

## ART GLASS

**1**—Signed L.C.T., Favrilie, 4-footed, 2 $\frac{1}{8}$ " diam., circa 1910

**2**—Unsigned, appears to be Tiffany, four feet, too short to be a toothpick holder, 2 $\frac{3}{8}$ " diam.

**3**—Signed L.C.T., in gold Favrilie, 1 $\frac{3}{4}$ " round

**4**—Similar to Fig. 1, except shorter and unsigned, 2 $\frac{1}{8}$ " diam., 1 $\frac{1}{8}$ " high, four feet

**5**—Signed L.C.T., two tiny handles, 1 $\frac{7}{8}$ " diam. at top

**6**—Signed Aurene 260, 1 $\frac{3}{4}$ " high, too short for a toothpick holder

**7**—Signed Daum Nancy, almost 2" diam. oval, early 1900's, France

**8**—Signed Daum Nancy, French, circa 1900, just under 2" diam. round

**9**—Signed Daum Nancy, almost 2" diam. oval, French circa 1900

**10**—Signed Daum Nancy, just over 2" round, turn-of-the-century French, Windmill scene

**11**—Daum Nancy cameo glass, signed, just over 2" round, late 19th century, France

**12**—Signed Gallé on attached gold over sterling base, Hallmark 950 S, 1 $\frac{5}{8}$ " diam. in tub-shape, French, circa 1880

**13**—Signed Steuben Aurene, possibly nut cup, 1 $\frac{5}{8}$ " diam., early 1900's, New York

**14**—Signed Aurene, blue, made by Steuben, early 1900's, 2" diam.

**15**—Signed L.C.T. "X 355", perhaps a code for experimental run, similar to Fig. 3, except taller, 1 $\frac{3}{8}$ " high, circa 1900

**16**—Signed Quezal, 1 $\frac{1}{4}$ " high, round panelled, after 1900, American

**17**—Signed L.C.T., gold with blue highlights (sometimes incorrectly called blue Tiffany), round shape, 1 $\frac{3}{8}$ " high, circa 1900

**18**—Signed Quezal, 1 $\frac{1}{4}$ " high, round with crimped top, American, after 1900

**19-25**—All seven of these opalized and iridized salts are French art glass by Monot-Stumpf, which can be identified by a small round paper label which can sometimes be found still intact, late 19th century

**26**—Outstanding cased "rainbow" type art glass, probably English, circa 1890, 1 $\frac{3}{8}$ " high

**27**—Signed Webb cameo glass, exceptionally beautiful layered and carved floral design, circa 1885-1890, 1 $\frac{3}{8}$ " high

**28**—No mark, probably foreign, pinched opening possibly too small for a salt (toothpick?), circa 1910, maker unknown, 1 $\frac{3}{4}$ " high

**29**—Millefiori, two-handled, Italian, circa 1900, 1 $\frac{3}{4}$ " high, much-reproduced but not in salts

**30**—Signed L.C.T. Favrilie, just over 1" high, in choice blue color, circa 1900

**31**—Signed L.C.T., similar to No. 30 except tighter crimp, same height, circa 1900

**32**—Signed L.C.T. Favrilie, gold with pale blue highlights, same height, circa 1900

**33**—Signed Daum Nancy, 1 $\frac{1}{2}$ " tall, scenic design, French, circa 1890's

**34**—Steuben Calcite, possibly a nut cup, American, circa 1905-1910, 1 $\frac{3}{4}$ " high

1	12	24
2	13	25
3	14	26
4	15	27
5	16	28
6	17	29
7	18	30
8	19-20	31
9	21	32
10	22	33
11	23	34

## ART AND COLORED GLASS

**35-44**—Wide variety of hand decorations on satin opal glass by Smith Brothers, New Bedford, Mass., circa 1890-1894, melon-rib mold, 1 $\frac{3}{8}$ " high, Fig. 38 is signed with "Rampant Lion" trademark of this firm

**45**—A different melon-rib mold, shiny finish opal, possible Wavecrest, circa 1900, 1 $\frac{3}{8}$ " high

**46**—Unusual footed fancy mold with hand-painted decoration, possibly Mt. Washington or Smith Brothers, rare in satin finish, 1 $\frac{3}{8}$ " high

**47**—Wavecrest, "tulip" mold, hand-decorated, satin finish, made by C.F. Monroe Co., Meriden, Conn., circa 1903

**48**—English or French decorated white bristol, circa 1890's, possibly bottom to a small covered pomade, 1 $\frac{3}{8}$ " high

**49**—Rare Nakara salt or open pin box, signed C.F. Monroe Co., attached ornate brass-plated rim and handles, circa 1900-05, 1 $\frac{1}{2}$ " high

**50-51**—Two more examples of Wavecrest line by C.F. Monroe Co., "tulip" mold with beaded enamel top, circa 1903

**52**—French crystal with decorated enamel and engraving, rectangular shape, circa 1890, 1 $\frac{3}{8}$ " high

**53**—English bristol with enamel decoration, attached silver rim and handle, circa 1895, 1 $\frac{1}{2}$ " high

**54**—Bohemian decorated crystal, similar in workmanship to Fig. 52, circa 1895, 1 $\frac{1}{2}$ " high, exceptional

**55**—Blown crystal with gold and enamel decoration, Austrian, circa 1900, 1 $\frac{3}{8}$ " high

**56**—Not exactly art glass, but an unusual decorated milk glass example, 1" high, maker unknown

**57**—Gorgeous English salt with gold decoration, attached silver rim, 1 $\frac{1}{4}$ " high, circa 1890, possible Webb

**58**—French "Lacy Enamel", decorated to simulate fine lace, circa 1900-1910, 1" high

**59**—Same as Fig. 58, circa 1905, France, 1 $\frac{1}{4}$ " high

**60**—Amber Inverted Thumbprint with enamel decoration, probably American but maker unknown, about 1 $\frac{1}{2}$ " high, beware of similar reproductions, Fig. 877

**61**—Exquisite enamel-decorated crystal, probably French or Austrian, circa 1900, outstanding detail, 1 $\frac{1}{2}$ " tall

**62**—French scenic decorated glass, circa 1910, similar to but not the quality of decorated Daum Nancy, 1 $\frac{1}{4}$ " high

**63-64**—Master salt in melon rib mold by Smith Brothers (shown at top of page in individual sizes), circa 1890, unsigned, 1 $\frac{1}{2}$ " high

**65**—Probably Austrian decorated cranberry with applied curled crystal feet, circa 1900, some gold on feet, 1 $\frac{1}{4}$ " high

**66**—Either German or Austrian enamel-decorated crystal, pedestalled shape similar to nut cups, circa 1895, 1 $\frac{1}{2}$ " high

35	46	57
36	47	58
37	48	59
38	48	60
39	50	61
40	51	62
41	52	63
42	53	64
43	54	65
44	55	66
45	56	

## ART AND COLORED GLASS

**67**—Probably German cobalt cut to clear stemmed salt, 3¼" diam. at top, 3½" high, circa 1870

**68**—French white opaline double salt, sterling handle, circa 1850

**69**—Yellow opalescent WILLIAM & MARY pattern salt, circa 1903, 2¾" diam. oval, by Davidson & Co., England

**70**—Yellow opalescent CHIPPENDALE pattern salt, Davidson & Co., 2½" diam. round, circa 1885, pressed, English

**71**—French Monot Stumpf iridized art glass, circa 1890, 5 scallops, 2⅜" diam. round

**72**—Yellow opalescent blown with applied rigaree and feet, 2⅜" diam., circa 1890, English

**73**—Tiffany Favrilie, unsigned, very heavy (6 oz. compared to 2¼ oz. on Fig. 15 & 17), 1900, 2¼" diam. round

**74**—Stevens & Williams cased white over pink with applied amber rigaree, 2¾" diam., circa 1890

**75**—Very rare Burmese, deep color typical of "Queen's Burmese" by Webb, circa 1890, English, 1¾" diam.

**76**—French or English blue opaline, hand decorated, 2¾" diam., circa 1890

**77**—Same as Fig. 46, probably Mt. Washington, sometimes called "shiny" Crown Milano, which I don't believe it is, 2¼" diam., circa 1890

**78**—Cranberry opalescent, English blown, circa 1885, also known in yellow, 1⅞" diam.

**79**—Opaque lilac, English, applied London Silver rim with trademarks from 1925, 2⅞" diam.

**80**—Guernsey Glass Co. reproduction iridized by Robert Hansen (signed), trademarked with B-in-a-Circle (Bennett, owner of Guernsey), 1970's, 2½" diam., 3" high

**81**—Ice blue iridescent, heavy, almost 2" square, maker unknown, circa 1920

**82**—Plique de Jour, 930-S silver, enamel detailed with rows of butterflies around top edge, Norway, circa 1885

**83**—Plique de Jour, 930-S silver, outstanding enamel detail, almost 4" diam., circa 1880, from Norway

**84**—Webb cameo, hand carved overlay, London silver rim from 1885, matching acorn spoon, choice olive green color 2¼" round

**85**—Webb cameo, Birmingham silver rim from 1893, rare individual size, 1¼" diam., blue with white carved overlay, original spoon with matching hallmarks

**86**—Intaglio with gold decoration, crystal, probably Czechoslovakia, early 1900's, 2⅜" diam.

**87**—Intaglio, amethyst with frosted floral design, Czech, circa 1910, 2⅝" diam.

**88**—Stack of clear Intaglio salts (ash receivers?) in original brass-plated holder, European (English, French or Czech), from early 1900's (1900-1920), pseudo butterfly mark, holder 5" high

**89**—Early black amethyst master, pressed with cutting, circa 1840, probably English

**90**—Another original holder for 2⅞" salt-ash (?), 5" high, jewelled frame of brass-plate dates from early 1900's, European origin unknown

67	75	83
68	76	84
69	77	85
70	79	86
71	70	87
72	80	88
73	81	89
74	82	90

**ENGLISH ART GLASS**

All Stourbridge area glass factories

**91** — Canary with opalescent applied rigaree around center, cranberry rim, 3-footed metal holder, 3½" round

**92** — Canary opalescent blown insert with 3-footed metal frame, see Figure 78 for similar salt insert, 2" round

**93** — Canary opalescent with applied rigaree and feet, 3" round

**94** — Blown clear with light opalescent rim, applied amber rigaree, 4-footed frame, 3¼" round

**95** — Blown cranberry with opalescent swirling, applied clear rigaree, 3-footed metal frame, 2¾" diam. insert

**96** — Clear blown with much white swirling, applied canary rigaree and ruffled rim, pontil scar covered by a splash of same glass, 3-footed metal frame, insert 2¾" diam.

**97** — Clear blown with applied amber rigaree, no pontil (polished at top), 3" diameter

**98** — Canary opalescent with touch of blue in glass at top, applied canary rigaree, 3-footed metal frame, insert 3⅛" round

**99** — Cranberry with white threading effect in opalescence, applied clear feet, 3¾" diameter

**100** — Cased yellow with white spatter, swirled mold, applied clear rigaree, polished top, 3¾" diameter round

**101** — Amber with applied blue feet and ornamentation, polished top, 2" diameter round.

**102** — Cranberry with clear applied rigaree and feet, pontil scar, 3½" round

**103** — Clear blown with white and pink wide stripes, applied clear rigaree, 3-footed metal frame, insert 3½" diameter

**104** — Cased canary opalescent with rubina (note two layers on rim), applied canary yellow rigaree and feet, 3¾" diameter

**105** — Blown emerald green with double rows of applied clear rigaree, polished top, 3½" diameter

91	96	101
92	97	102
93	98	103
94	99	104
95	100	105



## EUROPEAN ART GLASS

**106**—Exceptional cut glass with two-color flashing, ornate plated stem, Austria-Hungary, 1880's, 3" high

**107**—Free-blown yellow-green opaline with applied fancy rim, circa 1900, 3" diameter, 2 $\frac{1}{4}$ " high

**108**—Bohemian ruby-overlay cutback, very early, circa 1875, 3 $\frac{1}{8}$ " high, 2 $\frac{3}{4}$ " diameter

**109**—Blue overlay cutback on ornate plated stem, Austria-Hungary, circa 1850, 3 $\frac{1}{2}$ " high, 3 $\frac{1}{2}$ " diameter

**110**—Rectangular blue overlay cut, European, early 1900's, 2 $\frac{3}{4}$ " long, almost 2" wide

**111**—Venetian glass with matching spoon, age unknown, 3 $\frac{1}{2}$ " diameter

**112**—Cased white on cobalt base, European, circa 1910, 3 $\frac{1}{2}$ " diameter

**113**—Clear stemmed salt with blue threading, signed Steuben, circa 1920, 2 $\frac{1}{4}$ " diameter, 2" high

**114**—Delicate stemmed salt combine black with opalescent threading, early 1900's 3" diameter

**115**—Clear with blue swirling, Venetian type, age unknown, 3 $\frac{1}{2}$ " diameter

**116**—Another Venetian salt with applied glass leaves and spun edges, age unknown, 2" diameter

**117**—Blue with white stripes and attached coral spoon rest, Venetian type, age unknown, almost 2" diameter

**118**—Six-sided salt on sterling stem, delicate etching in panels, unique, 2 $\frac{1}{4}$ " diam., 2" high, Austria-Hungary, circa 1866

**119**—Pink Venetian ruffled salt with white base, European, early 1900's, almost 3" diameter

**120**—Unusual red opaque cased salt, polished top, early 1900's probably Czech, 2" diameter

**121**—Amber with blue striping in ornate sterling footed and handled frame, 4 $\frac{1}{2}$ " oval shape, circa 1890

**122**—Modern looking bubble air-trap in pink, paper label "Made in Italy", age unknown, 2 $\frac{1}{2}$ " diameter

106	112	118
107	113	119
108	114	120
109	115	121
110	116	122
111	117	

## EUROPEAN ART AND COLORED GLASS

**123**—Ruby Bohemian etched grape design, scalloped top, circa 1885, 2½" high, 2¾" diameter

**124**—Outstanding Victorian double with frosted pressed inserts decorated in blue in a Greek key design, circa 1890, holder 6" long and 5" tall

**125**—Another Bohemian etched salt with grape design, polished base, circa 1890, 2¾" round

**126**—Cased pink over white, double crimped edge, possibly Webb, 3¼" diam.

**127**—Blue opalescent English, made by Davidson in 1891, a pattern I call LADY CAROLINE, as it was made in other matching items, 4¼" diam. handle to handle

**128**—Pink and white swirling opaque, mold blown, circa 1920, 2¼" round

**129**—Ruby Venetian salt with spun white edge, two tiny free-blown dolphin handles, age unknown (may be recent), 3" diam.

**130**—French green opaline ribbed oval salt in brass-plated metal frame, 3¼" diam. circa 1885

**131**—Pink opaline insert attached to jewelled holder, European, circa 1910, 2½" round

**132**—Ruby-flashed insert with silver-plated holder, no marks, circa 1900

**133**—Venetian type salt in blue with tiny red "handles", age unknown, 2⅞" round

**134**—English, "spatter" glass with clear applied rigaree and feet, 3⅞" diameter oval shape, circa 1895, unusual

**135**—Pink cut insert on plated frame, English, circa 1900, frame is 3½" square

**136**—Charming Venetian type ind. salt with three tiny applied feet, clear with alternating swirls of white and black, Victorian, 1¼" diam., almost 2" high

**137**—Canary opalescent salt in LORDS AND LADIES pattern, made in other table items, English from 1890, 2¼" round

123	128	133
124	129	134
125	130	135
126	131	136
127	132	137

**EUROPEAN ART & COLORED GLASS**

**138**—Bohemian overlay cutback on ornate plated stem, white over clear, circa 1880, 2<sup>3</sup>/<sub>4</sub>" diam.

**139**—Sowerby's #1328, made at their Ellison Glass Works, Gateshead-on-Tyne, England, appeared in 1882 catalogue, green opaque, 5<sup>1</sup>/<sub>8</sub>" long

**140**—White opaline (clambroth) cornucopia on stem, French, circa 1890, faded gold decoration, 4<sup>3</sup>/<sub>4</sub>" tall

**141**—German pedestal salt, clear decorated top on amber stem, gold decorated with "Sand/Schnarzmald" (meaning unknown) spelled on bowl, 2<sup>3</sup>/<sub>4</sub>" high

**142**—Beautifully decorated crystal, hand-painted with minute detail, 3<sup>1</sup>/<sub>4</sub>" round, 2<sup>1</sup>/<sub>2</sub>" tall, circa 1900, probably French

**143**—Cased "Tortoise Shell" over white, probably English, circa 1885, 1<sup>3</sup>/<sub>4</sub>" round

**144**—Blue milk glass divided pedestal double, French, circa 1910, almost 3" diameter

**145**—Green blown Venetian type pedestal salt with applied leaves, age unknown, 1<sup>3</sup>/<sub>4</sub>" round

**146**—English cranberry oval salt with applied clear rigaree and feet, polished top, circa 1885, 4<sup>1</sup>/<sub>2</sub>" diameter oval, 2" high

**147**—Amethyst with jewelled rim, circa 1910, 2<sup>3</sup>/<sub>4</sub>" round

**148**—Blown clear glass with applied green ball feet, hallmarked Sterling rim dates this from 1901, Birmingham, 2" round

**149**—French white opaque decorated salt, circa 1850, six-sided with three animal feet (see Reprint), 3" diam.

**150**—Venetian "Ribbon" glass with applied flower, age unknown, 3<sup>1</sup>/<sub>2</sub>" diam.

**151**—Frosted crystal with unusual red border decoration, circa 1915, Foreign, 2<sup>1</sup>/<sub>2</sub>" round

138	143	148
139	144	149
140	145	150
141	146	151
142	147	

## GOLD ON CRYSTAL

**152**—TWO FLOWER pattern by U.S. Glass, circa 1915 (H5, 170), also in clear, oval shape, almost 5" diam. handle to handle

**153**—BIG PANSY, name by author, previously unnamed, probably Westmoreland, also known in carnival glass, circa 1910-1915, almost 3" diam., 2½" high

**154**—Etched crystal (some gold) in gold-plated frame and spoon, European, circa 1910, insert is 2" diam. round

**155**—KEYSTONE COLONIAL by Westmoreland Specialty, circa 1910, previously unlisted, toothpick in this found with W-in-a-Keystone trademark, similar to "Chippendale" and "Evangeline", 4½" diam.

**156-160**—Assortment of "Intaglio" salts (ash trays) in clear with decoration, all are "signed" with a small impressed butterfly, reportedly attributable to Webb (England), all are 2¾" diam., date circa 1910

**161**—Pressed salt with hand-painted flower in base, European imitation cut, circa 1915

**162**—Etched crystal with touch of gold, square shape, just over 1" long

**163**—Blown clear with applied gold decorated feet and original blown spoon, 1½" diam. round

**164**—Solid gold decorated pressed crystal, No. 211 salt by Westmoreland (Reprint W), circa 1910-20, just over 1½" diam.

**165**—Another "Intaglio" decorated salt with butterfly mark, red poppies, 2¾" long

**166**—Blown gold-decorated cut, 2" round, circa 1910, European

**167**—Pedestal salt with gold-decorated cutting, also European, circa 1900, almost 2¼" diam.

**168**—Three-footed blown with applied feet, light cutting with gold, almost 2" diam.

**169**—Crystal with detailed cutting, gold decorated, circa 1900, almost 2¾" diam.

**170**—Heart-shaped crystal with applied handle, light etching, circa 1900, 2⅝" tip to hdl

**171**—Imitation cut pressed, gold decorated, circa 1910, American, 2" round

**172**—Blown and lightly cut, with gold, three applied feet, European, circa 1900, 2" round

**173**—European cut with gold, pedestal shape circa 1905, 2¾" round

**174**—Boat shaped, blown crystal with gold on light cutting, 3½" long, European

**175**—Blown crystal with light cutting, European, circa 1900, almost 2¼" diam.

**176**—Heavy etched and cut, gold banding, European, circa 1910, almost 2" diam. round

**177**—Blown crystal with light gold decorated cutting, 3 applied feet, circa 1900, 2" round

**178-180**—Three VERY early salts, circa 1840, decorated on bottom with portraits, floral designs, etc., to be viewed from the top, frequently found with decoration worn considerably, probably German, 3⅛" diam. at longest point

**181**—Square-shaped etched crystal with touches of gold, European, circa 1910, 2" diam.

152	162	172
153	163	173
154	164	174
155	165	175
156	166	176
157	167	177
158	168	178
159	169	179
160	170	180
161	171	181

**ASSORTED GLASS, SHELLS, ETC.**

**182**—Looks like a nut cup (see Fig. 780), similar to one by Fenton, but this one is typical of Steuben's Verre de Soi, frosty iridescence, circa 1920's, 2½" round

**183**—Blown clear glass with gold-decorated cutting, French, circa 1900, about 2½" diam.

**184**—Gold-decorated cut crystal, European, circa 1910, almost 2" square

**185**—PATTEE CROSS variant pattern by U.S. Glass, toy berry dish in pressed gold-decorated crystal, circa 1910, 2" round

**186**—Venetian gold-flecked blown crystal, age unknown, shell shaped, 3⅝" diam., 1¾" high

**187**—Pressed clear glass with gold decoration, foreign, circa 1925 (?), 2½" round at top

**188**—Tiny individual blown salt, touch of gold decoration, crimped top, circa 1900, just over 1½" diam., origin unknown

**189**—Blown crystal with gold-decorated light cutting, French, circa 1910, 1½" diam.

**190**—Clear with gold-band, three applied feet, Foreign, circa 1910, 1½" diam.

**191**—Clear with "dripping" applied glass, English, circa 1900, unusual, 2" diam. round

**192**—Clear with gold-decorated engraving, three applied feet, French, circa 1905, scalloped top, 2⅝" diam.

**193**—Unusual free-form crystal, rather modern, age unknown, probably foreign, almost 3" long, oval

**194**—Clear with color-decorated bands, Depression era, circa 1925-35, American, 1½" diam.

**195**—Unusual figural salt or ash tray in frosted crystal, marked with Registry marks dating it from about 1893, probably French (not all registry marks are English), 3¾" long, oval

**196**—BEATTY RIB salt in white opalescent, A. J. Beatty Glass, circa 1890, 2" diam.

**197**—SQUARE HOBNAIL in white opalescent, possibly to accompany "Four-Foot Hobnail" (H2, Fig. 156), maker unknown, circa 1895, almost 2" diam.

**198**—Round HOBNAIL salt in white opalescent, possibly to go with NORTHWOOD HOBNAIL (H2, Fig. 163), but would accompany almost any other pressed opalescent pattern in this popular line, 2" round diam.

**199**—Blown shell-figured salt or ash tray. European, age unknown, similar to Verre de Soi lusted glass, 3¼" oval

**200-206**—An assortment of salts made from actual sea shells, dating much earlier than most of us would realize. Figures 200 and 202 have sterling hallmarked bases which date them from about 1908-09, London Silver. These shells were polished and sometimes carved (Fig. 201) into other shapes. See also Figure 208, with three attached feet.

**207**—Ivory colored celluloid salt and pepper (see also Fig. 302) by William Thoreson and Co., Chicago—probably an importing company. Dates from about 1920's salt is 2" long

**208**—See notes Fig. 200

182	191	200
183	192	201
184	193	202
185	194	203
186	195	204
187	196	205
188	197	206
189	198	207
190	199	208



## EARLY 20TH CENTURY INTAGLIO SALTS

Shown on page 34 and page 35 are a varied assortment of small, flat receptacles which have become known as "Intaglio Salts". There is evidence that these were originally intended to be small individual ash trays, but their small size and incredible charm has made them especially sought after by salt collectors. The many varied impressed designs you see are on the underside of the glass, usually with a delicate acid treatment to create a frosted effect.

Sometimes the same impression can be found on different shapes (Figures 217, 252). The designs range from the masculine to the sublimely feminine. Figures 236 and 244 on the next page picture women smoking, validating somewhat the ash tray theory. Figures 237 and 250 indicate that these may have been designed as a "bridge set" of ash trays for card players.

Most of these can be traced to European origins, primarily Czechoslovakia (a few are signed), France, and possibly England. However, Fig. 217 can be

attributed to the New Martinsville Glass Co., New Martinsville, W. Va. circa 1915-1920. The Rugby players are most decidedly English in nature (Fig. 228). The style of clothing and hair in Figures 214, 236 and 228 appear to date these "salts" from the 1920's.

Occasionally you will find this type of receptacle attached to an ornate brass frame, or a set which is stored in a brass holder. These are much harder to find, but add to the delight of the search for what is fast becoming a collectable sub-chapter within itself.

**209**—Pink crystal with classic figures, almost 2½" long

**210**—Teal blue with Isadora Duncan "Greek Dancer", just over 2½" long

**211**—Pink crystal with fox hunt scene, 2½" square, "butterfly" marked

**212**—Electric blue with classic figures, just over 2½" square

**213**—Pink cut crystal with Olympic discus thrower, almost 3" long

**214**—Sapphire blue with bathing beauties, 2½" oval

**215**—Emerald green with Cupid, about 2½" oval

**216**—Teal blue with Elephant (note tiny butterfly—Webb?), just over 2½" diam.

**217**—Pink crystal with classic figures, same as one by New Martinsville Glass (Miller, 17), "butterfly" mark

**218**—Amber with horse head, 2¼" square

**219**—Amber with circle of playing children, just over 2½" diam.

**220**—Emerald green with naked girl blowing bubbles, "butterfly" mark, just over 2½" diam.

**221**—Amber with classic scene, just over 2½" diam.

**222**—Amethyst cut moose in forest, almost 3" diam.

**223**—Blue cut with cat in a hat, almost 3" diam.

**224**—Amber with polo players, 2¾" diam.

**225**—Sapphire blue with flowers in vase, 2½" oval

**226**—Pink crystal with classic figure playing harp, 2½" diam.

**227**—Pink crystal with Cupid, cut bevelled edge, 3" oval

**228**—Emerald green with rugby players, 2¾" diam.

**229**—Same as Fig. 221, except teal blue color, 2¾" diam.

**230**—Amethyst with classic scene, just over 2¼" diam.

**231**—Emerald green with boy and dog, 2½" square

**232**—Same as Fig. 232, except amethyst, 2½" oval

**233**—Amber with two "love birds" with hanging hearts, 3½" diam.

**234**—Blue with winged figure blowing bubbles, 2¾" diam.

209	218	227
210	219	228
211	220	229
212	221	230
213	222	231
214	223	232
215	224	233
216	225	234
217	226	

**MORE INTAGLIO SALTS**

**235**—Dark amber oval shape with classic figures,  $2\frac{3}{4}$ " long

**236**—Light green with cigarette smoking woman, 2" square, note butterfly

**237**—Amber with heart in center, part of a bridge set, note butterfly,  $2\frac{1}{2}$ " square

**238**—Sapphire blue with classic musicians,  $2\frac{3}{4}$ " long

**239**—Amber with classic figure,  $2\frac{1}{2}$ " long

**240**—Crystal with ship,  $2\frac{3}{4}$ " long, ribbed edge

**241**—Deep amber with two birds, somewhat different from most, almost 3" long

**242**—Amber with classic figures,  $2\frac{1}{2}$ " long

**243**—Light green with courting scene,  $2\frac{1}{4}$ " long

**244**—Emerald green with smoking woman,  $2\frac{1}{8}$ " long

**245**—Deep amber with Oriental figures,  $1\frac{3}{4}$ " diam.

**246**—Teal blue with rose sprig,  $2\frac{3}{4}$ " diam.

**247**—Clear with basket of flowers,  $2\frac{1}{2}$ " diam.

**248**—Emerald green with spray of roses, jewelled rim,  $2\frac{5}{8}$ " diam.

**249**—Olive green with classic figures,  $2\frac{1}{4}$ " round

**250**—Clear with King of Hearts, part of bridge set,  $2\frac{5}{8}$ " long

**251**—Light blue with pair of roses,  $2\frac{1}{8}$ " round

**252**—Amber with classic figures,  $2\frac{3}{4}$ " diam. oval

**253**—Sapphire blue with classic figures, just over  $2\frac{1}{4}$ " long

**254**—Clear with goldfish, scaled edge, note it is marked "Japan", after 1921, 3" long

**255**—Teal blue with classic figures, just over  $2\frac{1}{2}$ " long

**256**—Clear with unknown vegetation, almost 3" long

**257**—Teal blue with classic figures,  $2\frac{1}{4}$ " long

**258-261**—Four different clear examples with dogs featured,  $2\frac{1}{2}$ " square,  $2\frac{5}{8}$ " long,  $2\frac{1}{8}$ " square and  $3\frac{1}{2}$ " long respectively, 259 signed Libby

235	244	253
236	245	254
237	246	255
238	247	256
239	248	257
240	249	258
241	250	259
242	251	260
243	252	261

## CRANBERRY GLASS

The pale pink crystal known as cranberry is always blown or mold-blown. Any pressed piece found in this color is cranberry-flashed, a light coating of color on crystal. The formula for ruby glass was not perfected until the 1920's, so if the salt you find is a deeper shade of red, it can be an especially "rich" cranberry, or a ruby-stained piece of crystal. The depth of the color often depends on the thickness of the glass. Most of the salts on this page (except 277, 285) are English, so this will not be repeated over and over below. Unfortunately, only the height was noted on this early shot.

**262**—Round shape in wire frame with handle,  $\frac{3}{4}$ " high, circa 1890

**263**—Plated frame double salt with polished cranberry inserts,  $4\frac{1}{2}$ " tall to top of frame, 1900

**264**—Cranberry over clear, "nut cup" shape, 1920's,  $2\frac{1}{2}$ " tall

**265**—Cranberry over clear, light cutting, crimped top,  $1\frac{3}{4}$ " tall

**266**—Three-footed silver-plate frame, applied rigaree on insert, 1880's  $1\frac{3}{4}$ " tall

**267**—Polished top, applied clear rigaree, unusual to find on smaller salts, 1" tall, 1890's

**268**—Plain round with applied clear feet, over  $1\frac{1}{2}$ " tall, circa 1900

**269**—Plain round with polished bottom,  $1\frac{1}{4}$ " tall, circa 1900

**270**—Ornate silver-plate frame with oval insert, circa 1890,  $1\frac{1}{4}$ " tall

**271**—Sterling overlay, may be French, circa 1915,  $1\frac{1}{4}$ " tall

**272**—Mold blown and cut fluting, tub-shaped,  $1\frac{3}{4}$ " to tip handle, circa 1920, has matching pepper

**273**—Round in threaded mold, polished top, circa 1900, 1" tall

**274**—Round with Diamond Optic in blow-mold, polished top, circa 1890, 1" tall

**275**—Oval with Honeycomb cutting, circa 1900, 1" tall

**276**—Round with thin bands of silver decoration, circa 1910, 1" tall

**277**—Colonial type salt, cranberry-stained, Westmoreland, circa 1920's just under 1" tall

**278**—Plain round, may be insert, circa 1890,  $\frac{5}{8}$ " tall

**279**—Round insert in charming footed silver-plate frame, circa 1885, 1" tall

**280**—Round with applied clear feet, circa 1890,  $1\frac{1}{4}$ " tall

**281**—Mold-Blown round with flared top, not an insert, circa 1910, 1" tall

**282**—Oval insert in silver-plated frame, circa 1895, 1" tall

**283**—Light cranberry with polished flutes, flared shape, circa 1910,  $1\frac{1}{8}$ " tall

**284**—Round ind. size with applied clear rigaree,  $\frac{3}{4}$ " tall, circa 1890

**285**—Candlewick pattern by Imperial, dating after 1940, cranberry-stained, 1" tall

**286**—Oval shape, may be insert, circa 1890,  $1\frac{1}{8}$ " tall

**287**—Round and beautifully cut honeycomb design, thick glass, circa 1900,  $1\frac{3}{8}$ " tall

**288**—Round, bulging midsection, with fancy applied clear feet, circa 1890,  $1\frac{1}{2}$ " tall

**289-291**—Three more round shapes, master size, with applied clear rigaree and feet, circa 1890

262	272	282
263	273	283
264	274	284
265	275	285
266	276	286
267	277	287
268	278	288
269	279	289
270	280	290
271	281	291

# **CRANBERRY, RUBY AND OTHER "REDS"**

**292**—Cranberry with applied rigaree and feet, English, 1890, 3" diam. round

**293**—Ruby-overlay, cut-back, European, after 1900, 4¼" long, oval shape

**294**—Deep cranberry pedestal salt or nut cup, delicately enamelled decoration on inside, Moser type, Austria, circa 1900, 2¼" high and 2¼" diam.

**295**—Deep cranberry blown into a gold-over-sterling ornate "frame", inseparably molded together, hallmarks from Whiting, American, circa 1910-20

**296**—New ruby salt by Imperial, circa 1972, 2" diam.

**297**—Rare ruby-stained SCALLOPED SIX-POINT salt by Duncan, circa 1895-1900, shown on cover, 2" diam.

**298**—Ruby-stained ILLINOIS state pattern salt, U.S. Glass, 1903-1910, 2" diam.

**299**—Shell shaped salt in ruby glass, circa 1930's similar to a larger version by Fenton, this one here is 2¼" diam. (Fenton, 3½"), may be Cambridge

**300-301**—Two identical shapes in ruby glass, with Fig. 301 having a thicker "base". This difference in base depth can vary, depending on how deep the "plunger" was pushed in the pressing process, age unknown, 2" diam., oval

**302**—Not glass, but celluloid (an early type of plastic), age uncertain (1920's), labelled "William Thoresen & Co.—Chicago", possibly an importer

**303**—New Guernsey Glass salt, 1970's in red "slag", repro of old Duncan pattern, 2" round

**304**—Cranberry flashed with cutting, English, 1900, 2½" round

**305**—Enamel and gold decorated cranberry, Austrian, circa 1905, 2" diam.

**306**—Clear with flashed color, 2" square, circa 1930's, possibly Fostoria

**307**—Clear CANDLEWICK with flashed beading, Imperial glass, 1940's, still being made, 2¾" diam.

**308**—Cranberry overlay cut-back, European, after 1900, 3½" long, 1½" high

**309**—Depression era salt or small liqueur in ruby, probably American, 1½" diam., 1½" tall, also known in cobalt and clear

**310**—Deep cranberry with polished bottom, European, circa 1900, almost 3" diam.

**311**—Beautiful gold and enamel decorated salt or shot glass, Austrian, circa 1900, 2" diam.

**312**—English cranberry with applied clear rigaree and feet, circa 1890, crimped top, 3¾" diam.

**313**—Round shaped cranberry with cutting, European, after 1900, polished top, 3" diam.

**314**—Cranberry with silver-plated ornate frame, no markings, probably American, circa 1895, 2½" round

292	300	308
293	301	309
294	302	310
295	303	311
296	304	312
297	305	313
298	306	314
299	307	

**CRANBERRY AND SILVER**

**315**—English silver-plated handled frame, insert with crimped applied rigaree, insert is 2½" diam., frame 4" high, circa 1890

**316**—Another English example with clear applied edge and rigaree, plated frame, 2½" diam. round, 3-footed frame, circa 1890

**317**—Four-footed silver-plate frame with oval insert, circa 1885, 3¼" long, 2" high, no markings but probably American

**318**—Ornate handled and footed Victorian silver on brass frame, no markings, French or English, circa 1885, exceptional, 4¼" diam.

**319**—Plated frame marked Derby Silver Co., American, circa 1905, 3¼" long, oval

**320**—Fancy silver-plated frame in oval shape, 4-footed, no markings, circa 1885, 3" long

**321**—Three-footed silver-plate frame, 2¾" round at top, circa 1900, probably English

**322**—Reed & Barton silver-plate holder with foxes heads, may have had a handle like Fig. 315 at one time attached to discs on each end, insert has deep color, circa 1890, 2½" round

**323**—Ornate sterling silver frame, with hallmarks, Gorham silver, circa 1890, American

**324**—Another silver-plate frame by Derby Silver Co., oval shape, circa 1900, 3½" long

**325**—Outstanding example of cranberry with applied rigaree, claw-foot plated frame, English, circa 1885, 3" round

**326**—Sterling silver frame with scalloped insert, oval shape, circa 1890, 3½" long

315	319	323
316	320	324
317	321	325
318	322	326



## ASSORTED GREENS

**327**—This "Octagon" salt was made by McKee, Duncan, Adams, Richards & Hartley and probably others from about 1880 to just after 1900 (see Reprints), 1" high

**328**—Apple green TWO PANEL by Richards & Hartley, Tarentum, Pa., 1880's-1890's, 1" tall

**329**—ENGLISH HOBNAIL by Westmoreland Glass, 1920's with continued productions, 2" tall

**330**—Foreign pressed Hobnail salt, possibly German, circa 1890, 1 $\frac{3}{4}$ " tall

**331**—Blown English example with clear applied rigaree, circa 1890, 1 $\frac{1}{2}$ " tall

**332**—FLEMISH pattern by Fostoria Glass, circa 1910, rare in color, 1" tall

**333**—Fostoria No. 95 (Weatherman Fostoria, pg. 22), circa 1900-10, 1" tall

**334**—Multi-sided pedestal salt in plain fluted pattern, maker unknown, circa 1910-20, 1 $\frac{1}{4}$ " tall

**335**—BRAZILIAN pattern by Fostoria, circa 1899-1905, rare salt in color, 1 $\frac{1}{2}$ " tall

**336**—Cambridge No. 2933 (Welker 1, 110), novelty salt, circa 1910 with lengthy production, 1" tall

**337**—Westmoreland's LOTUS pattern (WDG2, pg. 378), circa 1920's with continued production into recent years, 1 $\frac{1}{8}$ " tall

**338**—Plain fluted pattern, maker unknown, circa 1915, 1" tall

**339**—Another round plain fluted salt in somewhat better glass, circa 1925-35, probably Cambridge, about 1" tall

**340**—Round with scalloped top, cut panels, probably foreign, circa 1895, 1 $\frac{1}{8}$ " tall

**341**—Mold-blown, polished top, circa 1890 foreign

**342**—Same as Fig. 339, except with wider flare at top rim, the result of different "finishing", possibly Cambridge, from 20's to 40's

**343**—Finely ribbed pressed salt, probably American, circa 1920's, round 1" tall

**344**—Finely polished with cut panels, six-sided, probably English, circa 1895, under 1" tall

**345**—Three-footed round example with Greek Key design, foreign (Mexican?), circa 1910, 1" tall

**346**—Square shape with plain sides and CANE pattern in base, this one by Duncan (see Reprint D), hard to find in color, circa 1890, under 1" tall

**347**—Square shape with bevelled sides, DIAMOND POINT design on base, maker undetermined, circa 1890, under 1" tall

**348**—Multi-sided colored cut with star design in base, circa 1900, maker unknown,  $\frac{3}{4}$ " tall

**349**—Triangular shape with bevelled edges, maker unknown, circa 1905, may be English,  $\frac{1}{2}$ " tall

**350**—Low round scalloped edge with tiny nubbed feet, foreign, circa 1910,  $\frac{1}{2}$ " tall

**351**—Toy berry dish to child's set in LACY DAISY, Westmoreland Glass, 1920's, 1" tall

**352**—Appears to be D & M No. 54 (H6.83), but this is not generally known in color, probably Cambridge, circa 1930's, 1" tall

**353**—Green with gold band, mold-blown with applied feet, probably American, circa 1925, just over 1" tall

**354**—Clear and green combined, mold-blown, circa 1930, probably an almond cup, 1 $\frac{3}{4}$ " tall

**355**—Threaded and swirled, European, age unknown, 1 $\frac{1}{4}$ " tall

**356**—Beautiful colored cut glass master salt, English, circa 1900, 1 $\frac{1}{2}$ " tall

**357**—Green pressed glass, foreign, feet appear to be blown but are part of mold, dates from about 1915, almost 2" tall

**358**—French or English blown glass with applied gold decoration, circa 1900, round shape, 1 $\frac{1}{4}$ " tall

327	338	350
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337	348	

## ASSORTED GREENS

**359**—Fenton's No. 923 nut cup with unusual flared top (see also page 56), in Jade Green color, circa 1925-1930, 3" diam., almost 1 $\frac{3}{4}$ " high

**360**—Unusual green opaline early French salt, six-sided circular mold, circa 1885-90, this one is signed Baccarat, almost 3" diam.

**361**—Early opaque green master salt, diamond-point design, probably unmarked Sowerby, circa 1885 (color matches Fig. 139), 2 $\frac{1}{2}$ " diam. round

**362**—Green milk glass in pedestalled swirl design, French, circa 1900-1910 (see also Fig. 480), unmarked, almost 2" high, 2 $\frac{1}{2}$ " diam.

**363**—Large oval master with a panelled herringbone design, unusual aqua-green color, probably foreign, circa 1900, about 4 $\frac{1}{2}$ " long

**364**—Apple green WILDFLOWER salt, turtle base hard to find in perfect condition, Adams & Co., Pittsburgh (continued by U.S. Glass), circa 1885-1895, reproduced—but not with turtle, 3 $\frac{3}{4}$ " long, 2 $\frac{1}{8}$ " high, oval

**365**—Deep blue-green canoe novelty, foreign, circa 1900, 4 $\frac{5}{8}$ " long

**366**—Green master salt, plain, round with a large Daisy & Button type pattern on bottom, maker unknown, circa 1890, 2 $\frac{3}{4}$ " diam.

**367**—Common master salt dating about 1890-1900, made in all colors, maker unknown but probably American, shown here in emerald green, rectangular and slightly oval, 2 $\frac{3}{4}$ ". Also reproduced in the 1970's, watch when buying, they look old

**368**—Same as Fig. 421 in light green of the 1920-30 period, pedestalled flute pattern, Cambridge Glass, 2" high

**369**—Mold-blown, light green top with amber base, this was purchased as Steuben, called "Turkey Tracks" (accuracy undetermined), probably a nut cup from about 1925-30, 2 $\frac{3}{4}$ " diam.

**370**—Tiny ind. pressed salt, foreign, looks Mexican, circa 1910, under 1 $\frac{1}{2}$ " diam.

**371**—Low, square salt, cut and bevelled, maker unknown, circa 1905, 1 $\frac{1}{2}$ " square

**372**—Central Glass No. 439 PANEL WITH DIAMOND POINT ind. salt, circa 1880 (see Reprint C) in scarce apple green color, similar to one made by Bryce Bros. (Reprint B), 2" diam. round

**373**—Emerald green blown, silver deposit decoration, probably foreign, circa 1910, 2" round

**374**—Light green tub-shape, cut bottom, may be Heisey, circa 1930, 2" diam.

**375**—Mold blown with polished top, notch on rim identifies this as an ind. ash receiver, oval shape 2 $\frac{1}{8}$ " long

**376**—Green insert with Sterling Birmingham silver frame, hallmarks date this from 1902, oval shape about 2" long, English

**377**—Threaded glass with plated rim, clearly identified as to its purpose, English from about 1895, 2 $\frac{1}{4}$ " diam. at widest, round shape

**378**—Large oval shape in marked Derby Silver Co. frame, marks date this about 1900, about 3 $\frac{1}{2}$ " long

**379**—Oval ind. Birmingham silver frame, hallmarks date this from about 1902, 2" long

**380**—Pressed insert on silver-plate frame by Wallace Bros., circa 1879

**381**—Silver-plate ornate footed frame with original insert, Fleur-de-Lis open-work design on frame, no marks, circa 1900, 3" diam.

**382**—Plated frame with pressed glass insert, probably foreign, no marks, circa 1910

**383**—Plated oval frame, no marks, with green opaline insert, probably French, circa 1895, 3 $\frac{1}{2}$ " long

**384**—Unmarked ornate plated frame (silver over copper), green opaline insert, French circa 1890's, 3 $\frac{1}{2}$ " long, oval, quite rare

359	368	377
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## AMETHYST AND PURPLE SLAG

**385**—Boat-shaped, handled and pedestal with Sowerby mark (Peacock head), registry marks date from about 1880, 2" tall, 4 1/4" long

**386**—Tiny slag salt with Sowerby mark, same as Fig. 392 except handles have been ground off (shown to alert collectors), 2 1/2" long, oval

**387**—Pedestalled purple slag master salt, with Lion trademark of George Davidson and Co., Gateshead, England, circa 1880, 2 1/2" tall, 3" diam.

**388**—Rectangular slag salt, no trademarks so may be American, lighter slag color is usually not English, circa 1890, 1" tall, almost 3" long

**389**—Early Cambridge glass salt, deep color typical of 1920's production, notice slight difference in size from Fig. 336, 1 1/2" diam.

**390**—French "Lacy" pressed glass salt of undetermined age, may be a reproduction, original made in France circa 1870's but not in color, non-flint, 3 3/4" long, oval, 2 1/8" high

**391**—Tiny pedestal salt, American, circa 1930, almost 2" tall, 1 1/2" diam.

**392**—Same as Fig. 386 except with handles still intact, circa 1885, 3 1/4" long, oval

**393**—Square shape with polished edges pressed design in base, maker unknown, circa 1890, American, about 1 1/2" square

**394**—Low, multi-sided salt which is of unknown age or origin, 1 3/4" long, oval

**395**—Sun-turned crystal (chemical reaction in early glass causes clear glass to change when exposed to sunlight), Duncan's SCALLOPED SIX-POINT (#30 line), 1890's 1 1/2" diam.

**396**—Light amethyst, octagonal salt, highly polished, probably foreign, circa 1910, 1" diam.

**397**—Unusual pedestal salt in light amethyst, may be sun-turned, appears to be foreign, circa 1915, 2 1/8" tall, 1 3/4" square top

**398**—Central's No. 178 salt in sun-turned amethyst (See Reprint C), circa 1880, 1" round

**399**—Salt to toy cruet set (Weatherman DG2, 380) in ENGLISH HOBNAIL by Westmoreland, this is probably sun-turned, circa 1900-10 (lengthy production into recent years), 1" round

**400**—Either Duncan or Cambridge Glass, circa 1905-10, in sun-turned color, 2" tall

**401**—Reproduction of early Duncan salt by Guernsey Glass (signed with Benet's B) in "Alexandrite" type color, 1970's, 1 1/8" diam. round

**402**—Low, semi-oval salt or ash tray, foreign, circa 1910, 2 3/4" long

**403**—Unusual frosted camphor glass with pink staining, probably French, early 1900's may have been polished, creating color change at top, 1" round

**404**—Sun-turned early Honeycomb salt, popular design used by several firms (see catalogue Reprints), circa 1880, 1 1/4" diam.

**405**—Venetian type salt with spun edge and applied dots, clear with color-staining, age undetermined, 1 1/2" diam. round

**406**—Mold-blown crystal with faded amethyst flashing, gold decoration, European, circa 1900, may be an insert, almost 2" diam. at top

**407**—Chinese polished amethyst stone on wooden pedestal, age unknown, 1 3/4" tall combined

**408**—Sun-turned amethyst square salt, American, maker unknown, circa 1880, 1 1/2" square

**409**—Imitation cut, sun-turned, possibly a pomade, maker unknown, circa 1905, just over 1 1/2" diameter

**410**—Round deep amethyst on sterling base, purchased new in Switzerland in 1970, 1 1/4" round

**411**—Cambridge glass amethyst footed nut cup, circa 1930's, almost 3" diam.

**412**—Sun-turned "Octagon" master salt, made by several companies, this one probably by Central (see Reprint C), circa 1880, 3 3/8" long

**413**—English purple slag Sowerby trademarked open bucket or washtub registry marks date it from 1877, 2 3/8" round

**414**—Another slag salt with Lion trademark of George Davidson and Co., Gateshead, England, circa 1880, 2 1/8" diam.

**415**—Leaf-shaped amethyst salt with original Fostoria paper label showing, dates from about 1940, rare in color, see Fig. 605, 1" high

**416**—Deep amethyst boat-shaped oval salt on pedestal, origin unknown, circa 1920's, 3 3/8" long at top

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## BLUE GLASS (PRESSED AND BLOWN)

**417**—Central's No. 16 "Coach" ind. salt, circa 1880-85, see Reprint C, 1 1/2" tall

**418**—Oval master salt with tiny ribbed star peg feet, plain sides, maker unknown, circa 1890, 1 1/4" tall

**419**—Pedestalled blown salt with blue bowl and mercury-lined stem, origin unknown, circa 1880-1900, 3 1/8" tall

**420**—Blue panelled salt by U.S. Glass, also used with PORTLAND pattern in clear, circa 1910

**421**—Fluted salt in pedestal shape, made by Cambridge, circa 1920, 2" tall

**422**—Sapphire blue blown salt with clear applied rigaree, English, circa 1890, 1 1/2" tall

**423**—Periwinkle blue DIAMOND QUILTED salt, U.S. Glass, 1891-1910, made in full table setting, pressed pattern, (Lee PG, 104), also other colors, 1 1/4" tall

**424**—Paden City No. 12 salt (Barnett, 75), deep sapphire blue is a rare color for this company (molds may have been acquired from earlier factory), circa 1916-20, less than 1" tall

**425**—Cut honeycomb design with ribbed, base, foreign, circa 1900, 1" tall

**426**—Deep blue JERSEY SWIRL salt, old, reproduced in different size, Lee calls it SWIRL, but it is much better known by the first name, maker unknown, circa 1890, 1" tall

**427**—Blue PRESSED DIAMOND salt by Central Glass, 1880's (see Reprint C), 3/4" tall

**428**—Fostoria FLEMISH pattern salt in color, possibly a novelty since the line was not generally made in color (see also Fig. 332), circa 1900-10, 1" tall

**429**—Blue TWO PANEL salt by Richards and Hartley, continued by U.S. Glass, 1880-1890's, oval shape, 1" tall

**430**—Plain rectangular salt with X's within squares (24) design in base, Duncan, circa 1890 (Reprint D), just under 1" tall

**431**—Tiny blue cut honeycomb design salt, maker unknown, circa 1910, 1/2" tall

**432**—This appears to be a salt with "Daisy" cut design on top, actually is a lid to an ink well, shown to alert collectors, circa 1890, 3/4" tall

**433**—OCTAGON salt by Adams, Central, Duncan and McKee (plus others), circa 1890-1900, four feet on corners, 1" tall

**434**—Many-sided panelled low salt various colors, same as Fig. 394, maker and age unknown (may be recent), 3/4" tall, oval

**435**—Peterson calls this LEAF & RIB (Pet Sal, 32-E) one of the family of MAPLE LEAF designs (see Metz, page 72), American, circa 1885-90, 1" tall

**436**—McKee's "Tomato" table salt (see Reprint I), circa 1880-1905, scarce in color, well polished, 3/4" tall

**437**—Unusual pressed square salt with beaded rim, waffle design on base, maker unknown, circa 1890, about 3/4" tall

**438**—Westmoreland's ENGLISH HOB-NAIL salt to toy cruet set, circa 1915 to recent years, the colored production may be recent, 3/4" tall

**439**—Cambridge No. 2933 shown in catalogue reprint (Welker 1, 110), probably lengthy production, early 1900's, almost 1" tall

**440**—Deep blue square shape with DIAMOND AND BUTTON design in base, plain sides, bevelled edges, maker unknown, circa 1890, 3/4" tall

**441**—Blue blending to clear (Bluina), mold-blown, three applied curled feet, English, circa 1890, 1 1/2" tall, quite rare

**442**—Tri-corner TRIANGLE (Pet Sal), sapphire blue, maker unknown, circa 1895, 1" diameter

**443**—Blown swirl design on clear top portion, low blue pedestal base, may be a mint cup or nut cup, circa 1925, probably American, 1 1/2" tall

**444**—Blue opalescent WREATH AND SHELL, Model Flint Glass Co., Albany, In., circa 1901-03, much sought after, three feet, 1 1/4" tall

**445**—Semi-rectangular salt with pilared edges forming peg-like feet, star in base, maker unknown, circa 1885-1890, 1" tall

**446**—Blue cut honeycomb design, maker unknown, circa 1890, 1" tall

**447-448**—Two different shades of blue in Cambridge Glass Co.'s CAPRICE almond cups, four feet, orig. from 1920's with lengthy production, Fig. 447 is an Imperial Glass repro from 1970's

**449**—Rectangular salt in BAG WARE (Duncan's No. 800 line), electric blue, circa 1890, 1" tall

**450**—King Glass Co.'s FINE CUT AND BLOCK, circa 1890, continued by U.S. Glass, 1" tall

**451**—Rectangular pressed master salt with four peg feet, Many Diamonds pattern of unknown origin (may be foreign), circa 1895, 1 1/2" tall

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428	440	

## ASSORTED COLORS

**452**—Amber VALENCIA WAFFLE master salt by Adams & Co., also by U.S. Glass, circa 1885-1895, part of a complete service, rectangular shape, also known as "Block & Star" (Kamm)

**453**—Pressed, poor quality cobalt blue glass, pedestal shape almost 3" high, probably foreign from about 1920, lightly polished top with light flaking, 2<sup>3</sup>/<sub>4</sub>" diam. at top

**454**—Marigold-flashed pressed salt, pedestal shape with panelling, possibly American circa 1925-30, maker unknown, pattern unknown, 3" diam.

**455**—Unusual amber nut cup, top rim "cupped" down, circa 1920-30, 2<sup>1</sup>/<sub>2</sub>" high, 3" diam., see Fig. 3550 for information

**456**—One of the more popular salts in early Sandwich glass, several different variations of this boat were made in several colors, detail of differences shown in Neal (this one is Neal #BT-40), dates from about 1830-40, shown here in powder blue opaque, signed inside boat "Sandwich"

**457**—Slightly different from Fig. 456, this is shown in Neal #BT-5 (also illustrated on cover of this book), signed "Sandwich" on the inside base, note that these are almost always found with some damage, deep blue opaque

**458**—"Bird & Berry" salt, originally made by McKee, circa 1880-1900, copied by Degenhart and possibly others in recent years, difficult to determine new from old (look for light flakes and age wear on flat base), almost 2" high

**459**—Scarce DAISY & BUTTON WITH THUMBPRINT master salt, square shape, made by Adams & Co., with production continued by U.S. Glass (1885-1895), 2<sup>5</sup>/<sub>8</sub>" square

**460**—Oval pressed master salt in early blue color, circa 1890, maker and pattern unknown, 3<sup>1</sup>/<sub>2</sub>" long

**461**—Blue pressed HONEYCOMB salt, a design used by many companies (orig. called "Cincinnati" or "Diamond" in catalogues, circa 1880-1895, see Reprints for detailed differences, 1<sup>5</sup>/<sub>8</sub>" diam.

**462**—Blue CABINET salt by Adams & Co., also U.S. Glass, circa 1880-1910 (see Reprint A & L) 1<sup>3</sup>/<sub>4</sub>" diam.

**463**—Mold-blown with lightly cut top edge, 2<sup>1</sup>/<sub>4</sub>" round shape, foreign, circa 1910

**464**—Square pressed salt with bevelled edges, Waffle design in base, maker unknown, circa 1890, 1<sup>1</sup>/<sub>2</sub>" square

**465**—OPAQUE FEATHER blue milk glass with goofus decoration, tiny "handle" at top edge indicates creamer top, pictured in S. T. Millard Book, plate 152, circa 1910, 3<sup>3</sup>/<sub>8</sub>" diam. at top, see Fig. 477 for more info

**466-467**—Heisey IPSWICH butter pats in Sahara and Cobalt colors, 1930's-40's, A.H. Heisey & Co., Newark, OH, frequently confused for salts, 2<sup>1</sup>/<sub>4</sub>" square

**468**—Cobalt with clear base, French "Lacey Enamel" from early 1900's, 2<sup>5</sup>/<sub>8</sub>" diam.

**469**—Similar to Fig. 461, this one slightly shorter (1<sup>1</sup>/<sub>2</sub>" diam.), and this one is cut, not pressed, maker unknown, circa 1900

**470**—Odd color of amber BIRD & BERRY salt, hint of green color in base, damaged "berry" leads me to believe this is an old example, but beware—could be Degenhart

**471**—Clear with color-flashing, light iridescence, pattern and maker unknown, circa 1925-30, probably American, 4<sup>1</sup>/<sub>4</sub>" wide handle to handle

**472**—Same as Fig. 2960, rare in color, pedastalled Colonial type pattern of unknown origin, six-sided, 2" high

**473**—Central Glass #822 figural STOVE salt, circa 1880-85, quite rare (see Reprint C), made in only one size and never reproduced, a real gem

**474**—Figural turtle Salt, similar to one made by Bellaire Goblet Co., Findlay, Ohio, (SM FIN, pg 51) probably French, circa 1930

**475**—Same as Fig. 369 except with single color, delicate mold-blown, reportedly a Steuben nut cup (Turkey Tracks?), dates circa 1920-30

452	460	468
453	461	469
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