

## VIEW FROM THE SALT BOX - #15

Although we have a large collection, we certainly do not have one of every salt that exists. In our best estimation, there are 12,000 to 15,000 different ones, if you count all the colors in glass and all the different decorations on the china. This is fortunate, because it lets us find more to buy, even though each purchase puts more pressure on shelf space. We recently took a look at our latest acquisitions, and were quite intrigued by the variety, and in the reasons why we got them. I think you might be interested in hearing about them.

The first two are clear glass reproductions, an anvil and a DAISY AND BUTTON carriage. They are copies of old salts and were made in Korea for AA Imports about 20-30 years ago. Another collector found them in their original box. We did not have them, so she loaned the set to us to use for one of our Salty Comments. Now we have both in our collection. Not expensive or exotic, but uncommon and of great interest to us.

We found a copy of the Bakewell Pears PRISM salt (master size) that is shown in the catalog reprint. (H&J page 13, top left of the Bakewell-Pears copy) Finding one that matches an old catalog or patent is always a thrill. "Documented" dishes are of great interest to museums - we have donated several to the Corning Museum and to the Heisey Museum in Newark, Ohio.



We were fortunate to get a ruby red MOUNT VERNON pattern salt, the low, round shape shown in Smith but not in H&J. The color is very unusual. It was given to a collector by Bill Heacock, who certified it as genuine Cambridge. There can't be many of them in existence.



Several of the salts in the books are thought to be child's dishes originally. We got one of these that an "expert" believed was a salt, because it was not as high as the usual dish. On closer examination, we believe that it came from the same mold as all the others, and sagged before it hardened which makes it shorter. It makes an interesting comparison with a matching full-size copy.

We have a pedestal master salt, flint glass, that we have yet to identify. It has a round foot and a flaring bowl with panels on it. In each panel is a horizontal oval thumbprint. It certainly looks old both in the style and in the wear it shows. We haven't yet found it in any of our books. We're going to take it to the April meeting of the New England club where the speaker will be Kirk Nelson, Curator of the Sandwich Museum. Maybe he can help us.



A china basket salt we found looks Japanese at first glance, but is marked Germany. The most interesting thing about it is the applied flower on the side. Most baskets have a rose or forget-me-nots. This flower looks like a red carnation. It's certainly different from anything we had previously.

When we wrote about Duncan salts, one of the patterns <sup>shown</sup> that showed in the catalog was BLOCK BAND, made about 1895. We had never seen one, and none is pictured in the salt books. We were lucky, and now have one for the collection.



Looking over these "finds" makes us recognize how many different aspects there are to open salt collecting. None of these salts were expensive or strikingly beautiful, but they are interesting to us, and the reason is different for each one. When we think about it, we realize that there are still more out there waiting for us if we just keep on looking. I guess that is what collecting is all about.

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