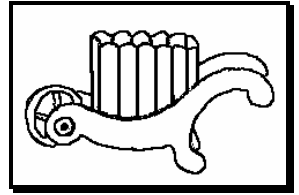


# Salty Comments

*Facts and Opinion about Open Salt Collecting*



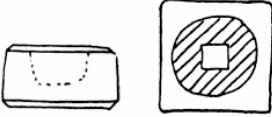

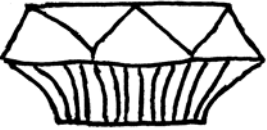


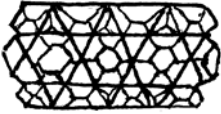
Number 60

December 1997

## Fostoria Salts

When we write Salty Comments we inevitably come across more on the subject as soon as the issue goes into the mail. We write an “additions and corrections” issue every so often which supplements earlier data and lets us communicate new information we have found. When we started to do this now we found that we have accumulated so many additions about Fostoria salts that it would be worthwhile redoing the whole list of them Accordingly this newsletter will repeat information contained in Salty Comments #13 and will mesh the new data in with the old.




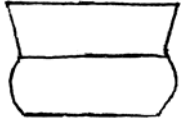


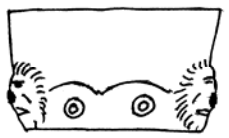



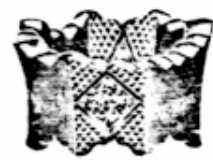

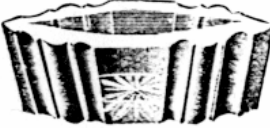
The history of the Fostoria Glass Company was covered pretty thoroughly in Salty Comments #13, so we won't repeat it. We recently visited Fostoria, Ohio where the Company got its start. We found it to be a small city conscious of its heritage and not dominated by any one particular business today. It seems like Small Town, USA on a slightly larger scale. The city not only remembers Fostoria and also a number of other former glass companies of the same era. We were there during their “Heritage Days”, and enjoyed the celebration.

 <p>First Piece of Glass</p>	 <p>93 Individual Salt. Packed 8 1/2 gro. in bbl. #93 Checkerboard bottom</p>
 <p>#95 Facets &amp; Ribs</p>	 <p>112 Individual Salt. Packed 14 gro. in bbl. #112 CASCADE pattern</p>
 <p>#88 DIAMOND MIRROR (master)</p>	 <p>#140 Early VIRGINIA pattern</p>

When they started operations in OH, Fostoria's first piece of glass was an open salt. It is engraved with SHB, the initials of the wife of one of the founders, who reportedly pulled the handle on the press that made it. Besides this shape, we could find only 5 other salts that were made before the factory moved to Moundsville, WV. These are shown at the left, and include a square shape and a “facets and ribs” design that were made for many years and were also made by other companies. We're not sure how to tell when one of these two designs is really old Fostoria, and we can't be sure which of their Ohio designs were continued in West Virginia.

The CASCADE, DIAMOND MIRROR and early VIRGINIA (sometimes called LATE BLOCK) patterns were extended tableware sets. We think they were originally made in Ohio based on the Company's numbering system. The last of these was made by several other companies as well. Again we don't know of a way to identify Fostoria pieces.

(2)

 <p>#234 ROCOCO pattern</p>	 <p>#270 GLENDALE spooner</p>
 <p>322 Salt and Pepper Set. Not Fire Polished. #322 Salt, pepper, spoon</p>	 <p>#403 VIGILANT pattern</p>
 <p>465. 7 gro. in bbl. #465 Crossed diamond tub</p>	 <p>515. 7 gro. in bbl. #515 Diamond point tub</p>
 <p>#500 ATLANTA pattern</p>	 <p>#501 HARTFORD individual</p>  <p>#501 HARTFORD master</p>
 <p>511. 8 1/3 gro. in bbl. #511 PINEAPPLE &amp; FAN pattern</p>	 <p>575. 10 gro. in bbl. #575 CARMEN pattern</p>
 <p>#576 PERSIAN pattern</p>	 <p>585. 7 gro. in bbl. #585 Pointed ends</p>

The first new salt shape to appear at the West Virginia plant was the ROCOCO pattern, shown at the left. This is a cute dish, and we have it in 2 sizes. We think the larger one (3-1/2" across) is a master salt, but since there are no old catalogs we can't be sure. Our smaller one has the rim decoration frosted.

The GLENDALE pattern is a mystery. One writer mentions that the set included an open salt, but did not show a picture. We've illustrated a spooner in that pattern in the hope that someone has a salt that matches and can give us details about it.

In the #322 set, Fostoria combined a salt with a matching pepper and put it on a matching glass tray. The salt was later listed separately as #511 which is shown below.

The VIGILANT pattern isn't shown as a salt in the old catalogs but we have one! It is 1" high and ours has engraving on the upper part of the sides. It's a scarce one.

The old catalogs show two different tub shapes that Fostoria made. Both are individual size. The #465 also comes in amber with an iridized "carnival" finish.

The ATLANTA pattern is high-priced because pattern glass collectors like things with animals on them. The individual has a scalloped rim; the master shown here does not. We have the small one with frosted lion heads, and a very rare master in frosted white with gilded lion heads. None of the books mention the pattern being made in anything but crystal.

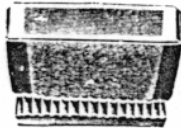
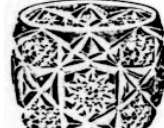






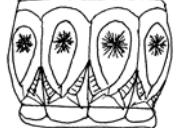
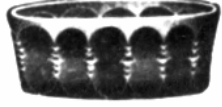
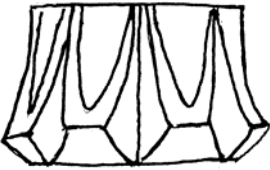
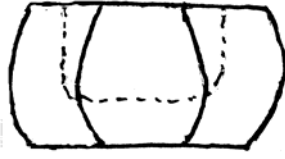

The HARTFORD pattern has both a master and individual size. The little one must have been quite popular – many of them have survived, though most have slight damage. The master is shown in Coddington, plate 25-2-3.

Fostoria's PINEAPPLE AND FAN pattern is another one that was popular for years and was made by other glass companies. It also was made by others in cut glass.

The CARMEN pattern is a scarce one – it didn't make the Heacock & Johnson (H&J) book until the 1988 addendum. It's small and possibly wasn't popular for that reason.

Both the PERSIAN and the pointed end salt are not in H&J either. The former made the H&J addendum; the latter is only in Smith. Both are hard to find.

(3)

 <p>594. 7 gro. in bbl. #594 <i>Rectangular with rope</i></p>	 <p>600. 7 gro. in bbl. #600 <i>BRAZILIAN pattern</i></p>
 <p>742 Individual Salt. #742 Rectangular</p>	 <p>No. 880 Frd. Salt, Cut 167 #880 – <i>Blown &amp; engraved</i></p>
 <p>No. 2263 Ind. Salt, Cut 168 #2263 – <i>Blown &amp; engraved</i></p>	 <p>#960 <i>Round, ribbed</i></p>
 <p>Individual Salt. #1000 <i>BEDFORD pattern</i></p>	 <p>#1002 <i>Plain, round</i></p>
 <p>#1121 <i>LOUISE pattern</i></p>	 <p>No. 1259. Ind. Salt. #1259 <i>Oval, notched ribs</i></p>
 <p>#1299 <i>LONG BUTTRESS pattern</i></p>	 <p>#1432 <i>PURITAN pattern</i></p>
 <p>#1467 – <i>VIRGINIA pattern</i></p>	

The rectangular salt with the rope around the lower side also comes in a scarce green color. We have a crystal one that sits in an ornate Britannia metal(?) holder. We don't know who put it there – Fostoria or the holder maker.

The BRAZILIAN pattern salt comes in both crystal and green. The latter is scarce.

There is both an individual and master size in #742. Rectangular. We have shown only one of them. Again it's a common shape, and we may never be able to tell Fostoria's from the rest.

#880 is a blown and engraved salt, shown in the "cut" section of their catalogs. It does not appear anywhere else without the engraving. #2263 is a similar situation – a blown and engraved salt that appears only with cut ware. Both are in the 1922 catalog. We can't explain the out-of-sequence numbering. We've never seen either one.

The round ribbed salt is a simple design that is vulnerable to chipping of the prism edges. We don't think many have survived, at least in mint condition.

The BEDFORD pattern, #1000, is an overly ornate one according to our tastes. A whole set of tableware came like that, though, so it must have had some popularity in its day.

The #1002 round salt is another shape that many companies made. We don't know how to identify genuine Fostoria.

The LOUISE pattern is one of our favorites, because the catalog shows only shakers. The open salt is scarce, but it exists.

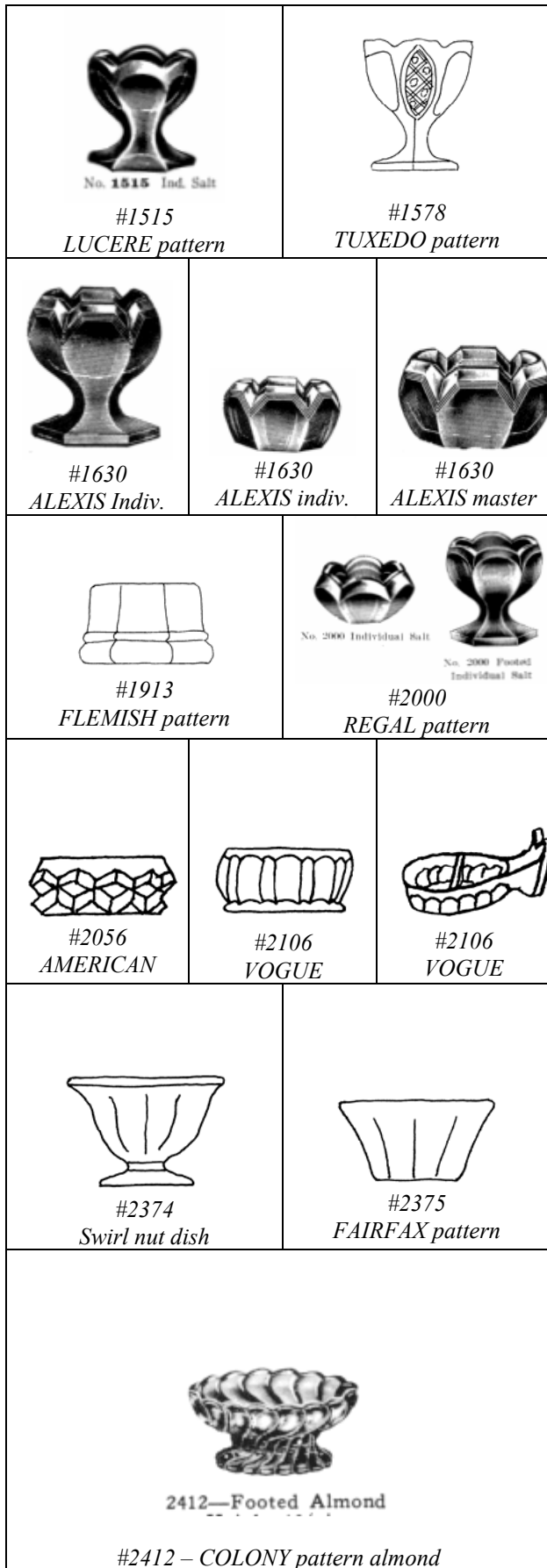
Fostoria #1259 is one we haven't found yet. It should be easy to identify because the design is not a common one. Keep your eyes open.

The LONG BUTTRESS pattern comes in an extended set of tableware, all with the hollow buttresses on the sides. A similar shape which is slightly larger and has diamonds on the buttresses was produced by Viking as a candle holder in recent years.

The PURITAN salt resembles those made by other companies, but the proportions are slightly different. We can find one that matches their drawing, but can't be sure that other company's versions weren't exactly the same.

The VIRGINIA pattern is another uncommon salt that is not in H&J. There was an extended set of this tableware in production for 10 years, but they must have sold more shakers than open salts.

(4)



The LUCERE salt is also part of a set of pattern glass tableware. The salt was reproduced about 10 years ago by Pioneer Glass in cobalt and green colors, all signed on the bottom with PG.

The TUXEDO pattern salt is scarce. It took us several years to find a copy for our collection once we started looking.

The ALEXIS pattern has 3 sizes, which are relatively available. Fostoria put green shamrocks on each panel of this shape and reissued it as the SHAMROCK pattern at some later date. We've also seen it with silver deposit decoration.

The FLEMISH pattern is one of the first to be produced in a variety of colors. Besides crystal, the salt can be found in blue, amber and green. It was made for 15 years, and comes in two sizes – 1-3/4" and 2" across the bottom. Both are called celery dips in the catalog.

The REGAL pattern has both a flat and a pedestal salt as part of it. The shapes are somewhat like those made by Cambridge and others, but are different enough to be identified if you look carefully.

Fostoria's AMERICAN is the most popular pattern ever made in the U.S. Over 250 different shapes have been offered, and a few are still in production. The salt comes with a gold rim as well as plain crystal.

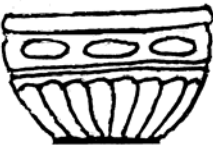
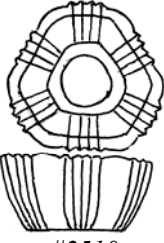



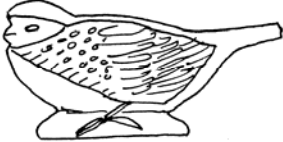
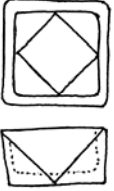

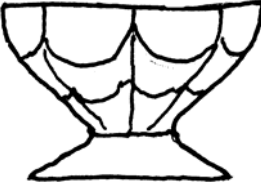
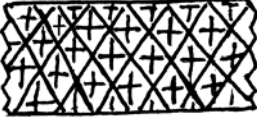
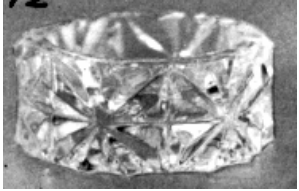
The VOGUE pattern has a circular salt and also a weird shaped celery dip. The notch in the handle of this latter one may be for resting the celery. We've only seen it in the catalog – we'd like to find one!

There are several Fostoria nut dishes in most open salt collections, probably because they would be good dishes for the purpose. The #2374 Swirl nut comes in a variety of colors, including crystal, pink, blue, green, and amethyst. There is a hand-made Steuben salt that resembles it closely. We once saw one of them for sale as Steuben, by a dealer who should have known better. We tell the difference by the faint mold mark on the stem.

The FAIRFAX pattern is a guess. We bought a salt that had a FOSTORIA sticker, and it seems to match the pattern though the particular shape is not in the catalog. The pattern was made in 6 colors, including pink which matches our salt.

The COLONY pattern has an oval footed almond which is in many open salt collections. Again it's a situation where the dish would work well with salt, even though Fostoria didn't realize it.

(5)

 <p>#2449 <i>HERMITAGE pattern</i></p>	 <p>#2510 <i>SUN RAY pattern</i></p>	
 <p>#2513 <i>GRAPE LEAF pattern</i></p>	 <p><i>Fostoria Feet</i></p>	 <p><i>L.E. Smith Feet</i></p>
 <p>#2521 <i>Bird salt</i></p>		
 <p>#2593 <i>Cut corner cube</i></p>	 <p>#2595 <i>Sleigh</i></p>	
 <p>#4095 <i>OPTIC pattern</i></p>	 <p><i>1985 Outlet Store Purchase</i></p>	
 <p><i>1980 Outlet Store Purchase</i></p>		

The HERMITAGE pattern was in production for 13 years and came in 6 different colors besides crystal. We have 2 of the colors – light yellow and amber. We’d love to get the rest, especially the ebony one! SUN RAY was made for 9 years, also in 6 colors. We’ve seen only the crystal salts. The Company also frosted the 6 bands of prisms on each piece and sold it under a new name – the GLACIER pattern. We have a salt like this.

The GRAPE LEAF pattern included an individual almond dish that is in many open salt collections. There were 4 colors – crystal, amethyst, green and cobalt. L.E. Smith made a similar shape in crystal, milk glass and marigold carnival. We tell the difference by looking at the shape of the feet. The “jelly mold” feet, (the right one of the two shapes shown), belong to Smith.

The Fostoria bird salt is another one that comes in many colors. Ed Bowman is compiling a list of them. So far he has identified crystal, frosted crystal, milk, green, cobalt and red (amberina). The mold is probably still around– maybe it will be reactivated some day.

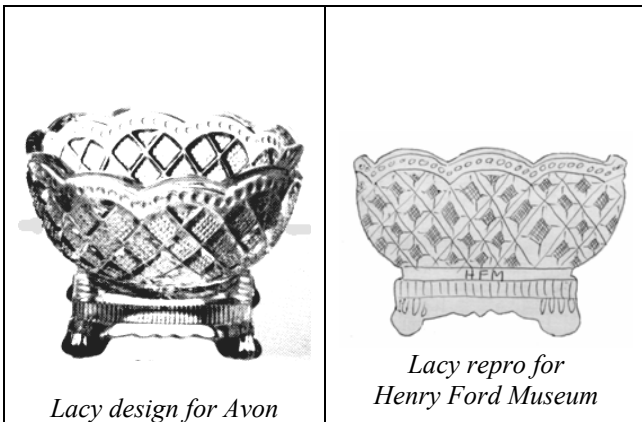
The small cut-corner cube is a very different shape. If you see one, it is certainly Fostoria. We have it with the faces polished, which I guess makes it cut glass, though it started life in a glass press.

The Fostoria sleigh is a popular one with open salt collectors. It comes in several sizes, but the small 3-inch one is considered to be the open salt. Ed Bowman is compiling colors on this one too – so far he has crystal, white, and a single red one. We have seen a larger version for sale in a Fostoria outlet store this year, but they said the smaller size has not been reissued.

The OPTIC pattern comes in several versions – loop (shown), regular, and spiral. The terms describe the striations in the glass of the bowl. They are listed in the catalog in crystal and green, and in crystal with an amber, green or blue foot. We have one with a pink bowl and clear foot. A slightly larger version (1-1/2” high) is the nut dish for the set.

The other two salts shown on the left were purchased at the Fostoria outlet store during the last decade. Both are round with vertical sides. We don’t know what pattern Fostoria calls them, since we have not seen any recent catalogs. Both are nice glass but ho-hum designs.

(6)



To complete the list of Fostoria salts we must include the lacy designs made for Avon and for the Henry Ford Museum. The first was sold as a candleholder, with the idea that you would have an open salt when the candle was gone. It came with a crude pewter spoon you could use for the salt. It is marked Avon underneath and is not strictly a repro, since there never was a round salt like this before.

The Henry Ford one is a direct copy of a Boston & Sandwich salt (Neal OP-2b), so it is a repro. Look for the HFM marking on the side to identify it. It was made in crystal, olive green and copper blue, and is sought after by Fostoria collectors today.

This compilation of Fostoria salts has turned out to be a big job. There are probably some we have missed, especially later ones. If you know of any we've missed, we'd appreciate hearing about them. There may also be more in the future because Lancaster Colony, the new owners, are keeping the name alive, and they own a lot of the molds. There is a Fostoria Collectors Society who has an interest in keeping unmarked repros off the market, but we don't know how much influence they have. Currently they are hunting for Fostoria salts just as hard as we are, so that will make them harder to find. It would be interesting to go to their Annual Convention some year and see what the dealers there have to offer.

We hope that you have been able to identify some of your salts from this list, and that you can find others when you are out hunting. If you ever find an ebony HERMITAGE salt that you are willing to sell, please let us know.

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November 1997

#### References:

- "Fostoria, Its First 50 Years", by Hazel Marie Weatherman
- "Pressed Glass in America", by John and Elizabeth Welker
- Old Fostoria catalogs in Corning Museum Library
- "Open Salts", articles by Terry Smith in the Oct.-Dec. issues of the Fostoria Glass Society of California bulletin
- "5000 Open Salts" by William Heacock and Patricia Johnson
- Ten books, "Open Salts Illustrated", by Alan B. and Helen B. Smith
- "Old Salts", by Mr. & Mrs. Addison E. Coddington

## FOSTORIA SALTS

Fostoria Number	Description (Individual size unless specified)	Colors Besides Crystal	Catalog Date	H&J No.	Smith No.	Height (inches)
1(?)	First Salt Dip		1887	2822		1
88	DIAMOND MIRROR (Master)		1888	3566	474-5-3	1-1/2
93	Square salt, checkerboard bottom		1888	2767 ?		?
95	Facets and ribs		1888	2914	94-1-3	1-1/8?
112	CASCADE pattern, square, swirl sides		1888	2748	10-1-1	1
140	Early VIRGINIA (LATE BLOCK) pattern		1888			1
234	ROCOCO pattern (2 sizes), some found with frosted rim		1892	5002	15-1-1	1, 1-1/2
270	GLENDALE pattern		1892			?
322	#511 salt with pepper shaker & spoon on tray		1895			?
403	VIGILANT pattern	Engraved	1896	2561	75-1-3	1-1/8
465	Tub shape, crossed diamond sides	Amber carnival	1898	2852	13-2-2	1-1/4
500	ATLANTA pattern, (2 sizes) some found with lion heads frosted)	Frosted white (master)	1895	2758	78-2-1 335-5-1	1.1/8, 1-1/2
501	HARTFORD pattern (2 sizes)		1898	2972	10-4-2 342-3-1	1-1/4, 2-3/4
511	PINEAPPLE & FAN pattern, fans and diamonds		1895		24-1-1	?
515	Tub shape, fine diamond point sides		1898	2840	13-1-2	1-1/4
575	CARMEN pattern		1896	5001	15-1-3	7/8
576	PERSIAN pattern		1897	5008		1
585	Pointed ends		1898		78-5-2	1
594	Rectangular, rope around lower sides	Green	1898	2779	174-2-3	1-1/4
600	BRAZILIAN pattern	Green	1898	335 2572	22-1-2	1-3/8
742, 743	Rectangular, rayed bottom (2 sizes)		1898			?
880	Blown, pedestal, engraved		1922			?
960	Round, flutes separated by prisms		1898	3131	177-3-2	3/4
1000	BEDFORD pattern		1901	2706	198-4-2	1-1/8
1002	Round, smooth bulging sides		1906	2502 ?		?
1121	LOUISE pattern		1902			1-3/8
1259	Oval, notched ribs between arched panels		1906			?
1299	LONG BUTTRESS pattern		1904	2573	53-4-1	1-1/4
1432	PURITAN pattern		1906	2804	5-2-2	1-1/4
1467	VIRGINIA pattern		1906			1-3/8

(8)

Fostoria Number	Description (Individual size unless specified)	Colors Besides Crystal	Catalog Date	H&J No.	Smith No.	Height (in.)
1515	LUCERE pattern		1907	2963	80-2-3	2
1578	TUXEDO pattern		1908	2953	119-2-3	2-1/4
1630	ALEXIS pattern, flat, footed and master sizes		1909	2631	79-1-1 196-1-3	1-1/4 2-3/8 2-1/8
1630A(?)	SHAMROCK pattern, ALEXIS with green shamrock in each panel					Same
1913 1913½	FLEMISH pattern, called celery dips, both small and mid-size	Green Amber Blue	1913	332 507 3054	196-4-2 444-3-1	1, 1-1/4
2000	REGAL pattern, flat and footed versions		1914	2634		1-1/8, 2-1/8
2056	AMERICAN pattern	Gold Rim	1915	2574	22-4-3 465-4-1	1
2106	VOGUE pattern (ind. and celery dip)		1916			1-1/8
2263	Blown, low		1922			?
2374	Swirl pedestal, nut dish	4 or more	1940's	782	17-4-3	1-1/2
2375	FAIRFAX pattern	Pink 5 others	1927	576	262-2-2	1-1/8
2412	COLONY pattern, almond dish		1938	2980	18-4-3	1-3/8
2449	HERMITAGE pattern	Amber Lt. Yellow 5 others	1932	2611	5-3-1	2-1/4
2510	SUNRAY pattern		1935	3028	25-2-1	1
2510	GLACIER pattern, SUN RAY with ribs frosted		1935			1
2513	GRAPE LEAF pattern (individual almond)	Amethyst Cobalt Green	1935	415 605 636	15-4-3 115-3-1	1
2521	Bird	Amberina Cobalt Green Milk Frosted	1940?	1001 3056 4474	115-4-1 462-4-1 463-6-3	1-5/8
2593	Cut-corner cube (2 sizes)		1942	3249	9-2-2	3-4
2595	Sleigh (3-inch)	Milk Red	1942	3735	290-3-2	1-5/8
4095	OPTIC pattern, regular, spiral and loop	Various Colors	1925	541	105-3-1 265-5-1	1-1/4
	Round, diamond point, similar to PAVONIA		1983			3/4
	6-panel, X pattern		1980		291-1-3	?
	Oval STRAWBERRY DIAMOND reproduction for Henry Ford Museum	Amber Olive green Blue	1960's	924	407-3-3	2
	Round STRAWBERRY DIAMOND reproduction for Avon		1960's?	3506	85-5-2	2-1/8