuben, it is difficult to say how many salts may have been made. It is known that customers could choose from an extensive list of table setting items. Obviously, not all customers chose to have open salts included in their sets.

It is important to note that if a shape cannot be found in the line drawings it probably was NOT produced by Steuben.

COLOR

Although Frederick Carder made at least 140 different colors and types of glass, it is doubtful that salts were made in all of those. They are most likely to be found in the colors and types of glass that were used in table settings. The most common types of glass Steuben used for table settings were: crystal, colored transparent, the jades (black, rosaline, green and blue), blue aurene, gold aurene, blue calcite, gold calcite, verre de soie, silverina and cut glass.



**Carder Steuben Mirror Black set
with Green Jade rim**

An interesting exception to this is that some collectors have been lucky enough to find the pedestal salt in Carder's alabaster glass.

Alabaster is not a type of glass that was frequently used in a table service. It was most often used as a base glass over which another layer of colored glass was applied. The outer layer would then be cut or engraved to reveal the contrasting alabaster layer underneath. Plates and stemware are the table service items that were often done in this manner. They are mostly found with rosaline or green jade over alabaster. The existence of these plates can give hope to us, as collectors, but to date the author has never seen a Steuben salt either cut or engraved over alabaster. Should you have one in your collection, treasure it, as it is a great rarity.



**#3067 Carder Steuben
Alabaster open salt**

There are, however, uncut pedestal salts with rosaline on an alabaster foot and green jade on an alabaster foot.



**Steuben Light Blue Jade with Flint White foot
#2653 in the center with Stevens & Williams
Pink Jade and Green Jade salts on either side.**

Stevens & Williams also produced an open salt that looks very similar to the salt #3067 & #2653 that Carder produced at Steuben. Perhaps he had designed the one at Stevens & Williams as well. These are often mistaken for Steuben. The main distinction between the two is in the shape. The bowl of the Stevens & Williams open salt tends to sit lower on the foot. The foot of the Steuben salt is a bit higher and usually attaches at the center of the bowl rather than the whole bottom of the bowl. Also, the colors of the Steuben jade glass are different from those made at Stevens & Williams.



**Table setting with Carder Steuben cut glass,
Gold Calcite, Gold Aurene, and Verre de Soie**

CRAFTMANSHIP

Carder believed that the beauty of an object was enhanced by the subtleties obtained by hand craftsmanship. Although some objects were blown into a mold and then manipulated by the gaffer to achieve the desired form, a vast majority of the items were completely made by hand. In fact, he even used the term "hand wrought" in his advertising.

SIGNATURE

The items that were made in Aurene were most often signed with the number of the shape in addition to the word AURENE and sometimes the words STEUBEN AURENE. Colored transparent pieces might be signed with an acid stamp. Sometimes one item in a set would be signed and sometimes each item in the whole set would be signed. As Gardner states in his book,



The Glass of Frederick Carder, "The fleur-de-lis with the word STEUBEN is the most common mark used by Steuben during the time Carder was in charge (1903 to 1932). Many items are unmarked, as the acid stamped mark was applied by various employees and no strict supervision was maintained." Therefore, the signature should be one of the last aspects to check in determining whether or not a piece is Steuben. An acid stamp of the word STEUBEN in block letters was also used in the late 1920's. Most often the signature was on the bottom of the piece either in the polished pontil or near the edge. Paper labels were also used but were easily washed off. For a definitive discussion about Carder era signatures, refer to Tom Dimitroff's book, Frederick Carder and Steuben Glass, pp. 229 - 237. It is important to note that in recent years both the fleur-de-lis and the block letter signatures have been faked.

The Houghton era salts (1932 – present) were signed either with an "S" or the word Steuben written in script with a diamond stylus. Be careful because these signatures are easily faked. Make sure that the "e" comes before the "u" in Steuben. Often times the first "e" has been dropped altogether as well. All Houghton era Steuben items are signed.

In addition to the signatures, the numbers on some of the items can also have errors. Here is a photo of four different pieces all marked with the number 564.



From left to right: #707, #2369, #558 and #564

STEUBEN VS. FOSTORIA

An open salt that is often confused with the Steuben pedestal salt #3067 & #2653 is the #2374 nut cup made by Fostoria. Here are some of the ways to distinguish between them:



Steuben



Fostoria

Color: The Steuben salt was made in crystal, a variety of colored transparent glasses, the jades and other types of glass such as decorated red Aurene. The similar shaped Fostoria salt was offered in only one type of glass and in a limited number of colors including: blue, green, amber, colorless and colorless with a gold rim.

Lead Content: Steuben salts generally will ring like a bell when gently tapped due to the lead content of the glass. Fostoria salts are made of non-lead glass and therefore do not have the distinctive ring of lead glass.

Shape: The Fostoria salts were all formed in a mold. If you put four or five of them together they would all be the same height, diameter, etc. With the Steuben salts you will find subtle differences when you set them side by side due to the fact that they were individually made by hand. Therefore, although they will be close in height, diameter, etc. no two will be exactly alike.

Steuben



Fostoria



Optic Ribbing: Steuben salts with optic ribbing will have 16 ribs with a slight swirl at the rim or lip of the salt. The depth of the ribs will vary from salt to salt. The ribs on the Fostoria salts will have a uniform thickness.

Steuben



Fostoria



Bowls: The Fostoria ones are less bulbous where they attach to the base of the salt and there is a slight stem between the bowl and the foot. They will also be uniform from salt to salt. The Steuben salts have a more generous bowl and will vary slightly from salt to salt in the way they attach to the foot of the salt.

Steuben



Fostoria



Foot: The Steuben salt, having been blown, will have a round polished pontil on the foot of the salt. The pontil is where the punty rod has been cracked off from the foot of the salt. Often this is rough and is therefore polished to make sure it is smooth and will not scratch the surface on which it is set. The Fostoria salts have a molded foot and of course are uniform from one salt to another. Many manufacturers of pressed glass made their molds in such a way as to give the appearance of a polished pontil.

SALT, NUT CUP, CELERY DIP, BUTTER PAT, OR BON BON?

Colored Kenilworth Glass
Unexcelled Quality and Lustre. Light of Weight

Partial page from 1926 Kenilworth Glass Company Ad

It is extremely difficult to determine which of Carder's 8,000 shapes were intended to be used primarily as open salts. Here is a copy of a 1926 advertisement from the Kenilworth Glass Company in the Chicago area. They are selling the master and individual salts as nut sets. In this instance Carder was allowing them to sell his glass as their own. This was extremely rare and is the only known record of this occurrence. The ad states they are made in Carder's patented name of Aurene. We know these sets were definitely made by Steuben. The whole page includes several of his other designs as well. So ... salt, bon bon, butter, celery dip or nut dish, they all were of a similar size and undoubtedly were used interchangeably. It appears that as tastes changed, the utility of the object would change as well.

EXCEPTIONS

As with so many things, when we try to be specific with a list of guidelines there always seems to be an exception to the rule. Here is one such example. This open salt and pepper shaker is definitely Carder Steuben. They are Marina Blue in color, engraved with the unnamed pattern that is found on other Carder Steuben pieces like the Bristol Yellow finger bowl shape #3067 that is next to them, and are signed with the Steuben fleur-de-lis signature.



Signed Carder Steuben items: Marina Blue open salt, Bristol Yellow finger bowl and Marina Blue pepper shaker

However, their shape is not found in the line drawings. Apparently they were a special order. Therefore, some shapes that are not included in the line drawings do exist but their occurrence is *extremely* rare.

WHERE ARE THEY?

It is a mystery that although there are 88 shapes listed in the line drawings for salts, nut cups and celery dips, only a few of those shapes can be documented to exist.

A few possible explanations come to mind for those undocumented shapes:

- They are yet to be discovered.

- They were used as liners in metal holders and therefore we have possibly overlooked them.

- They were never ordered and perhaps that shape was never made.

Again, unfortunately, factory records are incomplete and therefore we cannot confirm or deny their existence. It is my hope that this article will help in some small way to guide you in your search for the elusive Steuben salts. Happy hunting!

Please note: The open salts in the first photo are as follows:

Back row: Loetz type, unsigned; Steuben Gold Aurene #2653; Steuben Gold Aurene #2553; Tiffany Gold Favrite, signed LCT; Steuben Gold Aurene #659 signed F Carder














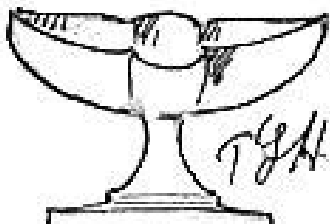
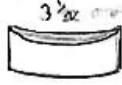

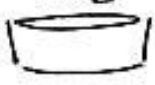




Front row: Tiffany Gold Favrite, signed LCT #R6345; Steuben Gold Calcite #3094; Steuben Gold Aurene, signed Aurene #706, Steuben Gold Aurene, signed Aurene #2660; Steuben Gold Aurene, signed Aurene #2662













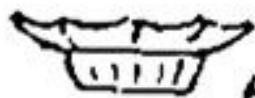







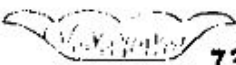

POSSIBLE STEUBEN OPEN SALTS
















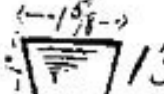
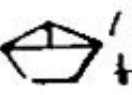







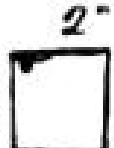
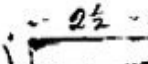
As previously noted, it is extremely difficult to determine exactly which of Carder's many shapes were intended to be open salts. Therefore, I have attempted to include any shape that appears that it could have been used as a salt. I've tried to keep the parameters for that determination to a 4" outside diameter or less. If the shape was made in larger sizes I've tried to indicate that also. Any additional notations made next to the shape in the original line drawings such as size, price or color are included as well. We must remember that we do not know who made the notations. Of the several notebooks of line drawings in the Rakow Library at the Corning Museum of Glass, we do not know which notebook was originally used by whom. Therefore, some of the notations might be Carder's, a salesman's, or made by a workman in the factory. And, unfortunately, some of the shapes have no notations at all. I will attempt to list the shapes of possible open salts in numerical order and provide a photo of those that are known to exist. I have also included any notations that were made next to the shape. Next to the numbers of any designs that we cannot document, I've placed a measurement if one was listed in the line drawings. I've shown first the line drawing and then a real photo if one was available. Those photos marked CSC are courtesy of the Carder Steuben Club website. It is an excellent resource for more information about Carder Steuben glass. The copies of the original line drawings are courtesy of the Rakow Library at the Corning Museum of Glass. The rest of the photos are courtesy of Tom Dimitroff, author of *Frederick Carder and Steuben Glass*, published by Schiffer.

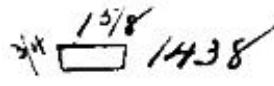
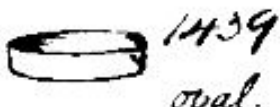



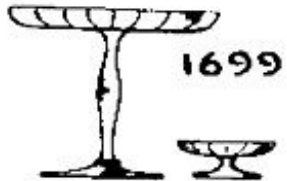

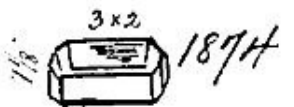

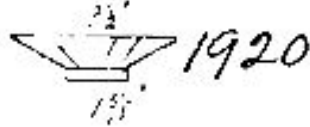
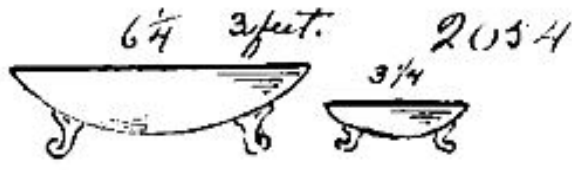
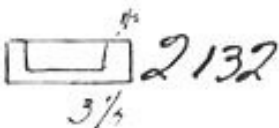




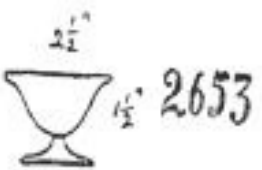

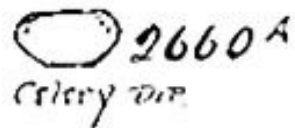







Even though open salts were falling out of favor when Arthur Houghton took over the direction of Steuben in 1933, they have over the years still produced a few open salts. The line drawings for those can be found in Mary Jean Madigan's book, *Steuben Glass, an American Tradition in Crystal*, published by Abrams. The salts are #7785, #7869, #8030, #SP318, and #SP486. They are also included in the following list of Steuben salts.


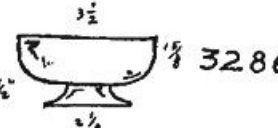
CARDER ERA SALTS

 <p>138</p>	 <p>csc</p>	 <p>139</p>	 <p>csc</p>
#138 Almond/Bon Bon dish 3-1/2" - \$12./doz. Gold Calcite, Blue Calcite, Gold Aurene, Blue Aurene, Cobalt Blue – Also 6" D		#139 Almond/Bon Bon 3-1/2" D	
 <p>192</p>	 <p>csc</p>	 <p>231</p>	 <p>csc</p>
#192 Bon Bon		#231 Bon Bon/Nut Dish	
 <p>232</p>	 <p>264</p>	 <p>4 1/4 268</p>	 <p>csc</p>
#232 Bon Bon		#264 Butter	
 <p>269</p>		 <p>375 TGA 1402</p>	
#269 Salt		#375 Nut Dish \$8. /doz.	
 <p>395 3 1/2" oval pointed</p>	 <p>396 3" oval</p>	 <p>397 2 1/2" oval</p>	 <p>398 2 1/4" oval</p>
#395 Salt \$1.25/doz. Oval Pointed 3-1/2" W	#396 Salt \$1.25/doz. Oval 3"	#397 Salt \$.75/doz. Oval 2-1/2" W	#398 Salt \$.75/doz. Oval 2-1/4" W
 <p>2 1/4 399</p>	 <p>td</p>	 <p>2 400</p>	
#399 Salt \$.75/doz. 2-1/4" W		#400 Salt \$.75/doz. 2" W	



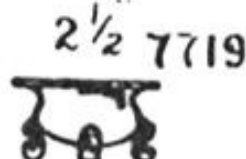







 <p>4 1/2" 415</p>	 <p>CSC</p>		 <p>2 1/2" 416</p>
#415 Bon Bon - 3", 4", 6" and 8" D			#416 Salt \$2./doz.
 <p>4 1/2" also 2 3/4" 2 3/8" Rd salt 1.50 doz. only 15</p>			 <p>558A 50/9</p>
#472 Salt - Round 2-3/8" D and 2-3/4" D			#558 "A" stands for Aurene \$.50/ea.
 <p>A 564</p>	 <p>CSC</p>	 <p>652</p>	 <p>654 1.50</p>
#564 3" D \$.75/ea. and 4" D \$1./ea.		#652 Salt 1932 Hawkes Catalog	#654 Salt \$1.50/ea.
 <p>658 1.00</p>	 <p>659 1.00</p>	 <p>td</p>	
#658 Nut Dish \$1./ea.		#659 Nut Dish \$1./ea.	
 <p>687</p>	 <p>699</p>	 <p>CSC</p>	
#687 Nut Dish		#699 Nut Dish	
 <p>706</p>	 <p>dar</p>	 <p>707</p>	 <p>CSC</p>
#706 Salt/Nut Dish		#707 Nut Dish	
 <p>708</p>	 <p>738</p>	 <p>CSC</p>	
#708 Nut Dish		#738 Bon Bon	

			
#797 Salt 1932 Hawkes Catalog	#800 Nut Dish	#800 Salt 1932 Hawkes Catalog	#801 Salt 1932 Hawkes Catalog
PLEASE NOTE: The #800 in the 1932 Hawkes catalog is different than the #800 in the Carder line drawings.			
		 	
#802 Salt 1932 Hawkes Catalog	No # Salt 1932 Hawkes Catalog	#1190 Bon Bon 3-3/4" D	
			
#1202 Salt 2-1/4" H x 1-3/4" D	#1265 Salt 1932 Hawkes Catalog	#1266 Salt 1932 Hawkes Catalog	#1267 Salt 1932 Hawkes Catalog
			
#1269 Salt 1932 Hawkes Catalog	#1321 Nut Dish 1-1/4" H x 2-3/4" D	#1322 Nut Dish 2" D Handled	#1323 Salt 1" H x 1-5/8" D
			
#1323 1/2 Salt	#1324 Salt \$.75/doz.	#1392 Salt	#1393 Salt
			
#1409 Salt 1-1/2" H x 2-1/2" D	#1417 Salt/Butter		
			
#1420 Salt		#1436 Salt 2" H x 2" D	#1437 Nut Dish 1" H x 2-1/2" D

		 	td
#1438 Salt 3/4" H x 1-5/8" D	#1439 Salt – oval	#1442 Salted Almond	
			
#1540 Salt 1932 Hawkes Catalog	#1699 Almond Set	#1744 Almond Set	#1874 1-1/8" H x 3" L x 2" W
			
#1888 Nut Dish	#1920 Nut Dish 3-1/2" D Top, 1-5/8 D Base	#2054 Nut Set 3-3/4" D, 3 feet	
		 	csc
#2132 Salt 1" H x 3-1/4" D, Sides 1/2" Thick		#2369 Nut dish	
 	td	 	td
#2553 Nut dish 2-1/4" D and 3-1/2" D		#2653 Individual Salt \$6./doz. 1-1/2" H x 2-1/2" D	
 	td	 	csc
#2660 Celery Dip \$6./doz. "A" for Aurene		#2661 Celery Dip \$6./doz.	
 	td	 	td
#2662 Celery Dip \$6./doz.		#3067 Almond \$27.50/doz. 2-1/4" D and 6" D Engraved "Van Dyke" Pattern	

 3087		td	 3094		td
#3087 Nut Dish Aurene \$15./doz 1-1/2" H x 3" D and 2" H x 5" D			#3094 2-1/4" D		
 3148		td	 3286	 3287	
#3148 Salts/Nut Dish Aurene \$18./doz. No wings \$12./doz. 2-1/4" D			#3286 Salt Bowl 3-1/2" D, 1-5/8" H, Foot 2-1/8" D		#3287 Salt Bowl 3-1/2"D, 1-1/2" H, Foot 2" D
 3288	 7548 2 1/4		 7549	 7550	
#3288 Salt 2" H, Bowl 3-3/8" D, Foot 2-1/4" D		#7548 Octagonal Salt 2-1/4" D	#7549 Round Salt		#7550 Salt

HOUGHTON ERA SALTS

 <p>SALT DISH</p> <p>7785, 2" dia.</p>	 <p>5 3/8"</p> <p>7718</p>	 <p>2 1/2" 7719</p>  <p>td</p>
# 7785 Salt Dish 2" D	#7718 Salt 5-3/8" D	#7719 Salt 2-1/2" D
 <p>SALT DASH</p> <p>Desl. A. Dou., (1940) 2" dia.</p>	 <p>td</p>	 <p>SALT DISH</p> <p>8030, D.H., (1952), \$8.50, 2 1/4" dia.</p>  <p>td</p>
#7869 Salt Dash 2-1/2" D Designed by Arthur Douglas Jr. (1940)		#8030 Salt Dish \$8.50/ea. 2-1/4" D Designed by David Hills (1952)
 <p>SALT DISH</p> <p>SP318, 2" dia.</p>	 <p>SALT DISH</p> <p>SP486, J.M.G., (1939), 3 9/16" w.</p>	BIBLIOGRAPHY <i>Frederick Carder and Steuben Glass</i> by Thomas P. Dimitroff, published by Schiffer Publishing, Ltd., 1998 <i>The Glass of Frederick Carder</i> by Paul Gardner, published by Crown Publishers, Inc., 1971 <i>Steuben Glass an American Tradition in Crystal</i> by Mary Jean Madigan, published by Harry N. Abrams, Inc., 1982
SP 318 Salt Dish 2" D	SP 486 Salt Dish 3-9/16" W Designed by John M. Gates (1939)	

Many years ago as I was trying to identify and catalog some of my salts, I found myself more and more confused. I located a particular salt in one book and then another and another, with each having different descriptions, makers and age, not to mention perhaps a bit different design and size. I decided to set that salt aside and give it a rest. I picked up another salt to work on only because I knew I had just seen it in the 7th Smith Book -- Or was it the 4th -- Maybe it was in H&J. Even better, just in my imagination. I started to wonder if I was the only one that could not recall where I had seen the picture of a salt just 5 minutes ago. Was I the only one that could not distinguish the difference between scallops and half-circles, small dots and tiny circles? Was it Moriage or a blob of paint? What is the difference between porcelain and china? And is this something I should lose sleep over? Master, Table, Individual, Double -- Is it even a salt at all? I thought that I needed to know if I was an island in the lost salt category and wrote to Ed Bowman about this situation. Personally, I thought it would be great to have a little blurb type article in one of the newsletters where we of lesser knowledge and stability could share our ramblings and inane questions. As this idea passed from me, to Ed and then to Rod Elser, it became the ASK MARY column. Though panic stricken at first, I have since relaxed a bit and have enjoyed doing the column. But now I want some answers from you, my fellow collectors. I would like to drop a few more names here. So ASK MARY is now MARY ASKS. Prepare yourselves for e-mails from me! Sort of like Candid Camera in print.



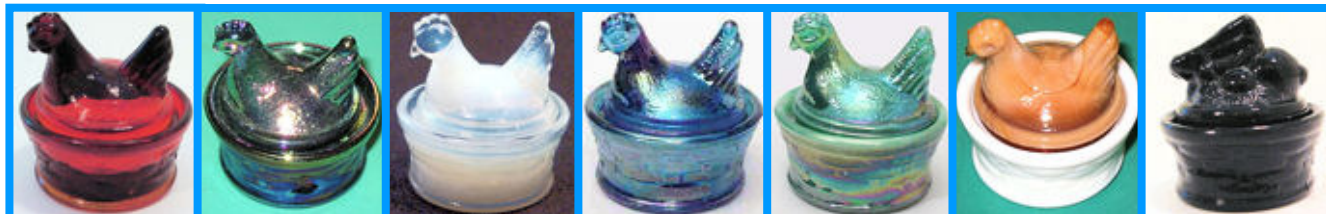
I think it only fair that the first reversed issue should feature a question to the person that got me started -- Ed Bowman. Ed has a glass company and makes some of his own salts. Anyone that went to the Indy convention in 2007 received one in their gift bag. I have been quite curious as to why Ed decided to press his own glass and if he created his own molds. I became even more curious as to what prompted him to design his mini hen salt. Recently one of his red hens went for BIG bucks on eBay, so you can understand how my curiosity really got going.



With a burning desire to move some of the extras out of his collection, Ed tried selling at a flea market. As Ed noted to me, this was a time when flea markets actually dealt in antiques and true collectibles. Specializing in open salts made for difficult sales, but he did hook at least one new collector, Debi Raitz. Trying to diversify, Ed started getting glass from some of the Ohio glass companies which included Robert Wetzel. Wetzel, a mold maker, sold Ed all of his molds in 1986. Ed arranged for Summit Art Glass to press his glass for him starting with the very popular mini hen. With the mini hen doing so well, Ed had Wetzel design a rabbit top for the hen base



the next year. Because I found some of the hen colors to be so unusual I had to ask about color choices. Summit used whatever color glass they were currently using for other customers. They normally made 500 to 600 hens on two days of pressing. The top was pressed on one day and the nest bottom on the next. Though none of his own salt colors have been made again after the initial pressing, a few of the hen colors have been made again. My curiosity about the hen is now satisfied and I am happy to say that I own two of them. Though I personally am hooked on the Mini Hen, Ed does make several other salts you can check



out on his web site at www.opensalts.net. If you are in love with the mini hens as I am, or just curious as to what all my hype is about, go to Ed's website where they are all color dated and view them there. So Ed, thanks for all you do in the open salt world, but especially from me for the mini hen, and most assuredly for hooking Debi into collecting salts.



Before I close I would like to share some additional information I received on a couple of the salts shown and discussed in my last column. Ed Berg sent this about one of the special pressed bottom salts. "Just reading the National Newsletter and enjoying your column in it. (Yes I had to leave that in!) Have more info on the marked zipper salt. We have one and the S in which the vpnt (Vincent Price National Treasures) is placed stands for Sears." Ed also stated that this is the only open salt with the vpnt mark on it that he knows of. After Googling, I found this about the same mark on pottery: "The pottery mark Svnt was used on pottery made by the Morton Pottery Company for Sears and Roebuck called "The Sears Vincent Price National Treasures Collection" and was advertised in the 1967 and 1968 Sears catalogs." Vincent Price was a consultant for Sears from 1962-1977 and during that time he designed an entire line of household goods. He was an accomplished chef and had authored many cookbooks. He and Sears collaborated on getting affordable art prints into everyday homes and lives. That was what originally began the Vincent Price National Treasures collection at Sears.

Nancy Villaverde wrote about the delicate flower salt, "The mystery deepens on the little thin porcelain flower salt. I have it with a matching porcelain spoon, flower for a bowl, with the Rosenthal mark on the base of the salt. I believe I discussed it once with Ed Berg based on a Salty Comments article. I also saw this very salt in a high end antique shop in England several years ago, priced something like £60 and marked Rosenthal on the tag. I didn't ask to have it taken out of the case to see how it was marked. Wish I had now. It seems odd that a design like this would be done by two makers. Any chance that Moore Bros. did some importing or distribution as well as making china?" She also added, "I thought if you want to mention this one you need complete info. The mark is only a capital R and the number 54, but the R matches the Rosenthal R shape. I think the lack of the complete company mark is explained by the small space on the base of the salt."



Oh, by the way, that particular salt I mentioned in the opening was in the Coddington book. What a concept. And I have to admit that even after the marvelous pronunciation presentation at one of our meetings by Lisa Tiedeman and Elaine Cooper, I still have no idea how to pronounce Quimper or Faience. And Jane and Phil Koble, please excuse that definite "G" I always stress in intaglio. Thank goodness this is a written presentation. Keep those e-mail boxes open. You never know when you will hear from Mary.



OMG!!!!

Linda Drew has just acquired this gorgeous cameo salt and wonders if anyone has ever seen anything like it before. She thinks it was made by Webb in England and would like to hear thoughts from anyone else. Write her at LindaDrew@aol.com.

(Keep your drooling in check, folks!)



"WOOD" You Know?

by Craig & Lisa Tiedeman



Did you know that there is no actual tree called "Ambrosia Maple?" Ambrosia is actually a fungus caused by an insect, the Ambrosia Beetle!

An Ambrosia Beetle is an insect found throughout the southern United States. The term "ambrosia" refers to the fungus the insect carries into the wood. The Ambrosia Beetle chews through the bark and into the wood, creating a series of tunnels called "galleries." In these galleries fungus grows, which becomes a food source for the insect. When the wood is infested, the damage appears as small holes, or tunnels, surrounded by the "stain" (fungus). The fungus reacts with the wood, creating the discoloration associated with Ambrosia Maple. The Ambrosia Beetle may cause damage to unseasoned lumber, as well as dead, dying, weakened and severely stressed trees. The insects will only target trees and logs with high moisture content, and attack most tree species. The kiln drying process sterilizes the wood so the finished product is free of active fungus and insects.



Table salt of Ambrosia Maple wood by Craig Tiedeman especially made for this article to show color and grain.

Maple trees grow throughout the world, with as many as 200 different species. There are about a dozen species in the United States that generally grow below the 5,000 foot elevation, and average a height of 60 to 80 feet. The wood of Maple trees is excellent for the making of furniture, and the sap can be made into sugar and syrup.

The Maple tree seems to have partnered with the Ambrosia Beetle quite nicely, producing unique results, thus the name "Ambrosia Maple."

Visit Craig's selling page on the website for some unique items.

There's a New Club!

continued from Page 1

This will be only U.S. stop for this tour which began in Paris and is currently in Montreal.

Please join us for our Inaugural Meeting ... or join us as a Charter Member ... or join us for both! We look forward to a vibrant, active club with exciting meetings and fun newsletters. So expect to hear more from and about the new kids on the salt club block!

CASC Inaugural Meeting - Saturday, June 12, 2010
Beulah United Methodist Church
6930 Hopkins Rd., Richmond, VA

\$32 Meeting Registration includes morning coffee and sweet, lunch, and entrance to exhibit of Tiffany, Color & Light at the Virginia Museum of Fine Arts.
For details contact Kent Hudson at 804-714-0080 or khudson639@verizon.net

Collector Spotlight - Mary Kern

by Lisa Tiedeman



Mary Kern and Lisa Tiedeman

Mary Kern is the immediate past president of the Open Salt Seekers of the West, Southern Chapter, having served in that capacity for four years. She became president of a club that was in its last throes of existence and it is now a larger organization that it has ever been, with more members and an enthusiastic membership.

Mary has been an open salt collector for about 35 years, having been gifted with open salts by her grandmother and great-aunt, both of whom were avid collectors. Her first open salt was a white milk glass wheelbarrow given to her by her mother.



Her love of open salts is an ever-changing love. For varying lengths of time her favorites may be the lacies, biminis, intaglios, masters, open salts with cats, or you name it. One of her favorite little curiosities is nick-

named "Pink Pee Pee." Although when asked to specify her most favorite salt, Mary says, "I really do not have one favorite salt. Several years ago when the fires were rampant here in EggoLand we got the call to prepare to evacuate. We had some time to get things together and to load the truck. I stood looking into my cabinets, trying to decide which ones to take and which ones had to be left. I truly could not decide. If I could not take them all, I would not take any. Even PINK had to stay. It showed me that they were all very important and could not be singled out as one being more special than the others." In Mary's home there are many spots of "collections" with a specific theme as well as cabinets with each shelf devoted to specific interests.

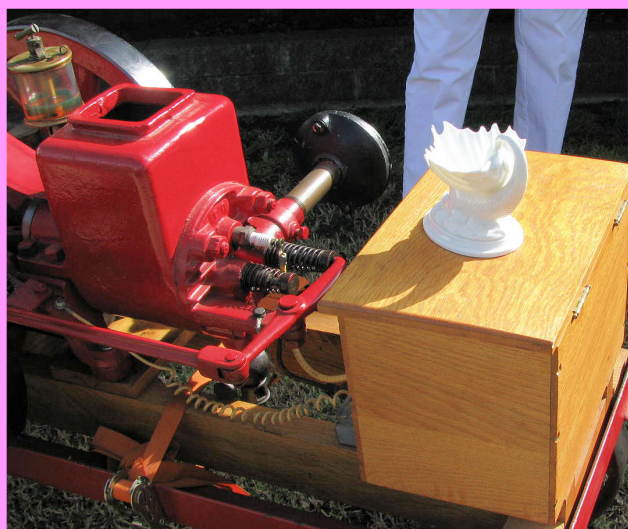




Mary was born in Toledo, Ohio but moved to San Diego at an early age where she graduated from Herbert Hoover High School. She and Bob have been married for 25 years. They have three children. Doug is the oldest and is the co-owner of Fisherman's Landing in San Diego. Doug and his wife, Anne, have two daughters, Jenna and Katie. Jenna, the oldest, will make Mary and Bob great grandparents this May.

In the middle is their daughter, Katie, an accomplished florist in northern California, who has one child, Jack. Grandson Jack will be getting married in September. Youngest son Mel is a computer whiz. He and his wife, Dorothy, have the youngest of Mary and Bob's grandchildren, Jordan. She's a big girl now, having just turned five years old.

Mary and Bob have two cats, Junior and Albert, who own the house and are their pride and joy. Anyone who knows Mary and frequents Ebay knows that she loves cats!



Husband Bob does all of the photographing of Mary's salts and is a collector too, but not of open salts. He collects old farm engines, most of which are rusty. A few certain friends have dubbed them "Rusty and Dusty," names befitting of their collections.





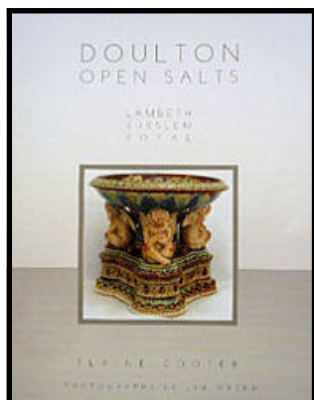
Mary is a breast cancer survivor, supporting and participating in the Susan G. Komen Breast Cancer Foundation activities, including their annual walk. She is also active in local cat organizations.



Mary has written the "Ask Mary" column in the National Open Salts Newsletter for several years. She loves researching her collection and the questions take her into other areas she wants to know more about.



Lisa would like to acknowledge help with this article from Elaine Cooper for getting some information on the sly because Mary had no idea she was going to be the spotlighted collector in this issue. So, Mary, are you surprised that you have such sneaky friends?



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