

OPEN SALT COLLECTORS



Issue # 37 - Summer 2017

Convention Report

Gerald Grube - Chairman

The 15th National Open Salt Collectors Convention, held May 4 to May 6, 2017, is now history. Normally sunny and beautiful San Diego gave us clouds and occasional rain on a few days, but this did not deter us



from the fun, purchases, and educational sessions we had. A full, busy schedule was maintained, including the traditional convention activities of buy and sell sessions, displays,

Tenderfoot orientation meeting, and the reverse auction. Six speakers all gave excellent presentations on a variety of topics. Club member speakers included our NOSC Newsletter co-editors Mary Kern and Kent Hudson on Desvres style French Faience salts and on British art potteries other than Doulton respectively. Wilfed Cohen discussed and brought examples of his outstanding collection of Moorcroft pottery. Invited outside speakers gave fantastic, very detailed presentations on copper wheel engraving, the making of our enameled convention open salt, and Frederick Carder's Steuben glass. A special, enjoyable event was the Friday evening two-hour sunset cruise on the San Diego Bay, with a Cinquo de Mayo food menu.

There were 62 convention registrants, which slightly exceeded our expectations of the number of

open salters who would travel to the far southwest corner of the USA. The attendees came from 16 different states, with naturally the largest group from California. We greatly appreciate all who took the time and expense to come to San Diego, and trust that the convention was an enjoyable and fun experience for them. As of May 20 we had sold 57 of our beautiful artist made enameled convention salts, with many more left of the 100 made to sell.

I want to thank all our committee chairman for the great job they did in fulfilling their convention duties. Our OSSOTW-SC is a small club and we essentially



Robin and Gerry Grube, Convention Co-chairmen by Executive Decree

involved all of our local active members, including many who had never attended an open salt convention. I greatly appreciate Carolyn Bugel conducting the Tenderfoot orientation, Linda Witt filling in as Displays chairperson, and Judy Johnson as our go to person for email blasts and help with publicity. Al and Sherry Diamond provided invaluable contributions by organizing

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President's Message

I hope you're all enjoying this summer and you've had time to find more beautiful open salts to add to your collection.

I want to thank OSSOTW for hosting the 15th National Convention in San Diego. Gerry Grube and the members of the Convention Committee did an outstanding job. The Mission Valley Marriott Hotel was an excellent venue. It was close to historic Old Town San Diego, Balboa Park and the San Diego Zoo, Point Loma and Cabrillo National Monument, and the San Diego harbor area. The food was excellent starting with Friday's breakfast and ending with the Saturday evening banquet. Buy & Sell had many wonderful salts. The Friday evening harbor cruise was the perfect way to end the day. The convention speakers on Friday and Saturday were informative and peaked our interests. We will not forget the Reverse Auction, or Saturday evening's program where LeeAnne, Jeff and Kent received Achievement Awards, and Mary was the Bingo Caller for "Salty Bingo." On Sunday many members had the opportunity to visit open houses in the San Diego and Southern California area to see beautiful open salt collections.

The OSC Board meeting was held on Thursday afternoon. The Board talked about things it can do to increase regional club membership. I have asked Lesley, the Board's Vice President, to work with the Presidents of our regional clubs throughout the year to insure each club's information on our website is up-to-date. In late May 2017, in an effort to reach potential new regional club members, the Board placed an ad in The Journal of Antiques & Collectibles, a monthly publication. The ad will appear on the new Collector Clubs page of the monthly print version, and the online version

(www.JournalofAntiques.com.) of The Journal of Antiques & Collectibles during June 2017 through May 2018. The ad, shown below, also has links to our website, www.opensalts.info, and our Facebook page, Open Salt Collectors of the World. Hopefully, membership in our regional clubs will increase as a result of these initiatives.

George Kullgren



A Note from the Editors

This edition of the newsletter is devoted to the 15th NOSC Convention that was held in San Diego. Special thanks to Diane Lynch for her pictures, but also gratitude to Robert Rogers, Don Rouborn and Nina Robertson who also contributed pictures. Thank you George Kullgren for proofreading.

Co-editors Mary Kern and Kent Hudson

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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 the Editor (khudson639@verizon.net) if you would like to use anything from this newsletter. When publication occurs, we also ask that a copy be sent for our archives.

The National Newsletter is the official publication of the 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 website, 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.

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and conducting the reverse auction, and by providing all the audiovisual equipment. Thanks also to OSCAR for so generously donating multiple open salts for door prizes and the Tenderfoot attendees from the Doris Gruenburg collection.

Most of all I want to thank my wife Robin Grube for her countless hours developing and providing the

registration material; the attendee's portfolios, brochures and goody bags; and all the other details about which I had no clue. By executive decree, I pronounced her Convention Co-Chairman.

Now we can all look forward to the 2019 NOSC 16th National Convention!

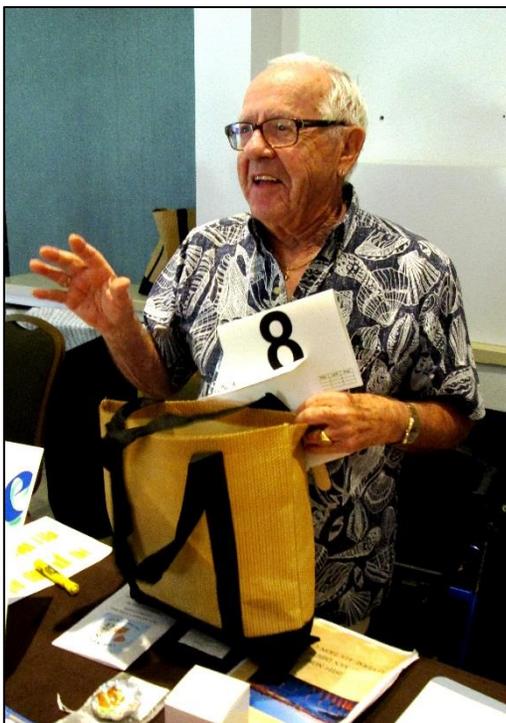
Convention Chairman (retired) Gerald Grube



The floral arrangement by Robert Roberts included salts and shells interspersed among the flowers.



On the left, Barbara DiRisio, standing Susan Coulson, and Elaine Cooper working at the registration Desk



Robert Rogers at the Registration Desk



Sherrie and Al Diamond collecting salts for the Reverse Auction

Buy and Sell

There were two sessions of Buy and Sell on Friday.



Linda Drew is waving a greeting



Carolyn Bugel and George Kullgren negotiating.



Sue Sawyer and Mary Kern



Elaine Cooper and Susan Coulson



Robert Rogers' buy and sell table.



Brenda Miller and Betty Dean ready for customers.



Some choice salts offered for sale



Stacy Cunningham visiting Wilfred and Dolli Co-

The Convention Salt

by Pat Aiken

The convention salt was made by Pat Aiken who gave a talk and displayed a board describing how the salts were made. The steps included:

Metal Preparation

- Outline the shape on copper sheet
- Rough cut the copper shape using shears or guillotine cutter
- Hand cut the excess metal from the disk using metal shears



Pat Aiken

- File the raw edges of the copper disc.
- Anneal the copper to soften the metal in preparation for forming the disk into a bowl
- Form the disc into a bowl using plastic/wooden hammer and a wood dapping block.

Enamel application and firing

- Enamel base coat applied (four firings).
- Front surface etched in preparation for ceramic pencil line drawing.

- Ceramic line drawing fired in to enamel.
- Enamel for sky background applied and fired.
- Enamel for mission bell and tower and poppies applied and fired

- Fine line black details applied to front and back surface and Copper edge polished.
- Lacquer applied to edge to reduce oxidation tarnish.
- Presentation of open salt with information card.



Pat Aiken displayed this board that described the steps that were required to make the convention salt.

Steuben Glass

Dr. David Chadwick Brown

Dr. Brown gave a very entertaining and informative talk. He began by pointing out the importance of correctly pronouncing the word Steuben. The accent is on the second syllable. There is a Steubenville Ohio, which is pronounced with accent on the first syllable. Corning is in Steuben County, which was named for a Revolutionary War General.

Dr. Brown grew up in Ithaca, New York which is near Corning and so he was very familiar with the crystal Steuben glass of that period. In 1960, he was working for the Forest Service when he first encountered colored Steuben glass. He went to a party out in the hinterlands of Maryland and there was an old-fashioned kitchen with cabinets almost to the ceiling. All around on the top of the cabinets, accumulating dust and cooking grease, were all these pieces of colored glass. He was told: "that's Steuben." He said it can't be because he knew that Steuben only made clear crystal.

Seattle is where he first learned the truth about Steuben colored glass. He

went there to teach at the University of Washington. It was a great place for Steuben because there were four million-



Dr. David Chadwick Brown

aires that lived in area surrounding Seattle. Anything that was of any value at all automatically went to Seattle because one of those four millionaires would undoubtedly

purchase it. That meant that there were several stores that were like virtual museums with pieces coming though that he had never seen before or since. He went to a great auction house in Seattle where there was a tall vase that was marked Steuben. He told the auctioneer that it couldn't be Steuben because they make clear crystal. He still had not learned his lesson. A curious woman standing next to him

overheard the conversation and said: "young man I suggest that you go out and buy a book by Mr. Gardner and read it." The book, The Glass of Frederick Carder, is important because

the last half of the book is line drawings of the eight thousand and some pieces that were made. The drawings are also

on the web site, carder-steubenclub.org. where there is a page, "Carder Steuben Shape Gallery Search" on which one can enter the description of a piece and find the shape number.

Today there are no dealers, brick and mortar stores, no malls; EBAY has essentially gutted the market, which in a sense is too bad. When he first started to collect he was told by an antique dealer that there was a person with a large collection that he should see. He called the person and the man invited him to see his collection even though he knew nothing about him except by reference from the antique dealer. He had about 700 pieces, about the same as Dr. Brown now has in his collection.

Mr. Carder lived to the age of 100 years. Every year, there is a dinner held in Corning in September, the 14th-16th this year when the Carder collectors get together. Originally it was a formal affair with tux and Mr. Carder attended until his 99th birthday. They announced that year that the records in England showed that he was born a year earlier than he had thought, so actually he was 100 years old. Two months later he died in his sleep.

In England in the mid-19th century there was a



movement away from colored glass to clear crystal. Stevens and Williams, where Mr. Carder worked, gave him a shot at making some colored pieces. He designed them and they were produced and the market was still enough that his pieces were in demand and highly sought after. He



set up a school that grew from about 5 people to 150, teaching them how to put together, design, produce, and market glass. So successful was he in the Sturbridge area that he was sent off to Germany and Austria to see how they make glass there. Then they paid him to go to North America in 1903. He went to New York and then on to Pittsburg where he met Andrew Mellon. From there he headed up to Corning. There he visited the Corning Glass Company which was making tubes and bulbs at that time. Carder established the Steuben Glass Works there to produce glass blanks for the Hawkes Glass Company. The Steven and Williams Glass Company felt that he had deserted them and even 60 years later held it against him. When he tried to import glass workers from England, the glass workers union in England contacted the Corning glass workers union who were successful in blocking the workers from entering the country. Fortunately, there

were Swedish glass workers who had been working for the Mosaic Glass Company that had recently closed who were glad to come and work for Steuben. The next year he registered a trademark called Aurene.

Steuben was an autonomous operation, he invented the mix, designed and supervised the production and was the sales manager. By the First World War, most of his over 100 colors had been invented as well as most of the total number of 8,000



designs. Not only were there 8,000 designs, but each design could be produced in a variety of sizes, for example: 4, 6, 8, 10, 12, 14, 16, 18 and 20 inches and a wide variety of colors.

Acid etching was used to decorate some of the pieces, but the fumes from the acid was very dangerous resulting in the death of many of the work-

ers and the scarcity of acid etched glass. Gold Aurene was his first love. During World War I, his work was declared non-essential, and rather than close the operation and lay off the 270 workers, he sold his company to the Corning Glass Works where it became the Steuben Division. Steuben lost his son during the war, and this as well as losing control of his company brought him great grief.

Corning appointed Steuben as their artistic designer and gave him free reign. In the 1920's there was a move away from the fussy decorative style which Steuben favored to the more functional styles. Later in the 1930's colored glass went out of style and only clear crystal was produced. Corning decided they had all this gauche colored stuff, and so they went through in the dark of the night and smashed it all. None was produced after 1933. So, between 1903 and 1933 is the thirty-year period in which Mr. Carder was doing his production. After this period, Mr. Carder went into his studio period when he used the Cir Perdue or Lost wax process to produce molded glass pieces. The lost wax mold was filled with powdered glass and heated to melt the glass and produce Cir Perdue. Mr. Carder also designed pieces of Pyrex.

Dr. Brown completed his presentation with a description of the different example of glass from his collection.

Harbor Cruise

Friday afternoon everyone boarded a bus for the trip to board the Admiral Hornblower for a harbor cruise. The weather was cloudy and the air was brisk but everyone had a great time.



The Admiral Hornblower waiting for us to board.



San Diego skyline from the boat. The sky was cloudy but no rain.



Enjoying the view from the deck



Jackets felt good on the deck



The Captain welcomed us aboard



Some of us chose to sit inside and socialize.

Displays

Donna Wolfe – Under the Sea

Donna Wolfe won the first place Blue Ribbon (figure 1) for her display entitled "Under the Sea." (figure 2)

"I got the idea for this display when Dave decided to scuba dive while we were in CA for the convention. Unfortunately, the weather was bad off the coast and the storm had the sea all stirred up and with a visibility of 5 feet, the dive boat cancelled. So, he didn't get to go out to dive, but I think he enjoyed himself just as much spending the time at the convention attending the activities and being with all our salty



Figure 1 – Donna Wolfe



Figure 2 – First Place - Under the Sea – Donna Wolfe

friends! I really had fun putting the "Under the Sea" display together! I had "Under the Sea" playing on my phone and diver's bubble sound from an app playing on my tablet! I have fun doing this stuff but I had to keep the salts small and to a minimum due to airplane carry-on space!!"

Gerry Grube – Paperweight Related Salts

Gerry won second place with his display entitled "Paperweight Related Salts". (figure 3) The display had the following caption:

"Combining interest in collecting open salts and fine paperweights led to a sub-collection of open salts created by paperweight making processes. Six of the salts shown are unique commissioned pieces produced by master paperweight artists. The millefiori items are formed by



Figure 3 – Second Place - Paperweight Related Salts – Gerry Grube

the fusion of segments of

paperweight canes. The large thick-walled open salt which dates from about 1830 contains an Apsley Pellatt sulphide of the Duke of Wellington, and was part of a famous collection



Figure 4 - 1830 Apsley Pallatt sulphide, the Duke of Wellington

previously on display at the Corning Museum of Glass."

Elaine Cooper – The Genius of George Tinsworth

See Figure 5. The caption: "The first artist hired by Doulton and Co.; hired in 1867.

1. The twelve disciples. This piece was a presentation to Henry Doulton and was in his collection until the collection was broken up and sold in ca. 1999. It is the only piece of its kind.
2. This is parian ware and Doulton made very few items of this ware.
3. These dolphins are holding a miniature tazza.



Figure 5 - The Genius of George Tinsworth – Elaine Cooper

4. Tinsworth made a number of these boys playing a musical instrument or selling fowl.
5. Tinsworth made the little puti in little more than seconds and they adorn not only open salts but other desk equipment and candleholders.”



Figure 6 - The Twelve Disciples Salt by George Tinsworth



Figure 7– Sun, Salt, and San Diego - Stacy Cunningham

Stacy Cunningham – Sun, Salt, and San Diego.

Stacy said that this was her first attempt at a display. Congratulation, we look forward to more from her in the future.



Figure 8 – A Bottle Kiln full of Doulton Lambeth Stoneware – Robert Rogers

Robert Rogers – A Bottle Kiln full of Doulton Lambeth Stoneware.

Robert found a very clever way to display his nice collection of Doulton Lambeth Salts.

Barbara DiRisio – The Lion of Lucerne

The following is an excerpt from the caption: “The Lion Monument in Lucerne is a giant dying lion carved out of a wall of sandstone rock above a pond at the east end of the medieval town. It was designed as a memorial for the mercenary soldiers from central Switzerland who lost their lives while serving the French King Louis



Figure 9 – The Lion of Lucerne – Barbara DiRisio

XVI during the French Revolution. When the revolutionary masses attacked the royal Tuileries castle in Paris on August 10, 1792, the Swiss mercenary troops tried to defend the royal family. The death toll among the Swiss soldiers was 760 with only 350 surviving.”

The picture in the display belonged to Barbara’s parents who found it in a house they bought many years ago. Her brother had it framed



Figure 10 – The Lion of Lucerne Salt

and Robert Rogers, her fellow club member and friend, found the salt to match the picture. (figure 10)

Barbara DiRisio – Cats

Barbara’s second display featured figural cat salts in many different forms.



Figure 11 – Cats – Barbara DiRisio

Robin Grube – Just Plique a Jour.

Robin used a lighted display tray to show off her beautiful collection of Plique a Jour salts.



Figure 12 – Plique a Jour – Robin Grube



Figure 13 – Plique a Jour Rooster Salt

Salt Collector, Artist, Craftsmen

By Kent Hudson

Upon leaving the convention I realized that I was the proud recipient of hand crafted salts made by three very talented fellow salt collectors. First, I was lucky enough to be able to pick a beautiful hand-crafted copper salt embellished with garnets from the door prize table, made and donated by Linda Witt. Secondly, I received a beautiful hand-crafted ceramic salt made by Robert Rogers at my place at the banquet dinner table. And later that night, I was very surprised and honored to receive a hand-crafted glass salt made by Rod Elser as the prize for one of the Outstanding Achievement Awards. In addition to the glass salts, Rod also contributed two hand crafted Nantucket Lightship basket salts with cobalt glass liners for the raffle. Each has agreed to tell us about their “other” hobby, when they are not busy collecting salts.

Rod Elser – Glass Blower

While I would like to think my glass-blowing skills have developed to the point I’m “renowned” and widely sought after, the reality is that I’m lucky sometimes and I’m happy to help-out whenever I can! So, when

Mary Kern asked if I would be willing to make an “award” salt to present to the winner of the 2017 Outstanding



Figure 1 – Cobalt blue glass foot trailing up the side and white lip glass trailing down.

Achievement Award, my only hesitancy was whether I would be lucky enough in my efforts and successfully make something the recipient wouldn’t object to keeping. Then Mary ad-

vised that there was a chance—based on the early votes that were coming in—that a tie might result, and asked if I could possibly make two award salts!

Fortunately for me I already had some studio time reserved and some ideas in my back pocket and I was soon able to send Mary some photos

of salts she could choose from. I’ll readily admit that she picked two of my “luckier” pieces: on one I started with clear glass, overlaid it with red



Figure 2 – Salt with embedded Calcedonia glass

glass, then, after blowing it open a bit, added a cobalt blue “foot” that I trailed up the side. I then transferred it from the blow pipe to the punty rod, opened it a bit and finally added a white “lip wrap” that I then trailed down the side. The photo showing the foot trailing up and the lip trailing down, (figure 1) is of the finished piece (approximately 2 ½” both high and in dia.)



Figure 3 – Bottom Salt with embedded Calcedonia glass

The second piece used a type of glass I hadn’t previously worked with: Calcedonia glass. I had found some of this for sale earlier in the year on eBay and thinking it could be used to make an interesting salt, I took a chance and purchased some

“scrap” pieces. Again starting with clear glass, I blew a small bubble and then applied (rolled on) multiple small pieces of the Calcedonia glass. I then applied a clear foot and finished the piece by transferring it from the blow pipe to the punty and then

rounding it open. The earthy colors of the finished piece are, in my opinion, quite

beautiful. (Figures 2 & 3) It also is approximately 2 ½” in both height and diameter.



Figure 4 – Nantucket Lightship Basket Salts

Rod Elser – Basket Maker

Although I’ve been collecting open salts for over 40 years now, I’ve actually been making baskets even longer. But while I can remember the first open salt I purchased, I no longer remember the first basket I

made although I’m fairly sure it was just something quite simple and was likely made from rattan and almost definitely not from split white oak. Over the years, though, I’ve continued to make baskets—typically during the colder winter months, although I even did so during the years I was living in Brazil—of many types and sizes (from 14” market baskets down to several so small they won’t even fit on the tip of my



Figure 5 - Nantucket Lightship Basket Salts showing cobalt liners

small finger). Over the past decade or so I’ve concentrated on making Nantucket Lightship baskets. I had never heard of this uniquely American basket until I lived in Massachusetts and was able to visit this wonderful island.

Imagine my surprise then when, several years back, I saw a very creative person had made a Nantucket Lightship Basket open salt! I quickly decided I had to try to combine two of my favorite hobbies—basket making and glass blowing—and see if I too could make a Nantucket Lightship Basket open salt! So, after making several “prototypes” during 2016, I decided to try making a pair—and individual and a master—that I could donate as door prizes for the 2017 National Convention.

So early in 2017 I blew two small glass liners—both in a nice cobalt blue of course—and then proceeded to build a Nantucket Lightship basket around each (I used cherry wood for the base and staves and white oak—stained cherry—for the rim and handle). Blowing the glass liners was relatively easy and took only about 20 minutes to make each. Making the baskets, however, involved quite a bit time to prepare all the component parts as well as the final weaving and finishing. (Figures 4 & 5) While I didn’t keep track of my total hours since the work stretched over a few weeks, I’m sure I have at least 8

hours of work - invested in each of the two salts. And while the smaller one is slightly larger than a typical individual open salt and the larger one is slightly smaller than a typical table (“master”) open salt, all in all I was quite pleased with the results; and each found a new owner at the 2017 National Convention!



Figure 6 – Lost Wax method Copper Salt, blue glass liner.

Linda Witt – Metalsmith

I have been involved in arts and crafts my entire adult life. I am an avid knitter but have enjoyed explor-

ing ceramics, porcelain, cake decorating and beading to name a few. After tiring of making beaded jewelry, I enrolled in a lost wax art class. I have always loved jewelry so this gave me a great outlet. I attended this class for many months making gold and silver jewelry. I decided after a time of doing jewelry, I would try to expand to other items.



Figure 7 – Silver Salt, Lost Wax Method

using both silver and copper. (Figures 6, 7, 8)

Unfortunately, at that particular time in my life, my work position changed to require more travel which ultimately disrupted my classes so it was necessary to put that hobby on hold for a while.



Figure 10 – Copper Soldered Salt

In the lost wax art, you first create a wax design from which the object will be cast. The wax piece is created by carving or melting the wax into the shape or style of the piece you wish to form.



Figure 8 – Copper Salt, Lost Wax Method, Ruby Liner.

During the casting stage, the wax melts away and the metal replaces the wax. This can be tricky as you must depend on the casting process and that is never a true science; sometimes it will come out as you desired, other times not so much. I fabricated a number of salts,

covered that I had been going about it with the wrong equipment. Once getting the correct equipment, a torch, I was able to successfully make rings, pendants, bracelets, etc. Just as in my previous jewelry class I decided to experiment with other metal items.



Figure 11 – Copper Soldered Salt

I made my first salt and spoon, a very simple copper bowl. The

2017



Figure 9 – Linda Witt at her workbench



Figure 12 – Table Size Copper Soldered salt, blue glass liner

Convention was approaching so I thought, what the heck, I'll make a salt... and so it began. I made the first one which was given as a door prize and then continued to make several more.

The metalsmithing process begins with cutting



Figure 13 – Copper Soldered Salts

the metal into the desired shape; it is then put on a sand-bag or stake and hammered into shape. During the forging, it may need to be annealed, (heated) to make it malleable. Depending on the shape or design, it may need to be annealed a number of times. Once the desired design is achieved, I enjoy enhancing my pieces with jewels or other embellishments. That step requires soldering the various pieces in place. The soldering renders the item blackened from the extreme heat; therefore,



Figure 14 – Copper Soldered Salt, Door Prize Salt

another process, pickling, is required to clean the piece. The pickling solu-

tion is a heated liquid containing

strong acids that removes the surface impurities. The pickling is required after each solder. After the final pickling, it is time to polish the item. This is another multi step process as several grades of polishing medium is required to achieve the desired sheen.

I find metal work a very challenging and enjoyable hobby.

Robert Rogers – Pottery

Robert has his own kiln, but he also belongs to the Desert Art Center in Palm Springs where he volunteers, teaching clay art to middle school students as part of their Middle School Art Project, to supplement art education to the local school district which has no art resources. (Figure 15)



Figure 15 – Robert teaches art to middle school students at the Desert Art Center, Palm Springs

Robert Rogers made the salts that were at each place at the Banquet. He made over 100 salts to be sure he had enough. He started with a lump of clay, the stoneware variety, and rolled it flat with a rolling pin. He cut out round pieces of clay with a cookie cutter and then he turned the edges up to make the bowl shape. While the clay was still soft, he inscribed the bottom with "SSD, RRogers, 2017". SSD stands for "Salty San Diego" which was the theme of the Convention. He fired the salts twice. After the first firing at 1500 degrees F, he applied a flat glaze and placed chunks of glass in the bowls. The second firing was at 2100 degrees, which set the glaze and melted the glass into a



Figure 16 – Pottery Salt Banquet Favor

smooth glossy finish, a reminder of the Pacific Ocean. (figure 16)

In addition to the salts, Robert hand molded Dolphin figures which he offered for sale as souvenirs at his buy and sell table. Robert ran his own florist shop for 40 years before retiring and his talent as a florist was evident in the floral arrangements for the convention. He hot glued open salts and sea shells to wooden sticks which he interspersed with the flowers.

Saturday Night Entertainment

Our very own Stand-up Comic and Salty Bingo caller, Mary Kern provided the Saturday night entertainment.

“What do Winnie the Poo and Henry the Eighth have in common?”

Their middle name of course.

So, Mary began her steady stream of jokes, keeping everyone in stitches between calling out the Salty Bingo “words” for the

SALTY BINGO				
Webb	KPM	Adams	Bryce	Wedgwood
Slag Glass	Lucy	Heisey	Smith Books	Fritz
Greentown	Black Forest	Salty Free Space	Hoffman	Intaglio
Aurene	H & J	Wavecrest	Nippon	Gorham
Salazar	Flora Danica	Neal	Tree of Life	Fostoria

Salty Bingo Card.

entertainment portion of the Saturday night banquet. The Salty Bingo cards were filled with words that were familiar to all salt collectors. The prizes were fantastic, who doesn't love Twinkies. And after all the regular prizes were gone, the game continued using the remaining door prizes. Everyone had a great time.

Mary said that she was stumped for a while after learning that she had the task of planning the entertainment for the night. With such a long Convention tradition of fine Saturday night entertainment, she wanted



Mary Kern, Stand-up Comic and Salty Bingo caller, in appropriate costume

to do something original. It was Bob, her husband who suggested Bingo and found the Bingo program and worked on it himself to make it fit for our use. She only encouraged him, and then together, they played it many times to make sure that the cards worked and that the game was a success. Thank you, Mary and Bob, for a wonderful time.



The Saturday Night Banquet

Drawing for the Raffle

Elaine Cooper oversaw the raffle ticket sales and handled the drawings for the prizes. The first prize went to Betty Dean.



Betty Dean's ticket was drawn first and she chose the Enamel Salt.



Barbara Hartman won the Doulton salt.



Elaine Cooper won the Tiffany Salt



Susan Coulson won a Nantucket Basket



Robert Nelson won one of the Nantucket Baskets.

Achievement Award

Mary Kern took on the responsibility of the Achievement Award for this convention. She presented the awards and made the following comments as part of the presentation:

It has been an honor to be a part of the Achievement Award process. This year, our salts were created by our own Rod Elser.

There were quite a few nominations, and though not all of them could win this time, we did have a bit of a tie. I could spend the rest of the night talking about our winners, but I must stick to the high lights.

- They have been past club officers and currently holding posts.
- Given freely of their time and knowledge...
- Never backed away from giving presentations, holding open houses or promoting the collecting of Open Salts...
- Have encouraged glass artists to create salts, took the task of the National Web site and taken on the hardest part of the production of the National Newsletter...

LeeAnne, Jeff and Kent, please come to the podium and accept our Thanks and Congratulations.



LeeAnne and Jeff Kornbau and Kent Hudson hold up the Achievement awards

Passing the Torch



Carolyn Bugel accepting the Torch from Gerry Grube. Carolyn is president of CASC, joint hosts with OSCAR of the 2019 National Open Salt Collectors Convention.

Open House Tour

Four open salt collectors opened their homes for tours following the Convention. First on the list was Mary Kern.

Mary Kern - Mary's salts are beautifully displayed in several cabinets. We have room to picture a few.



A shelf of Ruby and Cranberry salts beautifully displayed



A lovely display of French faience animal salts, one of Mary's favorite types



A shelf of Mary's china salts featuring 3 Royal Copenhagen Flora Danica salts - wow



Mary Kern's display of green and amber salts



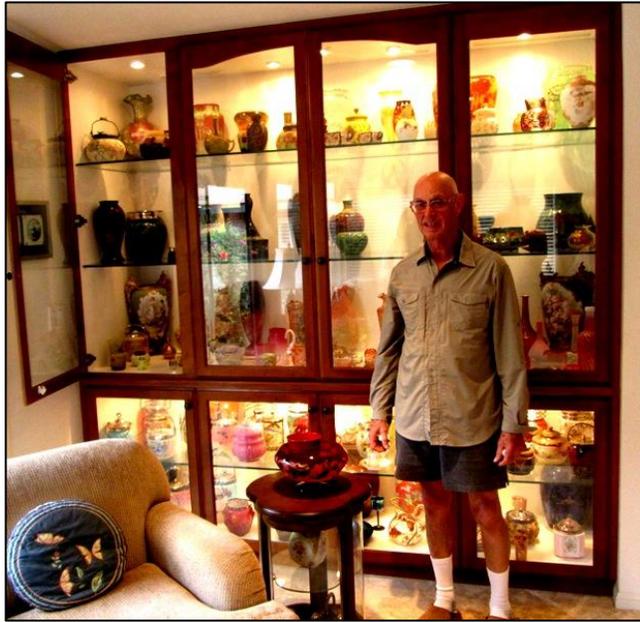
A very unusual pair of dog carts with shell bodies



The top of Mary's stove is the perfect place to display her collection of Conte Boehme pieces

Wilfred and Dolli Cohen

Wilfred and Dolli Cohen's home was next on the tour. Their beautiful home contains an amazing display of beautiful art glass and art pottery.



Wilfred standing in front of one of their many display cabinets



A Plique-a-jour cup



A enamel painted art glass footed bowl



Art Glass Vase



A selection of Moorcroft Pottery



Cameo art glass vases in the Cohen's collection



A selection of art glass on display in the Cohen's home

Robin and Gerry Grube

The third stop on the tour was the home of Gerry and Robin Grube. The high quality of their collection was evident in the displays that each of them entered in the competition and confirmed by their home displays.



A selection of Steuben and other art glass salts in the Grube's collection.

Robin and Gerry Grube continued



One of Gerry and Robin Grube's art glass salts



A selection of ruby and cranberry art glass salts in the Grube's cabinet



Gerry and Robin Grube's Plique-a-jour and enamel salt



A selection of Daum and other art glass salts

Elaine Cooper

The final stop on the tour was the home of Elaine Cooper. Since Elaine wrote the book on Doulton salts, most of her salts were made by Doulton.



Elaine's interesting Royal Doulton Series Salts



A selection of Elaine's pedestal and other unusual types of Doulton Salts



More Royal Doulton and Doulton Lambeth Salts