



OPEN SALT COLLECTORS



NATIONAL NEWSLETTER

ISSUE #16

SPRING 2009

Collector Profile--Helen Saults

By Mary Kern

Helen Saults is an exceptional lady and an avid open salt collector. She was born in Jefferson City, Missouri and grew up with six siblings. She attended 2 years of Junior College and married Dan Saults in 1965.



Helen worked for the State of Missouri and the federal government, spending 25 years in Washington D.C. Having had this career and spending the time in our Capital, Helen feels everyone should have such an opportunity.

When her husband passed away she decided to move closer to her sister. So in February of 1997 Helen made Palm Springs, CA her home.

Helen and her sister-in-law were presented with their first open salts at Christmas in the early 1980's. The salts had been Dan's mother's and showed

Derby porcelain covered salt; c. 1773-1800; base is 3 1/4" wide while bowl is 4 1/4" wide; to top of bowl is 3 3/4" but to top of lid is 6". This may not be a salt, but it fits in the saying "If it holds salt and you love it, then it is a salt!"



A Shelf of Enamel Salts to Die For: French Champleve; Oriental Cloisonne; and many Russian Enamels including the Throne Chair as the centerpiece. It's easy to see why Helen loves these pieces!

Collector cont'd on pg 3

11th National Convention of Open Salt Collectors San Francisco, CA; June 11-14, 2009

Though the official deadline for registrations has passed, our convention site, the Crowne Plaza Hotel, has agreed to give us some flexibility in accepting a few additional registrations. The convention committee also ordered a few extra convention salts and can accept orders for those until the last one is sold. If you have not yet registered or ordered a convention salt and would like to do so, please contact Jim Wrenn by email at registrar.2009convention@ossotw.org to see if a convention spot or salt is still available. If you do not have email, please contact Sarah Kawakami at 925-757-9603. Tickets for the raffle of the Russian Enamel and the Quezal open salts will be available until shortly before the raffle on June 13, 2009.

A complete information packet and blank registration forms, convention salt order forms, and salt raffle ticket order forms are available for download at Open Salt Seekers of the West website, www.ossotw.org. As the convention approaches, additional information about the silent auction, travel to the convention site, and other important convention information will be posted on the www.ossotw.org website. Please check that website from time to time for the latest updates.

If you are coming to the convention, please bring at least one open salt or

Convention.....cont'd on pg 2

Notes From the Editor

Hopefully everyone is aware of the 11th National Convention to be held this June near San Francisco. If you haven't already done so, it is not too late to register to participate in this event (go back to p.1). Related to this, if you have someone you'd like to nominate for the National Outstanding Achievement Award, see p. 6.

Recently I sent out an email or postcard to every subscriber seeking their feedback on how they would like to receive this newsletter--basically whether they would like to continue receiving it by mail or would prefer it in electronic form. For those who prefer the "hardcopy" version, rest assured that we have no intention to stop offering the newsletter in this form. We are, however, considering offering electronic distribution for those who would be interested. All this will be discussed by the OSC Board at the National Convention and any decisions communicated to all.

Lastly, once again I'd like to encourage everyone--and that's absolutely everyone!--to consider authoring an article for this newsletter. You may think that you don't know enough yourself or that you don't really have anything to share, but I can guarantee you that together we can find an open salt-related subject that you would feel comfortable writing about--and then add some photographs and the result is an article others would find interesting. Please give it some serious thought and if you find the motivation, contact me (rcelser@aol.com or 804-598-8771) and together we'll create some memorable prose!

Happy salting, Rod Elser

Convention....cont'd from pg 1

salt reference book with your name on it for the door prizes. We want to be sure there are enough prizes for every attendee to take one home.

Lastly, please remember to make your hotel room reservations directly with the hotel as room reservations are NOT included in your convention registration. All the hotel information is on the www.ossotw.org website.

In the previous issue of this newsletter three sterling salts made by the Hennell family in London in the late 18th century were shown as part of the V&A article. Interestingly the Hennell salt shown here was sold on eBay as this issue was going to print. Made in 1774 by Robert Hennell, in "fine original condition," it sold for \$520!



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While we encourage the dissemination of information about open salt collecting, we do like to know in advance when and where material originally appearing in the **National Newsletter** will be used. Please contact either the editor (rcelser@aol.com) or publisher (al@agencyconsulting.com) if you would like to reprint anything from this newsletter. When the publication occurs, we also ask that a copy of it be sent to either the editor or the publisher.

The **National Newsletter** is the official publication of Open Salt Collectors, a nonprofit organization dedicated to promoting and encouraging the study, collecting and preservation of open salts. This is done through the publication of a national newsletter, maintaining an informational web site, promoting membership in open salt collecting clubs, publishing informational and educational articles in collector publications, and through other means as may be appropriate from time to time. The officers of Open Salt Collectors are: Al Diamond, President; Leslie Solkoske, Vice President; Mike Zagwoski, Treasurer; Judy Johnson, Marketing Director; and Debi Raitz, Web Master.

The **National Newsletter** of Open Salt Collectors is published twice per year, in the spring and fall. Subscriptions are available either directly or through any of the collector's clubs. The subscription rate is \$10/year. Information about the clubs is located on p.3. Direct subscriptions can be made by sending your name, address and check to Mike Zagwoski, OSC Treasurer, 4182 Bunker Hill Dr. S., Coopersburg, PA 18036.

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The Open Salt Collectors Newsletters are designed with the assistance of MJ's. Contact MJ at: mjkoval@knology.net

THE EDWARD-DEAN MUSEUM & GARDENS
9401 Oak Glen Road, Cherry Valley, CA 92223 (909) 845-2626
A Division of the Economic Development Agency of Riverside County

The Edward-Dean Museum & Gardens Presents

Treasures for the Table...
The Glamour of Open Salts
Selections from the Collection of Mrs. Helen Saults

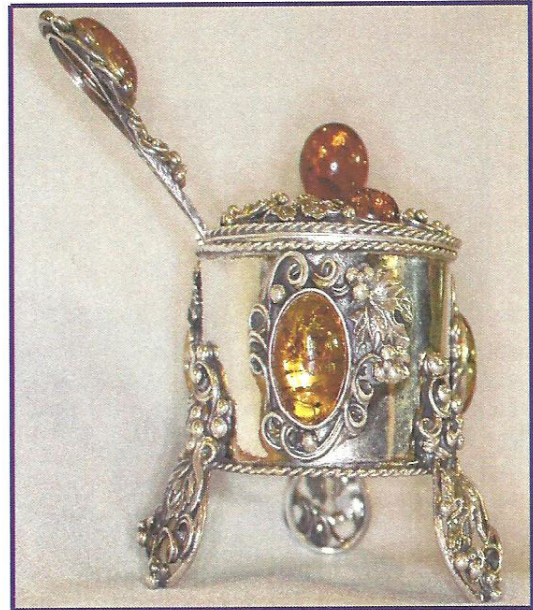
The Edward-Dean Museum & Gardens is pleased to present "Treasures for the Table"...The Glamour of Open Salts - Selections from the Collection of Mrs. Helen Saults. The Opening Reception is Sunday, February 8, 2004, from 2:00 p.m. – 4:00 p.m. in the Mary E and Ben Rabe Gallery and is Free to the Public. The Exhibition continues through April 4, 2004

They go by various names, Salt Dips, Salt Cellars, Salt Dishes, but most commonly, Open Salts. Their name indicates their use, dishes for salt before the use of salt shakers. Salt shakers are a relatively new convenience. Table salt, prior to it being treated with a moisture-absorbing chemical in the early 1900's, would clump and harden. It had to be ground and broken up since placing it directly into a shaker would just allow it to clump up in the shaker and be useless.

150 years ago salt was coarser and caked badly in humid weather because of its impurities. This material had to be kept in open dishes so the caked salt could be broken up before it was used. In the late 1800's, some progress was made in purifying sodium chloride, and by the early 1900's, Morton's "If It Rains, It Pours" salt was on the market. Open salt dishes were still sold for dipping radishes, celery and other vegetables.

Open salts are made from any material imaginable including crystal, glass, pottery, wood, plastic, aluminum, sterling and plated silver. The shapes range from the most elegant combinations of sterling silver and cut crystal pedestals, to small, simple, plain glass or wooden or pottery dishes. Because of their beauty and elegance, they are avidly collected today.

signs of daily use and age. Her first purchased salt was a French champleve' enameled brass holder with a glass insert.

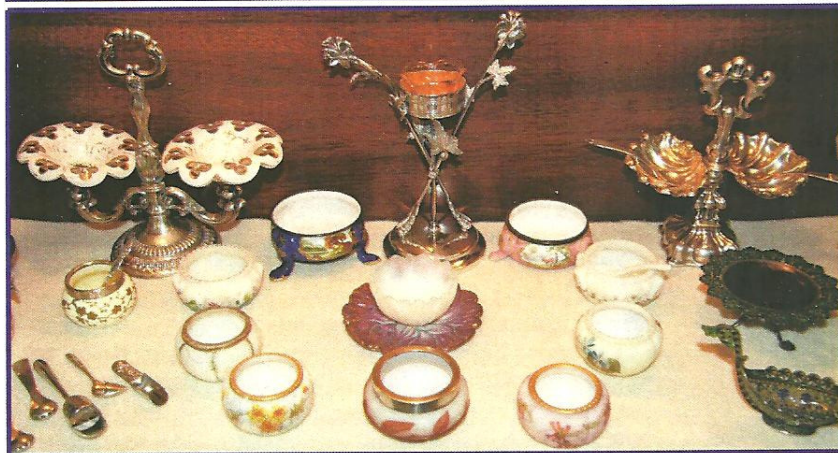


Russian salt from St. Petersburg; purchased while on a Holland American cruise ship; October, 1904; adorned with Baltic amber stones on the salt, lid and spoon. Spoon is 3 1/4" long; Oval piece is 1 1/4" long and 2 1/2" high with lid.

She and her sister-in-law continued to expand their collections with her husband joking that as children they used to throw them at each other and now she was paying good money for them.

Helen's brother-in-law, Bert Saults continued collecting after his wife passed away and attended many of the National conventions before his passing. He had a passion for open salts that Helen thinks even exceeded her own.

As with most of us, it is difficult for Helen to chose her favorite salt, though she does very much fancy the Russian enamel pieces. Helen's collection is extensive and covers from the daily-use variety right up to the exquisite, fit for royalty.



In the back, two Battersea English enamelware salts; mid to late 1700s; 1 1/4" tall x 2 1/2" wide; similar salts are shown in OSC on pages 152-154. In the middle is a quadruple-plate silver holder by the Meriden Co.; applied leaves and blossoms; stands 6 1/4" tall; base is 3 1/2" in dia.; and the salt bowl is 2 1/2" in dia.



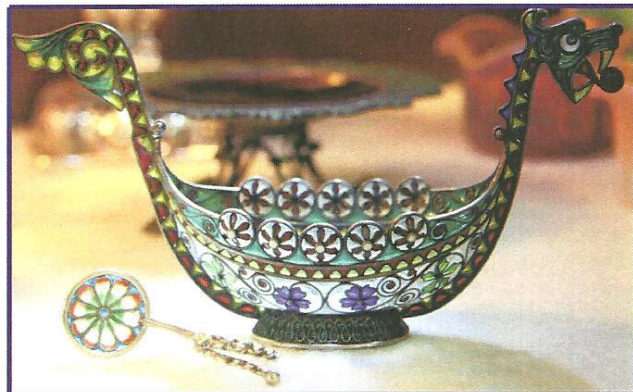
Rare Galle porcelain pottery; cobalt and white; 1 ¼" high x 2 ½" wide. This is a rare Galle pottery salt. They did not make many and then only for a short period of time. Helen wanted to be sure the word "pottery" was used as most Galle is a bit more fragile looking than this one.



Russian enamel salt with jewel stones and a gold-wash interior; carries an unidentified maker's mark of "6MA"; a lady's head turned to the right indicating the year 1908; and the number "88" indicating a higher quality silver than the standard "84". It is quite unusual with its stark white enameling. 2 ¼" high and bowl is 2" in dia.



Royal Vienna enameled pedestal salt; c. 1744-1814; 4 ¼" high; bowl is 4 ¼". There are similar pieces shown in the OSC pages 148 - 151



Plique-a-jour Viking boat carrying the Marius Hammer mark; 4 ¼" long x 2 ½" wide x 2 ¼" to tips of handle. Similar items are shown in Open Salt Compendium (OSC) on pages 146-147.

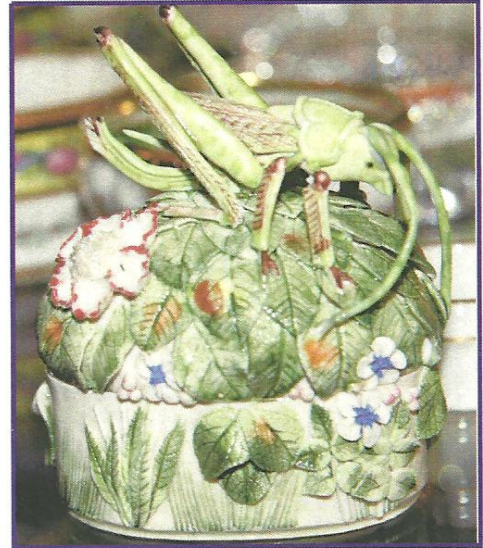


Helen has always enjoyed volunteering at the library and museums where she resides and so it was natural for her to do so when she moved to Palm Springs. It did not take long for the Edward Dean Museum & Gardens to contact Helen and ask if they could do an exhibit of her salts. From February 8 to April 4, 2004, "TREASURES FOR THE TABLE, Open Salts from the Collection of Helen Saults" was the featured exhibit at this museum in Cherry Valley, CA. There was a private viewing and reception on the 21st of February, when Helen gave a talk on the "Joys of Collecting Salt Cellars."

The museum reported this exhibit to have been one of their most highly attended and have asked Helen to combine a small sampling of her collection with another scheduled exhibit running February through April of 2009. Helen has willed her entire collection to The Edward-Dean Museum, but still chuckles a bit when she says they can't have them "until she is gone."



Shaker Spoons ranging in size from 2 1/2 to 3 inches; sterling and plate; the bird head and the scoop are quite unusual; similar spoons are shown in OSC on p. 132.



A very contemporary salt: Oval porcelain bowl and lid with applied flowers and leaves and a marvelous cricket on the top; signed Yw Akoba; 2 1/2" wide and 3 3/8" tall with the lid.



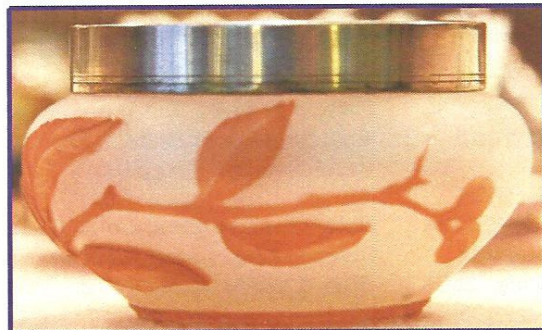
Rare Royal Daulton Enamel Bowl (Artist is Rosina Brown); Silver frame hallmarked Jenner & Kuwstuv; c. 1875; 3" wide x 1 3/4" tall



Marble or alabaster base with horses pulling a French enamel salt; Palais Royale; base is 4 1/2" long; salt is 1 1/2" high; a similar salt is show in OSC on page 292.



Helen Saults (on the right) with her good friend Elaine Cooper, who is another serious open salt collector.



English Webb Cameo glass with silver rim; leaf and berry design are more of a grape coloring; similar pieces are shown in tOSC, pages 32-33. 1 3/4" high x 2" wide.

Helen has been an active member of the Open Salt Seekers of the West - Southern California for many years and attends the National Conventions. She has been a most gracious co-hostess for several of our joint meetings. Her collection is as beautiful as the Lady herself. It has been a pleasure knowing Helen and also introducing you to her. If you are ever in the Palm Springs area, I am sure Helen would love to show you her pretties.

Mary Kern is President of Open Salt Seekers of the West - Southern California and is a regular contributor to this newsletter with her ASK MARY column. She would like to thank and acknowledge Jim Wrenn for his contribution of pictures of Helen's collection.

Open Salt Collectors' Outstanding Achievement Award

At the upcoming 11th National Open Salt Convention, the Outstanding Achievement Award will once again be presented. This award was originally created in 1994 in memory of Mimi Rudnick and is intended to honor an individual (or individuals) who has made a significant contribution to the hobby of open salt collecting. If you would like to nominate one or more of your fellow collectors for this award, please send the person's name and a detailed description



**2007 Co-Winner
Lesley Solkoske
receiving Outstanding
Achievement Award
presentation by
Linda Drew.**

of his or her contributions to Judy Johnson, OSC Marketing Manager, 4475 Middle Cheshire Road, Canandaigua, NY 14424 or contact Judy at opensalt@frontiernet.net or by telephone at 585-394-2179. Nominations must be received no later than May 31, 2009. Selection of the recipient will be made at the Convention by a committee consisting of a representative (named by the club president) from each regional club. Presentation of the award, whether the winner is present or not, will be at the closing banquet.

Prior recipients of this award are:

- 1994 Ed & Kay Berg
- 1997 Donna Wolfe and Elmer & Barbara Guilmartin
- 1999 Ed Bowman
- 2003 Nina Robertson and Sandy Jzyk
- 2005 Debi Raitz and Rod Elser
- 2007 Lesley Solkoske and Sarah Kawakami



**2007 Co-Winner
Sarah Kawakami receiving
Outstanding Achievement Award
presentation by Linda Drew.
(Sarah is still wearing her
costume from the
Wizard of Salts skit.)**

BACK ISSUES FOR SALE

We're pleased to report that we have had reprints made of the earliest issues of the National Newsletter and are now able to offer them to anyone who wasn't able to enjoy them when they first came out. You can either use the order form below or send the same information to the noted address; the cost is \$5/issue, which includes postage. If you're a new subscriber, these earlier issues are as packed with articles, information and beautiful photos as are our current issues.

<u>Issue</u>	<u>Content Highlights</u>	<u>Copies</u>
#1-Fall, 2001	Viking Boats; Mossy Comments; View from the Salt Box; Mistaken Identities	_____
#2-Spring, 2002	Battersea Salts; Mexican Silver Salts; On the Salt Trail; LaPaglia Salts	_____
#3-Fall, 2002	Spratling Silver Salts; Pairpoint Glass; Bird & Berry Master Salts	_____
#4-Spring, 2003	Sandwich Museum Boat Salts; American Belleek Salts; Corning Museum	_____
#5-Fall, 2003	8th National Convention; Crider Art Glass Salts; Mimi Rudnick Award	_____
#6-Spring, 2004	Salty Observations; Chick Salts; Lusterware Salts; Trip to England	_____
#7-Fall, 2004	Colored Lacy Salts; American Belleek; Intaglios; Yeoward Crystal	_____
#8-Spring, 2005	Blue & White Salts; Unlisted Lacys; Colored Mercury Glass	_____
#9-Fall, 2005	9th National Convention; Heisey Glass Open Salts; Unlisted Lacys	_____
#10-Spring, 2006	Chinese Export Porcelain; Vaseline Glass; History of Salt	_____
#11-Fall, 2006	Limoges Salts; Silver Salt 'Thrones'; Early Glass Salts	_____
#12-Spring 2007	Austro-Hungarian Salts; Wedgwood Salts; Early Silver Salts	_____
#13-Fall 2007	Mocha & Slipware Salts; Irradiation Project-Part 1; 10th OSC Convention	_____
#14-Spring 2008	Bimini Salts; V&A Museum Salts Part 1; Irradiation Project-Part 2	_____
#15-Fall 2008	10th NOSC Salt; Open Salts & Toothpick Holders; V&A Salts Part 2	_____
Name: _____	Total Copies: _____	
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City: _____	State: _____ Zip Code: _____	

Please send together with your payment to: Mike Zagwoski, OSC Treasurer, 4182 Bunker Hill Dr. S., Coopersburg, PA 18036

LACY SALT BOOK - UPDATE

By Al and Sherry Diamond

Following is the context of a recent communication with a private collector whose lacy salt collection we are going to visit. This will properly explain what our intentions are regarding the new Lacy Salt book we are researching. I BELIEVE THAT WE WILL BE DONE WITH OUR RESEARCH THIS YEAR AND WILL BE COMPILING FOR PUBLICATION IN 2010. I invite anyone with many or just a few lacy salts to contact us. If we're close, we will visit to take pictures. If we can't get to you or if you only have a few lacy salts, please send us digital pictures of front, side and bottom of your pieces so we can include them in the book and in the "census". The more salts are represented the better the Scarcity Index will be to identify what percentage of salts are represented by each type. Happy Hunting !!

Dear _____;

Thank you for the invitation. We'll be visiting you on _____.

This project started exactly as you describe -- finding and listing the salts that have been unlisted (colors, varieties, shapes-especially French lacies) in Neal. But we were asked by the curator of an important museum and by several other prominent lacy collectors, both private and public, if there was any chance that we could lend some credibility to the scarcity factor of the 39 forms and 465 varieties that appear in the book (plus the unlisted ones we find and the color variations). So our work is expanding. Digital photography and automation capabilities have made it possible for detailed pictures to show detail specifics about individual salts that even Neal's wonderful drawings can't reflect.

The end result is that we have offered to take pictures of every salt in each of the collections that we visit. We will give the museum or collector a CD containing their entire collection of lacies with 3 pix (of most), front, side and bottom. If you have multiple salts of the same type/variety/color we need only take pix of the best one (and record the number of duplicates for our census).

We hope to identify every salt in Neal plus new colors, color variations, corrections to Neal and previously unlisted varieties and will include photographs of the best of every type of salt found in the book. Of course, except for the opening credits to the participating collections, no specific salt selected for inclusion in the book will be identified to the specific collection (in print). However, we WILL tell the collector or museum which of their salts were specifically included in the book. We are also considering providing a CD with the book that will provide digital quality photographs of every lacy in the book. In this way the readers and subscribers can expand any picture to the size and detail needed to identify their own (or prospective pieces). We would like to make this a strong reference work and also a portable means for collector to always have their book with them. We are now researching ways of making CDs copy protected to keep them from simply being downloaded and the CD copied indiscriminately.

Not only will we have a very large selection of salts from which to use the best for the book, but we will also have a census of 5000 or more lacy salts. When we publish we will not even try to evolve pricing. I think that is impossible considering the uniqueness of these pieces. But we WILL state how many of each specific type of salt was encountered within the universe from which we had to select. This will finally provide a more verifiable guide that will define the relative rarity of each piece.

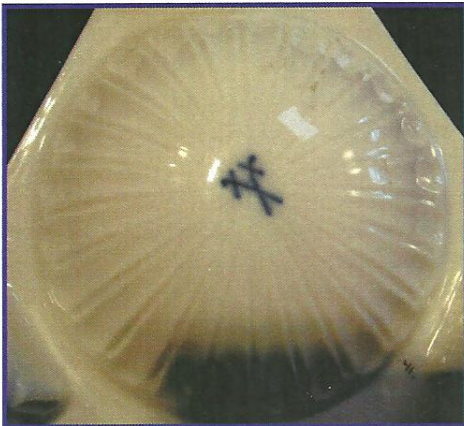
We are also expecting to be contacted with a substantial number of additional pieces that "come out of the woodwork" after publication. We will publish a subsequent edition to encompass the additional varieties/colors and a revised frequency distribution one or two years after the first edition.

With that being said, what we have done with other similar size collections is taken one piece at a time from a cabinet, photographed and recorded it in our computer and replaced it. We have a portable "set up" that permits us to take our pictures quickly (3 shots of a salt within a minute) so most of the time used is taken in record-keeping and careful selection and replacement. I am now photographing the collection of the chairman of the Sandwich Glass Museum and we were able to do the first 150 in about six hours, so I think two days would be sufficient and, if you have good records on each (not needing to research Neal for specific type/variations on site), it may take less time yet.

Al and Sherry are active members of the open salt collecting community. As is a past president of OSCAR and currently president of the national organization Open Salt Collectors. Sherry is currently president of OSCAR. In 2003 Al published A Guide to Crider Salts.

Meissen Porcelain Table Salt As Reported by Rod Elser

Jim and Marlene Nelson, well known open salt collectors and dealers, offered one of their nicest salts for sale on eBay last Spring. It caught my eye so I asked Jim to provide some photos and a description. It turned out that Jim and Marlene had two Meissen salts in their collection and decided to keep one and sell the other. The "other" was one that had been acquired from Mimi Rudnick's personal collection, which is quite a provenance to begin with.



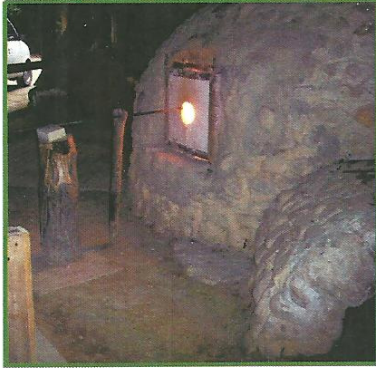
The salt the Nelson's kept, shown here on the left, has the blue "Crossed Swords" mark, which is also known as the Augustus Rex Meissen mark, and dates from the 1790s to the early 1800s. (It is also pictured in the Open Salt Compendium, plate #574). The salt sold on eBay, and shown here on the right, is very similar and from approximately the same period, but has a slightly different mark. In "absolutely immaculate condition," its final price was \$413. Both salts are 3 1/8" in width and 1 1/2" in height.

GREAT NEWS for JUNE! Elaine Cooper's book "Doulton Open Salts - Lambeth, Burslem, Royal" should be available at Convention time. Other Doulton books barely mention open salts but Elaine's has over 200 of them pictured. Though price has not yet been established, Elaine has indicated they "will be affordable". You may pre-order by contacting Elaine directly by email at jecooper9090@yahoo.com, by telephone at 760-329-9691 or by mail at P.O. Box 665, Desert Hot Springs, Ca. 92240.

Jamestown "Glass House"

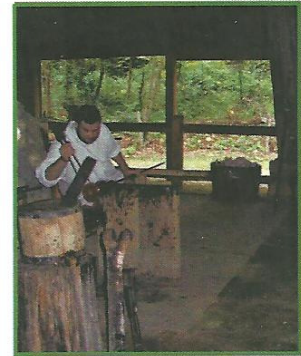
By Fay Crossley

Donna and I were never much interested in glass. We collected some items from flea markets that we thought were pretty and we had some pretty things we had gotten from our family as they down sized.

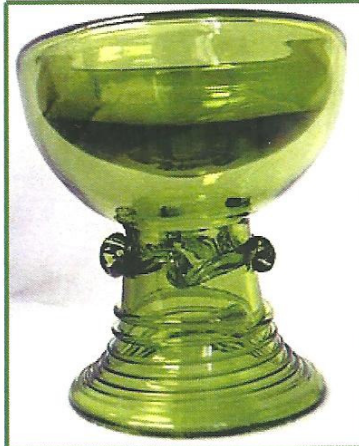


It wasn't until an extended trip through West Virginia along the Ohio River that our interest in glass was sparked. All those great glass factories were so interesting:

Blenko, Fenton, and Pilgrim to name a few. Each had demonstrations about how they made glass; it was mesmerizing to watch these professionals handle molten glass so easily.



Then came the life changing entrance into the world of open salt collecting. We were in awe when we considered the abilities the glass blowers and artisans of the past must have had.



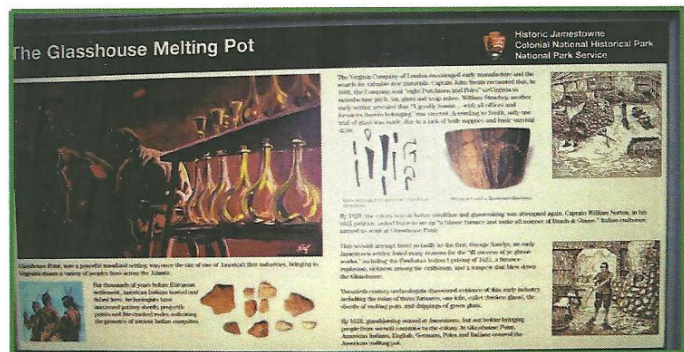
The salts from the Glass House are approximately 4 1/4" tall, 3 1/2" wide with the bowl 1 1/2" deep; it weighs 12 1/2 oz. and costs around \$40. The clear with blue trim salt, however, is NOT actually blown at the Glass House as the only glass they work with there is green. It is instead made in a studio in Williamsburg that is run by the same company that operates the Glass House.

The OSCAR meeting in 2008 hosted by the Evers in Pennsylvania was yet another inspiring time in our learning process about glass. Kurt Reed gave a very interesting presentation on Dorflinger Glass process that has spurred us on to discover more.

We had traveled to Mathews, VA to meet with the Brookes Family. They are able to trace the ownership of their land back to a 1640 land grant to a direct ancestor. Though there was a "Brooke" on the Good Ship Susan Constant, they can not trace their lineage to him. Wade is an exceptional person and a glass blower who for some reason had never heard of salt cellars. I took an example to show him along with one of the Smith Books. He was definitely intrigued by

what he saw. If you are interested in glass blowing we urge you to visit his artistic design shop in Mathews, VA, although it is best to ask for directions once in town as you would likely not be able to find it on your own.

Along those lines, our hunt for history then took us to Jamestown, VA and the Jamestown "Glass House," a replica of a glass manufacturing venture started there in 1608. It is a working glass factory- where, for a price, you can buy their wares. We found the Glass House to be very interesting and recommend it to Salters everywhere; and you get the opportunity to buy one of their hand-made, open salts based on a 17th century design.



Fay & Donna Crossley are OSCAR members who live in Wakefield, VA.

OSCAR HISTORY

By Ed Berg



In 1986 I received a phone call from Cackey Marsden. Kay and I had been selling salts by mail for nearly 2 years and had a list of interested collectors, some of whom lived in the mid-Atlantic area. We were attending most of the New England club (NESOSC) meetings and enjoying the friendships we made there.

"We ought to start a club in this area," said Cackey. We thought about it, looked at our customer list, and agreed it would be worth a try.

We set a date of May 3, 1986, and sent an invitation to any nearby salt collector we knew about. Eleven people came. I gave a talk on Heisey Salts, and then we had refreshments and a "viewing" of our collection. Everyone thought it was a good idea to form a club and meet regularly. The name, "OSCAR"-Open Salt Collectors Atlantic Region-was selected, and a meeting date set for about 3 months in the future. No formal slate of officers was established - I ran the meetings and Kay took care of the minutes and announcements.

The group continued to meet about every 3-4 months at various members' homes, with speakers like Mimi Rudnick (Selling Open Salts), Jane Koble (Intaglios), and George Tompkins (Silver Salts). Finally in May, 1988 we set up a formal organization with Cackey as President, me as Vice President, and Jane Koble as Secretary/Treasurer. Since this original slate of officers, other club members who have served as President include me, Donna Wolfe, LeeAnne Kornbau, Jim Cole, Rod Elser and Al Diamond. OSCAR's current officers are Sherry Diamond, President; Jim Royer, Vice President; Judy Johnson, Treasurer (and Newsletter Queen!); and Sally Hegedus, Secretary.



Former OSCAR Presidents Ed Berg, Cackey Marsden and LeeAnne Kornbau

In August 1990 we adopted the "OSCAR the Otter" club logo which Nan Pillsbury had designed. The club has continued its quarterly meetings ever since, and grew to over 200 members. Attendance has been good - up to 82 people - so often it is necessary to rent a local hall for the meeting. A tradition that was started

early was to visit the sponsoring member's house to see their salts either before or after the meeting (or both). I believe that the club's practice of meeting so frequently and regularly is a key factor responsible for our membership continuing in the 150-200 range.

History.... cont'd on pg 11

From left to right: Marsha Powers, Betty Lippert, Carolyn Bugel, Joyce Holland, Kay Reising, Leeanne Kornbau, Bessie Owens, Jackie Brady, Donna Wolfe, Deane Rabourn, Larry Neeb, Don Rabourn, Dick Marsden, Cackey Marsden, Rod Elser, Sherry Diamond, Al Diamond, Maris Jende, Nola Jende, Sarah Kawakami, Judy Downs, Lorraine Ayers, Kay Berg, Linda Drew, Ed Berg. Taken at the 2003 National Convention hosted by OSCAR.



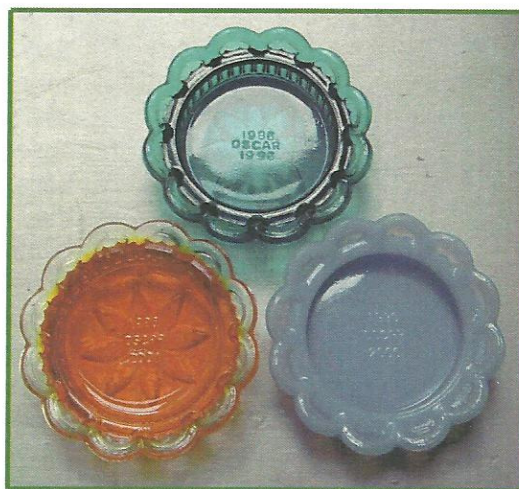
History...cont'd from pg 10

In the summer of 2000, we started a series of joint meetings with NESOSC. These have continued in non-Convention years - the next one will be this fall. Locations have included the site of a Colonial salt works near Syracuse, NY; the Corning Museum; the Burlington, VT museum; and Gillinder Glass Co. Including these and National Conventions, the club has held 4 meetings a year regularly, except for one February when we were snowed out.

The club newsletters before 2002 often included articles by members to pass on information they had found about specific kinds of salts. Jane and Phil Koble contributed a number of them, on subjects like Wedgwood china salts, Sandwich glass, and Spode porcelain. Cackey and Dick Marsden wrote an article on early glass salts - those produced before the glass press was invented. I also wrote a regular "View from the Salt Box" column in each issue. Such contributions stopped when the National Open Salt Collectors was formed, with the idea that articles such as these would go into the National Newsletter. Sometime it would be instructive to go through club newsletters (not just OSCAR) and compile a CD full of informational articles of this type. Any volunteers? Does anyone have a complete set of OSCAR newsletters?

The club contributed people to the First National Convention Committee in 1988, and has been fully responsible for two conventions since then. The first of these was in Corning, NY in 1995 and the second in Cherry Hill, NJ in 2003. Their turn will be coming up again in 2011 - are you ready, OSCAR? One highlight of the 2003 meeting was a visit to the DuPont Museum in Winterthur, DE. The staff had put all their open salts on display so we could see them during our tour. A second highlight was a Costume Dinner, where most of the attendees dressed in colonial costumes, appropriate for the speaker, who was Ben Franklin. A panorama of the costumed members is pictured with this article on page 10.

Each year OSCAR presents the club's Achievement Award to recognize a member who has made exceptional contributions to the hobby of salt collecting. Accompanying this award is a gift certificate which was initially funded by Mimi Rudnick and then later by LeeAnne Kornbau; starting in 2004 the club itself now funds this gift certificate as well. I had the distinct honor of being awarded the first OSCAR Achievement Award; others so honored have been Donna Wolfe, Cackey Marsden, Lucille and Bob Bugel, Jean and Wilbur Rudisill, Jane and Phil Koble, Jim Cole, LeeAnne Kornbau, Ruth and Warren Pilling, Sherry and Al Diamond, Connie and George Kullgren, Rod Elser, Lesley Solkoske, Debi Raitz and in 2008 Linda Kump.



OSCAR has an anniversary salt, adopted in 1996. It was made with a mold acquired from Ed Bowman, and has been produced in Teal Blue (1996), Clear Yellow (2001) and Opal Blue (2006).



Shown on the left is a color variation that was accidentally produced of the 2001 anniversary salt; only 10 of these were produced

OSCAR continues to be a large club with an active membership. It will continue to make significant contributions to Open Salt Collecting, both through spreading "The Word" to others, and keeping the interest of people currently involved.

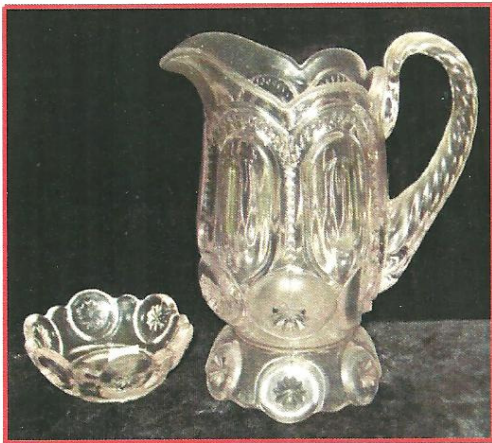
As noted in the article, Ed is a long-time member of all the salt clubs, is a founding member of OSCAR as well as its first recipient of the club's Achievement Award, and a noted author and speaker on many topics related to open salts.

ASK MARY

By Mary Kern

RePurposing - What a marvelous word! Wish I had thought of it, but alas I have to be satisfied just using it and putting it into practice. Thank goodness I am not alone in doing this.

I am sure that the majority of us have repurposed "salts" in our collections. They were either done so by the manufacturer or by us. Our Golden Rule for collecting Open Salts - "If it holds salt and you like it and it is in your collection -- Then it is a salt" -- works quite well for the repurposed items. But, some of us have taken the idea past the child's dish, the salt and pepper holder, the nut cup, etc. becoming an open salt. We have not only repurposed other items into open salts but have repurposed open salts into other items. We know how to take a shot glass, golfball or map case and make them the handiest display cases. Crafters cannot keep those marvelous plastic cases to themselves anymore, we have repurposed them!



One way of repurposing is to do constructive surgery on chipped or broken pieces. Ed Berg sent me pictures of items they discovered in this category. Two items are in the KINGS CROWN pattern and they were tipped off to there being a problem as they were not aware of open salts in either shape. "One is the foot of a cream pitcher - The second is a cut-down wine glass". The Avon jar was deliberately cut down by a



dedicated collector who looked for chances to do things like this. Ed also brought up the items clearly intended for a specific purpose that lend themselves quite nicely to winding up in our collections: Caster cups, Fruit immersers, Lids from sugar bowls and Ink wells, Tea strainer and Tooth powder holders to name just a few.

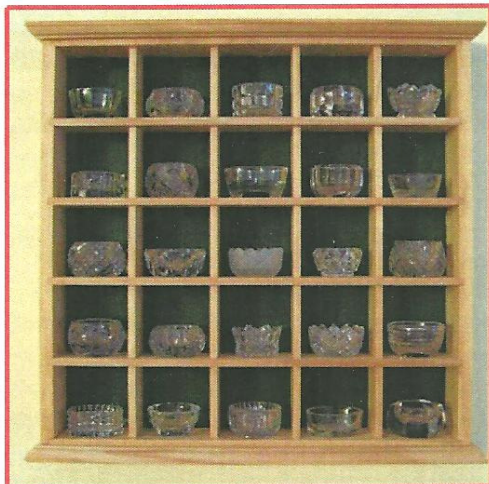


As I said, it is just as handy to repurpose our salts into other uses. I know that I have them all over the house holding a bit of this and a bit of that, on my desk for paper clips and such. Many have them on the night stand to hold rings and other jewelry. Cathy Anderson uses her duplicates and slightly damaged salts to hold air ferns and display marbles. Wouldn't the air ferns make sweet little gifts!

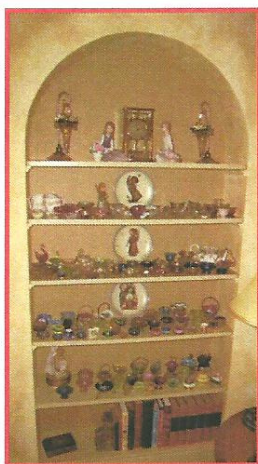
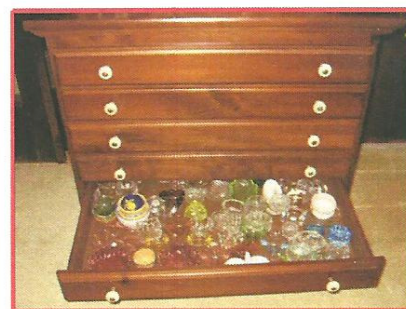
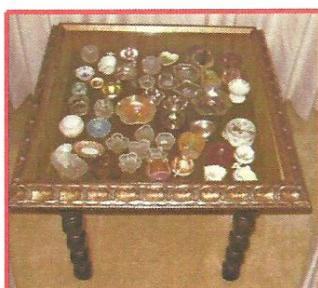
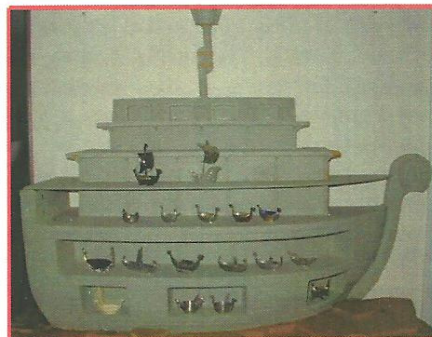
Ask Mary..... cont'd on pg 13

Ask Mary..... cont'd from pg 12

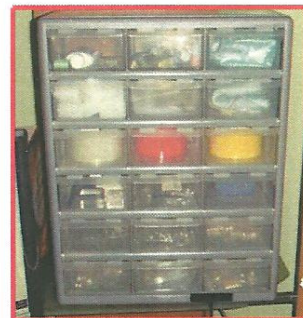
And what of repurposing items to display our salts. The opportunities are endless as I found from all the submissions of pictures and ideas. I am a bit uninspired when it comes to this area. I simply put mine in curio cabinets and on end tables; how dull! Judy Johnson found that a golfball display case works like magic for some of her salts. Lesley Solkoske repurposed a Stone Critters display for her Viking salts.



Sarah Kawakami found a spice rack to hold some of her collection. Sue Harris took a picture frame and turned it into a coffee table where her salts are safely displayed under glass and a built-in bookcase is far better suited to displaying salts. While we are into displaying our



gems, are you having trouble keeping some of your intaglios and smaller salts on the little stands? Judy Chisum says to try ZOTS. "They are clear adhesive dots for scrapbooking. They are acid free, ultra strong, super sticky and are sold in rolls in most crafts stores." A little ZOT dot on the prongs of the acrylic holder and your salt is in place. If you don't have museum wax, these will do the trick.



Yes repurposing is rampant - But we still have one more area - The dreaded storage problems. We would all love to be able to show every salt we own, and there are some who can. But for many of us, because of limited space and/or a collection of thousands, complete display is not a possibility. Never fear, repurposing is here!! Most, including Debi Raitz, Beverly Aune, Lyleanne Walker and Joan Feasler spoke of the plastic crafter's drawers- My goodness just about everyone on the Chat Board has invested in plastic! Gayle Rapuano sent a picture of one style. For once I was with the masses on this one. Although I did learn that to keep them from clanging everytime I opened a drawer all I had to do was lay down a piece of the non-skid liner they use on boats and motor homes. Sue Harris and Nancy Dietel made sure their storage was as beautiful as the tiny pieces they held - Old Map chests. I have got to get me one of these !!!! --

This was a fun column for me this time because I had so much help putting it together - Hope I got everyone and didn't mis-assign a name to a repurposed idea. Ed Berg wrote me "If you really want to get serious and compile an extensive list of repurposed salts, we have a lot more for you to consider". Oh Ed if only I had the time and the computer memory, but even with your help I have a feeling repurposing will be a non-ending process and we will never catch up to it.....

You can contact Mary with your questions at marykern@cox.net or at 6889 Glenroy St., San Diego, CA 92120.

Open Salts at the Victoria and Albert Museum

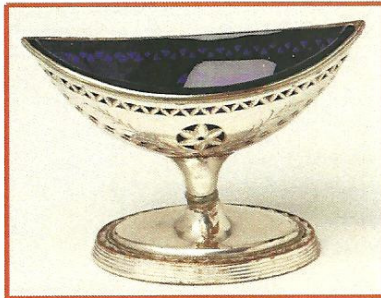
Part III - Metal Salts Continued

By Rod Elser and Jane Carroll

This is the third and final installment on open salts in the Victoria & Albert Museum (the "V&A") in London, England. Jane and I had met for a week in London in late 2007 (we came from opposite directions—her from the U.S. and me from India where I was working at the time) and had a wonderful time visiting all the museums and tourist sites we could squeeze in. The highlight for me (other than climbing to the top of St. Paul's Cathedral) was the V&A, which has extensive collections in just about all areas of interest. They also have a very liberal policy on taking photographs, which was much appreciated. As with most museums, however, many of their pieces are not on permanent display but photos of at least some of them are available for download on their web site. All such photos used here are marked with their ©Victoria & Albert Museum, London trademark. Lastly, all descriptions are those of the museum with minor edits, such as converting metric measurements to Imperial.



© Victoria and Albert Museum, London Sheffield plate salt with blue glass liner; c. 1780; Sheffield, England; H 2 in., L 3 ¼ in., W 2 ½ in. This is a Sheffield plate salt cellar. Smaller salt cellars that stood near individual plates developed in the early 17th century. They replaced the inconvenient central standing salt. This salt cellar dates from about 1790. At this time pierced oval-shaped cellars in the Neo-classical style were common. They typically had four ball-and-claw feet and colored glass liners.



© Victoria and Albert Museum, London Sheffield plate salt with blue glass liner; c. 1780; Sheffield, England; H 2 ¾ in., L 2 ¾ in., W 4 ¼ in. This piece, made in the period 1750-1800, has the pierced oval shape in the Neo-classical style with a large round foot and colored glass liner.



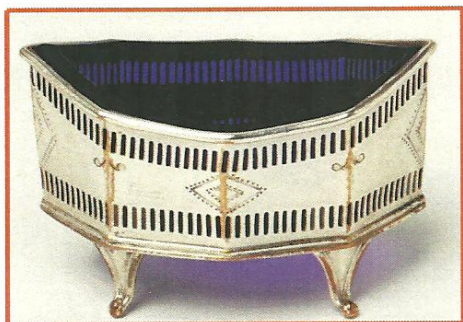
© Victoria and Albert Museum, London Silver and glass salts; 1782-1783; designed by Marc-Etienne Janety; Paris, France; H 4 ½ in., L 5 ¾ in., W 3 in. Among archaeological finds, vases, ewers and urns could be adapted most easily as containers for use on the dining or dressing table. In this salt cellar, however, the urn merely serves as a handle, added for symmetry and to hint at the object's purpose as a container. Blue glass added an attractive decorative element to silver from the 1770s, especially in France and England. It also served a practical purpose as unlike silver, it was not corroded by salt, was easier to keep clean, and was cheaper to replace.

Open.... cont'd on pg 15

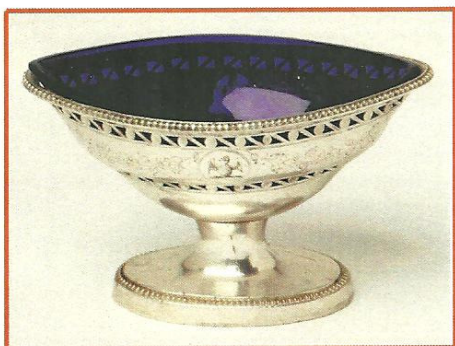
Open...cont'd from pg 14



© Victoria and Albert Museum, London Sheffield plate salt with blue glass liner; 1785-1790; Sheffield, England; H 2 1/8 in., L 3 5/8 in., W 2 1/4 in. This salt cellar dates from about 1790. At this time pierced oval-shaped cellars in the Neo-classical style were common. They often had four ball-and-claw feet and colored glass liners.



© Victoria and Albert Museum, London Sheffield plate salt with blue glass liner; 1785-1790; Sheffield, England; H 2 1/4 in., L 3 5/8 in., W 2 1/4 in.



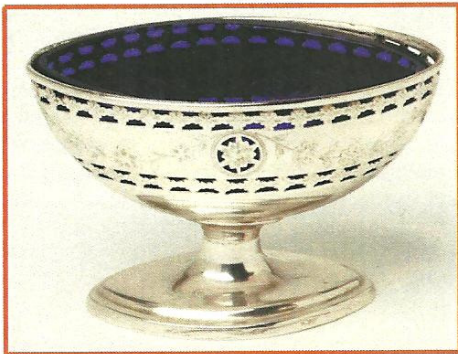
© Victoria and Albert Museum, London Sheffield plate salt with blue glass liner; c. 1785; Sheffield, England; H 2 5/8 in., L 4 1/4 in., W 2 5/8 in.



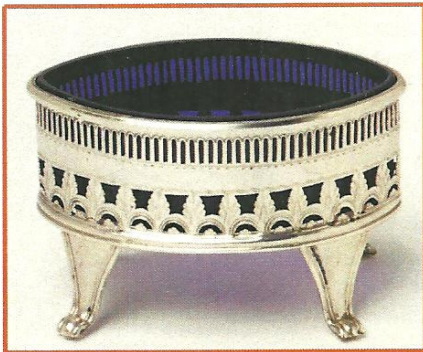
© Victoria and Albert Museum, London Sheffield plate salt with blue glass liner; c. 1790; Sheffield, England; H 3 3/4 in., L 6 1/8 in. In the late 18th century, pierced oval shaped cellars with liners in a Neo-classical revival style were common. This example has pierced sides with arcading and unusually, two removable, blue glass liners.

Open.... cont'd on pg 16

Open...cont'd from pg 15



© Victoria and Albert Museum, London Sheffield plate salt with blue glass liner; c. 1790; Sheffield, England. This salt cellar dates from about 1790.



© Victoria and Albert Museum, London Sheffield plate salt with blue glass liner; c. 1790; Sheffield, England; H 2 1/8 in., L 3 1/2 in. This salt cellar dates from about 1790.



© Victoria and Albert Museum, London Sheffield plate salts; late 18th century; Sheffield, England; H 2 1/8 in., D 3 in. The inconvenience of a central standing salt receptacle encouraged the development in the early 17th century of much smaller salt cellars which were set near individual place settings. These English-made round bowl-shaped salt cellars are a pair. They have a fluted lip and sit on three cabriole legs. Sheffield plate was discovered in about 1742 by Thomas Boulsover, a Sheffield cutler. Boulsover's discovery was simply that copper and silver in unequal amounts, when fused expanded together indefinitely at uniform rate under mechanical pressure. The introduction of Sheffield plate revolutionized the plating industry for it offered an effective, relatively cheap, supremely versatile and durable plating technique which could convincingly imitate the surface appearance of solid silver. The industry this material created flourished for about 100 years until superseded by electroplating.



© Victoria and Albert Museum, London Sheffield plate salt; late 18th century; Sheffield, England; H 3 1/8 in., L 5 1/16 in.; W 2.3 in. In the late 18th century, boat shaped cellars on a spreading foot in the style of the Neo-classical revival were common. When there was no glass liner supplied, as with this example, the interior was gilded to prevent the salt corroding the silver surface.

Open.... cont'd on pg 17

Open...cont'd from pg 16



© Victoria and Albert Museum, London Silver salt, inside layer spun and gilt, cast foot and branches, beaded rim; 1825-1826; designed by John Bridge; London, England; Dia. 3 ¼ in., H 2 5/8 in. This salt cellar shows the impact of naturalism on 19th-century design, which reached its height in the 1850s. The love of nature had romantic and religious resonances, John Ruskin commenting that 'all noble ornamentation is the expression of man's delight in God's work'. Inspiration from the natural world was also one of the key features of the Rococo Revival. Author's Note: Of all the many salts in the V&A, this one was my favorite.

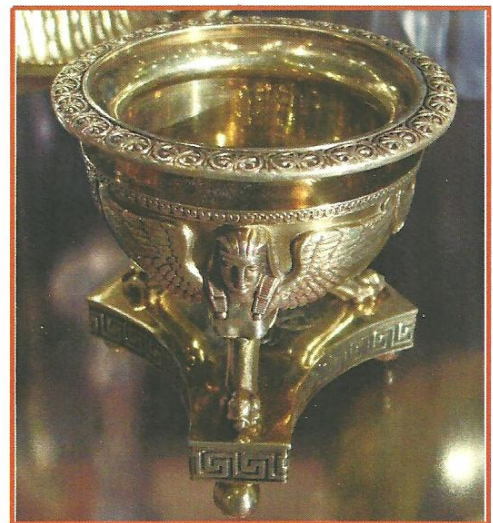


© Victoria and Albert Museum, London Sheffield plate salts with unusual cranberry-glass liners; late 18th century; Sheffield, England; H 2 in., L 3 in., W 2 3/8 in. These small salt cellars would have stood close to an individual plate. These smaller containers were developed in the early 17th century to replace the less convenient central standing salt. These were made in the period 1750-1800, have the pierced oval shape, four ball and claw feet and colored glass liners typical of salts in the Neo-classical style.



© Victoria and Albert Museum, London Sheffield plate salt with blue glass liner; late 18th century; Sheffield, England; H 1 ¼ in., L 3 ½ .

Silver-gilt salt cellar; mark of Digby Scott and Benjamin Smith, London, 1806-7. The design of this salt can be attributed to the work of Jean Jacques Boileau. He came to England from France in 1787 as a mural painter for the Prince Regent's new home of Carlton Place. Boileau's silver designs balance plain silver with a small range of classical or Egyptian ornament combined in simple, almost geometric forms. The sphinxes and triform base are typical of his work. The Royal Goldsmiths Rundell, Bridge and Rundell began producing silver based on Boileau designs from about 1803 and a group of drawings attributed to the designer can be seen in the Print Room of the V & A. Scott and Smith, the makers of this salt, were regular suppliers to Rundells.



Open.... cont'd on pg 18

Open...cont'd from pg 17



Deccan Salt; silver, parcel-gilt, London, 1806-7; mark of John Edwards III. This salt is part of the 826 piece "Deccan Service" made between 1806 and 1814 by John Edwards, William Fountain, Joseph Preedy and John Moore. The service was presented to Major General the Honorable Sir Arthur Wellesley KB (AKA the Duke of Wellington) in commemoration of the 1803 Indian campaign by the officers under his command. Appropriate Indian themes dominate the design: triumphal laurel wreaths decorate bowls supported on the backs of elephants. (Temporarily transferred from Apsley House, The Wellington Museum to the V&A Museum)



© Victoria and Albert Museum, London Pair of Sheffield plate salt cellars; c. 1810; Sheffield, England; H 2 1/16 in., W 4 1/4 in.



© Victoria and Albert Museum, London Sheffield plate salt; early 19th century; probably Paris, France; H 5 in., L 6 in., W 3 1/8 in. By the late 18th century, single or sometimes double salt cellars, distributed at regular intervals down the length of the table, were common. These salt cellars were popular in Sheffield plate, like this example, which has a central, upright handle decorated with foliage and palmettes.



(on left) Silver salt cellar with interior gilt; mark of Paul Storr and '390' stamped; London, 1815-16. (on right) Silver salt cellar with interior gilt; mark of David and Robert Hennell; London, 1803-4; it is engraved with the crest of Lowther within the garter and surmounted by a coronet. (Author's Note: Look carefully at the handles; they are coiled snakes that extend to become the base!)

Open.... cont'd on pg 19

Open...cont'd from pg 18



© Victoria and Albert Museum, London Gilt bronze salt; 1830-1850; Italy; H 2 ½ in. Bronzes often exist in a number of versions, made over many decades or even centuries. With bronze a model could easily be reproduced and adapted.

© Victoria and Albert Museum, London Pair of silver and enamel open salts; 1874-1875 (hallmarked); Thomas Smiley, London, England. H 1 1/6 in., D 2 in. At grand dinners individual silver, electroplate or glass salt cellars with spoons were placed above every place setting. It was just as correct to offer one salt cellar between two, which would still enable guests to have easy access to the condiment. Salt cellars could be purchased in a huge number of styles, from Gothic to Neo-classical, to match the consumer's taste or the fashion of the moment. The general form and the ball feet of this salt look back to the early 19th century



Silver salt cellar; made by an unidentified maker in Western India (Cutch), around 1885. Cutch silver, from a small island in Northwestern India, with its emphasis on floral scrolls in tightly grouped areas of high relief, became fashionable among Europeans during the second half of the 19th-century. According to the museum, they probably acquired this piece from Liberty and Co. who advertised this pattern as 'Kutch Work' in their Yuletide Catalogue of around 1890.

Two silver salt cellars; figural shapes, almost novelty style; German, late 19th century.



Open.... cont'd on pg 20



Silver salt cellar; figural with design of a barrel maker; German, late 19th century.



Bath Salt Cellar; silver; London, 1911. Mark of Samuel Jacob. On loan from the City of London Museum.



© Victoria and Albert Museum, London Silver salt with parcel-gilt; 1979 (spoon 1980); designed and made by Jocelyn Burton, London, England; H 2 in., L 4 3/8 in., W 3 in. This stylish silver piece, with its matching spoon, is a modern interpretation of a salt cellar. The thin layer of gold on part of the inner surface (parcel-gilt) protects the silver surface from being corroded by the salt. The small snail may well be a reference to the fact that salt is an effective way of eliminating slugs and snails.



Last but most definitely not least, Jane standing beside a truly "master salt" (although it was originally intended to be a wine cooler, the largest silver wine cooler ever made).