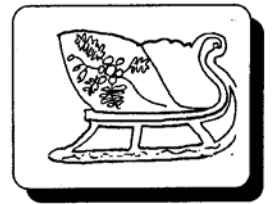




Salty Comments

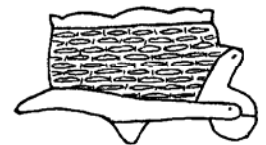
Facts and Opinion on Open Salt Collecting

No. 37



As time passes, we get new information about subjects we covered in the past. We have accumulated enough of these now that it is time to pass them on. Some involve corrections or additions to previous issues - we'll tell you when so that you may update your old copies to have the complete picture in one place.

There have been several new reproductions reported to us. The first two of these were found by Nola Jende. We have yet to see them, but intend to buy some as soon as we find any. The first is the Swan Boat, made by Mosaic Glass Co. (Salty Comments #11). St. Clair made an excellent copy of it. His mold has now been purchased by a firm named Bittersweet in Ft. Wayne, IN. They have put their mark - a sprig of bittersweet - on the bottom, so there should be no mistaking current production for the original. The mold is being run by Fenton in 10-12 colors. A second mold - the St. Clair wheelbarrow - has been bought by Gibson Glass Co. of Milton, WV. They have removed the St. Clair signature from the inside of the bowl, and are selling wheelbarrows that resemble the original Greentown one for \$19.00 retail. This must be driving the Greentown glass collectors up the wall. The only difference we can identify is the faint star in a dotted diamond on the front of the old ones. Be careful when someone tries to sell you a wheelbarrow as original Greentown. Not every antique dealer knows how to tell the difference, and some probably paid a high price for the item. In SC #11 I said that unsigned basket-weave wheelbarrows were probably original Greentown - you should make a note that the statement is no longer true.



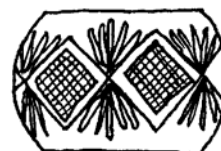
Another problem reproduction is the rectangular L.G. Wright WILDFLOWER salt. This is not a copy of an old one - the original pattern never came in this particular shape. Sometime in the past two years Mosser has used the mold to make salts in Crown Tuscan, and it is the color that causes the trouble. Crown Tuscan was a Cambridge glass color, and was used by them on their type III swan salts, among other things. Some dealers figure that anything in this color must be Cambridge, and price accordingly. A glass collector we know showed us one of these he had bought, with a \$28.00 price tag on it. He asked if we knew anything about it, and we had to tell him that we bought one at the Mosser factory for \$4.00 in 1987.



In Salty Comments #31, we pictured the open salts by McKee, and included a sketch of the ROMONA pattern. Irene Bobrowicz pointed out that the sketch is inaccurate - there should be a row of indentations around the rim. She graciously sold us a duplicate that she had, and we can now provide a correct picture of how the salt looks.



She also pointed out that the salt we labelled GRATED DIAMOND AND SUNBURST in SC #22 lacked a zippered frame around the diamond point panel, so it might be something else. It is probably McKee's TEUTONIC, but it also resembles one of 3 other patterns shown in our pattern glass books. We have to go back to the drawing board on this one.



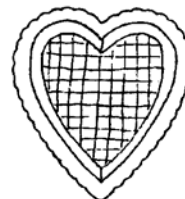
Another correction to a sketch is the Fostoria PERSIAN pattern, shown in Salty Comments #24. There should be no diamonds in the panels below the rim. Again we made the drawing from pictures, and now have the real thing to copy from.



We recently found there are two versions of the Sowerby salt shown on the right - one with a Sowerby peacock and registration mark, and a second with no marks at all. Both are in purple slag, and the design details show that different molds were used. We don't know whether someone imitated Sowerby or whether the company made a second version at a later date. Certainly the marked one is older - the registry mark dates it as 1879. We hope that someday we can establish where and when the unmarked version was made.



There is a new set of euchre salts being sold. The Degenhart Museum has commissioned molds in the shape of a heart, diamond, club and spade. The first of these has already been run by Mosser, and the last three will be made when the plant resumes operation after their annual summer vacation. Each is marked with a modified D in a heart as shown. They are on sale at the Museum in Cambridge, OH. We plan to get one of each the next time we go west. Our Salty Comments #25 (Westmoreland salts) should have a note added that these copies exist.



There is another change to be made in the Westmoreland issue. Peggy Bonzi reports that she has one of their ENGLISH HOBNAIL pedestal salts in red with the WG mark, and she bought it before Westmoreland closed. We have also found one of the LACY DAISY dishes with a similar mark in vaseline green, a color that Summit has never made. Our statement was inaccurate when we said that all salts with WG marks were Summit repros. The vast majority are, but a few are not.



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Speaking of the LACY DAISY dishes, Summit has been putting decals in the bottom of some to attract other collectors. The pictures include Shirley Temple and Hopalong Cassidy, both old-time stars. If you see any of these, they are new, and should be selling for under \$10.00.

There are 2 additions to SC #25 - salts that we have found in old catalogs since we put the issue together. The first is the Westmoreland CUT LOG salt, their #15 pattern, which appears in a 1902 catalog and in H&J as #2971. This is missing from the list we published. The second is the PAUL REVERE COLONIAL marked with a W in a keystone. It is listed in Heacock & Johnson (#155) and appears in the 1912 Westmoreland catalog as an individual sweetmeat or nut. It probably was also sold as an open salt, since there were no salts shown for this pattern.



When we write Salty Comments, we use the best information available to us. There certainly are other collectors who know things that we don't. We hope you will share with us any corrections or additional information you have on the topics we try to cover. We will pass it on in future issues or through the salt club newsletters, or both.

Reference: "5000 Open Salts" by William Heacock and Patricia Johnson

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