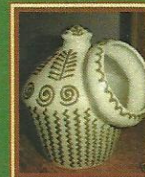




OPEN SALT COLLECTORS



# NATIONAL NEWSLETTER

Issue #9

Fall, 2005



Our Fifth Year; Special Coverage of the 2005 National Convention!



Lesley Together with Door Prize Winners Bob and Lucille Bugel

## CONVENTION COMMENTS BY LESLEY SOLKOSKE

Before Salem and the 9th National Open Salt Convention fade too far into the past, I would like to take this opportunity to thank everyone who had a hand in making it such a success. An undertaking like this is accomplished only with the time and energy of many people.

So.....Thanks, once again to Karen Wetmore, who not only served as our treasurer but also did all the arrangements with the hotel and the Peabody Essex Museum; to Ruth and Warren Pilling for the tedious job of keeping track of registrations, down payments, balances, and dinner choices; to Karen Ludwig, who manned the hospitality room with help from Sue Brown, Karen Wetmore and a handful of volunteers, and who was also responsible for the banquet table arrangements; to Maria Martell, who worked with the Pillings to put together the registration packets; to Mimi Waible for printing, stuffing and stamping the mailings; and to Fred and Lorraine Ayers for choosing fabulous raffle salts and doing a great job of marketing them.

Our Bewitching Witch convention salt was the brainchild of Sandy Jzyk, who not only came up with the concept but found the silversmiths. She and her committee (Karen Ludwig, Ruth and Warren Pilling) spent many hours meeting with the Hermans, worrying about the prototype and then the deadlines, wrapping, boxing, distributing and mailing. She also convinced Jeff Herman to be one of our speakers, which proved to be a real treat.

Others, outside the New England area, readily agreed to help. Dick Marsden photographed his Chinese Export porcelain salts for the talk at the PEM; Mike and Sue Zagwoski took charge of the Buy & Sell session; Mike and Linda Kump oversaw the displays; Al & Sherry Diamond ran a great auction once again, with an auction catalog this time (Watch out, Sotheby's!);

*Comments..cont'd on pg 2*

## HEISEY GLASS

by Ed Berg



Augustus Henry Heisey was born in Hanover, Germany in 1842. While he was still a toddler, his family moved to Merrittown, Pennsylvania, near Pittsburgh and he grew up there. His first job was with the King Glass Co., but he soon left and volunteered for the Union Army in the Civil War. By 1865, when the War ended, he had risen to the rank of Captain. He returned to civilian life as a salesman with King Glass and later Ripley Glass. He evidently did well, because he earned the reputation as the "Best Glass Salesman on the Road".

In 1870, he further demonstrated his ability to get ahead by marrying Susan Duncan, only daughter of the owner of Duncan & Sons Glass Co. By 1873 he was an official in the Duncan organization, and rose to the status of co-owner when Susan's father, George Duncan, died in 1879.

In 1891, the glass industry had too  
*Heisey....cont'd on pg 4*



## Notes From the Editor

As we start the 5th year for the National Newsletter, we're treating everyone to a special 24-page issue! We hope you enjoy it.

Thanks to Ed Bowman, Bub Bugel, Al Diamond, Linda Drew, Jim Wrenn and Mike Zagwoski for their many, wonderful convention photos that are included in this issue.

Special thanks to Ed Berg for serving as Treasurer of OSC for its 1st two years. He did a great job during these initial, often confusing years of the organization. He has now been succeeded by Mike Zagwoski, following elections at the National Convention. All other officers were re-elected for another two years.

As you read through this newsletter, you'll note that special recognition has been given to a few specific individuals. I'd also like to give recognition to a group of individuals, the Club Presidents. Many, like Chris Christensen, Sarah Kawakami and Lesley Solkoske, have served long terms, and all deserve not only recognition but our special thanks for all they have unselfishly given.

Lastly, please note the "Collector Participation" article on p.15. If you have a Chinese export porcelain salt in your collection, please send in a photo of it!

Rod Elser, Editor

**Note:** The salt shown on the upper-left corner of p.1 is in the Peabody Essex Museum and is a Chinese export salt, 17th century, cobalt on porcelain.

The Open Salt Collector's Newsletters are designed with the assistance of **MJ's - a Graphic / Web Design Company**. For more information and/or to request a estimate, please visit **MJ's** web site at: [www.mjs-graphicdesign-plus.com](http://www.mjs-graphicdesign-plus.com), contact **MJ** via telephone at: (843) 345-6032 or e-mail at: [mjkoval@knology.net](mailto:mjkoval@knology.net).

## Comments....cont'd from pg 1

Rod Elser agreed to be the Banquet MC and Ed Bowman was the official Convention Photographer.

And.... The Skit! Great job by authors Nina Robertson, Sandy Jzyk and Debi Raitz! And by the now world-renowned "Not-Quite-Worth-Their-Salt Players" (apologies to SNL)!!! I think it was the best entertainment so far. If you weren't there, you can find it in this newsletter and enjoy it almost as much as we did.

But...we couldn't have done it without you! The committee members join me in thanking all of you who came to the convention. The committee can do the planning but it's the participants who bring the interest, knowledge and enthusiasm-and we've got the best participants going!

Oh yes, and special thanks to whoever brought Michael TuTu!

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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](mailto:rcelser@aol.com)) or publisher ([al@agencyconsulting.com](mailto: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: Rod Elser, President; Al Diamond, Vice President; Mike Zagwoski, Treasurer; Linda Drew, 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, 2 White Birch Lane, Horsham, PA 19044.

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# OPEN SALT COLLECTOR'S CLUBS IN THE UNITED STATES

## New England Society of Open Salt Collectors (NESOSC):

Meetings/Newsletters: Two meetings per year, generally held in the MA, CT, NH, and northern NY areas plus two club newsletters and two National Newsletters per year for Regular Members; Associate Members do not receive the National Newsletter.

Dues: \$20/yr./family for Regular Membership; \$10/yr./family for Associate Membership; due in January. Send to NESOSC, c/o Karen Wetmore, 4 Clear Pond Drive, Walpole, MA, 02081.

Officers: Lesley Solkoske, President; Warren Pilling, Vice President; Maria Martell, Secretary; Karen Wetmore and Sue Brown, Co-Treasurers.

Future Meetings: For further information about the meeting or the club, contact Lesley Solkoske (lgsolkoske@cox.net or 203-440-3686) or Mimi Waible (MimiAHW@aol.com or 978-443-3613).

## Open Salt Collectors of the Atlantic Region (OSCAR):

Meetings/Newsletters: Four meetings per year generally held in the PA, MD, NJ, DE, and VA area; 4 club newsletters per year plus the two issues of the National Newsletter for Regular Membership; Associate Members do not receive the National Newsletter.

Dues: Dues \$15/yr./family for Regular Membership; \$5/yr./family for Associate Membership; due in January. Send to OSCAR, c/o Linda Kump, 71 Clearview Lane, Biglerville, PA, 17307-9407.

Officers: Al Diamond, President; Mike Zagwoski, Vice President; Sally Hegedus, Secretary; Linda Kump, Treasurer.

Future Meetings: For further information about the meetings or the club, contact Al Diamond at Al@agencyconsulting.com or 856-779-2430.

## Midwest Open Salt Society (MOSS):

Meetings/Newsletters: Two meetings per year in the mid-western area, plus two club newsletters.

Dues: \$6/yr./family, payable January 1st. A subscription to the National Newsletter through the club is available for an additional \$10/year.

Send to MOSS, c/o Ed Bowman, 2411 West 500 North, Hartford City, IN 47348.

Officers: S. Keith Tucker, President; Sandy Bernfield, Vice President; Sue Imhoff, Secretary; Ed Bowman, Treasurer.

Future Meetings: For further information about the club or meetings, contact Ed Bowman at the address above or edbowman@netusa1.net.

## Central-Midwest Open Salt Society (C-MOSS):

Meetings/Newsletters: This Chicago area club is closely associated with MOSS. Dues are voluntary to cover the cost of mailings and door prizes. There are three meetings a year. For further information about the club or meetings, please contact Keith Tucker (10386B, Fox River Dr., Newark, IL.; phone 815-695-9651 or kntwalnuffen@webtv.net).

## Open Salt Seekers of the West-Northern California (OSSOTW-NC):

Meetings/Newsletters: Four meetings per year—January, April, July and October—that are generally held in the northern California area. Also, four newsletters per year, distributed in accordance with the meetings.

Dues: \$10/year/family, due January 1st of each year. A subscription to the National Newsletter through the club is available for an extra \$10/year. Send to OSSOTW-NC, c/o Claragene Rainey, 950 Whispering Pines Dr., Scotts Valley, CA 95066.

Officers: Sarah Kawakami, President; Linda Witt, Vice President; Claragene Rainey, Treasurer; Joan Wrenn, Secretary; Jim Wrenn, Gazette editor.

Future Meetings: Meetings in January, April, July and October. For further information about the meetings or the club, contact Sarah Kawakami (925-757-9603 or hgsalts@earthlink.net).

## Open Salt Seekers of the West-Southern California (OSSOTW-SC):

Meetings/Newsletters: 2 meetings per year generally held in the southern California area.

Dues: Club membership is \$10 per person, due January 1st of each year. Club membership together with a subscription to the National Newsletter is \$20/year.

Officers: Holly DiDomenico, Secretary; Janet Hudson, Treasurer.

Future Meetings: For further information about the meetings or the club, contact Linda Drew (lindadrew@aol.com or 650-598-0190).

## Hosting a Collectors Meeting:

There are few aspects of collecting open salts more enjoyable than getting together with fellow collectors, whether to trade stories, share knowledge or show off favorite salts. Unfortunately not everyone lives near enough to one of the existing clubs to participate regularly in their meetings. It isn't necessary, however, to have a club to host a meeting with other collectors. Few collectors live so remotely that there aren't fellow collectors in at least nearby states. If you would be interested in hosting a get-together with some other collectors, Open Salt Collectors is ready to help. We'll work with you to identify and invite other regional collectors and even provide a program around which the meeting can be developed. Just let us know how we can help. You can contact Linda Drew (lindadrew@aol.com or 650-598-0190), Rod Elser (rcelser@aol.com or 804-598-8771) or Al Diamond (Al@AgencyConsulting.com or 856-779-2430) and we'll give you all the help you need.

**Note:** All this information - **plus more** - about the salt clubs can be found on the web at [www.opensalts.info](http://www.opensalts.info)

Grateful thanks for Debi Raitz for developing and maintaining this site.



*Heisey....cont'd from pg 1*

much competition and too little profit. A conglomerate, U.S. Glass, was formed and Duncan Glass joined along with 17 other companies. The Duncan factory was designated "Factory D," and Heisey became Commercial Manager for the conglomerate.

In 1892, the Duncan plant burned and it was decided not to rebuild. By 1894, Heisey became disillusioned with U.S. Glass and resigned. The following year he and his 3 sons formed the A. H. Heisey Company in Newark, Ohio where there was available labor and cheap natural gas. The business adopted the "Diamond H" trademark in 1900, the first glass mark of its kind.



**Diamond H**

They continued to make fine glassware after Augustus died in 1922, but finally closed their doors on Christmas, 1957. The molds were sold to the Imperial Glass Co. who used a number of them until they, in turn, went out of business in 1984. The Heisey molds were then purchased by the Heisey Collectors of America for over \$200,000 and are stored in a warehouse in Newark, Ohio, near the Heisey Museum.

Heisey made a number of salts over the years. In the early days, shakers were just becoming popular, and many lines had both open salts and shakers. As time passed the shakers predominated, and open salts were used mostly for dipping vegetables. Heisey produced a number of other small dishes, which would do an excellent job of holding sodium chloride on the dinner table, but failed to take the opportunity to advertise them for this purpose. We have some of them in our collection, of course, and plan to keep them.

In 1896, the first open salts Heisey made were the "Diamond H" patterns. The former came in both table and individual size, though the smallest PUNTY BAND is big enough to hold a week's supply these days.



**Punty Band & Cut Block**

In 1897, they added the PLAIN BAND (3 sizes), and BEADED PANEL AND SUNBURST patterns. The name of the latter is a little confusing - the larger pieces in the set have beaded panels on them but the salts only have room for the sunburst.



**Plain Band & Beaded Panel and Sunburst**



**Fandango & Fancy Loop in 2 sizes**

In 1898, three patterns were added - FANDANGO, FANCY LOOP and PINEAPPLE AND FAN. The FANCY LOOP had the usual individual size plus a scarcer celery dip that has a larger top opening and holds more salt. The PINEAPPLE AND FAN is normally crystal, but someone had a small batch of emerald green dishes made in this pattern. The green salts are



**Pineapple & Fan**

known but are quite scarce and expensive. In each of these lines there were many larger dishes whose design matched the open salts.



**Pillows & Early Puritan in 2 sizes**

The year 1900 saw the PILLOWS and EARLY PURITAN patterns in production, - the latter in both individual and table sizes. The big one is a massive chunk of glass, and a challenging one to find.



**Priscilla & Colonial Panel**



**URN 3 sizes**



**URN Variations**

From 1905 through 1910, Heisey introduced 6 more patterns, about one a year. They include PRISCILLA (2 sizes), COLONIAL PANEL, and URN (3 sizes plus a 6-sided intermediate size and a flared 6-sided version).

Two comments on the COLONIAL PANEL pattern - most of the time the sides were polished. This makes its size vary slightly from one dish to the next, depending on how much enthusiasm was put into the polishing process. We

*Heisey....cont'd on pg 5*

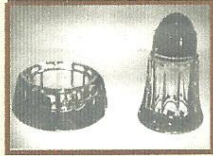


*Heisey....cont'd from pg 4*



**Colonial Panel**

also have one of these in Vaseline color - we've never seen another one like it.



**Medium Flat Panel**

The 1908 introduction was the MEDIUM FLAT PANEL pattern, whose salt is an open individual with a pepper shaker sitting on top. We have seen only one of these, and it was on display at the Heisey Museum in 1984. It belonged to Louise Ream, the curator and was on loan to the Museum. Additional introductions in this time period were NARROW FLUTE and PLAIN PANEL RECESS - the latter is the only Heisey pedestal salt we know of. It often but not always has the Diamond-H on the stem or on the bottom, or sometimes both places.



**Narrow Flute & Plain Panel Recess**



**Revere - 3 Colors**

After 1910, shakers predominate. The REVERE pattern in 1914 included open salts that were made in pink (Flamingo), green (Moongleam) and cobalt as well as clear. The cobalt one is quite scarce and brings a substantial price when offered for sale. The next open salts appear in 1936 and 1937 - the RIDGELEIGH and LATE PURITAN patterns. The latter has the same general shape as salts from other companies, but you will see that the Heisey has distinctively steeper sides when placed side-by-side with others.



**Ridgeleigh & Late Puritan**

There are two Heisey salts for which we have not found dates. They are the #1121 and the Twin Salt. The former looks exactly like a more common design attributed to other companies, but it has the Diamond-H embossed in the bottom. There are only a few of these around - when you come across this shape, feel the inside bottom to see if you can find a Heisey mark. The Twin Salt is just like one from CoOperative Flint Glass, except that the Heisey version has 14 rays on the bottom of each bowl while the CoOp version has 12.



**#1121**

We have a list of Heisey little dishes that could easily be used for serving sodium chloride. We reject any of them when the pattern has a different shape as a salt, (RIDGELEIGH jam dish, CRYSTOLITE



**Twin Salt**

Mustard Pot, and two NARROW FLUTE pedestal nut dishes), but consider that the OLD SANDWICH ash tray, the CRYSTOLITE swan Individual Nut, and the DIAMOND POINT and POINTED OVAL ash/individual jelly dishes are worth having in our collection.



**Ridgeleigh Jam & Crystolite Mustard Pot**



**Narrow Flute Pedestal Nut Dishes**



**Old Sandwich Ash Tray &**

Somewhere out there is a person using a rubber stamp and acid to make the Diamond-H trademark. When we first visited the Heisey Museum in 1984, a Higbee rectangular salt with an acid-stamped Heisey mark was on display. More recently we have purchased a Fostoria ALEXIS salt with the same mark. Be on the lookout for this kind of thing - don't accept it as Heisey unless you can get a Certificate of Authenticity from an unimpeachable source.



**Diamond Point Ash & Individual Jelly Dishes**



**Acid Stamped Fostoria ALEXIS**

In the same vein, we once found a beautiful oval master salt with a Heisey label at a flea market in Ohio. We proudly took it to the Heisey Museum, where they said the

*Heisey....cont'd on pg 6*



### Heisey....cont'd from pg 5

glass certainly was high quality but the shape did not appear in any of the Heisey catalogs. Then they took us down to their Gift Shop and sold us an envelope of identical Heisey stickers for a dollar.



**Non Heisey & Sticker**

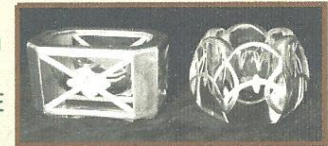
Since Heisey was in the glass business, they sold blanks to decorators. There are several salts we know of that were used in this fashion. The first is an individual and master in the PRISCILLA pattern. These have been given a heavy silver deposit design by the La Pierre Company, who specialized in this work. The larger of the two has the LaPierre mark and "Sterling" in the silver. We have another small PRISCILLA and an

EARLY PURITAN with less elaborate silver deposits, but they are unmarked. The

REVERE has also been used for decoration. We have one with elaborate engraving - more detail than the Heisey rudimentary engraving shop could have produced. We have also seen a decorated REVERE with a Hawkes mark - the mark at least doubles the value of the piece. We have a COLONIAL PANEL salt with a gold band added by a decorator and unfortunately not marked. Finally we have found a PUNTY BAND individual with a flaring silver plated rim attached. The Heisey Museum has no idea who might have added the rim, but is sure it wasn't Heisey and is not surprised at seeing it.



**Silver Deposit Priscilla**



**Priscilla & Early Puritan with Silver Deposit**



**Revere & Colonial Panel Decorated**



**Punty Band with Silver Rim**

As part of this story, you would be interested in an update to the history of the Heisey molds. When the Heisey Collectors of America removed the molds from the abandoned Imperial factory, they missed one. The small CRYSTOLITE swan, which Heisey thought was a nut dish, was subsequently discovered there by Boyd's Crystal Art Glass. They knew nothing except that it was a nice little shape, so they bought it. They produced it in 7 colors with the Boyd mark on the bottom, and sold the swans as salts (they knew how to use them better than Heisey did!). When the Heisey Collectors group got wind of what was going on, they sent a delegation to the Boyd factory in Cambridge, OH. They proved that the mold was original Heisey and retrieved it, but not before seven colors had been produced. Boyd generously gave the mold to HCA, and they have run it as a souvenir piece with an HCA mark faintly visible near the rear. The Boyd swans are out there but hard to find.



**Boyd Swans**

Heisey glass is admired for its beauty and has a large, nation-wide collector organization with a museum in Newark, Ohio. If you decide to buy a set of Heisey salts, you can get about half of them in a short period of time. Half of the rest will take some serious hunting and the remainder will require lots of luck. You will be competing against the Heisey collectors for the last group, and against us as well for the one with the shaker on top.

References: "Encyclopedia of Pressed Glass in America", by John and Elizabeth Welker  
"Heisey's Glassware of Distinction", by Mary Louise Burns  
Ed Berg, 401 Nottingham Rd., Newark, DE 19711 [DEsaltbox@cs.com](mailto:DEsaltbox@cs.com)

## Special Recognition

Over the past 2 decades, Ed has been a dedicated researcher and a prolific writer, having authored over 150 articles spread across his *Salty Comments*, *View from the Salt Box*, *Mossy Comments*, and *Salty Observations*. He has written articles about all aspects of collecting open salts, literally answering questions that most of us didn't even know enough to ask! We're also sure Kay provided invaluable assistance throughout these years, whether as a fellow researcher, as "editor-in-chief," or just with her bottomless patience and encouragement. And while Ed and Kay have won-or better stated, "earned"-every award given over the years by the open salt collecting community, no amount of recognition can realistically be considered excessive.

So, once again, many thanks to Ed and Kay for all they have given to our shared hobby!



## Open Salt Collectors Outstanding Achievement Award

On June 25th at the 9th NOSC it was announced that **Debi Raitz and Rod Elser** were co-recipients of the Open Salt Collectors Outstanding Achievement Award for 2005. Debi was recognized for "serving as WebMaster for [www.open-salts.info](http://www.open-salts.info), encouraging new collectors with the Salt Trader Quarterly, plus her outstanding efforts in all ways to promote the hobby of open salt collecting." Rod was recognized for "his work in creating the Open Salt Collectors, including serving as its first president, and for his work in editing the National Newsletter since its creation in 2001."



**Debi Raitz and Rod Elser holding up thier presentation salt; together with Linda Drew.**

Starting with the 4th National Convention in 1995, the clubs have collectively presented an

award to the individual or individuals who have, in the opinion of their collecting peers, made the most significant contribution to the hobby during the previous two years. The award was originally created to honor Mimi Rudnick, a collector of and dealer in open salts. She had passed away earlier in 1995, and in that year the Mimi Rudnick Award was established. The winners of this award have been:

1995-Ed and Kay Berg

1997-Donna Wolfe and Elmer & Barbara Guilmartin

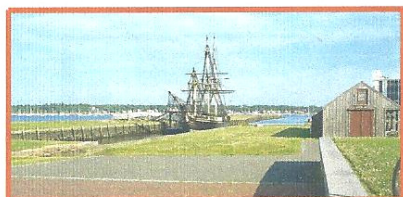
1999-Ed Bowman

2001-Linda Drew

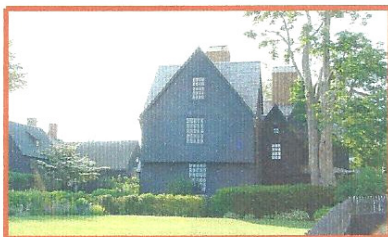
2003-Sandra Jzyk and Nina Robertson

During these years the selection process for the Mimi Rudnick Award as well as the choice of the award itself was left to the convention host club. With the creation of Open Salt Collectors, however, it was decided this national-level organization should take over this responsibility. Additionally, since several of the individual clubs already have Mimi Rudnick Achievement Awards, it was decided to rename the award the OSC Outstanding Achievement Award. The nomination process was made open, with a nominating form being included in the Spring 2005 National Newsletter. A committee of representatives appointed by each club president and led by Linda Drew made the final selection at the convention. Linda made the announcement and presented the awards, handcrafted open salts made by Art Reed of Sweetwater Glass, at the Saturday Banquet.

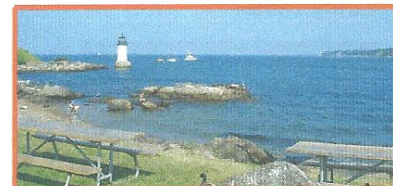
## Salem, MA, site of the 9th NOSC



**Beautiful Salem Harbor  
with Replica of an Early  
Sailing Ship**



**The House of Seven Gables**



**Salem Harbor and Light  
House**



# Buy & Sell at 9th NOSC Convention

## By Mike & Sue Zagwoski

Buy & Sell at the 9th National Open Salt Convention was a cornucopia of salts brought in by a total of 27 dealers from 14 states. The 130 members who attended certainly did not go home empty handed. Salts made from virtually every material were well represented.



**Sherry and Al Diamond; Rich Hobby at Betty Dean's table** Al Diamond was able to talk Terry Crider out of retirement and he produced a new grouping of salts that were available for the Buy & Sell.

Available were partial collections of Cacky Marsden and Jim Cole, who both recently passed away. It was sad to lose two members of our fraternity who were so instrumental in the success of our clubs.



**Warren and Ruth Pilling**



**Debbie Raitz**

The popularity of Buy & Sell is for many the highlight of the convention; a place where that hard-to-find salt may be available in more colors than anyone thought possibly existed. Buy & Sell did not end in the two-hour session during the first moments of the convention either. Indeed, a majority of the dealers continued selling in their rooms during the evening, where the "wheeling & dealing" continued during the wee hours of the morning. Libations served in the rooms did a lot to open up the wallets and pocket books, but that's another story for another time. If you were at the convention, how many salts did you bring home?



**Elaine Cooper**



**Erlene Tyson selling for Bessie Owen**



**Busy Buyers and Sellers**



**Ed Bowman and his niece  
Cindy Layman**



**Nancy Dietel**



**Susan Raisin**



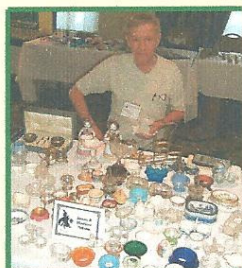
**Nina Robertson**



**Nola and Maris Jende with  
Sandy Jzyk**



**Sue and Grace Patterson**



**Jim Nelson**



**LeeAnn Wilson and her niece Maggie Kamstra**



# CONVENTION DISPLAYS

## 9TH National Open Salt Convention, Salem, Mass.

### June 23-26, 2005

Those who were fortunate to be able to participate in the 9th NOSC were treated to a wonderful assortment of creative and beautiful displays. As always, each was unique in its own way and the process of selecting just a few for special recognition was a challenge for all. We would sincerely like to thank everyone who had a display for not only the effort it took to make the display and transport it to Salem (some all the way from California), but also for their willingness to share part of their collection in an imaginative way for all of us to enjoy. A perfect example of this devotion to open salt collecting was shown by Bessie Owens and her niece Earlene Tyson and close friend Jackie Brady. Bessie was unable to attend, but still created a display that Jackie and Earlene carried with them from sunny Florida. Special thanks also to Al and Sherry Diamond for their impressive display of open salts made by Terry Crider.

Thanks again to everyone who brought along a display-you're all winners!



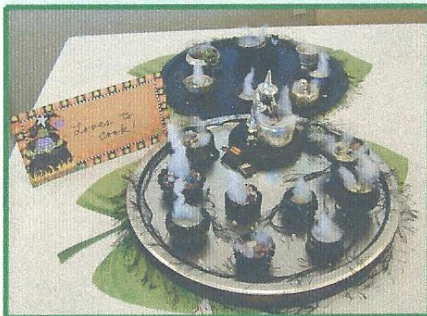
**Christine Brenner with  
1st Place Award**

**Display Name**  
 Bewitching Silver-2nd Place (tie)  
 Black Magic  
 Can You See the Salt?  
 Cards or Collectibles-4th Place  
 Chinese Export Porcelain  
 Doulton Animal Show-3rd Place  
 Gallery of Masters-2nd Place (tie)  
 Lacy Rarities & Varieties  
 Let's Play  
 Loves to Cook-1st Place  
 Sorry! No Lemonade

**Member**  
 Bessie Owens  
 Lesley Solkoske  
 Sarah Kawakami  
 Lucille & Bob Bugel  
 Gerald Grube  
 Elaine Cooper  
 Deane Rabourn  
 Malcolm Cottrell  
 Robin Grube  
 Christine Brenner  
 Kent Hudson



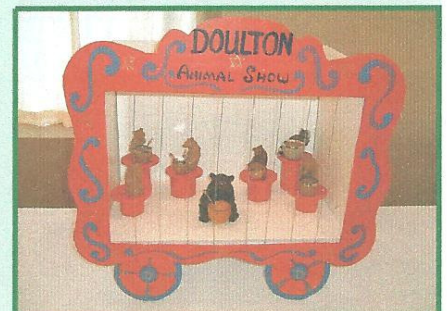
**Elaine Cooper with 3rd  
Place Award**



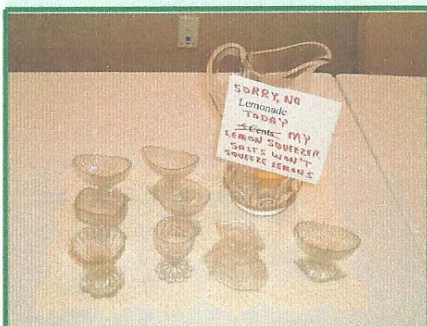
**Loves to Cook--1st Place Winner**



**Loves to Cook Close up**



**Doulton Animal Show**



**Sorry No Lemonade**



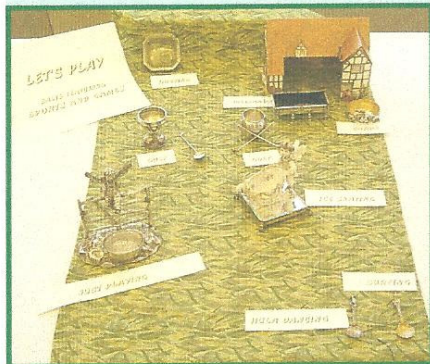
**Small Part of Crider Display**



**Can You See the Salt?**

*Displays....cont'd on pg 10*





Let's Play



Second Place winners Don Rabourn and Earlene Tyson, who received the award for her aunt Bessie Owens



Gallery of Masters



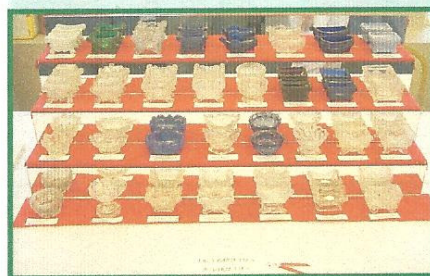
Cards or Collectibles



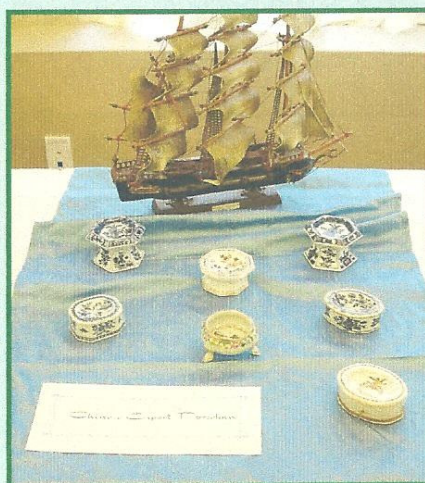
Bewitching Silver



Black Magic



Lacy Rarities and Varieties



Chinese Export Porcelain



## 9th NOSC Banquet Skit by Nina Robertson

Who would risk becoming a laughing stock by dressing up in a ridiculous outfit and putting himself on parade? You may be surprised to learn that lots of fun-loving open salt collectors volunteer for the "honor."

Members dressing up like open salts has been a recurring theme of the entertainment at national conventions. When we asked this year's attendees who wanted to get creative and come up with a costume depicting their favorite salt, there was (thankfully) no shortage of hands. The results were truly... ummm... amazing?!

This year, we reprised "the salt skit" that we employed in Corning more than ten years ago. Of course, the salts were all new, as was the skit itself. We went with a Salem theme in a nod to our convention city. What fun we writers, actors and directors had. Judging by the audience reaction, the watchers had a great time, too, which is exactly why we "debased" ourselves in the first place.

For those of you who couldn't join us, reprinted below is the skit script, along with lots of photos as well as all the names of the authors, director, cast and crew. Enjoy!



Cast Photo

**NARRATOR:** (seriously): For this year's convention salt, the New England Society of Open Salt Collectors commissioned two very special local talents to come up with the perfect commemorative piece. We are pleased to be able to share with all of you the complicated selection process that took place.

(Witches stirring cauldron) **WITCH 1:** Double, double toil and trouble

**WITCH 2:** Fire burn, and cauldron bubble

**WITCH 1:** Potter's glaze, and silica sand, clay of earth and embers fanned. **WITCH 2:** Precious gems and metals - Tame! Bring forth a salt of FANCY fame.

When it comes to sheer beauty, Oh, where do I start? I'm much more than "pretty,"

I'm a true work of art! I make grown men gasp, bring women to their knees. They all want to possess me, "No autographs, please!"

**WITCH 1:** (putting salt back into cauldron)

Lovely, yes, but also wacky. Are those frills gorgeous or just plain tacky?

**WITCH 2:** This one, my sister, cannot be the best.... Let's return to the cauldron. Let's try again. Let's! (Fairy appears, flitting about, nodding approval of appearing salts)

**WITCH 1:** What is this woodland piece of work?

**WITCH 2:** Pay no mind to the fairy jerk!

(Witches stirring cauldron) **WITCH 1:** Double, double toil and trouble

**WITCH 2:** Fire burn, and cauldron bubble

**WITCH 1:** Potter's glaze, and silica sand, Clay of earth and embers fanned. **WITCH 2:** Precious gems and metals - Tame! Bring forth a salt of PERSON-AL fame.

There never was a time when such a small piece of glass exuded such elegance,

Exhibited such class!

Hand wrought of the finest material, my maker, Frederick Carder Is without equal.

**WITCH 1:**

Hmmm...Freddie Carder... Nay, we've not met.

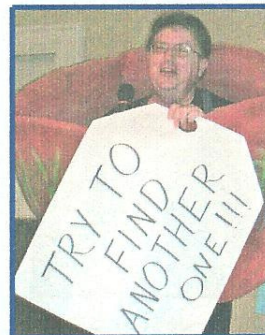
**WITCH 2:** (putting salt back in pot) Back to the pot. We've not found it yet! (Witches stirring cauldron)

**WITCH 1:** Double, double toil and trouble **WITCH 2:** Fire burn, and cauldron bubble **WITCH 1:** Potter's glaze, and silica sand, Clay of earth and embers fanned. **WITCH 2:** Precious gems and metals - Tame! Bring forth a salt of LEG-ENDARY fame.



English Art Glass—  
Lenore Smith

**ENGLISH ART GLASS:** (appears)



Steuben—Bill  
Mehlenbacher

**STEUBEN:** (emerges)

*Skit....cont'd on pg 12*





**Cameo Glass—Linda Kump**

**CAMEO GLASS:**

Steuben...Schmooben! Make room for me, Handcarved English cameo of the finest quality. To achieve my glory, an artist slaved for ages! I'm the ultimate in open salts, so say all the sages.



**Witches Casting Spell-- Sherry Diamond and Karen Wetmore**

**WITCH 1:** (putting salt back in pot) Sages..... Smages Jump back in!

**WITCH 2:** We've much work to do. But where to begin? (Witches stirring cauldron) **WITCH 1:** Double, double toil and trouble **WITCH 2:** Fire burn, and cauldron bubble **WITCH 1:** Potter's glaze, and silica sand, Clay of earth and embers fanned. **WITCH 2:** Precious gems and metals - Tame! Bring forth a salt of NATURAL fame.



**Hawaiian—Nancy Villaverde, with Judy Johnson**

**HAWAIIAN:** I hail from Hawaii. I'm a tropical delight! I hula all day, and I lei all night! My undulating curves are carved by hand from the rarest koa wood of my Paradise I-land.

**WITCH 1:** Well, I'll be, Sister! It's Carmen Miranda!

**WITCH 2:** Miss Chiquita Banana is not what we planned-a! (Witches stirring cauldron) **WITCH 1:** Double, double toil and trouble **WITCH 2:** Fire burn, and cauldron bubble **WITCH 1:** Potter's glaze, and silica sand, Clay of earth and embers fanned. **WITCH 2:** Precious gems and metals - Tame! Bring forth a salt of AMERICAN fame.



**Lacy—Jackie Brady**

**LACY:** I'm a grand old dame lacy from the province known as Sandwich. If you find

I've suffered a nibble or two, just wrap me in a bandage! My colors are varied...My sides are stippled...If I'm not in Neal's book, I'll give you goose pimples!

**WITCH 1:** Nibbles indeed! Me thinks that Sandwich Lacy dame has had too many bites. **WITCH 2:** (putting salt back in pot) Back to the cauldron we could be here all night!

(Witches stirring cauldron) **WITCH 1:** Double, double toil and trouble **WITCH 2:** Fire burn, and cauldron bubble **WITCH 1:** Potter's glaze, and silica sand, Clay of earth and embers fanned. **WITCH 2:** Precious gems and metals - Tame! Bring forth a salt of FRAGILE fame.



**Plique a jour—Linda Drew**

**PLIQUE:** Handcrafted to perfection, like miniature stained glass, the beauty of a plique a jour, is simply unsurpassed!

Although my price is through the roof, and not for faint of heart, I'm like no other open salt, I'm the one true work of art.

**WITCH 1:** (putting salt back in pot) She's lovely, it's true. But her price tag would kill us.

**WITCH 2:** Return her now, quickly, Before the dealer can bill us!

(Witches stirring caul-

dron) **WITCH 1:** Double, double toil and trouble

**WITCH 2:** Fire burn, and cauldron bubble

**WITCH 1:** Potter's glaze, and silica sand,

Clay of earth and embers fanned. **WITCH 2:** Precious gems and metals - Tame! Bring forth a salt of FLOWERY fame.



**Elfinware—Nancy Dietel, together with Fairy—Mike Kump**

**ELFINWARE:** You won't find a salt sweeter, than one of Elfinware, with forget-me-nots all over, and roses here and there. Collectors love my spinach; they sometimes call it "moss." When it comes to china open salts, I dare say, I'm the boss!

**WITCH 1:** Yech! Spinach! I don't think so! Back to the pot. C'mon, let's go!

(As the salt walks past the witches back to the pot...) **WITCH 2:** Spinach is an acquired taste.

Such a shame it'll all go to waste. (Then the witch makes believe she plucks off a piece to eat.) (Witches stirring cauldron) **WITCH 1:** Double, double toil and trouble **WITCH 2:** Fire burn, and cauldron bubble **WITCH 1:** Potter's glaze, and silica sand, Clay of earth and embers fanned. **WITCH**



*Skit....cont'd from pg 12*

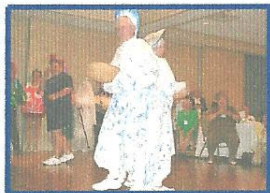
**2:** Precious gems and metals - Tame! Bring forth a salt of FIGURAL fame.



**Faience Double —  
Jim and Judy Royer**

**TWO-FACED  
FAIENCE LADY:**

(**Face 1**): Thank you, gracious ladies, for helping me appear. I'm the finest faience figurine...



**Faience Double #2—  
Jim and Judy Royer**

(**Face 2**): Whose best side is right here!

(**Face 1**): In your dreams, honey, That right cheek of yours sure looks funny

(**Face 2**): But this little bit of crazing a restorer sure can hide!

(**Face 1**): No way baby, THIS is our best side.

**WITCH 1:** (putting salt back in pot) What say you, sister? It is two for one.

**WITCH 2:** But geesh, they're conflicted, I'd rather have NONE!

(Witches stirring cauldron) **WITCH 1:** Double, double toil and trouble **WITCH 2:** Fire burn, and cauldron bubble **WITCH**

**1:** Potter's glaze, and silica sand, Clay of earth and embers fanned.



**Sherry Diamond and  
Karen Wetmore;  
Mike Kump; and  
Judy and Jim Royer**

**WITCH 2:** Precious gems and metals - Tame! Bring forth a salt of WORLDWIDE fame.



**Debi Raitz—Blue and  
White (with Fairy)**

**BLUE & WHITE:** Blue and white china is so classic, I truly have it all. I hail from many countries, come in master size and small. My makers may use transfers, or carefully paint me by hand. With blue onions, willows, or seaweed, I'm always in great demand!

**WITCH 1:** (putting salt back in pot) It's true she's very popular But we're not there yet, not quite... **WITCH 2:** Let's conjure up something That's shiny and bright! **FAIRY:** You haven't liked anything. Nothing makes you happy. How about I throw YOU in? In the pot, now! Make it snappy! **WITCH 1:** You'll be sorry, fairy! Our spirits

will not die! **WITCH 2:** We'll be back when you least expect us. Bye for



**Fairy Derriere**

now...Fairy guy. **FAIRY:** Let's see what adding them has done. Maybe, finally, it'll be the one.

Double, double toil and trouble; Fire burn and cauldron bubble. Precious gems and ingredients - SETTLE! Bring forth a salt of brilliant metal!



**Sandy Jzyk—  
Convention Salt**

**CONVENTION SALT** (emerges): How can a single salt be the perfect choice for all? Some prefer china over glass, or masters over small. One perfect salt does not exist... There's been no such invention, except, of course, the Salem witch you'll take



**Sandy Jzyk and  
Judy Johnson**

from this convention!



**Company Having Fun**

**Credits:**

**Authors:**

Nina Robertson  
Sandy Jzyk  
Debi Raitz  
Bill Mehlenbacher  
Judy and Jim Royer

**Director:**

Nina Robertson

**Stage Crew:**

Chuck Drew  
Judy Johnson

**Cast (in order of  
appearance):**



**Company Having  
More Fun**

**Witch 1**-Sherry  
Diamond

**Witch 2**-Karen  
Wetmore

**English Art Glass**-  
Lenore Smith

**Fairy**-Mike Kump  
**Steuben**-Bill  
Mehlenbacher

**Cameo Glass**-Linda  
Kump

**Hawaiian**-Nancy  
Villaverde

**Lacy**-Jackie Brady  
**Plique a jour**-Linda  
Drew

**Elfinware**-Nancy  
Dietel

**Two-faced Faience  
Lady**-Judy and Jim  
Royer

**Blue and White**-Debi  
Raitz

**Convention Salt**--  
Sandy Jzyk



# "REVERSE" AUCTION A RESOUNDING SUCCESS

## by Al Diamond



**Auctioneer Al at work**

In a concept first introduced in Cherry Hill, N.J. at the 8th NOSC in 2003, this year's Reverse Auction at the 9th NOSC in Salem, MA drew 55 wonderful items with a good range of values (from the minimum to hundreds of dollars) and with prices well above expectations due to the quality of the material being sold.



**Tu-Tu Mike working the crowd**

What is a "Reverse" Auction? It is an auction during which an item is started at a strong market price and the price offered for the piece DECLINES until a bidder raises their paddle signifying a purchase. When desirable pieces are offered and many bidders would like it, each must decide what their maximum price is and risk losing it if they wait too long to raise their paddles. If two bidders (or more) raise their paddles simultaneously then the bidding continues -- but it rises from that point - and only the selected bidders may participate.

Each item was described by its owner with an estimated market value and, if desired, a reserve price below which the auctioneer is not permitted to continue (and the item is withdrawn).

This year a catalogue was created with submitters sending pictures (or the salts, themselves) prior to the convention for inclusion. This appeared to be a popular addition and will be continued at the 10th NOSC in Indianapolis.

10% of the proceeds went to the Convention to help support it and to provide 'seed money' for the next convention. However, some generous members donated items to the convention for auction. All proceeds from those items went directly to support the Convention.

This year there were 55 items auctioned with purchase prices ranging from \$10 to \$400! We hope to continue to grow the auction and to hold it annually, if enough interest exists, to accomplish two things; 1) help support the National Conventions (and keep costs as reasonable as possible), and 2) provide a way for salters (and their estates) to reach a focused and dedicated group of open salt buyers for quality material that they desire to relinquish.

### 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	_____

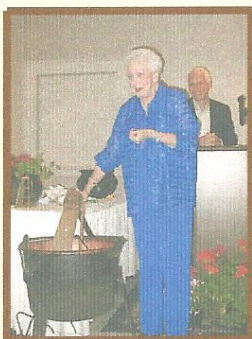
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 City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_

Please send together with your payment to: **Mike Zagwoski, OSC Treasurer, 2 White Birch Lane, Horsham, PA 19044.**



## Convention Raffle Winners! By Lorraine and Fred Ayers

The drawing for the winners of the two sought-after Raffle Salts was held at the Convention banquet.



**Lucy Oakley-  
1st Prize Winner**

The lucky winner of the Viennese Enamel salt was Lucy Oakley. Lucy and her husband Edward are from Louisiana, and we heard that they were there, attending their very first National Open Salt Convention. What a thrill! Congratulations, Lucy!

And Sally Hegedus from Ocean Township, New Jersey, was the winner of the Quezal salt. Sally, who is secretary for the OSCAR club and used to writing about others, could hardly believe her good fortune. Congratulations Sally!



**Sally Hegedus-  
2nd Prize Winner**



**1st Prize-A Viennese Enamel Open Salt**

We would like to express our appreciation to all of the hopeful participants who supported the convention raffle. It was not necessary, of course, to be there to win, but this year the winners happened to be in attendance. Although we all couldn't be lucky enough to take home one of those salts, for those of us who were at the convention, it was fun to share in the excitement of the two who were. Our sincere thanks to everyone who helped make the raffle such a success.



**2nd Prize-A Quezal Open Salt**

## Collector Participation "Something New with Something Old"

Starting with the next issue of the National Newsletter, we're going to try something new-but the success of this new feature will be dependent upon you! We will select a "theme," such as a type of open salt, a geographic region, a manufacturer, a color, etc., feature an article about this theme, and (pay attention, as this is the critical part) ask readers to submit photos, with descriptions, to accompany the article. Simple, right? So to initiate this new feature, our first "theme" will be something really old: Chinese Export Trencher Salts. There were several on display at the Peabody-Essex Museum in Salem for the conventioners to enjoy, and we've pictured a few here from the collection of the late Cackey Marsden (courtesy of Dick Marsden) for your reference. While probably not everyone has a trencher salt in their collection, if you do and would like to see it pictured in the next issue of this newsletter, send a photo and description to me by email ([rcelser@aol.com](mailto:rcelser@aol.com)) or by mail (Rod Elser, 1470 Morewood Drive, Powhatan, VA 23139). Remember, the success of this new feature is dependent on collector participation, so if you have a trencher salt you'd like to show off, send me a photo! Thanks also to Debi Raitz for the idea to create this new feature.



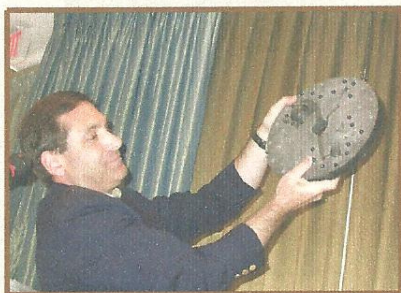


## Manufacturing the Convention Salt

### Highlights of A Presentation at the 9th NOSC

by Jeff Herman, Master Silversmith

The final design of the Convention Salt required that three separate pieces be cast—the witch, the caldron and the stirrer (or spoon). The first step in this process was to make the molds that will be used. This itself was a multi-step



Jeff Herman, Master Silversmith,  
Explaining the Mold

process, with the pieces first being produced using a special wax. These wax pieces were then used to make replicas in epoxy, which were in turn used to produce the master molds. These master molds are made using a special plastic that can withstand molten pewter, which has a temperature of about 400 degrees. This is not a straight forward process, however, as some shrinkage occurs during the multiple steps, and when casting such relatively small pieces, even minor changes in size can result in unacceptable changes in proportion. As



Both Halves of the Witch Mold

such, it was necessary to "play around" a little with the molds and even the temperature of the molten pewter. As can be seen from the photos, the master mold actually contains multiple copies to reduce the amount of time required to do the casting. The mold was also designed in such a way that the air can escape as the pewter is being poured in, which reduces the possibility of air bubbles becoming trapped and ruining the casting. Just prior to each casting, the inside of the mold was dusted lightly with special talc that serves as a release agent to help remove the items. During the casting, the mold was spun at a high speed, which forces the molten pewter into all areas of the design; this process is "spin casting."



Both Halves of the Kettle and  
Witch Molds

The next step was to polish each cast item individually to remove any casting lines (from where the molds come together). Once this was completed, the witch and the caldron were soldered together using a mixture of lead, tin and cadmium. This was an especially painstaking process as the solder melted at just a few degrees below the point where the pewter itself melted; any mistake would quickly damage the piece beyond repair.

Next the items were plated with copper, which serves to seal the rather porous pewter. Then came a coating (plating) of nickel, which is harder than the copper, followed by a coating of "fine" silver. "Fine" silver is 100% pure silver, versus "sterling" silver, which is 92.5% "fine" silver and (generally) 7.5% copper. According to Jeff, the crew that did the plating "had a devil of a time with the witch"! Since the items come out dark from the silver plating process, they were again carefully polished to bring out the shine—although it was decided to leave the inside of the caldron appropriately dark, so this area wasn't polished. Lastly, a patina was added using a special solution for this purpose.



The Convention Salt Before and After  
Soldering

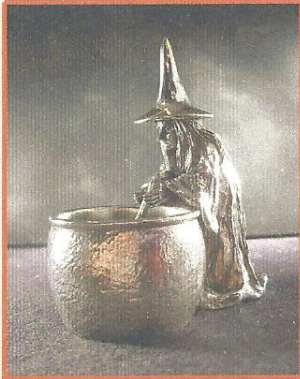
However, the work was still not done yet, as each item was again individually polished. This final polishing was done to remove the patina on some of the more raised areas of detail and give the finished piece a lovely blend of both shiny and dull. This polishing had to be done carefully to ensure none of the silver was accidentally removed from the more exposed areas. With this last step, the work was complete and the convention salts were finally ready for packing and delivery to their new owners.



Close Up of the Cast Pieces



## 9th NOSC Convention Salt by Sandy Jzyk



**Finished 9th NOSC Convention Salt**

The Convention Salt Committee began the selection process with the idea in mind that we wanted to have something that would connect with Salem, the city of our convention. One idea was to use a Nantucket basket with a glass insert, and some art glass forms were also considered. Still it seemed that something might be made in silver or silver plate that would better reflect our stay in Salem. In checking around with various web sites and looking in local jewelry/gift stores, it became obvious that we were going to have to think of silver plate and not sterling. First, I found the web site of the Society of American Silversmiths ([www.silversmithing.com](http://www.silversmithing.com)). From there I learned of Jeff Herman, who was the founder of that society. Jeff had wonderful credentials and was highly recommended by Ruth and Warren Pilling's friend who knew the silversmiths of that area and who had had Jeff work on one of his pieces. In his background, Jeff states that silversmithing is his life's passion. Upon graduating from

high school he went to the Maine College of Art in Portland. There he learned the basics by two of the best, Earnest Thompson and Harold Schremmer. He then went to work for Gorham in Providence and, while there, learned silversmithing, chasing, engraving, spinning and much more. He then joined a small silversmithing shop, Pilz Ltd., in Providence, producing ecclesiastical pieces and special work for Steuben. Through this work he learned the art of silver restoration and conservation. Finally in 1984 he went into business for himself, as a Master Silversmith, founding "Herman Silver Restoration & Conservation."

Based on this information, I called him to see if he would be interested in doing something for us. Although Jeff's primary work is restoration and conservation of silver hollowware and flatware, including work he has done for some of the world's most renowned museums, he expressed some interest, so Ruth, Warren and I made a trip to Jeff's shop in Providence, RI. Jeff's brother, Jay, was there also, and collectively we talked about what we might like to have. Jay roughly designed a witch standing beside a cauldron with her hands reaching out to hold a spoon. The spoon was to be made in the form of a paddle that she would be using to stir the cauldron. Karen Wetmore drew up a contract for us and off we were. After a model had been made, Karen Ludwig and I went down to make the final decision. Once production was done, Karen and Sue Brown picked the salts up and packed them in the special boxes Karen had earlier ordered, and lastly added a label to the top of each box. Only 152 of these special salts were made; 150 for club members, and one each for Jeff and Jay Herman. Talk about a limited edition!

Jeff notes "the Society of American Silversmiths is the world's #1 resource for anything related to the silversmith's art and craft. SAS was founded in April 1989 as the nation's only professional organization solely devoted to the preservation and promotion of contemporary silversmithing, specifically in the areas of hollowware, flatware and sculpture." If you go to the silversmithing website, you will find some very good tips on how to care for your silver. Also, you may go the "referral" section on that web site and find Jeff's own web site as well as others who belong to this society.

### Special Proclamation:

Whereas Sandy Jzyk had the initial creative concept for the 9th NOSC Convention Salt and steadfastly monitored and actively participated in all the many steps necessary to bring this concept to reality, we hereby give special recognition to her for her efforts and the outstanding results. Sincere thanks also go to the Pillings, Karen Wetmore, Karen Ludwig and Sue Brown for all their hard work.



## ASK MARY

### By Mary Kern

I have found a couple of interesting points on an earlier question about "shaker-style" spoons. In her collection, Nina Robertson has shaker spoons made by Kenneth Begay (1913-1977). (The photo shown here is from The Open Salt Compendium.) Mr. Begay was a renowned



Navajo silver jewelry artist. His spoons were most likely produced around 1955. I have in my collection a pewter open salt with two matching spoons, one of which is a shaker style. The salt is marked Hanle & Debler - Distinctive American Pewter. The Hanle & Debler Company started in the late 1930's as Modern



Spun, working chiefly in silver. But the lack of silver during the war forced them to use more pewter. The Henle & Debler name was used in 1950-60's, dating my spoon in that time frame. Sometime in the 1970's the company was sold to Kirk-Stieff of Baltimore. At least we have an indication that the fifties are a good starting period to get more information on these unique spoons. I also feel they are an American product rather than European. Any thoughts or directions would be appreciated.



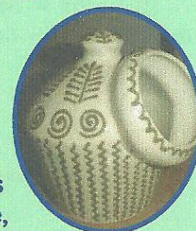
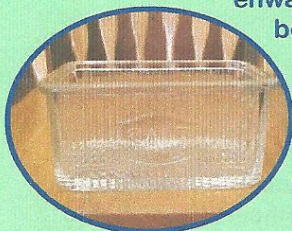
A question was asked earlier about the little low square salts, in particular the one with a base design of tiny squares. Although it does not show up very often in a collection or for sale, it should be noted that it is in fact a lid to a square glass inkpot as shown. I also have an ink pot with "Smith 78-4-1" perched perfectly on top as its lid.

What is the origin of those delightful sterling Viking ship sets? It was a boxed gift set issued "With the Compliments of Swedish American Line" as a memento to passengers. I am not sure if these were issued during the full term of the Lines operation, which was from 1915 to 1975, or not. I personally tend to lean towards the earlier time frame.



The Swedish American Line not only gave us a marvelous open salt set, but also brought Greta Garbo in 1925 and Ann-Margaret in 1946 to the United States. J.D. Salinger was an entertainer on one of the Lines ships in 1936. It was the Swedish American Line ship Stockholm that collided with the Andrea Doria on July 25, 1956. If you are fortunate to own one of these sets, perhaps yours accompanied Ms. Garbo or Ann-Margaret across the ocean - or may even have survived the fateful collision!

**A SALT PIG?** The original European salt pigs date back to the 18th century. Made of earthenware, the design helped to keep the salt dry. They had a small knob to be used as a handle and a large hooded opening that resembled a pig's snout. These salt containers were used to store salt next to the stove, much the same as our large glass rib-sided saltcellars do. Because the design of the European salt pig is successful in keeping the salt dry and handy, they are still being manufactured and used today. One manufacturer has even enhanced the salt pig by adding ears and a tail!



Please send Mary any questions you might have about open salt collecting and she will put on her research hat to try to find the right response. Mary can be contacted by email at [AskMary@webtv.net](mailto:AskMary@webtv.net) or by mail at 6889 Glenroy St., San Diego, CA 92120-1217.



## "Unlisted" Lacy Salts-Part 2

### By Rod Elser, Mike Kump and Mike Zagwoski

Part 1 of this article, which appeared in the previous issue of this newsletter, reviewed how geographical factors may have contributed to the large number of lacy salt dishes that were not included by the Neal's when they published their book *Pressed Glass Salt Dishes of the Lacy Period 1825-1850*. This second half of the article reviews how two additional factors-raw materials and the manufacturing process itself-probably also contributed to this situation.

#### Raw Materials:

It is important to remember that glass making in the early 1800's was still as much art as it was science. This was especially true in determining the final mixture of raw materials to be melted to make the glass. While quality and consistency were obviously desirable, they must



**MV1--Unlisted in Amethyst**

have been challenging objectives to achieve for several reasons. First, raw materials were not always of uniform purity and in the case of chemicals, potency as well. Secondly, the different components are obviously interacting with each other, and impurities in one can easily have an unknown impact on the others. Thirdly, just a small amount of certain chemicals can have a

significant impact on the color of the final product; a little more or a little less and a different shade



**BT4d--Unlisted in clear**

if not an entirely different color results. (For example, in an early recipe for amber glass, a 2000 pound batch called for 3 pounds of borax, 2 pounds of sulfur and 1 pound of carbon-as such, the entire coloring for a ton of glass was done with just 6 pounds of chemicals, which equals just 3 tenths of 1% of the mix.) Fourthly, "what you see isn't always what you get"-that is, some colors change as the glass cools, so you don't quite know what you'll get until it is too late to make any changes. Fifthly, some chemical reactions occurred with less intensity at lower temperatures, and the primary fuel used in early 19th glass manufacturing was wood, which burns at a very uneven rate. As such, even the temperature of the melt had an impact on some colors. And lastly, cullet, which is broken and previously discarded glass, is always used in the mix both for cost savings and as a catalyst in the melting process; and there is certainly nothing pure about cullet. In the above example, cullet made up 25% of the recipe and realistically it was just a "best guess" as to what the exact composition of that second-hand glass was. All these factors together made for a challenging set of variables for the glassmaker looking to make any specific color.



**OP6 but with different side and base pattern**



**BF1a--Unlisted in Opalescent Blue-Gray**



**OR3--Unlisted in Clear**

Sand, of course, is the primary ingredient used in glass making and most sand is not pure enough for glass production. Often it has concentrations of metal oxides in it, and even in very small quantities, these oxides give glass an unpredictable and usually undesirable tint. Lead crystal is the clearest form of glass and to achieve the desired clarity of this glass, the purest white sand is required. In the early 1800's, most of the purest sand was located in Europe and glass factories in the United States were constantly looking for domestic sources of pure white sand. One of the reasons Mr. Sandwich chose Cape Cod for his new factory was the abundance of what he believed was quality sand nearby. He soon found, however, that the sand wasn't pure enough to meet his needs and had to import sand. For example, in 1838 alone, 600 tons of sand was imported from New Jersey.(1)

*Lacys....cont'd on pg 20*



*Lacys....cont'd from pg 19*

Since we have mentioned several times already the powerful effect even small quantities of chemicals and metals have on the coloring of glass, it is worthwhile at this point to review which were commonly used and what colors they produced:



**PR1--Unlisted in Violet-Blue**

Chromium is one of the most powerful coloring agents used to produce glass. Different quantities used in the glass mix will result in black, bluish-red to red colors and even to a dark green color.

Copper was an early coloring agent, being used heavily as far back as the Roman Empire. Greens and blues were not hard to

make through the use of copper, and it was readily available. Copper was also used at times to make ruby-red glass, but it was very hard to control for that color.



**DI3; but not a double and has no legs**

Cobalt is the most powerful substance used in making blue glass. Small quantities are added to the sand to dilute it before mixing it with the molten glass. Deepest blues are achieved when it was used together with potash.

Tin oxides are used in making opaque white glass, better known as milk glass. Semi-opaque white glass is known as opal, opaline, or milk and water glass. There are three kinds of white opaline or opalescent glass; this is being

noted because lacy salts come in all three of these colors. One color is seen in glass that is blue-tinged, and semi-opaque or clear with milky opalescence in its center. This color is produced by the molten glass naturally cooling more slowly in the parts of the mold that are thicker, which then causes crystallization in the glass. This gives the glass a golden color when viewed from one side and a bluish color when viewed from the opposite side. The second type of opalescent glass has a milky-white edge or a milky-white surface on any raised pattern that might decorate the item. This effect is produced by reheating parts of the molten glass just as it starts to cool, causing the heat-sensitive chemicals in the glass to turn the reheated sections white. The third kind of opalescent glass is hand blown and is usually made from 2 layers of glass. The outer layer contains heat-resistant components such as bone ash. The inner layer was blown into a mold with the rayed pattern impressed into the metal. After removing it from the mold, the piece had a raised pattern comprised of heat-sensitive glass, which turned white when reheated. This left the white pattern like a silhouette against the usually clear background. Early pieces used arsenic in a batch making the piece duller, but more opalescent. Later pieces were a deeper white. We are not aware, however, of any lacy salts having been made in this manner.

Certain other metals are used less frequently in making glass. Nickel is used in making smoky-colored glass while uranium is used to produce yellow-colored glass (more commonly known as Canary or Vaseline glass). However, when used in glass with a very high lead, uranium will result in a deep, red color. Gold is used only in limited quantities because of its cost. Gold gives glass a ruby-red color and was known as ruby gold. Ruby gold is usually produced in a lead batch where tin is present. Ruby gold of lesser color intensity is known as cranberry glass. Magnesium is used in the making of purple glass. Other metallic elements used at times are silver and titanium.

Some non-metallic elements are used as coloring agents, specifically phosphorus, sulfur, calcium, borax, lime, carbon and selenium. Two of these merit some attention: sulfur and carbon. When used together, they combine with the natural iron oxides in the sand to produce a yellow or amber color. Carbon is further used to lighten the amber color. Lots of different shades of amber were possible. Interestingly, the Neal book lists amber in 12 different color variations.

So, how does all this tie into unlisted lacies? Producing colored glass during the early 1800's was an imperfect science at best, and perhaps little better than educated guesswork at worst. Batch-to-batch color consistency was likely to have been nearly impossible to attain and as such, variations, from small to significant, were expected. Depending on what days open salts were produced, and over what period of time, these variations resulted in the large number of colors, shades and "blends" we find today. Certainly many of them were produced in very limited quantities. It would be a Herculean task even in today's computer-aided world to try to develop a comprehensive list of every color variation, and it was simply impossible when the Neals wrote their book.

*Lacys....cont'd on pg 21*



**SC2 but with different base pattern**



**OP15; unlisted in amber**



### **Manufacturing Process:**

One of the primary factors that led to many of the dramatic changes in the American glass industry in the 1820-40's was the large number of improvements made in the production of pressed glass molds. Simple metal molds were first developed in the late 1700's, but they were



**Unlisted; amber with bust on side**

rather crude and, because of the technology at the time, were far from being able to handle full-scale production. Various metals were tried, including mixtures of brass and steel. It wasn't until the 1820's that efforts began to be successful in improving upon the construction and composition of these prototypes. Ongoing improvements in the development of both the mold and the pressing machine meant that glass was able to be manufactured at a fraction of its previous cost and then be made available to nearly everyone.



**OP8; Not listed in violet blue**

During the Lacy period designers and mold makers combined their talents to come up with incredibly detailed patterns. Their work bordered on the phenomenal given the processes they were using at the time. Factories during this time created their own molds; it wasn't until after 1850 that independent mold shops came into existence. The cost of molds,



**OR3; not listed in clear**

though, was very high since there were a total of five skilled trades required to make one. Unfortunately none of the molds from the lacy period are still around today. Once a mold was no longer used in production, it was simply melted down to create a new mold. Very few of the molds from the post-lacy period also exist; for example, most of the Boston & Sandwich Glass Co. molds were sold for scrap when the company closed in 1888.



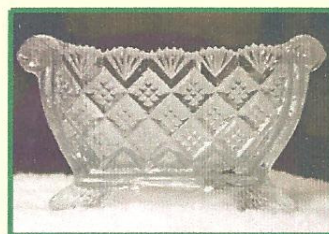
**PY2; unlisted in clear**

So how was it possible for the manufacturing process itself to result in lacy salt variations? First, the mold and the mold-making process itself account for a large number of variants. Molds were made by skilled artisans and making them involved a significant amount of painstaking hand labor. When a new mold for an existing pattern was needed (molds did wear out and could be damaged in use or handling), it is easy to understand, with all this hand labor, how a slight variation in pattern could be introduced unintentionally. Actually this set of circumstances possibly accounts for many of the variations shown in Neal-the mold maker intended to make an exact copy of the existing mold, however, some minor, but at the time acceptable, variations slipped in. One only has to look at all the variations of the Basket of Flowers lacy salt shown in Neal to see this. The differences are often exceptionally minor and it is hard to believe that someone in marketing thought, for example, that shifting a flower 1/32 inch to the



**SC6; not listed in amber**

right would increase sales. Realistically these were just unintentional changes that happened during the making of the mold. Additionally, items produced from a new mold would look different from items produced from that same mold once it was old and worn; clearly the pattern wouldn't be as defined and small sections of the mold might have become slightly damaged in use resulting in a "variant."



**SD3; not listed in blue tint**

Another potential factor is how the bottom of a salt was made. Molds were made in sections with the mold for the base actually being used on the plunger, which forced the molten glass into the mold. Ever practical, the mold makers at times made bottoms that could be used in combination with multiple sets of side molds. Again this can be seen in Neal where OP1, OP1a, and OP1b are the same salt with a different bottom. That same bottom could be put in other molds and create additional variants. Once the basic shape was established the mix and match concept could take place and combinations might have been created that may never have been recorded. In the same way, a new variation could result simply by using a new or different base.



### *Lacys....cont'd from pg 21*

Other factors affecting mold variants might have been, for example, when the plunger and mold were slightly out of alignment (Neal JY2a is an example of this) or even if the mold moved slightly (slid) during the processing. It is also possible that at times when the temperature of both the glass and mold were relatively low, that the viscosity of the glass was reduced and it cooled too quickly when it hit the mold so it didn't fill all parts of the pattern, especially some of the finer details.

Once again, how do all these mold-making and pressing factors result in unlisted variations? Just as there are many lacy salts listed in the Neal book that are only slightly different from their "first cousins" that are also shown, there are probably numerous other "first cousins" that were produced in quantities so small that they simply weren't identified by the Neals or their peers. These "first-cousin" variations could easily have been the result of worn molds, a retooled base mold, an unplanned combination of mold parts, a simple misalignment during production or other such everyday occurrences in a manufacturing plant.

#### **Summary:**

Well, if you've made it this far with us, good for you; you deserve a brief summary. Given that at the combined meeting of OSCAR/NESOSC in 2004 alone, over 50 unlisted lacies were displayed (none of which were duplicates, either) it is clear that there are hundreds of lacies variations that are not shown in *Pressed Glass Salt Dishes of the Lacy Period 1825-1850*. It might even be realistic to state that there are more unlisted lacies than there are listed ones; however, that conclusion must be held in abeyance pending a comprehensive inventory. Without a doubt, though, many more remain to be identified.

#### **Addendum: Altered Glass Colors**

Collectors need to be aware that x-ray technology is now being used to give color to glass that was originally clear and to change and/or enhance the color of glass that is already colored. With the growing use within the U.S. of industrial-sized equipment to sterilize items (everything from food to medical equipment) comes the growing use of this same equipment to irradiate older glass. This irradiation process results in colors that vary from amber and brown to shades of light blue to a dark purplish-blue (no canary greens or true blues have yet resulted). The final color depends on several factors, but chief among them is the original composition of the glass. And while the exact color that results is in doubt, there is no doubt that the altered item is no longer original nor desirable for the true collector. And while these colors may look questionable or curious or even unnatural to the seasoned collector, they could easily fool others with less experience. This could be an expensive mistake, especially in the case of lacy open salts.

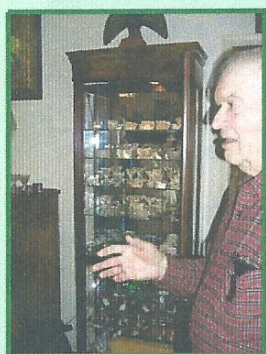
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**The salts pictured in the article are from the collections of Mike Cottrell and the authors.**

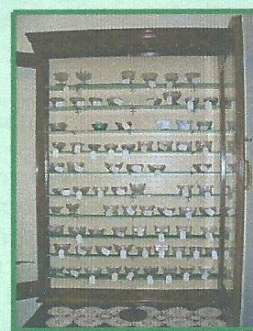


**Dick Marsden**

## **CACKEY'S SALT SALE**

### **By Al & Sherry Diamond**

On April 29, 2005, we were privileged to visit Dick Marsden on the first day of the sale of Cackey's open salts. It was like having an OSCAR meeting - old home week - as we met old friends. Dick welcomed and regaled us with stories of each salt, when they found it and which their personal favorites were. Everyone had a great time looking and purchasing little treasures that were simultaneously wonderful additions to our collection and had the added value of being from Cackey's collection. Looking at Dick's



**Part of Cackey's collection of Lacy salts**

*Cackey's....cont'd on pg 23*



## Snowbird Meeting By Nola Jende

The annual Snowbird Get Together was held in Floral City, FL on February 12, 2005. Pam and Murray Atkinson graciously opened their spacious home for this meeting, and Pam wonderfully provided a history of the area and



**Mike and Linda Kump; Linda Grotke and her mother, Frances Hatfield**

Floral City itself. Pam also provided a history of salt itself and showed examples of types of salt that she has acquired, including marguerita salt, kosher salt and "All Natural" sea salt.

The program for the meeting consisted of several presentations. First Pam gave a history of Millifiore glass. The process of making Millifiore was a tightly maintained secret and the penalty for anyone who disclosed this secret was death. Next Nola Jende gave a presentation on

Westmoreland English Hobnail salts, providing examples as she spoke. Finally Maris Jende gave a history on Sowerby glass. He had examples of original Sowerby salts as well as some reproductions for comparison. Both Nola and Maris also had handouts of their presentations.

It was then time for a delicious lunch which included smoked mullet pate', homemade soup and fresh Florida strawberries for dessert. Yum! Yum!

Show and Tell was exciting as usual. Pam showed us a beautiful Steuben that she found at the Webster Flea Market—all our mouths dropped open! She passed it up that day because it was "pricy." However, when she got home, she realized she should have bought it. So she called the dealer, who fortunately still had it, and corrected her error by purchasing it. She didn't tell us how much she paid for it and we were all too polite to ask! Whatever the price, it is a beautiful salt.

Mike and Linda Kump brought along their collection of amber lacy salts and provided us another opportunity to drool!

We also did a "Mexican" exchange with our door prizes. Every time a name was selected, that person not only drew a salt, but if someone else had drawn a salt they liked better, they could go ahead and exchange salts. There was quite a battle going on at times. Linda Kump ended up with a clear, signed Steuben salt that has originally been drawn by Maris Jende. Sometimes it pays to be last!

Nola reported on a recent article in Antiques Week on the work of Steven Lundberg, a master glass blower. Lundberg glass has quickly grown in value after Mr. Lundberg's career was cut tragically short by Lou Gehrig's disease. Mr. Lundberg is now too ill to blow glass but he is still able to consult in choosing colors and design creations with his son Justin, also a glass blower. Lundberg Glass Studios is located in California and Mr. Lundberg produced the convention salt for the 4th National Open Salt Convention in 1995.

We thoroughly enjoyed Pam's vast collection of salts and Murray's large collection of corkscrews. Their home was filled with nice displays of their collections.

The next meeting of the Snowbirds will be held on Saturday, Feb. 25, 2006 at Colby Woods RV Park, Silver Springs, Florida, hosted by Fred and Lorraine Ayers. Watch for further information at <http://www.opensalts.info/> and your local club newsletter, or contact Lorraine Ayers at PO Box 173, Layton, NJ 07851. Mark your calendar!



**Pam's Atkinson's Welcome and Introduction**

### *Cackey's....cont'd from pg 22*

collection of edged weapons was pretty awesome, too.

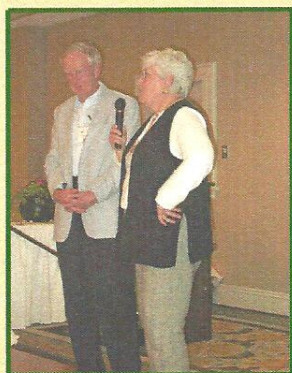
Dick told us that it was always Cackey's dream and wish that her collection go to her friends who would appreciate the salts as much as she. I'm sure that each and every member who visited Dick that weekend and came out with a few "treasures" fondly list them as "from the collection of Cackey Marsden." I know that we now have a section of our collection titled, 'Cackey's Corner'. An added benefit of the sale was knowing that the proceeds would help Dick's grandchildren attend the colleges of their choice. What a GREAT legacy. We all had a strange feeling that Cackey was there with us, poking us and saying "You ought to take that one, too!" Well, she prompted us enough to fill a good sized container with some wonderful salts. Thank you, Dick - and thank you, Cackey!



## Closing Song at Convention

The 9th NOSC was brought to a memorable close by a song written by Judy Royer and sung as a duet with her husband Jim. Although we'd love to use technology to bring you a live recording of this performance, instead you'll have to settle for just a photo and the lyrics and then use your imagination to provide the animation. Many thanks to Judy and Jim for both their creativity and vocal courage!

Sung by Jim and Judy Royer to the tune of "A You're Adorable"



**The Singing Royers #1**

A is an Atterbury  
 B is a Battersea  
 C is a Crider full of charm  
 D is a Dorflinger  
 E is a Euchre set  
 F is the Faience with four arms  
 G is a Gillinder  
 H is a Higbee Bee  
 I always need a few more salts.  
 J is that Jersey Swirl  
 K is Krystol so clear  
 L Lundberg, Libbey and Lalique  
**MNOP**..Quezal, Rossi, Stueben and Tiffany  
 U understand the zeal  
 V very strong we feel  
 W Westmoreland XYZ  
 It's fun to wander thru  
 a group of salts with you  
 and do it alphabetically!!



**The Singing Royers #2**

\* (Also known as "The Alphabet Song"). Original Words & Music by Buddy Kaye, Fred Wise & Sid Lippman; Recorded by Perry Como with the Fontane Sisters in 1949.



## Passing the Torch

As the final official act of the 9th NOSC, Lesley Solkoske, President of the New England Society of Open Salt Collectors (NESOSC) "passed the torch" to Don Rabourn, who was not only representing Keith Tucker, President of the Midwest Open Salt Society (MOSS), but together with his wife Deane, is co-chair of the 10th NOSC, which will be held in Indianapolis, IN in 2007. Planning for this next convention has already started and if you would like to assist in anyway or have suggestions on how to make the event even better, please write Don and Deane at 3781 N. 425 West, Fairland, IN 46126, call them at 317-835-2036 or email them at [Dldrfr40@aol.com](mailto:Dldrfr40@aol.com).

## Special Recognition Section

It is highly appropriate to close this issue of the National Newsletter by giving special recognition to Lesley Solkoske. She has been President of NESOSC for over 10 years now, during which time the club has twice hosted a National Convention. She also regularly attends OSCAR meetings and authors interesting and well-researched articles for this newsletter. Her boundless enthusiasm and limitless energy for all things involving open salts are highly infectious and exceeded only by the warmth of her personality. She was truly the "Hostess with the Mostest" at the Convention and all of us within the salt collecting community are very grateful she is one of us!

Thanks for everything Lesley!