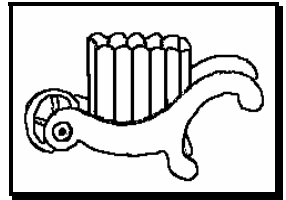


# Salty Comments

*Facts and Opinion about Open Salt Collecting*



Number 61

December 1997

One of the nice things about publishing this newsletter is the feedback we get from readers. There is always something more to learn about any topic. We publish everything we find, but there often is someone else closer to the subject who is able to pass along new information. In addition, new books are sometimes published which make what we have written incomplete. We also write columns in the OSCAR and MOSS club newsletters that contain information which is worth passing along to our larger Salty Comments audience. In this issue we will catch up with some of these things.

SALTY COMMENTS #1 -- HEISEY -- Joyce and Clay Holland have found the mid-size URN pattern salt. It looks like Figure 1, just like the other two sizes. The measurements across the top for the three sizes are 2", 2-5/8", and 3". One new factor has surfaced – the 1909 Heisey catalog shows the mid and master sizes with six sides instead of eight (Figure 2). The Heisey Museum reports they just bought one of these 6-sided masters and it measures 3-3/4" wide at the top. This variety should be added to the Heisey list. If you find any, please let us know.

SALTY COMMENTS #11 -- MODEL FLINT GLASS CO. -- In addition to the WREATH AND SHELL pattern, they made two individual condiment sets shown here. One is the familiar ENGLISH HOBNAIL pattern, which they called PEERLESS. It is a fairly common design and probably has been made by others. (Figure 3) The second set is rare – the PLANET pattern (Figure 4). The salt is seldom found, and we have never seen a set complete with tray. We have found the three pieces trimmed with gold without the tray.

SALTY COMMENTS #17 -- BOYD CRYSTAL ART GLASS CO. -- When Heisey went out of business, the Imperial Glass Co. bought all of their molds. When Imperial folded, the Heisey Collectors of America raised \$200,000 and bought the Heisey molds to prevent anyone from making reproductions. They thought they had them all, but they did not realize they had missed one that was bought by Boyd. It was the CRYSTOLITE swan, shown here (Figure 5). Boyd kept it for years, and recently decided to activate it. They made the swan in seven colors, including an iridized crystal, all with their Diamond-B mark on the bottom. When the Heisey Collectors learned what had happened, they were surprised and sent a delegation to investigate. They identified the mold as Heisey, and arranged to get it back. The swan should be added to the list of Boyd salts, with a note that it was only made for a limited time.

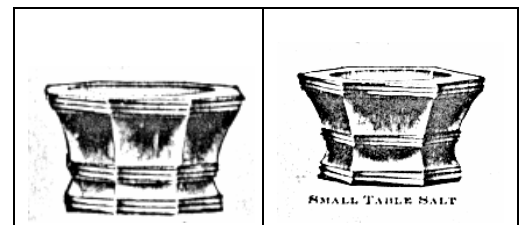


Figure 1  
Heisey URN Salt

Figure 2  
Catalog Picture

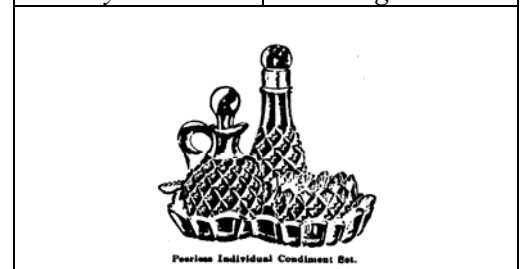


Figure 3  
ENGLISH HOBNAIL Condiment Set



Figure 4  
PLANET Pattern Condiment Set

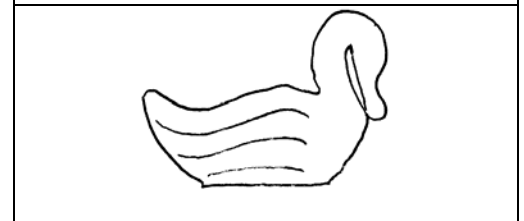


Figure 5  
Heisey CRYSTOLITE Swan

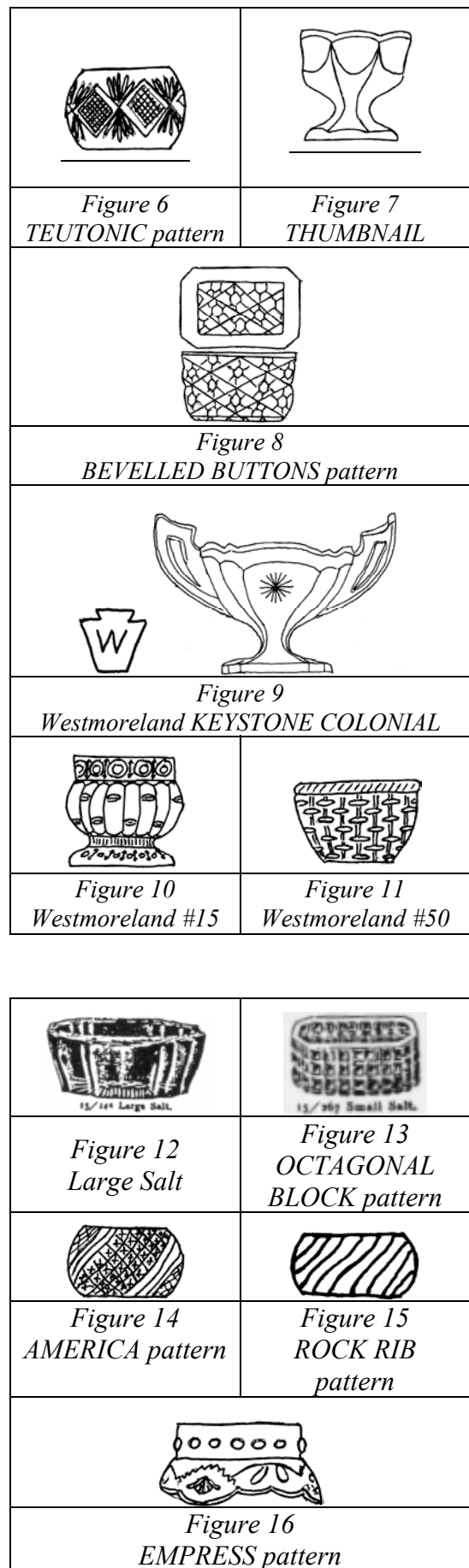
**SALTY COMMENTS #22 -- DUNCAN (Washington) –**  
 We showed what we thought was their #20 GRATED DIAMOND AND SUNBURST salt (Figure 6). Irene Bobrowicz convinced us that it really is McKee’s TEUTONIC pattern, because the design for Duncan’s #20 has a zippered frame around the grated diamonds. We don’t know if a GRATED DIAMOND & SUNBURST salt exists – take it off the Duncan list.

Two other Duncan salts have been pointed out to us for the list. They are #73, the THUMBNAIL pattern, and #320, BEVELED BUTTONS (Figures 7 & 8). The first of these looks very much like the COLONIAL patterns made by others, but the bottom part of the “thumbnail” on each panel is different. The other one reminds us of a rectangular DAISY AND BUTTON salt of the same size and shape, but this pattern lacks any daisies.

**SALTY COMMENTS #25 – WESTMORELAND GLASS CO. –**  
 We have found three more salts to add to the Westmoreland list. The first is shown in Figure 9, their KEYSTONE COLONIAL pattern, which they called PAUL REVERE. The salt is unusual because it has their old mark in the bottom of the bowl – a W in a keystone shaped outline. Next is Figure 10, their #15, which is a bulging bowl on a short stem with a “cut log” type design on the outside. This is another old and scarce design. The last is Figure 11, their #50 Individual Salt, a basket-weave one, which is not quite as scarce. It comes in both milk and blue milk colors.

**SALTY COMMENTS #40 – RIVERSIDE GLASS WORKS –**  
 There is a new book by C.W. Gorham about this company. He did a lot of research in old trade journals which has enabled him to identify a lot of their products. There are 5 shapes of salts shown:

<b>Their No.</b>	<b>Their Name</b>	<b>Colors</b>	<b>Indiv./ Master</b>
145	Large Salt	Crystal	M
207	OCTAGONAL BLOCK pattern	Crystal	I,M
348	AMERICA pattern	Crystal	I,M
348	ROCK RIB pattern	Crystal	I,M
493	EMPRESS pattern	Crystal, Green Gold Trim	I.M

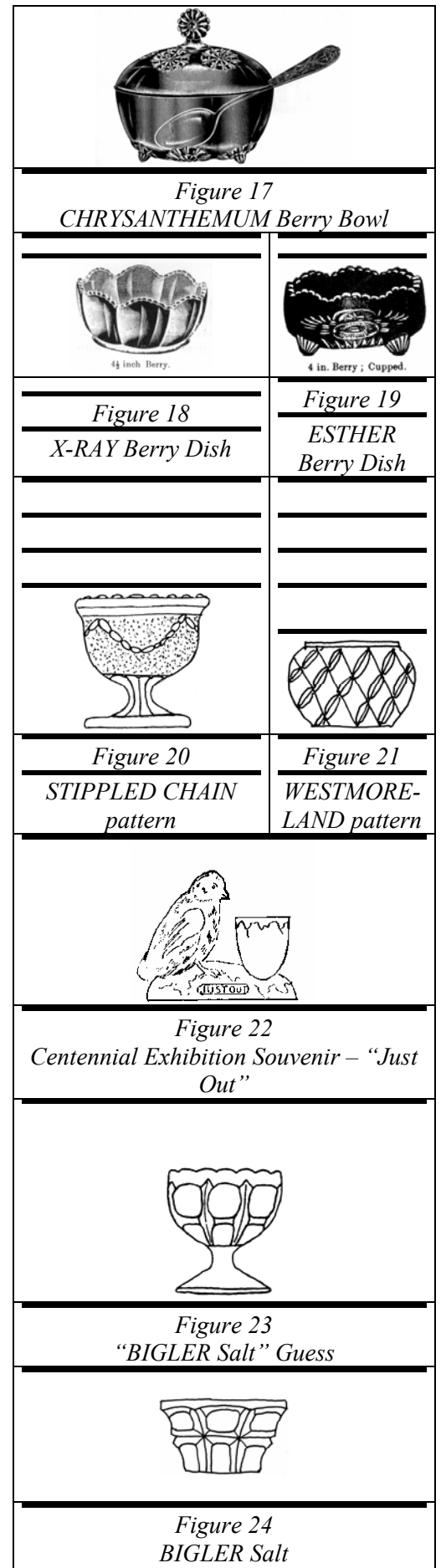


The OCTAGONAL BLOCK pattern (Figure 13) is a puzzle. The blocks look like they have thumbprints in them, and we have never seen anything like it. We have one the same shape with flat-surface blocks, but none with the indentations. The AMERICA and ROCK RIB (Figures 14 & 15) patterns can be found occasionally, but the EMPRESS (Figure 16) is rare in crystal and extremely rare in green. There is a price guide with the book that covers the pattern ones. The values range from \$20 to a high of \$175 for a green EMPRESS master with gold trim. If Riverside collectors are expecting to pay these prices, salt collectors will soon find it necessary to pay the same.

There are three Riverside patterns in the book that mention open salts with no picture. They are CHRYSANTHEMUM X-RAY and ESTHER. We have never seen a salt with any of these designs. The dishes in Figures 17-19 show these patterns. If you have a salt that matches any of them, we are anxious to hear about it.

**SALTY COMMENTS #43 – GILLINDER & SONS** – The listing for Gillinder should include the STIPPLED CHAIN pattern shown in Figure 20. They also made the WESTMORELAND pattern, (figure 21, their #420), which bears no relation to the Westmoreland Glass company. We also found they made the JUST OUT salt (toothpick, match holder, eggcup, whatever) with the chick standing beside an egg-shaped bowl (Figure 22). We found one of these at an antique mall, labeled “World’s Fair Salt”. We asked how they knew it was related to a World’s Fair and they showed us the bottom, which is embossed “Gillinder & Sons Centennial Exhibition”. The embossing is faint, so you have to look hard to find it, but it’s definitely there. This particular Fair was held in Philadelphia in 1876, and Gillinder had a glass manufacturing facility on the grounds. They evidently did a good business selling glass souvenir pieces.

**SALTY COMMENTS #44 – NON-LACY SANDWICH SALTS** – In this issue we noted that the Boston and Sandwich Glass Co. made the BIGLER pattern, and we speculated what the salt might look like. We guessed at a pedestal type master (Figure 23), based on the general design of salts of the period. Since then we have found a salt which the Jones Museum assures us is BIGLER (Figure 24), and it doesn’t look anything like what we expected. We have to agree that the pattern matches the other pieces in the set, so our pedestal shape is wrong. So much for guessing! We still think it would have looked nicer if they had made a pedestal shape instead.



**SALTY COMMENTS #59 – SANDWICH LACY SALTS** In covering the lacy salts topic, we mentioned that we knew nothing about the Mount Vernon Glass Co. Carol Beerbower, Molly Berghold and Jane Shadel Spillman (of the Corning Museum) were kind enough to send several references which tell about this Company. They were incorporated in the town of Vernon, NY in 1810, but by 1833 their name had changed to Granger, Southworth & Co. In 1844 the firm moved to Saratoga, NY because the wood supply in Vernon was nearly exhausted. Most of their output was bottles, but samples of the Mount Vernon type lacy salts have been found in excavations at the site of their plant (Figure 25). The MV salts attributed to them are light green and olive green. There are a number of other colors that were made from the same mold at Sandwich. How the mold went from one factory to the other is unknown.

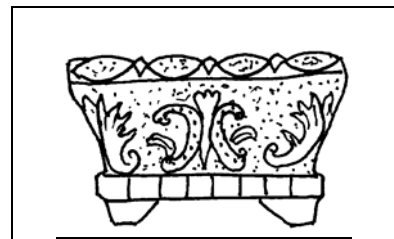


Figure 25  
Mount Vernon Lacy Salt

**SALTY COMMENTS #60 – FOSTORIA** – Keith Tucker has given us a change and an addition to our last issue. On Fostoria #501, the HARTFORD pattern, the salt we show as the master is really something else – probably an egg cup (Figure 26). The Smith book shows the same dish as ours. He has a master size, and it is lower, only 2-1/8” tall and has a flat (not scalloped) rim. He also has the Fostoria bird (Figure 27) in amethyst – a color we did not list. On top of that, one of the pictures in H&J shows an amethyst one! My face is red! Guess we can’t win them all.

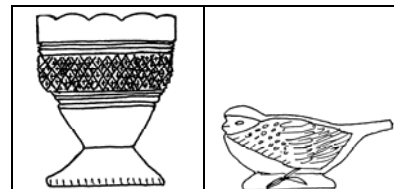


Figure 26  
Fostoria  
Egg Cup?

Figure 27  
Fostoria  
Bird

#### FROM THE OSCAR NEWSLETTER COLUMN

– Lesley Solkoske, President of the New England Club, does research on silver plated salts. Her specialty is the Meriden Britannia Co., but she uncovers a lot of other material in the process. She found a 1926 catalog page from the Wurtemberg Metalworking Co. in Wurtemberg, Germany that shows a very interesting set of china salts with plated rims (Figure 28). We have coined the term “Foodstuff Set” to describe it. There are 6 salts with matching spoons, shown here. Each has a foodstuff depicted on its 3 feet and on the spoon handle. The edibles used are Crawfish (Krebse), Cherries (Kirschen), Pickles (Gurken), Cauliflower (Blumerkohl), Radishes (Radieschen), and Tomatoes (Tomaten). A later catalog shows a similar salt with a Fish theme. Two of them (Crawfish and Cauliflower) are shown in Heacock & Johnson. We found the Crawfish for our collection years ago, and we recently found the Radishes at the local annual flea market, without the spoon unfortunately. If you want a challenge, collect a complete set.. We’re trying.

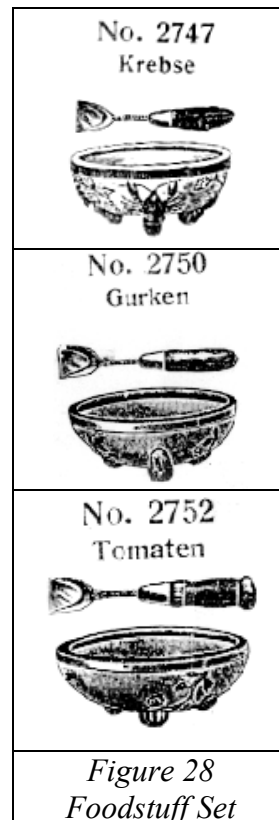


Figure 28  
Foodstuff Set



Figure 28  
Foodstuff Set

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We hope these additions to topics we have covered won't be the last. We're always looking for more information, and appreciate the fact that many of you are helping us in the hunt. It is always fun to come across something that sheds light on how open salts were made and used in the "good old days".

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References: "Riverside Glass Works", by C.W. Gorham  
"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

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